



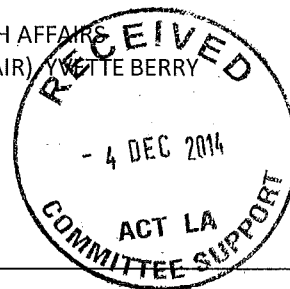
# LEGISLATIVE ASSEMBLY

## FOR THE AUSTRALIAN CAPITAL TERRITORY

### ANNUAL REPORT HEARINGS 2013-2014

STANDING COMMITTEE ON EDUCATION, TRAINING AND YOUTH AFFAIRS  
MARY PORTER AM MLA (CHAIR), STEVE DOSZPOT MLA (DEPUTY CHAIR), YVETTE BERRY

### ANSWER TO QUESTION TAKEN ON NOTICE DURING PUBLIC HEARINGS



Asked by Mr Steve Doszpot on 14 November 2014: Ms Coralie McAlister took on notice the following question(s): Are there more teachers from NSW, than anywhere else, applying to teach in ACT public schools?

[Ref: Hansard Transcript 14 November 2014 page 100]

In relation to: Teacher recruitment

MINISTER BURCH: The answer to the Member's question is as follows:—

No. The greater number of applicants are from the ACT.

Recruitment for the 2014 school year reflected 583 applicants from ACT compared to 90 from NSW.

Of those applicants applying from outside the ACT, the greatest number is from NSW.

Approved for circulation to the Select Committee on Estimates 2014-2015

Signature:

Date:

4/12/14

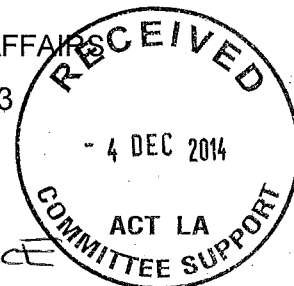
By the Minister for Education and Training, Ms Joy Burch MLA

#### INSTRUCTIONS FOR ANSWERING QUESTIONS TAKEN ON NOTICE (QTON):

1. Answers to QTONs should be lodged in signed hard copy (not emailed) to the Committee Support office within **5 working days of the hearing day when the question was taken on notice**. Day 1 is the first working day after the day of the hearing in which the question is taken on notice. **Example:** If the question is taken on notice on Monday, the answer should be submitted by close of business the following Monday (even if the hearings for the portfolio stretch across several days).
2. Where an answer provides a referral to sources of information in published documents, the answer should include the name of the document, the author and / or agency publishing the document, page number/s, and a hyperlink to the document, if applicable.

**LEGISLATIVE ASSEMBLY FOR THE AUSTRALIAN CAPITAL TERRITORY****STANDING COMMITTEE ON EDUCATION TRAINING AND YOUTH AFFAIRS**

Canberra Institute of Technology Annual Report Hearing 2013  
held on Friday 14 November 2014

**ANSWER TO QUESTION TAKEN ON NOTICE**

Mr Doszpot MLA: asked Minister for Education and Training

In relation to Truth and Reconciliation (Proof Hansard p 46):

MR DOSZPOT: Minister, a supplementary further to Mrs Jones's initial question on CIT and the Chief Minister's statement. Apparently it has drawn a fair bit of attention. There were two letters in the Canberra Times. I am not sure if you have seen them. One of them was from Mike Fitzgerald, who had a fairly close association with CIT. Mr Fitzgerald refers to attempts he made to alert CIT and the wider ACT government to an agency that could assist in addressing the CIT bullying issues. Given Mr Fitzgerald's close involvement with many of those who were victims of bullying at CIT, what comments do you have on the proposals that he was trying, I think, to get both the ACT public service commissioner and CIT to take on?

Ms Burch MLA: The answer to the Member's question is:

Mr Fitzgerald held no discussions with CIT regarding the truth and reconciliation strategy identified in his letter to the Canberra Times on 13 November 2014. CIT has made significant changes to the way it manages workplace issues with a greater focus on early intervention. The CIT Resolving Workplace Issues Policy provides staff with guidance on how to manage issues that arise in the workplace between members of staff and to ensure that all workplace issues raised are managed in a fair, equitable and timely manner.

Approved for circulation to the Standing Committee on Education, Training and Youth Affairs

Signature:

A handwritten signature in black ink, appearing to be 'Joy Burch'.

Date:

By the Minister for Education and Training Joy Burch MLA

3/12/14

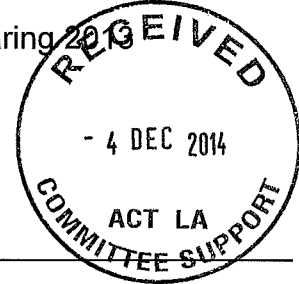


# LEGISLATIVE ASSEMBLY FOR THE AUSTRALIAN CAPITAL TERRITORY

## STANDING COMMITTEE ON EDUCATION TRAINING AND YOUTH AFFAIRS

Canberra Institute of Technology Annual Report Hearing 2014  
held on Friday 14 November 2014

*TAKEN*  
**ANSWER TO QUESTION ON NOTICE**



Mrs Jones MLA: asked the Minister for Education and Training

In relation to CIT Consultations about the National Disability Insurance Scheme  
(Proof Hansard pp 39-40):

MRS JONES: I know this is a broader question, but with regard to the rollout of the NDIS and the training that we hold, I know it is the first site and as a result we are learning, but do we have a process for identifying expected need, future need, and is there an ongoing conversation about other training areas as well? Obviously we do not quite know what people will take up, but there may be some study going on.

Ms Burch MLA: The answer to the Member's question is:

CIT has been consulting widely with both the ACT Government and the community sector regarding training needs in preparation for the NDIS including continuing discussions with Disability ACT and the Community Services Directorate (CSD) about range of options to support their employees to obtain a range of qualifications in a timely fashion, that best suits their requirements.

CIT is currently undertaking a Training Needs Analysis for support workers employed by the Community Services Directorate (CSD). To date, this has included four formal meetings with CSD, ongoing liaison/negotiation and a Language, Literacy and Numeracy audit.

CIT has also:

- participated in a round table discussion at Workforce Initiatives Network (WIN) organised by the national peak body National Disability Services
- collaborated with a number of NGOs who deliver disability services on their workforce development needs
- delivered short non-accredited courses/programs to a number of NGOs during 2014 to up skill their current workforce
- applied for Skill Capital funds to increase our delivery of Disability qualifications.

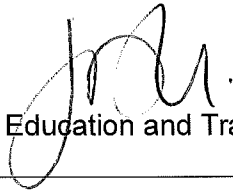
In preparation for the NDIS, CIT is also exploring options to increase capability and capacity of delivery across various programs for disability workers and support staff. Areas identified as potentially having increased demand are disability programs; rehabilitation programs such as fitness and massage; and Allied Health Assistant programs such as nutrition, physiotherapy, occupational therapy and speech pathology.

CIT has ongoing engagement with employers through traineeships, sponsored training and industry placements and has developed and delivered commercial training programs to support employers as they train their employees to be NDIS ready.

Further to this, CIT is continuing its engagement with the National Disability Services and Workforce Initiative Network on workforce issues and continuing its connection with the Community Services and Health Industry Skills Council and its current work to update the relevant training packages and qualifications being driven by the NDIS and other Commonwealth reform agendas.

Approved for circulation to the Standing Committee on Education, Training and Youth Affairs

Signature:



Date:

By the Minister for Education and Training Joy Burch MLA

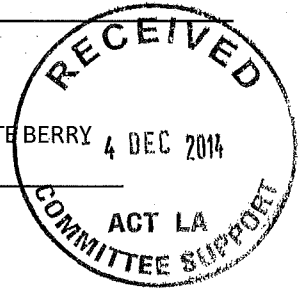
3/12/14



**LEGISLATIVE ASSEMBLY**  
FOR THE AUSTRALIAN CAPITAL TERRITORY

**ANNUAL REPORT HEARINGS 2013-2014**

STANDING COMMITTEE ON EDUCATION, TRAINING AND YOUTH AFFAIRS  
MARY PORTER AM MLA (CHAIR), STEVE DOSZPOT MLA (DEPUTY CHAIR), YVETTE BERRY  
MLA, GUILIA JONES MLA



**ANSWER TO QUESTION TAKEN ON NOTICE  
DURING PUBLIC HEARINGS**

Asked by Ms Guilia Jones on 14 November 2014: Mr Glenn Carter took on notice the following question(s):

[Ref: Hansard Transcript 14 November 2014 [PAGE #49, 50]]

In relation to: ACT Building and Construction Industry Training Fund

How many members are there on the board, how much were they paid and how many meetings were there in the reporting period?

MINISTER BURCH: The answer to the Member's question is as follows:—

Section 6 and 7 of the *Building and Construction Industry Training Levy Act 1999* provides that the Authority's governing board must have six members. In the reporting period 2013-14 the board did have six members.

Members were paid in accordance with the remuneration rates determined by the ACT Remuneration Tribunal under the *Remuneration Tribunal Act 1995*. This is reviewed annually.

Members were paid at the rates identified in the *Determination 9 of 2012 Part-time Public Office Holders* and *Determination 9 of 2013 Part-time Public Office Holders*.

The Chairman is paid an annual fee. The other governing board members each receive a per meeting fee. The Chief Executive Officer—as a non-voting member—does not receive a fee.

The Authority conducted eight meetings during the reporting period 2013-14.

Approved for circulation to the Select Committee on Estimates 2014-2015

Signature:

Date:

4/12/14

By the Minister for Education and Training, Ms Joy Burch MLA



AR13-14 QTON ETY415  
CIT Solutions Board

# LEGISLATIVE ASSEMBLY FOR THE AUSTRALIAN CAPITAL TERRITORY

## STANDING COMMITTEE ON EDUCATION TRAINING AND YOUTH AFFAIRS

Canberra Institute of Technology Annual Report Hearing 2013  
held on Friday 14 November 2014

### ANSWER TO QUESTION ON NOTICE



Mr Doszpot MLA: asked Mr Shane Kay

In relation to CIT Solutions Board (Proof Hansard p 42):

MR DOSZPOT: That retains its separate board members. Can you elaborate on how many members there are on that one?

Mr Kay: On the CIT Solutions board?

MR DOSZPOT: Yes.

Ms Burch MLA: The answer to the Member's question is:

The CIT Solutions Board comprises seven Directors, five of whom are independent and drawn from sections of the community for their knowledge of, and expertise in, business operations and general governance.

Approved for circulation to the Standing Committee on Education, Training and Youth Affairs

Signature:

A handwritten signature in dark ink, appearing to be "Joy Burch".

Date:

By the Minister for Education and Training Joy Burch MLA

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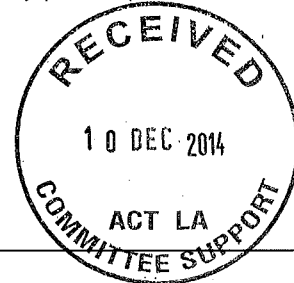


**LEGISLATIVE ASSEMBLY**  
FOR THE AUSTRALIAN CAPITAL TERRITORY

STANDING COMMITTEE ON EDUCATION, TRAINING AND YOUTH AFFAIRS  
ANNUAL AND FINANCIAL REPORTS 2013-2014

Ms Mary Porter (Chair), Mr Steve Doszpot (Deputy Chair), Ms Yvette Berry (Member), Mrs Giulia Jones (Member)

**ANSWER TO QUESTION TAKEN ON NOTICE  
DURING PUBLIC HEARINGS  
QTON 27  
QTON-14/67**



Asked by Mr Andrew Wall on 13 November 2014: Minister Gentleman took on notice the following question(s):

[Ref: Ref: Hansard Transcript 13 November 2014 [PAGE #22]]

In relation to: Security System Upgrades at Bimberi

Can CSD provide an update as to what the costs of the security systems upgrades, technological and physical, have been to date?

MINISTER GENTLEMAN: The answer to the Member's question is as follows:—

Certain physical upgrades, including energised roof areas to prevent roof access and rabbit proofing the perimeter fence, were identified by independent consultants and these were completed in 2012 and 2013. Total cost \$1.5 million.

Technological upgrades are an ongoing requirement of security systems. A comprehensive maintenance program is in place at a cost of approximately \$1 million over 3 years. The comprehensive maintenance program includes the monitoring of all security systems of the entire site, including but not limited to, sensors, cameras and duress alarms.

Approved for circulation to the Standing Committee on Education, Training and Youth Affairs

Signature:

Date:

9/12/14

By the Minister for Children and Young People, Mick Gentleman MLA

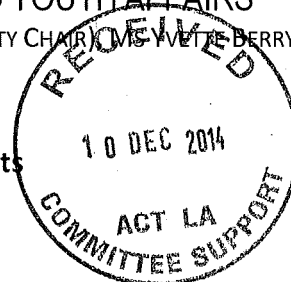


## LEGISLATIVE ASSEMBLY FOR THE AUSTRALIAN CAPITAL TERRITORY

### STANDING COMMITTEE ON EDUCATION, TRAINING AND YOUTH AFFAIRS

MS MARY PORTER AM MLA (CHAIR), MR STEVE DOSZPOT MLA (DEPUTY CHAIR), MS IVETTE BERRY  
MLA, MS GIULIA JONES MLA

### Inquiry into referred 2013–14 Annual and Financial Reports ANSWER TO QUESTION TAKEN ON NOTICE Friday, 14 November 2014



Asked by Mr Smyth on 14 November 2014: Ms Burch took on notice the following question(s):

[Ref: Hansard Transcript 14 November 2014 [PAGE 113]]

In relation to: Arts funding

**MR SMYTH:** In the 2014-15 budget for the arts, the appropriation was in fact \$21 million, government payment for outputs. Government arts engagement—\$11,096,000 was the GPO. What is the difference between the \$8.5 million and the \$11 million?

**Mr Whitney:** I think that might include capital support. I would have to check this; I am not sure if that includes the capital support as well and I am not sure—

**MR SMYTH:** It is GPO. Capital should be separate.

**Mr Whitney:** It would be separate then. It may well include the Cultural Facilities Corporation.

**THE CHAIR:** Can you take that on notice and get back to us?

**Ms Burch:** Yes.

Minister Burch: The answer to the Member's question is as follows:—

The Government Payment for Outputs, Output 3.2: Arts Engagement for 2014-15 is \$11,096 million.

The support for arts activity in the ACT, Arts Funding to the sector, has a target of \$8,502 million.

The difference between the \$8.5 million on page 15 of the CSD Budget Statements, which is for Arts Activity (Arts Funding) and the \$11,096 million on page 10 of the same document is \$2,594 million which accounts for costs of Employee Expenses, Repairs and Maintenance to Arts Facilities, Supplies and Services and Corporate Overheads.

It should be noted on page 10, that \$21,324 million relates to Output 3.1, Community Relations and not the sub-set 3.2 Arts Engagement.

Approved for circulation to the Standing Committee on Education, Training and Youth Affairs

Signature:

*[Handwritten signature]* 9/12/14

Date:

By the Minister for the Arts, Joy Burch MLA

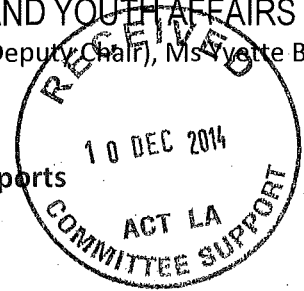


**LEGISLATIVE ASSEMBLY**  
FOR THE AUSTRALIAN CAPITAL TERRITORY

**STANDING COMMITTEE ON EDUCATION, TRAINING AND YOUTH AFFAIRS**

Ms Mary Porter AM MLA (Chair), Mr Steve Doszpot MLA (Deputy Chair), Ms Yvette Berry MLA, Ms Giulia Jones MLA

**Inquiry into referred 2013–14 Annual and Financial Reports  
ANSWER TO QUESTION TAKEN ON NOTICE  
14 November 2014**



Asked by Mr Smyth on 14 November 2014: Ms Burch took on notice the following question(s):

[Ref: Hansard Transcript 14 November 2014 [PAGE 113]]

In relation to: Arts Policy Framework

**MR SMYTH:** You have said that there is good participation. Has that met the outcomes and the goals that were developed under the framework, and can you please table those goals?

**Ms Burch:** What we will table is the arts policy framework.

**MR SMYTH:** So there are no goals?

**Ms Burch:** And every document that sits underneath that, which is all available publicly on the artsACT website.

**THE CHAIR:** So you are taking that on notice, minister?

**Ms Burch:** If that is a difficult task for you to do, Mr Smyth, we will table them.

**THE CHAIR:** The minister is going to table that information.

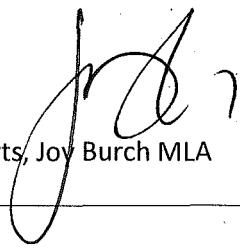
Minister Burch: The answer to the Member's question is as follows:—

The documents below are provided for tabling.

