

**Review of NT Indigenous Arts Strategy:  
*Building Strong Arts Business*  
Report Summary and Recommendations**

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## **INTRODUCTION**

This document presents the summary and recommendations from the final report to the Northern Territory Government evaluating the outcomes of the Northern Territory Indigenous Arts Strategy – *Building Strong Arts Business* (BSAB) launched in August 2003. The Strategy was designed to have a six year life span with funding committed by the Government initially for its first three years.

The final report was based on the consultation and research undertaken by Positive Solutions, appointed to undertake a Review of the Strategy after its first three years of implementation. This included:

- One on one consultation with individuals involved in the development and delivery of the Strategy.
- Focus groups with community and government representatives in Alice Springs, Tenant Creek, Katherine and Darwin.
- An analysis of written documentation including responses from individuals unable to attend focus groups.
- An analysis of various reports relating to the development, management and implementation of the Strategy, including a specific analysis of a selection of acquittals from organisations receiving support through the Arts Grants Program.
- A one day workshop with Arts NT staff to discuss initial findings and consider directions and priority areas for the future.

## **Framework for the Evaluation and Report**

The Review was to address whether or not the Indigenous Arts Strategy had achieved its stated outcomes in the first three years of implementation and to make recommendations on implementation over the next three years. A specific focus was to be on the key initiatives that have been pursued through the Strategy.

**Section One** of the final report summarises the key achievements of the Strategy in relation to the goals and anticipated outcomes. It also considers the problems that have been encountered in delivering the Strategy, and issues that have been raised concerning those anticipated outcomes that have not yet been realised. Finally this section also considers implications for the future of the strategy over the next three years, including recommendations for a planning framework, investment and the future of specific Initiatives. This summary document incorporates this section from the final report.

**Section Two** of the final report looks in detail at the outcomes from each of the key initiatives as outlined in the strategic document and articulated under the following pathways:

- ***Talking Arts Business*** - Developing strong and strategic partnerships with Indigenous arts practitioners, Commonwealth, State and Territory Government sector organisations to ensure the sustainable growth of the sector.

- **Doing Arts Business** - Providing strong and culturally appropriate services to encourage arts development and to provide Indigenous arts practitioners with advice, support and opportunities for training and employment in the arts.
- **Sharing Arts Business** - Creating opportunities to promote and showcase the Territory's Indigenous arts sector to local, national and international markets to maximise cultural and economic returns for artists and to encourage respect and understanding of Indigenous culture.

The final report also incorporates a series of **Appendices** including:

- Positive Solutions response to the brief and the methodology used to undertake the evaluation.
- Lists of individuals and documents consulted.
- Responses from focus groups in Alice Springs, Tenant Creek, Katherine and Darwin.

### **Context for Strategy Development and Review**

In order to provide a starting point for the Review, it is important to remember the context for the development of the NT Indigenous Arts Strategy which includes the following:

- o The Strategy is the first of its kind, both in the NT and in Australia, and as such will encounter a number of 'learning' experiences. There is little to benchmark against.
- o Until the decision to develop such a Strategy, the NT Government played only a small role in the funding of Indigenous Arts. What resourcing there was, had little inter governmental co-ordination.
- o There was a recognition from the outset that there was an absence of accurate statistical information from which to build upon to measure results. Jon Altman himself identified the problems with measuring outcomes in the context of Indigenous arts during his initial research for the Strategy including:
  - Differentiating between tangible and intangible and short term from long term outputs and outcomes,
  - The lack of reliable data and sector wide statistics on the Industry,
  - The resources required to capture data,
  - The absence in many cases of long term planning<sup>1</sup>.
- o The Strategy was launched at a time when considerable changes were taking place within the Australian Government to the management and administration of Indigenous Affairs, including the abolition of the Aboriginal and Torres Strait Islander Commission (ATSIC) and the formation of Indigenous Co-ordination Centres (ICC's) with the Department of Communication, Information Technology and the Arts (DCITA) taking over responsibilities for Indigenous arts funding programs.

