



ASSESSMENT MEETING REPORT



Aboriginal and Torres Strait Islander Arts Board

APPLICATION CLOSING DATE
15 November 2007

AUSTRALIA COUNCIL
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ABOUT THIS REPORT

THE INFORMATION IN THIS REPORT IS EMBARGOED FROM PUBLIC DISCUSSION UNTIL 25 February

The Assessment Report provides a context to the Aboriginal and Torres Strait Islander Board Assessment meeting held from the 29 January to 1 February to assess the applications received in the 15 November 2007 closing date.

The report provides information on the results of the grant round, general comments by the Board about the applications received and the assessment process.

The categories open on the 15 November 2007 include New Work, Presentation and Promotion, Skills and Arts Development and Fellowships

Description of each category is as follows:

NEW WORK

This category supports projects that assist Aboriginal and Torres Strait Islander artists, arts organisations or community organisations to create new work with an expected public outcome. Projects may be in any artform or combination of artforms. Examples are theatre productions of new work, writing for publication, song writing for recording or performance, or the creation of new works of art for exhibition.

PRESENTATION & PROMOTION

This category supports projects that promote Aboriginal and Torres Strait Islander artists and their work regionally, nationally and internationally. This may be through publications, recordings, performances, exhibitions and international export. All applicants are encouraged to seek further funding support for the project from other sources.

SKILLS & ARTS DEVELOPMENT

The purpose of this category is to assist Aboriginal and Torres Strait Islander artists and arts organisations to develop ideas and skills, not necessarily with a public outcome. Applications might include mentorship programs involving the sharing of artistic and cultural skills and knowledge support for arts workshops, professional development projects, conferences or seminars, management planning and development. All applicants are encouraged to seek further funding support for the project from other sources.

FELLOWSHIPS

Fellowship grants provide financial support for two years to Aboriginal and Torres Strait Islander artists to enable them to undertake a major creative project or program in their artform.



ABOUT THIS REPORT

The Aboriginal and Torres Strait Islander Arts Board are made up of nine (9) members from State and Territories and the Torres Strait Islands. The Minister for the Arts Appoints the Board. Members can only be of Aboriginal or Torres Strait Islander descent and who have a background in the visual, performing and literary arts. All Boards must have a community representative.

The current membership includes 6 Aboriginal and Torres Strait Islander people and includes a representative of the following States:

- Queensland
- New South Wales
- Victoria
- Tasmania
- ACT

Each member of the Aboriginal and Torres Strait Islander Arts Board has a background as professional artists with the exception to the current Chair Dr Chris Sarra, who is highly regarded as one of Australia's leading Aboriginal academic and education leader.

The members include:

Dr Chris Sarra (Chair) (QLD) - Director of the newly established Indigenous Education Leadership Institute. Prior to this Chris was the Principal of Cherbourg State School in which he developed and implemented highly innovative strategies to combat problems such as low results in literacy and numeracy. His academic research interests include Aboriginal identity within a contemporary society. Chris was named Suncorp Queenslander of the Year in 2004. He is a NAIDOC and Deadly Award winner and Australian of the Year finalist in 2005.

Rosie Barkus (TSI) - Rosie Barkus is a successful Textile Artist Designer, based on Thursday Island in the Torres Strait. Rosie began hand-printing textiles in 1986. Her main medium is Lino-Blok printing on quality fabrics. Rosie has been printing professionally since 1996, and participates in many mainstream and Indigenous art exhibitions throughout Australia and breaking through international exhibitions, as well as designing for local public art. Most of her inspiration comes from her culture, history of her area, and the beautiful marine environment that surrounds her.

Jeanette James (TAS)- A traditional shell necklace stringer who has been handed down the tradition from her mother, Auntie Corrie Fullard, one of three (3) women elders regarded as senior custodians of the stringing tradition. Shell necklace stringing is a valued Palawa cultural tradition that has remained intact and continued without interruption since before white settlement; it is a tradition that is many thousands of years old. Jeanette James has been nationally recognised for her very fine artwork with a Telstra Aboriginal and Torres Strait Islander Award in 2000. She has exhibited in Darwin Museum and Art Gallery, Queen Victoria Museum and Art Gallery Launceston. Her work exists in private and public collections locally and nationally.