1. ACT Arts Policy Framework (<http://www.arts.act.gov.au/policy/act-arts-policy-framework>)
2. ACT Artists-In-Residence Policy (<http://www.arts.act.gov.au/policy/act-artists-in-residence-policy>)
3. Artists-in-Schools MOU with the Australia Council (not available on artsACT website)
4. ACT Youth Music Forward Plan (<http://www.arts.act.gov.au/policy/youth-music-sector-forward-plan>)
5. Key Arts Organisation guidelines  
([http://www.arts.act.gov.au/data/assets/pdf\\_file/0009/592560/Key-Arts-Organisation-Funding-Guidelines-web-version.pdf](http://www.arts.act.gov.au/data/assets/pdf_file/0009/592560/Key-Arts-Organisation-Funding-Guidelines-web-version.pdf))
6. Program Organisation guidelines  
([http://www.arts.act.gov.au/data/assets/pdf\\_file/0019/525034/Program-Organisation-Funding-Guidelines.pdf](http://www.arts.act.gov.au/data/assets/pdf_file/0019/525034/Program-Organisation-Funding-Guidelines.pdf))
7. Out of Round guidelines (<http://www.arts.act.gov.au/funding/types-of-funding/out-of-round-funding>)
8. Project guidelines ([http://www.arts.act.gov.au/data/assets/pdf\\_file/0007/588175/2015-Project-Funding-Guidelines.pdf](http://www.arts.act.gov.au/data/assets/pdf_file/0007/588175/2015-Project-Funding-Guidelines.pdf))
9. Llewellyn Hall Fund guidelines (<http://www.arts.act.gov.au/funding/types-of-funding/llewellyn-hall-funding>)

Approved for circulation to the Standing Committee on Education, Training and Youth Affairs

Signature:



By the Minister for the Arts, Joy Burch MLA

Date:

9/12/14



# **ACT Arts** Policy Framework

A large red triangle pointing upwards, positioned behind the contact information on the left page.

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ACT Government  
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Canberra City ACT 2601

*Office Address:* Level 4 Canberra Nara Centre  
1 Constitution Ave  
Canberra City ACT 2601

*Telephone:* (02) 6207 2384

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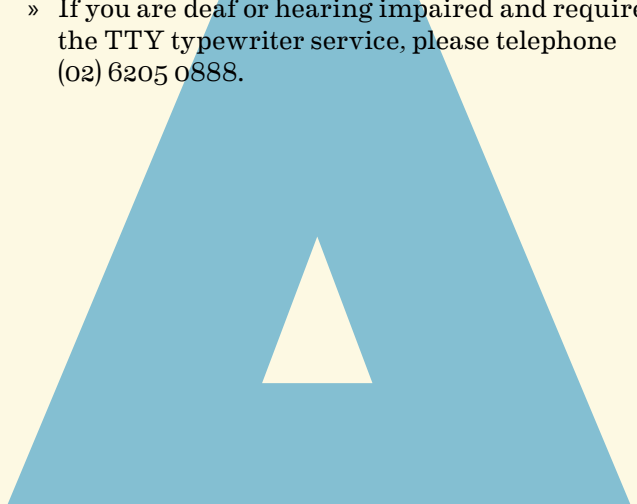
*Email:* [artsACT@act.gov.au](mailto:artsACT@act.gov.au)

*Website:* [www.arts.act.gov.au](http://www.arts.act.gov.au)

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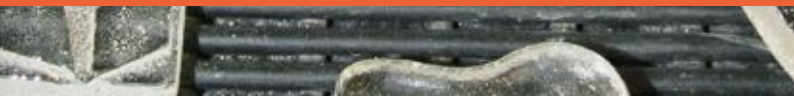
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- 
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LOCAL VISUAL ARTIST MIKKI TRAIL WORKED WITH THE NARRABUNDAH EARLY CHILDHOOD SCHOOL COMMUNITY AS PART OF THE ARTISTS-IN-SCHOOLS PROGRAM. MIKKI SUPPORTED THE CHILDREN AND STAFF AT THE SCHOOL TO CREATE ART WORKS IN GLASS.

"My mum put my glass in the living room, so that special visitors can see it. Only really good things are in there."

**CHILD PARTICIPANT**, Narrabundah Early Childhood School.



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*Opposite: Glass artworks from the Mikki Trail Artists-in-School program. Photo by Angie McDuff.*

## Message from the Minister for the Arts

**Art is all around us.** Canberra is a vibrant city that hosts exciting arts festivals and blockbuster exhibitions at National Cultural Institutions, bringing visitors from across the country. Canberra is home to artists and arts organisations that are recognised for excellence locally, nationally and internationally. Exciting and thought-provoking work is presented by the ACT's own artists in theatres, galleries, concert halls and community celebrations across our city every day of the week. Our artists are distinguished and we are proud to support and celebrate their achievements.

**Art challenges our perceptions.** We find a part of ourselves in the visions of artists, through art forms such as poetry or painting that help us look differently at our everyday experiences. Literature and film tell the stories that we know, or want to know, or want to be part of, or are glad that we are not part of. Theatre makes us laugh and cry. Music uplifts and inspires us. The capabilities and language of the body speak to us through dance and movement. Whatever form it takes, art transforms, chronicles and illuminates the world around us.

**Art creates cohesion in our community.** The arts contribute immensely to the ACT and are a central and sustainable part of life in our community. Research shows us that the arts help to build an inclusive society, create career pathways, provide avenues for expression, drive innovation, and contribute to productivity and economic growth. Art is a language transcending barriers and cultural differences, invigorating and engaging audiences, participants and practitioners alike. It enhances our quality of life and our experience of public spaces and the people that inhabit them.

The ACT Arts Policy Framework provides a new focus for government support for the arts in the coming years. Under the guidance of this document, I am confident that Canberra will remain the 'cultural capital' for many years to come.

**Art is for everyone.**

Joy Burch, MLA  
Minister for the Arts  
July 2012

## Context

The ACT Arts Policy Framework sets out ideas central to the ACT Government's recognition of the importance of the arts. The Framework identifies arts priorities and key principles for the Government and enables artsACT and the arts community to respond flexibly to the dynamic nature of the sector. It reflects the Government's continuing commitment to support and strengthen the ACT arts sector and through it the wider community.

The Framework provides a structure within which arts policy and the goals and outcomes associated with policy will be developed, and will guide the implementation and review of existing policies and programs. This will include the:

- » ACT Arts Fund;
- » ACT Arts Hubs Policy, which is currently in development;
- » ACT Artists-in-Residence Policy and Arts Residencies ACT funding program;
- » Artists-in-Schools program;
- » ACT Youth Music Forward Plan; and
- » Strategic Assets Management Plan, which is currently in development.

*Opposite: Dancers On A Lakefront, 2010, Belconnen Arts Centre  
by Konstantin Dimopoulos. Photo by Brendan McGeachie.*

The Arts can deliver outcomes across all ACT Government Directorates. The Framework sits within the context of whole-of-government strategic plans such as The Canberra Plan, the Canberra Social Plan and the ACT Government Infrastructure Plan, as well as the Community Services Directorate Strategic Plan and cross-government initiatives including the Arts in Health Committee. It has been developed with consideration of the National Cultural Policy Discussion Paper, the 2012 Review of the Australia Council and the Shape of the Australian Curriculum: The Arts. The Framework makes a timely contribution to the national cultural discussion.

The ACT Arts Policy Framework has been prepared in consultation with the community and will guide arts policy development in the ACT into the coming years. As part of the ACT Government's ongoing commitment to community participation and engagement, an essential element of this Framework will be the review and revision of the foundations and principles in 2014 to ensure that it continues to be a relevant and engaged policy.

## Foundations

- » Art is intrinsic. Art and artists are an essential part of our community.
- » The ACT is a unique community with a distinctive and valuable arts landscape.
- » Access to and participation in the arts is vital to a productive, healthy and creative community and a vibrant local arts scene.
- » Artists lead us to creative insight. Continuing engagement with the arts, from early childhood, is a fundamental part of social development and life-long learning.

## Guiding Vision

Canberra and its region comprise an inclusive, unique and creative arts landscape where excellence is highly valued. The ACT is home to innovative artists and arts organisations and is an important part of the cultural richness of Australia.

## Principles

### *One: Facilitate Community Participation in and Access to the Arts*

#### **Key elements of this Principle are:**

- » Funding local arts organisations and activities to continue to deliver arts outcomes for the ACT community.
- » Championing the importance of arts education and advocating for local arts organisations to be engaged in the implementation of the National Arts Curriculum.
- » Encouraging the community to participate in and access the arts in new ways, including through web-based and new media platforms.
- » Embracing Canberra's position as a regional centre and fostering opportunities for increased engagement with regional communities.
- » Fostering relationships between the local community and National Cultural Institutions to create new opportunities for access and participation.

COMMUNITY-BASED ARTS PROJECTS INVOLVING COLLABORATION AND PARTICIPATION ARE IMPORTANT IN DEVELOPING VIBRANT AND HEALTHY COMMUNITIES. THEY BUILD SKILLS AND AT THE SAME TIME CREATE EXCITING NEW ART WORKS.

Radiance Dance received Communities Working With Artists funding to support a community performance project for women living with and without disabilities.

"It's very easy to underestimate the capacity of those living with a disability ... It's building bridges and creating opportunities that are open to everyone."

**MORGAN JAI-MORINCOME** (Radiance founder).

"Our work in Radiance is so immediate, raw and honest that we're able to really glimpse the human condition at its most beautiful."

**MIN MAE** (Radiance co-facilitator).

The Communities Working With Artists category of the ACT Arts Fund is designed specifically to support community organisations to employ an artist to work together with the community.

### Some activities supporting this are:

- » An upgraded web presence for artsACT and an online grants management system that facilitates information sharing and promotes ease of access to arts funding
- » Key Arts Organisation Funding that supports a network of over 20 arts organisations to provide critical arts infrastructure, enabling broad access to and engagement with the arts on an ongoing basis through high quality programs, services and facilities.
- » Project Funding and Communities Working with Artists Funding categories that facilitate individuals and communities to pursue arts practices and provide arts activities.
- » The Artists-in-Schools program, an initiative of the Australia Council for the Arts, in partnership with artsACT and the ACT Education and Training Directorate, providing young people and their school communities the opportunity to work with practicing artists.
- » Programs and activities of the Cultural Facilities Corporation.

*Opposite: Dancers from QL2 Dance in "Hard Yards", 2010, Yarralumla Woolshed, Artistic Director Ruth Osborne; choreographers Ruth Osborne, Liz Lea & Dean Cross. Photo by Lorna Sim.*



- » The Australian National University Community Outreach Program, funded by the ACT Government to support music programs for teachers and school students, visual arts community access programs, and access to the School of Art and School of Music libraries and Llewellyn Hall.
- » Community Cultural Inclusion Officers based in the Tuggeranong and Belconnen Arts Centres to promote and facilitate access to the arts for all members of the community including those most vulnerable.

## *Two: Support Artistic Excellence and Artistic Diversity*

### **Key elements of this Principle are:**

- » Promoting the intrinsic value of art and arts participation.
- » Supporting excellence across the full spectrum of arts practice for all members of the community through a commitment to independent advice and peer assessment of the ACT Arts Fund.
- » Providing assistance to local artists at all stages of their careers through access to funding, facilities, specialised programs and initiatives.
- » Encouraging artistic excellence through arts hubs that enable and support best practice.
- » Promoting and advocating for ACT artists and arts organisations achieving artistic excellence.

THE ACT IS HOME TO A FLOURISHING ARTS COMMUNITY WITH STRONG PROFESSIONAL REPRESENTATION ACROSS A VARIETY OF DISCIPLINES INCLUDING VISUAL ARTS, MUSIC, LITERATURE, DANCE, THEATRE, FILM, DIGITAL ARTS AND COMMUNITY ARTS.

Local artist Jacqueline Bradley received a Project Funding grant through the ACT Arts Fund to assist with costs of exhibiting and touring her work.

"This funding allowed me to transport all my work interstate safely and spend time in Melbourne working with the staff at Craft Victoria to install, promote and open my solo exhibition. The exhibition was a great success and the connections I made during this time were invaluable." **JACQUELINE BRADLEY.**

Project Funding support allows artists to direct the course of their own professional development, promoting innovation and encouraging creative risk-taking.

**Some activities supporting this are:**

- » The ACT Arts Fund, supporting a wide variety of arts practices, activities and infrastructure across the full spectrum of the arts for individuals, groups and organisations.
- » The ACT Cultural Council which provides independent advice on arts policy matters to the Minister for the Arts.
- » Peer Assessment Panels that provide independent expert advice to the Minister for the Arts on funding decisions through the ACT Arts Fund.
- » The ACT literary awards recognising and promoting excellence in ACT region writing.
- » Start-Up Grants for Young Artists, encouraging young emerging artists to pursue their creative endeavours and engage with the ACT Arts Fund.
- » Funding autonomous Key Arts Organisations to provide arts facilities, programs and activities for all members of the community from the very young to seniors.

*Opposite: Talking Water: Artist-in-residence Marian Hosking in situ at Nil Desperandum Homestead, Tidbinbilla. Photo by Art Atelier Photography.*



- » ACT Creative Arts Fellowships which recognise and promote artistic excellence and assist established artists to further develop their careers.
- » Flexible and responsive arts funding mechanisms including Out-of-Round Funding and Start Up Grants.



### *Three: Strengthen the Sustainability of Arts Organisations and the Capacity of the Arts to Contribute to Social and Economic Outcomes*

#### **Key elements of this Principle are:**

- » Creating new and enhancing existing arts hubs to build vibrancy in the local arts sector and provide increased opportunities for social development through the arts.
- » Harnessing the economic potential of arts hubs by supporting the inclusion of government-funded arts organisations and a mix of arts, retail and hospitality businesses.
- » Supporting engagement with and between local arts organisations, business and philanthropic sectors and the National Cultural Institutions, to increase opportunities for local artists and take advantage of synergies with programs such as Enlighten and major blockbuster exhibitions.

- » Promoting and supporting arts activity across the school curriculum, developing systemic links between ACT Government schools, local and national arts organisations and tertiary institutions.
- » Determining future planning needs for arts infrastructure in the ACT.

CANBERRA IS HOME TO MANY ARTISTS AND ARTS WORKERS AND A CITIZENRY OF COMMITTED AND PASSIONATE ARTS INVESTORS AND CONSUMERS.

"The Canberra Glassworks provides a supportive environment and the right infrastructure in which the best glass artists in Australia can create their work. It also provides an essential educational and creative hub for the Canberra community, inspiring more than 50,000 visitors each year." **ANDREW SAYERS AM**, Chair.

Key Arts Organisation Funding supports organisations that provide critical arts infrastructure in the ACT through high quality programs, services and/or facilities, enriching the community and enabling ongoing access to and engagement with the arts.

### Some activities supporting this are:

- » Developing Arts hubs that encourage and facilitate sharing of administration and resources and increase the capacity for arts activity and programs.
- » Working towards the implementation of the Kingston Arts Precinct Strategy and the development of the Kingston Arts Precinct as a dynamic destination and centre of arts and cultural activity.
- » An online grants management system, enhancing the capacity for data collection and analysis to enable a clearer understanding of the economic and social benefits of investment in the arts.
- » Funding to support the Australia Business Arts Foundation to maintain an ACT office, creating relationships between business and the arts through expert advice and networking.
- » Funding the ANU Community Outreach Program, providing music education in ACT Government schools provided by the ANU School of Music and community access to programs provided by the ANU School of Art.

*Opposite: Roland Peelman Conductor, Wallfisch Band, The Song Company, 2011 Canberra International Music Festival. Photo by Peter Hislop.*



- » The Artists-in-Residence Policy and funding program, encouraging innovative connections between arts organisations, National Cultural Institutions, education providers and government agencies.
- » The development of a Strategic Assets Management Plan, taking account of maintenance and the provision of future arts infrastructure including expanding the capability and outreach of the Tuggeranong and Belconnen Arts Centres and the Street Theatre.
- » Engaging with Tourism events such as Enlighten to promote a greater emphasis on local artists.



## *Four: Foster Artistic Innovation and Creative Thinking*

### **Key elements of this Principle are:**

- » Funding parameters that empower artists and arts organisations to direct resources to self identified areas of artistic enquiry and growth.
- » Supporting artists' development at all stages of their careers, emerging, mid-career and established.
- » Policies that respond flexibly to the future growth and needs of the ACT arts sector and wider community.
- » Accommodating and supporting the emergence of new art forms and cross-arts collaboration.
- » Facilitating connections between local arts organisations and other areas across government and the community, in particular the health and education sectors.

"I WAS BUSKING ONE DAY IN 2009 AND HELEN FROM ARTSACT BOUGHT MY OLD CD, GAVE ME HER CARD AND URGED ME TO APPLY TO THE ARTS FUND.

The funding helped me create a great quality album, which in turn helped me get shows booked all over the world. After I made the album, I toured all over Australia and Europe - Ireland, Italy, Denmark and Germany!

The Album has been in the top 10 iTunes Blues charts (Australia) for nearly 2 months now and has received great reviews from around the world.

artsACT is an incredible resource for artists of all shapes and sizes to really advance their careers. I want to thank artsACT for their funding and urge artists in Canberra to apply, because sometimes it's the difference of a few dollars that helps turn a good product a great product!"

Sincerely

**OWEN CAMPBELL**

[www.owencampbell.com.au](http://www.owencampbell.com.au)

**Some activities supporting this are:**

- » The ACT Arts Fund, which supports individuals to take creative risks and allows organisations the flexibility to respond organically to sector and community needs.
- » Deeds of Grant that provide Key Arts and Program Organisations with the flexibility to define programs.
- » The provision of facilities with the infrastructure to support artistic collaborations and cross arts activities, which are managed by arts organisations that promote best practice and value critical review.
- » artsACT providing inter-governmental advice on initiatives and entering into dialogue with arts communities to address sector issues and promote innovative sector development.
- » Arts Residencies ACT funding which facilitates the development of artists-in-residence programs supporting local artists to establish connections with interstate and international peers and organisations.

*Opposite: 'Forest' by Maryke Henderson, the Doug Alexander Memorial Award-winning entry in Canberra Potters' Society 2011 members' exhibition. Photo by Ian Hodgson.*



- » The Artists-in-Schools Program, connecting students with practicing artists and exposing them to the ways artists work and the places artists create and exhibit.
- » Targeted programs including the Start-Up Grants for Young Artists category and Out of Round Funding to support unanticipated professional development opportunities.
- » Engaging in early and ongoing consultation with stakeholders including arts organisations and the community about future arts policy directions.