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<sup>1</sup> Developing an Indigenous Arts Strategy for the Northern Territory: Issues Paper for Consultations – J.C. Altman September 2003 p11

In recognising just how difficult it would be to get a ‘win win’ situation for all stakeholders Jon Altman observed:

*It is one thing to have a political commitment to an Indigenous Arts Strategy. It is quite another .... to define the sector, understand how it operates (in all its geographic, organisational and art forms diversity), structure a sensible arts support strategy and target support to Indigenous arts practitioners on a an accepted policy basis.<sup>2</sup>*

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<sup>2</sup> Ibid. p19

## **SUMMARY OF EVALUATION**

### **Key Achievements**

Given all the issues faced in getting the Strategy off the ground in the Territory, considerable progress has been made in a very short time frame in achieving the goals articulated in 2003. From being a very minor player in Indigenous arts development, the Northern Territory Government is seen by the Australian Government and a number of other stakeholders as a lead Agency on this issue.

All key stakeholders consulted acknowledged the achievements that had been made and the hard work of Arts NT and the Indigenous Arts Unit.

The goals articulated for the first three years of the strategy were as follows:

### ***Goal - Improve the delivery of arts development and support through:***

- *Establishing appropriate Government infrastructure*
- *Initiating and brokering partnerships to deliver the strategy,*

Specific successes in relation to this goal and objectives include:

- o Partnerships with the Australian Government to deliver the outcomes of the Myer Report.

Investment of \$300,000 per year from the Territory Government to Art Centre Peak bodies for the first time, has ensured the development of a tripartite agreement, which will bring in a further \$250,000 per year from the Australian Government. ANKAAA has increased its Art Centre membership with 5 new members in last two years and DesArt, 8 new members in the last 18 months.

- o The inclusion of the arts (specifically art centres) as a schedule in the first set of schedules under the Overarching Agreement on Indigenous Affairs between the Commonwealth of Australia and the Northern Territory.

This is a first in Australia and will ensure the strategic alignment of Indigenous arts resources from both Governments. It also opens up further opportunities for related partnerships in the areas of broadcasting and language.

- o The formation of partnerships with other NT Government departments including securing additional resources particularly in the areas of export development and tourism, as identified below.
- o The formation of good working relationships with the Aboriginal and Torres Strait Islander Unit of the Australia Council, including securing matching funding of \$50,000 to undertake a Review of Indigenous Performing Arts In the Territory, and support towards the ANKAAA led initiative to produce a brochure for purchasers of Aboriginal Arts.

**Goal - Improving and strengthening the Indigenous arts industry sector through:**

- Increased resources for infrastructure
- Increased creative and cultural development
- Increased training and employment outcomes, and
- Scoping of needs of underdeveloped art form areas

Specific successes in relation to this goal and objectives include:

- o The creation of the first Indigenous Arts Development Unit, creating three new positions within Arts NT, two of which are filled by Indigenous staff.
- o The strengthening of existing organisations and events to be able to deliver more employment and training outcomes for Indigenous artists and communities, through strategic investment from Arts NT.
- o An increase in the number of Indigenous artists and projects supported through Project Grants over and above any new allocations of funding. The Initiative was to deliver an extra \$100,000 per year for project grants, however grants to Indigenous projects and organisations over the last three years, including projects grants from existing sources and the Regional Arts Fund has totalled just under **\$800,000**. This is in addition to the investment in strategic initiatives.
- o The creation of employment and training outcomes including:
  - New jobs in the Peak Bodies - the Business Development Officer and the two Regional Industry Development positions in ANKAAA and in DesArt an increase of 1.5 to 4 full time staff members.
  - The provision of training opportunities to c. 2,000 artists across the Territory through Art Centres as a result of the current triennial funding agreements.

The following table demonstrates the impact of project grants from Arts NT on **securing additional income, and creating employment and training opportunities** through an assessment of 18 acquittals of projects undertaken since the implementation of the Strategy:

Amount of Grant from Arts NT	Amount of Finance to the project from Other Sources	Total money paid to Artists/Arts workers	How many contracts or increases to existing employment	No of people involved in workshops / skills development	Audience numbers for projects if appropriate
\$142,000	\$207,047	\$180,125	54 plus	647 plus 1000 people engaged in such activity at Garma	13,487

The following are just some of the many **benefits** that recipients of grants identified as a result of this investment from the NT Government:

