

MAKING SOLID GROUND

Infrastructure and Key Organisations Review

FOR THE ABORIGINAL AND TORRES STRAIT ISLANDER ARTS BOARD (AUSTRALIA COUNCIL FOR THE ARTS)
November 2008

Prepared by Fieldworx

Fieldworx wishes to acknowledge and thank the many individuals, organisations and communities who shared their experiences, stories and expertise during the *Making Solid Ground* consultations. It is our intention that this report accurately reflects your concerns and aspirations for the future of Aboriginal and Torres Strait Islander arts and cultural infrastructure.

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1. Purpose of the consultation report

This report has been prepared for the Aboriginal and Torres Strait Islander Arts Board. It outlines the key issues and findings arising from the Making Solid Ground consultation workshops held with artists, organisations and community members across the country.

The report is intended to inform the review of the Key Organisations Funding Program.

2. Background to the consultation project

The Aboriginal and Torres Strait Islander Arts Board (ATSIB) contracted Fieldworx to undertake a nation-wide consultation program to inform the review of the Key Organisations Funding Program. The need for the review directly related to:

- Changes in the Indigenous funding landscape
- Barriers to entry of new organisations into the funding program
- Budget lockup of funding and frustration of organisations outside the program
- Lack of mechanisms for organisations to successfully exit from the program
- Continuing financial pressure on Indigenous arts organisations

The purpose of the review was to make Indigenous arts stronger by making a planned and reasoned investment in Indigenous arts infrastructure which represents:

- Cultural integrity
- Sound Indigenous business planning
- Indigenous management and control
- Focus on sustainability, strengths and the future

3. The consultation process

The purpose of the consultation was to engage a broad range of stakeholders from across Australia in identifying what it will take to develop a sustainable future for Aboriginal and Torres Strait Islander arts and culture. The consultation was focused on the infrastructure requirements with a specific emphasis on reviewing the current Key Organisations Funding Program.

The national consultation schedule included workshops in the following twelve locations:

- | | |
|--------------|-----------------------------------|
| ■ Melbourne | ■ Brisbane |
| ■ Hobart | ■ Cairns |
| ■ Launceston | ■ Adelaide |
| ■ Darwin | ■ Canberra |
| ■ Broome | ■ Sydney |
| ■ Perth | ■ Torres Strait (Thursday Island) |

Each workshop was designed to flexibly respond to the needs of each community while focusing on the key issues surrounding the review of the Key Organisations Funding Program. Workshops were held over one or one and a half days in each of the 12 locations.

A 'Making Solid Ground Quilt' was developed as part of the consultation strategy in order to share hopes, dreams and stories for the future of Indigenous arts and cultural infrastructure. The vision developed at each workshop was progressively included on *The Quilt* in order to develop a sense of common purpose and direction among consultation participants across the country.

The consultation workshops were informed by the issues paper and discussion paper prepared by the Aboriginal and Torres Strait Islander Arts Division. A total of 181 people participated in the face-to-face consultation process. A full list of participants is included as attachment one.

Written and verbal responses to these papers have been documented and reported separately by the Division.

4. Consultation findings

The consultation findings have been broken down into the following four categories:

1. Underpinning values
2. Workshop highlights
3. The quilt
4. Unintended outcomes of the consultation process

4.1 Underpinning values

There were three core values that were consistently raised regarding the infrastructure support for Aboriginal and Torres Strait Islander arts and culture.

- Men's and women's business – Respect and acknowledgement for the cultural value and importance of men's and women's business in Aboriginal and Torres Strait Islander culture.
- Remote, regional and urban communities – Aboriginal and Torres Strait Islanders live in communities throughout Australia in remote, regional and urban settings. Experiences, access to opportunities and cultural knowledge are different depending on where people live.
- Australian Aboriginal and Torres Strait Islander people – Australian Aboriginal and Torres Strait Islander people have their own unique cultures. People who are Indigenous to other countries are not included in initiatives that aim to provide support for Indigenous Australians.

The terms 'Aboriginal and Torres Strait Islander' and 'Indigenous' have been used interchangeably throughout this report. This reflects the way language was used in workshops throughout the country.

4.2 Workshop highlights

The key findings or highlights of each workshop are provided below. Full notes of each workshop are included as attachments.

Melbourne

Increasing the participation of Aboriginal and Torres Strait Islander peoples in the arts was seen as a key theme arising from the Melbourne consultation. Participant feedback indicated that this should be both through increased employment of Indigenous people in arts management and related positions as well as increased participation of communities in arts practices and processes.

Accessible and appropriate spaces and places that represented, presented and created work across all art forms as well as more streamlined funding programs were seen as integral in supporting this.

Attention was paid to developing a more effective and strategic funding program that included the differentiation between leading and emerging organisations as well as other non-financial support that the Board and staff of the ATSIAB could provide.

Discussion about the details of the funding program included a focus on the potential for extending the role of the ATSIAB in supporting organisations to achieve their strategic vision. Specifically, workshop participants identified the need for a specific contact person in the Division who would understand the business of the funded organisation, provide one-on-one advice and support the general capacity of the organisation to succeed, rather than playing an auditing or policing role.

The Melbourne workshop introduced the concept of supporting leading and emerging organisations. They identified leading organisations as being organisations that:

- Provide an innovative and edgy program of activities
- Have a solid history of program and governance management
- Are recognised in their field
- Demonstrate leadership and provide mentoring for emerging organisations
- Promote Indigenous culture and build partnerships

In terms of the funding guidelines for leading organisations, it was suggested that consideration be given to three plus three years of funding. The process for determining and maintaining funding should be rigorous and connected to expected standards.

Emerging organisations were considered to be those that required some additional support to contribute to arts infrastructure. The type of support needed may include training and mentoring in governance, audience development, partnership development and administration.

There was a sense from the workshop that emerging organisations would be eligible for three years funding, with an opportunity to apply for a further three years.

The Melbourne workshop also introduced the concept of acknowledging and engaging with organisations which significantly contribute to the national arts and cultural infrastructure, but which are not funded through the key organisations program. Some participants suggested that in fact they were not seeking funding through the program, but are seeking recognition and opportunities to engage in the national debate.

The Melbourne workshop notes are at attachment two.

Hobart

The key issue identified at the Hobart consultation was the need to provide opportunities for cultural maintenance. There was significant concern identified by workshop participants about the limited opportunity in Tasmania for the passing on of cultural knowledge to young people and the not so young people.

The workshop participants identified the lack of a funded key organisation in the state. They believed that organisations in other states would continue to receive funding which created a barrier for new entrants into the program.

A range of needs were suggested for consideration in the funding guidelines for the key organisations program funding. However, some of these are more aligned with other funding programs offered by the ATSIAB, including support to create and exhibit new work. This may be attributed to a limited knowledge of the range of funding opportunities provided by the ATSIAB.

There was strong support for emerging organisations to be supported through the Key Organisations Funding Program. It was suggested that the term 'building organisations' more accurately reflected opportunities for organisations who needed support to build their capacity in contributing to the national infrastructure. In order to be eligible for funding, organisations would need to demonstrate the capacity for community networking, that they had skilled staff in business and arts, had a potential to deliver good community outcomes and proof of Aboriginality.

It was suggested that for the Tasmanian context, the role of a key organisation would include providing practical support and resources to individuals and groups for cultural growth and development. The role would also include the development of national and international collaborations and partnerships.

A key issue identified in Hobart was the need to include community in the evaluation process of funded organisations. They suggested that the relationship is more complex than funding body and funded organisation – that it should include a third party which is the community.

The Hobart workshop notes are at attachment three.

Launceston

Similar themes emerged between the Hobart and Launceston workshops, particularly in relation to the importance of passing knowledge to young men and women. Specific barriers relating to shell necklace making were highlighted as concerns. These included a limited number of older women who maintain the traditional knowledge, expense involved in accessing beaches and kelp beds to collect shells as well as the destruction of bull kelp beds through commercial activities and pollution.

Professional development for artists and support for Indigenous cultural and intellectual property rights were identified as priorities for the future. Workshop participants also indicated that there were no spaces to create, promote and sell Aboriginal arts and cultural product. This was connected to the limited recognition of the integrity of Aboriginal arts in Tasmania and Australia more broadly.

Workshop participants identified the potential for the ATSIAB to play a more significant role in supporting arts and culture by:

- Enhancing communication between the ATSIAB, Tasmanian Aboriginal organisations and the state government
- Building stronger national networks and coordinating national gatherings annually
- Assisting with feasibility studies into the establishment of new organisations and/or building organisations

The Launceston workshop notes are at attachment four.

Darwin

The key themes that emerged from the Darwin consultation included showcasing Indigenous culture with particular reference to their geographical location and connection to South East Asia and the rest of the world. Workshop participants noted an opportunity to share Indigenous Australian cultures both nationally and internationally.

They also identified the importance of practicing art and culture without necessarily having economic and artistic excellence outcomes attached. The role that this plays in connecting people to country, supporting and sustaining language and connecting people intergenerationally was highlighted.

Other issues raised related to ensuring the sustainability of the industry and those who worked and practiced within it through diversifying funding opportunities, providing professional development and training opportunities and promoting both artist and cultural rights.

Particular attention was paid to the idea that regional arts can be very different to urban practices and therefore it was considered essential that the unique demographic of the Northern Territory was acknowledged. Additionally, the urgent need for recognition of Indigenous people and their cultures by the broader community was highlighted as a priority. The unique contribution of Aboriginal people to the national identity and the role arts and culture plays was also highlighted.

In terms of the Key Organisations Funding Program, workshop participants suggested that the purpose of the program should include:

- Developing opportunities for supporting and facilitating community cultural activity
- Investing in sustainable infrastructure for the future
- Making culture strong through cross-generational activity
- Recognising and meeting the challenges of a high population in the Northern Territory living on homeland

There was a sense at the workshop that the ATSIAB should be considering strategic investment rather than a competitive funding program, and that this should recognise regional and art form differences. A clear recommendation from the workshop was that three-year funding is not adequate to build sustainable organisations. Therefore, three x three x three-year funding should be considered. There was also a sense that exit strategies should be developed with funded organisations.

The Darwin workshop identified concerns relating to the Making Solid Ground consultation process. As a result, the workshop included focused conversation about future consultation processes of the ATSIAB. Specific recommendations were:

- A longer lead-in time to consultations of at least six weeks
- Greater preparation for people to participate, including workshop questions and images prior to the workshop
- Promotion of consultation to include posters, phone calls (not just email), community radio, Web 2.0, SMS
- Locations of meetings to reflect natural gathering places of the region. For the Northern Territory this is Alice Springs, Katherine, Darwin and Tennant Creek or Yirrkala. It could also consider the Arnhem Northern Kimberley Aboriginal Arts Association (ANKAAA) model which includes Tiwi Islands, East and West Arnhem Land, Barkley, Katherine and East and West Kimberley
- Partnering with state/territory governments and local governments, but being clear about the roles of agencies

The Darwin workshop notes are at attachment five.

Broome

Broome workshop participants considered it was important that priority be given to developing strategies that celebrate and showcase contemporary and traditional Indigenous arts across Australia. It was highlighted that Indigenous art and culture needs to be protected in these communities, particularly the Kimberley region because culture is still strong yet the threat of colonisation is real. A coordinated promotional and marketing strategy to develop the domestic and international market was identified as one way to promote art forms while protecting them at the same time. In turn, it was thought this could enhance the recognition and respect of the important role Aboriginal arts and culture plays in Australia. However, participants believed that guidelines and protocols would need to be developed to ensure the diversity and symbolism of Indigenous art and culture and the rights of artists are not exploited.

In relation to infrastructure support required to build a strong Aboriginal arts sector, it was suggested that funding should be allocated equitably across Australia so regional areas have access to key organisations. It was recommended that strong relationships and partnerships should be developed in order to create a national networked infrastructure that is managed by Indigenous people. It was suggested that this would allow for an ongoing two-way dialogue, not just irregular consultation. Greater recognition of artists by the industry across all art forms was considered important, both financially as well as professionally, which would facilitate more respect and equality for Indigenous artists. Additional opportunities for professional development for the Indigenous arts and cultural sector were suggested as a way to provide more support and opportunities for artists.

There was support at the Broome consultation for the Key Organisations Funding Program to include leading as well as building organisations. The period of funding suggested was nine years for leading organisations and three years for building organisations. There was also an expectation that organisations would be reviewed three-yearly.

The concept of two distinct types of organisations was introduced at the Broome consultation – those organisations that are focused on cultural maintenance versus those organisations which have the capacity for commercialisation or selling product. Underlying this was a belief that organisations that have the capacity for selling product are more likely to be self-sustainable with a reduced reliance on government support.

Participants at the Broome consultation believed that a key organisation should be funded in each region or state/territory. The vastness of Western Australia meant that there were specific challenges faced in relation to distance. There was a suggestion for funding to be provided to a central point for distribution to regions to grow networks and provide advice on the ground to artists.

There was strong support for the Funding Program to be extended beyond purely a funding relationship into providing advice and training. There was also support for community involvement in the evaluation of organisations funded through the program.

The Broome workshop notes are at attachment six.

Perth

The vision for Indigenous Arts from the Perth consultation was one where Aboriginal and Torres Strait Islander arts and culture is recognised locally, nationally and internationally as Australia's identity. It was recommended that the following would be pivotal in order to achieve sustainability and growth and achieve this vision:

- Marketing and promotion
- Evidence-based research
- The development of strategic partnerships (brokerage and business)
- Valuing, respecting and protecting culture and protocols
- The conservation, protection and ongoing practice of art and culture

Participants advocated for a national united peak body that represents the Aboriginal and Torres Strait Islander community voices in art and culture. This peak body would be well networked and would communicate at a national level. It was suggested that a national peak body would promote the need for (and perhaps even provide) career pathways and professional development opportunities for artist and arts workers.

It was expressed that many Indigenous artists cannot sustain themselves purely through their art form, therefore the issue of equitable access to funding and other resources was important. In order for this to occur, participants strongly argued the need for an increase in funding for culture and the arts through the creation of a funding model of excellence.

Participants in the Perth workshop agreed that building organisations should be eligible for funding through the key organisations program, and that support should be provided to assist building organisations to become strong leading organisations. There was also support for recognising that a number of organisations (not funded through the key organisations program) play a significant role in the cultural landscape and national infrastructure. These organisations should be included in the broader key organisations approach, even if they remain unfunded through the program.

It was recommended at the workshop that the Key Organisations Funding Program include opportunities for professional and industry development.

Funding timeframes suggested were three x three x three year funding terms which would allow organisations to deliver on their strategic priorities and demonstrate success. There was a belief at the Perth workshop that all organisations should have the opportunity to apply for funds under the Key Organisations Funding Program.

A number of suggestions were made regarding future consultations in Western Australia including:

- Longer lead in time of between four and twelve weeks
- Include representation across all art forms
- Use existing networks to promote consultations
- Promote through community radio, posters, web 2.0, SMS and NITV
- Be clear about the purpose of the consultation and who should attend

The Perth workshop notes are at attachment seven.

Brisbane

The Brisbane workshop participants placed a strong emphasis on acknowledging the important link between art, culture and the environment and of supporting the continuity of intergenerational practices as a key to sustainability. Participants also focused on the need to increase support and partnerships with an older generation of emerging artists. Again this related to the need for cross-generational sharing of knowledge, culture and heritage. It was suggested that this could happen via:

- the hosting of an Aboriginal and Torres Strait Islander Festival in Queensland
- an Indigenous performance space or a National Indigenous Cultural Centre at Musgrave Park

- business industry support for key organisations
- key organisations across four sites in Queensland (south east, central, north and far north) and
- the provision of access to other infrastructure and financial resources

It was also highlighted that all organisations should commit to upholding the cultural integrity of Aboriginal and Torres Strait Islander people and their culture through consultation and negotiation. The development of cross cultural awareness policies and training is considered a priority but it was also discussed that this should not be the sole responsibility of Aboriginal and Torres Strait Islander arts workers. The development of clear protocols that guide respectful practice was also considered a priority for organisations.

In relation to funding and infrastructure, participants recommended that key arts infrastructure should provide advice, support and access to networks that encourage Indigenous control and ownership, acknowledging the diversity of cultural expression. The ATSIAB's role would be to ensure a collaborative approach between arts organisations and stakeholders. There would be more support for artists to engage in full employment in their chosen art form and support for Torres Strait Islander women in visual and performance arts. Urban artists would be acknowledged and held in the same regard as regional artists and there would be more support for the traditional custodians to document history and stories to claim their identity and ownership.

It was suggested that funding priority be given to organisations that are managed and controlled by Aboriginal and Torres Strait Islander people – this entails full and proper influence in decision making. Funding support and networks are needed to support to Aboriginal and Torres Strait Islander organisations and businesses to increase access to markets.

In direct relation to funding dissemination, it was recommended that there be less duplication with guidelines that are simple and easy to understand and with language that is sector relevant and representative. Participants highlighted that separate funding from state and national government sources and the lack of transparent processes contributed to the confusion around funding. To mitigate some of these factors, participants recommended that the community should play a great role decision making for how funds would be used as well as in defining the process for funding allocation.

Workshop participants also recommended that all Aboriginal and Torres Strait Islander artists in Queensland should have access to an arts officer to help with funding, information and contacts. Art programs should also be created that promote cultural awareness through the linking of traditional stories to contemporary practice, for example video, plays and animation.

The Brisbane workshop notes are at attachment eight.

Cairns

The Cairns workshop participants prioritised the need to support young people to feel good about their culture and themselves. Connected to this idea was the notion of valuing the role of art and culture in strengthening community well-being and developing a broader understanding and knowledge of Aboriginal and Torres Strait culture.

Opportunities and pathways for artists and arts workers as well as support for Aboriginal and Torres Strait Islander owned and managed arts and cultural businesses was identified as being essential for future growth and sustainability. The establishment of standards, regulations and education programs that promote the ethical marketing and sales of Aboriginal and Torres Strait Islander arts and culture was seen to be a priority for economic prosperity.

The far north Queensland tourism industry was identified by workshop participants as an opportunity for growth. The potential to leverage tourism dollars and work together with the tourism industry and local government on sustainable and ethical approaches to tourism was highlighted.

In terms of the Key Organisations Funding Program, it was suggested that a strategic approach to nurturing and fertilising organisations to make them strong was needed. The key challenge for organisations is meeting the core costs of business – if this need is met it makes it easier to secure financial support from elsewhere for programs and initiatives.

There was agreement that organisations not funded through the Key Organisations Funding Program could still be recognised as key organisations if they could meet accreditation standards that would include:

- Meeting the needs of the cultural community and artists
- Representing the voice of Indigenous people
- Having a board of directors with significant members who are Indigenous (not less than a majority)
- Having a sense of what's happening in the broader arts and community

The current issue is that if an organisation is not funded through the Key Organisations Funding Program then it is not on the radar of the ATSIAB, but that doesn't necessarily mean that the organisation is not playing a core role in supporting the national arts infrastructure.

Two types of organisations were identified as contributing to the arts infrastructure – service organisations and producing organisations that have a commercial outcome. Both of these types of organisations were identified as being eligible for funding. The term of funding was suggested as three, six or nine years, depending on the need of the organisation.

An extended role for the ATSIAB was suggested. Areas of priority beyond funding would include:

- Networking and linking organisations across the country
- Providing and facilitating peer support
- Sharing knowledge
- Mentoring and professional development
- Giving information and brokering links with industry and other government departments.

The Cairns workshop notes are at attachment nine.

Adelaide

The spiritual survival of Aboriginal people through the support of each other was identified as a key priority at the Adelaide consultation. Passing on cultural knowledge to young men and women was a significant opportunity connected to spiritual survival.

Self-determination and Aboriginal control and ownership of the cultural economy was identified as key to forging a positive future for Aboriginal people and communities. Within this context, particular concerns were raised regarding the need to provide support and professional development to young people, artists and arts workers. The need for permanent accommodation for arts in remote, urban and regional communities was identified as being critical to the sustainability of a national approach to arts in Australia.