## Statistics: Did You Know?

- » Over one third (36%) of children in the ACT play a musical instrument, sing, dance or do drama outside of school hours.

*Source: Australian Bureau of Statistics, Children's Participation in Culture and Leisure Activities 2009*

- » The ACT has the highest attendance rate at cultural venues and events (93%) than any other jurisdiction in Australia.

*Source: Australian Bureau of Statistics, Attendance at Selected Cultural Venues and Events 2009-10*

- » Almost one third (30%) of all people living in the ACT undertake some paid or unpaid work in culture and leisure activities.

*Source: Australian Bureau of Statistics, Work in Selected Culture and Leisure Activities 2007*

- » Almost one half (46%) of Indigenous people living in the ACT participate in at least one Indigenous creative arts activity.

*Source: Australian Bureau of Statistics, National Aboriginal and Torres Strait Islander Social Survey 2008*

- » In 2009-10, the Masterpieces from Paris exhibition at the National Gallery of Australia supported by the ACT Government broke attendance records for public exhibitions in Australia and boosted the ACT economy by approximately \$94 million.

*Source: National Gallery of Australia, Au Revoir to Masterpieces from Paris, the Most Successful Exhibition in Australian History, 18 April 2010*

More information and cultural statistics can be found in the Culture Report 2012: Australian Capital Territory prepared by the National Centre for Culture and Recreation Statistics, Australian Bureau of Statistics.

This report is available on the artsACT website under the 'Resources' tab.



"THE EXPERIENCE AT WORKING AT MEGALO WAS INVALUABLE TO MY ONGOING RESEARCH AND THE EXPERTISE ON HAND HELPED PUSH THE PROJECT IN A TOTALLY NEW DIRECTION.

The support of the staff and the facilities of the studio helped foster a new direction in my professional practice. I only hope that in a broad sense the project contributed back into the communal knowledge and progress at the studio".

**RICHARD BLACKWELL** (Artist in Residence)  
Megalo Print Studio + Gallery



*Opposite: Richard Blackwell and his work in progress at Megalo Print Studio. Photo by Megalo Print Studio + Gallery.*



**ACT**  
Government

arts**ACT**



**ACT**  
Government

# **ARTS RESIDENCIES ACT**

ACT  
ARTISTS-IN-RESIDENCE  
POLICY

**CONTACT US**

**Postal Address** artsACT  
Community Services Directorate  
GPO Box 158  
Canberra City ACT 2601  
Australia

**Telephone** (02) 6207 2384

**Email** [artsACT@act.gov.au](mailto:artsACT@act.gov.au)

**Website** [www.arts.act.gov.au](http://www.arts.act.gov.au)

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## VISION

The ACT will be regarded nationally and internationally as home to a comprehensive program of highly regarded artist residencies.

*Canberra is Australia's national capital and a beautiful and engaging city. Located in the Australian Capital Territory (ACT), Canberra is a thriving modern city of around 350,000 people and is home to many of Australia's national cultural institutions.*

*More than half of the ACT is preserved as parks and reserves, rich in Indigenous and pioneer heritage as well as native flora and fauna, with extensive forests and bordered by the Brindabella mountains, part of the Great Dividing Range.*

## PRINCIPLES

- **Diversity**
  - of art form
  - of practice
  - of experience
  - of age
- **Engagement**
  - of visiting artists with host arts organisations
  - of visiting artists with the ACT's environment and people
  - of visiting artists with Canberra's public places
- **Exchange**
  - across art forms
  - between visiting and local artists
  - between visiting artists and the local community
  - between host arts organisations, cultural institutions and interstate / international arts organisations

*In 2013 Canberra will celebrate its centenary year.*

*Robyn Archer, Creative Director of the Centenary of Canberra, is building a program to mark this special anniversary and celebrate Canberra's place as the nation's capital and as a singular and exceptional city in its own right. 2013 will be a year of memorable celebrations with lasting legacies to take Canberra confidently into its second century.*

## OUR GOALS

### 1. Raise the profile of the ACT, making it a sought-after destination for artists

We will achieve this:

- by aligning existing Artists-in-Residence programs and supporting the development of a variety of new residency opportunities for nationally and internationally recognised artists demonstrating an innovative and high-quality practice;
- by exploring options for partnerships with national and international organisations across government and non-government sectors;
- by creating a web portal co-ordinating information about a variety of residency opportunities across the ACT;
- through a co-ordinated marketing strategy profiling arts residency opportunities in conjunction with other stakeholders, including arts organisations;
- by ensuring future arts infrastructure plans include the provision of residency facilities, as appropriate; and
- by profiling impressions of the ACT's people and environment, as expressed through the work of resident artists.

*The arts contribute immensely to the ACT and are a central and sustainable part of life in our community. The arts provide avenues for expression, drive innovation, and contribute to the social and economic growth of Canberra.*

### 2. Provide increased opportunities for artistic engagement across the Canberra community

We will achieve this:

- through program guidelines that encourage and support visiting artists to connect with the ACT community through workshops, forums and research;
- by exploring options for partnerships across a variety of spheres including the arts, education, science, and health;
- with partners including arts organisations, National Cultural Institutions, heritage sites, universities, and funding bodies;
- by linking visiting artists to host organisations, as appropriate; and
- by profiling the outcomes of artist residencies in ACT galleries and performance spaces.

*As well as boasting a unique design and inspiring natural vistas, Canberra is home to national cultural institutions including the National Gallery of Australia, the National Museum of Australia and the National Library of Australia, providing unparalleled access to collections.*

### **3. Provide learning, professional development and networking opportunities that will inspire local artists**

We will achieve this:

- by pursuing opportunities for reciprocal arrangements with organisations offering arts residencies across Australia and internationally;
- by facilitating local artists to establish connections with peers and arts organisations interstate and internationally;
- through program guidelines that encourage hosting arrangements between local arts organisations and visiting artists; and
- by encouraging artists-in-residence to engage with local arts organisations and the ACT community, creating connections and exchanging ideas.

*Canberra's artistic life is underpinned by vibrant local arts facilities, activities and opportunities for all. These include the Canberra Glassworks, which is a world-class facility and Australia's only cultural centre wholly dedicated to contemporary glass art; The Street Theatre, which is an important performing arts venue valued for its role in the development and performance of contemporary theatre; and the Watson Arts Centre, which is home to the Canberra Potters' Society and provides a facility for ceramics courses, production, exhibition and retail. Information about all of the arts organisations and facilities supported by the ACT Government is available on the artsACT website at [www.arts.act.gov.au](http://www.arts.act.gov.au)*

### **4. Create and cultivate relationships with international, national and local arts and cultural organisations**

We will achieve this:

- by being active in pursuing partnerships and co-operating with arts organisations, institutions, governments and funding bodies locally, nationally and internationally;
- by promoting residency and exchange opportunities directly to national and international arts and cultural organisations; and
- by promoting a combination of both sponsored and unsponsored residency opportunities.



**Australian Government**



## **MEMORANDUM OF UNDERSTANDING**

**Between**

**AUSTRALIA COUNCIL FOR THE ARTS**

**and**

**THE ACT GOVERNMENT**

**Represented by the Community Services Directorate (artsACT) and the  
Education and Training Directorate (Learning and Teaching)**

**Creative Education Partnership: Artist-in-Residence Initiative**

**2013-5**

## **1 AGREED PRINCIPLES**

- 1.1 This Memorandum of Understanding ('The MOU') is intended as a peak level document to guide agreed cooperative initiatives between the Parties and to designate clear responsibilities for the proposed *Creative Education Partnerships: Artist-in-Residence Initiative* (AIR) within a well coordinated management framework.
- 1.2 It establishes the agreed objectives that will inform the decisions regarding the *Creative Education Partnerships: Artist-in-Residence Initiative* (AIR) and seeks to ensure close integration of actions and effective communication between the Parties.
- 1.3 The Parties shall use their best endeavours to facilitate the following principles and processes in a spirit of co-operation.
- 1.4 This Memorandum of Understanding does not impose binding legal obligations on any of the Parties.

## **2 UNDERTAKINGS**

### **2.1 The Parties;**

- (i) Work cooperatively and constructively towards the realisation and implementation of the *Creative Education Partnerships: Artist-in-Residence Initiative* (AIR);
- (ii) Agree that the MOU will serve as the single vehicle for deciding on the use of the *Creative Education Partnerships: Artist-in-Residence Initiative* (AIR);
- (iii) Will be pro-active and willing to contribute resources and input to the agreed work and to alert each other to new challenges, opportunities and possible variations to the agreed outcomes and plans.
- (iv) recognise that continuing communication is essential to the success of the MOU and agree to develop and maintain systems for ongoing dialogue on the full range of issues of mutual interest.

## **3 AGREED OBJECTIVES**

- 3.1 The agreed key objectives for the *Creative Education Partnerships: Artist-in-Residence Initiative* (AIR) that the Parties will jointly work towards are:
  - (i) the development of residency activities and opportunities in schools as defined in 'Background' of this MOU;
  - (ii) to build new partnerships between artists, arts organisations and schools;
  - (iii) to extend the body of knowledge around artist-in-residence in schools through evaluation;
  - (iv) to develop capacity in the arts and education sector around artists-in-residence in schools and learning institutions;

## **4 MANAGEMENT WORKING PARTY**

- 4.1 The Parties agree that there shall be a Management Working Party (MWP).

- (ii) In the spirit of partnership and collaboration it is expected that artsACT, Learning and Teaching and the Community Partnerships section of Australia Council will seek to resolve any disputes or issues promptly at an operational level. In the event that an agreement cannot be reached, the matter will be referred to the Manager, Arts Support in artsACT Community Services Directorate; Director, Learning and Teaching, Education and Training Directorate; and the Director of Strategic Development, Community Partnerships of the Australia Council.

## SIGNATORIES TO THIS MEMORANDUM OF UNDERSTANDING

Signed for and on behalf of the organisations by:

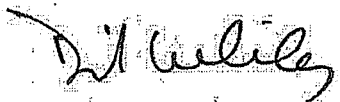


Libby Christie  
Chief Executive Officer  
Australia Council for the Arts

13-5-13 ds.

Date

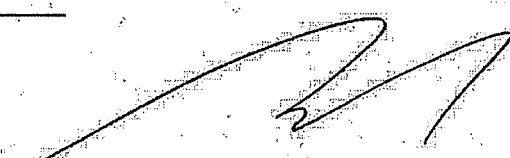
David Whitney  
Director  
artsACT  
Community Services Directorate



8-4-13

Date

Stephen Gniel  
Executive Director  
Learning, Teaching and Student Engagement  
Education and Training Directorate



7 May 2013

Date

## Application for the ACT Artist-in-Residence Program (2012-13, 2013-14, 2014-15)

### Purpose

The ACT is seeking \$100,000 each year for 2012-13, 2013-14 and 2014-15 to continue and expand cultural development through the Artist-in-Residence program in ACT schools.

### ACT Artist-in-Residence Program Background

According to the *ACT Culture Report 2012*, people in the ACT have one of the highest levels of engagement in the arts in Australia. As acknowledgment to the ACT's high level of engagement in the arts, the first principle of the new *ACT Arts Policy Framework* is to "*facilitate community participation in and access to the arts*". It recognises that community-based arts projects involving collaboration and participation are important in developing vibrant and healthy communities. A fundamental activity related to this principle is the continued delivery of the ACT Artist-in-Residence program in ACT public schools.

### Partnership

Since 2009, the Australia Council for the Arts has provided funding to the ACT Government to administer the ACT Artist-in-Residence program through the *Creative Education Partnership: Artists-in-Residence Initiative*. The program has been administered through a Memorandum of Understanding between the Australia Council for the Arts, the ACT Education and Training Directorate and the ACT Community Services Directorate (via artsACT). artsACT has been administering the program in consultation with the ACT Education and Training Directorate, placing practicing artists in ACT public schools to work on collaborative arts projects.

### Program Development

In 2009, the ACT received \$20,000 and undertook pilot projects in five early childhood schools. In 2010 and 2011, the funding was increased to \$50,000 per year and, building on the pilot program, a full program was run in early childhood schools. In 2012, the program operated in three Canberra primary schools.

### Output

Between 2009 and 2012, the program saw a total of thirteen Canberra artists placed in ACT Government schools. Artists worked with students in a diverse range of mediums including textile arts, printmaking, sculpture, glass-making, ceramics, music and contemporary dance. To read more about individual projects, visit [http://www.arts.act.gov.au/policy\\_programs\\_initiatives/artists-in-schools\\_program](http://www.arts.act.gov.au/policy_programs_initiatives/artists-in-schools_program)

### Opportunity

The ACT Artist-in-Residence program has given local artists an opportunity to broaden their experiences and share their skills, whilst providing students with greater exposure to the benefits of creative practice. It has also created opportunities for artists and teachers to work together on developing effective teaching methods and practices for the arts.

The program has also provided a number of opportunities for the schools to incorporate arts and creative engagement into everyday learning experiences. Each residency allowed participants to engage, create and reflect on being an artist and how the elements of being creative can enhance the wellbeing of the community.

#### Feedback

The overall feedback of the ACT Artist-in-Residence program has been overwhelmingly positive, with each school sharing stories of creation, engagement and children's mastery of new concepts.

#### **Proposal for the 2012-13 and 2014-15 ACT Artist-in-Residence Program**

For the next phase of the ACT Artist-in Residence program, artsACT proposes to continue to grow the program in ACT Government small to medium primary schools with limited existing arts programs, with the addition of a specialist stream for secondary schools catering for at risk students.

As a continuation of the program operated in 2012, the ACT Education and Training Directorate and artsACT will collaborate to match suitable artists and schools for the program. It is proposed that each year four schools are nominated for the program. The Education and Training Directorate will identify schools that would be appropriate for and interested in hosting an Artist-in-Residence for a portion of each year. artsACT will then seek applications from appropriately experienced artists and these will be matched to the resources and interests of the schools. Projects will be decided collaboratively between the artist and the school. A copy of the Draft Selection Documentation for Artists to Work in ACT Primary Schools is at Attachment A.

The Artist-in-Residence may work in any art-form or combination of art-forms, including literature, visual arts, performing arts and new media. The artist must be a practising professional artist who relates well to young people and can communicate, discuss and demonstrate their art and creative thinking processes with ease.

The projects require significant support from the school. The key to success is a supportive teacher, enthusiastic school head, positive atmosphere in the school and willingness to be flexible and to experiment. The school is required to allocate appropriate space for the project and ensure that the artist has access to necessary equipment within the school. The school is also expected to make the artist an important member of the school community for the duration of the project and provide appropriate access to students and teachers.

Each year, the Artist-in-Residence program will support one or more artists working in a specialist school engaging with those most vulnerable in the community. In the first year it is proposed that the program will work with the Bimberi Youth Justice Centre. Bimberi is the ACT's youth custodial facility with the key objective of assisting sentenced young people to understand, address and take responsibility for their offending or risk taking behaviours. As with artsACT, Bimberi is also managed through the Community Services Directorate. The purpose-built centre is designed in the style of a secondary school campus and can accommodate up to 40 young people aged from 10-18 years old, but can also accommodate some young people up to the age of 21. Bimberi staff work with government agencies and community organisations providing education, training, healthcare and recreation to address the needs of young people.

Bimberi has expressed interest in this Program and has a good history of practice through a dedicated art teacher. The Artist-in-Residence Program could link with existing artsACT arts facilities and programs including print, radio, screen and craft.

There are a number of benefits to running the Artist-in-Residence program in Bimberi. Firstly, it will allow for a greater variety of art programs and media to be introduced to the centre. It is anticipated that the Artist-in-Residence will bring a new approach to the centre. Bimberi also has a large number of Indigenous students who have expressed an interest in undertaking more artistic projects. Finally, the Artist-in-Residence program will provide much-needed support and professional development for the existing art teacher.

The program will require two Artists-in-Residence as a lower student/teacher ratio is needed. It will also require greater preparation than other programs; therefore, it is proposed to allow \$40,000 in year one for this project.

In future years it is proposed to operate the Artist-in-Residence program in other specialist schools including the Canberra College CCCares, a partnership with ACT Health which provides an education and support program for pregnant and parenting students in the ACT and region. The ACT also has two high schools which provide special education to students with a variety of disabilities - Black Mountain School and Woden School. The Artist-in-Residence program will be offered to them as resources allow. As an example, the Canberra Symphony Orchestra delivers a Noteworthy program for school children at these schools. An artist in residence could build on community cultural engagement with the Orchestra.

### **Statement Against Criteria**

#### ***Capacity of the partnership between the arts agency and the education department to deliver and grow the Artist-in-Residence program***

The Artist-in-Residence Program has, over the past four years been an important catalyst in fostering a closer working relationship between artsACT and the Education and Training Directorate. The two Directorates have worked co-operatively to develop guidelines for the Program, assess applications by artists to work in schools and evaluate the Program.

The recent ACT Government election saw the Minister for the Arts, Joy Burch MLA, also become the Minister for Education and Training. As a result, there are now increased opportunities to grow and develop more arts education initiatives, including the ACT Artist-in-Residence program. artsACT and the Education and Training Directorate meet regularly at senior manager level and artsACT was involved in an assessment panel to determine four arts organisations which would offer programs in ACT Government schools.

#### ***Potential of the proposal to foster arts learning that is collaborative and grounded in purposeful and authentic practice***

There are a number of organisations in the ACT which currently provide outreach into schools; however, whilst they provide valuable arts opportunities, the Artist-in-Residence program is the only program in the ACT which embeds an individual artist into the school. This provides much closer links between the school, students and the artist, providing for a much greater level of flexibility and engagement.

