

# **Inquiry into the Indigenous visual arts and craft sector**

## **— DCITA submission**

### **Sector Overview**

The Australian Indigenous visual arts and craft sector is vibrant, dynamic and diverse. Producing work which is internationally renowned for its innovation, quality and cultural richness, the sector's artists are located across the nation from the most remote areas of the far north and centre to the inner suburbs of our capital cities. The sector supporting these artists is complex, comprising a large number of operatives drawn from the public, private and institutional sectors; including artists, art centres, private galleries and agents, public institutions of galleries and museums, art fairs, international galleries and dealers, government-funded support organisations, auction houses and wholesale companies.

International demand for the exhibition and sale of Indigenous art continues to grow and interest in Indigenous arts and culture is increasing. The industry has expanded quickly in recent years and experts and commentators estimate its total value to the Australian economy at somewhere between \$100 and \$300 million per year.

This benefit to the Australian economy translates to the community level economically, socially and culturally, particularly for remote Indigenous communities where there are often few other opportunities to generate income. In addition to artists earning income through the sale of work, Indigenous art centres in remote communities have the capacity to generate employment opportunities for individuals and to build capacity in communities through training and development opportunities.

Indigenous art centres are the foundation of the Indigenous arts sector. Most of these centres operate in remote Australia and most are owned and controlled by Indigenous people. Art centres provide materials, space to work and technical assistance for artists, facilitate linkages to national and international dealers, collectors and galleries, and ensure the artists receive appropriate remuneration for their work. Art is produced in many forms including painting (on canvas, bark), carvings, fibrework, yidaki (didjeridu), ceramics, memorial poles, sculpture, prints and jewellery.

Art centre workers/coordinators provide professional artistic support and are central to the sustainability of an art centre. Their significant role is evidenced by their many responsibilities, ranging from representing artists, organising exhibitions, brokering relationships between artists, galleries and other buyers, to the financial management of the art centre and supporting the artists in many other aspects of their lives.

No single art centre 'model' exists. Some art centres primarily operate on a studio basis, while others operate on a decentralised basis, buying work produced by artists living in surrounding outstations and communities. The level and extent of professional arts activity coming out of the art centres is diverse, with new art centres continually emerging out of developing arts practice. Some art centres operate as highly successful enterprises while others have more of a community arts development focus.

Where they are operating successfully, Indigenous art centres can generate flow-on benefits to their communities. While the primary role of an art centre is to facilitate the production of art,

they can play an important and much broader sociocultural and economic role, and are often hubs for important cultural maintenance and exchange in a community. Benefits include the maintenance and transfer of language and culture through art practice, and building capacity in communities through increased skills development and employment opportunities. In addition, art centres often fulfil supplementary roles as needed, such as being a casual day care centre for artists with children and a place where artists learn basic financial management skills. IT training for the community may also be delivered using the computing facilities at the art centre.

The Department of Communications, IT and the Arts (DCITA) is aware of approximately 110 art centres, operating primarily in remote Indigenous communities. The geographic spread of art centres is uneven across the country, with most being located in remote regions of Australia in the Kimberley, Top End and Central Desert regions, spreading out into northern South Australia in the Angangu Pitjantjatjarra Lands and into the Great Victoria and Gibson Deserts of Western Australia. Strong growth is now also occurring in Far North Queensland. Most art centres are located in very remote areas, necessitating strong relationships with commercial galleries and dealers in regional and metropolitan centres, which then provide the major conduit to the marketplace.

Four peak bodies provide a range of support services to individual artists and member art centres: Desert in Alice Springs servicing the Central Australia region; the Association of Northern, Kimberley and Arnhem Aboriginal Artists (ANKAAA) in Darwin servicing the Top End and Kimberley art centres; Anangu Arts (Ku Arts) in Adelaide servicing the APY lands of South Australia; and UMI Arts in Cairns servicing North Queensland. These organisations also provide a conduit to public sector funding agencies, such as DCITA, the Department of Employment and Workplace Relations, the Department of Transport and Regional Services, the Australia Council and state and territory governments.

On a national basis, organisations such as Viscopy and the Arts Law Centre of Australia provide specialist copyright and legal information services to Indigenous artists and art centres. These organisations have active outreach programs and aim to increase the knowledge and capacity of individuals and groups to navigate the complexities of the markets and systems of the industry of which they form a part.

Within this context, the National Arts and Crafts Industry Support (NACIS) program administered by DCITA (see below) plays a direct role in supporting professional art practice, community art activities, business management and governance, and employment and training at the community level.

### **The Department of Communications, Information Technology and the Arts (DCITA)**

DCITA contributes to the development of telecommunications, broadcasting, information technology, cultural and sports sectors in Australia that are:

- vigorous and sustainable in a global environment;
- innovative, creative and support excellence;
- increasingly accessible to all Australians; and
- enhancing the efficiency and productivity of the Australian economy.

DCITA has a number of responsibilities related to Indigenous visual arts and craft. These include:

- providing advice to the Government on issues related to Indigenous arts and culture;
- administering funding programs supporting Indigenous arts and culture; and
- participation in the whole of government Indigenous affairs context, including through interdepartmental fora, participation in bilateral agreements with state and territory governments and providing information to advisory committees such as the National Indigenous Council (NIC).

In addition, DCITA

- monitors the Australian Government's contribution to the sector through the Visual Arts and Craft Strategy (VACS) which is delivered through the Australia Council; and
- provides funding to:
  - i) a range of Indigenous arts related activities through mainstream arts support programs; and
  - ii) a range of information technology and communications activities and infrastructure in remote communities which also benefits artists and art centres in these locations.

### **DCITA's Indigenous Programs**

DCITA delivers five Indigenous specific programs which were transferred from Aboriginal and Torres Strait Islander Services (ATSIS) in July 2004 (These programs are referred to in this submission as DCITA's Indigenous Programs):

- National Arts and Crafts Industry Support (NACIS) program (\$5.644m in 2006-07)—provides direct funding support to Indigenous art centres and support organisations;
- Indigenous Culture Support (ICS) (formerly the Regional Arts and Culture Support) program (\$6.826m in 2006-07)—provides funding support to preserve, develop and promote Indigenous arts and cultures within Indigenous communities;
- Maintenance of Indigenous Languages and Records (MILR) program (\$8.683m in 2006-07)—provides funding support for the revival and maintenance of Aboriginal and Torres Strait Islander languages;
- Indigenous Sport and Recreation Program (\$12.003m in 2006-07)—provides funding support for community-based sport and recreation, and promotion of physical activity; and
- Indigenous Broadcasting Program (\$13.67m in 2006-07)—provides funding support to help maintain cultural identity through access to Indigenous-run broadcasting services.

The NACIS program is the most relevant to the Indigenous visual arts and craft sector. However the ICS program also provides support for some visual arts and craft activities, particularly for activities which focus on maintenance and transfer of cultural skills and knowledge. In addition to NACIS and ICS, DCITA manages an Indigenous arts special initiative (see below), and provides the Government with information and advice on other sector issues. For example, the Government has made a commitment to examine the feasibility of a national Indigenous art

school, and DCITA has undertaken initial consultations and has been developing a discussion paper on the issue.

NACIS program guidelines are at [Attachment A](#), data on 2006-07 funding outcomes is at [Attachment B](#) and a list of 2006-07 funded activities is at [Attachment C](#). ICS program guidelines and a list of 2006-07 funded visual arts and craft activities are at [Attachments D](#) and [E](#).

### Backing Indigenous Ability (BIA)

The BIA is a more recent Australian Government \$89.9 million initiative aimed at improving communications services in remote Indigenous communities. BIA is part of the Government's \$1.1 billion *Connect Australia* package.

