

# **Submission to the Inquiry into Australia's Indigenous Visual Arts and Craft Sector**

**by the**

**Western Australian Department of Culture and the Arts**

**November 2006**

## **Preamble**

*"The Department of Culture and the Arts recognises the intrinsic and extrinsic value of culture and the arts to the wider community. Culture and arts are fundamental to human existence – they are vital to our history, identity, creativity, expression of aesthetic meaning and our propensity for play and enjoyment. Culture and arts have the potential to improve all realms of human endeavour. Activities that engage, analyse, develop and challenge cultural norms are crucial to sustained development and social well-being."*<sup>1</sup>

The strategic activities of the Western Australian Department of Culture and the Arts (DCA) focus on the positive outcomes of participation in arts and cultural activities, and the significant cultural, social and economic benefits that arts and culture practice plays in communities, including rural, regional and remote areas of the State, including Indigenous communities. The Western Australian Government has made a strong commitment to Indigenous arts, culture and heritage through its arts policy *Our Creative Community: Rebuilding the Arts* (Department of Culture and The Arts, June 2004). "The DCA works to make its services accessible to all Western Australians and has identified Indigenous arts as a particular arts development area to address."<sup>2</sup> Development of high quality cultural products is actively supported through the programs and projects of the culture and the arts portfolio, as reflected in the abovementioned policy, including through the promotion of cultural tourism. The DCA's *Cultural Commitments: Indigenous Policy Statement and Action Plan* (Department of Culture and The Arts, June 2004) and *ArtsWA Indigenous Arts Development Policy* (Department of Culture and The Arts, Sept 2004), further contribute to maximising outcomes for Indigenous Western Australians while recognising the benefits for all Western Australians.

The DCA, through the Development and Strategy Directorate, supports Indigenous artists, organisations and communities in Western Australia to promote arts development, business development, cultural maintenance and capacity building in accordance with principles of equity and access for Indigenous artists and communities. The Development and Strategy Directorate provide arts industry support through development, funding and promotion of the creative arts industry across the State. The DCA recognises the importance of Indigenous cultural maintenance and development for all Indigenous and non-Indigenous Western Australians. The DCA aims to support individual artists whilst strengthening the capacity of communities to develop arts

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<sup>1</sup> See *Department of Culture and the Arts Direction Statement 2005-2008*, p3.

<sup>2</sup> See *Championing Creativity: An arts development policy framework for Western Australia 2004-2007*, p13.

infrastructure. This focus has had a significant impact on the development of Indigenous arts and cultural activities in Western Australia.

While acknowledging a series of significant challenges facing the Indigenous arts and craft sector, the DCA applauds the achievements to date of the Western Australian artists, artworkers, art centre co-coordinators, and arts and cultural organisations that have demonstrated a commitment to developing and delivering quality Indigenous arts and cultural products and services for the benefit of all Australians.

In considering the terms of reference of the *Inquiry into Australia's Indigenous Visual Arts and Crafts Sector*, the DCA considers it imperative that there is appropriate acknowledgement of the range of good practice existing within the sector, despite the highly challenging social, cultural and economic conditions that characterise this sector.

A number of key issues have been identified through the strategic activities of the DCA, which have relevance to Australia's Indigenous visual arts and craft sector, its practices, capacity and sustainability. These are outlined below.

**(a) The current size and scale of Australia's Indigenous visual arts and craft sector**

**(b) The economic, social and cultural benefits of the sector**

**Lack of Quality Data**

Overall, DCA acknowledges that there is a lack of accurate data regarding the size, scale and impact of the visual arts and craft sector. The DCA supports a comprehensive analysis of the sector and its impact.

DCA also acknowledges that the sector comprises a range of constituents including independent artists and practitioners, community groups, art centres, cultural centres and commercial galleries. DCA also acknowledges that the range of practices encompasses both traditional and contemporary practices<sup>3</sup> encompassing new and multi media practices within more traditional artform areas.

Research emerging from the UK, USA, Canada and Australia indicates that participation and involvement in creative activity can contribute to better health and stronger communities and there is a strong correlation between the health of individuals and that of their community.<sup>4</sup> Through collaborative and inclusive processes, social cohesion and a sense of belonging are fostered and issues of community importance can be discussed and explored in creative ways.<sup>5</sup>

- There is a lack of quality (Western Australian) data, both quantitative and qualitative, to demonstrate these beliefs.