The Artist-in-Residence program has allowed for artists to relate directly to particular themes or curriculum of the school. For example, book artist and printmaker Caren Florance worked with the children of O'Connor Cooperative School on the art of printing and making books. The project, 'Postmark Mail Art', linked into the school's activities for Literacy and Numeracy Week.

The proposed Bimberi project presents exciting opportunities for collaboration, providing support to the existing art teacher. It will also provide much-needed artistic learning opportunities for Indigenous students at the centre.

***Evaluation and communication strategy for the Artist-in-Residence program***

In terms of communication, artsACT will communicate regularly with both senior and administrative staff within the Education and Training Directorate, the selected schools and the artists. Research emphasises that the quality of the arts experience is a vital ingredient in its effectiveness. artsACT therefore places importance on ensuring a rigorous assessment of artists allocated to schools. artsACT also works closely with schools and artists at the commencement of the project to ensure that the school and the artists understand the parameters of the program. artsACT will continue to provide an exit clause for schools and artists at the beginning of the project should either party decide that the relationship between the artist and the school is not productive. artsACT will also work closely with staff at Bimberi to develop specialised selection documentation and associated policies, protocols and guidelines.

The Artist-in-Residence program will be advertised widely to artists including via the artsACT website, artsACT newsletter, print media, media releases and other targeted media. Additional advertising will be needed for the Bimberi project, due to the specialised nature of the project and the unique skill set that the two Artists-in-Residence will require.

Due to the small size of the ACT and the ACT Artist-in-Residence program, artsACT proposes to continue the practice of collaboratively evaluating the program in-house using information provided by the schools, the artists and the Education and Training Directorate. artsACT currently receives evaluation reports from artists involved in the program, but in the future will request a more detailed and analytical report from the schools. This process has previously proven to be successful. Bimberi staff will play a key role in the evaluation of their project.

***Potential for the sustainability for arts and education partnerships***

As stated earlier, the first principle of the new ACT Arts Policy Framework is to "facilitate community participation in and access to the arts". This will be a high priority in coming years.

artsACT and the Education and Training Directorate will continue to work together to look at ways in which artists can not only enrich a child's education experience at school, but also extend this outside of school. For example, in 2011 local artist Mikki Trail worked with the Narrabundah Early Childhood School community on a glass art project. The children explored design and form as well as the science of glass-making using sand and other materials. Their explorations culminated in a trip to the Canberra Glassworks where they cast their final artworks which were individually designed 'windows'.

## **Budget**

The ACT Government is seeking \$300,000 (\$100,000 each year for 2012-13, 2013-14 and 2014-15) to continue the Artist-in-Residence program in ACT schools. An approximate breakdown of costs is as follows:

| <b>Activity - Year 1</b>               | <b>Approx Cost</b> |
|----------------------------------------|--------------------|
| Bimberi (two Artists-in-Residence)     | \$40,000           |
| Artist-in-Residence (Primary School 1) | \$20,000           |
| Artist-in-Residence (Primary School 2) | \$20,000           |
| Artist-in-Residence (Primary School 3) | \$20,000           |
| <b>TOTAL</b>                           | <b>\$100,000</b>   |

| <b>Activity – Year 2</b>               | <b>Approx Cost</b> |
|----------------------------------------|--------------------|
| Bimberi (two Artists-in-Residence)     | \$30,000           |
| Artist-in-Residence (Primary School 1) | \$20,000           |
| Artist-in-Residence (Primary School 2) | \$20,000           |
| Canberra College CCares                | \$30,000           |
| <b>TOTAL</b>                           | <b>\$100,000</b>   |

| <b>Activity – Year 3</b>               | <b>Approx Cost</b> |
|----------------------------------------|--------------------|
| Bimberi (two Artists-in-Residence)     | \$30,000           |
| Artist-in-Residence (Primary School 1) | \$20,000           |
| Artist-in-Residence (Primary School 2) | \$20,000           |
| ACT Special Education High School      | \$30,000           |
| <b>TOTAL</b>                           | <b>\$100,000</b>   |

As per previous years, the ACT Government will provide in-kind support for the ACT Artist-in-Residence program. It is proposed that the ACT Government contribution to the project continue to be administrative support through the selection of artists, individual school contributions of time and materials (to be negotiated) and monitoring of the projects by both artsACT and the Department of Education and Training. An approximate breakdown of costs is as follows:

| <b>Activity</b>                                                                                                                              | <b>Approx Cost</b> |
|----------------------------------------------------------------------------------------------------------------------------------------------|--------------------|
| Principal meetings, staff meetings, general administration, material costs for Bimberi, Primary School 1, Primary School 2, Primary School 3 | \$40,000           |
| ASO6 artsACT admin support                                                                                                                   | \$18,000           |
| SOG C artsACT admin support                                                                                                                  | \$10,000           |
| SOG B artsACT admin support                                                                                                                  | \$5,000            |
| ASO6 Education and Training Directorate admin support                                                                                        | \$10,000           |
| Staffing and admin costs associated with the development of policies, protocols and guidelines (Bimberi)                                     | \$5,000            |
| Advertising (Bimberi)                                                                                                                        | \$3,000            |
| Advertising (primary schools)                                                                                                                | \$2,000            |
| Payment of Peer Assessment Panel                                                                                                             | \$2,000            |
| Other artsACT administrative costs                                                                                                           | \$5,000            |
| <b>TOTAL</b>                                                                                                                                 | <b>\$100,000</b>   |



## **AINSLIE YOUTH MUSIC SECTOR FORWARD PLAN**

A vision for the youth music sector:

***A collaborative, vibrant and sustainable Youth Music Sector centered at Ainslie Arts Centre as a physical and virtual hub for music activity.***

**To support this vision, the 'ACT Music Sector' will:**

- Form an 'ACT Music Forum'. This group will be an independent, representative and advisory committee for music in the ACT
- The Forum will perform the following roles:
  - Advocacy for the music sector;
  - Discussion group for sector and industry issues including music and education, audience development, youth participation and national profiling;
  - Provide advice to Ainslie Arts Centre management; and
  - Create connections between Ainslie Arts Centre and the broader community.

**To support this vision, Gorman House Arts Centre will:**

- Review Ainslie Arts Centre management structure.
- Consider governance structures.

**To support this vision, the ACT Government will:**

- Consult with the 'ACT Music Forum' about potential arts hub models informed by the Arts Hub Scoping Study.
- Facilitate cultural mapping and space audit of Ainslie Arts Centre.
- Develop a strategic plan in conjunction with Gorman House Arts Centre for Ainslie Arts Centre as a physical and virtual music hub that is advised by the Scoping Study and ACT Music Forum.
- Provide initial administrative support for the ACT Music Forum to assist the establishment of the group.

## **2015 ACT ARTS FUND - PROJECT FUNDING GUIDELINES**

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### **Background**

The ACT Arts Fund is a key initiative of the ACT Arts Policy Framework and is one of the main ways the ACT Government provides direct support to the arts. The Fund supports high quality work across a broad range of artforms and practices through a number of categories including Project Funding.

Project Funding supports ACT artists, groups and organisations to undertake one-off arts activities in 2015 that will enhance their professional development and/or provide increased opportunities for members of the Canberra community to engage with and participate in the arts. Applications are peer assessed by a multi-artform panel, as described in the 'Assessment process' section.

The ACT Government, through artsACT, allocates funding to the ACT Arts Fund through its budget processes. The allocation to Project Funding will vary from year to year based on government priorities and available budget. In 2013, 157 Project Funding applications were received, of which 42 were funded to a value of \$670,000.

### **Purpose**

Project Funding supports the aims of the [ACT Arts Policy Framework](#), in particular to:

- facilitate community participation in, and access to, the arts;
- support artistic excellence and artistic diversity; and
- foster artistic innovation and creative thinking.

Project Funding supports excellence in arts practice; provides arts development opportunities for artists at all stages of their careers; and empowers artists and organisations to direct resources to self-identified areas of artistic enquiry and growth.

### **Timeframe**

The Project Funding category is offered once a year. Funded activities must start and finish within the 2015 calendar year.

### **Amount of funding which can be sought**

Applicants can apply for up to \$40,000.

All applications should represent value for money in both the level of funding and the outcomes to be achieved. Applications must include a detailed budget together with appropriate supporting documentation.

Applicants are encouraged to seek funding from a variety of sources. Click [here](#) for more information.

## **Activities for which funding can be sought**

Project Funding is focused on excellence in arts development and provides support for one-off projects.

The assessment panel is provided with applicant funding histories. If funding is sought for a project that has been funded previously, the application must demonstrate artistic growth and development. Applications from artists or for activities that have been continuously funded over three years will need to demonstrate an exceptional need or opportunity.

Funding may be requested to support a variety of costs including artists' fees, studio or venue hire, materials, research, marketing, administrative costs and travel expenses. Professional development and mentoring activities are supported across all art forms.

Funding may be sought for the purchase of equipment where the equipment is essential to the creation of the artwork and significantly assists in the artistic development of an artist, group or organisation. Applicants should first consider if the equipment is already available through community access organisations, particularly those supported by the [ACT Arts Fund](#).

The purchase of office equipment or computer hardware and/or software for general administration will not be supported. Computer hardware and software will only be considered when it is an essential part of creating art work.

Workshops or classes are expected to be self-supporting through workshop fees. An application that includes a request to support workshops or classes should strongly demonstrate why these should be funded by the government.

The 2015 Project Funding Helpful Hints provide specific information relating to individual art forms.

## **Activities not eligible for funding**

- activities that are associated with a course of study or form a part of any assessment at an educational or training institution;
- activities for or by government departments or agencies;
- activities undertaken by a school, involving school children during school hours and/or activities that are a part of the school curriculum, or a part of a before or after school-based care program;
- retrospective activities;
- activities whose primary purpose is fundraising;
- any building works, including minor repairs, maintenance, relocation or refurbishment activities;
- office equipment including telephone, facsimile machines, photocopiers or other office furniture; or
- computer hardware and/or software for general administration, promotional or communication purposes.

- Applications for film projects are not eligible for Project Funding. Applicants seeking support for film projects should apply to [ScreenACT](#) through its Screen Arts Fund, which is part of the ACT Arts Fund. Applicants may not apply to both the Project Funding category and the Screen ACT Arts Fund in the same year.

## **Eligibility criteria**

Project Funding is open to ACT residents undertaking arts activities including:

- individuals
- groups or unincorporated organisations
- incorporated arts or community organisations

Groups or unincorporated organisations must nominate an individual member to take legal and financial responsibility for any funding or be auspiced by an incorporated organisation.

Applicants who do not reside in the ACT may be considered where their application specifically and strongly demonstrates an ACT-based arts practice or an activity with significant outcomes that would otherwise not be available in the ACT.

Applicants must be Australian citizens, have permanent resident status in Australia, or, if not a permanent resident, be on a temporary Australian VISA which expires no less than two years from the date of application.

Applicants with overdue unacquitted funding are not eligible to apply.

Only one Project Funding application may be submitted by any individual or organisation each year. Applications must not include multiple projects.

## **Assessment process**

Applications will be accepted online until **5pm, Friday, 27 June 2014**. To apply click [here](#). Late applications will not be accepted.

artsACT reserves the right not to assess an application if it does not meet the eligibility criteria above or if it does not provide all the requested information.

Eligible applications will be assessed against the Project Funding Purpose. Therefore responses to the following questions in the application will be considered within the context of this Purpose:

1. What is the project?
2. Why is the project important and how will it develop artistic skills?
3. How will the project be delivered?
4. What are the relevant skills and experience of the key people involved?

Applications will be assessed by a multi art form panel of artists and arts practitioners appointed by artsACT. artsACT attends the panel meetings to ensure the category guidelines are adhered to and to provide relevant information including funding history. Panel discussions are held in confidence and panel members will not provide comment or feedback on applications.

The assessment process is as follows:

- Applications will be assessed for eligibility by artsACT staff. Ineligible applications will not be considered by the panel.
- Eligible applications will be assessed by the panel against the Project Funding Purpose and responses to the assessment questions, and ranked comparatively with other applications.
- artsACT provides the panel's advice and recommendations to the Minister for the Arts, who makes the final decision.

The assessment process may take up to four months to complete.

## **Helpful advice**

Applicants are encouraged to read the Helpful Hints' guide [link] to writing an application. artsACT staff [link] can also provide general advice, and can be contacted on (02) 62072384.

Key Arts Organisations or Program Funded Organisations may be able to assist artists and local communities in planning, developing and implementing arts projects. For more information on funded arts organisations, click [here](#).

All applicants should be aware of the importance of practical and realistic stages of project development. In many instances, in order to maximise high quality outcomes, projects require specific development stages (for example, research, creative development, production and exhibition). Applying for multiple stages of a project may not be as competitive as applications that seek funding for only one stage. Applicants should consider which stage of the project or activity they are seeking funding for and clearly articulate this in the application.

## **Auspiced applications**

Applicants may designate a legally constituted body to take responsibility for the funding. Examples of such entities are incorporated organisations or companies limited by guarantee.

Auspiced applications must include a written agreement between the applicant and the auspicing body, detailing the financial, administrative and management responsibilities for the activity.

The auspicing body must sign the application, receive and administer the funding including the execution of contracts with all artists/employees, and finalise and submit the acquittal. An auspicing body may charge a fee for this service. This amount should be included in the budget, either as an actual expense or as an in-kind contribution to the project if the auspicing body is not charging for its services.

Where an application is submitted on behalf of an artist partnership, group, or collective, one person must be nominated to be legally responsible for the management and acquittal of the funding.

### **Notification and feedback**

Applicants will receive an automatic email once an application has been submitted. Applicants will be advised in writing of the outcome of their application as soon as the decision has been made by the Minister for the Arts. artsACT cannot provide oral or written advice on the outcome of your application or feedback on applications prior to this time.

artsACT is able to provide general feedback on applications but it is not able to provide individual panel member's comments.

### **Reporting and monitoring**

Successful applicants will be required to provide an acquittal report within two months of the end of the funding period. Details of the reporting requirements will be outlined in the Deed of Grant.

### **Confidentiality**

All material submitted as part of an application to the ACT Arts Fund is provided in confidence. Details of applications will not be made available to third parties without the permission of the applicant. artsACT will publicly announce and may also promote the successful applicants for the mutual benefit of the Fund and the applicant.

# ACT Arts Fund

## Program Organisation Funding Guidelines

May 2013

# 1. About the Category

Program Organisation funding is available to support ACT arts organisations that provide a program of activity enabling the ACT community to have access to and engagement with the arts and responds directly to the ACT Arts Policy Framework.

Program Organisations are expected to have clearly defined roles in the ACT arts sector. Organisations applying for Program Funding must be ACT-based, incorporated arts organisations with an established role in the ACT arts sector. Organisations should demonstrate a level of achievement in supporting, developing and advancing the arts in the ACT and their audiences, and must present a program that meets a demonstrated need in the community.

Program Organisation funding may be used to support core activities including staffing and administration, but should have an emphasis on outreach activity. Applicants to the Program Funding category are not required to have a separate office or administrative staff but must be readily accessible to the community.

Program Organisation funding supports organisations that provide an ongoing program of activity, not organisations that only offer a series of projects.

The ACT Government generally provides Program Organisations with funding for two years, through a Deed of Grant, although in some circumstances only one year of funding may be provided.

# 2. Assessment Process

Organisations wishing to apply for Program Organisation funding must meet with artsACT prior to lodging an application. Please call artsACT on (02) 6207 2384 to arrange online access to the application form and a suitable time to meet, at least three weeks prior to the closing date for applications.

Applications are assessed on merit against the assessment criteria and within the available budget, and in the context of the ACT Government's Arts Policy Framework.

Applications for Program Organisation funding will be considered by a panel of art form specialists. This will include an assessment of the organisation's Business Plan including its goals/strategies the artistic program and budget, history and relevance in the ACT arts landscape, the outcomes it has achieved to date, future directions and engagement with audiences. Applications are also considered in the context of currently funded Key Arts Organisations and Program Organisations, the strengths and weaknesses of the ACT arts sector, and if there are any program/service overlaps.

Funding recommendations are provided to the Minister for the Arts, who will make the final funding decision.

### 3. The Assessment Criteria

Applications will be considered in relation to how the organisation contributes to the principles of the *ACT Arts Policy Framework* and will be assessed against the following criteria:

1. An organisation with a clearly defined role in the ACT arts sector which meets a community need.
  - What are your organisation's main activities?
  - What are your organisational priorities for the next two years?
  - What is your organisation's position within the ACT arts landscape?
  - How do you engage with audiences/participants?
2. A high-quality program of activity that fosters artistic innovation and creative thinking, and facilitates community participation in and access to the arts in the ACT
  - Provide your program of key activities for the next two years.
  - How does the program encourage participation by the ACT community?
3. Strong governance and administrative practices to deliver the proposed program.
  - Provide information on the skills and experience of key staff members and details of your organisation's board or committee and how they will provide strategic direction for your organisation.
4. A justification of the budget, outlining a sound and sustainable financial position that represents value for money and includes a diversity of income.

Applicants to the Program Funding category must submit on-line a:

- completed application form;
- a business plan commensurate with the organisation's activities;
- copy of the organisation's most recent audited financial statements; and
- relevant support material limited to any two items. Preferred file formats are, for text files (Word, PDF); for image files (JPEG, PNG); for audio files (MP3); and for video files (MP4).

The Business Plan for a Program Organisation should be commensurate with the scale of its artistic programs and level of funding being sought. artsACT has compiled a Business Plan Framework for Key Arts Organisations which Program Organisations may wish to use as a reference. Refer to the [Business Plan Framework](#) link under Key Arts Organisation category.

Organisations that manage an ACT Government arts facility must also include a comprehensive and strategic management plan for the facility. Refer also to Section 14 of Key Arts Organisation category on Arts Facilities.

