



Government of **Western Australia**
Department of **Culture and the Arts**

Inquiry into Building Resilience and Engagement for At-Risk Youth through Sport and Culture

Submission to Community Development and Justice Standing Committee

June 2016

DCA Reference 16/343

Presented by Colin Walker - Director, Policy, Planning and Research

Department of Culture and the Arts

colin.walker@dca.wa.gov.au | T: +61 8 6552 7442 F: +61 8 6552 7306

Contents

SECTION 1 - Executive Statement	2
SECTION 2 - At-Risk Youth Arts and Cultural engagement in Western Australia	7
Better Beginnings.....	7
Arts and Culture in Education	8
DCA Recurrently Funded Organisations	10
DCA Strategic Partnerships and Programs.....	14
Regional Arts and Cultural Programs.....	15
Aboriginal Youth	16
Female Youth Engagement.....	18
Culturally and Linguistically Diverse Youth Engagement.....	19
SECTION 3 - Gaps in program delivery.....	21
SECTION 4 - Concluding Statement.....	22
APPENDIX - CASE STUDIES	23
APPENDIX A - DCA STRATEGIC PARTNERSHIPS.....	23
Program delivery in partnership with AWESOME Arts Australia Ltd – subsidised Ticketing.....	23
APPENDIX B - DCA FUNDED ORGANISATIONS	24
West Australian Symphony Orchestra – <i>Crescendo</i>	24
APPENDIX C - REGIONAL ARTS AND CULTURAL PROGRAMS.....	26
Community Arts Network WA (CAN WA) – <i>Strong Culture, Strong Community</i> program	26
Open Access Youth Art Studio	28
APPENDIX D - ARTS AND CULTURE IN EDUCATION	29
Artist-in-Residence (AiR) Grants Program	29
APPENDIX E - ABORIGINAL YOUTH	33
Kimberley Aboriginal Law And Culture Centre (KALACC), Yiriman Project.....	33
Yijala Yala and the Love Punks	34
Yijala Yala success ‘NEOMAD’ – empowering children and young people.....	34
Western Desert Kidney Health	35
Desert Feet.....	35
APPENDIX F - FEMALE YOUTH ENGAGEMENT	37
Goolarri Media: <i>Kimberley Girl</i>	37

Note: This submission uses the term ‘Aboriginal’ in the context of Western Australian programs, except when quoting other sources. The term ‘Indigenous’ is used where the program or expenditure may target or include either or both Aboriginal and Torres Strait Islander people.

SECTION 1 - Executive Statement

This submission has been prepared by the Department of Culture and the Arts (DCA), in response to the Western Australian Community Development and Justice Standing Committee's inquiry into building resilience and engagement for at-risk youth through sport and culture.

Young people are identified as being 'at-risk' when disadvantage is identified in a variety of behavioral, situational and/or educational contexts. DCA acknowledges however that the meaning of this term can and does vary across organisations, programs and services.¹

DCA is committed to supporting access to, and participation in, culture and arts activities for all Western Australians. The DCA recognises that all young Western Australians have the right to access and participate in arts and cultural activity regardless of their economic, social, cultural or geographic circumstances.

The Department also recognises all children and young people are entitled to explore and enjoy life.

*In 2013 there were more than 570,000 children and young people under the age of 18 years living in WA.² **But in the State's most disadvantaged communities, sixty per cent of children did not participate in either sport or cultural activities.**³*

Children and young people say a loving, supportive family, good friends, fun and activity, a safe environment, a good education, acknowledgment and trust are essential to living a full life and important to their wellbeing.

Research has also shown that arts and cultural experiences can improve wellbeing and development such as positive self-perception, self-belief, self-confidence, self-awareness, communication and social skills.⁴ Participating in a variety of activities provides opportunities to gain leadership experience, set goals and develop initiative and a sense of identity.⁵

¹ Noted – Western Australia Department for Child Protection and Family Support, *At Risk Youth Strategy: 2015-2018*. <https://www.dcp.wa.gov.au/Organisation/Documents/At%20Risk%20Youth%20Strategy%202015-2018.pdf>

² Commissioner for Children and Young People Western Australia, *The State of Western Australia's Children and Young People – Edition Two*, July 2014 <https://www.ccyp.wa.gov.au/media/1205/the-state-of-western-australia-s-children-and-young-people-edition-two-final-web-version-14-july-2014.pdf>

³ Ibid

⁴ The Smith Family 2013, *Sport, culture and the internet: Are Australian children participating?*, The Smith Family <https://www.thesmithfamily.com.au/~media/Files/research-advocacy/research/participation-research-report-june2013.ashx>

⁵ Ibid

Aboriginal young people also state that acknowledgement and respect for their culture is important, and that they are concerned about the impact of alcohol and drugs, bullying and safety in public places.⁶

There is a growing body of academic research supporting the community view that there is a correlation between the absence of Aboriginal cultural strength and community dysfunction and one of the clearest policy considerations to address the issues of Aboriginal youth disadvantage is to prioritise the availability and delivery of culturally based programs.⁷

The general cultural environment affecting at-risk youth is important to understand. Australia's 4.6 million Generation Z's (born between the years 1995 and 2009) have lived the whole of their formative years lived in this century and within a decade will comprise 12 per cent of the workforce and will be the first fully global generation, shaped by the 21st century, connected through digital devices, engaged through social media and *expecting* popular culture through iconic technology. This aspiration for all youth cohorts is an important motivator that cannot be ignored.

By 2031 the proportion of children and young people aged 0-24 in Western Australia will be between 31.7 – 34.4 per cent of the population.⁸ For them, digital engagement will be the norm and not an optional extra to their arts and cultural life which presents a policy challenge.

While technology is a major way of accessing and creating culture, it is not exclusively so. A series of recent consultations submitted by the Commissioner for Children and Young People⁹ has shown that our young people need access to ongoing live arts and cultural opportunities in their community for their emotional and creative expression, their mental health and ultimately their transition into adulthood.