ABOUT THIS REPORT

Tara June Winch (NSW)- is a young writer who at 24 year of age has received numerous accolades including Winner of the Maureen Donohue Award for QLD Young Writers Award (2003) Winner of the David Unaipon Award for Indigenous Writers (2004) with her writing appearing in Best Australian Stories 2005. In 2006, she released her first novel *Swallow the Air* receiving the 2006 Victorian Premier's Award for Indigenous Literature and short listing for The Age Book Of The Year Award for Fiction and the QLD Premiers Literary Award - Steel Rudd Short Story, with a commendation by the Kate Challis Raka Award. Appearances include, the Townsville Write Up North Festival, Brisbane Writers Festival, Melbourne Writers Festival, Canberra Readers and Writers Festival, Byron Bay Writers Festival, Sydney Writers Festival as well as the Voices on the Coast Youth Literature Festival and the Wordstorm Northern Territory Writers Festival.

Richard Frankland (VIC)- is one of Australia's most experienced Indigenous singer/song writer filmmakers. Born on the coast in South-West Victoria, Richard has worked as a soldier, fisherman, and Field Officer during the Royal Commission into Aboriginal Deaths in Custody. His work on the Royal Commission lead to his appearance in the award winning Australian documentary *Who Killed Malcolm Smith*. In 1993 Richard co-wrote and directed his first documentary with John Foss titled *Songlines*. That same year they formed Golden Seahorse Productions. Since then Richard has written, directed and produced a wide range of video, documentary and film projects including the award winning *Who Killed Malcolm Smith*, *No Way To Forget*, *After Mabo* and *Harry's War*. Richard is also an acclaimed musician whose music features on the soundtracks to many of his films. In 1991 his first band Djaambi supported Prince on his Australian Tour. In 2001 Richard formed The Charcoal Club with Andy Baylor and recorded their debut CD titled *Meeting One*, which has been released through Taram Records. Richard has also written for and performed on stage. In 2002 he wrote and directed the award winning play *Conversations With The Dead*. In 2003 his stage show *An Evening With Richard Frankland* was performed at the Sydney Opera House. Since 1991 Richard has delivered a wide range of cross-cultural awareness speeches and workshops to community groups, business, government and educational institutions.

Brenda L Croft (ACT)- from the Gurindji Nation in the Northern Territory is an artists, curator, lecturer and freelance writer. Since 2002 Brenda has been the Senior Curator of Aboriginal and Torres Strait Islander Art at the National Gallery of Australia. Prior to this Brenda was Curator of Indigenous Arts at the Art Gallery of Western Australia (1999-2001). As an artist since the mid 1980's, Brenda's work is held in numerous public and private collections and has been exhibited in major national and international exhibitions.

Aboriginal and Torres Strait Islander Arts staff in attendance were:

Lydia Miller	Executive Director
Mark Stapleton	Manager
Chris Bonney	Program Officer
Jade Christian	Assistant Program/ Policy Officer

The current Board membership does not include a resident of Western Australia, South Australia and the Northern Territory and has limited experience in the field of music. Due to Richard Frankland being away there was also a lack of theatre expertise.



ABOUT THIS REPORT

The following people participated in the assessment meeting as a peer assessor:

Leah Flanagan
Diat Alferink

Contemporary Music/Northern Territory
Theatre/Performing arts/South Australia



CHAIR'S COMMENTS

The Aboriginal and Torres Strait Islander Arts Board met in Sydney to assess applications received on 15 November 2007 Assessment Meeting. The meeting was held between the 29 January – 1 February and the Board would like to acknowledge respect the traditional owners of the land in which their meeting took place, the Gadigal people of the Eora nation.

The Chair noted the expertise brought to the meeting by the Peer Assessors, Ms Leah Flanagan who is a successful musician from the Northern Territory and Ms Diat Alferink, performer and arts administrator from South Australia. On behalf of the Board Dr Chris Sara would like to thank them for providing their time to assist in the Board in assessing.