The relationship between non-Aboriginal people and the broader community was highlighted at the Adelaide workshop. Acknowledging and honouring Aboriginal people in public space together with sharing Aboriginal culture to increase recognition by the broader community were suggested strategies.

It was suggested that to be eligible for funding under the Funding Program, organisations would need to demonstrate that:

- They were Aboriginal directed and controlled
- They delivered high quality arts and cultural programs in terms of process and outcome
- Their governance was exemplary
- They had financial reserves
- They could make a contribution to the industry as a whole
- They had the capacity to connect at the community, regional and national level

Participants at the Adelaide consultation suggested that the allocation of funding could be based on an expression of interest process that also allowed for specific invitations to be generated by the Board to fill gaps in the national infrastructure. There was general agreement that the period of funding should be for nine years, and after this time organisations could reapply in a competitive environment.

There was general agreement at the Adelaide workshop that leading as well as building organisations should be included in the funding mix. It was also agreed that organisations could be considered a 'key organisation' even if they weren't funded under the Program. Their rationale for this position was that recognition as a key organisation gives status and kudos to organisations from which they can leverage other funds to further build their capacity and reach.

There was also strong support for building in an additional component in the infrastructure model that recognises the role of non-Indigenous organisations in delivering effective programs with/for Aboriginal people.

The role of the ATSIAB beyond funding focused on a high-level brokerage role with a view to strategic investment by other government departments. This would include an approach that supported a more efficient approach to delivery of funds across government. The role of the ATSIAB in disseminating data and statistics about the economic value of Aboriginal arts and culture to the Australian economy was also highlighted at the workshop.

The Adelaide workshop notes are at attachment ten.

Canberra

The Canberra consultation feedback highlighted the importance of connections between:

- Local Indigenous artists and arts workers
- Indigenous artists and mainstream venues and facilities
- Indigenous and non-Indigenous artists
- Indigenous artists and their international colleagues
- Indigenous key organisations – both locally and nationally

These connections were also seen as important in order to facilitate cultural maintenance and understanding as well as ensuring the excellence and innovation of contemporary Indigenous arts practice. The potential for the arts to provide economic empowerment as well as contributing to artists well-being was also acknowledged.

Workshop participants suggested that the Board and staff of the ATSIAB were integral in brokering partnerships and investment opportunities with the private sector and across government on behalf of the Indigenous arts and cultural industry.

They suggested that the purpose of the infrastructure program be to establish a national network of Indigenous arts organisations for cultural maintenance and building cross-cultural and inter-cultural understanding. The network of organisations would operate under a common charter but with the flexibility for decisions that were relevant to local needs.

Organisations funded through the program would be required to promote excellence, diversity and local relevance in Indigenous arts practice.

The specific considerations identified that relate to the Funding Program were:

- A longer-term contract of at least five years
- Fund emerging organisations as part of the program
- Simplify the application and reporting process, particularly for emerging organisations

A significant issue identified at the Canberra workshop was that no organisations are funded in the ACT from the Key Organisations Funding Program. Participants suggested that a small amount of funding dollars in the ACT can usually be used to leverage further resources.

The Canberra workshop notes are at attachment eleven.

Sydney

The Sydney consultation highlighted the need for organisations across the country to work together for cultural exchange. Within this context workshop participants placed a high priority on protecting and enforcing Indigenous cultural and intellectual property rights.

The participants at the Sydney consultation also identified increased employment and professional development pathways, and brokering strategic partnerships for business development, as being essential to the long-term economic sustainability of Indigenous arts in Australia.

Regarding the funding model, it was strongly suggested that organisations funded through the infrastructure program would have a wide community footprint with good community engagement capacity and demonstrated good governance. Some concerns were raised with respect to providing funding for 'building organisations' within the current limited funding pool. It was suggested by some workshop participants that building organisations would benefit from mentoring and support rather than funding.

The funding period suggested was for five years with yearly targets established. Interestingly, it was recommended that the annual breakdown of the five-year contract value should be based on the business plan and goals of the funded organisation, rather than an equal split across the funding period.

Funded organisations would be required to have an artistic program as well as a role in cultural sharing and advocacy. There was also support for organisations to be able to demonstrate at least one initiative that had national or international impact.

There was consensus at the Sydney consultation that fewer organisations should be funded well, rather than many organisations funded poorly. Notwithstanding, it was recommended that consideration be given to urban, rural and regional communities as well as ensuring a national spread.

The Sydney workshop notes are at attachment twelve.

Torres Strait Islands

The overarching hope expressed by workshop participants in the Torres Strait Islands was for the arts and cultural industry to be Indigenous owned and run, with the support of external partners. Within this, it was highlighted that the contribution of Torres Strait Islander art and culture needed to be recognised as distinct from Aboriginal art and culture yet both form integral parts of Australia's true history. For this to occur, it was suggested that the Torres Strait Island region would need to be supported to increase its capacity to develop cultural practice and cultural product. Analysing the human capital and knowledge across the region and building strategies through the development of career pathways and employment opportunities was nominated as a starting point.

Participants discussed the need to give priority to maintaining and revitalising traditional knowledge, culture and protocols through capturing traditional knowledge, passing this on and even embedding it within curriculum. Promoting and showcasing culture could support this as well as providing real opportunities for greater international exposure for commercial benefit.

In relation to funding and infrastructure, participants discussed the need for a peak body that included regional representation which would lobby for the Torres Strait Islands to receive an equitable proportion of national arts dollars. Participants believed that a key organisation would be owned by the community and should focus on art making, cultural maintenance, advocacy and coordination. It could establish protocols within and outside of the region and provide legal advice and support to artists. It could become a central point for information and financial resources and play a role in getting international recognition for the area. Additionally, it could

have a role to play in nurturing artists by promoting their work and helping them achieve economic independence.

In relation to the funding guidelines for key organisations, it was recommended that it would be overseen by a local community representative Board with artists becoming shareholders in the organisation. There would be separate dollars for the Torres Strait region and a separate program for established artists. Triennial grants would be allocated across music, visual and dance art forms. Seeding grants could also be included. Participants recommended that these grants should not be directed through the Torres Strait Regional Authority (TSRA).

Future consultation in the Torres Strait Islands

- Thursday Island is the best place to hold consultations
- Seek a partnership from the Torres Strait Council to fund travel costs from their communities to consultations held on Thursday Island. Potential to charter a plane to bring people in (estimated cost of \$11K)
- Communication and promotion of consultation workshops should go through email, Gab Titui, radio, Council, schools and posters in community organisations
- Need to take advantage of what's already happening in the community eg Mab day and the festival

The Torres Strait Islands workshop notes are at attachment thirteen.

4.3 The Quilt

The development of the Making Solid Ground Quilt provided an opportunity for a shared understanding of national priorities and perspectives. While there was absolute diversity in the range of issues identified by communities, a unified thread emerged through the Making Solid Ground Quilt that enabled workshop participants to strongly identify with the emerging themes that make up an ecosystem of infrastructure priorities.

The Quilt has been presented to the ATSIAB as part of the report, however, the table below replicates the information contained in The Quilt. It should be noted that a participant in the Sydney workshop has offered to include artwork on the quilt as a way of honouring the contribution of Aboriginal and Torres Strait Islander people from around the country.

Making Solid Ground Quilt - Telling the national story

Melbourne	Launceston & Hobart	Darwin	Broome	Perth	Brisbane	Cairns	Adelaide	Canberra	Sydney	Torres Strait
More Aboriginal & Torres Strait Islander people employed in arts management	Professional development for artists	Improved investment in people through appropriate training and professional development and fair pay	Provide more opportunities for professional development for the Indigenous arts and cultural sector	Provide career pathways and professional development for artists and arts workers	Support regionally based arts and cultural organisations for the preservation, presentation, promotion and protection of Aboriginal & Torres Strait Islander culture and heritage that have traditional owner representatives		Professional development for artists and arts workers + Development of young people as artists and arts workers	Building relationships and connections for cross cultural and intercultural arts exchange	Increased employment, professional development and career pathways in the arts for long-term success	Promote and showcase culture to increase international exposure and economic benefit
Facilitate inclusive participation in the arts	Supporting community to pass knowledge	Showcasing Indigenous culture	Ensure regular opportunities to celebrate and showcase contemporary and traditional Indigenous arts and culture across Australia + Develop a coordinated strategy to market and promote Indigenous arts across Australia and throughout the world	Aboriginal and Torres Strait Islander arts and culture is recognised locally, nationally and internationally as Australia's identity	All organisations commit to uphold the cultural integrity of Aboriginal & Torres Strait Island people and culture through consultation, and negotiation with Aboriginal & Torres Strait Islander people	Supporting young people to feel good about their culture and themselves + Valuing the role of art and culture in strengthening community well-being	Acknowledging and honouring Aboriginal people in public spaces + Sharing of Aboriginal culture to increase recognition by the broader community	Cultural maintenance, transmission and understanding	Opportunities for elders and Indigenous art practitioners to engage with our children and young people through the passing of knowledge and skills for cross-generational empowerment + Support for linking communities for cultural exchange, knowledge and resources	Revitalise and maintain traditional knowledge, culture and protocols + Identify the capacity of the Torres Strait Island region in developing cultural practise and cultural product

Making Solid Ground Quilt - Telling the national story

Melbourne	Launceston & Hobart	Darwin	Broome	Perth	Brisbane	Cairns	Adelaide	Canberra	Sydney	Torres Strait
	Promote the recognition and integrity of Aboriginal arts	Recognition of Indigenous people and their cultures, and their unique contribution to the National identity	An Australia that recognises, respects, understands and supports all aspects of Indigenous culture	Aboriginal and Torres Strait Islander arts and culture is recognised locally nationally, and internationally as Australia's identity	Respect and acknowledge that continuity of Aboriginal and Torres Strait Islander arts and culture is delivered through inter-generational practices relating to land, sea and the environment	Developing a broad understanding and knowledge of Aboriginal and Torres Strait cultures				Recognise and educate the broader public that the distinct Torres Strait Islander culture is integral to Australia's history and identity + Acknowledge the differences between Torres Strait Islander art and culture and Aboriginal art and culture
Protect and promote Indigenous artists	Promote the recognition and integrity of Aboriginal arts	Recognition of Indigenous people and their cultures, and their unique contribution to the National identity	An Australia that recognises, respects, understands and supports all aspects of Indigenous culture	Aboriginal and Torres Strait Islander arts and culture is recognised locally nationally, and internationally as Australia's identity	Respect and acknowledge that continuity of Aboriginal and Torres Strait Islander arts and culture is delivered through inter-generational practices relating to land, sea and the environment	Developing a broad understanding and knowledge of Aboriginal and Torres Strait cultures			Education, protection and enforcement of Indigenous cultural and intellectual property rights for the artist and development of greater market awareness for the broader community	Recognise and educate the broader public that the distinct Torres Strait Islander culture is integral to Australia's history and identity + Acknowledge the differences between Torres Strait Islander art and culture and Aboriginal art and culture
Greater support for artistic and cultural vibrancy		Support for dynamic contemporary artistic practice			Increase support and participation of an older generation of emerging practitioners	Providing opportunities for artists, arts workers and community to participate in or experience cultural expression		Excellence in innovation in contemporary Indigenous arts practice		
Good ideas are funded and supported								Changing the funding system to make it more accessible		

Making Solid Ground Quilt - Telling the national story										
Melbourne	Launceston & Hobart	Darwin	Broome	Perth	Brisbane	Cairns	Adelaide	Canberra	Sydney	Torres Strait
	Advocate for increased and broadened funding and income opportunities	Core funding of infrastructure to develop a diverse income base	Attract a sufficient proportion of funding allocation to Indigenous arts and culture, and equitably distribute across Australia	Increase funding for culture and the arts + Equitable access to funding and resources across state and territory borders	Funding priority given to organisations that are effectively managed and controlled by Aboriginal & Torres Strait Islander people		Stable funding that supports the capacity of a diverse range of organisations to succeed. + Governments getting the balance right between policy stability and change through bipartisan support. Eg greater share of Commonwealth wealth funding should go to ATSIAB			The Torres Strait Islands are allocated an equitable proportion of national arts dollars
	Spaces to create and promote and sell Aboriginal knowledge	Capital Works				Providing equitable access to appropriate hard and soft infrastructure		Access to physical and human resources		
		Address the lack of infrastructure for music, dance, theatre and new media, and develop literature in the NT	Industry recognition and equality for Indigenous artists across all art forms	To achieve sustainability and growth			Sufficient, appropriate and permanent accommodation for arts in remote, urban and regional communities			
			Build relationships and create solid partnerships across all sectors and industries to create a national networked infrastructure, supported and managed by Indigenous people	Establish a national peak body that represents the Aboriginal and Torres Strait Islander community voices in art and culture	Provide advice, support and access to networks that encourage Indigenous control and ownership, acknowledging the diversity of cultural expression	Empowering and supporting Aboriginal & Torres Strait Islander owned and managed arts and cultural business	Forging the future through self-determination and Aboriginal control and ownership of the cultural economy	Development of Indigenous art based enterprises + Establish a network of Indigenous key arts organisations	Brokering strategic partnerships for business development towards economic empowerment	

4.4 Unintended outcomes of the consultation process

The Making Solid Ground consultation process achieved outcomes well beyond original expectations. It provided an opportunity for local and regional communities to come together to discuss and debate the future of Aboriginal and Torres Strait Islander art and culture. As a result, communities not only identified potential strategies for consideration by the Board, they also identified new ways to contribute to the national ecology at a grass roots level. Many individuals and organisations left the consultation sessions with a commitment to continue to work collaboratively in their local community or region to progress a broader agenda.

5. Analysis of findings

The information gathered and ideas generated throughout the consultation process has been analysed to provide an overview of national priorities for arts and cultural infrastructure into the future. This is broken down into:

- The ten platforms for sustainable infrastructure
- A Proposed new infrastructure framework

5.1 Ten platforms for sustainable infrastructure

Information from the consultation workshops has been categorised into *ten platforms* needed to support a sustainable approach to Aboriginal and Torres Strait Islander arts and culture. These have been specifically developed from the information generated on the Making Solid Ground Quilt. The ten platforms are:

1. Improved investment in people
2. Practicing culture and passing knowledge
3. Intellectual property rights and protocols
4. Physical spaces for connection
5. Celebration, recognition and identity
6. Supporting the regions
7. Artistic and cultural vibrancy
8. Access to funding and resources
9. Infrastructure for all arts
10. Networked infrastructure

Platform 1: Improved investment in people

Concerns were raised about the limited number of Aboriginal and Torres Strait Islander people employed in a range of positions in the arts and cultural industries. These positions ranged from arts workers through to administrative and senior management positions. It was strongly suggested that there needs to be a greater investment in and improved access to training and professional development opportunities as well as opportunities to gain real experience. Core to this was also the need for fair pay.

Platform 2: Practicing culture and passing knowledge

Opportunities for all Aboriginal and Torres Strait Islander people to practice culture by passing knowledge through generations was identified as essential to the conservation and protection of art and culture. Acknowledgement that the continuity of arts and culture is supported through intergenerational practices relating to land, sea and the environment was central to this theme. Therefore, organisations that uphold the cultural integrity of Aboriginal and Torres Strait Islander people were highly valued.

Platform 3: Intellectual property rights and protocols

An urgency to value, respect and protect the intellectual and cultural rights of Indigenous artists was echoed throughout the consultation. Suggestions included the development of guidelines and enforcement mechanisms to ensure the diversity of artists are not exploited and that cultures and protocols are protected. Specific issues identified included resale royalties, copyright and culturally sensitive marketing.

Platform 4: Physical spaces for connection

There were a range of needs identified relating to the development of creative places and spaces to connect communities through arts and culture. For some communities there were no spaces that were fulfilling this function. In other communities, art centres were supporting connection through visual arts but were not necessarily delivering opportunities in other art forms. Some remote communities were also unable to provide accommodation and other essential facilities for touring artists. A suggestion from one workshop was about establishing a network of state-based centres for Indigenous arts and culture that represents all art forms, profiles the diversity of culture, works in contemporary mediums and influences sharing of culture and artistic practice.

Platform 5: Celebration, recognition and identity

Increased recognition of Aboriginal and Torres Strait Islander arts and culture locally, nationally and internationally was identified as being key to building Australia's national identity. Specifically, it was identified that Australia needs to recognise, respect, understand and support all aspects of Indigenous culture. To enable this, opportunities to celebrate and showcase contemporary and traditional Aboriginal and Torres Strait Islander culture were suggested as a priority. This would need to be supported by a strategic approach to marketing and promotion.

Platform 6: Supporting the regions

Support for regionally based arts and cultural organisations that aimed to preserve, present, promote and protect Aboriginal and Torres Strait Islander culture and heritage was identified during some workshops.

Platform 7: Artistic and cultural vibrancy

A number of workshops raised the need for greater support for artistic and cultural vibrancy and support for dynamic contemporary artistic practice. This included the need to support participation of an older generation of emerging artists as well as young people. A number of people identified a need for greater support for non-visual arts, particularly in the areas of performing arts and literature.

Platform 8: Access to funding and resources

Three key issues were identified in relation to increasing access to funding and resources for arts and culture. Firstly, there needs to be increased advocacy for a sufficient and equitable proportion of funding allocation across the country to support Indigenous arts and culture. This includes better coordination between commonwealth and state governments and Indigenous control of funding distribution. Secondly, funding priority should be allocated to organisations that are effectively managed and controlled by Aboriginal and Torres Strait Islander people. This may include organisations that can have the capacity to generate their own income in order to broaden their financial base. Finally, funding processes need to be straight forward and focused on supporting good ideas and initiatives. The funding process should not be a barrier to gaining support.

Platform 9: Infrastructure for all arts

There was a consistent call to achieve sustainability and growth by addressing the lack of infrastructure across all art forms, particularly for music, dance, theatre and new media. There was a sense that visual arts currently receive the greatest amount of government assistance. Additionally, increased industry recognition and equality for Indigenous artists across all art forms is core to achieving sustainability.

Platform 10: Networked infrastructure

At the core of creating a sustainable future for Aboriginal and Torres Strait Islander arts is building relationships and creating solid partnerships across all sectors and industries. Specifically, a national networked infrastructure, supported and managed by Indigenous people was called for. This includes a number of suggestions for the establishment of a national peak body that represents the Aboriginal and Torres Strait Islander community voices in art and culture.

5.2 Proposed new Key Infrastructure Framework

Workshop participants were asked to work together to consider a range of open-ended questions to identify strategic improvements to the current Key Organisations Funding Program. The outcomes of these deliberations have been grouped into the following areas for consideration by the Board:

- Rename the Key Organisations Funding Program
- Support leading and emerging organisations
- Offer more than a funding program
- Move beyond funded organisations
- Seek strategic partnerships
- Support artistic vibrancy, cultural maintenance, networking and advocacy
- Build stable organisations
- Consider funding strategy
- Involve community in evaluation
- Build the role of the Division

Rename the Key Organisations Funding Program

The title of the Key Organisations Funding Program was problematic to a number of participants in the program for two reasons. Firstly, they felt that those organisations

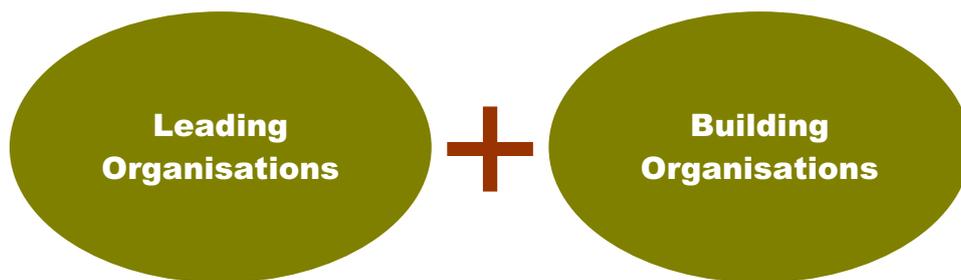
not funded through the program were deemed to not be key organisations in supporting Indigenous arts and culture. Secondly, some saw the word 'key' as elitist and a barrier to entering the program.