In the arts, cultural and creative sector, they will be entering a sector that has the joint fastest employment rate in Australia after Victoria and employs more people than 42,000 people, pays \$1.92 billion in wages.¹⁰ Some 87.8 per cent of the State's population attend

⁶ Department of Local Government and Communities, Youth Strategic Framework, website copy citing research conducted by the Western Australian Commission for Children and Young People <https://www.dlhc.wa.gov.au/Publications/Pages/Youth-Strategic-Framework.aspx>

⁷ DCA, *Investing in Aboriginal Culture: The role of culture in gaining more effective outcomes from WA State Government services* P.29

⁸ ABS Population Projections, Australia, 2012 (base) to 2101 (Cat. 3222.0) <http://www.abs.gov.au/ausstats/abs@.nsf/mf/3222.0>

⁹ Commissioner for Children and Young People, Western Australia – *The State of Western Australia's Children and Young People – Edition Two* (2014) <https://www.ccyp.wa.gov.au/our-work/wellbeing-monitoring-framework/>

¹⁰ *Perth Creative Industries – An Analysis* (2006), Telesis Consulting, CCI, SGS Economics, Designer Futures: <http://www.dca.wa.gov.au/research-hub/creative-industries/>

arts and cultural events annually¹¹, including 92 per cent of young people with 37% of those participating in some activity after school hours.¹²

For Aboriginal people 'Arts and Recreation Services' in Western Australia represent the third highest employment category for Aboriginal people in a particular industry despite no dedicated programs to encourage employment in these areas and Aboriginal participation rates in culture outstrip the mainstream.¹³

As noted, most crucially, in terms of broad socio-economic outcomes, there is a substantial and growing body of academic and case evidence that Government programs or services targeted towards improving outcomes for Aboriginal people on a range of social and economic issues will be more effective if delivered within an environment where Aboriginal culture is recognised, valued and resilient, that is, programs which are culturally based.¹⁴

A consolidated and targeted approach to the investment in Aboriginal culture and arts will increase cultural attachment, increase subjective wellbeing for individuals and communities, leading to improved socio-economic outcomes.

Despite the relative importance of maintenance of culture to the Aboriginal community, the Combined Federal and State Government funding on direct Aboriginal cultural activity in Western Australia was reported by the Productivity Commission¹⁵ at \$36.40 million.

This represents 0.74 per cent of the combined total Federal and State Government expenditure in Aboriginal services in 2012-13 in the State.

This submission provides an overview of existing government programs specifically tailored for engage youth including those at-risk. Several examples of activity included cross-over in terms of target group and/or area of risk, for example, Aboriginal, female, disability, education, social and/or economic disadvantage.

In moving forward, it is imperative that targeted strategies be developed across-government, in partnership with private sector stakeholders, and with children and young people themselves, to address the sustainability, consistency, scope, longevity and levels of financial investment of existing and future activities. This will ensure meaningful and relevant engagement programs are delivered and positive outcomes for WA's at-risk children and young people achieved.

¹¹ ABS, Attendance at Selected Cultural Venues and Events, 2013-14 (Cat. 4114.0):

<http://www.abs.gov.au/ausstats/abs@.nsf/mf/4114.0>

¹² ABS, Children's Participation in Cultural and Leisure Activities, Australia, Apr 2012 (Cat. 4901.0):

<http://www.abs.gov.au/ausstats/abs@.nsf/mf/4901.0>

¹³ ABS, Employment in Culture, 2011 - Western Australia (6273.0)

<http://www.abs.gov.au/ausstats/abs@.nsf/PrimaryMainFeatures/6273.0?OpenDocument>

¹⁴ DCA, *Investing in Aboriginal Culture: The role of culture in gaining more effective outcomes from WA State Government services* P.4

¹⁵ Productivity Commission, Indigenous Expenditure Report 2014,

<http://www.pc.gov.au/research/ongoing/indigenous-expenditure-report>

This collaborative call to action will transform the lives of children and young people.

“The child in art experiences stands up, and stretches itself, mirrors its being, discovers, searches, finds, touches, imagines, and thinks.”¹⁶

Based on existing programs and evidence summarised in this submission, further policy development and investment across Government, and in partnership with the private sector, is required to address continuing issues facing Western Australian at-risk children and young people.

¹⁶ Education through Art, Howard Cannatella (pg5) http://vytvarka.zcu.cz/HKVV/Read_ANGLiCKY.pdf

SECTION 2 - At-Risk Youth Arts and Cultural Engagement in Western Australia

Presently, the Department of Culture and the Arts has a number of strategic partnerships and provides funding support for organisations offering programs for children and young people, including those considered 'at-risk' in Western Australia.

These programs include pre-school activities through the State Library of Western Australia's Better Beginnings program; in-school activities delivered through a partnership between the Departments of Culture and the Arts and Education; and a raft of community driven programs funded by the Department of Culture and the Arts through its differing grants programs.

In this section, we provide an overview on current activity and highlight several best practice models under the headings:

- Better Beginnings
- Arts and culture in Education;
- DCA recurrently funded organisations;
- DCA strategic partnerships and grants programs;
- Regional arts and cultural programs;
- Aboriginal youth;
- Female youth engagement; and,
- Culturally and linguistically diverse youth engagement.

Better Beginnings

Better Beginnings a project of the State Library of Western Australia was established in 2004 to introduce children to books and stories at an early age helps them develop a love of reading that will assist them throughout their lives".

The program is offered by every local government, reaches over 60,000 families and aims to provide equitable access to literacy resources and programs for children from birth to kindergarten and beyond.

Targeted programs such as *Read to Me I love it!* for families in remote Aboriginal communities and *Sing to Me Today* are developed in consultation with health services and schools to ensure they are suited to a wide range of needs and are accessible to families throughout Western Australia from Wyndham to Esperance.

Edith Cowan University is conducting an independent longitudinal evaluation of the Better Beginnings program and some of the findings to date show that 85% of parents surveyed

reported that they read to their children more often after taking part in the program leading to improved achievement at school and increased self-esteem¹⁷.

The program is funded by the State Government through Royalties for Regions, local governments and Rio Tinto. The State Library works with a range of partners such as the Child and Adolescent Health Service, the Child and Adolescent Community Health, the WA Country Health Service the Department of Education the Association of Independent Schools and the Catholic Education Office to deliver the program.

Arts and Culture in Education

It is widely documented that there is a correlation between those with an arts rich education in lower socio-economic status children and factors such as graduation; cross curricular scores; higher aspirations; attendance etc.¹⁸ Learning in and through the arts not only improves academic educational outcomes, but also positively impacts on personal, social and emotional outcomes of students.