<p><b>Economic Benefits</b></p>	<ul style="list-style-type: none"> <li>○ <i>Sales of artwork</i></li> <li>○ <i>Increased international and domestic interest in artists' work</i></li> <li>○ <i>Further invitations to exhibit</i></li> <li>○ <i>National and international press coverage and profile raising</i></li> <li>○ <i>Royalty payments</i></li> <li>○ <i>Increased Professional development and employment</i></li> <li>○ <i>Developing business, trade and networking skills</i></li> <li>○ <i>Developed skills in transportation of art</i></li> <li>○ <i>Sustainable skills development in remote communities</i></li> <li>○ <i>Professional development for emerging artists and art centre coordinators</i></li> <li>○ <i>Demand for artwork from local businesses</i></li> <li>○ <i>Provided income for band members and opportunity to sell products</i></li> <li>○ <i>Resulted in a publishing deal with production company</i></li> <li>○ <i>A commercially successful exhibition</i></li> <li>○ <i>Establishment of relationships with other international galleries</i></li> </ul>
<p><b>Cultural and Social Benefits</b></p>	<ul style="list-style-type: none"> <li>○ <i>Showcased talents of dance troupe from Remote Community</i></li> <li>○ <i>Promotion and recognition of our work and heritage</i></li> <li>○ <i>Development of young people's confidence, self esteem, creative development, exposure to other communities, sense of contribution to community</i></li> <li>○ <i>Sense of pride within community</i></li> <li>○ <i>Further development of artistic relationships</i></li> <li>○ <i>Western trained artists develop knowledge of Indigenous forms</i></li> <li>○ <i>Development of pride of local people re the Territory</i></li> <li>○ <i>Greater awareness of local cultural heritage and development of relationships with Traditional Owners</i></li> <li>○ <i>Accrual of resource material and knowledge for community</i></li> <li>○ <i>Development toward regional identity and new ways of cultural expression</i></li> <li>○ <i>Transference of cultural skills and knowledge to younger members of community</i></li> </ul>

**Goal - Improving and increasing the profile of Indigenous arts through:**

- *Increased and more effective showcasing*
- *Increased marketing and exporting*

Specific successes in relation to this goal and objectives include:

- o The creation of new events in the arts calendar such as the Indigenous Music Award with significant private sector industry partnerships and new contracts for artists, and Desert Mob Market Place which took sales of \$78,000 directly for Art Centres in 2005.
- o Increased awareness of the Territory Indigenous arts industry both internationally and within the NT Government.
- o Increased recognition of artists rights within the NT Government
- o The strengthening of the position of the NT Government as a leader in Indigenous arts industry issues, including hosting the National Indigenous Arts Forum, and the Australia Council's Aboriginal and Torres Strait Islander Board policy meeting in Darwin in August 2005.
- o The development of an Export Action Plan which has so far included two trade missions involving 19 Indigenous Art Centres, with collectors making immediate purchases in excess of \$50,000 with a further \$150,000 worth of arts and craft currently being purchased for export early in 2006

**Summary of Key Issues**

Despite a number of successes and the laying of some excellent foundations across all pathways, there is also an acknowledgement amongst key stakeholders, arts professionals and community representatives that there is still some way to go in making existing partnerships strategically effective and in securing new partners to rectify gaps in planning and investment. It is recognised that many difficulties were encountered in the first few months of implementation, with the inexperience of initial staff raising too many community expectations within the framework and funding available for delivery, including the establishment of very ambitious timelines to achieve the outcomes. In some cases, this Evaluation is assessing only two years of implementation of the Initiatives proposed.

There is also recognition amongst all key stakeholders consulted, including those in Government, that much of the impact of the Strategy is still at a strategic level with the benefits from some partnership agreements that have been formed not yet being felt directly by the Community. Furthermore, as is often the case with partnerships, and as was reflected in the consultation, it is not always easy for members of the community to identify which specific agency was key in facilitating or delivering a particular initiative.

There is a genuine desire in the Community to see the Strategy succeed, with many experienced and passionate Indigenous and non Indigenous people committed to Indigenous arts development and the economic benefits it can bring to people and communities. However, a number of those consulted either do not feel engaged with the Strategy in the way they would wish, or are concerned about the lack of outcomes in particular areas of the Industry over the last three years. They believe these need to be addressed to 'build strong arts business' for the future. These are summarised below and outlined in more detail in section two of this report.