Towards the end of the consultation process, the term Key Infrastructure Program was tested. The focus was on networked infrastructure, rather than identifying key and non-key organisations. This appeared to have general support.

Support for leading and building organisations

There was strong support throughout the consultation for the infrastructure program to support leading and emerging organisations. Generally there was support for a funding approach that included building organisations, however participants in some workshops indicated that these organisations could be supported by the ATSIAB in ways other than funding. For example, support for business planning, workforce development etc.

A building organisation was identified as a recently established Indigenous arts / cultural organisation or an existing Indigenous organisation seeking to change its purpose or expand into arts/culture.



More than a funding program

There was unanimous support for the new infrastructure program to move beyond just a funding relationship. Essentially, all stakeholders engaged in the consultation believed that a sustainable approach to Indigenous arts infrastructure requires more than a funding program. While the funding program would remain a core component of the infrastructure development, a number of other essential supports were identified during the consultations. These include:

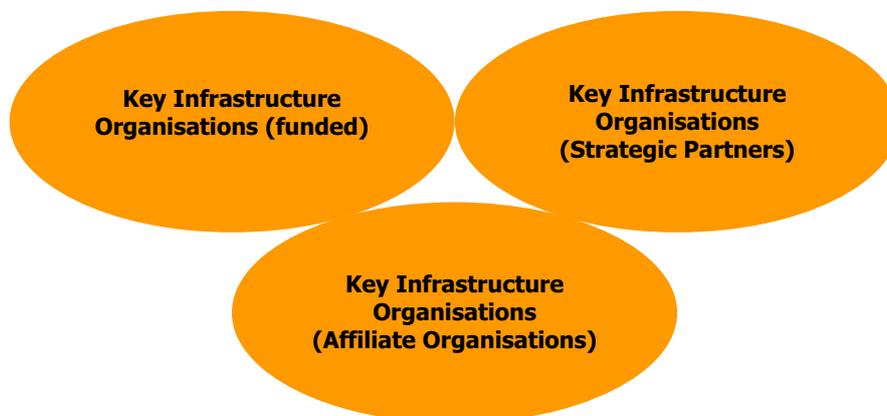
- Cultural brokering
- Governance support and training
- Strategic planning
- Workforce development
- Networking and information exchange

Beyond funded organisations

In the main, those stakeholders consulted identified a desire for the arts infrastructure program to be inclusive of a range of Indigenous arts organisations that are not necessarily funded through the program, but are recognised as being vital infrastructure organisations that contribute to the sustainability and growth of Indigenous arts and culture. This approach also acknowledges that there is a significant amount of kudos and potential leverage that comes from being recognised as an Australia Council 'key organisation'. This group of organisations could be known as 'Strategic Partners'.

Further, it was suggested during the consultation that recognition as a 'Strategic Partner' would not be automatic – organisations would need to go through an accreditation process developed by the Board. Accredited organisations would have access to other services provided through the Key Infrastructure Program such as networking and information exchange, governance support and training, workforce development etc.

There was also support for the development of a third category which acknowledges that non-Indigenous organisations are part of the ecology. Organisations that deliver Indigenous arts and cultural initiatives would be known as 'Affiliate Organisations'. Similarly to Strategic Partners, Affiliates would need to go through an accreditation process developed by the Board.

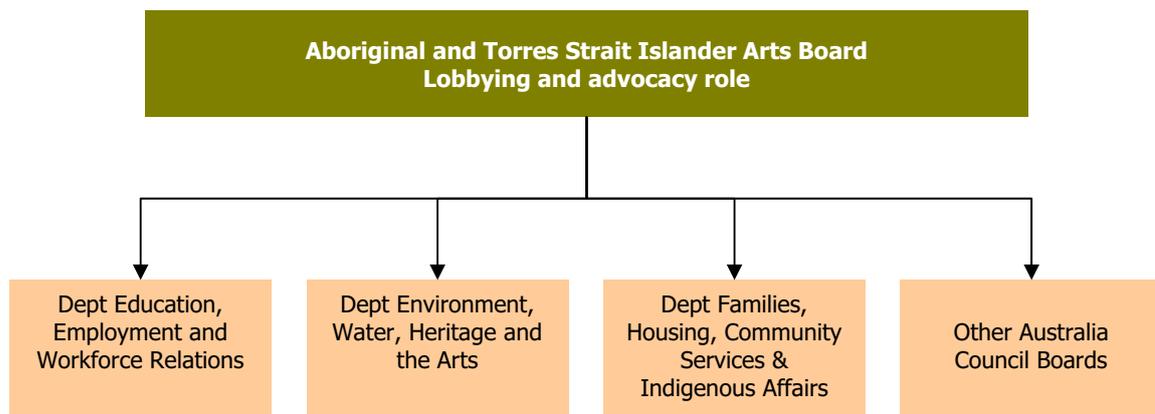


Seek strategic partnerships

There was general concern about the disproportionately low level of funding afforded to the Aboriginal and Torres Strait Islander Board for distribution to Indigenous arts and cultural organisations. Comparisons were made with the level of funding available to art form specific Key Organisations funded through other boards of the Australia Council. Comparisons were also made with funding available through other government departments and agencies such as the Department of Environment, Water, Heritage and the Arts. A strong theme emerged throughout the consultation about concerns regarding funding decisions not being made by Aboriginal and Torres Strait Islander people.

While it was strongly recommended at each of the consultations that the Board lobby and advocate for an increased proportion of arts funding for Indigenous arts and cultural activity, participants also focused on using the available resources strategically. Therefore, numerous suggestions were made regarding using the current funding available through the Board to leverage funding and support from other parts of the Australia Council and other federal government departments and agencies. Specific suggestions included:

- Partnership with the Department of Education, Employment and Workforce Relations to support workforce development
- Partnership with the Environment, Water, Heritage and the Arts to further support Aboriginal and Torres Strait Islander arts and culture
- Partnership with Department of Families, Housing, Community Services and Indigenous Affairs to recognise and support the contributions that Indigenous arts and cultural organisations make to the well-being of the community
- Partnerships with art form boards of the Australia Council to include at least one Indigenous Key Organisation in their funding program (Eg Bangara is funded through the Major Performing Arts Board)



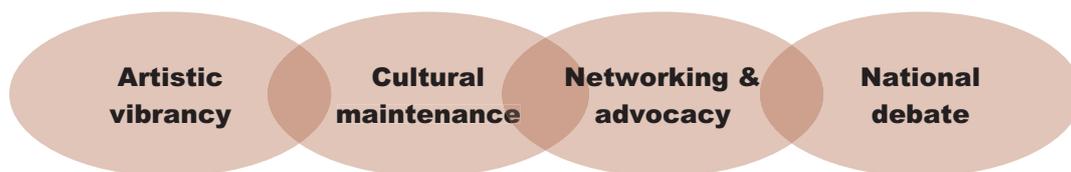
Artistic vibrancy, cultural maintenance, networking and advocacy

There was significant discussion about the range of roles that Aboriginal and Torres Strait Islander organisations play in contributing to arts and culture. On one level there was agreement that some organisations exist solely for the purpose of maintaining culture and therefore have limited capacity to generate their own income through the sale of product. These organisations have a working title of 'cultural maintenance'. Other organisations exist to develop art (artistic vibrancy) and have potential to generate income from selling work, performances etc. Importantly, it was also identified that there are many organisations that have a dual role of cultural maintenance and artistic vibrancy.

The funding approach to support artistic vibrancy versus cultural maintenance may be different from each other in terms of duration of the funding agreement and the expected outcomes.

Other outcomes achieved by Indigenous arts and cultural organisations related to the development of strong geographical or arts-based networks. Organisations also had a role in lobbying, advocacy and contributing to the national discourse.

The role of organisations can be summarised as:



Building stable organisations

Workshop participants were asked to consider an ongoing challenge faced by the Board – “Is it more effective to fund a few organisations well, or to spread the resources more thinly to enable a greater number of organisations to be supported?” The large majority of responses focused on the importance of building and supporting stable organisations. Therefore the limited resources currently available to fund key infrastructure should be purposeful and not spread too thinly.

Term of funding

The overwhelming agreement from workshop participants was that the funding period for the Key Infrastructure Program needed to be for a minimum of three years. Many stakeholders suggested that this could be extended to a nine-year period depending on the purpose of the organisation, their capacity to generate income through ticket sales or other avenues, and their ongoing approach to good governance.

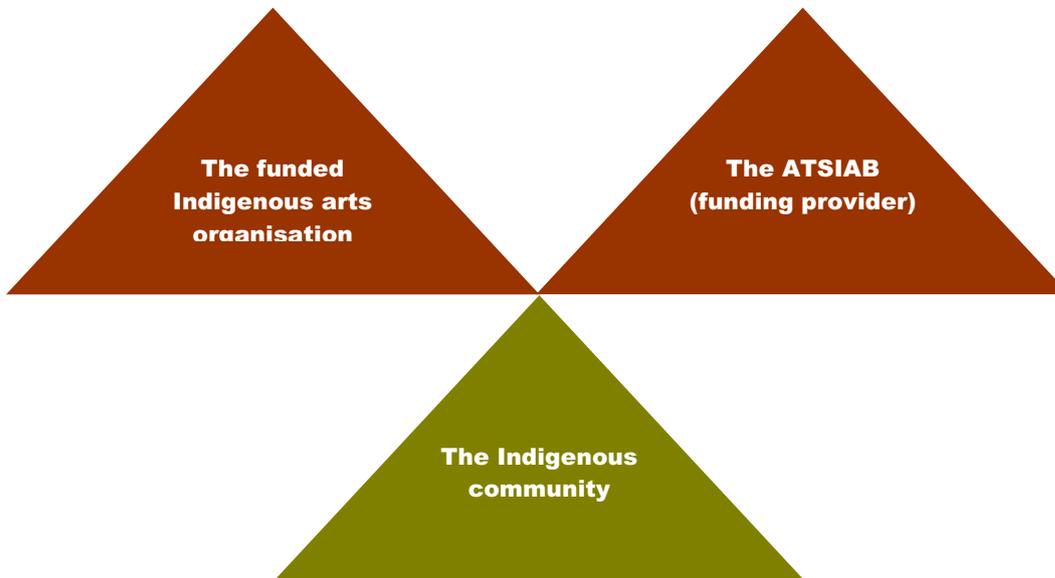
The key was to building the capacity of organisations to be sustainable. Within this context the key Infrastructure Program should involve clear and supportive exit strategies tailored to the needs of individual organisations. Exit strategies are likely to include a cultural brokering role of the ATSIAB.

There was a clear message that there needed to be opportunities for new entrants to the Key Infrastructure Program as well as parity across states and territories.

Involve community in evaluation

Early in the consultation process some concerns were raised about organisations which do not deliver what they are funded to deliver (not necessarily organisations funded by the Australia Council). A solution was recommended that involved engaging with community members during an evaluation process that would then contribute to the reporting requirements of the Board. Essentially this acknowledges that there are three parties that are impacted by a funding relationship – the funding agency, the

organisation that receives the funding, and the community that the organisation is accountable to.



Building the role of the Division

Closer relationships between the Board/Division and arts infrastructure organisations were identified as essential to contributing to the stability and growth of Indigenous arts and culture. The role of the Division in brokering partnerships and relationships across federal government agencies and with other states was highly valued.

6. Considerations for a new approach to infrastructure funding and support

The Making Solid Ground consultation identified clear support for a new approach to the current Key Organisations Funding Program. The drivers for a new model are:

- Funding support for leading and building organisations
- Recognition of organisations that contribute to the national infrastructure ecology
- A geographical and art form approach to funding support
- A broader support role of the ATSIAB beyond just funding

In this context, consideration needs to be given to transition arrangements for some organisations currently funded under the Key Organisations Funding Program. This includes:

- The role of State and Territory Governments
- The role of the all Australia Council for the Arts boards in supporting Indigenous art and culture

The following tables draw on the information generated through the Making Solid Ground consultation. They provide a starting point for discussion and debate by the Board regarding the future of the Key Organisations Funding Program.

Networked Infrastructure for Sustainable Indigenous Arts and Culture

	Key Infrastructure Organisations		Key Infrastructure Strategic Partners	Key Infrastructure Affiliate Organisations
	Leading Organisations	Building Organisations		
	A well established Indigenous arts organisation that's leading in its field but still requires financial support from the ATSIAB to ensure its financial viability.	A newly/recently established Indigenous arts organisation or an Indigenous organisation changing direction to strategically contribute to a national networked infrastructure.	An Indigenous organisation that significantly contributes to the national Indigenous arts infrastructure and meets the standards set by the Board.	A non-Indigenous organisation that contributes to Indigenous arts and culture through the provision of programs or activities and meets the standards set by the Board.
Expected outcomes*				
Cultural maintenance and passing on knowledge	✓	✓	✓	✓
Cultural vibrancy	✓	✓	✓	✓
Networking, advocacy and support for artists	✓	✓	✓	✓
Contribution to national network and debate	✓	✓	✓	✓
Support provided by the ATSIAB#				
Funding	✓	✓		
Cultural and relationship brokering	✓	✓	✓	
Governance training and skills development	✓	✓	✓	
Engagement in dialogue	✓	✓	✓	✓

*The degree to which these outcomes are delivered will differ from organisation to organisation
 # The degree to which the ATSIAB provides support will vary from organisation to organisation

Key Infrastructure Organisations Funding Approach

	Leading Organisations	Building Organisations
Number of organisations funded	<ul style="list-style-type: none"> At least one leading or building organisation in each state Inclusion of all art forms across the leading/building categories* 	<ul style="list-style-type: none"> At least one leading or building organisation in each state Inclusion of all art forms across the leading/building categories*
Amount of funding provided	<ul style="list-style-type: none"> Negotiable up to \$200k The total amount an organisation is funded can be unevenly distributed over the three-year period depending on the business case presented by the organisation 	<ul style="list-style-type: none"> Negotiable up to \$50K The total amount an organisation is funded can be unevenly distributed over the three-year period depending on the business case presented by the organisation
Duration of funding and support	<ul style="list-style-type: none"> Duration of funding and other support should be for a minimum of three years Organisations with a significant focus on cultural maintenance may be considered for three cycles of three-year funding (3x3x3) Funding duration would depend on the capacity of the organisation to generate income from selling product or from leveraging other funds 	<ul style="list-style-type: none"> The duration of funding combined with significant governance support should be for a three year period
Funding allocation process	<ul style="list-style-type: none"> Open application process based on merit and research into the infrastructure needs relating to art form and geography 	<ul style="list-style-type: none"> Invitation to organisations and or groups to apply for funding based on research into the infrastructure gaps relating to art form and geography

* Visual arts may be more appropriately supported through other well-resourced funding programs

7. Consultation evaluation and considerations for the future

The feedback received via participant evaluations from each workshop was highly positive. Generally participants found the opportunity to connect directly with other artists, organisations and Australia Council as profoundly valuable. This also provided a chance for individuals to network, share information and reconnect with peers and colleagues. The quilt process received many favorable comments and allowed connections to develop across the industry that surpasses distance. The opportunity to contribute to the shaping of such an important initiative was welcomed and regarded as valuable and significant for the development of productive relationships well into the future.

Future consultation considerations

To ensure maximum opportunities for participation in future ATSIAB consultations the following is considered pivotal:

Timing of consultations

- A longer lead-in time – notice of the consultation and supporting information needs to be received at least 6 weeks prior to the consultation date
- Be aware of the impact of death and ceremony and allow for flexibility
- Timing needs to consider local context and what else is happening in communities

Invitations and preparing people

- Be clear about the purpose of the consultation and who should attend
- Send out workshop questions with images prior to the workshop so that workers can consult with their management committees and communities to bring their stories and wisdom to the table
- Call people up so that they can really know about the consultation and feel part of the process. Just relying on email doesn't work for a lot of people
- Use the Indigenous translator service to engage with people who speak languages other than English
- Discussion papers and issues papers require a long lead in time and they need to be user friendly for communities

Locations of meetings

- One consultation in each states isn't enough to cover remote and regional diversity. Therefore consultation locations should be informed by local knowledge. Specific state/territory towns or communities have been suggested during some of the consultation workshops. Where this has occurred, the towns and communities have been included in the individual workshop attachments
- Funding assistance for travel from remote communities to come to consultations should be considered

Promotion

- Use existing community networks to promote consultations
- Promote through community radio, posters, web 2.0, SMS and NITV

Linking with the state and territory governments

- There needs to be clarity about the role of state and territory governments and the ATSIAB in promoting and undertaking future consultations

8. Conclusion

The Making Solid Ground consultation has demonstrated that a strong sense of future priorities is shared by Aboriginal and Torres Strait Islander people across the country. The broad representation of ideas from a diverse spectrum of Indigenous Arts practitioners and organisations has resulted in rich and robust discussion. There is absolute clarity about the infrastructure requirements to make culture strong and the importance of remote, regional and urban contexts for men, women and communities.

Importantly, this vision is supported by the passionate commitment of many of the people who participated in the consultation workshops to continue to work together in their own communities and engage in an ongoing dialogue with the ATSIAB. Collectively, this has enhanced the sense of ownership and commitment from individuals, organisations and government to collaboratively build a stronger Aboriginal and Torres Strait Islander arts and cultural future for the benefit of all Indigenous and non-Indigenous Australians.