The assessment process normally takes about four to five months to complete. artsACT will acknowledge receipt of an application and advise applicants of the outcome of the application as soon as a decision has been made by the Minister for the Arts. The Minister will publicly announce successful applicants after organisations have been informed directly by artsACT.

## **4. Funding Request**

Applicants should note that the ACT Arts Fund is highly competitive. Therefore, the amount of funding requested should be commensurate with the artistic and cultural benefit to the ACT community and the organisation's artistic and administrative experience.

Program Organisations are encouraged to seek income from a variety of sources, both Government and non-Government.

Applications must represent value for money in both the level of funding and quality of the outcomes to be achieved. Where an applicant has previously received funding or is currently receiving funding, any increased funding request must be described and substantiated in detail, including a description of the benefits from the requested additional funding. There is no actual or implied guarantee of future funding after the expiration of any current funding.

Program Organisations are not generally eligible to apply for any other funding from the ACT Arts Fund during the term of its current funding, except where specifically identified by artsACT, for example the Arts Residencies ACT program.

## **5. Financial Position**

Program Organisations are expected to have sound financial positions through responsible financial management. The ACT Government requires Program Organisations to build and maintain reasonable cash reserves through end-of-year surpluses. Cash reserves can assist organisations in their long-term sustainability, support any unforeseen circumstances or to establish any new initiatives. The level of cash reserves should be relative to the nature of the organisation's activities. Organisations should ensure appropriate provisions, particularly for staff entitlements. A benchmark for cash reserves is the maintenance of a minimum of 10% of the annual gross income of the organisation.

Program Organisations are strongly advised to seek independent expert advice from a qualified accountant (either through the board or from co-opted advice) to ensure long term viability.

## 6. Operations

The ACT Government provides funding to Program Organisations on the basis of clear benefits to the ACT community, as revered in the ACT Arts Policy Framework principles, particularly to maximise community access to and engagement with the arts. Funding is on the basis of organisations continuing to deliver high quality arts activities and outcomes accessible to members of the ACT community, including those most vulnerable.

It is not expected that Program Organisations can meet all community demand or expectations for their programs. Organisations need to consider their available resources when developing their programs and services. This is to ensure that its programs and services are delivered within available resources and in a sustainable way.

All employers are required to observe the National Employment Standards under the Fair Work Act and to provide a Fair Work Information Statement for staff. Information can be accessed through this link. <http://www.fairwork.gov.au/resources/pages/default.aspx>

Please note that the *Working with Vulnerable People (Background Checking) Act 2011* commenced on 8 November 2012. The Act aims to reduce the risk of harm or neglect to vulnerable people in the ACT and requires people who have contact with vulnerable people while engaging in regulated activities and services to register with the Office of Regulatory Services (ORS). For more information please check the website: [http://www.ors.act.gov.au/community/working\\_with\\_vulnerable\\_people](http://www.ors.act.gov.au/community/working_with_vulnerable_people).

## 7. Governance

The ACT Government considers that strong governance of an organisation receiving public funds is essential to its sustainability and viability. The type of governance structure should be commensurate with the size and operations of the organisation. Appropriate governance requires a clear understanding of the role and responsibilities of the governing body.

Collectively, individuals on the board/committee should have a range of skills necessary to achieve the objectives of the organisation; these may include strategic governance, management, financial, legal, and artistic skills. Organisations should also consider the need for succession planning for their Boards/committees.

Ideally, Program Organisations should move towards a governance model with a separate board whose office bearers are independent of business, management and/or artistic relationships with the organisation. artsACT, may require, and will work with organisations to assist them to transition to an appropriate board structure.

Program Organisations are responsible for meeting national best-practice standards for board governance and board-member conduct. In this context, artsACT requires that office bearers of boards be independent of business, management and/or artistic relationships with the organisation. Furthermore, artsACT requires that a majority of board members should also be independent. This is to ensure that office bearers or other members do not and are not seen to unfairly influence or benefit from opportunities that may arise through their participation in decision making for the organisation. It is also important when managing perceptions of conflict of interest in the broader community. To allow organisational members and the community to have direct input into board decisions, boards can establish sub-committees to provide advice and inform board discussions.

## **8. Policy and Strategic Direction Statements**

The ACT Government, through artsACT, has prepared an ACT Arts Policy Framework. It has also developed strategic directions statements for dance, theatre, and audience development as well as a Film Sector Forward Plan and Youth Music Forward Plan. The ACT Arts Policy Framework and Strategic Direction Statements provide direction for how the ACT Government funds and supports the development of the arts in the ACT. They also provide direction for the various art-form sectors and related areas of focus, and identify priorities to achieve outcomes based on resources and opportunities.

## **9. Reporting Requirements**

Program Organisations are expected to provide detailed and timely reporting through the annual acquittal and annual revised program and budget process, as outlined in the Deed of Grant. These reports provide information on the outcomes against the objectives and the future directions of the organisation in the context of a changing environment.

Late or inadequate reporting may result in delays to grant payment.

All formal correspondence regarding Program Organisation Funding is addressed to the organisational chair or president. artsACT can only accept a response from the chair or president and not from organisational staff.

## **10. Acknowledgment of Funding**

As a requirement of the Deed of Grant, Program Organisations must appropriately acknowledge ACT Government funding and support. ACT Government support must be acknowledged on all material (either hard copy or electronic), including letterheads, websites, newsletters, media releases, advertisements, programs, broadcast emails, invitations and any other promotional material. Acknowledgement must include the use of the ACT Government logo in conjunction with the words 'Supported by the ACT Government'.

Acknowledgement also needs to be made in formal speeches, such as at launches and openings. Acknowledgment must be proportionate to the ACT Government's level of funding compared to other funding received.

Further information about the requirement to acknowledge ACT Government can be accessed through the artsACT website at:

[www.arts.act.gov.au/resources/acknowledging\\_government\\_support](http://www.arts.act.gov.au/resources/acknowledging_government_support)

## **11. Revocation of Funding**

Funding may be revoked during the term of a Deed of Grant where:

- the organisation breaches its Deed of Grant;
- an organisation does not substantially meet the outcomes and performance measures as agreed;
- there has been a significant change in the activities/circumstances of the organisation;
- the organisation operates illegally, ceases to operate, or enters into liquidation or receivership; or
- the ACT Government reduces or does not provide funding for the ACT Arts Fund.



## ACT Arts Fund Out of Round Funding Information Sheet

Out of Round Funding is available for individual ACT artists to undertake significant interstate or overseas arts opportunities. The minimum funding is \$500 and the maximum **\$2,000**. Please read **all** the information below before starting an online application. After reading the information, if you have any questions please contact artsACT on 6207 2384.

Funding support will be considered for costs towards registration, travel, accommodation and a contribution to living expenses. Freight costs may be considered if appropriate and essential to the activity. Funding will not be provided for the making of work in advance of the opportunity.

Out of Round Funding is not intended for project-based activities or programs normally considered through other categories of the ACT Arts Fund, for example, developing an exhibition or writing a manuscript.

Out of Round Funding is limited and applications will only be considered for funding when the activity extensively meets all requirements for this category.

### Eligibility requirements

***Please do not submit an application if you are unable to meet all of the eligibility requirements listed below.***

An application will be eligible for assessment when all the following requirements are met:

- The applicant is over the age of 18 and resides in the ACT. Where the artist lives in the area closely surrounding the ACT, they must strongly demonstrate an ACT-based arts practice as part of the application.
- The activity takes place at least six weeks after the application submission date and will be completed by 31 December 2014.
- The activity is taking place interstate or Overseas.
- The activity is an unexpected opportunity that could not reasonably have been planned for in advance.

An application will be ineligible and will not be assessed where:

- The Out of Round Funding request exceeds \$2,000.

- The applicant has received Out of Round Funding in the last two years.
- The activity is associated with a course of study or forms a part of any assessment at an educational or training institution.
- Out of Round Funding is being used to purchase equipment and/or costs of material.
- The applicant has an unacquitted ACT Arts Fund grant.
- The applicant has not sufficiently demonstrated an ACT arts practice.

## **How to Apply**

Out of Round Funding applications are made online via this [link](#).

Applications must be received at least six weeks prior to the commencement of the proposed activity.

## **Assessment Process**

Out of Round Funding applications are assessed by artsACT staff against the assessment questions.

### Assessment Questions

1. What is your activity?  
How will your activity be realised? Include:
  - o your relevant experience
  - o key people involved, if relevant
  - o a timeline
  - o a budget identifying how the Out of Round funding will be used
2. What do you want your activity to achieve? Describe how or why it would be of significant benefit to your artistic or professional development.
3. Demonstrate why funding for this activity could not have been sought through the previous or upcoming Project Funding round. (For example, if you are planning to attend an annually held conference, why is it not possible to attend in a future year).

## **Supporting Statements and Material**

The assessment questions and budget section on the application form must be completed. A confirmation letter or support material substantiating the activity is required. Where applicable, the confirmation letter should be supplied by the organisation/individual offering the opportunity.

Quotes must be provided for all significant items of expenditure intended to be covered by the grant.

A maximum one-page curriculum vitae (CV) for the applicant and any other relevant parties must be included with your application. References and examples of artwork are not required for Out of Round Funding applications.

Applicants will generally be advised of an outcome within six weeks of lodging the application. Successful applicants should note in some cases it will not be possible to arrange payment of the grant until after the activity has commenced.

## **Receiving the grant**

artsACT will notify you in writing of the outcome of your application. If successful, you will receive a Deed of Grant confirming the funding amount and outlining the terms and conditions of the grant.

Please read the Deed of Grant carefully as it contains information regarding your obligations for acknowledging ACT Government funding support and acquitting the grant.

For more information on receiving the grant including the payment process, please see the artsACT website.

## **Acquitting the grant**

The Deed of Grant requires all ACT Arts Fund grants to be acquitted. The information you provide in your acquittal report will contribute to artsACT's understanding and promotion of the arts in the ACT.

The acquittal report is your opportunity to evaluate your activity - what went well, what did you find challenging, what were the short term outcomes and what do you hope will be some of the long term outcomes? A minimum of one piece of support material is requested, such as a high quality image, review, or catalogue.

The acquittal form will be attached to your application, which can be accessed by logging in at <https://dhcs.smartygrants.com.au/applicant/login>. It is due within two months after the completion date of your activity. If you are concerned you may miss the deadline for your acquittal report, please contact artsACT in advance so a formal extension of your Deed of Grant can be considered.

Please note: Any applicant who has an overdue unacquitted grant through the ACT Arts Fund will be ineligible to apply for further funding. A history of late acquittals without due cause will be taken into consideration when assessing future applications.

## **GUIDELINES FOR THE SUBSIDY OF LLEWELLYN HALL**

### **1. Background**

Llewellyn Hall is a key musical facility in the ACT that provides high quality acoustics, large stage and backstage amenities and can seat 1,440 patrons. The ACT Government has a priority to ensure that the ACT community has affordable access to this facility, and its associated rehearsal spaces. This arrangement has been made possible through the ACT Government as part of the funding arrangements with the ANU.

### **2. Eligibility for Subsidy**

Subsidies are available for the use of Llewellyn Hall and associated rehearsal space for eligible organisations or activities, particularly those relating to music.

Eligible organisations/activities are required to submit a total budget for the proposed activity/concert/event which demonstrates the need for funding and will be considered against the following:

- Is the activity presented by a local, not for profit community organisation;
- The extent in which the activity requires the quality acoustics of Llewellyn Hall;
- The extent in which the activity requires the size and amenities of Llewellyn Hall and associated rehearsals spaces;
- The extent to which the activity has the potential to attract large audiences;
- How the subsidy would enable affordable ticket prices, thus extending the opportunity for individuals to attend this performance that would not normally be able to do so; and
- The benefits of performing in a professional venue.

### **3. Priorities for Subsidy**

*Priority 1:* Subject to the above criteria, 100% subsidy (that is, at no cost to the hirer for venues and staffing) can be provided to Key Arts Organisations including Canberra Symphony Orchestra Inc and Canberra Youth Music Inc.

*Priority 2:* Subject to the above criteria, 100% subsidy can also be provided to organisations that receive Program Funding from the ACT Arts Fund.

*Priority 3:* Subject to the above criteria, 100% subsidy can also be provided to organisations that receive Project funding from the ACT Arts Fund.

*Priority 4:* Subject to the above criteria, 100% subsidy can also be provided to other music/arts organisations and will depend upon the nature of the activity, the presenting organisation and the extent to which the activity addresses the above eligibility.

### **4. Subsidy Coverage**

The ACT Government can provide a 100% subsidy for the direct costs of hiring the Hall and/or associated rehearsal spaces, in relation to performances in the Hall. That is, the direct costs of venue hire and staff costs. The subsidy does not cover equipment, instrument, catering, ticketing, marketing or other indirect expenses, and at the discretion of artsACT. The subsidy is subject to demand and budget availability.

## **5. Application process**

Potential applicants should contact artsACT to discuss any proposal. Normally, applications are accepted in November/December each year for consideration of funding for the following year. Applicants will need to submit a brief proposal that addresses the criteria and attach a quote from the ANU. Applications are considered by artsACT staff and approved by the Director.

# Key Arts Organisation Funding Guidelines

(updated April 2014)

## About the Category

Key Arts Organisation (KAO) Funding supports organisations that provide critical arts infrastructure in the ACT through programs, services and/or facilities, enabling strong access to and engagement with the arts on an ongoing basis for the ACT community.

The ACT Government will have a close funding relationship with KAOs, and expects funded organisations will contribute to the delivery of the ACT Arts Policy Framework objectives.

KAOs will have a clearly defined role in the ACT arts sector, a record of achievement in supporting, developing and advancing the arts, and strong governance and financial management. Strong audience and/or membership numbers, a high level of participation in and access to programs and services and high quality and excellence of practice recognised through peer recognition and critical review should be demonstrated.

## Eligibility

KAOs must:

- be ACT not-for-profit incorporated arts organisations; and
- deliver an ongoing program of activity for the full calendar year.

In addition, KAO applicants must meet with artsACT prior to lodging an application. Please call artsACT on (02) 6207 2384 to arrange online access to the application form and a suitable time to meet, at least four weeks prior to the closing date for applications.

## Period of Funding

The ACT Government provides KAOs with funding for up to five years. This allows organisations to plan and operate strategically, build long term relationships, retain staff and provide sustainable quality and accessible programs and services.

Should the Government consider five years of funding is not appropriate, one to four years of funding may be provided, with appropriate conditions

attached, depending on the strength of the application and the organisation's position in the arts sector.

### **Assessment Criteria**

A comprehensive, detailed and strategic five-year Business Plan forms the basis of all applications to the KAO category. It should include the information requested in the Business Plan Framework (see 'Business Plan Framework' section below). The Business plan must clearly address the following assessment criteria and provide an outline of how the organisation contributes to the [ACT Arts Policy Framework](#) objectives.

Applications will be assessed against the following criteria which will be demonstrated in the content of the business plan:

1. Contribution to the ACT's critical arts infrastructure through provision of diverse programs, services and facilities that are responsive to community needs and enable participation and access opportunities for the ACT community [refer to Principle 1 of the ACT Arts Policy Framework].
2. Contribution to the artistic vibrancy of the ACT arts sector, demonstrated by programs and services that develop arts practices, encourage innovation, and foster creative thinking and collaboration [refer to Principles 2 and 4 of the ACT Arts Policy Framework].
3. Demonstrated sustainable and sound financial position supported by a budget that represents value for money and includes a diversity of income sources [refer to Principle 3 of the ACT Arts Policy Framework].
4. A board and employees that provide strategic and expert governance. The board should reflect a skill mix necessary to support the business of the organisation and may include appropriate representation in the key areas of management, business, finance, law, art and administration [refer to Principle 3 of the ACT Arts Policy Framework].

Applications must also include a:

- completed online application form; and
- copy of the organisation's most recent audited financial statements.

Applicants may upload two items of support material that demonstrate the organisation's achievements. Preferred file formats are: for text files (Word, PDF), for image files (JPEG, PNG), for audio files (MP3), and for video files (MP4). File sizes are limited to 25MB per attachment.

### **Business Plan Framework**

The ACT Government, together with Australian and other State and Territory Government arts agencies, has agreed to a standard [Business Plan Framework](#) to be used by all KAO applicants. The Business Plan Framework is accessible through the [Australia Council for the Arts](#) website.

The Business Plan should be concise and a useful working tool across a five year cycle. Additional documents considered critical by the organisation, for example a detailed artistic program for the coming year, should be provided as annexures.

The Business Plan is a high-level working document that should not exceed approximately 20 pages and must include the following key information, as per the Framework:

- Purpose
- Executive Summary
- Context
- Goals
- Key Performance Indicators
- Strategies
- Artistic Program overview
- Marketing Plan strategy
- Financial Plan
- Management Plan (including Organisational Structure, Governance, Succession Plan, and Risk Management).

KAOs that manage an ACT Government arts facility must also provide a comprehensive and strategic management plan for the facility. This may be integral to the Business Plan or included as an annexure.

### **Assessment Process**

Applications are assessed in the context of the [ACT Arts Policy Framework](#) against the assessment criteria. Successful applications will demonstrate the organisation's contribution to the principles and priorities of the Arts Policy including, where appropriate, collaborations and partnerships, residencies and contribution to the Government's focus on arts hubs.

Applications will be read by a panel of art form specialists, which will provide advice to artsACT. The panel will consider the Business Plan and the program and budget in relation to the organisation's artistic and cultural development, history and relevance in the ACT arts landscape, past achievements and future directions.

In its funding recommendation to the Minister for the Arts, artsACT will include panel feedback and available budget in the context of currently funded KAOs, the strengths and weaknesses of the ACT arts sector, and if

there are any program/service overlaps. The Minister for the Arts will make the final funding decision.