The \$36.6 million telecommunications component of the program will address needs such as for telephones, Internet access, videoconferencing, online content development and training. The \$53.3 million broadcasting component will replace ageing and unreliable remote Indigenous radio infrastructure and strengthen access to the cultural benefits of Indigenous television.

### **Whole of Government**

Since July 2004, the Australian Government has administered Indigenous Affairs in a new way, aimed at better coordinated and more effective support across government. A Ministerial Taskforce on Indigenous Affairs (MTF) provides leadership and direction at the highest level, advised by the National Indigenous Council (NIC) and supported by the Secretaries' Group on Indigenous Affairs. The MTF coordinates the Australian Government's Indigenous policies and expenditure and reports to Cabinet on directions and priorities. The Minister for Communications, Information Technology and the Arts is a member of the MTF.

DCITA administers its Indigenous arts and culture programs within this context of the coordinated whole of government approach to programs and services for Indigenous Australians.

DCITA participates in the following:

- Secretaries Group on Indigenous Affairs – provides advice and information to the MTF and NIC, and leads coordination across government departments;
- SES Taskforce on Indigenous Affairs – supports the Secretaries Group on Indigenous Affairs at a high level across departments;
- Various cross-agency committees and working groups – these groups aim to ensure a whole of government approach to the delivery of services to Indigenous people;
- Cross-Agency Program Managers' group – aims to ensure a whole of government approach to the delivery of Indigenous programs; and
- Whole of Government Funding Round – DCITA's Indigenous Programs are delivered as part of the whole of Government funding round, in close liaison with other departments.

DCITA has provided advice to the NIC on the key issues impacting on the Indigenous arts sector and sought the advice and support of the NIC in the development of appropriate strategic responses.

DCITA also works with the states and territories in the context of Bilateral Overarching Agreements on Indigenous Affairs. The overarching agreements between the Australian Government and the Northern Territory, and the Australian Government and Western Australia, each include a schedule on strengthening and sustaining the Indigenous arts sector. Each agreement includes a framework for the coordinated planning and delivery of Indigenous art centre support programs.

Reflecting this whole of government approach, DCITA has established an interdepartmental committee (IDC) to consider current and emerging issues in the Indigenous visual arts sector. This is in recognition of the value in a co-ordinated approach to the issues.

The IDC will examine the role of existing Australian Government policies and programs in the sustainability of the Indigenous visual arts industry. In particular, the IDC will consider cross-portfolio opportunities to improve the sector's practices and capacity. Departments and agencies that have indicated their intention to participate in the IDC include: the Department of Families, Community Services and Indigenous Affairs (FACSIA); the Department of the Prime Minister and Cabinet; the Attorney-General's Department; the Department of Finance and Administration; the Department of Employment and Workplace Relations; the Department of Foreign Affairs and Trade; the Australian Competition and Consumer Commission; the Department of Industry, Tourism and Resources; the Australia Council; and Austrade. The first meeting of the IDC will take place in December 2006.

### Regional Network

As part of the Government's changes to Indigenous Affairs arrangements in 2004, Indigenous Coordination Centres (ICCs) were established around the country to offer a whole of government response to issues identified by Indigenous Australians. The ICC network is managed by FACSIA and includes staff from a number of departments, who are responsible for delivery of their agency programs and who work with local Indigenous communities to negotiate regional and local agreements for effective partnerships based on shared responsibility.

DCITA maintains a regional network of 70 positions located in 24 of the 30 Indigenous Coordination Centres (ICCs). The Department's regional network staff play an important role in administering DCITA's Indigenous Programs. They are the first point of contact for the public for information on these Programs, providing information and advice to potential applicants on how to apply, eligibility, program objectives and the process. Staff work closely with other departments in their regions and manage the funding agreements with funded local organisations.

Their location in ICCs around the country ensures they are well placed to be aware of and respond effectively to local issues. Many of the department's regional network staff are Indigenous Australians.

### Shared Responsibility Agreements

Shared Responsibility Agreements (SRAs) are agreements between governments, Indigenous communities and other partners to provide a discretionary benefit in return for community obligations. Australian Government departments with responsibility for Indigenous expenditure set aside a certain amount of funding from their Indigenous programs' allocation each year to support SRAs.

All of DCITA's Indigenous programs set aside amounts at the beginning of the financial year to allow them to contribute to SRAs throughout the year. As at October 2006, DCITA has contributed to 37 SRAs.

SRAs that include a focus on Indigenous arts and culture are another mechanism to support arts and culture activities in Indigenous communities. Of the 37 SRAs to which DCITA has contributed, 23 provide support for Indigenous arts and cultural activities with a total departmental contribution of \$668,949. Four are supported through the NACIS program to the value of \$203,900. DCITA is aware of an additional 26 SRAs currently in development that may include a contribution from DCITA's Indigenous programs.

### **Indigenous Art Centres Strategy and Action Plan**

In 2003 the Australian Government released the Indigenous Art Centres Strategy and Action Plan (the Strategy) which was developed in cooperation with the Australia Council and the former Aboriginal and Torres Strait Islander Commission.

The Strategy identifies six key result areas (KRAs) to support the continued development and future sustainability of art centres and the sector:

- Stabilised funding;
- Business management;
- Employment and training;
- Professional art practice;
- Community capacity and maintenance of culture; and
- Data research and collection.

The Strategy provides a context for support provided to the sector through the NACIS program. A copy of the Indigenous Art Centres Strategy and Action Plan is at [Attachment F](#).

### **National Arts and Crafts Industry Support (NACIS) Program**

Originally established in response to a review of the Industry in 1989, the NACIS program has supported the growth and development of the Indigenous visual arts and craft sector since that time. The NACIS program's overall objectives are to assist Indigenous art centres to become stronger and to build a more sustainable Indigenous visual arts industry.

In support of its objectives, the funding provided by NACIS is to assist organisations to:

- provide opportunities for artists to maintain, develop and extend their professional art practice;
- strengthen governance and business management practices in the industry; and
- provide opportunities for arts workers to develop professional skills and experience.

The NACIS program guidelines link the program to the KRAs of the Strategy. The KRAs identified in the Strategy are a core element of the NACIS program selection criteria.

Direct funding support is provided through NACIS to Indigenous art centres and art support organisations such as ANKAAA and Desart.

### Funding and outcomes

In 2006-07, 92 applications were received seeking over \$14m in funding. Sixty-six proposals were approved with a total funding value of \$5,491,276 [\$150,000 was retained to contribute to Shared Responsibility Agreements (SRAs) through the year]. While most of the funding contributed towards operational costs of art centres, often through supporting salaries of art centre coordinators, funding was also provided to a number of national initiatives, including peak bodies, to provide training and support services to individual artists and member art centres. Viscopy, the Visual Arts Copyright Collecting Agency, was also funded to deliver a national education program for Indigenous visual artists to assist them to understand their rights, particularly in relation to copyright issues and arts practice.

In 2005-06, NACIS supported 48 organisations for 51 separate activities, in addition to 4 SRAs. In that year, over 1300 Indigenous artists participated in art centre activities, more than 800 artists and art centre workers attended training courses and nearly 200 exhibitions or other promotional activities were undertaken by art centres funded by the NACIS program.

Funding for the NACIS program increased from \$4.42 million in 2005-06 to \$5.644 million in 2006-07. The program funding increase was as a result of a 2006-07 Budget measure which provided an additional \$1m per annum over four years to the NACIS program from 2006-07.