9. Attachments

Attachment One: Attendance Register Workshop Notes

Attachment Two: Melbourne Workshop Notes

Attachment Three: Hobart Workshop Notes

Attachment Four: Launceston Workshop Notes

Attachment Five: Darwin Workshop Notes

Attachment Six: Broome Workshop Notes

Attachment Seven: Perth Workshop Notes

Attachment Eight: Brisbane Workshop Notes

Attachment Nine: Cairns Workshop Notes

Attachment Ten: Adelaide Workshop Notes

Attachment Eleven: Canberra Workshop Notes

Attachment Twelve: Sydney Workshop Notes

Attachment Thirteen: Torres Strait Islands Workshop Notes

Attachment 1: Attendance Register

Adelaide attendance register

Name	Organisation
Alex Hurford	Senior Manager, Arts Development Arts SA
Marg Crompton	Project Manager, Indigenous Arts & Culture Program Carclew Youth Arts
Emma Webb	Comp Manager, Kurruru Youth Performing Arts 135 St Vincent St, Port Adelaide 5015
Sonya Rankine	Chairperson: Kurruru Youth Performing Arts
Bob Daly	Board Member – Community Arts Network SA Special Project Manager – Port Adelaide Artists Forum Inc
Stephen "Gadch Barti" Goldsmith	Cultural Development Officer C/- Marion City Council 112 Esplanade Hove 5048 Warriparinga - Living Kurna Culture Centre, Bedford Park
Jamie (Ngungana) Goldsmith	Manager (Taikurtinna Dance Group) & Cultural Development Officer, Warriparinga - Living Kurna Culture Centre, Bedford Park
Gail Greenwood	Director, Flinders University Art Museum, Flinders
Sue Dubois	Arts Development Manager, Western Region Country Arts SA
John Tregenza	Interpreter
Liz Tregenza	General Manager KuArts 253 Grenfell St Adelaide 5000
Pat Warra-Read	Acting Cultural Director 135 St Vincent St Port Adelaide SA 5015
Tricia Walton	Director / CEO Carclew Youth Arts
Philip Watkins	Artistic & Cultural Director NACI Tandanya
Tamara Watson	Arts Development Officer – ATSI Arts Arts SA
Alison Carroll	Board Member for Ku Arts - Ernabella
Ray Ken	Board Member for Ku Arts - Amata
Hector Burton	Board Member for Ku Arts - Amata
Manita Baker	Board Member for Ku Arts - Fregon
Kanytjupai Rabin	Board Member for Ku Arts - Fregon
Alex Reid	Acting Executive Director Arts SA
Karl Telfer	AD – Spirit Festival

Brisbane attendance register

Name	Organisation
Elizabeth Fa'Aoso	TSI SEQ Community Rep
Leonora Adidi	TSI SEQ Community Rep
Colleen Wall	Wanyiram Pty Ltd
Fred Leone	Contact Inc
Thomas Sebasio	Keriba Mabaigal TSI Corp
Vera Ding	Arts Qld
Susan Picher	Arts Qld
Kathy Davis	Artsupport Australia
Christine Peacock	Colourise Festival, Uniikup Productions Ltd
Natalie Alberts	Musgrave park Cultural Centre
Avril Quail	QIAMEA Trade Qld
Angelina Hurley	ACPA
Anthony Newcastle	ACPA / Upfront
Marilyn Miller	Ausdance National
Raelene Baker	Arts Qld
Maroochy Barambah	Yurri Association NingyNingy CHA Daki Budtcha P/L
Ade Kukoyi	Daki Budtcha
Juanita Johnson	Mundanjara Productions
Jade Johnson	Mundanjara Productions

Broome attendance register

Name	Organisation
Ricky Arnold	DCA
Kathleen Toomath	DCA
Dorothy Djarrawan	Spry-KALACC C/- Kimberley Aboriginal Law and Culture Centre
Charles Murphy	Spry-KALACC C/- Kimberley Aboriginal Law and Culture Centre
Doris Edgar	BAMA /JARNDU C/- BAMA/JARNDU Yawuru
M Tarran	SAMA / KALACC
Robert Dann	Dancer
Barbara Gail	Magabala Books
Suzie Haslehurst	Magabala Books
Jenny Wright	Mowanjum Art & Culture Centre
Kevin Puertollano	BAMA
Stephen Albert	BAMA
Kira Fong	Goolarri Media
Wes Morris	KALACC C/- Fitzroy Crossing
Frank Sebastian	KALACC C/- Fitzroy Crossing
Rowena Ruertollano	Broome FUPLS / KIWAC

Cairns attendance register

Name	Organisation
Wilma Reading	Arts Nexus
Janet Parfenovics	UMI Arts
Daryl Harris	UMI Arts
Melissa Robertson	Arts Nexus
Bronwyn Jewell	Gab Titui Cultural Centre
Michelle Leenders	Project Officer Creative Recovery Centre for Rural & Remote Mental Health
Jeremy Geia	Woomera Aboriginal Corporation
Richard Roughsey	Chair, Woomera Aboriginal Corporation
Robert Willmet	Cairns ICC (FAHCSIA)
Jan Aird	Marketing Manager Kick Arts Contemporary Arts
Peter Cleary	BIA Program Manager – Arts Qld Cairns
Garry Ashworth	General Manager, Wujal Wujal
Desmond Tahley	Mayor, Wujal Wujal

Canberra attendance register

Name	Organisation
Gabby Lhyede	AIATSIS Aboriginal Studies Press Acton Peninsula ACT 2601
Ian Bamford	Business Development Manager Burringiri Assoc Inc, ACT Aboriginal & Torres Strait Islander Cultural Centre
David Broker	Canberra Contemporary Art Space, Gorman House Arts Centre,
Barbara McConchie	Craft Art: Craft & Design Centre
Eulea Kiraly	Com. Cultural D'ment Officer, Tuggeranong Arts Centre,
Dean Jand	Gugan Gulwan Youth Aboriginal Corp
Jim Best	CEO, billabing Aboriginal Corporation
Nigel Featherstone	Manager, Arts Development, Arts ACT
Jennifer Kemarre Martiniello	Director, Kemarre Arts
Liandra Martiniello	Kemarre Arts
Belinda McDowell	
Sarah Barker	
Brendon Keen	
Lorena Hodge	
Ameth Shea	
Rodney de Smet	
Janet Fieldhouse	Yurayna Centre,
Lyndy Delian	Megalo Print Studio & Gallery, Screen Print co-ordinator
Alison Alder	Artistic Director / CEO Megalo Print Studio & Gallery,
Lydia George	NIARG ACT
Noelene Morrison	

Darwin attendance register

Name	Organisation
Janice McEwan	Director - Top End Arts Marketing
Ali Copley	Indigenous Arts Marketing Officer - Top End Arts Marketing
Gillian Harrison	Artsupport Australia, Australia Council
Jennifer Howard	CEO - CAAMA Alice Springs
Neville Perkins	Chairman, Institute for Aboriginal Development, Alice Springs
Hania Radvan	Arts Northern Territory, Acting Programs Manager
Jillian Walsh	Publisher, IAD Press
Michael Wells	Arts Northern Territory, Director
Gary Lang	Artist
Andrish Saint-Clare	Intercultural Services
Tim Hill	Tiwi Design Aboriginal Corp. Bathurst Island Northern Territory
Jason Dandson	New Media Artist
Heath Baxter	Aboriginal Music Development Officer - Music Northern Territory
Rob Collins	National Indigenous & NT Writer Services Rep – APRA
Mark Smith	Manager - Music Northern Territory
Barbara Ambjerg Pedersen	Mimi Arts, Katherine
Tim Bishop	Indigenous Dance Officer, Ausdance NT
Lorna Martin	Arts Northern Territory
Christine Colton	Arts Northern Territory

Hobart attendance register

Name	Organisation
Julie Gough	Artist
Lola Greeno	Indigenous Officer, Arts TAS
Jodi Stone	Artist
Angela Patmore	Artist
Rachel Maynard	Artist

Launceston attendance register

Name	Organisation
Murray J Everett	Artist
Nola Hooper	Artist
Dorothy Murray	Chairperson, Aboriginal Elders Council
Lola Greeno	Indigenous Officer, Arts TAS
Damien Quilliam	Coordinator, – Arts Alive
Yvonne Kopper	Artist
Vicki Matson-Green	Artist

Melbourne attendance register

Name	Organisation
Liz Allen	Wurundjeri
Jason Eades	Koorie Heritage Trust
Vicki Nicholson-Bell	Wurundjeri
Gina	Melbourne City Council
Liz Jones	La Mama
Justin Coburn	Songlines
Jamima Harding	City of Melbourne
Heather Winter	Ngarinyin Aboriginal Corporation
Bryan Andy	Ilbigjerri Theatre
John Harvey	Ilbijerri Theatre
Nicholas Boseley	Kirrit Barreet
Deborah Cheetham	Wilin Centre, Victorian College of the Arts
Michelle Evans	Wilin Centre, Victorian College of the Arts
Andy Miller	Arts Victoria
Cameron Goold	Slamm Cell
Elizabeth Liddle	Arts Victoria
Max Depreux	Student, Melbourne University

Perth attendance register

Name	Organisation
Bruce Devenish	AbmusicMusic
TooGan Morrison	Bibbullmin
Jenine Mackay	InCite Youth Arts
Carol Whish-Wilson	Independent
Suzie Haslehurst	Country Arts Western Australia
Lauren Holst	CAN Western Australia
Janet Hayden	Doorum Advisory
Geri Hayden	Doorum Advisory
Juliette Hubbard	Aboriginal Health Council of Western Australia
Frank Walsh	CAN Western Australia
Kathllen Tommath	Department of Culture and the Arts, WA
Ricky Arnold	Department of Culture and the Arts, WA
Paul MacPhail	Yirra Yaakin Aboriginal Theatre Company
Barbara Matters	Karda Designs
Ron Bradfield (Jnr)	Artsource

Sydney attendance register

Name	Organisation
Jenny Brown	WSROC
Kyas Sherriff	Arts Law Centre of Australia, Artists in the Black
Lily Shearer	City of Sydney, Redfern Community Centre
Joanne Brown	Manager, Indigenous Programs
Jessica Tyrell	Museums & Galleries New South Wales
Liza-Mare Syron	EORA Centre, Redfern
Brad Cooke	Gadigal Information Service
Rick Shapter	NAISDA
Katherine Beckett	
Barbara Vickery	Arts New South Wales
Peter White	Arts New South Wales
Hartley Williams	Treading Pathways
Zora Wilkinson	Penrith Regional Gallery
Lynne Irving	Australian Visions
Richard O'Neill	Australian Visions
Kelli Ryan	Boolarng Nangamai Aboriginal Art & Culture Studio

Torres Strait attendance register

Name	Organisation
Stanley Laifoo	
Mr Waniba	
Mr Ilario Sabatino	
Bronwyn Jewell	Gabs Titui Cultural Centre
Brian Williams	
Patrick Mau	
Sam Stephen	
Avens Noah	
James Emmanuel Passi	
Leo Akee	NIARG

Attachment 2: Melbourne Workshop Notes

Making Solid Ground Consultation Melbourne

The following notes were taken from the Making Solid Ground consultation workshop held in Melbourne on the 18th and 19th of August 2008.

The purpose of the workshop was to engage Indigenous artists and arts organisations in the review of the Key Organisations funding program provided by the Aboriginal and Torres Strait Islander Arts Board (Australia Council for the Arts). The workshop was facilitated by Fieldworx.

A total of 17 people participated in the workshop.

Information from this workshop will be combined with information from other workshops being conducted nationally to inform the review report being prepared for the Boards consideration.

What is your hope or vision for Indigenous arts in Australia?

1. More Aboriginal and Torres Strait Islander people employed in arts management

- Greater investment in arts administration and growing an industry (Curators, Arts Managers etc)
- Greater employment and training opportunities for arts workers
- Income for arts workers
- Create opportunities for Indigenous workers to gain experience in mainstream arts/festivals industry eg mentorships, traineeships and internships

2. Facilitate inclusive participation in the arts

- Support grass-roots organisational infrastructure
- Involvement of the many – the grass roots participants
- Arts practices happen with and without funding
- Funding your own story (individual/diverse practices)
- The transformative and healing power of Indigenous arts is recognised and valued
- Greater support for seeding new organisations supporting growth in the sector, currently supporting sustainability of peaks, support increased professional development, governance and financial aspects
- Grant writing workshops for artists

3. Protect and promote Indigenous artists

- Resale royalty
- Cultural sensitive marketing
- Qld/Vic model of public art – 5% of total building infrastructure budget to be allocated to Indigenous art

- Appropriation of artwork – mechanisms to protect this
- Copyright guidance, legal advice
- Marketing tools – know your rights as an artist, OZCO website and publications

4. Creating places and spaces to connect communities through arts

- Venues in the CBD that are non-commercial (where non-Victorian artists can be showed and can also support Indigenous artists from regional areas who are visiting artists)
- Increase visibility of South Eastern art and culture
- State based centres for Indigenous arts and culture that represents all art forms, profiles the diversity of culture, works in contemporary mediums and influences but in a more traditional way of sharing culture and artistic practice.
- More places and spaces

5. Good ideas are funded and supported

- Better funding coordination between State and Commonwealth eg MOU’S matching funding
- Increase in individual arts funding – Federal, State and Local Government
- Straight forward funding processes. Less about ticking boxes and more about supporting good projects

6. Greater support for artistic and cultural vibrancy

- A national network of artists and organisations that support Indigenous people around hip hop culminating in a national forum for future development
- Greater support for non-visual arts in the areas of performing arts literature

7. Increased international linkages through art

- Conference international eg funding to bring guests from overseas
- Increased international linkages through art – recognising transformative role of arts, artistic development, value of arts recognised

What is working well and what could be improved in relation to each of these themes?

More Aboriginal and Torres Strait Islander people employed in Arts Management	
Strengths	Limitations
Potential strengths <ul style="list-style-type: none"> • Better outcomes • Cultural appropriateness • Economy • Vibrant arts culture when Aboriginal and Torres Strait Islanders are employed in the arts 	<ul style="list-style-type: none"> • 9 to 5 is not flexible for artists to maintain their own practice • Centrelink barriers • Wages are not competitive for funded agencies • Resistance in community arts to proper pay

<ul style="list-style-type: none"> • Supports self determination • Energising the labour market • Cultural competency 	<ul style="list-style-type: none"> • Structure and pathways are unclear • Employers attitude regarding flexibility of employment • More opportunities for arts administration and arts workers • Support to develop their skills and pathways • Recruitment and retainment
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Facilitate inclusive participation in the arts	
Strengths	Limitations
<p>Potential strengths</p> <ul style="list-style-type: none"> • Community health and development and future artists • Art is a part of a range of community life • Vibrant communities • Positive impacts around prevention – justice, jails, schools etc 	<ul style="list-style-type: none"> • Inadequate funding for community and/or emerging artists to encourage participation • Artists and organisations not knowing how to write effective grant applications • Cultural brokers • Not valued • Lack of recognition in own communities about arts and culture • Skills in developing organisational business and strategic plans

Protect and promote Indigenous artists	
Strengths	Limitations
<ul style="list-style-type: none"> • Political will 	<ul style="list-style-type: none"> • Consumer awareness • Codes of conduct • Artists education

Creating places and spaces to connect communities through arts	
Strengths	Limitations
<p>Potential strengths</p> <ul style="list-style-type: none"> • Funding provided elsewhere • Sharing 	<ul style="list-style-type: none"> • Public space planning guidelines • Affordability

<ul style="list-style-type: none"> • Community health • Fosters pride and expression • Greater participation • Stronger arts community through increased opportunities 	
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Good ideas are funded and supported	
Strengths	Limitations
<ul style="list-style-type: none"> • Flexible response • Pilot projects 	<ul style="list-style-type: none"> • Authentication of problems and nightmares • Constant work in progress but how to access good ideas • One size does not fit all • Flexible process expected by key organisations • No oral presentations • Funding process needs simplifying • Flexible funding models

Greater support for artistic and cultural vibrancy	
Strengths	Limitations
Potential strengths <ul style="list-style-type: none"> • Diversity of art practice • Supporting innovative ideas 	<ul style="list-style-type: none"> • Strategic industry development • Longer term funding commitment to strategic activity needed over 5 years

Increased International linkages through art	
Strengths	Limitations
<ul style="list-style-type: none"> • Relatively well funded • Collaborations • Leveraging interest • Festivals 	<ul style="list-style-type: none"> • Appreciation through exchanges • Coordination between states • Strategic positioning • Inconsistent and ad hoc approach • Building on work that has gone before eg touring circuits

Which themes could be addressed by the arts infrastructure program?

- **More Aboriginal and Torres Strait Islander people employed in Arts Management**
- **Facilitate inclusive participation in the arts**
- **Protect and promote Indigenous artists**
- **Good ideas are funded and supported**
- **Greater support for artistic and cultural vibrancy**

What should be the purpose of the arts infrastructure funding program?

- The focus should be on organisations, not individuals
- Should include *leadership – leader organisations*
- Could consider the current purpose:
Key organisations – leaders grants are for outstanding Aboriginal and Torres Strait Islander arts organisations that demonstrate a leadership role in advancing Indigenous arts.
- Process for determining and maintaining key organisations status should be rigorous. A bit like an accreditation program – standards that need to be met and maintained.

Are there any other significant issues that haven't been identified?

OZCO needs to build the capacity of organisations by actively supporting skills development around business and strategic planning. One of the issues with only receiving funding for three years is that organisations are constantly project managing an organisation – from grant to grant. Whereas organisations should be focusing on identifying and achieving a strategic vision.

The process of being 'put on notice' is aggressive and very disheartening. An organisation has no prior information about the perception of OZCO because there are not sufficient relationships between the organisation and OZCO staff. Often you don't hear from a funding body until something is wrong.

Recommendations:

- That support is provided on a one-on-one basis to build the capacity of organisations in strategic planning. The timing of this is important – needs to be up front, not just when an organisation is put on notice.
- That a contact person is established in OZCO for each key organisation who understands the business of that organisation. An ongoing relationship and

dynamic dialogue should be established to support this process. The focus should be on capacity building not policing.

- That the trigger for putting an organisation on notice is communicated clearly.

What should be included in the funding program guidelines?

Support should be provided for leading organisations and organisations that are building or emerging:

LEADER ORGANISATIONS

- Innovative and edgy program of activities
- History of good program management
- Recognised in the field
- Support for 3 to 6 year planning (3 years + 3 years)
- Demonstrated leadership
- Provides quality programming
- Builds partnerships
- Promotes Indigenous culture
- Provide mentoring for emerging organisations
- Artistic vibrancy
- Governance and management
- Financial management
- Building capacity of artists and sector (not just internally focused or focused on producing product)
- Develop standards/accreditation for key organisations (a review can use these to test against)
- Supports arts management training
- Quality as defined by the organisations as well. Process not just product
- Recognition of different types of leadership
- Innovative – challenging the form in creating new works, artistic vibrancy

Key question: do you need to receive funding to be a Key Organisation to access other opportunities and participate in the conversations??

EMERGING ORGANISATIONS

- Support for special administration
- Audience development
- Eligible for training and mentoring
- Governance
- Partnership development
- Administration
- Support for 3 years, then can ask for further 3 years

What support, beyond funding, could the arts infrastructure program include?

- Support sector forums
- Conferencing and networks

- Governance support
- Audience development
- Promoting best practice models
- Administration training
- Identifying gaps in sector
- CEO and Board networks
- Engaging volunteers
- Information provision
- Scholarships and mentoring
- Legal and research
- Support business and strategic planning, mentoring etc

What action does OZCO need to take?

- Lobby Peter Garrett for an increase in funding for key organisations grants to cover leadership and emerging organisations
- Develop state and federal partnerships
- Advocate for major non-Indigenous organisations to include in their KPI's real employment of Indigenous staff and inclusion in their programming
- Development of a research agenda around Board priorities
- Specific accredited training initiatives in areas such as partnership brokering, negotiation skills and management

Attachment 3: Hobart Workshop Notes

Making Solid Ground Consultation Hobart

The following notes were taken from the Making Solid Ground consultation held in Hobart on the 25th of August 2008.

The purpose of the consultation meeting was to engage Indigenous artists and arts organisations in the review of the Key Organisations funding program provided by the Aboriginal and Torres Strait Islander Arts Board (Australia Council for the Arts). The consultation was facilitated by Fieldworx.

A total of 5 people participated in the workshop

Information from this consultation will be combined with information from other workshops being conducted nationally to inform the review report being prepared for the Boards consideration.

What's happening now in Tasmania?

- Putalina Festival
 - By Tasmanian Aboriginal Centre
 - Annual, 1 day
 - Workshops lead up
- Larapuna Festival
 - By Tasmanian Aboriginal Centre
 - Annual, 3-4 days
 - For community
- NAISDA
 - As part of 10 days on the Island (bi)
 - In the planning but not funded now
- Living artists Week / etc Mainstream
 - Mainstream include aboriginal representation but sometimes token
- Individual artists
 - Exhibiting and showing their work
 - Approximately 5
 - Including people with a disability
 - Some with state based grants
- Indigenous Theatre group being established
 - Auspiced by the Tasmanian Theatre Company
- Song Workshops
 - Workshops for young people
 - Job skills group
- State Funding
 - Arts and cultural funding for Islands

- Telling Our Story
 - Aboriginal historical story on Flinders Island
- Ask Program
 - Indigenous people talking and running workshops in schools
- Our Story
 - Theatre and music performance
 - Indigenous and non-Indigenous
 - Workshops as well for skills development
- Meenah Mienne (my dream)
 - State funded across a number of departments
 - Young people in detention
- Shell residency Program
 - Across communities
 - Annual, no-one at the moment
- Oral histories SRA
 - Documenting histories
- Tayenebe
 - Cultural maintenance program
 - Training women in traditional skills (16 yrs)
 - Workshops and exhibitions
 - Visions funding dollars to tour
- NAIDOC
 - High expectations from mainstream
 - Moonaha arts Centre
 - Arts alive have exhibition

What are the strengths of what's happening now in Tasmania?

- Learning and connecting through traditional art and culture
- Women's traditional craft
 - Shells
 - Weaving
 - Provides a sense of community and connection
- Inclusion of young people – building community here (not always having acts from BIG Island)
 - More opportunity
 - Support
 - Inspiration
 - Free to express
 - Jodi
- Men recently working together to make the bark canoe

What needs improving?

- Perception that funding will continue beyond contract life
- Not bring in new people in organisations and on Boards
- Organisations who receive funding need to do what they say they are going to do

- Hard to find the balance between funding flexibility versus red tape versus organisations saying and doing what they commit too
- Evaluations need to include community, not just between the funding body and the funded organisation

What could be addressed by an arts infrastructure program?