An education in the arts provides children and young people with the opportunity to experiment, discover, explore, create, feel, play and learn. Arts Education has a vital role to play in the rounded development of every child and therefore it is right that the arts is fully recognised as a discreet area of learning in the [Western Australian] curriculum to ensure a basic entitlement to education in the arts for all children.¹⁹

The Departments of Culture and the Arts and Education share the nation's longest running formal memorandum of understanding between their respective agencies. The primary objective of DCA's partnership with the Department of Education (DoE), *Creative Connections: An Arts in Education Partnership Framework*, 2005-2016 is to support an integrated and collaborative approach between schools, creative practitioners, industries and communities in order to enhance the creative learning experiences of WA students.

The long-standing DCA/DoE partnership program *ArtsEdge*²⁰ (1999-2016), and more recently, the Artist-in-Residence (AiR) Grants Program (2009-2016) delivered by both departments in partnership with the Australia Council for the Arts, has enabled WA schools greater access to artists and arts and cultural organisations in order to collaboratively deliver meaningful and relevant arts and cultural learning projects for students.

¹⁷ From little things big things grow, State Library of Western Australia – Better Beginnings Family Literacy Program. <http://www.better-beginnings.com.au/sites/default/files/resources/documents/From%20Little%20Things%20brochure%202013.pdf>

¹⁸ *National Endowment for the Arts: The Arts and Achievement in At-Risk Youth: Findings from Four Longitudinal Studies*, James S. Catterall, University of California Los Angeles with Susan A. Dumais, Louisiana State University and Gillian Hampden-Thompson, University of York, U.K., March 2012
<https://www.arts.gov/sites/default/files/Arts-At-Risk-Youth.pdf>

¹⁹ Internal report, Department of Culture and the Arts – *Making a Difference: an independent analysis and review of Creative Connections and ArtsEdge*, Mathilda Joubert, February 2016 (The Joubert Report)

²⁰ ArtsEdge www.artsedge.dca.wa.gov.au

In 2015, DCA and the DoE commissioned independent consultant Ms Mathilda Joubert to analyze and review the *Creative Connections* partnership and *ArtsEdge*. The internal report, tabled in February 2016, noted that 70% of primary teachers and 82% for secondary teachers felt there was too little or far too little arts education in WA. This is despite Western Australia, through the Artist-in-Residence Grants Program, delivering the largest program nationally through that scheme which, in its first three years, engaged 56 schools across the State, enabled almost 8,000 students from Pre-Primary to Year 12 to participate in an artist in residence project along with an estimated 464 Pre-Primary to Year 12 teachers and 65 pre service teachers.

The AiR program underwent an independent evaluation²¹ by Curtin University which found:

- The presence of a well-structured artist-in-residence program has a positive impact on student learning.
- In health settings (Hospital Schools Services project 2013), responses to an independent health evaluation clearly showed that arts activities distracted participants from their immediate health problems and had a positive impact on health and wellbeing.
- Workshops for disengaged students enhanced their enjoyment and confidence and inspired them to become more engaged in other school activities (Yule Brook College project 2013).
- The [AiR] program has helped cultivate 'life lessons' on top of creative skills and knowledge.
- Overall the evaluation data demonstrates participant engagement through AiR projects lead to improvements in arts learning outcomes, education priorities including literacy, across general capabilities such as critical and creative thinking, personal and social capabilities and intercultural understandings.

The program has been defunded by the Australia Council for the Arts following the transfer of funds from that agency to the Ministry for the Arts that occurred as part of the 2015 Federal Budget.

In this context and following the findings of the internal review of the partnership, the departments are developing a new governance structure for the partnership and reassessing program priorities including levels of investment in programs for inclusion in a new Memorandum of Understanding between the two departments when the current one expires at the end of 2016.

²¹ Artist-in-Residence (AiR) Grants Program 2010-2013 Evaluation Report, Professor Dawn Bennett, V. Caulfield and L.Kittel, Faculty of Humanities, Curtin University, 2015. <http://www.artsedge.dca.wa.gov.au/artists-in-residence/Pages/Something-in-the-AiR.aspx>

In moving forward in this area, of most importance to the State is the development of programs which draw on the skills of artists and other arts and cultural creatives to work in partnership with teachers to improve educational achievement outcomes for young people.

Any new program must aim to improve literacy and numeracy attainment, engagement and competence in Science, Technology, Engineering and Mathematics (STEM Education), and improve achievement of students from WA's disadvantaged communities.

In the meantime, through both the *ArtsEdge* and the *AiR Grants Program*, DCA has supported projects that have specifically been designed to improve health, education and social wellbeing outcomes for at-risk children and young people.

These projects have included professional learning events (2010-2014) for teachers and artists in the implementation of Aboriginal and Torres Strait Islander arts and cultural programs in schools, collaborative artist/teacher training for pre-service teachers (626 Bachelor of Education Primary/Early Childhood) at Murdoch University's School of Education through the AiR Commission (2014-2016), and several AiR Grants Program projects such as sensory theatre development for children with disability at the Carson Street School in Perth, visual arts projects for young people at risk at the adolescent mental health facility in Bentley, and many projects which have engaged Aboriginal youth through circus, dance, visual arts, music and media arts.

Australian Indigenous themes have been a core element of AiR projects during the pilot years in particular (2010-2013). In each case, exploration of cultural issues through artistic expression achieved heightened awareness and prompted Indigenous students to share their own cultural knowledge and experiences with their peers. In many schools, improved attendance during an AiR project was also observed.

A list of past and current *AiR Grants Program* projects directly aiming to improve outcomes for at-risk students is provided in Appendix D.

DCA Recurrently Funded Organisations

The Department provides recurrent funding to a cohort of 36 organisations. These organisations rely on support from the State via the DCA, the Federal Government through agencies such as the Australia Council for the Arts and/or Ministry for the Arts and through philanthropic support or sponsorship from the private sector. Typically, DCA support is equates to approximately 20-22% of the overall income generated by the organisations for their core artistic program and additional targeted activities to specific communities require additional support.