### Assessment Process

The assessment process for applications for funding through DCITA's Indigenous programs, including NACIS, is part of the whole of government funding round which is coordinated by FACSIA. This means that while individual departments are responsible for the assessment and management of applications to their own programs, this is coordinated through a common application process and funding agreement.

Applications are received by DCITA's regional staff in ICCs. Regional staff undertake an initial assessment of each application against the assessment criteria, taking into account local needs and issues and sourcing additional information if necessary. These preliminary assessments are forwarded to the relevant DCITA State manager, who considers them in the context of the needs across their state or territory, and the relative quality of activities proposed (again in relation to program criteria).

National program managers then consider the prioritised preliminary recommendations of all State Managers, in the context of the overall national landscape and the objectives of the program. Specific consideration is given to how the collective recommendations will maximise the Government's investment in the Indigenous visual arts sector, meeting identified needs and contributing to its development and sustainability nationally.

When this assessment process is complete, final recommendations are made to the Minister for the Arts and Sport, who makes the funding decisions.

## Evaluation

The NACIS program is currently the subject of an evaluation by the Office of Evaluation and Audit (Indigenous Programs) (OEAI) in the Department of Finance and Administration. The Terms of Reference for the evaluation are to assess:

- the effectiveness of the NACIS program in building stronger art centres;
- the effectiveness of the NACIS program in building a more sustainable Indigenous visual arts industry;
- the efficiency with which the outputs and outcomes of the NACIS program are achieved; and
- how the implementation of the NACIS program is supported by the Strategy.

### **Indigenous Culture Support (ICS) program**

The two Indigenous arts and culture programs, NACIS and ICS, both provide funding support to the Indigenous visual arts sector, but in different ways. While NACIS is focussed on Indigenous visual arts industry development activities, the ICS program supports activities that maintain cultural practice within Indigenous communities. Some organisations may be funded through both programs for different activities occurring in the community.

For the ICS program in 2006-07, 257 submissions were received seeking over \$25 million. 126 activities are being supported with total funding of \$6.85 million. Of these activities, 24 (or 19%) have a visual arts and craft emphasis. Of these, six activities are funded by both NACIS and ICS and 18 separate ICS activities have a visual arts component.

### **Indigenous visual arts special initiative**

In addition to the NACIS program, DCITA administers the Indigenous visual arts special initiative, which provides \$4 million over four years (2004-05 – 2007-08) for the training of young and emerging Indigenous artists and art centre workers, to upgrade facilities, and to fund specific marketing initiatives. This funding complements the core operational support provided through the NACIS program.

The initiative recognises that art centres and other Indigenous arts support organisations often have very limited capacity to undertake projects which are additional to their core operations and that sometimes these ‘extra’ projects can have benefits which continue long after the project itself finishes. The funding builds on and adds value to existing Government investment in art centres by providing a one-off injection of funds for projects which boost the capacity of the centres to support Indigenous artists to produce and market their work. While projects themselves are discrete, they are intended to provide ongoing benefits. The demand for the program to date has indicated it is targeting key areas of need in the Indigenous visual arts and craft sector.

In 2005-06, 32 applications were received requesting a total of \$3,370,486 in funding for 57 projects. 16 projects were funded within the \$1m available, ranging from the support of art skills workshops, to the support of a traineeship position and a cadetship. Funding was also provided for infrastructure projects involving the upgrading and construction of facilities.

In 2004-05 the initiative supported seven major infrastructure projects including the construction of new art centre facilities for the Warmun and Mowanjum art centres in the Kimberley, Western



Australia, and the construction of a new staff house for Tjala Arts (then Minymaku Arts) in South Australia.

A full list of activities funded in the first two years of the initiative is at Attachment G. The 2006-07 round is currently underway, with decisions expected in January 2007.

### **Other Australian Government support provide through the Communications, Information Technology and the Arts portfolio**

#### Australia Council

The Australia Council, the Australian Government's arts funding body, also provides funding for Indigenous arts activities across all artforms. Funding is primarily through its Aboriginal and Torres Strait Islander Arts Board (ATSIAB), but considerable support for Indigenous arts is also provided through its mainstream artform-based Boards (including visual arts, theatre, dance, music). In 2004-05, \$3.7 million was distributed by the ATSIAB, including around \$1 million to Indigenous art centres. The Australia Council has developed a National Aboriginal and Torres Strait Islander Arts Policy to guide the implementation of its programs.

#### Visual Arts and Craft Strategy (VACS)

The Visual Arts and Craft Strategy (VACS) is a \$39 million, four-year strategy delivered jointly by the Australian Government and the State and Territory Governments, with the principal objective of increasing the viability and vitality of Australia's contemporary visual arts sector.

Announced by the Cultural Ministers' Council on 9 December 2003, the VACS was developed in response to the report of the independent Contemporary Visual Arts and Craft Inquiry, conducted by Mr Rupert Myer.

VACS includes a component directed at the Indigenous arts sector which seeks to build on the Indigenous Art Centres Strategy and Action Plan. VACS funding is delivered to the sector through the Australia Council, and includes increased national funding of \$300,000 per annum (over 2003-04 to 2006-07), matched by the States, to three peak bodies that support community-based Indigenous artists. This funding consists of \$125,000 per annum to ANKAAA; \$125,000 per annum to Desart; and \$50,000 per annum to Ku Arts.

#### Cultural Ministers Council Indigenous Intellectual Property Toolkit

As part of the Council of Australian Governments' (COAG) Framework on Reconciliation, in 2002 the Cultural Ministers Council (CMC) agreed to give priority to Indigenous Intellectual Property (IIP) issues and quality assurance mechanisms and an examination of the best practice of involving different levels of government.

In March 2003, CMC agreed that the key objectives for CMC in terms of IIP should be:

- promoting greater links between business and Indigenous communities about IIP to enhance greater economic independence;
- raising awareness in Indigenous communities, consumers and commercial operators of the need to protect IIP; and

- enhancing coordination of existing networks of Indigenous and non-Indigenous organisations working in the area of IIP.

CMC allocated \$100,000 for an Indigenous Intellectual Property Toolkit (IIP Toolkit) project to progress these aims. The project is currently being finalised.



**Australian Government**

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**Department of Communications,  
Information Technology and the Arts**

**NATIONAL ARTS AND CRAFTS INDUSTRY SUPPORT**

**GUIDELINES**

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## 1. Background

In 2003, the Australian Government released its *Indigenous Art Centres Strategy and Action Plan*, which recognises the critical importance of remote Indigenous art centres to the industry, as well as the vital economic, cultural and social role that the art centres play in many Indigenous communities.

The *Strategy and Action Plan* recognises the diversity and quality of art being produced, and the importance of maintaining and developing this professional arts practice. It is a coordinated approach to building stronger and more sustainable art centres.

The *Strategy and Action Plan* contains a set of guiding principles and six Key Result Areas that governments and the Indigenous visual arts sector can work together to achieve. The National Arts and Crafts Industry Support (NACIS) program is one of the ways the government is contributing to the implementation of the *Strategy and Action Plan*. The *Indigenous Art Centres Strategy and Action Plan* can be obtained from your local ICC or from [www.dcita.gov.au/\\_\\_data/assets/pdf\\_file/14694/Indigenous\\_Art\\_Centres.pdf](http://www.dcita.gov.au/__data/assets/pdf_file/14694/Indigenous_Art_Centres.pdf)

## 2. About the NACIS Program

### Objectives

The NACIS program provides direct funding support to Indigenous art centres and arts support and advocacy organisations, with the overall objective of assisting art centres to become stronger and building a more sustainable Indigenous visual arts industry.