- Individual artist and curators development
- Professional development
- Ability to create new work
- More work here about what's possible
- Exposure to exhibitions
 - In Australia
 - In World
- Strengthening what's happening here to then showcase to the world

What is your vision for the arts infrastructure program?

- Young people (women particularly) picking up shell stringing and basket weaving
- Ongoing support not just one-off: beyond the taster. We need a pathway for passing on knowledge and culture beyond just trying it once, and then not having an ongoing opportunity
- Access to good mentoring
- Outcomes
 - Cultural connection for young people
 - Prevention benefits such as health and well-being
- Improving skills – targeting young people with talent (focus on cultural element of arts and craft)

What would the organisation / individual have to demonstrate to be eligible for infrastructure funds?

- Community networking
- Demonstration of eligibility
 - Show examples of previous works and outcomes of projects
 - Innovation
- Ongoing training in community – new developments
- Community support
- Sustainability
- Product market (public interest)
- Community involvement
- Skilled staff in business etc
- Skilled experienced artists
- Proof of identity
- Trained artists
- Passion
- Good public outcomes that people can see
 - Leads to other opportunities

- Empowerment and sustainability

What could the funds be used for?

- Enhancing current arts
- Support individuals and groups in the arts for growth and development
- Making sure reporting etc is handled so artists can concentrate on arts etc
- Provide resources (equipment, materials, technology)
- Outcomes with some ongoing benefit eg
Professional development of individuals involved
National and international partnerships
- Training others
- For professionals in each field to assist in arts planning with public outcomes for
 - Literature
 - Theatre / dance
 - Visual arts
 - Music
- In Tasmania after detailed reviews of current situation
 - Needs of individuals
 - Potential and actual skills
 - Community / individual aims
- Development of young people
- Cultural arts programs – traditional practices
- Mentoring to raise skills, knowledge and understanding
Including targeting young people

What other support should be provided by OZCO (broader than funding)?

- Mentoring
- Networking
- Capacity building
- Skills in writing submissions
- Leading organisations through process
- Working together in partnership - both focused on the outcome
- Reference to skilled people
- Travel each year – board and staff
- Communication between key organisation and board member
 - Subtle, supportive
 - No delving into business
 - About positive relationship
 - Conduit
 - Not policing
- Role of board member in each state
- Support / advice throughout the duration of the project grant
- Ongoing communication
- Interpretation
- "Organisation building" as well as leading organisation

- Include an expression of interest stage – to get support for next stage of submission
- Linking artists (single or groups) to opportunities (not only to funding dollars) and to other artists and Indigenous groups internationally with similar skills, interests, ideas...
- Guidance
- Take a whole of government approach – three tiers of government

What could the program be called?

- Supporting Indigenous Arts
- Supporting Indigenous organisations to support groups and individuals in the arts
- PURPOSE
- Consider name change “key organisations” “language barrier”
- ATSI Infrastructure Program Support Scheme
- Indigenous Groups Arts Support Program

What is the most important thing that needs to happen to support Aboriginal arts in Tasmania into the future?

- Establish a co-op specifically for arts, with a view to specific arts programs for young people 10 – 30 years of age, including mentoring
- Organisation co-op is established to support Aboriginal arts for the future
- Having infrastructure in place to support Aboriginal arts in Tasmania in the future:
 - Professional art practice
 - Highly trained arts administration
 - Qualified artists to improve knowledge and skills
- Long term:
 - Tasmanian Aboriginal arts centre and gallery including –
 - Studios arts and music
 - Workshops / residencies for visiting artists
 - Theatre
 - Diplomas in Arts and Arts Management, Curators eg TAFE satellite
- Short term:
 - Place for all Tasmanian Aboriginal visual artists to register
 - Website that people can be contacted via web
 - Have group exhibitions
- Getting message out widely

Attachment 4: Launceston Workshop Notes

Making Solid Ground Consultation Launceston

The following notes were taken from the Making Solid Ground consultation workshop held in Launceston on the 27th of August 2008.

The purpose of the workshop was to engage Indigenous artists and arts organisations in the review of the Key Organisations funding program provided by the Aboriginal and Torres Strait Islander Arts Board (Australia Council for the Arts). The workshop was facilitated by Fieldworx.

A total of 7 people participated in the workshop

Information from this workshop will be combined with information from other workshops being conducted nationally to inform the review report being prepared for the Boards consideration.

What is your hope or vision for Indigenous arts in Australia?

1. Passing knowledge

- More opportunity for Elders to pass on culture to youngins
- Inter-generational exchange of knowledge
- Being able to tell own story

2. Indigenous cultural and intellectual property rights

- Copyright ongoing and updating
- Copyright and intellectual property rights
- Cultural protocols

3. Recognising the integrity of Aboriginal arts

- Public recognition of the integrity of Aboriginal arts in Tasmania
- Honorary degrees for our culture keepers through UTAS

4. Increasing and broadening funding opportunities

- More funding commitment from local, state and federal governments and philanthropic organisations
- Equal access to funding
- Means and processes for applying for funding

5. Professional development for artists

- Educating artists in processes to progress arts
- Professional mentoring for promotion
- Help for people in submission writing

6. Spaces to create, promote and sell Aboriginal knowledge

- Studio spaces
- Arts and cultural tourism
- Aboriginal owned arts outlet/s
- Using traditional knowledge to create contemporary design

What is working well and what could be improved in relation to each of these themes?

Passing knowledge	
Strengths	Limitations
<ul style="list-style-type: none"> • Knowledge passed on • Bull Kelp art – knowledge • Elders passing on knowledge • Aboriginal education cultural camps • ASK program • Larapuna camp for young people and women (happens by TACWAC yearly) • Tayenebe – growing participation, learning about traditional fibres and weaves 	<ul style="list-style-type: none"> • Not enough sharing between elders and young people • Less shells available to make shell necklaces, expense of accessing beaches and kelp beds, passing on knowledge to more women • Bull kelp beds being destroyed by commercial activities and pollution • Broader experience to be passed on by elders • Men’s activities • More youngins involved • Not enough resources and opportunity to gather together for Tayenebe

Indigenous cultural and intellectual property rights	
Strengths	Limitations
<ul style="list-style-type: none"> • State handbook published “Respecting cultures and working with Aboriginal artists” 	<ul style="list-style-type: none"> • Lack of knowledge for copyright (artist) • Artists are not well enough informed • Laws need strengthening

Recognising the integrity of Aboriginal arts	
Strengths	Limitations
	<ul style="list-style-type: none"> • Not enough recognition • No recognition of integrity of Aboriginal arts in Tasmania unless

	you do dot-dot
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Increasing and broadening funding opportunities	
Strengths	Limitations
<ul style="list-style-type: none"> • A large success rate for Aboriginal artists in Tasmania that received funding from the state in 2007-2008 	<ul style="list-style-type: none"> • Not enough funding for artists

Professional development for artists	
Strengths	Limitations
<ul style="list-style-type: none"> • Professional development and support for artists ie Aboriginal artists from the other states are supported to come to Tasmania to share knowledge • Work on national levels for individual artists • Positive role models • There is cultural awareness in the wider community 	<ul style="list-style-type: none"> • Governance training for organisations and the wider community

Spaces to create, promote and sell Aboriginal knowledge	
Strengths	Limitations
<ul style="list-style-type: none"> • The Aboriginal card project – images were printed to create a set of blank greeting cards. Funds were raised from the project and put into a trust for future projects 	<ul style="list-style-type: none"> • No working spaces for Aboriginal artists

Which themes could be addressed by the arts infrastructure program?

- Supporting community to pass knowledge
- Professional development for artists
- Advocating for increased and broader funding opportunities
- Promoting the recognition and integrity of Aboriginal arts
- Indigenous cultural and intellectual property rights
- Spaces to create, promote and sell Aboriginal knowledge

Is there other support that could/should be provided by OZCO that is broader than funding?

Broad agreement that there could be two parts to the infrastructure program – funding and other support. Other support could include:

- Communication between OZCO and state organisations and artist stakeholders
- Provide applicants feedback
- Representatives from OZCO/the Board to liaise more with Aboriginal organisations
- Build stronger state working relationships and national networks
- One-to-one support from OZCO project officers
- Hold a national Indigenous project officer gathering annually
- OZCO partner with Economic Development to assist with feasibility study etc for new or emerging organisations

What are the most important considerations for the Board?

- Policy and program changes should come from the community
- Professional development for artists and organisations
- Close liaison between OZCO project officers and the community
- Lobby government for more funding for the arts
- Increase funding to ATSIAB

Attachment 5: Darwin Workshop Notes

Making Solid Ground Darwin

The following notes were taken from the Making Solid Ground consultation workshop held in Darwin on the 2nd and 3rd September 2008.

The purpose of the workshop was to engage Indigenous artists and arts organisations in the review of the Key Organisations funding program provided by the Aboriginal and Torres Strait Islander Arts Board (Australia Council for the Arts). The workshop was facilitated by Fieldworx.

A total of 19 people participated in the workshop

Information from this workshop will be combined with information from other workshops being conducted nationally to inform the review report being prepared for the Boards consideration.

What is your hope or vision for Indigenous arts in Australia?

1. Showcasing Indigenous culture

- Establish national Indigenous music awards in Northern Territory
- National Indigenous festival in Darwin
- Small to medium dance company
- Connecting with other small to medium dance groups in the Northern Regions
- Darwin's connection to south east Asia and the world
- Increase in international marketing opportunities, particularly music
- Darwin as gateway to Asia through the arts
- Bring remote performers and their audiences together

2. Supporting opportunities for community cultural practices

- Support of cultural practice without economic outcomes and artistic excellence attached
- Greater benefit to communities and their culture from artwork production that has become a commodity rather than cultural practice
- Need a reason to dance and celebrate culture
- Support for young people to get back to country
- Strong support for inter-generational arts and cultural earning and activity. Don't aim at young people without elders doing the job
- Greater grass roots participation of Indigenous people
- Language is supported and sustained
- Equal access to support / funding for artists from remote communities (non-English speakers and literacy issues also affect access)

- Opportunities for community cultural activity eg festivals (community and broader)
 - Acknowledge and provide for different environments and circumstances – physical and cultural
- 3. Redress the imbalance of infrastructure for the performing arts in the Northern Territory**
- Much more support for performing arts
 - More recognition of local pathways for performance artists
 - Indigenous youth engagement – workshops, new technology/art, video/mobile phone
 - Re-invigoration of music in communities
- 4. Recognition of Indigenous people and their cultures and their unique contribution to the national identity**
- Culture and the arts become core business of our society and are supported as such
 - Take things out of boxes and embrace the continuum – cultural maintenance and artist culture are together
 - Recognition of Indigenous arts and culture as the source of national identity for all
 - Greater sharing of Indigenous Australian cultures through the performing and visual arts across Australia
 - Links strongly with well-being, identity and life-skills = defining back into community and out to the world
 - Assimilationist menace is defeated by strength of Indigenous voices through arts and culture
 - Living arts – informed by tradition, culturally strong, artistically enabled
- 5. Core funding of infrastructure to develop a diverse income base**
- Self-sustaining Indigenous arts sector / limit reliance on funding support
 - Increased financial support for Indigenous visual and performing arts across Australia based on needs and equity
 - Establish Art Bank – an Aboriginal / artist owned arts savings organisation
- 6. Uphold and promote artists and cultural rights**
- Increase workshops and education for individual artists rights
 - Eradication of exploitation of Indigenous Australian artists and crafts people by all Australian Governments
- 7. Improved investment in people through appropriate training and professional development and fair pay**
- Having trained arts workers (preferably Indigenous) working in key communities either full time or on rotation between communities with infrastructure support
 - Consistent, ongoing and real mentorships of Indigenous people

- Recognising Arts Centres as learning and training centres. Including opportunities for scholarships and apprenticeships as well as increased wages and engagement
- Artists able to participate and share in outcomes of their work eg Interstate exhibitions

8. Support for dynamic contemporary artistic practice

- Recognition of value of cross cultural collaboration
- Pursuit of excellence: arts worker to artist, external to internal. Not just about the tourist market

9. Capital investment

Other feedback

What outcomes and activities should the infrastructure program support?

- Wellbeing – being active
- Improvement (being active and better than yesterday)
- Self identification, self respect, cultural respect = INDEPENDENCE
- Anything relevant that turns out as planned / intended – success
- Art-form specific activities outcomes that address some or all key purposes of program
- Service and facilitate community cultural activity to enable communities to meet their cultural aspirations at level appropriate to funding received
- Provide mentoring and workplace training for local Indigenous people so they have the opportunity to take up positions
- Develop key partnerships to deliver programs with other arts organisations and Indigenous organisations and other government departments eg health
- Pathways for cultural facilitation / development
- Indigenous positions for different art forms
- Achieving best practice in business, employment and training – regular reviews of partnerships
- Supporting and strengthening links to country / community / cultural practices eg trips back to country with family groups
- Demonstrate practices that acknowledge cultural values

What should be the purpose of the infrastructure program?

- Recognise and support Cultural practice in communities
- 70% of Indigenous population live on homeland – leading organisations need to recognise this and meet these challenges
- We need to look at Indigenous personnel in existing organisations
- One organisation will not do that and how you structure organisations to handle that challenge
- How we transform organisations to reflect the Northern Territory demographic and where it is located
- Fundamental priority to support community cultural practices

- Recognise regional and art form differences – not one size fits all. Tailor-made partnerships
- Support by investing in infrastructure – therefore long-term at sustainable levels
- Build on what already exists
- Strategic investment as opposed to competitive program
- Make culture strong by cross-generational activity
- Creating opportunities to bring out culture
- Activities funded under key organisations funding
- Positions / Indigenous – in (non) Indigenous organisations (inclusive of travel budget)
- Pathways for facilitating cultural activity / development
- Mentorship for up skilling and training
- Partnership creation for funding

What should the funding look like?

1. Long term sustainable funding – 3 years is not long enough. Could consider 3 x 3 x 3 years as an option
2. Regional and art-form differences needs to be considered
3. It should be strategic, not always competitive. This will support building on what already exists
4. How do you support large numbers of remote communities - maybe an officer based in an organisation (not necessarily an Indigenous organisation)
5. Organisations should be focused on making culture strong and cross generational interaction.

Other issues relating to funding

Key organisations –

- Need a vision of where your going if you are an emerging organisation
- Exist strategy – difficult to attract support – needs to be planning – included in framework
- “Realistically building”
- Northern Territory regions are different
- OZCO and Department of Environment, Water, Heritage and the Arts to replicate acquittals
- Information needs to come back from OZCO to the sector after information from acquittals has been collated. This information tells a broader picture about what’s going on. Eg wages and conditions etc

Future consultation process with Darwin

During the morning session on the first day of consultation, a number of issues were raised in relation to the administration surrounding the Making Solid Ground consultation for the Northern Territory.

These issues were unpacked, and a model for future consultation between OZCO and Northern Territory arts organisations, arts workers and artists was developed.

What were the issues or barriers to participation for people in the Making Solid Ground consultation?

- Short notice of meeting
- Timing needs to consider local context - Indigenous artists went back on Sunday after the festival and the Alice Springs Festival is next week
- One consultation in Darwin isn't enough to cover the Northern Territory
- Discussion paper and issues paper didn't get out in time, and is not friendly for communities
- Not enough Aboriginal people attending – need to include invitations to Board members
- Using Indigenous (and non) service networks to get information out
- No funding for travel from remote communities to come to Darwin
- Artists (independents) have to take time off their day jobs to attend

What would an effective consultation process look like for the Northern Territory?

Timing of consultations

- A longer lead-in time – notice of the consultation and supporting information needs to be received 6 weeks prior to the consultation date
- Be aware of the impact of death and ceremony. The process needs to be flexible

Invitations and preparing people

- Send out workshop questions with images prior to the workshop so that workers can consult with their management committees and communities to bring their stories and wisdom to the table
- Call people up so that they can really know about the consultation feel part of the process. Just relying on email doesn't work for a lot of people.
- Use the Indigenous translator service to engage with people who speak languages other than English
- Be clear about who should be consulted and why
- Some field officers will be unaware of OZCO – therefore would need an introduction

Locations of meetings

- Consultation locations could use regions already identified by Desart and ANKAAA
- Desart cross borders – Centre of country

- Need to also consider contemporary music, dance and multi media as no infrastructure exists to support them
- As a minimum standard, consultation locations should include
 - Alice Springs
 - Darwin
 - Katherine
 - Tennant Creek or Yirrkala (could rotate around)
- ANKAAA Model
 - Tiwi
 - East and West Arnhem
 - Barkley
 - Katherine
 - East and West Kimberley

Promotion

- Recognise and use Indigenous infrastructure that already exists to promote the consultation – service networks and Indigenous media
- OZCO should include information on website, and develop email publications and print publications (monthly)
- Could be promoted through local and regional publications: - CAAMA, Radio Larrakia, TEABBA Radio stations
 - Remote Indigenous Broadcast Service
 - Aboriginal resource development services
 - Private radios, that also have segments
 - ImparJa community announcements
 - NITV, Southern Cross
 - ABC and Katherine Radio
- Posters are a good idea as they help to distribute information more broadly. Also need to know who the right people are to send it to
- Opportunities to use Web 2.0 and SMS, particularly if seeking to engage under 25's
- Consider who does the telling – may need local people, particularly to engage with remote communities

Linking with the state

- Issue: Local Government reform – opportunity there to link with them now. They will have some control etc with communities.
- OZCO and State Government need to be clear about the partnership roles of each agency

Attachment 6: Broome Workshop Notes

Making Solid Ground Broome

The following notes were taken from the Making Solid Ground consultation workshop held in Broome on the 4th & 5th September 2008.

The purpose of the workshop was to engage Indigenous artists and arts organisations in the review of the Key Organisations funding program provided by the Aboriginal and Torres Strait Islander Arts Board (Australia Council for the Arts). The workshop was facilitated by Fieldworx.

A total of 16 people participated in the workshop

Information from this workshop will be combined with information from other workshops being conducted nationally to inform the review report being prepared for the Boards consideration.

What is your hope or vision for Indigenous arts in Australia?

- 1. Opportunities to celebrate and showcase contemporary and traditional Indigenous arts and culture across Australia.**
 - National Indigenous festival circuit
 - National touring circuits
 - Touring showcase
 - Assigned land for large gatherings

- 2. An Australia that recognises, respects, understands and supports all aspects of Indigenous culture.**
 - An Australia that understands Indigenous culture
 - Indigenous arts as central to Australian culture
 - Recognise and respect the important role of Aboriginal culture

- 3. Develop a coordinated strategy to market and promote Indigenous arts across Australia and throughout the world.**
 - Develop domestic market
 - World promotion, professional marketers
 - Central point regionally for world promotions
 - Market place for individual artists

- 4. Attract sufficient proportion of funding that is allocated equitably distributed across Australia for Indigenous arts & cultural**
 - Including proportion of funding allocation
 - Funding shared so regional areas have access to key organisations
 - Stable funding for annual festival programs
 - Self-sustaining communities

- More resources for artists in remote areas
- Higher level of support for remote/regional arts centre workers
- More funding for Indigenous arts
- More Indigenous arts workers
- Funding for Indigenous arts workers to network nationally

5. Build relationships and create solid partnerships across all sectors and industries to create a national networked infrastructure supported and managed by Indigenous people

- Australia Council office in Kimberley
- 2 way dialogue as opposed to consultation
- recognised role in tourism industry with funds to match
- entire arts sector needs more building of physical infrastructure – especially regional
- More efficient networking throughout Australia for Indigenous artists and arts workers
- Key organisations act as regional links for development (Federal and State Governments)

6. Industry recognition and equality for Indigenous artists across all art-forms

- Indigenous artists receive payments relative to standard artist fees across all arts types
- Respect for Indigenous artists in mainstream arena
- Advocate & champion across Government and private sectors for Indigenous arts and culture
- Value given to contemporary Indigenous artists equal to traditional arts
- Change on domestic level in the perception of Indigenous artists
- Recognition of all Indigenous art-forms
- Equality – Indigenous artists get same treatment, rights, acknowledgement, standards as mainstream
- More recognition for Indigenous arts, artists, film by mainstream

7. Develop guidelines and reinforcement mechanisms to ensure the diversity of Indigenous art not exploited & protocols are respected

- No exploitation – ownership, copyright, intellectual property
- Indigenous people have full control of Indigenous arts
- Proper payment for intellectual property (respect knowledge)
- Clear lines: traditional, contemporary, full control
- Protocols respected

8. Provide more opportunities for professional development for the Indigenous arts and culture sector

- More support and development for up and coming artists in the mainstream industry
- Self-sustaining communities = artists workshops with attached galleries = wages = recycle dollars
- Regular arts workshops – information to ATSIA

Key Considerations for the funding program

1. The 'Key Organisations' grants program should be renamed because the name is a barrier to some organisations in applying for funding?