Organisations are funded on the basis of a combination of their creative, social and economic value to the State and a number actively develop programs targeting young people and at risk youth including:

Art On the Move	Audience participation A total of 75 <i>Smarter than Smoking</i> Artist on the Move education talks took place in WA, reaching 2,278 primary and secondary school students, TAFE students and their teachers. 808 students and teachers accessed the <i>Smarter than Smoking</i> Artbus subsidy. Total 2015 audience reach for exhibition Education Events was 5,020. Accessing students in Remote areas through School of the Air in Kalgoorlie with <i>Smarter than Smoking</i> Artist on the Move Denise V. Brown with <i>Tilting at Windmills</i> .
Awesome Arts Australia Ltd	CASE STUDY DCA provided \$30,000 in project funding to AWESOME Arts Australia to provide subsidised tickets to the 2015 AWESOME Festival to economically disadvantaged families. This method of delivery was designed to attract new audiences to the event as well as extend the program's reach with a target of engagement of 2000 economically disadvantaged children, young people and their families. Case study in Appendix A.
Barking Gecko Theatre Company	Barking Gecko theatre company provides drama ensembles for children aged 5-7, 8-12 and 13-17. Plus school holiday workshops and weekly story time sessions with 2-5 years.
Black Swan State Theatre Company	Shadow Boxing - aligned to current social issues such as trust, identity and safety on social media and the current Western Australian curricular for Drama, English, ESL and Society and Environment curriculum.
Co3	Co3 is the state's contemporary dance company guided by the key programming principles of curate, commission, and create. The company's Act-Belong-Commit Co: Youth program uses contemporary dance and the performing arts as a foundation to support the holistic personal development of young people. In its education program (Act-Belong-Commit Co: Education) the company provides school-based activities which aim to stimulate creativity, encourage health and wellbeing, and support curriculum delivery.
DADAA (WA) Inc.	Ongoing professional development workshops for artists with disability. As an example of DADAA's broad community engagement programs "Tracksuit" presented by Act-Belong-Commit is an ongoing performing arts program which offers extensive dance workshop and creative collaborative performance opportunities for young people and adults incorporating original concepts by participants explored through dance, movement, text, gameplay and improvisation.
Goolari Media Enterprises	CASE STUDY Kimberley Girl - Kimberley Girl empowers young Aboriginal women to unlock their creativity and enact positive life choices. The program

	<p>utilises local community networks and employs role models to promote and encourage personal ambition and leadership amongst participants. Case study in Appendix F.</p>
<p>Kimberley Aboriginal Law and Culture Centre</p>	<p>CASE STUDY</p> <p>Yiriman Project - Yiriman Project in 2015 was awarded \$825,000. Described as a 'youth diversionary program', a 'cultural maintenance project' and 'a way to heal young people, heal country and heal community'. Yiriman is designed so that young people can 'bring out stories' about country, learn about traditions, language and respect for family. Case study in Appendix E.</p>
<p>Magabala Books Aboriginal Corporation</p>	<p>Magabala Books is Australia's leading Indigenous publisher. Based in Broome in the far north of Western Australia, Magabala Books is one of the most remote publishing houses in the world recognised as a producer of quality Indigenous Australian literature</p>
<p>Marrugeku</p>	<p>Marrugeku is a contemporary performing arts company which practices in the northwest of Australia. The company conceives, creates and presents its body of work wholly in Indigenous contexts and in remote conditions and as such responds directly to key issues facing those communities.</p>
<p>Musica Viva Music In Schools Program</p>	<p>Banksia Hill Detention Centre School – DCA/DoE Artist-in-Residence (AiR) Grants Program. Artists from AbMusic and Musica Viva will provide an opportunity for Aboriginal young people from across Western Australia who are held at Banksia Hill Detention Centre to engage with music. Concludes in December 2016.</p>
<p>Performing Lines Ltd WA</p>	<p>Sensorium Theatre Is dedicated to making multi-sensory theatre for profound multiple learning disabilities/Autism Spectrum Disorder young audiences. Immersive environments are created for children to touch, taste, hear, feel and see stories; children become active participants in the storytelling experience. Productions to date include <i>The Jub Jub Tree</i>, and <i>Oddysea</i>.</p>
<p>Perth Institute of Contemporary Arts</p>	<p>PICA has a schools learning program Spark_Lab that presents a range of workshops in multiple artforms based in the POCA gallery and also on location at schools, including regional locations.</p>
<p>Propel Youth Arts WA</p>	<p>Propel Youth Arts WA temporary youth arts hub - Propel Youth Arts WA to activate 192 William Street as a temporary youth arts hub with various cultural activities for young people between the ages of 12 and 26 with funding of \$26,256. Activities in the space included the KickstART Festival as part of National Youth Week; Restoring Hope Art Exhibition as part of National Refugee Week; the Home is Where the Heart Is exhibition raising awareness of homelessness in WA, the</p>

	MOSAIC Photography Exhibition and The Sketchbook Project exhibition.
Spare Parts Puppet Theatre	Spare Parts Puppet Theatre is Australia's flagship puppetry company and a driving force in the puppetry landscape in Australia since 1981. SPPT deliver multiple programs with school holiday workshops for 4-6 and 7-12 year olds and incursion workshops at schools.
WA Youth Theatre Company	WA Youth Theatre Company provides a platform for the voice of young people in our community through theatre experiences and promotes work created by youth, with youth, and for youth.
WA Ballet	WA Ballet provides community programs annually. The Community Matinee Series has been delivered to multiple disadvantaged communities including disadvantaged youth. Plus the Jumpstart Dress Rehearsals program that has given away in excess of 30,000 tickets to community who are disadvantaged by physical, social or economic barriers.
WA Opera	WA Opera - Provided opera in the communities with performances in Esperance, Merredin and 18 workshop performances to a total of 4882 participants in the Smarter Than Smoking Opera Snapshots to regional schools.
WA Symphony Orchestra	CASE STUDY West Australian Symphony Orchestra – El Sistema inspired music program <i>Crescendo</i> ²² targeting children from disadvantaged backgrounds in the Kwinana area. Case study in Appendix B.

²² West Australian Symphony Orchestra <http://www.waso.com.au/education/education/crescendo>

DCA Strategic Partnerships and Programs

The DCA is the Western Australian Government's arts funding and advisory body and is committed to supporting the activities of certain key Western Australian arts and cultural organisations. Funding distributed through DCA's Organisations Investment Program is primarily funded by monies received from Lotterywest. The *Lotteries Commission Act 1990* (WA) requires that five per cent of net subscriptions each year are paid to the Arts Lotteries Account, which is then distributed by the DCA through its recurrent funding agreements.