To achieve this objective, the funding provided by NACIS is to assist organisations to:

- strengthen governance and business management practices in the industry;
- provide opportunities for artists to maintain, develop and extend their professional art practice; and
- provide opportunities for arts workers to develop professional skills and experience.

NACIS is administered by the Australian Government Department of Communications, Information Technology and the Arts (DCITA). As a national program, it must take into account both the individual needs of each art centre and the impact of funding on the Indigenous visual arts industry as a whole.

### Eligibility

Any organisation may apply for funding in accordance with program guidelines. The applicant must have an Australian Business Number (ABN) and be registered for GST.

### **Activities the program can support**

The NACIS program supports the Indigenous visual arts industry through funding art centres and activities which contribute to the development and sustainability of the industry.

Applications should clearly demonstrate how the funding sought will directly relate to an increase in the quality of an art centre's outcomes and/or to an enduring benefit for the industry.

The government acknowledges that art centres can take a number of forms, and eligibility for support is not limited to one particular type or structure. The quality of artistic, management and community outcomes, and the contribution to strengthening and sustaining the industry is more important. A professional art centre coordinator or manager who has the expertise to develop and support high quality artistic activities is often a critical element of a successful arts centre.

### **Activities the program does NOT support**

The program will **not** fund activities which are unable to demonstrate a contribution to the sustainability of an arts centre or the industry, or whose purpose is not principally for production, promotion or marketing of visual arts and crafts. The program does not generally support activities which are the responsibility of other programs or government departments.

Applicants need to keep in mind that NACIS funding is limited and as there is strong demand for the funds, the application process is highly competitive. In this context, while they are not ineligible, it can be difficult to support major capital works projects.

## **3. How to Apply**

For enquiries or assistance in lodging a submission please contact your nearest Indigenous Coordination Centre (ICC). Your local ICC can provide you with an application form, in hard copy or electronically (Electronic Submission kit, or eSub), as well as information sheets on the NACIS program. You are encouraged to speak with the DCITA representative in your local ICC prior to applying for funding.

Your hard copy application form or eSub will outline the information and supporting documents you need to provide in your application.

It is expected that most organisations will already have in place a detailed, working business or operational plan. This will need to be provided as part of your submission. The NACIS information sheet outlines the key elements that most business plans would contain. The questions in the eSub about your activity are specific to the NACIS program. If you don't have a business plan, you will need to provide details about your organisation, operations and activities to answer these questions.

### **Closing Date**

Closing date for the 2006-07 funding round is 22 February 2006. Applications must reach your ICC by COB on 22 February 2006. Please note, late applications will not be accepted.

### **Assessment Criteria**

Applications for NACIS funding will be considered against the assessment criteria below and in comparison to other applications in the round. Please see the section below for a brief explanation of each criterion.

1. a high quality activity which benefits the local community and contributes to the development of the Indigenous visual arts industry;
2. extent to which the proposal addresses the Key Result Areas of the *Indigenous Art Centres Strategy and Action Plan*;
3. ability to deliver the proposed activity (i.e. track record of organisation and individuals);
4. realistic and sound budget; and
5. demonstrated need for government funding.

### **Explanation of assessment criteria**

- 1. a high quality activity which benefits the local community and contributes to the development of the Indigenous visual arts industry;**

A range of factors will be taken into account when assessing the quality of your activity, including how well it has been thought through, the professional skills that are being brought to it, the opportunities and benefits it provides and the outcomes it will achieve. These aspects will be seen in your description of your program of activities and outcomes in your business plan and application.

- 2. extent to which the proposal addresses the Key Result Areas of the *Indigenous Art Centres Strategy and Action Plan*;**

In your application you will need to explain how your activities assist the development and improvement of practices and outcomes in one or more key result areas.

For most applicants (those who receive funding towards their operations, eg salaries etc) this will mean addressing all four KRAs below. In general, for art centres, these are areas that everyone should be addressing in some way (relevant to their situation) as part of their everyday operations. Although it is not expected that everyone will have major initiatives for every area every year, we do anticipate that centres will be always trying to improve what they do and how they operate. These four KRAs are:

- business management
- employment and training;
- professional art practice; and
- community capacity and maintenance of culture.

For national or industry-wide initiatives, applicants should identify which KRA(s) they consider their activity will address, and explain how.

There are examples of actions outlined in the Strategy and Action Plan, however, any activities which you can clearly demonstrate will support improvement under the broad KRAs could be included. Some further examples are provided in the *NACIS Information Sheet for Applicants*.

**3. ability to deliver the proposed activity (i.e. track record of organisation and individuals)**

The skills and experience of each key participant, as well as the track record of the organisation, are important ingredients of a successful activity or program. You should ensure that the CVs of the key participants and a brief explanation of their roles are included in the appropriate places in your submission.

**4. realistic and sound budget**

You will need to complete the budget proforma which is part of the e-sub. Some additional line items which may be particularly relevant to art centres and other NACIS applicants have been included in this proforma to assist you complete this section in a way which reflects your actual operational budget in your business plan. Most important is that your proposed budget is accurate, clear, reasonable and readily supported by evidence. Further help with completing the budget is included in the *NACIS Information Sheet for Applicants*, which we strongly recommend you read first.

You should keep in mind that NACIS is a competitive program with limited funds, and ensure that the level of funding requested is in proportion to your projected outcomes.

**5. demonstrated need for government funding.**

Given the strong demand for support through NACIS, it's important that funding supports projects that both will achieve quality outcomes and would not be able to happen without government support.

**Assessment Process**

Your application will be received by DCITA regional officers. The regional officer conducts an initial assessment and sources additional information if necessary. Your application is then assessed by the relevant State Manager who considers the needs of their particular State or Territory.

After this assessment National Office considers the preliminary recommendations of the State Managers in the context of the overall national landscape and the objectives of the program. Specific consideration is given to how the collective recommendations will maximise the government's investment in the Indigenous visual arts industry, meeting identified needs and contributing to its development and sustainability nationally.

National Office then makes final recommendations to the Minister for the Arts and Sport, who makes the decision.

Applicants are usually informed of the outcome of their application in June each year.

### **Questions Regarding the Process**

Any questions about the application or assessment process should be directed to the DCITA officer at your nearest Indigenous Coordination Centre (ICC), who will be the first point of contact and will attempt to assist you wherever possible.

While DCITA staff are unable to write your application for you, they do have a lot of experience with the application process and are able to provide you with a lot of information about programs and guidelines. Any information you receive from DCITA staff is for information purposes only and should not be viewed as legal advice.

Information on how to locate your nearest ICC can be found in Section 7: *Other Important Information* at the end of these guidelines.

### **Allocation of Funding**

DCITA may also allocate a lesser amount than requested in the submission if in its opinion lesser funding is appropriate, or if insufficient funds are available to fund the submission as a whole.

DCITA may conduct an additional funding round should the initial response not adequately meet the program objectives.

## **4. Reporting and Performance Measures**

### **Reporting requirements**

Successful applicants will be required to provide progress reports to DCITA, as specified in the Program Funding Agreement (PFA), addressing:

- progress of the activity against the agreed objectives; and
- progress of the activity against the approved budget.

In addition, at the end of the funding period, successful applicants will also be required to submit a full acquittal of all funding, including:

- a final report on the activity's outcomes, including details of how your planned activity happened, whether it was successful, what outcomes you achieved and details of how you met your performance measures (see below); and
- independently audited financial statements and other financial information.

Full details of what you must submit to acquit your funding will be in your PFA and attached schedules. It is normally required within 60 business days of the activity's conclusion.