These issues include those that are viewed as gaps or weaknesses within the Strategy as well as issues concerning the way in which some of the Initiatives have been implemented. They can be summarised as follows:

- The need to ensure the Strategy truly reflects the Indigenous Arts Industry in the Northern Territory: why it exists; how it operates, and the real pathways to success including:
  - Recognition of the scale of the sector and the real level of investment required to achieve specific outcomes.
  - Recognition of the holistic nature of culture and relationships between art, culture, community and economic benefit.
  - The need for the Strategy to ensure investment in all aspects of the value chain including cultural maintenance and product development, as well as business development, sales and promotion.
  - Recognition of the broad economic role of creative training in general personal and professional development required for job readiness.
  - Recognition of the role of the arts in numeracy and literacy.
  - The need to clarify pathways through the value chain for each art form including transfer of industry knowledge.
  - Recognition of the relationship between different art forms within Indigenous cultural practice.
- The need for longer term planning and broader partnership commitments to ensure success, including:
  - Partnerships with communities and arts organisations as well as Governments and Departments.
  - Establishing long term goals with achievable shorter term objectives and investing in multi year agreements to achieve the results.
  - Continuing to invest in 'winners' across all art forms.
  - The need for partnerships with agencies with a mutual interest in cultural and social outcomes as well as economic benefits.
- A desire for a clearer plan for the next three years with more specific, measurable yet realisable outcomes including:
  - Investing in measuring the success of outcomes as well as outputs (delivery mechanisms) including establishing key performance indicators where possible.

- A recognition of the resourcing required to deliver to prevent ‘burn out’ from a handful of key players (both Government and Industry).
- Clarification of the roles and investment required of each Government Department as well as other key stakeholders in the plan.
- The development of regional strategies and investing in regional stakeholders.
- The need to ensure that the plan is owned and acknowledged by all agencies and key stakeholders in the development of Indigenous arts business in the Territory, including:
  - A whole of government commitment to and responsibility for the plan within the NT Government.
  - For Arts and Museums to lead the way in negotiations with other key stakeholders, to ensure investment is appropriate and of the level required to achieve outcomes.
  - The involvement of key stakeholders in the final discussions of the framework for the next three years.
- The desire for a period of stability after turmoil and change including:
  - Building on some of the successes of the early stages of the Strategy.
  - Focusing on the strategic use of investment.
  - Resolving some of key gaps and issues from the first two years, again through investing in those projects and initiatives that are already demonstrating results.
- The need to resolve issues of communication including:
  - Identifying clearly all roles in a communication strategy and investing in that strategy.
  - Improving Indigenous ownership through building on successful models such as the Music Awards Advisory Group, and not relying on one channel of communication such as the IARG.
  - Directly engaging with those who have extensive knowledge and experience in the Community.
  - Communicating the Plan beyond printed brochures and emails through direct contact with artists and communities.
- The need to ensure that ‘all eggs are not in one basket’ namely the fine art end of the visual arts industry including:
  - The need to develop strategies and investment for other aspects of the visual arts industry.
  - The need to develop clear strategies for other art forms including a clear resolution to the Scoping the Future Report on the Performing Arts.
  - The need to consider the needs and interests of all Indigenous people including those who often have the greatest difficulties in accessing employment opportunities such as young people and those with disabilities.

## **Framing the Recommendations**

The recommendations that follow are in response to the views expressed during the consultation and are informed by the following reflections on the current state and future development of the NT Indigenous arts industry:

- To ‘build strong arts business’ and *develop the Indigenous arts industry of the Northern Territory to its full potential*<sup>3</sup>, a plan must include strategies for all aspects of the Industry even though within that, priority may be given at particular times to specific economic development and employment strategies.
- The key **asset** which is at the heart of the Indigenous art industry is Indigenous culture. This culture must be protected and strengthened to ensure long term future economic benefits for the Territory and its Indigenous communities. Developing relationships now with education and health providers are as important as those with Austrade and overseas buyers. Furthermore, the broad range of economic benefits which result from engagement with arts and cultural activity need to be acknowledged and accounted for, beyond the immediate sale of cultural products.
- Indigenous culture is expressed in a variety of different ways or art forms, the most visible and developed being the visual arts and in particular the highly regarded fine art end of that market. However, this is not where the majority of artists are engaged nor ever will be in the context of the way this market operates. Finding new markets for all Art Centre products, as well as strategies for music, performing, literary and screen based arts are all key to the future of a vibrant industry.
- This is the first time partnerships have been formed and resources aligned between Governments to meet the Indigenous art industry requirements in the NT. It must be recognised that the outcomes anticipated from *Building Strong Arts Business* are long term goals and shorter term measurable objectives must be created in the development of a realistic plan for the Industry.