Remaining Consolidated Revenue Funds are utilised for a variety of strategic and partnership initiatives. Healthway is also legislated to address youth at risk through its programs along with Lotterywest.

DCA offers grants funding to individuals and groups for creative, social and commercial development. For the period from July 2012 to June 2016, 79 Young People and the Arts grants were awarded totaling \$1,130,852. Of the total awarded there were 13 grants (16.5 per cent) of \$197,580 (17.5 per cent) provided to independent organisations for the delivery of specific programs for young people, youth experiencing disability, or Aboriginal communities for skills development workshops and community arts projects that engage children and/or young people.

DCA distributes more than \$3 million annually in project funding through its grants programs, which from March 2016, include the Creative Development, Commercial Development, Community Engagement, Aboriginal Arts and Scholarship and Fellowships programs through two streams of Over \$15,000 (15K) and Under \$15,000 (U15K).

Since the new grant programs launched DCA has received a total 352 applications in all programs up to 20 June 2016. For the U15K category to date DCA has received 272 applications with 44 approved for funding which is an average success rate of 21 per cent.

There have been 15 received through the Aboriginal Program and an additional nine identified Aboriginal arts as the area of practice which represents 7 per cent of the total.

A case study of one such strategic partnership with AWESOME Arts is included in Appendix A.

Regional Arts and Cultural Programs

Access to the arts provides positive alternatives against anti-social behaviour and improve retention rates of youth in the regions²³.

DCA does not have a dedicated youth arts grants program and is not funded to provide a regional Arts Officer Network to mirror that of the Department of Sport and Recreation; however through its own grants programs and the Royalties for Regions Creative Regions program supports artists and organisations to produce arts and cultural activities for children and young people including:

Country Arts WA	Lead organisation and delivery partner for the Y Culture Program; a funding initiative targeting regionally-based young people 12-26 years to assist them to create, plan and deliver arts and cultural projects.
Shire of Nannup	In partnership with the Nannup Music Festival, City of Busselton and the Shire of Augusta-Margaret River, the Nannup Beats project provided skills development for young people in electronic music, hip hop and lyric compositions. Part One of the project comprised an overnight interactive skills development camp; Part Two – workshops facilitated by industry mentors during the Nannup Music Festival.
Gascoyne in May Inc.	Projects include: Gascoyne Illuminates II – A capacity building project for Gascoyne youth in various technical and visual arts skills associated with projection art. Large scale projections were created and presented in five locations across the Gascoyne region. Skills development - World class street performers mentored emerging artists of the Gascoyne in May House Troupe in high level circus arts to enable the development of a self-supported circus show.
Country Music Club of Boyup Brook Inc.	Facilitation of aerosol workshops for young people by Graphite Crew during the Boyup Brook Country Music Festival, leading to the creation of a 20 metre mural.
Northampton Old School Community Initiative Inc.	Tapping Sticks Cultural Pathways – a series of workshops with Elders and young people to develop a contemporary expression of identity and traditional storytelling.
Open Access Youth Art Studio	CASE STUDY The Open Access Youth Art Studio provides a safe, secure environment for young people including those disadvantaged and marginalised, who

²³ Regional Arts Australia, Providing a voice for arts and artists in regional and remote Australia, promotional brochure http://regionalarts.com.au/wp-content/uploads/2013/09/2505RegionalArtsAustralia_A4BrochureV2.pdf

	have an interest in the arts or youth culture. Case study in Appendix C.
Community Arts Network WA	CASE STUDY Strong Culture, Strong Community program, including the Noongar Pop Culture project based at Narrogin Senior High School developed to build resilience and engage Aboriginal youth by reconnecting them with their culture, strengthen their cultural identity and re-engage them with learning through music and fashion design. Case study in Appendix C.

The DCA, through its Regional and Remote Touring Fund (Creative Regions) and Regional Tours Boost have provided further access by children and young people in regional and remote Western Australia to high quality arts and cultural activities.

For the period July 2012 to June 2016 there were a total of 15 grants awarded totaling \$995,045.

Of the total grants awarded, there was one grant awarded of \$54,210 (5 per cent of total funds grants) that delivered workshops specifically for young people as part of their touring program.

Aboriginal Youth

"I am proud of my culture and heritage... It is clear that some Aboriginal children and young people are facing big struggles, and many of these have got to do with drugs and alcohol in the community... I urge you to do everything in your power to answer [Aboriginal] children's needs and make Western Australia that much better. Indigenous lives matter, children's lives matter, our lives matter!"²⁴

The Department of Culture and the Arts and the Department of Aboriginal Affairs (DAA), have recently developed a discussion paper *Investing in Aboriginal Culture: The role of culture in gaining more effective outcomes from WA State Government services* (May 2016).

The discussion paper, submitted as separate evidence, reviews the outcome of Government expenditure on Aboriginal culture and arts, including participation by Aboriginal young people, and assesses how that investment can contribute to positive outcomes for Aboriginal people across employment, culture, education, mental health and general health and wellbeing.

²⁴ Commissioner for Children and Young People Western Australia, *Listen to Us: Using the views of WA Aboriginal and Torres Strait Islander children and young people to improve policy and service delivery*, 2015 <https://www.google.com.au/url?sa=t&rct=j&q=&esrc=s&source=web&cd=1&cad=rja&uact=8&ved=0ahUKEWjcv565s8fNAhWfKZQKHZmqCM0QFggeMAA&url=https%3A%2F%2Fwww.ccyp.wa.gov.au%2Fmedia%2F1399%2Freport-atsi-listen-to-us-august-2015.pdf&usg=AFQjCNEBV1d2IAMgbHDvyltYDPjOo3aFA&bvm=bv.125596728,d.dGo>

In terms of broad socio-economic outcomes, there is a substantial and growing body of academic and case evidence that Government programs or services targeted towards improving outcomes for Aboriginal people on a range of social and economic issues will be more effective if delivered within an environment where Aboriginal culture is recognised, valued and resilient, that is where programs are culturally based.

The DCA and DAA argue that the wellbeing of all Aboriginal people is enhanced by increased connection with culture. Connection to culture leads to a stronger sense of self-identity, promotes resilience and a positive sense of community.²⁵

Noting that despite the relative importance of maintenance of culture to the Aboriginal community, the Combined Federal and State Government funding on direct Aboriginal cultural activity in Western Australia was reported by the Productivity Commission²⁶ at \$36.40 million.