## Evaluation

Successful applicants may also be required to participate in a broader evaluation of the program. This evaluation will seek to identify outcomes arising from the program and to document the impact of the activities on their region/regions. As part of this evaluation, DCITA may survey those who have received support under this program.

## Performance Measures

If your application is successful, you will need to have performance measures in place so that at the end of the year you can see how well you have achieved what you set out to do, and can report on this to the government. It is important that your performance measures are relevant to your activity and that your results are readily substantiated.

All funding recipients will need to respond to the following two key performance measures:

- Extent to which your activity has addressed the Key Result Areas of the *Indigenous Art Centres Strategy and Action Plan*; and
- Activity achieved according to your projected budget.

In addition, art centres will need to respond to:

- Number of artists (and, separately, core artists) involved with the arts centre;
- The total number of artworks sold and total (\$) income from sales compared with last year;
- Percentage of sales paid to artists; and
- Public achievements of the centre, including exhibitions, awards, major sales, etc.

Recipients of funding which are not art centres, for example industry-wide initiatives, should develop a number of key performance measures which are relevant to their activity. These will be negotiated with DCITA as part of finalising your PFA.

## 5. Conditions of Funding – Requirements and Obligations

### Program Funding Agreement

Successful applicants will be required to sign a Program Funding Agreement (PFA) with the Commonwealth. The PFA sets out the nature of the relationship between the Australian Government and the funding recipient. The PFA will specify, amongst other things, the terms and conditions of the contract, the objectives and key performance measures for each activity, a timeframe for completion of each activity, a budget for each activity, and the reporting and audit requirements. All applicants will need to certify that they have satisfactorily acquitted any previous Australian Government grant provided to them.

It may be necessary for DCITA to negotiate changes to the submission with the successful applicant in the context of completing a PFA.

The PFA will confirm your agreement to abide by relevant Australian Government laws and policies.

All funds provided by DCITA must be appropriately expended prior to the end of the funding period identified in the PFA.

**Please note:** Funds will not be paid unless the PFA has been formally entered into. Funding is **not available retrospectively** and an activity dependent on funding under this program should not begin before signing formal documentation. The offer of funding may be withdrawn by DCITA if a funding agreement has not been executed within three months of the successful applicant being advised of the decision to approve the proposal.

Funding recipients must keep relevant records that can demonstrate the performance of the activity in meeting its objectives.

### **Variations**

If your application for funding is successful, and a PFA has been signed with the Commonwealth, all variations to the approved project or budget need to be formally approved by DCITA. Requests for additional funding will not be considered except in exceptional circumstances.

### **Payments**

All funding will be subject to the terms and conditions set out in the PFA, particularly conditions relating to the deposit of funds, auditing and unspent program monies.

The initial payment will be made within 28 days of the execution of the PFA by DCITA (or as agreed in the funding agreement) and the provision of details of a bank account into which grant monies are to be paid and a correctly rendered tax invoice. Subsequent payments within the funds allocated will be made on demonstrating the achievement of the milestones set out in the PFA and the need for additional funds to continue the activity.

### **Effect of the Goods and Services Tax (GST)**

The impact of GST must be taken into consideration by all organisations submitting an application under the program. Applicants must be registered for GST in order to receive funding. All budgets submitted under the program should be exclusive of GST. DCITA will provide an additional ten per cent above the agreed funding offer to cover GST, which is payable by the funding recipient direct to the Australian Taxation Office.

### **Conflicts of interest**

Successful applicants need to undertake their activities in a way that avoids conflicts of interest, whether perceived or actual. This applies particularly to the selection of suppliers to the activity, who must be chosen and engaged in an open and competitive process and in a way that maximises value for money.

## **6. Other important information**

### **Advice**

Please note that DCITA does not provide legal advice to applicants. Applicants should seek their own independent professional advice with respect to all financial and legal matters including compliance with any statutory obligations.

### **Financial viability and background checks**

DCITA may at any time in the evaluation and selection process, examine the financial records of the applicant, undertake background checks including criminal records to determine the good character and business reputation of the applicant and/or funding recipient.

### **Privacy**

DCITA is accountable to Parliament and to the public in respect of all aspects of NACIS. Treatment of submissions is subject to special obligations placed on Australian Public Service employees by the *Privacy Act 1988* and the *Public Service Act 1999*, which govern DCITA's use of the information provided. In this context, DCITA is generally unable to accept grant submissions on a confidential basis.

### **Further Information**

For further information please contact the DCITA officer at your nearest Indigenous Coordination Centre (ICC) or visit the website of the Department of Communications, Information Technology and the Arts at [\*\*www.dcita.gov.au\*\*](http://www.dcita.gov.au).

For information on the location of ICCs around Australia visit DCITA's Indigenous Programs website at [\*\*www.dcita.gov.au/indig\*\*](http://www.dcita.gov.au/indig) . DCITA's national office program staff can also assist and their contact details are on the same website.

### **What you need to submit**

- Esub or hard copy of submission
- signed and dated Applicant's Certification
- copies of supporting documentation, eg business plan

## Attachment B

### Data on NACIS program 2006-07 Funding

#### Funding by State/Territory

STATE	NO. OF FUNDED ACTIVITIES	% OF TOTAL FUNDED ACTIVITIES	FUNDING AMOUNT (\$)	% OF TOTAL FUNDING AMOUNT
ACT	0	0	0	0
NSW	4	6%	460,690	8%
NT	27	41%	2,707,801	49%
QLD	8	12%	552,540	10%
SA	10	15%	755,587	14%
TAS	0	0	0	0
VIC	3	5%	198,000	4%
WA	14	21%	816,658	15%
<b>TOTAL</b>	<b>66</b>	<b>100%</b>	<b>5,491,276</b>	<b>100%</b>

#### Success rate by State/Territory

STATE	SUBMISSIONS RECEIVED	NO. OF FUNDED ACTIVITIES	SUCCESS RATE (%)
ACT	1	0	0
NSW	8	4	50%
NT	35	27	77%
QLD	16	8	50%
SA	13	10	77%
TAS	0	0	N/A
VIC	3	3	100%
WA	16	14	88%
<b>TOTAL</b>	<b>92</b>	<b>66</b>	

#### Regional Spread

LOCATION	SUBMISSIONS RECEIVED	ACTIVITIES RECOMMENDED	FUNDING RECOMMENDED \$	% OF TOTAL FUNDS
<b>Very Remote</b> (eg Halls Creek, WA)	51	41	3,183,116	58%
<b>Remote</b> (eg Alice Springs, NT)	15	11	811,498	15%
<b>Outer Regional</b> (eg Port Lincoln, SA)	7	4	229,832	4%
<b>Inner Regional</b> (eg Cairns, QLD)	10	6	752,070	14%
<b>Major Cities</b> (eg Sydney, NSW)	9	4	514,760	9%
<b>TOTAL</b>	<b>92</b>	<b>66</b>	<b>\$5,491,276</b>	<b>100%</b>