The board noted the increase in the quality of applications from all regions of Australia and congratulates all successful applicants. They would also like to recognise the unsuccessful applicants and encourage them to make contact with the Program team to discuss their projects for the 15 July 2008 closing round.

There is a concern that some applicants are not contacting the Program Staff prior to posting their applications. This lack of communication between clients and staff can be reflected in the ineligibility of many of the applications. These ineligible applications are often missing vital support material that enables the Board to make an assessment against the grant program criteria.

The Board would like to stress the need for applicants to gain community support for their projects.

The Board would like to stress that it acknowledges and supports the rights of Aboriginal and Torres Strait Islander people to self determine their cultural life and make decisions, consult and negotiate to determine the cultural landscape.



OUTCOMES

Program Title	Application (Number)		Success %	Application (Amounts - \$)	
	Received	Approved		Requested	Approved
New Work	12	8	66.7%	\$341,409	\$194,742
Fellowships	9	2	22.2%	\$810,000	\$180,000
Presentation and Promotion	25	9	36.0%	\$920,669	\$205,000
Skills and Arts Development - Individuals	1	1	100.0%	\$15,258	\$15,258
Skills and Arts Development - Organisations	8	5	62.5%	\$254,504	\$120,000
Total	55	25		\$2,341,840	\$715,000



This section provides general feedback on the grants received but does not individually highlight or mention individual grants. For individual grant feedback unsuccessful applicants are encouraged to contact the Programs team to discuss their individual applications.

The Board has been impressed with the high standard of applications received in the 15 November 2007 round and congratulates all successful applicants to the Aboriginal and Torres Strait Islander Arts Board. The Board also encourages all unsuccessful applicants to think about reapplying in future grant rounds.

Centrelink

Artists need to consider the impact grants may make on their Centrelink entitlements and cannot take responsibility for a deduction in Centrelink payments. The Australia Council also cannot withhold any client funding information from Centrelink or the Australian Taxation Office. Centrelink has requested grant information about individual artists who have received grant funding. Professional artists need to know their taxation position, and advise Centrelink if requested.

Acquittal Status

Acquittals are an essential part of the application process and finalises the completion of the project. Acquittals are a way in which the Australia Council accounts for public monies. The Board stresses the need for applicants to acquit their applications.

Applicants should check if they have any outstanding acquittals or if they are on D-Status. This will prevent their application being deemed ineligible.

Submitting Later Support Material

The Aboriginal and Torres Strait Islander Arts Board does not accept any late support material. All applications need to have all support material attached as the Program staff cannot attach your support material to your application.

All future applicants will need to discuss their projects prior to applications being made to the Aboriginal and Torres Strait Islander Arts Board. Many applications are deemed ineligible because they have not provided the correct information or they completed the wrong application form.

Other sources of funding

The Board encourages all applicants to consider applying to other Boards and Divisions of the Australia Council and their State Funding agency for partnership funding.



STRATEGIES

The Aboriginal and Torres Strait Islander Arts Board manages a range of strategic initiatives that provide opportunities for individuals, arts organisations and communities to claim, control and enhance their cultural inheritance. The Board recognises that the arts is a key element in the cultural, social and economic development of Aboriginal and Torres Strait Islander people.

Showcasing the Best

An international strategy that will develop international markets for Indigenous arts and promote Indigenous artists. The aims of the strategy are to achieve the following:

- Promote and profile Indigenous arts and cultural excellence internationally
- Develop Indigenous artists and companies to achieve 'export ready' outcomes
- Maximise exposure of Australia's Indigenous arts and culture to international audiences
- Establish market entry, market development and market consolidation opportunities
- Stimulate ongoing viability for Indigenous artists to present work internationally
- Provide professional development opportunities to individual Indigenous artists.

Strategic Partnerships: National Gallery of Australia, Dreaming Festival, Melbourne Workers Theatre

Artists in Work

An employment in the arts strategy aims to increase the participation of Indigenous people in the arts sector through employment opportunities. The aim of the strategy is to achieve the following:

- Create and build a sustainable Indigenous workforce in the arts by enabling traineeships; cadetships; secondments and general positions. This workforce will be equipped with a set of transferable skills to be used across a number of professional fields, add value to the community and strengthen the Indigenous Arts sector.