This represents 0.74 per cent of the combined total Federal and State Government expenditure in Aboriginal services in 2012-13 in the State.

The paper posits a 'Cultural Investment Strategy' in targeted geographic areas to integrate with and support other Government agency actions. Such a *Cultural Investment Strategy* would:

- a) incorporate increased investment in existing cultural activities shown to be successful in engaging Aboriginal communities in order to facilitate improved wellbeing and opportunities for advancement;
- b) be developed to address the underlying causes of social dysfunction by connecting Aboriginal people to their culture through cultural maintenance activities that reinforce traditional values, roles and responsibilities; and
- c) support other agency objectives by piloting the strategy through a specific area of high social and economic dysfunction.

The Culture Investment Strategy would seek two potential policy outcomes:

- a) to use the support of cultural activities to improve cultural growth, social cohesion and engagement; and
- b) to use culturally based activities to improve outcomes in health, education, community safety and employment.

The strategy would be trialled in areas of high social dysfunction incorporating general Aboriginal cultural engagement and new culturally based programs that specifically target areas of consistent poor outcomes.

²⁵ *The link between Indigenous culture and wellbeing: Qualitative evidence for Australian Aboriginal peoples* Simon Colquhoun and Alfred Michael Dockery, January 2012 http://www.ncsehe.edu.au/wp-content/uploads/2013/09/2012.01_LSIC_qualitative_CLMR1.pdf

²⁶ Productivity Commission, Indigenous Expenditure Report 2014, <http://www.pc.gov.au/research/ongoing/indigenous-expenditure-report>

The strategy would operate in partnership with and in support of other agencies in the selected area providing a balance between direct cultural maintenance activities and direct service delivery.

A trial would also consider a pilot for Social Impact Bonds currently being examined by the WA Department of Treasury.

The intention is to target and coordinate arts and sports activities linked to outcomes sought in health, education, youth justice and Aboriginal employment in areas governed by the Regional Services Reform Program.

The Culture Investment Strategy is posited to be developed in partnership with Aboriginal leaders, with potential connection to the Department of Regional Development's Regional Services Reform Program.

Culturally based activities will assist in improving the economic, social and cultural well-being of Aboriginal people and improve the effectiveness of Government service delivery and outcomes.

*"Culture is central to the wellbeing of Aboriginal children and young people, with evidence of positive associations between culture and wellbeing outcomes throughout life. Culture supports children and young people's development, promotes resilience and can be a protective factor that reduces the exposure to, and effects of, risks to wellbeing."*²⁷

According to the ABS 2011 Census, more than half of the Aboriginal population in WA (or 37,991 of 69,665) is under 24, where under 24's only account for about a third (666,798 of 2,038,784) of the non-Aboriginal population.²⁸

It is envisaged the Cultural Investment Strategy policy framework will respond to the needs of a rapidly growing young demographic and employment interventions focused on arts, culture and heritage suggests a positive way forward.

Female Youth Engagement

Over the years, the DCA has supported several arts and cultural organisations or individual projects which have targeted young females at-risk.

Of particular note has been the Department's support of projects like Goorlarri Media's *Kimberley Girl*.

²⁷ Commissioner for Children and Young People Western Australia, *Listen to Us: Using the views of WA Aboriginal and Torres Strait Islander children and young people to improve policy and service delivery*, 2015 <https://www.google.com.au/url?sa=t&rct=j&q=&esrc=s&source=web&cd=1&cad=rja&uact=8&ved=0ahUKEwjcv5s8fNAhWfKZQKHZmqCM0QFggeMAA&url=https%3A%2F%2Fwww.cyp.wa.gov.au%2Fmedia%2F1399%2Freport-atsi-listen-to-us-august-2015.pdf&usq=AFQjCNEBV1d2IAMgbHDvyltYDPjOo3aFA&bvm=bv.125596728,d.dGo>

²⁸ Australian Bureau of Statistics Census, 2011

This unique program has grown substantially in scope, range and size since it commenced in 2004; thirty per cent of participants in the program to date have experienced serious disadvantage (defined according to identified socio-economic disadvantage factors) and 65 per cent have experienced a significant level of disadvantage.²⁹ A highly successful social enterprise program, *Kimberley Girl* empowers young Aboriginal women to unlock their creativity and enact positive life choices. The program utilises local community networks and employs role models to promote and encourage personal ambition and leadership amongst participants.

The public and private benefits that have been achieved through the program have been substantial. Since inception, more than 219 young Aboriginal women have received personal development training, including grooming and public speaking; many participants have attained jobs or sought further training and education; and of past participants 90% interviewed stated they had benefitted from the skills acquired during the program with 50% stating their life was better now than it was before they participated in *Kimberley Girl*.

In continuing to support programs like this, the DCA, in partnership with the Department of Aboriginal Affairs, proposes the new *Cultural Investment Strategy* as outlined previously. It is envisaged this new strategy will encompass strategic initiatives to address female youth at-risk.

A case study of the outcomes associated with the *Kimberley Girl* program has been included in Appendix F.

Culturally and Linguistically Diverse Youth Engagement

Evidence suggests that children and young people from migrant and refugee backgrounds (commonly referred to as 'culturally and linguistically diverse' backgrounds – CALD) experience poorer social development outcomes compared to their peers. This cohort group of children and young people experience particular marginalization in relation to housing, health, education, employment and access to social and recreational opportunities.³⁰

Western Australia has a range of existing programs which seek to assist CALD children and young people. These include, but not limited to:

- Integrated Services Centres, Edmund Rice Centre, Mirrabooka
- Newly Arrived Youth Services
- Families in Cultural Transition Program (WA)
- Multicultural Youth Advocacy Network (WA), Convened by Youth Affairs Council of Western Australia

²⁹ Goolari Media: Kimberley Girl, Program Evaluation and Recommendations, October 2011

<http://www.goolarri.com/kimberley-girl/>

³⁰ Commissioner for Children and Young People, Western Australia – Culturally and linguistically diverse children and young people: A literature review, October 2014

<https://www.ccp.wa.gov.au/media/1410/literature-review-cald-children-and-young-people-october-2014.pdf>

- Mirrabooka Communities for Children initiative, The Smith Family
- Community Parts Project, Anglicare WA and The Smith Family
- Multicultural Playgroups, Communicare

In terms of arts and cultural programs, most activity is undertaken in educational environments. DCA engagement of CALD children and young people has been achieved indirectly through strategic partnership initiatives and funded organisation projects.