**2006-07 NACIS Funded Organisations Summary**

<b>State</b>	<b>Organisation</b>	<b>Funding</b>
NSW	Armidale and Regional Aboriginal Cultural Centre and Keeping Place	\$70,000
	Boomalli Aboriginal Artists	\$155,460
	Viscopy	\$180,000
NT	Desart	\$226,400
	Tjanpi Baskets	\$68,729
	Irrkerlantye Art Centre	\$70,000
	Tangentyere Artists	\$75,000
	Tiwi Design Aboriginal Corporation	\$103,000
	Djilpin Arts	\$20,000
	Mabunji Aboriginal Resource Assoc	\$142,479
	Merrepen Arts	\$95,000
	ANKAAA	\$368,330
	Larrakia Nation	\$59,740
	Tiwi Art Network	\$84,000
	Galiwin'ku Community (Elcho Island)	\$85,500
	Ikuntji Art Centre	\$89,000
	Hermannsburg Potters	\$99,000
	Mimi Art and Craft	\$100,525
	Maningrida Art Centre	\$115,500
	Jilimara Art and Craft	\$95,000
	Munupi Arts and Craft	\$78,500
	Millingimbi Community	\$66,000
	Injalak Arts and Crafts	\$115,750
	Peppimenarti Community Council	\$74,500
	Bulabula Arts	\$109,934
	Keringke Arts	\$76,000
	Titjikala Art Centre	\$84,414
	Thamarrurr Regional Council	\$46,500
	Buku Larrngay Mulka Art Centre	\$74,000
	Warlukurlangu Artists	\$85,000
QLD	Aurukun Arts and Crafts	\$60,000
	Coen Regional Aboriginal Council	\$25,090
	Mornington Island Arts and Crafts	\$98,000
	Hopevale Learning Centre	\$101,250
	Lockhart River Art and Culture Centre	\$78,200
	Mossman Arts and Crafts Centre	\$86,000
	Trading Arts and Crafts	\$14,000
	Umi Arts	\$90,000
	Tjala Arts	\$108,070
SA	Ninuku Artists	\$65,000
	Tjungu Palya Artists	\$65,000
	TWT Ceduna	\$73,602
	Ananguku Arts	\$76,300
	Ernabella Arts and Crafts	\$83,280
	Kaltjiti Arts and Crafts	\$109,023
	Iwantja Arts and Crafts	\$65,000
	Mimili Artists	\$36,710
	Port Lincoln Aboriginal Community	\$73,602

VIC	East Gippsland Aboriginal Corporation	\$80,000
	Ballarat and District Aboriginal Cooperative	\$15,000
	Koorie Heritage Trust	\$103,000
WA	Papulankutja Artists	\$14,090
	Mowanjum Artists	\$50,000
	Mangkaja Arts	\$115,000
	Marra Art Centre	\$80,000
	Yaruman Art and Culture Centre	\$127,500
	Spinifex Arts Project	\$84,991
	Mungart Boodja Art Centre	\$25,750
	Waringarri Arts	\$91,903
	Shire of East Pilbara	\$26,767
	Kayili Artists	\$27,425
	Ngarliyarndu Bindirri Aboriginal Corporation	\$39,422
	Warakurna Artists	\$81,676
	Irrunytju Community	\$52,134

## **INDIGENOUS CULTURE SUPPORT (ICS)**

*previously known as Regional Arts and Culture Support (RACS)*

### **Program information and guidelines 2006–07**

#### **Contents**

##### **Part one: What is essential in an application?**

1. Introduction
2. Program objective
3. Eligibility
4. Activities the program can support
5. Activities the program does NOT support
6. Assessment criteria
7. Required information: project plans
8. Standard performance indicators

##### **Part two: Administrative features of the program**

9. Due date of applications
10. General information
  - (a) The GST and the application budget
  - (b) Assessment process
  - (c) Financial viability and background checks
  - (d) Privacy
11. Conditions of funding
  - (a) Requirements and obligations
  - (b) Payments
  - (c) Conflicts of interest

**Attachment: ICS Strategy and Action Plan**

# **Part one: What is essential in an application?**

## **1. Introduction**

Indigenous Culture Support (ICS) is an Australian Government program, administered by the Department of Communications, Information Technology and the Arts (DCITA). The program assists the maintenance and continued development of Aboriginal and Torres Strait Islander cultures at community level.

The emphasis of the program is on participation by members of Indigenous communities, transmission of knowledge and skills across age groups, imaginative new forms of cultural expression and cultural exchange among different Indigenous communities and between Indigenous and non-Indigenous cultures in Australia.

## **2. Program objective**

The ICS program assists Indigenous groups and organisations to carry out cultural projects (activities) that achieve results in the following key areas:

- maintenance of culture through community involvement;
- development of new forms of cultural expression;
- ensuring quality in training, production and community outcomes;
- presenting and exchanging culture;
- partnerships with other groups and resources;
- employment and skills training for Indigenous cultural workers and organisers; and
- good project planning and management.

## **3. Eligibility**

Any organisation may apply for funding in accordance with the program guidelines. The applicant must have an Australian Business Number (ABN) and be registered for GST.

## **4. Activities the program can support**

The ICS program considers support for projects in any cultural medium that will contribute to the program objective stated in Section 2 above. The projects may be planned and carried out by (for example) small or large community groups, regional networks, cultural centres or multi-purpose organisations in urban, rural or remote parts of Australia.

The attached *ICS Strategy and Action Plan* shows a range of community based strategies and actions that can produce results in the key areas listed in Section 2. It may be a useful guide for project planning by applicants.

If the applicant is a cultural centre or multi-purpose organisation, please note the advice in the next Section.



## 5. Activities the program does NOT support

If a project (activity) for which an applicant seeks funding is already subject to negotiation with an Indigenous Coordination Centre (ICC) as a Shared Responsibility Agreement (SRA), do not include the project in this application form. Continue with the SRA negotiation process.

This program funds **only** activities with the principal purpose of the maintenance and continued development of Aboriginal and Torres Strait Islander cultures at community level. The program does not generally support activities that are the responsibility of other programs administered by DCITA or by other Australian Government departments.

The program therefore will **not** support:

- activities that fall clearly within the scope of the Indigenous Heritage funding program of the Department of Environment and Heritage, including conservation or identification of significant sites, heritage related business activities and construction of Keeping Places for material cultural heritage (see [www.deh.gov.au/heritage/programs/ihp/index.html](http://www.deh.gov.au/heritage/programs/ihp/index.html) for more detail about the Indigenous Heritage Program);
- major operational or capital costs of organisations in the visual arts and crafts industry where these are the responsibility of other funding programs, such as DCITA's National Arts and Crafts Industry Support (NACIS) program or the Australia Council for the Arts;
- musicians, singers or music groups carrying out their own projects with commercial intent;
- routine activities of tourist enterprises or other enterprises primarily producing marketable products or services;
- organisations or individuals dedicated to artistic work that falls entirely within the scope of funding programs of the Australia Council for the Arts, the Australian Film Commission or state or territory arts funding bodies; or
- major recurrent or infrastructure costs of multi-purpose centres (see below).

Multi-purpose centres or cultural centres will be expected to demonstrate in their applications that they are seeking funding for specifically cultural projects with community outcomes. Operational or infrastructure (capital) costs will need to relate clearly to those projects. The ICS program will support operational or infrastructure costs only to the extent that they are demonstrated to be necessary for cultural projects that fulfil the objectives of the ICS program. Please see the key result area 'Partnership' in the attached *ICS Strategy and Action Plan*.

Cultural centres seeking funding for infrastructure or recurrent operational costs are therefore advised to seek funding from more than one source.

## 6. Assessment criteria

Applications for ICS funding will be considered against the assessment criteria below. All applications will be compared to determine the applications that best meet the key result areas of Section 2 (Program Objective) above and the *ICS Strategy and Action Plan* (attached).

The assessment criteria are:

1. a well-planned project that assists the maintenance and continued development of Aboriginal and Torres Strait Islander cultures through community participation and transmission of knowledge and skills across age groups;
2. the extent to which the proposal meets the priorities expressed in the *ICS Strategy and Action Plan*;
3. a realistic and sound project budget;
4. the demonstrated need for funding from the ICS program; and
5. the ability to carry out the proposed project (for example, track record of applicant and project managers, quality of planning shown in application, focus on community outcomes).