Agree? Disagree?
X

Comments

- Don't particularly love the name, but could live with it
- What defines a key organisation? A solid trunk that services the grass roots (like the Boab). They need each other, the money is the water that keeps it alive. There are many seeds inside the nuts, from which many sprouts grow.

2. The guidelines should be changed to include leading organisations as well as emerging or building organisations.

Agree? Disagree?
X

Why and Comments –

- There should be a probationary period of 3 years for new applicants
- If the organisation isn't strong enough after 9 years, then maybe they could be funded for another 3 years as transition funding
- The organisation (or Boab) can grow as high as it can, but if the water gets cut – will the tree be strong enough to grow?
- The dollars should be pulled after 9 years
- Where a record of acquitting Tri-funding exists for an organisation, it should receive funding immediately

3. An organisation could be recognised as a key organisation even if they aren't funded through the program.

Agree? Disagree?
X

Comments –

- Meeting community needs beyond the core of operation
- Is it about function of the organisation not the status
- What should they do? What would you expect?

4. The major infrastructure program should include a funding program plus other support (workshops, training, business planning etc).

Agree? Disagree?
X

Comments – what are the other things that the ATSIAB should provide beyond funding

- Information and knowledge
- Training not funded Re: DEWHA/IBA
- Power of many to determine the agenda
- Issues: barriers are language and process for applications
- Major infrastructure = Key organisation! Smaller organisations required but ineligible for the major funds program

5. The key organisation funding program should be over either a 6 year period (3 x 3 years) or a 9 year period (3 x 3 x 3 years).

Agree? Disagree?
X

Comments

- 9 years with a review every 3 years
- Not all organisations can be commercialised. Some are focused on maintaining culture
- Some organisations have different purposes – some are non-commercial, and are just focused on maintaining culture
- There'd be a better partnership with less strain on Administration / resources when having to reapply

6. Funding should include the Aboriginal and Torres Strait Islander Arts Board seeking strategic partnerships to address gaps. It should always be competitive.

Agree? Disagree?
X

Comments

- Kimberley region needs protection where culture still is strong
- To ensure we are continually supporting the maintenance of culture (language, law, etc...) so it is not lost
- Due to colonisation and forced separation many cultural practices need to be revived and taught to the next generation

7. Funding should be focused on realistically building stable organisations. Not on spreading resources too thinly. eg Aboriginal and Torres Strait Islander Arts Board should fund fewer organisations well, instead of lots poorly.

Agree? Disagree?
X

Comments

- Support community, law and culture

- Needs to be a key organisation per region
- Advocate for more money to fund the infrastructure that is necessary.
- Indigenous organisations do more than produce art – they support community law & culture, represent artists & projects, provide networks/communication, a focus....The trunk of the tree with smaller branches
- Maybe funding to central points for distribution to region – proper regional contact / advice on ground. But will need much better communication and networks

8. The community should be involved in evaluating the performance and impact of funded organisations. Checking out that they did what they said they would do.

Agree?

X

Disagree?

Comments

- Who is the community you are serving
- Use evaluation mechanisms that are already out there. Eg local feedback and support letters

Attachment 7: Perth Workshop Notes

Making Solid Ground Consultation Perth

The following notes were taken from the Making Solid Ground consultation workshop held in Perth on the 8th of September 2008.

The purpose of the workshop was to engage Indigenous artists and arts organisations in the review of the Key Organisations funding program provided by the Aboriginal and Torres Strait Islander Arts Board (Australia Council for the Arts). The workshop was facilitated by Fieldworx.

A total of 15 people participated in the workshop

Information from this workshop will be combined with information from other workshops being conducted nationally to inform the review report being prepared for the Boards consideration.

The Vision for Indigenous Arts Infrastructure Program in Western Australia

1. Aboriginal and Torres Strait Islander Arts and Culture is recognised locally, nationally and internationally as Australians identity.

- Harness the overseas market
- Aboriginal artists are valued
- Marketing opportunities are created and promoted
- It's got to be good enough – quality
- A warehouse for accessing and sourcing contemporary and traditional Indigenous art is created in Perth Western Australia
- Indigenous art is Australian art and should be our primary export

2. To achieve sustainability and growth

- Evidence based research
- Developing strategic partnerships
- Business Development Support – need people in between the artist and the organisation
- Business development – sustainable business
- Industry Arts Model
- Brokerage
- Strategic partnerships
- Business partnership support by non artists who are qualified in PR and marketing

3. Increase funding for culture and the arts

- Allowing growth for community's and organisations to expand funding dollars
- Create a funding model of excellence

- Needs to be the biggest bowl of funding around
- Allowing room for growth in funding organisations
- Opportunity to respond to Aboriginal art promotional opportunities
- Greater support for individual artists
- More support to regional arts in all areas
- Real funding to the industry
- Indigenous control and ownership
- Larger funds available to key organisations – conditional upon developing artist's careers. 80/20 model ratio

4. Value, respect and protect our cultures and protocols owned by Aboriginal and Torres Strait Islander peoples

- No appropriation of Intellectual and Copy Right protection
- Accountability to Indigenous community
- Negotiation not just consultation
- Culturally sensitive processes
- Value and respect our culture
- Recognise cultural diversity
- Embrace, nourish, exhilarate
- Living culture and the arts acknowledging cultural heritage
- Acknowledge diversity
- Locally driven and owned
- Acknowledging traditional owners of country
- Recognise the rights of authenticity which belong to the Aboriginal and Torres Strait Islander peoples

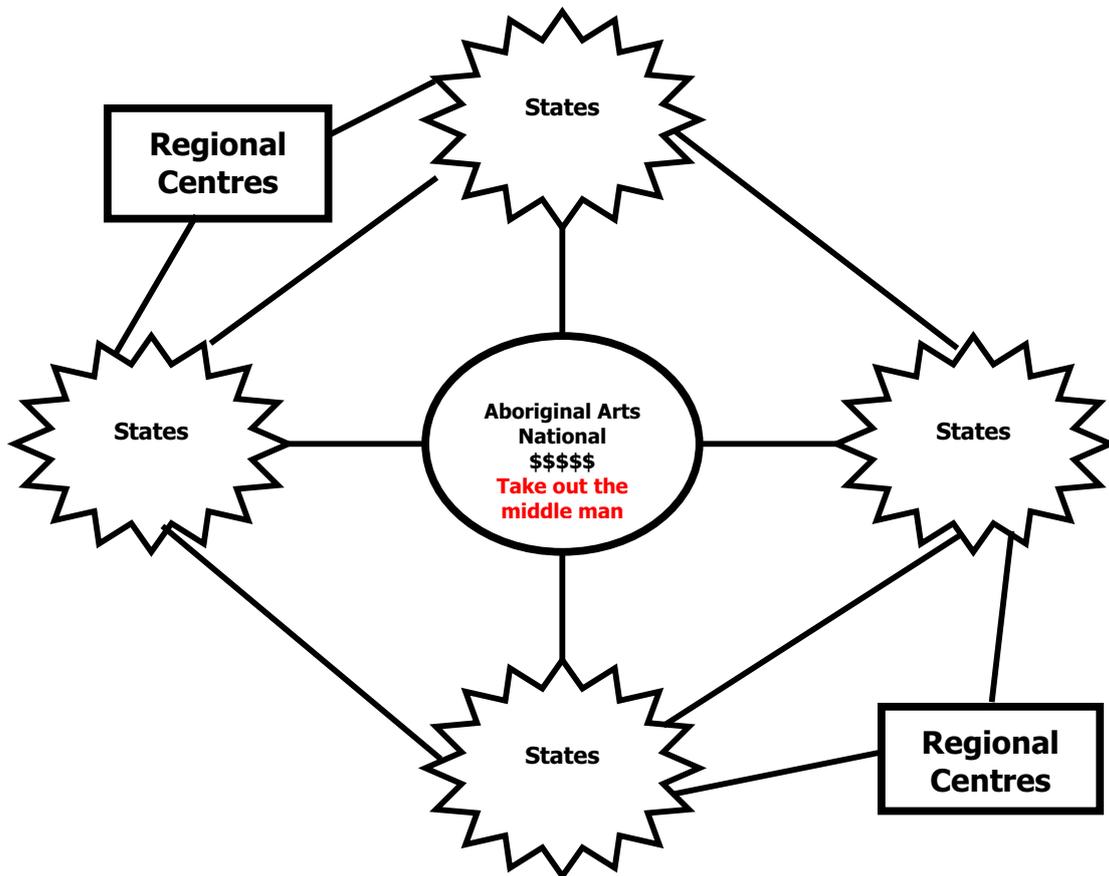
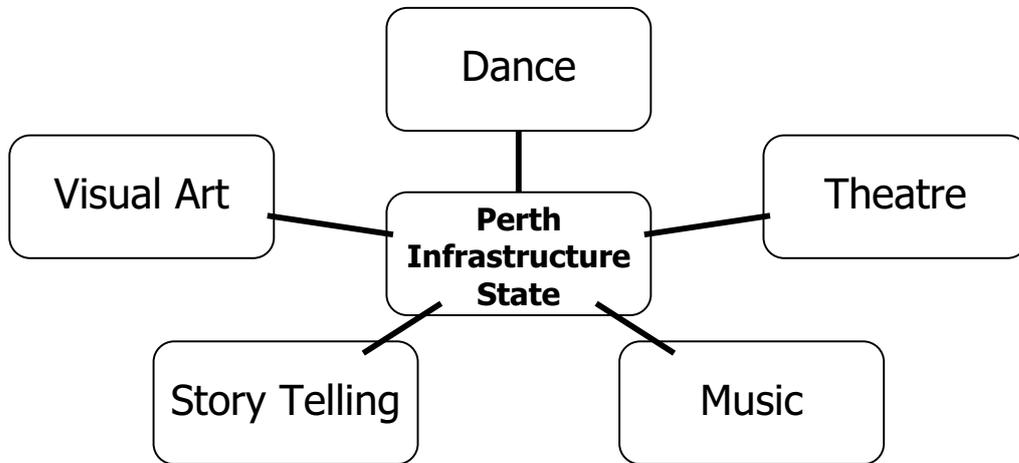
5. Provide career pathways and professional development for artists and arts workers

- Greater opportunities for Indigenous artists to engage in their arts practice
- Professional development for Indigenous artists and workers – pathways
- Training, strength together, diversity
- Build partnerships
- Many voices ►► one voice
- Support for grass roots development – cross generational and inter-generational
- Visual Arts space/venue/organisation – Aboriginal run, owned and controlled
- Infrastructure for Indigenous artists

6. Establish a national peak body that represents the Aboriginal and Torres Strait Islander community voices in art and culture

- Networked and connected Indigenous arts sector
- Communication unit on a national level
- Support partnership amongst organisations across the sector nationally
- Building capacity and empowering groups
- Coordinated holistic non-fractured approach
- Indigenous nations/communities are fractured – need ideas to make the ground supple again and more solid
- Tradition flowing more freely through Indigenous culture

- Advocacy and champions for Indigenous arts



7. Equitable access to funding and resources across State and Territory borders

- Equal access across States and Territories

- Ability to work across States. Access to funding dollars and other support
- Equity and access to resources information and knowledge
- Best use of resources across all countries, includes knowledge
- Equity – to money – to knowledge – access
- State boundaries don't determine access to \$

8. Conservation, protection and ongoing practice of ATSI art and culture is still relevant in local communities.

What's already happening in relation to these themes?

Aboriginal and Torres Strait Islander arts and culture is recognised locally, nationally and internationally as Australia's identity	
Strengths	Improvements
<ul style="list-style-type: none"> • International profile of Aboriginal and Torres Strait Islander art and culture 	<ul style="list-style-type: none"> • Embedded racial prejudice = reduced funding • Profile of Aboriginal and Torres Strait Islander art in Australia is poor

To achieve sustainability and growth	
Strengths	Limitations
<ul style="list-style-type: none"> • Consultative Process 	<ul style="list-style-type: none"> • Not enough people on the ground – require more • Too many hoops – processes for funding requirements • Focus on commercial value (instead of culture, expression) • passing on accrued knowledge

Increase funding for culture and the arts	
Strengths	Improvements
	<ul style="list-style-type: none"> • Increase in employment of more Aboriginal and Torres Strait Islander Artists and Arts workers • More funding to develop skills of artists and arts workers • Increase KAO – number currently funded

	<ul style="list-style-type: none"> ● Developing key strategic partnerships ● Increase grassroots community support for Aboriginal and Torres Strait Islander artists and arts workers to help improve social and psychological health of artists ● Protect or quarantine a certain % of Arts funding to Aboriginal and Torres Strait Islander art ● Federal funding dollars to be matched by the states ● Broker partnerships to secure funding support from industry/corporate/philanthropic including the role of a peak body
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Value, respect and protect our cultures and protocols owned by Aboriginal and Torres Strait Islander peoples	
<p style="text-align: center;">Strengths</p> <ul style="list-style-type: none"> ● We are still connected to culture ● Cultural protocols exist and are still practised ● Recognition of existing expertise in communities ● Recognition of good ethical practice that exists eg groups and individuals partnerships need to build on this 	<p style="text-align: center;">Improvements</p> <ul style="list-style-type: none"> ● Lack of understanding by the community of where resources are ● limitations of understanding of cultural protocols ● Lack of cultural awareness both Indigenous and non-Indigenous ● lack of recognition of the strength of Aboriginal and Torres Strait Islander culture ● Paternalism ● Appropriation of art and culture

Provide career pathways and professional development for artists and arts workers	
<p style="text-align: center;">Strengths</p> <ul style="list-style-type: none"> ● Indigenous employment initiatives 	<p style="text-align: center;">Improvements</p> <ul style="list-style-type: none"> ● Lack of resources to engage in training ● Decent wages remuneration ● Competition with mining/government

Establish a national peak body that represents the Aboriginal and Torres Strait Islander community voices in Art and Culture	
Strengths	Improvements
	<ul style="list-style-type: none"> ● A peak body of peak bodies – Parliament – Art form based

Equitable access to funding and resources across State and Territory borders	
Strengths	Improvements
	<ul style="list-style-type: none"> ● Fair and equitable allocation to States and Territories ● Unified policy for Aboriginal and Torres Strait Islander arts nationally ● Interdepartmental State and Territory in partnership with peak Aboriginal and Torres Strait Islander Arts and culture body

- Improving performance quality
- Making Western Australia a strong music state: capitalising on current strengths
- Workshops include eg grants writing, music skills development

5. The key organisation funding program should be over either a 6 year period (3 x 3 years) or a 9 year period (3 x 3 x 3 years).

Agree? Disagree?

Why?

- Ensure that community get value from the organisation
- Provides long term sustainable development opportunities
- Note that time enables organisations stability, especially since most small businesses fail within 5 years – 9 year funding allows planning and growth
- Note reality of geographical distances that impact on service delivery, can't develop touring in a 3 year period

6. Funding should include the Aboriginal and Torres Strait Islander Arts Board seeking strategic partnerships to address gaps. It should always be competitive.

Agree? Disagree?

Why?

- Only if it is NEW money - should not be drawn from the Arts funding pot

7. Funding should be focused on realistically building stable organisations. Not on spreading resources too thinly. eg Aboriginal and Torres Strait Islander Arts Board should fund fewer organisations well, instead of lots poorly.

Agree? Disagree?

Why?

- Everybody should have opportunity to be funded
- Government needs to fund industry with more money

8. The community should be involved in evaluating the performance and impact of funded organisations. Checking out that they did what they said they would do.

Agree? Disagree?

X

Why?

- Yes, but not to interfere with policies and protocols of the Arts organisation
- Community to give consent and report on activities

FEEDBACK ON CONSULTATION PROCESS

Next time

- Invite artists from each industry
- Promotion more broadly to community
- Each representative group of the arts requested to invite an artist – writer, musician etc
- Contact and promote events through organisations by email – include Ausdance WA, Abmusic WA, Yirra Yaakin, Artsource, Country Arts WA
- Be clearer about who you want to target and focus the invitation to these groups
- Need more notice – 3 months to 4 weeks

Regions for consultation

- Kimberley
- Kalgoorlie and Port Hedland
- Albany
- Geraldton
- Esperance
- Bunbury
- Meekatharra
- Warburton
- Carnarvon
- Broome
- Perth

Promote through

- Community Radio
- Posters
- Community announcements
- SMS
- Facebook
- NRTV

Take into account

- Distance
- Cost and time to travel
- Remoteness

Questions/Issues

- Confirmation of Identity process
- Slice and dice process for distributing funds – some sectors get more funding dollars than others, how is this negotiated – by demand or supply?

Attachment 8: Brisbane Workshop Notes

Making Solid Ground Consultation Brisbane

The following notes were taken from the Making Solid Ground consultation workshop held in Brisbane on the 10th September 2008.

The purpose of the workshop was to engage Indigenous artists and arts organisations in the review of the Key Organisations funding program provided by the Aboriginal and Torres Strait Islander Arts Board (Australia Council for the Arts). The workshop was facilitated by Fieldworx.

A total of 19 people participated in the workshop

Information from this workshop will be combined with information from other workshops being conducted nationally to inform the review report being prepared for the Boards consideration.

What is your hope or vision for Indigenous arts in Australia?

1. Support regionally based arts and cultural organisations for the preservation, presentation, promotion and protection of Aboriginal & Torres Strait Islander culture and heritage that have traditional owner reps

- Experiential learning through performing arts
- Teaching Aboriginal culture and heritage – cross generational
- A major Aboriginal and Torres Strait Islander Arts festival in Qld
- Cultural retention for our young people
- National Indigenous Cultural Centre
- Business industry support for key organisations entry to OZCO
- Key organisations for
 - South East Qld
 - Central Qld
 - North Qld
 - Far North Qld
- Supporting “New” cultural institutions
- Cultural Centre in Musgrave Park
- Indigenous performance space – National
- Cultural revitalisation
- South East Qld ceremonies
- Cultural protection
- Cultural promotion
- Key organisation – Musgrave park Cultural Centre South East Qld

2. Increase support and partnerships of an older generation of emerging practitioners.

- To sustain practice through access to resources – venues, events, personnel, new developments in technology
- Access to other infrastructure and funding dollars eg – information, networks to access schools
- It is all happening now and needs full and proper respect and economic development support within Australian Society
- Support (funding, mentoring, etc) for new and emerging artists (mature)
- Coordinated programs and funding criteria across the borders
- Cultural awareness
- Program for linking traditional stories to contemporary practice like – video, plays, animation

3. Key arts infrastructure will respect and acknowledge that continuity of Aboriginal and Torres Strait Islander Arts and Culture is delivered and supported through inter-generational practices relating to land, sea and environment.

- Cross generational sharing of our history
- Environment art culture – our heritage
- Ownership over our art and heritage
- Honour the connection between art, culture and environment
- Holistic view – art not category culture and land
- Extend opportunity for our stories to be told and heard
- That the knowledge of our elders is passed on

4. Key arts infrastructure will provide advice, support and access to networks that encourage Indigenous control and ownership, acknowledging the diversity of cultural expression.