SECTION 3 - Gaps in program delivery

In summarising DCA's support of arts and cultural activities engaging at-risk youth, the Department believes the following aspects, in broad delivery terms, prohibit effective delivery of meaningful and relevant programs to build resilience and engage Western Australian at-risk youth.

1. Consistency

Research and evidence acknowledged in this submission suggests that arts and cultural programs, and youth engagement programs in general, vary in terms of quality, duration and relevance in part due the strategy of the community defining its own programs which are not necessarily created to specifically address youth at risk as a targeted group with clear objectives for them established.

2. Scale and Longevity

In the majority of cases, at-risk children and young people predominately have access to one-off engagement opportunities with artists and/or arts and cultural organisations in both metropolitan and regional communities. Long-term engagement projects, particularly in the education context, have the ability to transform the academic, social and wellbeing outcomes of children and young people. Addressing this is a matter of scale and therefore funding.

Some organisations delivering in this field, such as Save the Children operating in Kununurra, do not set up any programs with less than a 10 year lifespan in order to achieve transformational results with longevity.

3. Funding

More often than not individual practitioners as well as arts and cultural organisations have limited resources to maintain sustainable and on-going programs for at-risk youth. On average, DCA provides 20% of operational funding to its key organisations. Any programs to specifically target youth at risk need to be fundraised separately.

4. Perspective of Youth

DCA would support the Commissioner for Children and Young People's view that the voice of young people in program development is essential to begin a process that will positively engage them in social activity.

5. Critical mass infrastructure and activity

The arts infrastructure across the State is fragmented. There is no state-wide network of 'clubs' as there is with sport. Collaborations and partnerships between and within the arts sector usually occur in response to a particular project or initiative driven by discrete funding when this is available.

SECTION 4 - Concluding Statement

Recent changes to the DCA grants programs has made requests for funding more accessible to more people and community groups; however there is no dedicated program directly delivered to address youth or youth at risk by DCA. As a targeted program this could only occur if:

- (a) Existing programs ceased and were diverted
- (b) Additional funding injection occurred to the existing grants program
- (c) A substantial partnership initiative across government that particularly targets youth at risk addressing the identified weaknesses of scale, availability and longevity.

The case studies in the Appendices and research and case evidence demonstrate the approaches, methods and positive results that are achievable through utilising professional arts and cultural activities to engage with young people at risk.

As shown, arts and cultural programs are a particularly powerful means of reaching young people who are often outside the mainstream and traditional avenues of Government intervention, help and assistance. They also tap into the current and developing interests of youth providing both clear role models and potential future employment in a fast growing sector.

Beyond DCA itself, Correctional Services, Disability Services, Aboriginal Affairs, Local Government and Communities and Office of Multicultural Interests all seek ways to use the successful application of arts and culture to improve the outcomes of youth at risk.

Matching expert cultural organisations and artists with communities and youth at risk can be highly successful - if issues of consistency, scale, infrastructure and funding are addressed relative to the expected outcomes and results.

The professional skills, methods and cross-sector partnerships established in the cultural sector have the real potential to change the lives of young people at risk, given the opportunity.

APPENDIX - CASE STUDIES

APPENDIX A - DCA STRATEGIC PARTNERSHIPS

Program delivery in partnership with AWESOME Arts Australia Ltd – subsidised Ticketing

DCA provided \$30,000 in project funding to AWESOME Arts Australia to provide subsidised tickets to the 2015 AWESOME Festival to economically disadvantaged families. This method of delivery was designed to attract new audiences to the event as well as extend the program's reach with a target of engagement of 2000 economically disadvantaged children, young people and their families.

Independent evaluation³¹ of this second pilot was also commissioned by DCA.

Key findings include:

- From an organisational perspective the AWESOME pilot was extremely successful selling 87 per cent of allocated tickets
- Total number of people (economically disadvantaged target group) who were able to experience the 2015 AWESOME Festival through the subsidy program estimated 2,377
- The model was delivered quite seamlessly by AWESOME which believes this type of model could be delivered equally effectively within other arts Festivals or organisations' (including venues and performing arts companies) ticketing and marketing strategies without the need for huge additional resourcing or funding

³¹ Research Solutions – Evaluation of the AWESOME Pilot Ticket Subsidy Programme, February 2016 (internal report)

APPENDIX B - DCA FUNDED ORGANISATIONS

West Australian Symphony Orchestra – *Crescendo*

In a survey completed by teachers at participating schools at the end of 2015, 100% of respondents felt that Crescendo, WASO's El Sistema-Inspired Music Education Program was relevant to their student's music education. They felt the words 'happy', 'engaged' and 'supported' were most relevant to their student's response to Crescendo. Respondents felt their students had learned to have fun with music, to listen and confidence. They also felt there are specific students who particularly benefit from participation in this free music education program.

"This program complements the Arts Curriculum and the literacy, numeracy and social skill development priorities of the school. The program itself is engaging for the children, relevant, provides extension and offers the opportunity to tap into the yet unknown potential of the children. We are extremely grateful for this program."
Teacher, North Parmelia Primary School

During the last quarter of 2014 WASO launched its long-term El Sistema-inspired Music Education Program in three Kwinana schools. WASO's Crescendo program is modelled on the internationally acclaimed and highly successful El Sistema program which started in Venezuela in 1975 and seeks to empower children from disadvantaged backgrounds through classical music using it as a tool to help them reach their full potential and learn life values.

In 2015, 174 children participated in Crescendo across the three schools.

Currently Pre-primary, Year 1 and Year 2 students at Medina Primary School and North Parmelia Primary School receive vocal lessons once a week using movement, games, lots of songs and percussion instruments. Each year we will add the new Pre-Primary students to the program, until all students in Years Pre-Primary - 6 in these schools are participating in the program. In Pre-Primary and Year 1 the focus is on vocal lessons to encourage the children to use their built in instrument, and feel encouraged to "give it a go". Vocal lessons have also proven to be a great foundation for future skill-based learning. From Year 2, students will be introduced to string instruments.

The program also aims to connect students and the community to classical music experiences they may not otherwise have access to. At no cost to the families or schools, students attend WASO's full orchestra primary school concert at the Perth Concert Hall, and a concert by the Education Chamber Orchestra (ECHO) in Kwinana. Both concerts include opportunities for students and the community to meet WASO musicians and have-a-go on student-sized instruments.