## 7. Required information: Project plans

Applicants must submit a **project plan for each cultural project** for which funds are sought. Organisations or centres with a range of operations should **not** treat them all as one project or activity in the application. Each distinct project must relate to the key result areas listed in Section 2 (Program Objective) above and in the *ICS Strategy and Action Plan* (attached).

Project plans can be provided in the Activity Details section of the submission kit or in another format (with hard copy of the plans enclosed with the submission kit). Each project plan should contain information that answers the following questions.

- Name of the project?
- What community outcome is this project intended to achieve?
- Who will manage the project?
- What relevant expertise does the manager or managing group have?
- What stages will the project move through from planning to completion? (Include timeline)
- Which sections of the community will be involved at each stage?
- What certainty exists that these people will participate?
- What will be produced or achieved at each stage?
- How will progress of the project be monitored at each stage?
- What are the main barriers or risks to the success of the project?
- What will be done to diminish those barriers or risks?
- Who will participate in evaluating the project's level of success at the end?
- How many people will be paid for their work in this project?

- What relevant expertise does each paid person have?
- What role will each paid person have in the project?
- Summary (not itemised) budget for this project, showing:
  - expected income—including expected earned income, other grant or sponsor income *for this project* and the applicant organisation's contribution;
  - expected expenses—including payments to personnel, project production costs, administration costs, documentation and marketing costs; and
  - the amount requested from the ICS program for this project.

## 8. Standard performance indicators

Performance indicators will be built into the funding agreement for each successful application. These should be used to structure periodic performance reports.

Although some extra indicators may be derived from the details of a proposal, the following will be standard in all funding agreements for ICS activities:

- the number of people participating in the project;
- a breakdown of participant numbers by project target groups (for example, school age children, young women or men, adult women or men, mothers, sole parents, elders, craftspeople, young video-makers, people with physical disabilities, etc);
- the range of cultural forms or media used in the project;
- the number of Indigenous people employed as cultural creators, teachers or mentors;
- the number of Indigenous people employed as organisers;
- the extent to which the activity has introduced training for Indigenous cultural workers or organisers;
- the extent to which cultural performances, events or products have been presented to a wider audience (where culturally appropriate);
- the extent to which partnership with other groups and resources has been practised;
- the extent to which the project has followed the project plan, or been revised;
- the extent to which the project is producing the intended community outcomes; and
- income from saleable products made in the project.

## **Part two: Administrative features of the program**

### **9. Due date and lodgement of applications**

**Applications for the 2006–07 funding year must reach an Indigenous Coordination Centre (ICC) receiving officer by close of business on 22 February 2006.**

Applications must be on the official electronic submission kit (or the equivalent paper version) that can be obtained from the nearest ICC.

For information on the geographic location of ICCs, visit DCITA's Indigenous Programs website at [www.dcita.gov.au/indig](http://www.dcita.gov.au/indig)

All ICCs can be contacted on toll free phone number **1800 079 098**, with the exception of the Nhulunbuy area (1800 089 148), Kalgoorlie area (1800 193 357) and Kununurra area (1800 193 348).

Applicants are encouraged to speak with the DCITA representative in the local ICC prior to applying for funding. Advice received from DCITA staff is for information purposes only and should not be viewed as legal advice.

**Please note that late applications will not be accepted.**

### **10. General information**

#### **a. The Goods and Services Tax (GST) and the application budget**

Applicants who are registered for GST should submit budgets exclusive of GST. DCITA will provide an additional 10 per cent above the agreed funding offer to cover GST, which is payable by the funding recipient direct to the Australian Taxation Office.

#### **b. Assessment process**

Program funding is limited and the total value of applications usually exceeds the funds available.

To be successful, an application will need to perform well against the assessment criteria listed above in Section 6 and in comparison with other applications received from around Australia.

Each application will be passed by the ICC receiving officer to the DCITA regional section, which then conducts an initial assessment and obtains additional information from the applicant if necessary. Applications are then assessed by the relevant State Manager, who considers the needs of the particular state or territory.

After this assessment, National Office considers the application and makes a recommendation to the Minister for the Arts and Sport, who makes the final decision.

Applicants are usually informed of the outcome of applications in early June each year.

### **c. Financial viability and background checks**

At any time in the evaluation and selection process, DCITA may examine the financial records of the applicant or undertake background checks, including of criminal records, to determine the good character and business reputation of the applicant and/or funding recipient.

### **d. Privacy**

DCITA is accountable to Parliament and to the public in respect of all aspects of ICS. Treatment of submissions is subject to special obligations placed on Australian Public Service employees by the *Privacy 1988Act* and the *Public Service 1999Act*, which govern DCITA's use of the information provided. In this context, DCITA is generally unable to accept grant submissions on a confidential basis.

## **11. Conditions of funding**

### **a. Requirements and obligations**

Successful applicants will be required to sign a Program Funding Agreement (PFA) with the Commonwealth. The PFA sets out the nature of the relationship between the Australian Government and the funding recipient.

The PFA will specify, amongst other things, the terms and conditions of the contract, the objectives and key performance indicators for each activity, a timeframe for completion of each activity, a budget for each activity and the reporting and audit requirements. All applicants will need to certify that they have satisfactorily acquitted any previous Australian Government grant provided to them.

In addition, the PFA will confirm the applicant's agreement to abide by relevant Australian Government laws and policies.

Prior to implementing a PFA, DCITA may negotiate, with the successful applicant, changes to activities proposed in the submission.

DCITA may also allocate a smaller amount than is requested in the submission if, in its opinion, less funding is appropriate or if insufficient funds are available to fund the submission as a whole.

### **Please note**

- Funding is **not available retrospectively** and an activity dependent on funding under this program should not begin before signing formal documentation.
- DCITA does not provide legal advice to applicants. Applicants should seek their own independent professional advice with respect to all financial and legal matters including compliance with any statutory obligations.
- If the program's funding is not fully allocated, DCITA may offer a further funding round. DCITA may also conduct an additional funding round should the initial response not adequately meet the program objectives.

## **b. Payments**

All funding will be subject to the terms and conditions set out in the PFA, particularly conditions relating to the deposit of funds, auditing and unspent program monies.

The initial payment will be made within 28 days of the execution of the PFA by DCITA (or as agreed in the funding agreement) provided the successful applicant has supplied details of a bank account into which grant monies are to be paid and a correctly rendered tax invoice

Subsequent payments within the funds allocated will be made on demonstrating the achievement of the milestones set out in the PFA and the need for additional funds to continue the activity.

## **c. Conflicts of interest**

Successful applicants need to undertake their activities in a way that avoids conflicts of interest, whether perceived or actual. This applies particularly to the selection of suppliers to the activity, who must be chosen and engaged in an open and competitive process and in a way that maximises value for money.