Strategic Partnerships: Aboriginal Centre For The Performing Arts (ACPA), Ausdance NT, Melbourne International Comedy Festival, Contact Inc., Gadigal Information Service Aboriginal Corporation (GIS)



STRATEGIES

The Other Side of the Coin strategy

A strategy to promote and protect Indigenous cultural and intellectual property. The aims of the strategy are to achieve the following:

- Protect and promote Indigenous Cultural and Intellectual Property (ICIP) by addressing those areas that encompass ICIP such as advocacy, cultural protocols, consumer information, intellectual property toolkits, copyright, contracts, industry codes of practice, legislation, independent legal advice and pro bono legal representation to name a few. It is based on the principle that Indigenous artists' rights should be respected, promoted and protected and accordingly, it is necessary to inform and provide the tools and resources required by Indigenous artists to protect their works of art and to ensure a better understanding of the market place. The strategy is a whole of government approach and is designed to provide an environment to deliver social, cultural and economic benefits to the Indigenous artists and their communities; as well as building a strong and sustainable Indigenous arts sector.
- The strategy will play a development role in Indigenous economic development by:
 - Placing artists on solid foundations with the resources they need to thrive
 - Ensuring consumers buy wisely
 - Encouraging lead operators to trade ethically
 - Challenging rogue operators to meet the standards and expectations of the new (intellectual property) environment.

The Other Side of the Coin's first two industry roundtables have served to:

- Coordinate education efforts by peak and service organisations and
- Engage with the World Intellectual Property Organisation (WIPO) traditional knowledge policy development process.

Strategic Partnerships: Arts Law of Australia, National Association of Visual Arts (NAVA)

Celebrations Festival Strategy

A strategy that will focus on the development of festivals through increasing their capacity and capability. The strategy supports festival events in recognition of their artistic, cultural and economic benefits for Indigenous peoples in all States and Territories. The aim of the strategy is to achieve the following:

- Growth and sustainability are the key areas of focus under the Celebrations strategy which identifies Indigenous controlled festivals that present cross art form, cultural content around Australia.
- The strategy assists festivals in development components that are integral to their sustainability including: business planning; financial management; HR Management; programming and marketing.



STRATEGIES

Strategic Partners included in the Indigenous festival consultation are:

- The Dreaming, QLD
- Laura Aboriginal Dance Festival, QLD
- Gulf Biennial Festival - Mornington Island, QLD
- Torres Strait Cultural Festival, QLD
- Garma Festival, NT
- Barunga Cultural and Sports Festival, NT
- KALACC Law and Culture Festival, WA
- Stompem Ground Festival, WA
- Blak Nite Youth Festival, SA.

Music Bound

The Music Bound initiative is an Industry Development strategy, which aims to initiate strategic partnerships and networks between federal and state arts funding bodies and peak mainstream and Indigenous music industry within each State and Territory. Music Bound envisions ever-increasing participation and input of Indigenous artists and workers at all levels of government and industry. This will be done by:

- Creating infrastructure and support mechanisms geared towards maximising the sustainability of Indigenous access, employment, acceptance and acknowledgement in the mainstream music industry
- Profiling of artists through promotional opportunities.
- Music Bound encompasses a range of activity within the industry value chain of creation, development, production distribution and dissemination. The strategy supports infrastructure in the music industry through the appointment of three (3) music coordinators over a two (2) year period in those music organisation who are strategic partners

The National Indigenous Music Coordinator appointed in 2007, Mr Fred Gesha, is running eight Indigenous Contemporary Music Roundtable forums in February and March 2008 in collaboration with the state and territory agencies to:

- Initiate dialogue between Indigenous and mainstream music sectors
- Develop new networks and strengthen existing networks
- Initiate development of strategic partnerships
- Identify State and Territory specific goals
- Initiate action to achieve State and Territory goals
- Establish a national Indigenous Contemporary Music Reference Group

Strategic Partnerships: West Australian Music Industry Association Inc (WAM), Abmusic, Australasian Performing Right Association (APRA), Terrasphere, Goolarri Media Enterprise and Songlines.