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<sup>3</sup> DCA also acknowledges the complexities of referring to Indigenous art and craft as 'traditional' and/or 'contemporary' and in this instance merely draws the Inquiry's attention to the complex range of skills and processes involved in the creation of Indigenous art and craft.

<sup>4</sup> VicHealth (2003), *Creative Connections: Promoting Mental Health and Wellbeing through Community Arts Participation*, Victorian Health Promotion Foundation Mental Health Promotion Plan 1999-2002.

<sup>5</sup> *Ibid.*

- There is a need to source relevant data that may prove the connection between involvement in the arts and economic, social and individual outcomes.
- It is believed that involvement with the arts could help various government departments achieve their objectives, eg in health; education and justice. Although anecdotal evidence suggests that there may be tangible benefits across a number of areas, currently there is insufficient data to support such claims.
- Available state level data is not always broken down to the regional level.
- Collecting quality data is expensive, particularly in regional WA, which presents challenges such as the transient nature of the population in some regions, and the diversity of the population in others. While the ABS collects regional data, it is minimal in the arts area. In addition, where data is arts related, it is generally quantitative rather than qualitative.
- There is considerable information related to Aboriginal health and well-being, and social issues, however, it is all very negative. It is believed that involvement in the arts can have a positive impact, eg to health and well being; juvenile justice and employment.
- Acquittal information and anecdotal evidence from Indigenous arts grant recipients strongly suggest that participation in arts and craft activity enhances community's and individual's links to culture, country and overall well-being.
- While acknowledging the lack of thorough research in this area, the DCA's experience of the sector to date suggests that good practice<sup>6</sup> arts enterprise models (usually art centres) deliver considerable social and economic outcomes to communities. There is a need for robust and detailed measures of participation by Indigenous Australians in the visual arts and craft sector.
- Any data needs to be able to determine the nature of the involvement in the arts activity and the impact of the outcomes.
- The DCA can provide the Inquiry with existing data regarding previous visual arts and craft sector grant applicants and grant recipients.
- The DCA also acknowledges the need to equip government funded arts and cultural organisations with sufficient resources to ensure effective evaluation of their programs on an ongoing basis. An emphasis on appropriately resourced evaluations as an essential component of good practice is likely to have far reaching benefits for the sector.

### **(c) The overall financial, cultural and artistic sustainability of the sector**

The DCA acknowledges the inherent difficulties of accurately addressing issues of long-term sustainability without more accurate support data relating to the size and scope of the sector.

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<sup>6</sup> The DCA identifies good arts development practice in accordance with the priorities and principles of *Creative Cultures – Supporting and Respecting Indigenous Cultural Expressions: Indigenous Arts Development Policy* (for further information see area (c) on page 3 of this submission) and *Championing Creativity – An arts development policy framework for Western Australia*.

Overall the DCA's Indigenous Arts Development Policy (developed over four years of consultation with the ArtsWA Indigenous Arts Panel) has outlined six strategies where further support is necessary to ensure the cultural and artistic sustainability of the arts sector as outlined below:

1. Infrastructure and support with a focus on regional development;
2. Skills development;
3. Promotion and market development;
4. Research, development and documentation;
5. Information dissemination to artists and communities; and
6. Copyright, intellectual property protection and developing local protocols.

In addition the DCA acknowledges that in order to deliver a sustainable sector, services delivery should be underpinned by the following implementation principles:

- **Adherence to Indigenous protocols and consultation** with Indigenous communities and individuals to ensure that long-term strategies are developed, directed and implemented with the support and ownership of Indigenous people.
- **Focus on partnership development:** the DCA acknowledges the importance of a cross-government approach to the delivery of services to the sector. To this end, the DCA is a member of the Western Australian Indigenous Arts Industry Working group comprising the DCA, DCITA, and the Department of Industry and Resources (through Aboriginal Economic Development). Other working group members include the Department of Local Government and Regional Development and Lotterywest on an occasional basis.

The working group focuses on developing a coordinated approach in order to maximise the outcomes of each agency's funding and support programs. Where possible, the working group also develops joint strategies to address specific issues relating to program delivery. The DCA considers this to be an invaluable approach to optimising the delivery of the limited resources within the sector and supports the continuation of the working group within Western Australia.

- **Regional representation:** regional arts delivery is a priority area within the DCA. The DCA acknowledges that specific consideration should be given to the barriers faced by regional and remote based individuals and organisations in accessing a range of services. The DCA also supports regional representation on all peer assessment panels of the Arts Grants Program.