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<sup>3</sup> Clare Martin, Chief Minister, Northern Territory p1 *Building Strong Arts Business* 2003

## **RECOMMENDATIONS – STRATEGIC FRAMEWORK**

### **A Plan not a Strategy**

First and foremost we would propose that *Building Strong Arts Business* is considered as a Plan rather than a Strategy. In Planning terms there would appear to be two elements that need to be considered, the need for a Plan for the growth and development of the Industry as a whole in the Territory and a plan for the NT Government's role within that.

### **Agreeing a Vision, Goals and Objectives**

The NT Government has the opportunity to lead the way in this area and to bring all partners together around a single vision for the Industry and its development, for example:

*A strong vibrant and sustainable Northern Territory Indigenous arts industry*

Clear goals need to be established, as they were for the first three years of the Strategy, but incorporate all aspects of the Industry 'value chain' to ensure an holistic, culturally appropriate and industry focused approach to development including:

- Cultural maintenance
- Skills training and professional development
- Production
- Marketing and communications
- Sales and export
- Financing
- Management and co-ordination

It is proposed that the NT Government has a role to play in all these areas, and that the resources available through *Building Strong Arts Business* (both human and financial) are invested to encourage further support from appropriate partners to achieve the economic, cultural and social goals articulated. Such partnerships may be brokered by either NRETA or key industry organisations, but the outcomes will reflect the goals and all agencies and organisations will be working towards the agreed vision.

Under the goals (which could be longer term and beyond the life of the Plan) are needed some **clear and measurable objectives** for the next three years which can be reported on within the six year time frame of the initial strategy.

### **Strategies and Initiatives**

It is proposed that strategies are considered for the development of **Art forms** and for **Regions**, with clear pathways articulated for practitioners. The **Initiatives** which are already being supported and are clearly beginning to deliver some outcomes must be aligned with these strategies. Developing these strategies will also identify new initiatives which can be supported. The degree to which these can be implemented during the next three years will be dependent on the levels of support

which can be secured. This will be discussed below. However, the foundations need to be laid, to ensure the long term strength of the Industry.

It is also proposed that a **Communications Strategy** is prepared which clearly outlines all roles and responsibilities for communication of the Plan within the NT Government.

### **Developing the Plan**

It is proposed that this report is used by Arts NT as the basis for initial discussions followed by planning workshops with key stakeholders including:

- Other NT government departments and agencies
- Australian Government representatives
- Key industry representatives, including the current IARG members

These discussions and workshops should consider the following:

- Confirmation of a vision and key industry goals
- Clarification of objectives for the next three years
- Confirmation of strategic areas of investment as proposed and how these are to be progressed
- Where appropriate, identification of roles and responsibilities and availability of existing and new resources

This would ensure ownership of the Plan by all key stakeholders.

### **Financing the Plan**

The budget for the first three years of the Strategy reflected some of the proposals made in the Altman research and the desire to support Initiatives which would have the ability to raise investment from other sources. It is clear that investment from the NT Government has both secured and increased funding from a range of other sources, as well as improving the business capacity of artists and communities for future income generation.

Investment will be required at least at the same level for the next three years simply to ensure that the Initiatives and projects seeded in the first three years are able to succeed in delivering the long term outcomes identified, and to maintain the funding partnerships developed. This will also ensure that the financial and employment benefits from contracts and sales of work will continue to increase.

However, this does not address the issue of resourcing new initiatives which will be identified to respond to the gaps in building strong arts business including:

- The need for investment in staff time in NRETA and in particular the Indigenous Arts Unit, to implement an appropriate communication strategy and to negotiate and develop further investment and funding partnerships,
- The need for all NT Government Departments to commit to the delivery of the Plan through supporting partnerships with NRETA in building strong arts business.

- The need to address some of the gaps that have been identified, in particular those relating to under developed art forms which demonstrate the potential for economic benefit and job creation on communities.
- The ability to respond to new initiatives or projects from within the Industry over the next three years, which could result in economic benefits to artists and communities.