### **Funding Decision Timeline**

The application and assessment process normally takes four to five months to complete. artsACT will acknowledge receipt of an application and advise applicants of the outcome as soon as a decision has been made by the Minister for the Arts. The Minister will publicly announce successful applicants after organisations have been informed by artsACT.

### **Funding Request**

Applicants should note the ACT Arts Fund has limited funding and is highly competitive. The amount of funding requested should be commensurate with the benefit to the ACT community and the organisation's artistic and administrative experience.

KAOs are strongly encouraged to seek income from a variety of sources, both government and non-government. KAOs are expected to consider other funding opportunities and apply for Australian Government and/or other funding.

Where an applicant organisation has previously received or is receiving funding, any increased funding request must be substantiated in detail, including a description of the benefits from the additional funding. If the increase in funding has a number of components, these need to be individually described in detail including separate budget amounts for each component and a description of the benefit of each new component.

Applications must represent value for money in both the level of funding and quality of the outcomes to be achieved. Applicants cannot be guaranteed funding to the full amount requested or at the same level as any previous funding. There is no actual or implied guarantee of future funding after the expiration of any current funding.

### **Access to other artsACT Funding**

It is expected that KAOs have budgeted for all program and administrative costs for the funding period and organisations are not eligible to apply for further funding through the ACT Arts Fund, unless otherwise advised by artsACT.

### **Policy and Strategic Direction Statements**

The ACT Government, through artsACT, has developed an Arts Policy Framework and strategic directions statements for dance, theatre, and audience development as well as a Film Sector Forward Plan and Youth

Music Forward Plan. Relevant policy documents can be found [here](#). These documents provide direction on how the government funds and supports the development of the arts in the ACT. They also provide direction for the various art-form sectors and related areas of focus, and identify priorities to achieve outcomes based on resources and opportunities.

KAOs are required to operate within the contexts defined by relevant Government arts policy and strategic directions statements.

### **Collaborations and Partnerships**

KAOs are encouraged to collaborate and partner with one another, other arts and community organisations, groups and artists in delivering arts activities. Collaborations and partnerships between KAOs provide an opportunity for encouraging creative dialogues, reducing duplication and maximising the use of resources. Collaborations should be mutually beneficial. artsACT encourages organisations to consider the streamlining of programs as well as shared administration and resources, where appropriate.

Collaborations and partnerships should be carefully planned for and therefore clearly articulated in a KAO's program and budget, for consideration by artsACT as part of the standard reporting requirements.

### **Financial Position**

KAOs are expected to have sound financial positions through responsible financial management and are advised to seek independent expert advice from a qualified accountant to ensure long-term viability.

The ACT Government strongly encourages KAOs to build and maintain reasonable cash reserves through end-of-year surpluses. A benchmark for end-of-year surpluses is the achievement of a minimum surplus of 10% of the annual gross income of the organisation. Repeated unplanned deficits will be considered to reflect unsustainable business management and will be an important factor in the assessment of future applications.

Cash reserves can assist organisations in their long-term sustainability, support any unforeseen circumstances or to establish any new initiatives. The level of cash reserves should be relative to the nature of the organisation's activities, the risks associated with its activities, and the annual gross income of the organisation. A benchmark for cash reserves is the maintenance of a minimum of 10% of the annual gross income of the organisation.

It is also important for KAO budgets to have appropriate provisions, for example, for staff liabilities.

Financial ratios can also be highly valuable tools in assessing the financial position of an organisation from year to year. Ratio analysis is primarily used to compare an organisation's financial figures over a period of time. Through this analysis, organisations can identify trends, positive and negative, and adjust business practices accordingly. A benchmark recommended for KAOs is to have a current ratio of 2:1; that is, for every \$1 in current liabilities there should be \$2 in current assets, demonstrating the organisation's capacity to pay its debts.

KAOs receive two funding instalments per year. If available, CPI will be determined by artsACT and applied to each instalment based on a financial year allocation. artsACT will inform organisations prior to the July instalment of the amount for invoicing.

### **Operations**

KAOs should be mindful that the ACT Government provides funding on the basis of clear benefits to the ACT community. While organisations may have national or international or other growth aspirations, core infrastructure support for the ACT community remains essential.

KAOs are not expected to meet all community demand or expectations for their programs. Organisations need to consider their available resources when developing programs and services. This is to ensure programs and services are sustainable and delivered within available resources. Particular attention should be given to a staff structure, hours and salaries that will appropriately support the programs or services provided and attract suitably qualified people. Organisations should include a staff professional development allowance in their budget.

All employers are required to observe the National Employment Standards under the Fair Work Act and to provide a Fair Work Information Statement for staff. The [Fair Work Ombudsman](#) site has information and resources for employers, including templates for engaging staff, keeping employee records and terminating employment.

Organisations are encouraged to seek independent legal advice whenever developing or updating standard work contracts and policies.

Please note the Working with Vulnerable People (Background Checking) Act 2011 commenced on 8 November 2012. Individuals working or volunteering with other groups of vulnerable people will need to register between years two and six of the scheme's operation. The Act aims to reduce the risk of harm or neglect to vulnerable people in the ACT and requires people who have contact with vulnerable people while engaging in regulated activities and services to register with the [Office of Regulatory Services](#) (ORS). This will have implications for all ACT KAOs. For more information click [here](#)

## **Arts Facilities**

A number of Key Arts and Program funded organisations manage ACT Government arts facilities. Arts facilities provide significant infrastructure for a range of arts activity, programs and services. While each facility may provide a differing range of arts services, they all contribute to supporting arts practice for the wider ACT community. Access to these facilities is highly valued by artists, arts organisations and by the broader ACT community.

Arts Hubs are artistic and organisational clusters promoting a precinct, member organisations and the arts. A hub is a structure supporting, enhancing and promoting the valuable work already done by arts organisations. Creating new physical and virtual arts hubs as well as enhancing existing arts hubs to build vibrancy in the local arts sector is a key priority of the ACT Government, articulated in the Arts Policy Framework.

ACT Government arts facilities need to be professionally managed to ensure they remain sustainable, accessible and customer focused, support high quality contemporary arts activities and engage the broader ACT community with opportunities to participate in the arts. The Licensee, in managing the facility on behalf of the Government, is responsible for ensuring these aspects are provided in an efficient, effective and safe manner within the available resources, and maximise opportunities afforded to the organisation provided through the facility.

Organisations responsible for managing an ACT arts facility are a focus of the ACT Government. These organisations/facilities may be considered separately in any application process.

Organisations managing ACT Government arts facilities are obligated to strategically consider their program activities in light of the capability afforded by the facility. Organisations must carefully consider potential revenue streams and artistic opportunities the facility may support and how to maximise the benefit of the facility for the ACT community.

## **Governance**

The ACT Government considers strong governance of an organisation is essential to its sustainability and viability. This is particularly important in the context of five years of funding. Strong governance is achieved by, amongst other features, board members having a clear understanding of their role and responsibilities, particularly their legal obligation, including acting in good faith in the best interests of the organisation. The Australia Council for the Arts has published a useful information booklet on governance called [On Board](#)

Collectively, the board should have an appropriate mix of business/professional skills including financial, legal, strategic, governance, artistic and administrative expertise to achieve the objectives of the organisation. artsACT strongly encourages KAOs to co-opt board members with appropriate financial and legal qualifications where these skills are not currently available to or present on the board. The organisation's auditor must attend the annual general meeting to present and discuss the audited financial accounts.

KAOs are responsible for meeting national best-practice standards for board governance and board-member conduct. artsACT requires board office bearers to be independent of business, management and/or artistic relationships with the organisation. Furthermore, artsACT requires a majority of board members to also be independent. This is to ensure office bearers or other members do not and are not seen to unfairly influence or benefit from opportunities that may arise through their participation in decision making for the organisation. It is also important when managing perceptions of conflict of interest in the broader community. To allow organisational members and the community to have direct input into board decisions, boards can establish sub-committees to provide advice and inform board discussions.

An important aspect of robust governance and management is succession planning for board and staff members, particularly senior management positions. Boards are strongly encouraged to carefully consider succession planning, including identifying key competencies and appropriate length of service, particularly in relation to office holding positions, to ensure an appropriate turnover of suitably experienced membership.

### **Conflicts Of Interest**

The ACT Government requires all KAOs to have in place formal conflict of interest management policies and procedures. The policy/procedures need to include that any board or staff conflicts are declared, discussed and a decision made on how the conflict will be managed at board meetings. Conflict of interest policies and procedures should be submitted as part of your organisational business plan and reported against in acquittals.

In general KAOs should limit, to the maximum extent possible, actual or perceived conflicts of interests for board and staff members, particularly regarding any governance or programming conflicts. Sub-committees including external representatives can be used to assist with avoiding conflicts of interest. Artistic input can also be provided through an artistic sub-committee rather than through board members. Include information in the policy about how the organisation manages conflicts where the staff or board may feature in the programs of the organisation.

KAOs should carefully consider any board or staff member accessing the programs or services offered by the organisation. This is particularly relevant where any member receives, or is perceived to receive any preferential treatment or receives a benefit not available to the broader community.

### **Accessibility**

The ACT Government provides funding to KAOs to maximise community access to and engagement with the arts. Funding is on the basis of organisations continuing to deliver high quality arts activities and outcomes accessible to all members of the ACT community, including those who may face barriers to participation and those most vulnerable.

### **Reporting Requirements**

KAOs are expected to provide comprehensive, detailed and timely reporting through the annual acquittal and annual revised program and budget process, as outlined in the Deed of Grant. These reports provide critical information on the outcomes the organisation achieves against its business plan and the future directions of the organisation in the context of a changing environment. The acquittal reports will also assist artsACT to promote the value of the arts to the ACT community.

The financial reports must include detailed income and expenditure statements as well as clearly and separately identifying the ACT Government's KAO funding.

All reports and applications to the category are now submitted via an online grants management system, Smarty Grants. Smarty Grants will provide ease of access for users and will allow artsACT to more efficiently collect and interpret data for the mutual benefit of government and funded organisations.

Any extension of reporting dates will need to be negotiated with artsACT prior to the submission date. Late or inadequate reporting may result in delays to grant payment.

All formal correspondence regarding KAO funding is addressed to the Chair and must be presented to the board through the Chair. artsACT can only accept a response from the Chair and not from organisational staff.

### **Acknowledgment of Funding**

As a requirement of the Deed of Grant, KAOs must appropriately acknowledge ACT Government funding and support on all material (hard copy or electronic) including letterheads, websites, newsletters, media

releases, advertisements, programs, broadcast emails, invitations and any other promotional material.

Acknowledgement also needs to be made in formal speeches, such as at launches and openings. Acknowledgment must be proportionate to the level of funding compared to other funding received.

Acknowledgement must include the use of the ACT Government logo in conjunction with the words 'Supported by the ACT Government'. Further information about the requirement to acknowledge the ACT Government can be accessed at: [www.arts.act.gov.au/resources/logos-and-branding](http://www.arts.act.gov.au/resources/logos-and-branding).

### **Special Funding Conditions**

artsACT reserves the right to make any special conditions of funding in the Deed of Grant including those that address board independence, conflicts of interests and/or preferential treatment, and/or to address any artistic or operational matter.

### **On-Notice Provisions**

An organisation in receipt of KAO funding may be placed 'on notice' where the Government considers it is not strongly meeting the criteria of the KAO funding category or fulfilling the goals and key performance indicators outlined in the organisation's business plan. An on-notice period will normally be for one year, or until the expiry of the Deed of Grant.

Organisations placed on notice will be provided with direction from artsACT on the objectives the Government is seeking. Should the organisation not meet these objectives within the notice period, KAO funding to the organisation may cease.

### **Revocation of Funding**

Funding may be revoked during the term of a Deed of Grant where:

- an organisation breaches its Deed of Grant;
- an organisation does not substantially meet the outcomes and performance measures as agreed;
- there has been a significant change in the activities/circumstances of the organisation;
- the organisation operates illegally, ceases to operate, or enters into liquidation or receivership; or
- the Government reduces or does not provide funding for the ACT Arts Fund.

Where an organisation's funding is revoked, depending on the circumstances, six months transitional funding may be offered or funding may cease immediately.

#### **Referral of Applications**

artsACT may offer Program funding where an application has not strongly addressed the assessment criteria and is not recommended for KAO funding.



## LEGISLATIVE ASSEMBLY FOR THE AUSTRALIAN CAPITAL TERRITORY

### STANDING COMMITTEE ON EDUCATION, TRAINING AND YOUTH AFFAIRS

Ms Mary Porter AM MLA (Chair), Mr Steve Dospot MLA (Deputy Chair), Ms Yvette Berry MLA, Ms Giulia Jones MLA

#### Inquiry into referred 2013–14 Annual and Financial Reports ANSWER TO QUESTION TAKEN ON NOTICE Friday, 14 November 2014

Asked by Ms Jones and Mr Dospot on 14 November 2014: Mr Whitney took on notice the following question(s):

[Ref: Hansard Transcript 14 November 2014 [PAGE 118]]

In relation to: Artists in schools program.

**MRS JONES:** I want to go to the artists in schools program. Which schools hosted an artist in 2013-14 and which schools are being flagged for 2014-15?

**Ms Burch:** Mr Whitney has probably got the detail but the artists in schools program is very successful and the schools that have them get quite a delight out of having them.

**Mr Whitney:** I am sorry, I will have to take that question on notice about the particular schools and the artists. I just have not got that here. But we can certainly provide a response to that, and we can provide, in the same reply, a response to the previous years as well. We have been moving through the early transition years, with the first rollout of that program now into primary schools, and we also have included the school at Bimberi as part of that rollout program.

**MRS JONES:** A comprehensive list would be great of who, where, when and historically. You are now into an older age range of students. You have worked through the younger years. Is that what you are saying?

**Mr Whitney:** That is correct, yes. They are still in primary schools. We have funding from the Australia Council for a further couple of years. Whether we move beyond the primary school program into the secondary school program, we still are working with education.

**Ms Burch:** Bimberi is an exception.

**MRS JONES:** As an aside, does the government intend to require more training in arts and music education in the ACT's training certification?

**Ms Burch:** As in teachers? There is a national curriculum on arts, and we had a discussion this morning around the professional development and professional training opportunities for our teachers. But in regard to support for arts development within schools, we have provided funding to Ausdance and Kulture Break, for example. Their focus has been on providing PD and working with teachers within the schools for that. I have been to a few schools where they have had Kulture Break. The kids love it. The teachers like it because it gives them that confidence around working with kids and dance.

**MRS JONES:** Just to clarify, obviously there are lots of good things going on but there is not a minimum training for teachers in music. There are outcomes from a curriculum but I am talking about the training.

**Ms Burch:** No. If I can just go back to this morning's conversation where similar things around learning difficulties and gifted and talented students were raised, our approach within our education system and our teachers would be that they are able to teach, but as you move into more specialist areas like PE teachers and school sizes, there would be dedicated teachers that would be for that stream of learning, regardless of what it is.

**MRS JONES:** There is not some move to change that at this point, though?

**THE CHAIR:** Mr Whitney has something to add, I think.

**Mr Whitney:** There are two issues following on that theme. The support that we provide to the ANU for their community outreach program is very particularly focused on delivering in schools. One of the activities, the music education program, is about people from the university working with school teachers and principals to give them professional development in the schoolroom as well as activities for the students, principally using voice as a mechanism, learning to sing, and then carrying that into other musical activity.

We have also extended in the last two years the visual arts program, working with the School of Art, to run professional development summer schools. That is an activity that is now conducted at the university to provide education and training for teachers in independent schools to come along and be part of that professional development activity, which is not available during the school year, but we are able to work with the ANU to roll that program out.

**MRS JONES:** And no doubt it depends to an extent on the teacher and their interest. One of my kids had a teacher who taught singing and it worked quite well. But it is not something that every teacher could or would want to do.

**Ms Burch:** I agree with that.

**Mr Whitney:** We will respond formally, but I can now tell you that in 2014, the artists in schools program is in four government primary schools in terms 3 and 4. There is a glass artist, Lisa Cahill, who is working at Arawang primary at Weston Creek; a textile artist, Meredith Hughes, who is at Lyneham primary in north Canberra; a visual artist and sculptor, Mary Kayser, who is at Macquarie primary in Belconnen; and a street artist, Dan Maginnity, who is at Gilmore Primary School. We selected those artists. We called for applications, and the artists responded. We had an assessment panel, which was Education and Training people as well as independent artists and artsACT, and that is how we arrived at that list of artists. I could read through 2013 down to 2009, but it is probably more useful—

**MRS JONES:** You can table it. That is fine.

**MR DOSZPOT:** Can you give us some detail on Arawang's artist?

**Mr Whitney:** That is glass artist Lisa Cahill. I have not got the detail of the program with me here, but we can provide some example of that. Part of the activity is actually very much about the documentation, the development, the rollout and the response from that. So we will take that on notice and provide that.

Minister Burch: The answer to the Member's question is as follows:—

The Artists-in-Schools program is an initiative of the Australia Council for the Arts in partnership with artsACT and the Education and Training Directorate.

#### ACT Artists-in-Schools Program 2013

In 2013 four artists were selected to work in ACT primary schools. The artists, in conjunction with their nominated schools, developed projects based on the artists' current professional practice, providing opportunities for students and teachers to develop skills and an understanding of artistic thinking.

- Tefany Thiedman (visual artist – ceramicist) at Torrens Primary School
- Kirstie Rea (glass artist) at Caroline Chisholm School Junior Campus
- Antonia Aitken (visual artist – print making and drawing) at Evatt Primary School
- Kate Llewellyn (multimedia artist – digital media, theatre and design) at Majura Primary School

#### ACT Artists-in-Schools Program 2014

In 2014 four artists have worked in ACT Primary Schools.