#### **(d) The current and likely future priority infrastructure needs of the sector**

Within Western Australia, many communities currently serviced by art centres have considerable infrastructure needs, including, but not limited to, inadequate housing facilities for art centre staff and/or inadequate facilities within the art centre including limited storage facilities, limited office space, limited access to wet areas, IT systems, limited capacity to preserve and/or exhibit collections and inadequate temperature control systems.

- There is a growing demand for art centres or arts enterprise models and a number of communities with no access to these services at present. It is likely that the demand for more art centres in Western Australia will increase, with

current demand exceeding current available funding.

- General infrastructure needs, particularly in remote communities, are further exacerbated by broader community infrastructure issues (e.g. closure of airline services, difficulties in accessing on-line services).
- Infrastructure requirements for artists who do not access art centres should also be considered with an emphasis on studio spaces where independent artists can make work. Artists in residence facilities in metropolitan and regional centres are also an important means for artists to develop good practice while engaging with communities.
- Strategies to address staff retention issues amongst art centres and long-term strategies to ensure the employment of Indigenous art centre staff will contribute to the sustainability of art centres.

**(e) Opportunities for strategies and mechanisms that the sector could adopt to improve its practices, capacity and sustainability to deal with unscrupulous or unethical conduct**

The DCA considers that such strategies and/or mechanisms require appropriate legislation but should also be developed with an emphasis on the following:

- The development of networks and partnerships to support good practice.
- A focus on Indigenous driven governance, self determination with an emphasis on long-term solutions.
- The provision of **accessible** advice and information to Indigenous artists and communities deliver through a range of mechanisms (oral, visual, verbal, face-to-face, online and telephone services) and including accessible advice and information on copyright, intellectual property rights, moral rights, consumer rights.

**1. Strategies and networks to support good practice**

DCA supports the following strategies to support good practice on the basis that a complementary range of strategies are required for the targeted and appropriate delivery of information for a sector comprising artists and practitioners at various stages of their career development. Underpinning these strategies is DCA's continued commitment to adhering to Indigenous protocols and supporting consultation with Indigenous artists and communities across extended periods of time to ensure culturally relevant and appropriate delivery of services.

**artsource – Artist Mob Project**

DCA provides funding support to artsource (in addition to core funding provided to artsource through a triennial contract) for the purpose of engaging a Regional Indigenous Arts Skills Development Officer/Coordinator to identify and assist regional Indigenous artists with professional development. The program aims to ensure that sufficient visual arts knowledge, interest and skills are developed and remain within the community, ensuring continuity and growth of the sector. The focus of the program is in relation to public and community art, continuing in the targeted regions of the Mid-West,

the Goldfields and/or parts of the Great Southern, and acknowledging expansion into the Pilbara and Kimberley in accordance with the following objectives:

- Professional development of artists utilising a workshop program, networks to funding and support organisations and assisting the networking within local communities.
- Continued development of employment opportunities through the artsource employment and referral program, particularly in the focused regional areas.
- Development of strategic partnerships with regional, Indigenous and non-Indigenous agencies, government departments, galleries and Aboriginal Corporations.

The DCA supports the Artist Mob Project as an effective mechanism which provides information, advice and referrals to Indigenous artists who may or may not have access to art centre services.

### **Resale royalty**

While understanding that only 14% of Australia's auction houses works sold are Indigenous works, the DCA continues to support the introduction of a resale royalty and considers it an important mechanism with long-term benefits for Indigenous artists and their communities. The DCA supports the introduction of a resale royalty for all Australian artists, but considers it especially advantageous to Indigenous artists. With works being sold in the secondary market at a much higher value than initially bought for, Indigenous artists stand to benefit greatly from any arrangement put in place.

### **Western Australian Indigenous Network**

In 2006 the DCA established a Western Australian network of Indigenous arts workers. The network meets up to three times per annum for the purposes of information exchange and dissemination, networking and the development of collaborative approaches to Indigenous arts. The network works across art forms with a focus on organisations in receipt of DCA funding. The DCA supports similar mechanisms which promote dialogue, information sharing and formal and informal support for arts practitioners within the arts sector.