## INDIGENOUS CULTURE SUPPORT (ICS)

*formerly known as Regional Arts and Culture Support (RACS) program*

### Strategy and action plan

Key result area	Strategy	Actions
<b>Maintenance of culture through community involvement</b>	<b>Transmission of knowledge and skills across generations</b>	<p>Community based strategies for cultural participation and transmission by means of informal processes and structured events.</p> <p>Projects promote interaction between generations.</p> <p>Emphasis on quality of process and community outcomes. Products that can be performed, displayed or sold are a possible (but not necessary) outcome of projects.</p>
<b>Skilled cultural workers and organisers</b>		<p>Projects identify key personnel with suitable cultural knowledge and skills, community development expertise, ability to inspire, educate, organise, etc.</p> <p>Networking encouraged among cultural workers and organisers at regional level and more widely (e.g. to share project methods, plan inter-community activities).</p>
<b>Diversity of cultural media</b>		<p>A range of different kinds of cultural activity are encouraged, including music for community (not commercial) purposes, creative writing, storytelling and oral history, dance, crafts, traditional games, community video making, mixed media events. All activities would be community-based, not private or commercial, activities.</p>
<b>Materials and equipment</b>		<p>Adequate materials and equipment for projects through links with available resources, partnership with other bodies or projects, funding support.</p> <p>Projects with large materials and equipment budgets seek funding from more than one source.</p> <p>Support for gathering of local natural materials for traditional crafts.</p>
<b>Interaction of cultural activities with other areas of community life</b>		<p>Cultural activities planned so that they flow into and are reinforced by other dimensions of community life—such as work, recreation, sport, nutrition, language maintenance, social history.</p>
<b>Strong community participation</b>		<p>Participation by whole of community or nominated sections (e.g. children, young men or women, older people, disabled people).</p>

## 1 0 Key result area Strategy Actions

<b>Adequate physical infrastructure</b>		Adequate infrastructure through: <ul style="list-style-type: none"> <li>• co-location with other organisations</li> <li>• modification of existing assets</li> <li>• funding support where possible from local or state/territory government, philanthropic or other Australian Government sources as well as DCITA.</li> </ul>
<b>New forms of cultural expression</b>	<b>Cultural workers able to harness innovative ideas in the community</b>	Cultural workers and organisers open to new ways of expressing community life and environment and able to convert people's ideas into creative participation.
<b>Experimentation with cultural techniques, forms and products</b>		Through inter-community and inter-cultural activity, new approaches to existing cultural work are developed and new media explored, where culturally appropriate.
<b>Quality products</b>	<b>Methods of quality assurance if there is an emphasis on community product</b>	If products (e.g. performance, text, craft, mural, video, festival) are intended, project plans include methods of assuring quality in the training and production processes.
<b>Presentation and exchange of culture</b>	<b>Community and regional participatory festivals</b>	Support for well planned festivals that feature cultural displays, mutual learning, young people's involvement, workshops on cultural strategies or issues, master classes and other participatory events.
<b>Interpretation of cultural works for wider audiences</b>		Support for activities that help other communities or cultures to appreciate particular cultural traditions.
<b>Protection against misappropriation of culture</b>		Advocacy of respect for ownership of stories, cultural techniques and forms and of protection against unauthorised use.
<b>Indigenous inter-cultural forums</b>		Support for forums that develop regional and state/territory wide Indigenous cultural strategies, increase the resources and skills base for cultural work and bring a problem solving approach to challenges in community cultural development.
<b>Seeding projects</b>		Supporting new, small participatory projects that test the potential for development into cultural enterprises, festivals, or networks of cultural exchange.
<b>Partnership</b>	<b>Multi-purpose or cultural centres and large-scale projects link with regional and state/territory resources</b>	Multi-purpose centres, cultural centres and large-scale projects assess the resources available from regional and other networks, training organisations and agencies. Resource partnerships are formed wherever possible. Funds are sought from several sources.
<b>Shared services</b>		Centres and large-scale projects investigate opportunities for sharing administrative and accounting services, contracting for goods and services, etc, with other local or regional organisations.



## 1 1 Key result area Strategy Actions

<b>Information sharing among cultural centres</b>		Information sharing among cultural centres about good business practice, successful projects, funding opportunities, training programs, managing volunteers and other areas of action.
<b>Employment and training</b>	<b>Skills development for cultural workers and organisers</b>	<p>Access to skills development for cultural workers and organisers through professional development workshops, exchanges and courses in areas such as:</p> <ul style="list-style-type: none"> <li>• community development</li> <li>• project planning and coordination</li> <li>• project budgeting and management</li> <li>• handling friction among project participants or partners</li> <li>• intellectual property issues.</li> </ul>
<b>Cultural development officers</b>		Support for an Indigenous cultural development officer serving a region or a major Indigenous population centre, where it can be demonstrated that this strategy will be highly effective in strengthening participation in a range of cultural activities in diverse areas of community life.
<b>Volunteers</b>		<p>Encourage community members' access to expertise through volunteer and exchange programs.</p> <p>Support skill development by volunteers through the workshops and training avenues referred to above.</p>
<b>Conditions of employment</b>		Promotion of minimum standards in wage levels, occupational health and safety provisions, recruitment procedures, employment contracts, professional development opportunities and other working conditions for cultural workers and organisers and volunteers.
<b>Project management</b>	<b>Project planning by organisers</b>	Project planning that clearly states rationale, intended community outcomes, stages of the project, timeframe, methods for community feedback and evaluation.
<b>Accountability</b>		<p>Accountability related to community outcomes via project plan.</p> <p>DCITA tailors objectives and performance indicators in each funding contract to project stages and intended outcomes.</p> <p>Financial reporting related to project outputs and outcomes.</p>

**Attachment F—Indigenous Art Centres Strategy and Action Plan**  
**Refer separate attachment or click here:**

*[http://www.dcita.gov.au/\\_\\_data/assets/pdf\\_file/14694/Indigenous\\_Art\\_Centres\\_-  
\\_Indigenous\\_Art\\_Centres\\_Strategy\\_and\\_Action\\_Plan.pdf](http://www.dcita.gov.au/__data/assets/pdf_file/14694/Indigenous_Art_Centres_-_Indigenous_Art_Centres_Strategy_and_Action_Plan.pdf)*

**Indigenous visual arts special initiative funding**

<b>Financial Year</b>	<b>Organisation</b>	<b>Activity</b>	<b>Funding (\$)</b>
<b>2004-05</b>	Bula'bula Arts (NT)	Repairs and maintenance, pest management	29,700
	YBE(2) Arts Centre (NT)	Upgrade gallery	7,500
	Keringke Arts (NT)	Refurbishment of building to extend existing art centre	38,500
	Warmun Art Centre (WA)	New art centre	440,300
	Mowanjum Aboriginal Corporation (WA)	New arts and tourist centre	229,000
	Tjala Arts (SA)	New staff house	240,000
	Boomalli Artists (NSW)	Gallery lighting and art storage/display equipment	15,000

<b>2005-06</b>	Ikuntji Art Centre (NT)	Extend existing art centre	80,000
	Warlukurlangu Artists (NT)	Workshops	5,200
	Kayili Artists (WA)	Provide accommodation for the art centre coordinator and upgrade existing art centre building	300,000
	Irrunytju Arts (WA)	Workshops	19,800
	Moree Plains Gallery (NSW)	Curatorial traineeship	25,000
	Yaruman Art and Culture Aboriginal Corporation (WA)	Upgrade the artist studio workshop space, storage and management facilities	200,000
	Ananguku Arts & Culture (SA)	Upgrade the art room for Kalka and Pipalyatjara artists	60,500
	Kuju Arts and Crafts (SA)	Complete art centre facilities	15,200
	Kuju Arts and Crafts (SA)	Workshops	4,000
	Tjanpi Aboriginal Baskets (NT)	Upgrade facilities	52,800
	Titjikala Art Centre (NT)	New interactive website and brochure	9,000
	Titjikala Art Centre (NT)	Upgrade the art centre facilities, including new gallery display and stock preparation area	119,582
	Mornington Island Arts and Craft Centre (QLD)	Undertake community consultation and the design of the art centre facility	27,500
	Koorie Heritage Trust (VIC)	Exhibitions cadetship	12,000
	Buku-Larrnggay Mulka Centre (NT)	Complete the fit out of the new multi-media centre	69,418