Honouring Black Voices (Literature)

A strategy for Indigenous literature that will promote the voice of Indigenous writers and develop opportunities for them in the wider industry. Honouring black Voices is a joint initiative with the Literature Board that supports Aboriginal and Torres Strait writers and publishers to develop their skills and new audiences. A national series of Indigenous writing master classes will be held in 2008 alongside market development initiatives. The Aim of the strategy is to achieve the following

Publication of the Macquarie PEN Anthology of Australian Aboriginal Literature.

Treading the Pathways

A strategy that builds on the “Creating Pathways” national dance forum in October 2005 which aims to increase the participation of Indigenous dancers in the industry. In partnership with Ausdance National, a National indigenous Dance Coordinator, Ms Marilyn Miller was appointed in 2007 to oversee the strategy. The aims of the strategy are to achieve the following:

- *Treading the Pathways* is an initiative to assist mid-career contemporary independent Aboriginal and Torres Strait Islander dance artists by developing the national infrastructure for Indigenous dance. It focuses on building national networks, professional development and career opportunities.
- The aim of the strategic partnership was to create a dedicated position to “establish some of the pathways” forward for Indigenous Dance in Australia shaped by the Creating Pathways forum in October 2005.
- Current activity of the of National Indigenous Dance Coordinator includes a 3-year development program for seven independent contemporary choreographers; the publication and delivery of the first ever Torres Strait Island Play Dances Schools resource kit, the development of a Dancers’ Directory; company placements mentoring program and skills development for six Indigenous choreographers to network with international presenters attending Sydney Festival 2008.

Strategic partnership: Ausdance National

For any enquiries regarding the Strategic Initiatives, contact the Aboriginal and Torres Strait Islander Arts Strategy Team.

Alex Doyle	Strategy Manager	02 9215 9118
Dennis Stokes	Project Coordinator	02 9215 9173
Ebony Williams	Project Coordinator	02 9215 9095
Fred Gesha	Project Coordinator	02 9215 9191
Airley Bradley	Project Officer	02 9215 9174



STEPS IN THE ASSESSMENT PROCESS

BEFORE THE MEETING

Staff check eligibility and register applications on Council's computer database. You will receive a letter acknowledging your application with an application number and staff contact for your reference. Staff analyse the statistical information provided by applicants to help Council measure the effectiveness of its grant programs. Staff prepare applications and support material for the Board assessment meeting. Applications are made into booklets and sent to Board members. Peers are invited to participate as advisers to the Board at the meeting bringing additional expertise and perspectives to the assessment process. Staff also check and manage any conflicts of interest that Board members and peers have with applications and study the applications in order to provide information to the Board as required (see below *).

AT THE MEETING

ASSESSMENT

Board members assess your application against the published selection criteria. Board members may examine support material at the meeting or by prior arrangement.

Board members may also take into account information from other sources such as:

- their attendance at performances and other events;
- reports from members of the Register of Peers who may be asked to provide formal assessments of designated works;
- reviews, videos and recordings, referee reports and other material;
- any previous Australia Council grant acquittal reports and performance agreements you may have had; and
- communication with State and Territory agencies.

Boards may decide not to fund the application at the level requested. While your application may meet the stated selection criteria, this does not guarantee you a grant. The Australia Council receives many more applications than it can support. The success of your application must rest ultimately on the merits of your proposal against published criteria and in competition with all the other applications considered for funding.

NOTIFICATION OF DECISION

All applicants will be notified of the Board's decision by mail during the month indicated on the Australia Council's website www.australiacouncil.gov.au and the application forms. Information about grant decisions will not be released over the phone.

IF YOUR APPLICATION IS SUCCESSFUL

If your application is successful, you will receive a letter of agreement offering you a grant. This letter outlines the terms and conditions of the offer. Payment of a grant will not be made until you have accepted the conditions by signing and returning the letter of agreement.

ACQUITTAL OF GRANTS

Acquittals are the artistic and financial reports that you must provide after completing your project. Acquittal reports enable the Council to fulfil its obligations of accountability as well as allowing us to learn about the success or otherwise of your project. These reports are a valuable way for you to contribute to the policy development work at the Australia Council.