### **Community Cultural Development**

Community Arts Network (WA) has established an Indigenous Arts and Cultural Unit in Kellerberrin (KIACU). The DCA has committed funding support over two years towards the costs of the Program. KIACU will deliver an arts and cultural development program with a regional focus but recognises Kellerberrin as a regional cultural and economic centre. Kellerberrin was selected on the basis of its strategic location as a regional centre, a meeting place for different Aboriginal groups, and the cultural planning work already undertaken by key stakeholders. DCA supports KIACU as a means to provide cultural and arts support to Indigenous artists and communities through community cultural development principles.

The DCA notes the announced changes to the Community Development Employment Projects (CDEP) program, the stated aim of which is to further improve employment outcomes and economic independence for Indigenous Australians. The DCA also understands that many arts organisations and communities within Western Australia are

currently grappling with the likely impact of the changes which in many cases is not yet understood or may have a detrimental impact on arts and cultural organisations' ability to deliver their services.

The DCA considers that such changes will require careful monitoring to measure the impact of these changes and to ensure the provision of appropriate support for affected organisations with an emphasis on providing mechanisms which at a minimum maintain the existing level of services and ideally ensure enhanced service delivery for the sector.

## **2. A focus on Indigenous-driven governance, self determination with an emphasis on long-term solutions**

In accordance with *Creative Cultures* the DCA's Indigenous Arts Development Policy, the DCA asserts that strategies to address unscrupulous conduct must be developed in tandem with processes that support governance and control by Indigenous people and communities.

## **3. The provision of accessible advice and information to Indigenous artists and communities including accessible advice and information on copyright, intellectual property rights, moral rights, consumer rights**

### **Arts Law**

The DCA provides funding support to the Arts Law Centre of Australia, in particular the Artists in the Black program, as a means to disseminate information and provide information to artists across Australia. The DCA considers it essential that all artists have access to these or equivalent services, regardless of location.

### **National Indigenous Intellectual Property Toolkit**

"Consistent with previous CMC discussions on ways it can further advance reconciliation within the cultural sector, Ministers considered an implementation strategy and budget proposals for the development of collaborative strategies on Indigenous Intellectual Property (IIP) issues. Ministers agreed the key objectives for CMC in terms of IIP should be:

- promoting greater links between business and Indigenous communities about IIP to enhance greater economic independence;
- raising awareness in Indigenous communities, consumers and commercial operators of the need to protect IIP; and
- enhancing coordination of existing networks of Indigenous and non-Indigenous organisations working in the area of IIP."<sup>7</sup>

The DCA is managing one of the projects established as part of this initiative. The DCA has engaged a consultant on behalf of the CMC "*to develop a national Indigenous Intellectual Property (IIP) Toolkit as a practical and effective way to increase awareness and promote best practice IIP, and to enhance the economic independence of Indigenous communities by improving links with business.*"

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<sup>7</sup> Communiqué of the Cultural Ministers Council, Hobart, 28 March 2003.

The scope of work includes:

- thoroughly assessing existing information and resources in the Indigenous Intellectual Property area to ascertain the full extent of the resources available;
- interpreting and linking the resources in a coordinated manner that limits duplication and reaches a broader audience; and
- developing and piloting an IIP Toolkit aimed at artists, consumers and dealers, which caters for regional differences.

The project commenced in November 2005 and has an 18-month timeline:

- Increased information and education about Indigenous Intellectual and Cultural Property has the potential to increase returns to the Indigenous sector, improve dealings with the business and consumer sectors and make a positive contribution to the economic development of Indigenous communities.
- The national Indigenous Intellectual Property Toolkit, specifically targeting Indigenous artists, commercial operators and consumers will provide significant benefits by increasing understanding and respect for Indigenous culture, improving relationships between the sectors and maximising ethical economic opportunities.
- Stage One of the development of the IIP Toolkit entailed extensive consultation with over 600 individuals and organisations, including artists and arts organisations, private and public galleries, auction houses and consumer groups across Australia.
- Stage Two is currently under way and involves the development of a prototype model to be piloted with representatives of three major identified target groups – artists, consumers and dealers – to gather feedback on the efficacy of the product and refine its design before moving into the final stage of presentation and communication.
- It is imperative that the Toolkit be implemented as soon as possible after Stage Three is complete.
- Highly skilled professionals or experts will be required to deliver training programs in order to implement the Toolkit effectively.
- There is concern that funding has not been approved for production and implementation of the IIP Toolkit.
- Funding of this stage of the project therefore needs to be resolved as soon as possible.