## **RECOMMENDATIONS – EXISTING INITIATIVES**

It is proposed that the following are the Key Initiatives that are already in place which should remain and be strengthened in the new Plan as follows:

### **Whole of Government Inter-Departmental Committee**

It is key to the implementation of the Plan that this Committee becomes more effective through:

- Endorsing a whole of government commitment to the Plan.
- Recognising NRETA as the lead agency in facilitating the delivery of the Plan.
- Ensuring more senior representation on the Committee and representation from all appropriate Departments.
- Determining roles, responsibilities and reporting procedures for all Departments.
- Identifying new investment opportunities from all relevant Departments for the delivery of the Plan.

### **Indigenous Arts Reference Group**

It is proposed that instead of relying on a single reference group, a range of different measures are considered to ensure greater community and industry ownership of the Plan including:

- Identifying the role that any Ministerial Indigenous Advisory Group may have in relation to the Plan.
- Regional groups and forums to consider the development and progress with regional strategies.
- Industry specific steering groups that work with Government to develop strategies and consider progress within specific art forms
- Annual arts exchanges.
- Presentations on outcomes and initiatives at the AGM's of peak bodies and arts development agencies.
- Ensuring more resources are focused on being able to send staff from the Unit out into the community for consultation opportunities.

### **Indigenous Arts Development Unit**

It is recommended that a discrete Indigenous Arts Unit remains within NRETA for the co-ordination and delivery of the Plan and as a focus for industry engagement.

A Review of the Unit was to have taken place some time in 2005. It is proposed that this now takes place when an agreement has been reached on strategies and funding for the next stage of implementation. There is a need to consider structures appropriate for delivery with some more work undertaken beyond this evaluation including:

- Staffing structure and realistic budgets required for delivery.
- The roles of individual staff and in particular the level and responsibilities of the Unit Manager.
- The roles and responsibilities of other staff in Arts NT in relation to Indigenous arts delivery.
- The structure for support in Alice Springs.
- The role of Unit within the delivery of a communication strategy.

### **Arts Centre Sustainability Action Plan**

This is a core component of *Building Strong Arts Business* and of any Strategy for the future development of the Visual Arts. It is vital that:

- The partnerships that are currently in place are extended and commitments made for a least the next three years from all parties for the implementation of this Action Plan.
- A priority is given to resolving key issues such as infrastructure within communities for Art Centres and the implementation of an Accreditation system.
- Consideration is given to the relationship between this Plan and the way in which SRA's are being negotiated with communities by the Australian Government.

### **Bilateral Agreement with the Australian Government**

Again this is a core component of *Building Strong Arts Business* and we would recommend the following:

- Linking, the goals of Building Strong Arts Business to the timeline of the Bilateral agreement, again with specific objectives to be met within the next three years.
- Exploring the linkages with other schedules proposed for Broadcasting and Language, particularly in developing and achieving specific goals in terms of cultural maintenance.
- That the NT Government plays a key role in ensuring that as a Territory and as one of the principle areas in Australia with a large and growing Indigenous population, an increase in investment by the Australian Government as well as an alignment of existing finances is a key goal in the Plan.

### **Partnerships with other States and Territories**

It is proposed that the NT Government continues to play a key role in considering and developing partnership initiatives of this nature where there are clear benefits for Territory Indigenous artists. Dependent on the level of resources available, this may involve being able to respond positively through the Grants Program to initiatives developed by key organisations, rather than directly investing in a strategic initiative led by Arts NT.

### **Performing Arts Action Plan**

The development and commencement of implementation of a strategy for the performing arts should be seen as a priority area for the next three years which includes within the next three months:

- Identifying a budget for development, including some of the resources currently allocated to the Local Touring Strategy.
- Articulating the role and economic benefits of performing arts activity.
- Agreeing a strategic framework with key industry representatives.
- Engaging further dialogue with the Australia Council and DCITA on opportunities for support towards a strategy.
- Building on the existing strengths within the industry including the strategic development and role of regional and remote festivals.
- Building on other key cultural celebrations such as Desert Mob weekend and the Darwin August events.

There is currently little performing arts expertise within the Indigenous Arts Unit. It is proposed that a short term position is created to assist with the development of this Strategy and the Music Industry Strategy proposed below. This could be a secondment from within Arts NT.

### **Arts Grants Program**

The following steps are recommended in relation to the Arts Grants Program:

- Ensuring adequate support in the Program for Quick Response Grants.
- Making application to the Program specifically for smaller amounts, simpler and easier for communities and artists.
- Developing more appropriate ways of capturing information for both arts organisations and Arts NT.
- Investing in resources to analyse information possibly as a partnership with an academic institution.
- Investing resources to identify and encourage participation from the Indigenous community in the Arts Grants Board.