**Staff do not make funding decisions. Staff provide information and advice to Council, Boards and advisory bodies to assist their determination of policy and assessment of grant applications. Staff also provide information to potential grant applicants and administer the Australia Council's grant programs to enable a simple, fair and efficient assessment of applications.*



GRANTS LIST

Aboriginal and Torres Strait Islander Arts Board
Fellowships
Round Id: 15509 Closing Date: 15-NOV-2007

Client Name	Application Title	State	Amount
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To be announced at the inaugural 2008 inaugural National Indigenous Arts Awards Ceremony

Grants this Round: 2

Amount Approved:

\$180,000.00

Aboriginal and Torres Strait Islander Arts Board
New Work
Round Id: 15510 Closing Date: 15-NOV-2007

Client Name	Application Title	State	Amount
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Austin, Lionel	Indigenous Next Wave 2008	VIC	\$20,000.00
Christophersen, Christine	Title	NT	\$33,200.00
Courthouse Youth Arts Centre/Wathaurong Aboriginal Co-operative	A Daughters Dream	VIC	\$20,000.00
Department of Natural Resources Environment and the Arts	Title	NT	\$29,600.00
Gaele Sobott and Wally Carr	Wally Carr	NSW	\$15,091.70
Michl, Lisa	Title	QLD	\$30,000.00
Moreton, Janelle	Spoken Word	NSW	\$18,400.00
NSW State Records	In Living Memory	NSW	\$28,450.00

Grants this Round: 8

Amount Approved:

\$194,741.70



GRANTS LIST

Aboriginal and Torres Strait Islander Arts Board
Presentation and Promotion
Round Id: 15511 Closing Date: 15-NOV-2007

Client Name	Application Title	State	Amount
Australian Dance Council - Ausdance WA	Australia Dance Week 2008 - Indigenous Focus	WA	\$15,685.00
Bobby or Robert Mcleod	NGUDJTUNG YUNGARANG "Mothers Heartbeat"	NSW	\$39,576.00
Choolburra, Sean Gunanuntja	Sean Choolburra "Live & Deadly"	QLD	\$27,633.00
Djiva	Djiva WA Tour	WA	\$20,424.00
Kevin Cooper and John Clark	Kejole Koori Studio Art Exhibition in Cowra	NSW	\$3,251.00
Lagaw Kodo Mir - Torres Strait Islander Resource and Cultural Centre NSW	Zulai 1 - Coming of the Light Festival	NSW	\$17,950.00
Ngurratjuta/Pmara Ntjarra Aboriginal Corp	Contemporary Watercolour Catalogue: In Alberts Footsteps	NT	\$13,281.00
Pompuraaw Council	Minh Pora Japan International Exchange	QLD	\$24,000.00
Yirra Yaakin	Honouring Theatre Festival	WA	\$43,200.00
Grants this Round: 9		Amount Approved:	\$205,000.00

Aboriginal and Torres Strait Islander Arts Board
Skills and Arts Development - Individuals
Round Id: 15512 Closing Date: 15-NOV-2007

Client Name	Application Title	State	Amount
Stevens, Monica	Coding Indigenous Dance Movements	QLD	\$15,258.30
Grants this Round: 1		Amount Approved:	\$15,258.30



GRANTS LIST

Aboriginal and Torres Strait Islander Arts Board
Skills and Arts Development - Organisations
Round Id: 15513 Closing Date: 15-NOV-2007

Client Name	Application Title	State	Amount
Carclew Youth Arts Centre	Carclew Yuoth Arts Leadership and mentor Program - APY Lands	SA	\$35,371.00
Coffs Harbour Police and Community Youth Club	The Yahri Jalay Dance Troupe	NSW	\$10,560.00
Council of the City of Sydney	Gathering Ground 08	NSW	\$18,000.00
Ernabella Arts Incorporated	Remote Indigenous Communities Ceramic Network	SA	\$30,000.00
Music Association NSW Incorporated	Whichway Indigenous Music Industry workshops and CD program	NSW	\$26,069.00
	Grants this Round: 5	Amount Approved:	\$120,000.00
	Total Grants: 25	Total Amount Approved:	\$715,000.00