**(f) Opportunities for existing government support programs for Indigenous visual arts and crafts to be more effectively targeted to improve the sector's capacity and future sustainability**

**The Visual Arts and Craft Strategy (VACS)**

The DCA strongly supports the Visual Arts and Craft Strategy (VACS), a joint state and national commitment to a four year strategy to support the visual arts and craft sector. The DCA notes that in September 2006, the Cultural Ministers' Council (CMC) acknowledged its success in delivering effective support for the visual arts and craft sector.



With the scheduled completion of VACS at the end of 2007, the DCA strongly supports further discussion between all state, territory and commonwealth jurisdictions in the development of specific strategies to support the Indigenous visual arts and craft sector through a delivery of a possible second stage of VACS, pending budget considerations by each jurisdiction. Such strategies should be based on the analysis of the outcomes of existing VACS strategies which have delivered tangible outcomes for the Indigenous arts and craft sector.

The Western Australian response to the VACS creates a number of opportunities or support to the Indigenous Visual arts and craft sector. WA's key organisations have an important role in the exhibition and touring of Indigenous work. Through the Perth Institute of Contemporary Arts (PICA), FORM, Art on the Move (AOTM), International Art Space Kellerberrin Australia (IASKA) and artsource, Indigenous artists have access to funding programs for research and development, exhibition preparation, educational programs, studio space, residency and exchange programs and industry development initiatives.

Two specific projects have the potential for further impact on the Indigenous arts and craft sector – the Emerging Curators Program and the Visual Arts and Craft Mid-Career Fellowships Program (VACMCFP).

### **Emerging Curators Program**

The Emerging Curators Program is a responsive program that establishes internships for emerging curators through the establishment of partnerships with national and international organisations, festivals and events. In 2006, an artswoker from Mangkaja Arts Resource Agency Aboriginal Corporation in Fitzroy Crossing participated in a six-week internship at the National Gallery of Australia (NGA) Canberra. Other partnerships with the Museum of Contemporary Arts (MCA) and the Biennale of Sydney, Guggenheim Museum and the Museum of Modern Art (MOMA) New York and the Venice Biennale offer important professional development opportunities for Indigenous artists and curators. Overall the DCA considers it important that specific strategies and programs include support for Indigenous arts practitioners such as curators, managers, coordinators and facilitators in addition to essential support for Indigenous artists.

### **Mid-Career Fellowships**

The DCA's Visual Arts and Craft Mid-Career Fellowships Program (VACMCFP) provides five fellowship grants per annum of \$20,000 to individual visual arts and craft artists in order to enable:

- a growth of the artist's practice through research and development activities undertaken during the period of the fellowship;
- an increased level of national and international profile for the artist through the creation of documentation including monographs, catalogues and critical writing; and/or
- an increase in the profile of the artist through large-scale exhibitions or residencies completed during the period of the fellowship.

VACMCFP has been established in acknowledgement that visual arts and craft practitioners frequently require funding support throughout their careers and in particular

when establishing a national and/or international profile and/or when undertaking projects that are artistically or professionally challenging and potentially commercially risky, or to represent Australia in international events and exhibitions. The DCA encourages Indigenous artists to access VACMCFP and acknowledges its role in enabling artists to transition from mid-career to established artists.

### **Funding through a *whole-of-life* cycle for visual arts and craft sector**

The DCA provides funding to Indigenous artists through the Arts Grants Program. Categories include funding for project development, distribution, artists in residence programs, fellowships (including fellowships for young people, mid-career visual arts and craft practitioners and established artists) and Artflight travel assistance programs. The DCA supports strategies which provide support across the *whole-of-life* cycle of artists and arts practitioners with an acknowledgement that support for research and development, creative development, production, marketing, distribution and promotion are considered critical to development and sustainability of arts practice.

### **The National Indigenous Consumer Strategy**

The DCA supports the implementation of the National Indigenous Consumer Strategy, in particular Priority Seven (Indigenous Arts).

The DCA and the Department of Consumer Protection have initiated preliminary discussions in order to commence the effective implementation of Priority Seven, via the establishment of an inter-agency working group to consider a coordinated response to the Australian Government's proposal to develop a strategy for improved trade practices in the area of Indigenous arts.

The DCA supports a coordinated national and state approach as an effective means to address the critical issues relating to the promotion and enforcement of scrupulous trade and consumer practices in the Indigenous arts industry. It is imperative that the needs of Western Australian artists and consumers are protected and supported by appropriate trade practices and legislation at a state and national level.