Furthermore, until new resources can be found for the Plan, it is proposed that part of the additional \$100,000 specifically for Indigenous initiatives allocated to the Project Grants Program, is invested in more strategic initiatives, particularly those that will be identified through the further development of art form and regional strategies. The justification for this is the considerable impact that this allocation has had to date on ensuring that project money from other sources within the grant funding is now being delivered to Indigenous projects.

### **Issues of Authenticity, Copyright, Moral Rights, Licensing and Copyright Issues for Artists' Descendants**

Despite the fact that much of the responsibility for these issues lies within Australian Government initiatives, it is proposed that the NT Government continues to take a lead in ensuring changes occur in these areas, working closely with stakeholders to prioritise the issues, and progressing the initiatives proposed by ANKAAA and DesArt in terms of authenticity and licensing.

### **Monitoring, Reviewing and Evaluating the 'Way we do Business'**

We propose that this could better be achieved through:

- Implementing the changes proposed in relation to the IARG (see above).
- Establishing clear and realisable goals, objectives and key performance indicators (where appropriate) as well as mechanisms for capturing and analysing that information. In recognising that one of the key rationales for investment is the creation of employment and economic growth, the way in which this is recorded must reflect the nature of the industry and the impact investment is having. We would recommend the following (which includes identifying whether or not this has been created for Indigenous Territorians)
  - o Number of existing jobs and contract positions sustained
  - o Number of new contracts or jobs created
  - o Number and value of commissions to artists
  - o Number of Training opportunities created
  - o Number of mentorships created.
- Planning a further Review before the end of the 6 years, and establishing the framework for how that will be undertaken within the new Plan.
- Investing in data collation including through developing partnerships with Educational establishments such as the Centre for Indigenous Policy Studies or Charles Darwin University, to secure support for a major research grant to gather data over the next five years, leading up to 2010.

### **Showcasing Opportunities at Existing Annual Indigenous Visual Arts Events in the NT**

It is recommended that these Initiatives continue and are enhanced within the art form and regional strategies proposed.

### **Export Action Plan**

It is proposed that the Export Action Plan is further developed into a three year plan with appropriate agencies taking into account the findings of the first two trade missions.

The creation of the accreditation program for Art Centres should link closely with this Plan.

### **An Indigenous Music Awards Scheme and a Local Touring Strategy**

It is proposed that negotiations take place with Music NT to create a three year funding agreement for the Awards which ensures that:

- The awards are placed within an agreed music industry development framework.
- That this framework is produced within the next three months in consultation with other key industry players, reflects regional needs and has an allocated budget.
- That this strategy incorporates some resources from the local touring strategy which is further considered in this broader context.

## **RECOMMENDATIONS – NEW INITIATIVES**

As articulated above in relation to developing a strategic framework, it is proposed that clear strategies are considered for the development of **Art Forms** and for **Regions**, with clear pathways articulated for practitioners. The **Initiatives** which are already being supported and are clearly beginning to deliver some outcomes must be aligned with these strategies. Developing these strategies with the Industry will also identify new initiatives which could be supported.

In terms of **priorities** it is proposed that:

- A discussion with the Peak Bodies (Desart and ANKAAA) takes place immediately to confirm the priorities for Art Centres for the next three years, and identify any gaps in relation to supporting the **Visual arts and crafts** which require further support from the NT Government, through the Inter-departmental Committee.
- Support within existing resources is earmarked for strategic initiatives from July 2006 relating to **Performing Arts** and **Music**. That the strategies for these art forms, and hence appropriate initiatives are developed over the next three months as articulated above. That these strategies identify additional partners to assist in supporting these strategies including other Departments within the NT Government, the Australian Government and the Australia Council.
- Support within existing resources is earmarked for the development of strategic initiatives in partnership with the NT Film Office for Indigenous **Screen based activities**, and NT Writers Centre for the development of Indigenous **Literature** with a specific bid for investment to support these strategies presented for 2007.

- Further support is identified within existing resources to develop and implement an appropriate **Communications Strategy** for the next three years of the plan including clearly outlining all roles and responsibilities for communication of the Plan within the NT Government.

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