- Meredith Hughes (visual artist – textiles) at Lyneham Primary School
- Mary Kayser (visual artist and sculptor) at Macquarie Primary School

- Dan Maginnity (street artist) at Gilmore Primary School
- Lisa Cahill (glass artist) at Arawang Primary School

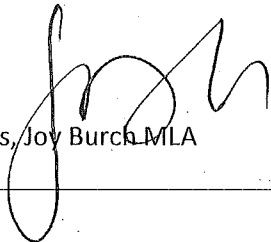
In addition to the schools listed above, George Rose (visual arts – street art, murals, sign writing) worked with young people and staff at the Bimberi Youth Justice Centre for five weeks over the 2013-14 summer school holiday period and again during the July and October 2014 school holidays.

artsACT will consult with the Education and Training Directorate in the first quarter of 2015 to determine appropriate schools to participate in the Artists-in-Schools program in 2015.

A summary of Artists-in-Schools activities is at Attachment A.

Approved for circulation to the Standing Committee on Education, Training and Youth Affairs

Signature:



By the Minister for the Arts, Joy Burch MLA

Date:

9/12/14

# Artists-in-Schools Program

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## 2009 (Pilot)

In 2009, five grants of \$4,000 were available to artists for 20 working days across terms three and four in the ACT's five early childhood schools. An open Expression of Interest process was undertaken in July 2009, inviting applications from artists who could relate well to children, and could communicate, discuss and demonstrate their art and creative thinking processes. The Expression of Interest process was open to all art forms. The assessment was based on strong and innovative artistic concepts, suitability of the artists, as well as the extent to which the project created opportunities for teachers to expand their skills and knowledge. Details of the successful projects are below:

### **Francis Owusu at Isabella Plains Early Childhood School**

Project: 'Space Jam' (Dance)

This project was about using popular artistic forms of dance in hip hop and break dance to provide students with strategies to think and learn, view and express themselves through using a wide range of loco motor movements. The project had two integral components - body movements and space exploration. The project called on students to develop problem solving skills that arise from using different environments. The project ended with a performance to the school community.

### **Cathy Laudenbach at Lyons Early Childhood School**

Project: 'I am a kid and this is me' (Visual Arts)

This project was an integrated photography project working with children, teachers and parents in small groups, building many skills including confidence, self awareness and self esteem, as well as creative thinking through encouraging the children to photograph themselves, their lives and their families. The project aimed to build a picture of the school community through all the children contributing images on the topic of 'I'm a kid and this is ME!' The result was an exhibition of prints, plus a slide show for display in the school foyer.

### **Linda Davy at Narrabundah Early Childhood School**

Project: 'Focus on health and lifestyle through ceramics and photography' (Visual Arts)

The project aim was to promote an understanding of healthy foods and a healthy lifestyle through the making of a cookbook by the students. The development of the cookbook involved the children painting ceramic plates, sharing family recipes and photographing the plates for inclusion in the book. There was a combination of individual and group activities throughout the project. A successful element was the creation of a group sculpture, as well as the discussion of healthy eating and family recipes.

### **Zsuzi Soboslay at O'Connor Cooperative School**

Project: 'Little Things in Big Places' (Visual Arts, Theatre)

The aim of this project was to introduce some theatre-making process to young children. The primary objective at the introductory stage was to teach some elementary body awareness and tools for what is called 'warm-up'. The secondary stage sought to provide a framework for creative thinking, and develop work around gesture and expression. The final stage was bringing shape to children's ideas and process, and shaping a short presentation. Stick puppets were produced, as well as three large extending puppets with the assistance of puppet maker Lizzie Paterson.

### **Dianna Nixon at Southern Cross Early Childhood School**

Project: 'Music Drama Song' (Multi Arts, Music and Theatre)

This project aimed to encourage the young people at Southern Cross Early Childhood School to feel confident using their voices and to actively participate in the creative process. Using music, movement, drama and games, they worked together to experience music and singing – a process which culminated in a shared activity with parents, staff and students as the audience. As the theme for the project, they explored the many languages spoken within the school community.

## 2011

The 2011 Artists-in-Schools program placed practicing ACT artists in ACT schools for projects lasting between 1 and 2 school terms. Resident artists worked with schools to develop a collaborative project with an emphasis on engaging students in learning through creative inquiry and exploration. Projects in 2011 were held at the five ACT early childhood schools, and included sculpture, glass-making, printmaking, textile arts and puppetry. Details of the five selected artists and their projects are below:

### **Geoff Farquhar Still at Southern Cross Early Childhood School**

Sculptor Geoff Farquhar Still worked with children at Southern Cross Early Childhood School to design of a metal sculpture for the school's courtyard. The artist involved the children in the creation of exploratory designs, experimenting with form and colour in search of a collective idea for the final sculpture. Children and their families also had an opportunity to visit the artist in his workshop while he was constructing the final product and learn about the tools and materials he works with, and the way he works as an artist who creates large metal sculptures.



### **Caren Florance at O'Connor Cooperative School**

Book artist and printmaker Caren Florance (Ampersand Duck) worked with the children of O'Connor Cooperative School on the art of printing and making books. The project, "Postmark Mail Art," linked into the school's strong focus on activities for Literacy and Numeracy Week. Under Caren's guidance and the cooperation of teaching staff, the children explored old typewriters, a printing press and learned how to make a number of different kinds of books using book art techniques. The project culminated in the creation of the children's own printed and designed postcards, and a community walk to the post office to mail their final pieces to lucky recipients.



### **Michele Grimston at Lyons Early Childhood School**

Textile artist Michelle Grimston worked with children at Lyons Early Childhood School on a collaborative quilt which is now displayed in the school hall. The children created the 'School of Our Imagination' quilt based on the school values and creative ideas from the children. A

range of new recycled materials were used, encouraging children to explore colour, design and construction under the guidance of the Ms Grimston. Ms Grimston also involved the school community in other fabric-based activities including a project with parents 'up-cycling' old clothing.



### **Marian Mettes at Isabella Plains Early Childhood School**

Puppetry artist, performer and musician Marianne Mettes brought her puppetry practice to Isabella Plains Early Childhood School, showing students the many dimensions of creating a puppet show. Students took an active part in all aspects of the project from the design of puppets and sets to movement, performance and improvisation. Students also enjoyed role-playing and characterisation. Ms Mettes complemented aspects of the project with guitar-playing and singing, which was well-received by children and teachers. Ms Mettes also worked with the teachers to tailor the puppetry program for students with special needs, as necessary.



### **Mikki Trail at Narrabundah Early Childhood School**

Visual artist Mikki Trail worked with children at Narrabundah Early Childhood School on a glass art project. The children explored design and form as well as the science of glass-making using sand and other materials. Their explorations culminated in a trip to The Canberra Glassworks where they cast their final artworks which were individually designed 'windows'. Ms Trail also ran a project for younger children at the school who couldn't attend The Canberra Glassworks, facilitating the design of painted tiles. The colourful tiles are now on display at the school.

## **2012**

In 2012, three artists were chosen to work in three ACT primary schools. The artists, in conjunction with their nominated schools, developed projects based on the artists' current professional practice that provided opportunities for students and teachers to develop skills and an understanding of artistic thinking. Projects took place in terms 3 and 4 in 2012. Details of the five selected artists and their projects are below:

### **Joanne Searle at Macgregor Primary School**

Joanne Searle is a Canberra-based artist and an Associate Lecturer at the Australian National University Ceramics Workshop. In 2012, she worked with students and teachers at Macgregor Primary School on structured, across-school visual arts projects, culminating in an end-of-year school exhibition. Macgregor Primary owns a kiln that has been out for use for a number of years which was used during the project. Students were taught clay-making skills through introductory workshops before developing individual works addressing year-specific themes such as the environment, subverted fairytales and refugees. The artist also worked directly with a group of six boys with learning and/or behavioural challenges in creating artworks. The residency was successful in inspiring artistic enquiry across disciplines.



### **Jim Sharrock at Wanniasa Hills Primary School**

Jim Sharrock is a Canberra-based musician, artist and educator with a background in providing education programs through community-based projects. In 2012, he worked with the Wanniasa Hills Primary School in developing a music project along the theme of Festival Music, with the aim of participating in the Centenary of Canberra celebrations. The school worked collectively in designing and building instruments that incorporated stories related to aspects of Canberra's physical and social landscape. Throughout the process, teachers were taught how to design and build instruments using everyday materials such as agricultural pipes, before working with their students in designing their own instruments. A number of instruments were played during a parade as part of the Centenary of Canberra celebrations, with six instruments then selected for performance at the Schools Market Day at the Village Festival. Benefits to the school have included whole-of-school participation in instrument and music making classes, a collection of custom-made musical instruments and musical sculptures, and community engagement through public performance.



### **Franki Sparke at Mawson Primary School**

Franki Sparke is a Canberra-based visual artist/printmaker and illustrator with over 30 years experience in Canberra. Her work is featured national and capital collections including the National Gallery of Australia and Canberra Museum and Gallery. In 2012, she worked with Mawson Primary School in developing a school-wide Mawson Art Alphabet Project that incorporated student participation in constructing individual letters through use of painting,

drawing, printing, photography, collage and construction. The artists worked with students and teachers in creating 1300 individual letters, of which 800 were then digitised and incorporated into various media formats including screen projection, school advertising posters, newsletters, school banners, alphabet stickers, postcards, bookmarks and a project-specific business card. Students and teachers benefited from collective participation in a creative project, the unique opportunity to celebrate the school's cultural diversity, the creation of a shared arts space, new arts supplies and a digital catalogue for posterity.



## 2013

In 2013, four artists were chosen to work in ACT primary schools. The artists, in conjunction with their nominated schools, developed projects based on the artists' current professional practice that provided opportunities for students and teachers to develop skills and an understanding of artistic thinking. Details of the selected artists and their projects are below:

### Teffany Thiedeman at Torrens Primary School

Teffany Thiedeman is a Canberra based visual artist/ceramicist, with a background in educational services for children, specialising in visual art. In 2013 she worked with Torrens Primary School in developing a 10 week ceramics program, investigating a variety of clay techniques, surface finishes and creating experimental mosaics by combining clay with recycled tiles, crockery and found materials. The theme the students worked with throughout the work was 'Creatures', giving them an opportunity to research different animals, creatures, legends and stories. During lunch times Teffany worked on the larger elements of the mosaics giving students, staff and parents the opportunity to observe her working. One of the outcomes of the program was the production of a large mosaic table for the school's new garden space.



### **Kirstie Rea at Caroline Chisholm School Junior Campus**

Kirstie is a local glass artist who creates exhibition art works from her studio and teaches art locally, nationally and internationally. The students of Caroline Chisholm Junior School were given hands on experience making fused glass tiles which were used to create an artwork as a permanent installation in the school. The project involved students drawing and designing glass tiles as well as a visit to the Glassworks. The Glassworks visit included a gallery tour, an explanation of glass making processes and tools and the opportunity to watch a glass blowing demonstrating. Around half of the final 500 coloured fused glass tiles used in the final artwork were created at the Canberra Glassworks by students and teachers. The final glass tiles were mounted around the school, along with words made by Kirstie from laser cut steel as a permanent visual reminder for students reflecting the five school values – 'Honesty, Respect, Trust, Freedom through Responsibility and Doing my Best'.



### **Antonia Aitken at Evatt Primary School**

Antonia is a Canberra based visual artist with a background in printmaking, drawing, drama and physical theatre. During her time at Evatt Primary School Antonia introduced students to printmaking techniques and new approaches to drawing - guiding students through the use of specific materials and ways of making. Students explored how observational and sensory drawing techniques can be used to describe the environment, with groups collecting plants and objects, sounds and smells that became the inspiration for drawing and printmaking exercises. Students used ink and wash drawing to make images, and mono-printing and contact printing to take the drawings through a process of abstraction. Both hand and press printing were used so that the students could experience different technology for making prints. A direct outcome of the residency is a proposal to facilitate future printmaking projects at the school. Using the images, colours and forms created by the children in class, Antonia also created a final artwork for the school for their 40th Anniversary in 2014.



### **Kate Llewellyn at Majura Primary School**

Kate Llewellyn is a Canberra based multimedia artist with a background in digital media, theatre and design. In 2013 she worked with the Majura Primary School in developing individual and group art work that formed part of a larger digital media work. Kate worked with students across years 3, 4, 5 and 6 to create textured backgrounds, character masks, miniature models and props. These elements were worked into digital compositions, culminating in a film which was presented to an end of year school assembly. Students were also able to participate in a digital photography shoot, capturing their artworks in high resolution photographs. The residency was successful in inspiring artistic enquiry across all stages of the project, from research, design and planning, right through to the construction of the finished product.



### **2014**

In 2014, four artists are working in ACT Primary Schools. The artists have developed projects in conjunction with their nominated schools.

### **Lisa Cahill at Arawang Primary School**

Lisa Cahill is a local artist working across a variety of glassmaking techniques, with a practice ranging from large public artworks in government, commercial and private buildings, carved glass and textured glass wall works for domestic settings, blown and sculptural vessels to small intimate wearable artworks. Lisa is artist-in-residence at Arawang Primary School in terms 3 and 4 of 2014, demonstrating how she works as an artist in the medium of glass and working with students and teachers to explore portraiture to make fused glass tile portraits using coloured sheet glass and powders. Towards the end of fourth term Year 5 and 6 students will visit the National Portrait Gallery and tour the Canberra Glassworks, where they will see live glass blowing and make a glass portrait to be fired in the kilns. Below are some of the glass portrait tiles made by students.



### **Mary Kayser at Macquarie Primary School**

Mary Kayser is a local visual artist and sculptor with work in a number of significant collections across Canberra including the ACT Public Art Collection, Commonwealth Park and the Australian National University. Mary says "Making sculpture and the process of creating is like an adventure for me. It's exciting; it opens new pathways of thinking, new connections as well as discovering surprises that demand solutions. I am inspired by our natural environment, its contrasts and how living things are intricately connected. The materials I use have a story and I work with them to compose forms to poetically describe concepts, themes and my observations." Mary is artist-in-residence at Macquarie Primary School in terms 3 and 4 of 2014 where she is working across the school, from preschool to year six, exploring a variety of materials and processes including printing into clay and then casting in plaster to produce a sculpture relief, and exploring sculptural form using a variety of recycled materials including wood, metals, wires and cardboard. Below are two of the creative responses from Year 5/6 students 3D explorations.



### **Dan Maginnity (Byrd) at Gilmore Primary School**

Street artist Dan Maginnity will lead a collaborative student mural project, working with groups of students that will design and then paint a mural on school buildings named after authors of Australian literature. This process involves planning a design with students, scaling up and mapping out the design onto the walls and working with each group to fill designs out with depth and colour. Older students may work with aerosol paints (the size of cans make them difficult for small hands to control), but house paint will be used for the bulk of the painting. Contingent on the level of finish achieved by the students, the artist will then finish the painting to a visually good level to ensure the cohesion and impact of the murals.

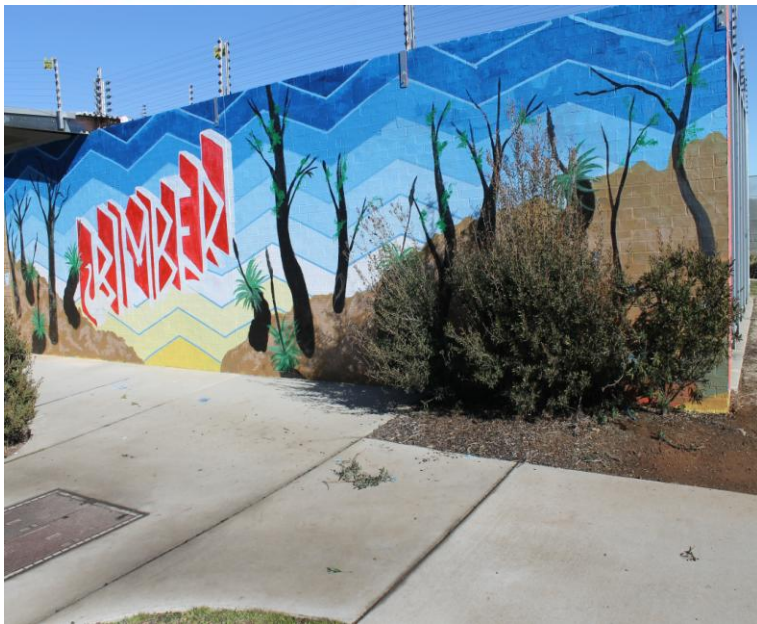
### **Meredith Hughes at Lyneham Primary School**

Is a visual artist whose practice focuses on textiles. She has worked as an arts educator at ANU and CIT and in a health setting with young people who were homeless or at risk of homelessness, and has managed an Open Art program for Belconnen Community Services. Meredith is working at Lyneham Primary during terms 3 and 4, teaching students basketry skills to make sculptural forms and objects from recycled materials, facilitating thinking about the aesthetic qualities and possibilities of every day resources. Student work will be incorporated into an art studio to create a dynamic and growing exhibition throughout the residency.

### **George Rose at Bimberi Youth Justice Centre**

In addition to the four Primary School projects in 2014, George Rose worked with the young people at Bimberi sharing her unique approach to street art. George is an artist with a background including murals, paste-ups and sign writing. She worked with young people and staff at the Bimberi Youth Justice Centre for five weeks over the 2013-14 summer school holiday period and again during the July and October 2014 school holidays. George's goal for the teens was to experience the creation of a street art piece from conception through to

implementation while also showing the value of art and the possibilities it can offer. The workshops concluded with the production of one wall mural and several ply panels. The ply panels were later shown at a pop-up exhibition as well as a longer showing as part of Canberra's You Are Here Festival in March. The work below is a result of her collaboration with the young people at the Centre during that time.