### **WA Art Industry Working Group**

The DCA supports the continuation of the cross-government Western Australian Art Industry Working Group as an effective example of state and federal government collaboration. The DCA, the Department of Industry and Resources and the Department of Communications, Information, Technology and the Arts continue to work together to develop joint strategies to support arts development and arts enterprise activities within Western Australia.

To this end, the three agencies have recently undertaken joint visits to the West Pilbara and the Ngaanyatjarra Lands. The working group have also effectively collaborated in providing support for the establishment of a new arts enterprise model in the East Pilbara, the Martumili Artists Project, involving a three-year developmental process underpinned by an artist driven consultation and collaboration leading to the recent establishment of an arts enterprise model servicing Martu artists across five communities.

### ***listening looking learning: An Aboriginal Tourism Strategy for Western Australia 2006-2010***

The DCA supports the implementation of *listening looking learning: An Aboriginal Tourism Strategy for Western Australia 2006-2010*. The strategy outlines the following goals:

- To ensure sustainable Aboriginal participation in the tourism industry; and
- To provide Aboriginal people with ongoing opportunities to add cultural and commercial value to the WA tourism industry, for mutual benefit.

The framework includes two key strategic directions which the Department considers are wholly aligned with the development of strategies for sustainability of the visual arts and craft sector in a commercial context:

- Industry development – support is needed to develop new, and expand existing Aboriginal tourism opportunities that will meet or exceed customer expectations; and
- Marketing – greater customer awareness of Aboriginal tourism product leading to improved business performance.

The government agencies which jointly prepared the strategy are key stakeholders in its implementation. They include:

- Department of Indigenous Affairs;
- Department of Industry and Resources (Aboriginal Economic Development);
- Department of Education and Training;
- Department of Local Government and Regional Development;
- Department of Premier and Cabinet;
- Department of Culture & the Arts;
- Department of Environment and Conservation;
- Office of Indigenous Policy Coordination;
- Indigenous Land Corporation; and
- Tourism Western Australia.

\* NOTE: The DCA supports the Australian Indigenous Tourism Conference (AITC) developed by the Western Australian Indigenous Tourism Operators Committee (WAITOC). The AITC has been an effective means for promoting Indigenous services and to promote good practice, develop new partnerships and ensure considerable information exchange and advocacy.

### **National Summit**

The DCA supports the continuation of the biannual National Summit (initiated and managed by the Australia Council for the Arts) which includes representatives from all State and Territories, the Australia Council for the Arts and the Department of Information, Technology and the Arts.

## **Existing Funding Programs**

### **Three-year funding agreements**

The DCA, through its Arts Grants Program, supports a range of mechanisms to support artists and organisations, including project funding, annual funding, multi-year and triennial funding. The DCA supports three-year funding agreements as a means to providing stability to organisations with a demonstrated track record of delivery and appropriate grant management. The DCA considers that such agreements could assist in providing much needed stability to art centres where there is a proven track record of delivery.

The DCA also acknowledges that the establishment of new art centres and new initiatives to support good practice can take several years, and acknowledges that existing funding programs must give priority to initiatives that adhere to appropriate cultural protocols; are consultative and consider the long-term needs of the constituents.

Similarly, the DCA acknowledges the need to develop clear strategies to effectively address areas of poor performance by grant recipients via the contractual process.

### **Provision to support art centres during transition and/or significant change**

The DCA considers that existing grants programs should consistently include mechanisms to support organisations (especially art centres) during transition (whether this be staff change, relocation, governance changes or significant growth). Such support mechanisms can include arts business training, increased funding support for marketing, support for staffing transition costs.

### **Economic Development, Consultation and Protocol**

The DCA references the efficacy of art centre programs delivered by Department of Industry and Resources, through Aboriginal Economic Development (AED), in support of the establishment and maintenance of arts centres, staffing and systems management. The DCA considers that AED's work in this area provides a good practice example of the effective employment of economic development principles in combination with appropriate consultation practices and Indigenous protocols within an arts context.

### **Support across arts development and arts enterprise activities**

The DCA asserts its continued support for provision for arts and cultural development activities as well as arts enterprise and commercially focused activities. The DCA also acknowledges that increased research to support the quantitative and qualitative outcomes of such funding is imperative.

### **Dissemination of good practice**

The DCA acknowledges the extensive knowledge and expertise existing within art centres and supports increased dissemination of good practice through publications, on-line forums, seminars, conferences and networking.