- OZCO to ensure collaborative approach between arts agencies and clients (Industry support and business development)
- Aboriginal (Artists) owned business – culture and heritage
- Copyright and Intellectual Property
- Artists can engage in full employment in their chosen art form!!
- Support for Torres Strait Islander women in visual / performance arts
- For urban artists to be acknowledged and held in the same regard as our regional counterparts
- More support for traditional custodians to document history and stories to claim clear identity and ownership
- Aboriginal and Torres Strait Islander Indigenous ownership operated and maintained by skilled Indigenous professional arts workers
- Self sustaining for the benefit of Indigenous artists

5. Funding priority given to organisations that are effectively managed and controlled by Aboriginal and Torres Strait Islander people.

- Change wording 'Indigenous' to Aboriginal and Torres Strait Islander
- Aboriginal and Torres Strait Islander representation in Aboriginal and Torres Strait Islander organisations
- Full and proper Aboriginal and Torres Strait Islander influence in decision making

6. All organisations commit to uphold the cultural integrity of Aboriginal and Torres Strait Islander people and culture through consultation and negotiation with Aboriginal and Torres Strait Islander people.

- Indigenous and non-Indigenous organisations develop and implement cross cultural awareness policies – not sole responsibility of Aboriginal and Torres Strait Islander arts workers
- To have a more in your face presence in the general community
- Unified respect and practical implementation for Aboriginal and Torres Strait Islander protocols
- For Aboriginal and Torres Strait Islander arts to be on an equal par with mainstream in terms of acceptance, especially through media portrayal eg main stream advertising... Or lack of support from mainstream media to be improved
- That Aboriginal and Torres Strait Islander Arts and Culture be acknowledged, recognised and supported as the cultural identity of Australia and Australian arts
- Cultural awareness
- Acceptance here at home before we search abroad!
- Recognise and acknowledge diversity
- The vehicle through which social change occurs; one of the reference points for understanding Indigenous perspective and non-Indigenous ...boundaries

7. Funding support and other networks provided to Aboriginal and Torres Strait Islander organisations and business that increase access to markets.

- Capacity to partner across agencies to deliver programs.
- Less duplication of program funding - can be confusing
- Easy for artists and arts workers to understand the arts funding maze
- Community defines process and how funding dollars will be used for grants given
- That language used in funding agencies is sector relevant and representative
- Separate funding from State and National
- Transparent funding
- That all Aboriginal and Torres Strait Islander artists in Qld have access to an arts officer to help with funding, information and contacts

Key Considerations for the funding program

1. The 'Key Organisations' grants program should be renamed because

the name is a barrier to some organisations in applying for funding?

Agree? Disagree?
X

Why?

- "Key organisations" name does not 'fit' us
- Need flexibility
- It means as it is that we don't apply – as it is it's about supporting what is already there

2. The guidelines should be changed to include leading organisations as well as emerging or building organisations.

Agree? Disagree?
X

3. An organisation could be recognised as key organisation even if they aren't funded through the program.

Agree? Disagree?
X

4. The major infrastructure program should include a funding program plus other support (workshops, training, business planning etc).

Agree? Disagree?
X

Why?

- Need establishment costs to get up and running – capital \$ to equip office – get organisation up and running
- Need funding – equipment and space – rent – broker to negotiate access to space eg from universities or TAFE
- Access to identified expertise to grow and develop business

5. The key organisation funding program should be over either a 6 year period (3 x 3 years) or a 9 year period (3 x 3 x 3 years).

Agree? Disagree?
X

Why?

- Longer term funding dollars
- Explore roll of OZCO in brokerage

Comments

- Could an organisation have the option to negotiate with OZCO according to priorities of agency – depending on if emerging or developed
- To be responsive to the market – longer term funding dollars could be not so useful
- To be expected to learn and grow, negotiate with OZCO
- OZCO to broker with philanthropies to also build capacity of organisation and then exit from OZCO funding

6. Funding should include the Aboriginal and Torres Strait Islander Arts Board seeking strategic partnerships to address gaps. It should always be competitive.

Agree? Disagree?

Why?

- Should be strategic and it should be a competitive process

7. Funding should be focused on realistically building stable organisations. Not on spreading resources too thinly. eg Aboriginal and Torres Strait Islander Arts Board should fund fewer organisations well, instead of lots poorly.

Agree? Disagree?

- Should always be trying to get a bigger share of the pie.
- Focus on building the leadership capacity of organisations – more opportunity together with smaller organisations to build their capacity

8. The community should be involved in evaluating the performance and impact of funded organisations. Checking out that they did what they said they would do.

Agree? Disagree?

Why?

- Ownership of all
- Good governance / respect / obligation – congruent with our values
- Depending upon who is the community – Arts community
- Outside evaluations are good – but define the community in relation to organisation

Questions for consideration

- Where do we go for advice on copyright to protect our arts? Who to contact etc.
- Agreement reviewed annually

There should be an exit plan for long term funded key organisations

Attachment 9: Cairns Workshop Notes

Making Solid Ground Consultation Cairns

The following notes were taken from the Making Solid Ground consultation workshop held in Cairns on the 11th and 12th of September 2008.

The purpose of the workshop was to engage Indigenous artists and arts organisations in the review of the Key Organisations funding program provided by the Aboriginal and Torres Strait Islander Arts Board (Australia Council for the Arts). The workshop was facilitated by Fieldworx.

A total of 13 people participated in the workshop

Information from this workshop will be combined with information from other workshops being conducted nationally to inform the review report being prepared for the Boards consideration.

What is your vision / hopes / dreams for the future of Indigenous arts in Australia?

1. Valuing the role of art and culture in strengthening community well-being

- 'Healthy' communities connection to culture
- Exchange programs between all Indigenous communities globally
- Respect for Indigenous culture through contemporary art
- Indigenous art is a part of culture and not an isolated or separable activity
- Holistic view 'crosses boundaries'
- Arts and culture provides power and strength for cohesive communities

2. Developing a broad understanding and knowledge of Aboriginal and Torres Strait Culture

- Cultural literacy
- Education in schools about Indigenous culture
- Unique identity of the different arts of Australian and Torres Strait Islanders
- Neo cultural imperialism
- Paint every path and wall in Canberra with great art
- Indigenous Australia
- More residencies ie Europe, America and Asia

3. Supporting young people to feel good about their culture and themselves

- Young people to know their individual value, training in discipline to remain in cultural artistic development
- Inter-generational transfer of culture / knowledge / pride / respect / value
- Integral Elder consultation ENDORSED

- Youth development policy
- 4. Providing equitable access to appropriate hard and soft infrastructure**
 - Greater grass roots support
 - Increase funding to all art forms and art centres / organisations
 - Integrated policies to support equity and access to all existing cultural institutions
 - Contemporary music – no glass ceilings (no cap or obstacles)
 - Supporting infrastructure
 - Doing simple things well
 - 5. Providing opportunities and pathways for artists, arts workers and community to participate in or experience cultural expression**
 - Flexible access to funding
 - Recognising cultural differences
 - Support Emerging and Young people to CREATE – without the need for success – JUST PLAY
 - Equal ground – Arts / Cultural
 - Sustainability
 - 6. Establishing standards, regulations and education programs that promote the ethical marketing and sales of Aboriginal and Torres Strait Islander arts and culture**
 - Set goals regularly
 - Re-invent
 - Industry reform
 - More dollars in artist’s pockets (Indigenous)
 - 7. Empowering and supporting Aboriginal and Torres Strait Islander owned and managed arts and cultural businesses**
 - Business skills and training for artists
 - 100% Aboriginal and Torres Strait Islander arts industry ownership and dividend by Aboriginal and Torres Strait Islander people
 - Artist’s and communities self-sufficient, self-determining and Indigenous managed

Valuing the role of art and culture in strengthening community well-being	
Strengths	Limitations
<ul style="list-style-type: none"> • Cultural governance in community • Opportunity to record music of students from TAFE Aboriginal and Torres Strait Islander department to strengthen belief in their ability to perform cultural music to a mainstream audience • Indigenous culture is still here 	<ul style="list-style-type: none"> • Aboriginal and Torres Strait Islander people not valuing role and arts and culture in community well-being • Social dysfunction state of unwell being • Inaccessible funding for the role of arts and culture for community

<p>after 120,000 years</p> <ul style="list-style-type: none"> • 'Frame of Mind' – TAFE project – uses music to engage and promote well-being • Creative Recovery Project – art in health initiatives • Commercial dividend "Bentinck Artists" • Identity • Self esteem • Pride 	<p>well-being</p> <ul style="list-style-type: none"> • Wrong evaluation procedures by funding bodies does not appropriately measure community well-being • Lack of community understanding of arts and culture in community well-being • "Black" governance into "White" governance "blind spots" (doesn't always fit) • Lack of government understanding of role of arts and culture in well-being
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Developing a broad understanding and knowledge of Aboriginal and Torres Strait Culture	
Strengths	Limitations
<ul style="list-style-type: none"> • Rudd said sorry! • 'Reach Out' Qld Education initiative and "Cultural Dance Program" in TAFE • Strong cultural platforms • Technology and instant download environment • Indigenous art well known internationally, growing nationally • Education Qld has Aboriginal and Torres Strait Islander curriculum for all public schools 	<ul style="list-style-type: none"> • Fear of other and that culture might get misused • Cultural denial – the cringe • Ownership and use of knowledge (related to property and knowledge rights) <ul style="list-style-type: none"> - Pharmaceuticals - University • Technology also disenfranchises people, particularly older people • What's after 'sorry' • Governance limitations of previous Dance Program – "not allowed" to develop to Certificate assessment level • Australia – Mono-culture culture – anti-multi-cultural, anti-Indigenous culture

Supporting young people to feel good about their culture and themselves	
Strengths	Limitations
<ul style="list-style-type: none"> • Big Talk One Fire – Umi Arts - eg Inter-generational role modelling ASPIRATIONAL 	<ul style="list-style-type: none"> • Lack of pathways to success *don't relate personally to current role models

<ul style="list-style-type: none"> • Social Action Circus – Nationally • Stylin’ Up (Brisbane Model) • Music / Dance programs captivates young people *Tangible Outcome* Young people value – peer group currency 	<ul style="list-style-type: none"> • Within schools promoting PRIDE in Indigenous culture
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Providing equitable access to appropriate hard and soft infrastructure	
Strengths	Limitations
<ul style="list-style-type: none"> • Eg Arts Nexus Far North Qld under resourced but achieve huge outcomes across cultural boundaries • Eg UMI Arts support across Cape / Far North Qld Indigenous arts sector • Gab Titui cultural centre or Torres Strait Island • GTCC has art materials project – cheap supplies for Torres Strait Island artists 	<ul style="list-style-type: none"> • Funding hole in donut – no core funding, all program based funding • Gate keepers – people that affect flow of resources and decisions • Provision of “Basics” nuts ‘n’ bolts eg accommodation housing generally or housing art work or appropriate equipment and consumables • Succession plans over utilised leaders • Funding bodies of government across three tiers objective / conditions not aligned • Many variations required for applications / reports / acquittals need to be standardised

Providing opportunities and pathways for artists, arts workers and community to participate in or experience cultural expression	
Strengths	Limitations
<ul style="list-style-type: none"> • Increase of funding recently presents potential for new opportunities (Arts Qld) BIA • Increased engagement of people in cultural activity can be due to <ul style="list-style-type: none"> - Substance misuse (alcohol management plans) - Community well-being - Young people more time with families 	<ul style="list-style-type: none"> • Lack of support for community people – resulting in ‘burn-out’ • Not enough community self-determination to provide opportunities and solutions at a local level • Inappropriate administration mechanism – colonial framework results in short-term stays and lack of commitment

<ul style="list-style-type: none"> • Diverse talent pool 	<ul style="list-style-type: none"> • Geographical areas can inhibit effective delivery of projects • Lack of appropriately skilled arts workers to work in culturally appropriate ways
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Establishing standards, regulations and education programs that promote the ethical marketing and sales of Aboriginal and Torres Strait Islander arts and culture

Strengths	Limitations
<ul style="list-style-type: none"> • Critical mass of art centres existing that can engage in dialogue and promote ethical marketing • Increased awareness by consumers of authentic Indigenous product 	<ul style="list-style-type: none"> • Nil regulations exist at present – we are starting from ‘scratch’ to lift the bar • Impact on community of grog policy and other government policies should be assessed so that it doesn’t prohibit people from culture making • Not enough art centres have policies that promote ‘ethical marketing’ – overloaded with demands

Empowering and supporting Aboriginal and Torres Strait Islander owned and managed arts and cultural business

Strengths	Limitations
<ul style="list-style-type: none"> • Building a micro-economy with interdependencies • Good governance structures can be created which create community accountability • Growing support for Aboriginal and Torres Strait Islander businesses 	<ul style="list-style-type: none"> • Limited access to country caused by Government pastoralists which can limit growth in businesses eg cultural tourism – country tours • Politics getting in the way and delaying opportunities for art to be developed eg State / Federal government initiative and T/OS at loggerheads and art built-in • More outsiders running those businesses currently in community with dependency on them – due to sophisticated skill set needed. *Limited building of community skills and capacity

Attachment 10: Adelaide Workshop Notes

Making Solid Ground Consultation Adelaide

The following notes were taken at the Making Solid Ground consultation workshop held in Adelaide on the 15th and 16th of September 2008.

The purpose of the workshop was to engage Indigenous artists and arts organisations in the review of the Key Organisations funding program provided by the Aboriginal and Torres Strait Islander Arts Board (Australia Council for the Arts). The workshop was facilitated by Fieldworx.

A total of 22 people participated in the consultation.

Information from this workshop will be combined with information from other workshops being conducted nationally to inform the review report being prepared for the Boards consideration.

What are your hopes/dreams/visions for Aboriginal and Torres Strait Islander arts in Australia?

1. Forging the future through self-determination, and Aboriginal control and ownership of the cultural economy

- Self determination – Control of cultural economy, tourism / Arts / Culture / Language and Land
- Assist Community to - Self Management
- Recognition of skilled Aboriginal workforce and honour agreements
- See Black people working in White Private Business
- Hold on to hard won achievements in Aboriginal owned and governed organisations – support Aboriginal organisations – the struggle is ongoing

2. Governments getting the balance right between policy stability and change through bi-partisan support. Eg a greater share of Commonwealth funding should go to the Aboriginal and Torres Strait Islander Arts Board

- Continuous consultation and change in Aboriginal and Torres Strait Islander arts
- Long term programs NOT affected by elections eg Liberals n ALP, ALP n Liberals

3. Passing on cultural knowledge to young men and women

- Teaching young men Puna Ara
- Integration of art centres and schools
- Teaching young men Kulata / Miru
- Teaching young men hunting / cooking / sharing

- 4. Sufficient, appropriate and permanent accommodation for arts in remote, urban and regional communities**
 - Wali Kutjara in each place (staff housing) to grow business
 - Some art centres too small – need more buildings to bring in more young people and men
 - Specific funding to support previously unfunded and new art centres
 - A permanent place for teaching and creativity – a building

- 5. The spiritual survival of Aboriginal people through the support of each other**
 - Inter-Anangu (National) cultural exchanges
 - Putting landmarks back on the land eg where cultural site destroyed, use art to represent original site.
 - Stop site destruction
 - Maintenance of cultural sites and landmarks already existing. LMC – support / partnerships
 - Spirit of Unity – across cultures and language groups throughout the State
 - Passing on cultural knowledge
 - Keep Tjukurrpa and culture strong – Tjukurrpa Kunpu (strong law)
 - Keep culture and country strong for our children
 - Continuing culture – inter-generational cultural maintenance
 - Strong Aboriginal and Torres Strait Islander arts network – residencies, communication, exchanges, etc
 - Regular regional and State wide forums for Indigenous artists (distance! Communication! Cost! Travel! Ideas!)

- 6. Development of young people as artists and arts workers**
 - Mentoring of young artists and arts workers
 - A good future for young people in the arts
 - Passing on cultural knowledge to younger people through arts
 - Promotion of mentorship program for Indigenous artists and arts workers

- 7. Professional development for artists and arts workers**
 - Provide opportunities for empowerment and leadership
 - Experiment and risk taking
 - More people in art centres ie working as artists, making strong work (Artist professional development)
 - Skills development an ongoing process
 - Professional development taken seriously

- 8. Stable funding that supports the capacity of a diverse range of organisations to succeed**
 - Opportunities and support for Indigenous people to train in arts administration
 - More money coming into art centres (be in a position to take advantage of opportunity)

- Ethical approaches to commercialisation of Aboriginal and Torres Strait Islander arts – no artist or their work is exploited for economic benefit
- Funded for best employment conditions
- Funding for success
- Developing financial security of art centres / artists

9. Sharing of Aboriginal culture to increase recognition by the broader community

- Show people about culture – educate people
- Opportunities for cross cultural exchanges
- Empower young nungas through pride in culture, help young goonya’s understand culture and issues of the day
- Can we change the words of the National Anthem? “We are young and free” to “we are the oldest culture on this earth our home is girt by sea”. Just a suggestion
- Spirit of Respect – acknowledge the oldest living culture in the world
- Develop a cultural respect framework
- Teach white Australia about one of the best kept secrets in this country – Culture!!
- Help white Australia realise and understand their real cultural heritage of all Australians in this country
- More shows, like Ngapartji Ngapartji, and inma – public performances

10. Acknowledging and honouring Aboriginal people in the public space

- Positive visibility - active participation in public spaces
- Real social inclusion based on cultural values

Details about the program

1. Ananguku Arts

- Advocacy
- Governance support
- Regional dynamics
- Aboriginal ownership
- Bricks and mortar model
- Can you create an income stream

2. Issue

- Potential to generate income (commercial element)
- Dangerous to generate income back into the pool for OZCO

3. Cultural Vibrancy

- Includes advocacy
- Regional support
- Might be like a peak body

4. Tandanya is an example of a strategic partner key organisation category

5. Affiliate Organisations (maybe collaborators)

- Non-Indigenous
- Aboriginal and Torres Strait Islander programs
- Aboriginal and Torres Strait Islander representative on governance
- Community support
- Staff etc
- Potential to mentor across organisations
- Communication

6. Lobbying Government and debate about funding at the National level

- Council have the mandate to take it forward

7. Need data and research service that

- FAHCSIA – arts and health link, research as needed
- OZCO now have a research hub

8. Need to know where to go to get advice about where to go to find out about getting funds “How do I get me into a portal”

- Is there a National portal or place that people can go to

9. Workshops

- Governance
- Strategic and business plan
- Dollars Management
- Workforce development
- National dialog
- Policy development
- Strategic engagement
- Mentoring
- Expertise

Should be considered by the ATSIAB in the funding decision making process?

- Aboriginal directed organisation
- High quality arts and cultural program – process and outcome
- Best practice / exemplary governance
- Make a contribution to the industry as a whole
- Brokering relationships
- Need to have reserves
- Community / regional / national
- Should be EOI process
- Be competitive and also allow for an invitation process to fill gaps
- 9 year period
- After 9 years, major review – can reapply in competitive environment
- Dilemma of funding if program boxed??

What are the key considerations for the Aboriginal and Torres Strait Islander Arts Board?

- People really want figures on economic value of Aboriginal arts and culture (including Tourism)
- Funding needs to be delivered more efficiently (across Government agencies) managing from applications to reporting and acquittals. Need to lead the conversation about strategic investment (harmonise reporting requirements)
- Look at strategic investment based on priorities developed through the consultation process with Department of Families, Housing, Community Services and Indigenous Affairs, Department of Environment, Water, Heritage and the Arts and Attorney Generals
- Need an efficient system that looks at where investment goes
- High level brokerage required from ATSIA
- VACS – visual arts and crafts strategy works, good model, it captures key funding sources and funding co-ordination is happening well
- Ananguku 2 years (need high level brokerage)
 - Training for local people
 - Indigenous arts workers in arts centres
 - Indigenous small business funds
 - STEP
 - Premier and Cab SA

The guidelines should be changed to include leading organisations AS WELL AS emerging or building organisations

- Agreed with the statement
- Kurruru youth arts already felt that the concept of supporting emerging organisations is happening to a degree anyway
- Issue is not enough funding to go around

An organisation could be recognised as key organisation even if they aren't funded through the program

- Agreed with the statement
- Being recognised as a key organisation gives status and kudos and builds capacity to leverage other funds
- Organisations grow differently
- Need to include extra ring of communication to the other organisations, including those that are non-Indigenous organisations delivering programs
- People want to be part of the story and feel like they have a lot to contribute

Draft model discussed, and feedback collated.