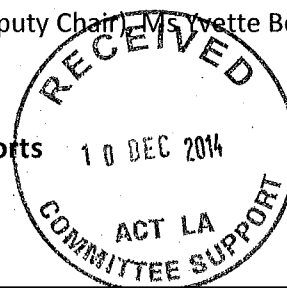


## LEGISLATIVE ASSEMBLY FOR THE AUSTRALIAN CAPITAL TERRITORY

### STANDING COMMITTEE ON EDUCATION, TRAINING AND YOUTH AFFAIRS

Ms Mary Porter AM MLA (Chair), Mr Steve Doszpot MLA (Deputy Chair), Ms Yvette Berry MLA, Ms Giulia Jones MLA

#### Inquiry into referred 2013–14 Annual and Financial Reports ANSWER TO QUESTION TAKEN ON NOTICE Friday, 14 November 2014



Asked by Mr Smyth on 14 November 2014: Mr Whitney took on notice the following question(s):

[Ref: Hansard Transcript 14 November 2014 [PAGE 119]]

In relation to: ACT Arts Hub.

**MR SMYTH:** All right. Next was the ACT arts hubs policy, which is currently in development, it says. Has that development been finalised?

**Mr Whitney:** I think the development would be more in line with the implementation of the hubs and the directions around the implementation of those hubs.

**MR SMYTH:** So is there an ACT arts hubs policy document?

**Mr Whitney:** I will take that question on notice. I am not sure if that is a resolved document that the minister may have seen or a document that we have been working with.

**MR SMYTH:** So 2½ years after this document we do not know whether we have got an ACT arts hubs policy?

**Ms Burch:** We certainly know we have an ACT arts hubs policy in the sense that we are very clearly investing in The Street Theatre and we are clearly investing in Gorman House.

**MR SMYTH:** Anyone can invest. It is whether you invest through a policy. Okay; you have taken that on notice.

Minister Burch: The answer to the Member's question is as follows:—

An Arts Hub is a structure supporting artistic and organisational clusters, that enhances and promotes the valuable work already done by arts organisations. Arts Hubs should:

- deliver highly-connected arts facilities and organisations;
- promote networks and partnerships between artists and arts organisations;
- minimise duplication and maximise efficiency;
- facilitate synergies to increase the economic sustainability of arts practice;
- build community involvement and facilitate a 'critical mass' of arts activity; and

- support creative independence and innovation.

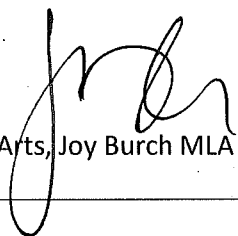
Hubs are more than physical co-locations of arts organisations. They may be related to facility infrastructure or geographical precincts or may be virtual hubs – organisational, strategic and/or administrative.

artsACT is continuing to develop policy on arts hub through the delivery of the key arts hub projects at Ainslie and Gorman Arts Centres, the Kingston Arts Precinct and through the management of funding arrangements and capital works at The Street Theatre, Belconnen Arts Centre and Tuggeranong Arts Centre.

There have been a number of public policy statements made regarding arts hubs. A summary of these statements has been attached.

Approved for circulation to the Standing Committee on Education, Training and Youth Affairs

Signature:



By the Minister for the Arts, Joy Burch MLA

Date:

9/12/14

## ACT ARTS POLICY FRAMEWORK

The ACT Arts Policy Framework was informed by community consultation and reflects the ACT Government's continuing commitment to support and strengthen the ACT arts sector and through it the wider community. It is an overarching policy that identifies arts priorities, guides the implementation and review of existing policy and programs and provides a structure within which future arts policy will be developed.

### Guiding Vision and Principles

The Framework vision states: *Canberra and its region comprise an inclusive, unique and creative arts landscape where excellence is highly valued. The ACT is home to innovative artists and arts organisations and is an important part of the cultural richness of Australia.*

This vision is underpinned by a number of foundations, including that the ACT is a unique community with a distinctive and valuable arts landscape, and that access to and participation in the arts is vital to a productive, healthy and creative community and a vibrant local arts scene.

The following four principles define the Framework:

1. Facilitate Community Participation in and Access to the Arts.
2. Support Artistic Excellence and Artistic Diversity.
3. Strengthen the Sustainability of Arts Organisations and the Capacity of the Arts to Contribute to Social and Economic Outcomes.
4. Foster Artistic Innovation and Creative Thinking.

### Arts Hubs

Arts Hubs are artistic and organisational clusters promoting a precinct, member organisations and the arts. A hub is a structure supporting, enhancing and promoting the valuable work already done by arts organisations. Hubs encourage and facilitate sharing of administration and resources and increase the capacity for arts activity and programs.

Creating new physical and virtual arts hubs as well as enhancing existing arts hubs to build vibrancy in the local arts sector is a key priority of the ACT Government, articulated in the Arts Policy Framework.

<http://www.arts.act.gov.au/funding/types-of-funding/Key-Arts-Organisation-Funding/guidelines-part-9>

The development of arts hubs is a significant step in achieving policy goals set out in the Framework. The ACT Government is committed to developing arts hubs that will add vibrancy to the local arts sector and act as focal points for fostering and showcasing the work of ACT arts communities. This is being achieved through investing in infrastructure upgrades and development at key facilities and locations, and supporting the development of a critical mass of activity and encouraging co-operation and resource sharing amongst arts organisations. Critical mass in this context refers to a high level of activity and community participation that becomes self-sustaining.

<http://www.arts.act.gov.au/projects>

Policy support central to the development of arts hubs are Principles 2 and 3 of the Framework.

**Principle 2: Support Artistic Excellence and Artistic Diversity.**

- Encouraging artistic excellence through arts hubs that enable and support best practice

**Principle 3: Strengthen the Sustainability of Arts Organisations and the Capacity of the Arts to Contribute to Social and Economic Outcomes.**

- Creating new and enhancing existing arts hubs to build vibrancy in the local arts sector and provide increased opportunities for social development through the arts.
- Harnessing the economic potential of arts hubs by supporting the inclusion of government-funded arts organisations and a mix of arts, retail and hospitality businesses.
- Determining future planning needs for arts infrastructure in the ACT

Some activities that support this are:

- Funding autonomous Key Arts Organisations to provide arts facilities, programs and activities for all members of the community from the very young to seniors.
- Developing Art hubs that encourage and facilitate sharing of administration and resources and increase the capacity for arts activity and programs.
- Working towards the implementation of the Kingston Arts Precinct Strategy and the development of the Kingston Arts Precinct as a dynamic destination and centre of arts and cultural activity.
- The development of a Strategic Assets Management Plan, taking account of maintenance and the provision of future arts infrastructure including expanding the capability and outreach of the Tuggeranong and Belconnen Arts Centres

Currently, artsACT through the ACT Arts Fund directly supports 18 Key Arts Organisations as well as a number of other local arts organisations through other means such as Program and Project funding.

The Key Arts Organisation Funding Guidelines state that applications are assessed in the context of the ACT Arts Policy Framework. Successful applications will demonstrate an organisation's contribution to the principles and priorities of the Framework including, where appropriate, collaborations and partnerships, residencies and contribution to the Government's focus on arts hubs.

<http://www.arts.act.gov.au/funding/types-of-funding/Key-Arts-Organisation-Funding/guidelines-part-4>

**Arts Hubs development**

A key recommendation of the 2009 Loxton Review of the Arts in Canberra was that the ACT Government encourage clusters of Key Arts Organisations built around art forms and/or arts precincts. Public consultation following the Review demonstrated support for the development of arts hubs by the majority of local Key Arts Organisations, and confirms previous community consultations. The Government response to the Loxton report outlines a commitment to developing arts hubs for the ACT.

As stated in the Arts Policy Framework, the ACT Government is committed to strengthening the sustainability of arts organisations and the capacity of the arts to contribute to social and economic outcomes and the development of arts hubs is a central component of that.

Art hubs encourage and facilitate sharing of administration and resources and increase the capacity for arts activity and programs.

The areas, facilities and/or organisations that are a focus of arts hub development are:

- Ainslie Arts Centre (music hub)
- Gorman Arts Centre (multit-arts)
- Kingston Arts Precinct (visual arts and creative industries)
- The Street Theatre (theatre and performing arts)

artsACT is working on the establishment of arts hubs in all four sites with stakeholders including key arts organisations who may be located within the hubs.

### **Kingston Arts Precinct**

The Kingston Arts Precinct Strategy (2011) identified opportunities to expand arts activity at the Foreshore, considered requirements for a viable arts precinct, the future use of existing buildings and the need for purpose-built facilities, and provided a staged approach to development of the precinct.

The strategy identifies potential organisations that may be co-located as part of the Kingston Arts Precinct. Organisations were identified for several reasons including that they were currently located in facilities that do not benefit their profile, services and programs, they would contribute to a dynamic arts environment, they were complementary organisations that would diversify the activity mix and bring fresh perspectives to the arts hub.

[http://www.lda.act.gov.au/uploads/ckfinder/files/Kingston%20Section%2049%20master%20plan%20Report%20\(Sections%201%20and%202\).pdf](http://www.lda.act.gov.au/uploads/ckfinder/files/Kingston%20Section%2049%20master%20plan%20Report%20(Sections%201%20and%202).pdf)

The Kingston Section 49 Master Plan (October 2013) envisages that the arts hub would be the catalyst for the establishment of a vibrant and creative precinct - a place that provides for a mix of uses including arts and cultural activities, entertainment, community uses, residential, markets, professional suites, and restaurants and cafes.

The Plan identifies three main prerequisites, from a spatial and activity perspective, for the successful creation of an arts hub at Kingston: centrally located space, adequate space and integration with other activities. Arts activities and especially those that contribute to active streets should be located in central locations with high volumes of pedestrian traffic. A mix of ground floor space for 'people-generating' uses and upper level space for administrative and similar functions will be required to meet the requirements of arts organisations. To meet these space requirements purpose-built facilities will be developed and heritage buildings adapted to accommodate arts activities.

The Section 49 Master Plan notes that the development of a distinctive and vibrant arts hub will require clear management arrangements, and numerous stakeholders consulted during the master planning process highlighted the importance of developing suitable management arrangements for the future success of the arts hub. The opportunity for future arts facilities and associated areas to be managed as a single property portfolio will be further investigated in the Kingston Arts Precinct Feasibility Study.

[http://www.lda.act.gov.au/uploads/ckfinder/files/Kingston%20Section%2049%20master%20plan%20Report%20\(Sections%203%20to%207\).pdf](http://www.lda.act.gov.au/uploads/ckfinder/files/Kingston%20Section%2049%20master%20plan%20Report%20(Sections%203%20to%207).pdf)

The 2013-14 ACT Budget provided \$300,000 to progress the development of the Kingston Arts Precinct, home to the Canberra Glassworks and Old Bus Depot Markets and close to the Megalo Print Studio and Gallery.

The completion of the Kingston Arts Precinct Feasibility Study, as recommended in the Kingston Arts Precinct Strategy by consultant Susan Conroy, is the next step in achieving the vision of a visual arts and creative industries hub that will transform the precinct into a hive of creativity and activity.

The consultants have been asked to investigate appropriate location of arts activity to maximise exposure and logically locate functions, including some communal 'Arts Precinct' space for functions such as galleries, receiving stores and workshop spaces, meetings rooms, individual and group workshop spaces, retail, as well as accommodation for visiting artists.

The study is anticipated for release in late 2014 or early 2015 and will build upon the work of the Kingston Section 49 Master Plan which was released on 21 May 2014 and is available on the Land Development Agency website.

<http://www.arts.act.gov.au/projects/kingston-arts-precinct-visual-arts-hub>

### **Gorman Arts Centre**

The 2013-14 ACT Budget committed \$1 million over two years to the development of Gorman House Arts Centre, assisting the Centre to realise its potential as a multi-arts hub.

Philip Leeson Architects were engaged with Susan Conroy Cultural Planner to undertake a space audit and cultural planning exercise to develop the Centre into an arts hub. The planning included one-on-one interviews and workshops with member artists and organisations as well as surrounding cultural institutions and businesses.

The reports prepared by Philip Leeson Architects in conjunction with Susan Conroy Cultural Planner are an exciting look into the potential of an important heritage building and arts facility. They provide a platform for continuing consultation with Gorman Arts Centre, its member artists and organisations to ensure that future developments meet the needs of the key tenants and users.

The Scoping Study and Preliminary Design Report sets out the proposed strategies for change at Gorman House. The broad aim of the design strategies is to create a single coherent arts hub with a welcoming public image, and to foster a strong sense of creative community within.

The overarching vision for physical changes outlined in the Scoping Study are consistent with the strategic vision of Ainslie + Gorman Arts Centre management and will promote greater sustainability for the Centre and its member artists and organisations.

Member artists and organisations will benefit from improved working environments, better amenities, greater opportunities for interaction, sharing and collaboration, and increased visibility of their programs and activities. The proposals will also leverage the potential of Gorman House as an attractive cultural destination located in the midst of evolving residential and commercial precincts, and help it to achieve greater cross-promotion and program coordination at a Centre level.

You can download the full reports here:

Gorman House Multi-Arts Hub Scoping Study and Preliminary Design Report  
by Philip Leeson Architects in collaboration with Susan Conroy (PDF 11.2MB)

Gorman House Arts Centre Scoping Study Cultural Planning Report  
by Susan Conroy Cultural Planning (PDF 679KB)

The Preliminary Design Report by Philip Leeson Architects is a planning document only and does not represent actual construction to take place at Gorman House.

[http://www.arts.act.gov.au/functions/news\\_and\\_events/items/gorman-house-arts-centre-scoping-study](http://www.arts.act.gov.au/functions/news_and_events/items/gorman-house-arts-centre-scoping-study)  
<http://www.arts.act.gov.au/projects/gorman-house-arts-centre-multi-arts-hub>

### **Ainslie Arts Centre**

The 2013-14 ACT Budget committed \$1.5 million to progress the Government's plan to turn the Ainslie Arts Centre into a music hub.

Ainslie Arts Centre has been the subject of significant music community engagement through Music Roundtables and the establishment of the ACT Music Forum.

Philip Leeson Architects completed a space audit and cultural planning exercise at the Centre in March 2013. The study has informed forward design and construction planning, with construction work anticipated to commence in January 2015, to develop the building into a fully utilised and vibrant music hub.

This work will include the development of an affordable, self-contained, publicly accessible community performance space with a focus on music at the Centre. The co-location of arts organisations' office accommodation will allow for increased collaboration and consolidated storage. The proposed reconfiguration of the internal building spaces reinstating classroom spaces for rehearsals within the original 'H' plan building will also provide sound insulated rehearsal and performance pods which will allow for flexible use.

The space audit schematic design can be viewed here:

Ainslie Arts Centre Arts Hub Scoping Study and Schematic Design (PDF 1.57MB)

<http://www.arts.act.gov.au/projects/ainslie-arts-centre-music-hub>

### **Youth Music Sector Forward Plan**

The ACT Government supports a number of music organisations concerned with the provision of music education and cohesive pathways for young musicians in the Territory. A round table process was initiated to clarify roles within the sector and to identify opportunities for cohesion, with the aim of focusing activity and streamlining pathways for youth music in the ACT. artsACT consulted with stakeholders from across the sector to investigate options for youth music pathways and to consider the delivery of youth music education in the ACT.

The Pathways for Youth Music Round Table provided advice to the ACT Government through artsACT.

### Youth Music Sector Forward Plan

**Vision:** A collaborative, vibrant and sustainable Youth Music Sector centred at Ainslie Arts Centre as a physical and virtual hub for music activity.

To support this vision, the ACT Music Sector will:

- Form an 'ACT Music Forum'. This group will be an independent, representative and advisory committee for music in the ACT.

- The Forum will perform the following roles: advocacy for the music sector; discussion group for sector and industry issues including music and education, audience development, youth participation and national profiling; provide advice to Centre management; and create connections between Ainslie Arts Centre and the broader community.

To support this vision, Gorman House Arts Centre Inc will:

- Develop and implement a new business plan for the Centre, including a new staffing structure.
- In conjunction with the ACT Government, develop a new strategic plan for the Ainslie Arts Centre as a physical and virtual music hub. The plan will be informed by the Scoping Study and the ACT Music Forum.
- Consider governance structures appropriate to the Ainslie Arts Centre as a music hub.

To support this vision, the ACT Government will:

- Consult with the 'ACT Music Forum' about potential arts hub models informed by the Arts Hub Scoping Study.
- Facilitate cultural mapping and a spatial audit of Ainslie Arts Centre.
- Provide initial administrative support for the ACT Music Forum to assist the establishment of the group.

<http://www.arts.act.gov.au/policy/youth-music-sector-forward-plan>

### **The Street Theatre**

A key priority of the ACT Arts Policy Framework is to enhance existing arts hubs to build vibrancy, support best practice and to increase access and participation in the arts.

The Street Theatre is Canberra's acclaimed performing arts hub connecting professional and independent artists and the people of Canberra.

The ACT Government provided \$150,000 in the 2010-11 financial year for the development of preliminary sketch plans for the design of The Street Theatre extension, as well as \$1.28 million in 2011-12 and \$1.9 million in 2012-13 to prepare final design documentation and for construction over two financial years.

Upgrades included a new rehearsal venue, new seating in the main theatre, improved acoustic treatments, a new box office and cafe, expansion of the foyer space and additional administrative spaces.

These significant capital works will enable The Street Theatre to continue to grow into a thriving hub of independent theatre activity in the ACT, increasing its capacity as a creative incubator for new work and in fostering a critical mass of performing arts practice.

<http://www.arts.act.gov.au/projects/previous-projects/the-street-theatre-performing-arts-hub>