Notes

- **Aboriginal people, not Indigenous**
- **Regional**
- **Remote**
- **Urban**
- **Men's business**
- **Women's business**

Attachment 11: Canberra Workshop Notes

Making Solid Ground Consultation Canberra

The following notes were taken at the Making Solid Ground consultation workshop held in Canberra on the 17th of September 2008.

The purpose of the workshop was to engage Indigenous artists and arts organisations in the review of the Key Organisations funding program provided by the Aboriginal and Torres Strait Islander Arts Board (Australia Council for the Arts). The workshop was facilitated by Fieldworx.

A total of 21 people participated in the consultation.

Information from this workshop will be combined with information from other workshops being conducted nationally to inform the review report being prepared for the Boards consideration.

What are your hopes, dreams, vision for Aboriginal & Torres Strait Islander arts into the future?

1. The development of Indigenous arts based enterprises

- Investment in Indigenous employment
- Developing business skills for artists (career development)
- Business support for artists
- That the arts contribute to both financial and spiritual well-being of their creators' community
- Commercial opportunities for disadvantaged Indigenous people
- Artist employment

2. Access to physical and human resources

- Artist Space (right environment)
- Outreach for art students
- Many access points
- Workshops for young artists
- Develop artist's skills
- Space for stories
- Infrastructure in smaller regions to tell own stories
- Access to art material, equipment and technology

3. Changing the funding system to make it more accessible

- Face-to-face consultations, guidance for artists
- Easy access to funding for artists (process is difficult)

4. Cultural maintenance, transmission and understanding

- Maintenance and nurture of cultures
- Promote young Indigenous people's pride in their cultures
- A powerful vehicle of and for reconciliation
- Access of all Australians to positive elements of Indigenous cultures
- Recognition by general public of value of all stories
- Continuation of cultural knowledge through Arts

5. Excellence and innovation in contemporary Indigenous arts practice

- Development of exciting contemporary arts practices
- To develop a specific focus on Indigenous object culture – crafted sculpted objects – to raise awareness and appreciation of these practices

6. Development of ethical practices in the application of cultural and intellectual property rights

- To establish resale royalties for Indigenous artists as a priority
- Authentication and protection of artist / products
- Policy-makers to include ethical protocols

7. Building relationships and connections for cross-cultural and inter-cultural arts exchange

- Connected
- Connecting with local Indigenous people (ACT)
- Visible (particularly in the ACT)
- Community input
- To develop a system to 'broker' opportunities for Indigenous artists with arts venues (locate, access, negotiate)
- That all existing arts infrastructures are fully utilised by Aboriginal artists and communities
- Exchange of ideas and the opportunity to learn between Indigenous and non-Indigenous artists
- That there are structured opportunities for exchange of "Goodies" between Aboriginal and other artists and communities

8. Establish a network of Indigenous key arts organisations

- Indigenous key arts organisation
- A showcase for Indigenous cultures
- Arts marketing and export
- Long-term view / approach to programs / infrastructure
- That local stories are told and retold in many ways – different media, different audiences
- Arts advocacy

What should be the purpose of the key infrastructure program?

Role of the Aboriginal and Torres Strait Islander Arts Board

- Aboriginal and Torres Strait Islander Arts Board seek dollar:dollar funding from other Government departments and states to increase funding pool
- Positioning Indigenous cultures as an integral element of Australian culture

- Make available funding, investment in Aboriginal and Torres Strait Islander art
- Broker partnerships with private sector and across Government for arts and cultural based enterprise
- Strategic focus on areas of greatest need
- Provide realistic funding that reflects the true costs (of making art)
- Changing the funding system to make it more accessible

The role of the infrastructure program

- To support key organisations that promote excellence, diversity, local relevance in Indigenous arts practice
- Keeping our culture – we need ACT Aboriginal and Torres Strait Islander art co-op
- Network of key organisations all operating under a common charter but with flexibility for decisions relevant to local needs
- Establish a network of Indigenous key arts organisations
- Cultural maintenance, transmission and understanding
- Building relationships and connections for cross-cultural and inter-cultural arts exchange

The role of the funded organisation

- Represent artists
- Market artists
- Application of Intellectual Property rights
- Operational focus on areas of greatest need
- Support and expand arts practices
- Skills development
- Awareness of available community programs with arts included
- To nurture and develop the arts, cultures and talents of Aboriginal and Torres Strait Islanders
- To nurture, develop and showcase the arts, culture, diversities and talents of Aboriginal and Torres Strait Islanders
- Access to physical and human resources
- Excellence and innovation in contemporary Indigenous arts practices
- The development of viable Indigenous arts and cultural based enterprises
- Cultural maintenance, transmission and understanding
- Building relationships and connections for cross-cultural and inter-cultural arts exchange

Role of others

- Inter-departmental Inter-Government approach eg item 6 re ethical practice and Indigenous people to Indigenous people Australia / Attorney General etc
- Development of ethical practices in the application of cultural and Intellectual Property rights

What are the funding considerations for the infrastructure program?

- 5 year agreement
- Enough checks and balances in place already

- Longer funding term, can be taken more seriously by philanthropists etc and can do more – stability and viability
- Don't discriminate against well performing organisations
- Fund emerging organisations as part of program
- Other boards should fund Aboriginal and Torres Strait Islander key organisations
- Simplified application process and reporting process, particularly for emerging organisations

What else should the infrastructure program do? (apart from funding)

- National marketing partnerships
- Promoting the arts infrastructure program to a broader audience
- Identifying gaps in Aboriginal and Torres Strait Islander arts industry and developing a strategic response
- Industry development eg training, governance training, marketing training
- Aboriginal and Torres Strait Islander Arts Board fund the network of representatives from key infrastructure organisations to meet annually

Lobbying funding dollars

- Individuals
- Partnerships with National advocacy bodies
- Unfunded organisations
- Aboriginal and Torres Strait Islander Arts Board
- OZCO staff
- The funded organisations

Other issues

- Small amounts of funding dollars in the ACT can do a lot
- Can leverage funding dollars from ACT arts ie \$40k - \$108
- Goodwill in ACT
- Also, because it's based on strategic partnership (keep doing more)
- Feel good about being listened to, genuine consultation "have the guts to have a go"
- One size doesn't fit all approach to funding – good when it's flexible, geographic regions to Governments
- 300k people

Attachment 12: Sydney Workshop Notes

Making Solid Ground Consultation Sydney

The following notes were taken at the Making Solid Ground consultation workshop held in Sydney on the 18th and 19th of September 2008.

The purpose of the workshop was to engage Indigenous artists and arts organisations in the review of the Key Organisations funding program provided by the Aboriginal and Torres Strait Islander Arts Board (Australia Council for the Arts). The workshop was facilitated by Fieldworx.

A total of 16 people participated in the consultation.

Information from this workshop will be combined with information from other workshops being conducted nationally to inform the review report being prepared for the Boards consideration.

What are your hopes/dreams/visions for Aboriginal and Torres Strait Islander arts in Australia?

1. Brokering strategic partnerships for business development towards economic sustainability

- Sustainable Indigenous theatre sector nationally
- Indigenous arts bodies / organisations partnerships and mutual support
- State and Federal Government talk more re: funding
- Indigenous ownership decision making
- Vitality - active prosperous energised creation centres
- More performance – Indigenous representation on Stage / TV / Film
- Empowering whole community re: feed back and engage more widely
- Identification through lineage – to be checked out – Aboriginal before funded
- Create employment through identification of (story) dreaming of person / clan
- Economically viable
- Education for artists
- Cross Government collaboration to fund projects
- Properly funded
- Workshops for change / in Government structures

2. Opportunities for Elders and Indigenous art practitioners to engage with our children and young people through the passing of knowledge and skills for cross – generational empowerment

- Kids engaged and learning leading and life skills
- Reconnection of youth / elders in the passing down of knowledge through art (reinforcing culture)

- Passing family history with respect / and permission
- Fully resourcing and sharing community spaces to provide full arts education delivery to Indigenous people by Indigenous artists / teachers
- Increased funding and art wisdom to schools
- Sustained for future generations
- Inter-generational sharing of knowledge
- Recognise Indigenous secondary students circus and dance skills and promote them in regions
- More workshops for young people and emerging artists
- Cultural integrity and pride taken by young generation
- More mentoring programs for emerging artists
- More Indigenous arts and art practises in education
- More resources for Indigenous students in Creative Arts in secondary education

3. Education, protection and enforcement of Indigenous cultural and Intellectual Property rights for the artist and development of greater market awareness for the broader community

- Stop the carpet baggers
- Indigenous visual artists maintain financial and creative ownership
- Stop "Made in China"
- Identification through lineage – to be checked out – Aboriginality
- Respect of other mobs when telling stories
- True stories not from books written by non-Indigenous people
- Accountability
- Interdisciplinary – artistically and culturally
- Legal empowerment across the board for all Indigenous artists...knowledge is POWER

4. Support for linking communities for cultural exchange, knowledge and resources

- Equal support for urban art and remote / regional art
- Links – from communities ie shared stories – regional, Sydney, Sydney Greater West, remote
- More sharing of culture and knowledge from urban to remote Indigenous arts communities
- Oral stories
- Travel-link teachers sharing skills workshop and mentoring
- Education and culture is key
- Integrating wisdom and art to all of Australia eg travel-link displays
- Well developed non-competitive models of management for greater access and sharing of centres, programs and projects

5. Increased employment, professional development and career pathways in the arts for long-term success

- Make existing services and programs relevant to and inclusive of Indigenous artists and audiences
- Artists getting paid appropriately for artwork

- Longevity of non-Indigenous arts managers and Art Centre workers to pass knowledge to Indigenous staff for their FUTURE!
- Better conditions for arts workers
- More Indigenous people involved in the arts technical production area
- Having art designs used in all facets of interior design
- Support for emerging theatre companies nationally

6. Recognition of the diversity of Aboriginal and Torres Strait Islander peoples and cultures locally, nationally and internationally

- Equity in recognition of Aboriginal art / culture within mainstream – more than an afterthought
- Locally and Internationally recognised / respected
- Increase in the programs of non-Indigenous people to some areas, at the approval of significant community Elders
- Greater recognition of diversity within Aboriginal art – both regional and art-form
- A thorough approach to the education of the community – national apology ensuring that reconciliation is promoted as an ongoing priority
- Accessed funding dollars enjoyed by all
- Support for some of the less recognized dance companies in Australia in terms of funding / raising of awareness
- Increase in the placement of Aboriginal and Torres Strait Islander artists in primary and secondary schools – initiatives to be managed by our own communities
- Environment awareness
- Central to our culture

Feedback on the draft infrastructure program model

A draft model for the infrastructure program that had been developed throughout the consultation was presented for comment. These are the comments on the draft model.

The role of the key organisation in extending outwards and inwards

- How much comes back after being funded out of inner circle – after you have made it
- Exciting opportunity for linking internships / collaborations for skill development at a national level that could draw in nationally leading training programs by Indigenous organisations as well as education institutions. If not in key organisation how can people access this?

Realistically building within emerging and building organisations

- Realistically there is NO room for emerging / developing organisations now or in the near future due to limited funding available
- Challenges for “developing / building organisations in accessing funds / support to become incorporated / fully operational

Visual articulation of model – details

- What other models are there?

- Who determined the inner circle
- Where's the funding dollars coming from to support the strategic partners? Is it corporate, philanthropic? Please explain...

Funding process

- Organisations are required to seek funding from other organisations
- Amount of funding could be increased (5 steps backwards in terms of development)
- Limited funds – failed applications
- Allocation of funds is not a clear indication of organisations servicing needs
- How does it work with the States / Territories?
- Needs to have a user friendly process to give more access and exposure of the 'grass roots' voice
- Time and resources required to apply

Inclusion of art forms

- Art-form bias?
- Doesn't address art-form division
- Doesn't address inequality of art-form distribution

Considerations of geography

- Room for expanding funding length?
- Doesn't address geographical isolation
- OZCO centric not interactive model
- Trying to be all things to all people
- Still a gap between who trains the trainers
- Factions of the community are disadvantaged by lack of funding

Positive comments on the draft model

- Widens the net
- Communities can identify with needs as a result of funding
- There has been funding allocated - \$1.4m per annum
- Organisations are being encouraged to maintain consistency
- Communities are receiving improved service delivery of programs
- Organisations are receiving recognition for existing services
- Broader consultation with sector in community
- Change is as good as a holiday
- Expands club and heart via networks and communication
- More power to smaller organisations
- A 'small' organisation can be a powerful strength – a great capacity sparker
- Increase in skills development leads to self sufficiency – philanthropy
- Strategic partners, to have a national voice and ability to utilise 'other stuff' – networking and skill development and status
- By networking 'strategic partners' brings empowerment through relationship building

Moving forward in the development of infrastructure program model

Selection Criteria for the infrastructure program

KEY QUESTIONS

- What criteria should organisations be measured against in their applications
- How can leading and emerging organisations be included?

RESPONSES

- Successful funded organisations need to have a wide community footprint, and influence the whole community
- Demonstrate good governance
- Good community engagement
- An organisation that is accessible to our whole mob (community can come in as a member, it's not just about art)
- Accountable to the community
- Draw on community skills
- A range of skills in the organisation – good capacity
- Leading organisations have a role to support emerging organisations
- Knowledge sharing with other organisations
- Could have separate selection criteria for funding leading vs emerging organisations
- Recommendation that emerging organisations don't necessarily receive funding, but they receive other building support from the infrastructure program
- Leading organisations have to be prepared to mentor and nurture emerging organisations

What should the funding process look like?

KEY QUESTIONS

- What should the funding period be?
- What should the application process be? Should it include an expression of interest process
- What amounts should organisations be funded for?

RESPONSES

- The funding period should be 5 years to support organisations to get settled and achieved goals
- Yearly targets should be set
- Need to have support from a client manager in OZCO who can help to broker partnerships across Federal Government, other parts of OZCO and State Government arts bodies
- There needs to be appropriate governance checks as part of the process
- The expression of interest could be oral instead of written. This could take place over the phone (Regional Arts NSW has a good model)

- Maybe some support from OZCO to identify whether the applying organisation has the capacity to build the sector
- A funded organisation should be funded over a 5 year period. But the annual breakdown of that amount maybe different over each year.
- The breakdown needs to be flexible depending on the needs of the organisation

Issues to guide the boards decision making ... the helicopter view

KEY QUESTIONS

- What kind of geographical spread does the infrastructure program need to include? Does it need to include all states? How do urban, regional and remote communities get included?
- What considerations need to be given to including art-forms?
- Should the resources be used to fund fewer organisations well or more organisations not so well?

RESPONSES

- Less organisations need to be funded well, these organisations should have multi-art-form capacity
- There should be high community expectations about what they should do
- The focus needs to include supporting and developing other organisations and arts workers, not just on producing work. That is, they could have an artistic program as well as a role in cultural sharing and advocacy
- Need to fund urban, regional and remote organisations. It doesn't matter what State they are in, they will have similar needs.
- Need to consider an overlay of what the states are already doing
- Each funded organisation should have at least one project or initiative that has a national impact (or international impact).

Attachment 13: Torres Strait Islands Workshop Notes

Making Solid Ground Consultation Torres Strait Islands – Thursday Island

The following notes were taken at the Making Solid Ground consultation workshop held in Sydney on the 28th October 2008.

The purpose of the workshop was to engage Indigenous artists and arts organisations in the review of the Key Organisations funding program provided by the Aboriginal and Torres Strait Islander Arts Board (Australia Council for the Arts). The workshop was facilitated by Fieldworx.

A total of 11 people participated in the consultation.

Information from this workshop will be combined with information from other workshops being conducted nationally to inform the review report being prepared for the Boards consideration.

What are your hopes / dreams / vision for Aboriginal and Torres Strait Islander arts in Australia?

- 1. Indigenous owned and run arts and cultural industry**
 - Independent Indigenous organisations with external partners
 - Indigenous owned and run arts and cultural industry
- 2. Promote and showcase culture to increase international exposure and economic benefit**
 - Greater international exposure
 - Building opportunity for commercial benefit
 - Greater opportunity to showcase Torres Strait Islander culture
- 3. Revitalise and maintain traditional knowledge, culture and protocols**
 - Protect culture and keep it alive (maintenance)
 - Awareness of the changing physical environment and traditional way – evolving culture
 - Maximise technique to keep traditional way alive
 - Pass the knowledge
 - Centre to capture traditional knowledge
 - Embedded in curriculum
- 4. Recognise and educate the broader public that the distinct Torres Strait Islander culture is integral to Australia's history and identity**
 - Acknowledgement of two distinct cultures
 - Indigenous arts and culture forms an integral part of Australian true history

5. Identify the capacity of the Torres Strait Island region in developing cultural practise and cultural product

- View the region as a developing country (similar characteristics)
- Career pathways and employment opportunities in the arts and cultural industry
- Establishment of an 'Indigenous' arts policy that protects intellectual copyright
- Analysis of knowledge and human capital across the region – workout how to strengthen it

6. Establishment of a peak body

- Establishment of a peak Indigenous body eg NIACA
- Regional representation on key advisory bodies
- Arts and culture to be considered as a top priority by existing peak organisations in the Torres Strait Islands

7. The Torres Strait Islands are allocated an equitable proportion of national arts dollars

- Access and equality to funding across the Torres Strait Islands
- Appropriate dollars are allocated towards arts and culture

8. Acknowledge the differences between Torres Strait Islander art and culture and Aboriginal art and culture

9. A key organisation should be able to do the following 3 things

- Art making
- Cultural maintenance
- Lobby, advocacy co-coordinating

10. What should the key organisations funding guidelines be?

Eg Who would be eligible?

How long should an organisation be funded for?

How much funding should be available?

- Artists becoming share holders in the new organisation eg % for administration costs, operation
- Indigenous specific funding
- Funding towards a recording studio!
- Separate dollars for Torres Strait and NPA region eg \$500k
- Own Board set up to distribute the Torres Strait Islands funding
- Separate program for established artists
- Triennial grants as part of funding program
- Funding distribution
 - Music
 - Visual
 - Dance
- Arts funding should NOT be directed through TSRA
- Indigenous

- Local structure (affiliated body)
- Locally based
- Reflective of community
- Quad funding (4 years)
- Bi-partisan support
- Stage approach
- Seed funding
- Costing against each stage eg operations

11. What we need a key arts organisation to do in the Torres Strait...1 organisation that covers the Torres Strait and includes all art forms

- Representation of Islands on the structure of the key organisations
- Establish protocols
 - Within region
 - Outside region
- Would result in more representation for Torres Strait Islands
- Provide legal advice and support eg copyright and intellectual property
- A central point for information – about what opportunities are around
- Needs to have a human resource
- Getting international recognition for Torres Strait Island
- Financial & project grants that come into the area
- Help nurture artists – take them to the next level
- Promotion of work and connection to other opportunities
- Aim to achieve economic independence
- Leadership and representation of the region
- Islands would be affiliated with the organisation
- Support e.g administration - an artist in region needs help to write a grants application
- Key organisation would have potential to represent Torres Strait Islands on outside bodies
- Ownership back to communities
- Represent artists (individuals and community organisations)

Other discussions

GAB TITUI

- Bronwyn from Gab Titui gave a brief presentation about the role of the cultural centre, its functions and funding sources. This provided an opportunity for open and frank dialogue about the opportunities and challenges for Gab Titui.

Future consultation in the Torres Strait Islands

- Thursday Island is the best place to hold consultations
- Seek a partnership from the Torres Strait Council to fund travel costs from their communities to consultations held on Thursday Island. Potential to charter a plane to bring people in (estimated cost of \$11K)
- Communication and promotion of consultation workshops should go through email, Gab Titui, radio, Council, schools and posters in community organisations

- Need to take advantage of what's already happening in the community eg Mab day and the festival