The Sistema model is built on the core values of excellence, ambition, intensity, achievement, inclusion and the development of joyful, responsible contributing citizens.

WASO will incorporate these values into its program through its Teaching Artists, peer-to-peer performances and by celebrating the successes of students throughout the program.³²

This program is also supported by The Stan Perron Charitable Foundation and Feilman Family Foundation.

³² West Australian Symphony Orchestra <http://www.waso.com.au/education/education/crescendo>

APPENDIX C - REGIONAL ARTS AND CULTURAL PROGRAMS

Community Arts Network WA (CAN WA) – *Strong Culture, Strong Community* program

CAN WA's *Strong Culture, Strong Community* program in Narrogin has been specifically designed for the youth programs based at Narrogin Senior High School (NSHS).

For teenagers (12-17 years) in the Narrogin ATSIC region and throughout the state, 21% were at high risk of mental health problems compared to 13% in the non-Aboriginal population.³³

Implemented to improve wellbeing and resilience within Aboriginal communities through participation in culture and the arts, the school's involvement in the program was instigated to improve engagement of young Noongar students to learn to connect with their language and culture and to re-connect them with the school.

One of the specific projects implemented through the program is *Noongar Pop Culture* which uses contemporary music and fashion design to engage students.

The social impact of this program was evaluated in 2016 and report data suggests CAN WA's program has been instrumental in encouraging Noongar students to return to school; created a positive cultural shift within the school community; and, generally improved the social skills and wellbeing of program participants. In addition, the social return for every dollar of investment into the program has been estimated at being a social value per participant of \$18.58. Overall, for the five years the program has been implemented to date (2010-2015), CAN WA's total investment of \$592,200 has provided a social value to the community of more than \$11 million.

Key findings³⁴ include:

- The *Strong Culture, Strong Community* projects delivered in NSHS between 2010 and 2015 have been instrumental in encouraging Noongar students to return to high school and re-engage in the learning process. The impact of students returning to school and re-engaging with the education process is significant for the wider community in terms of future pay-offs that accrue over the lifetime of an individual, including improved career paths, improved health and welfare and improved social interactions.
- The *Strong Culture, Strong Community* projects at NSHS have increased student confidence to make new friends, learn new public performance skills.

³³ *Measuring The Social and Emotional Well-being of Aboriginal Children and Young People*, Telethon Institute for Child Health Research

http://aboriginal.telethonkids.org.au/media/399793/measuring_social_and_emotional_wellbeing.pdf

³⁴ Summary Report of Social Return on Investment Analysis, Community Arts Network – *Strong Culture, Strong Community* Program, January 2016 <http://www.canwa.com.au/wp-content/uploads/2016/05/CAN-SCSC-SROI-Summary-Report-08012015.pdf>

- The *Strong Culture, Strong Community* projects at NSHS have reconnected Noongar students with their Aboriginal culture.
- Parents and guardians of Noongar students believe that the *Strong Culture, Strong Community* projects have made their children more resilient and better able to deal with community feuding.
- The *Strong Culture, Strong Community* projects have provided Noongar students with opportunities that have enabled them to improve the perception of Noongar students amongst their non-Noongar peers. This had led to students feeling more proud, capable, taking on leadership skills and seeking support to help them re-engage with learning.
- The *Strong Culture, Strong Community* projects have established a model using arts and culture to engage Noongar students which can be viewed as a type of **Hands on Learning Model**. This successful and sustainable method of learning through arts and culture is in strong alignment with the priorities of the Australian Government, in particular the Indigenous Advancement Strategy of the Department of Prime Minister and Cabinet.
- The approach that CAN has taken in the delivery of the *Strong Culture, Strong Community* projects in NSHS strongly supports the approach recommended in the *Gonski Review* (2011)⁵, ensuring that funding is directed to students who need it most.
- An investment of \$592,200 in NSHS *Strong Culture, Strong Community* projects from 2010 to 2015 creates \$11,004,446 of present value, resulting in an indicative SROI ratio of \$18.53:\$1. That is, for the equivalent of every \$1 invested in the NSHS *Strong Culture, Strong Community* projects, \$18.58 is returned in social value.

It is possible that if the NSHS *Strong Culture, Strong Community* projects were able to improve on the amount from 10 to 20 of students' attendance and being engaged in the learning process (a 100% increase), then the social return on investment ratio obtained would increase from \$18.58 to \$35.73

"Before CAN, I was coming to school but I was bored, I started to wag a few classes. I knew school was important to get a good job, a career and a house. When CAN came, it entertained me and showed me that I could do other things like singing. This was the same for all of the Noongar kids. They always ask me when Noongar Pop Culture is coming back as they want to do these things too." NSHS student

"These types of projects need to continue with Year 7 and 8 students. If we want students to engage, we need these extend these types of projects. It is really important because in our society we have large groups of disadvantaged students."

We need to put energy into getting students to school and enabling them to develop a sense of belonging to the school community.” NSHS teacher³⁵

Open Access Youth Art Studio

The Open Access Youth Art Studio (AYSA) for at risk youth was initiated in 2006 by local artist Sue Codee under a mentorship with Sally Marsden who started the Artful Dodgers studio in Melbourne.

The Open Access Youth Art Studio provides a safe, secure environment for young people including those disadvantaged and marginalised, who have an interest in the arts or youth culture. The program is staffed by qualified Youth Workers who can provide youth related information, links/referrals to support and other youth services. Community Artists are also employed who run arts activities such as music, multimedia, painting and urban art sessions.

A "Pick up" service is available for North Albany Senior High School students and all studio participants who reside within the Albany town site can be dropped home with the Open Access "drop off" service. The studio provides free healthy refreshments and snacks, all activities and art supplies are provided free of charge. Each studio day, support staff include two qualified AYSA Youth workers, one visual Art Support worker and guest facilitator. All AYSA team members and community artists hold a current Working with Children Check and National Police Clearance.

Open Access is open during the school terms (excluding Public Holidays) Monday and Tuesdays 3.30 to 6pm. Monday's guest artists usually involve a guest "Graffiti" or Aerosol Paint Artist and Tuesday's guest facilitators includes a musician.

³⁵ Summary Report of Social Return on Investment Analysis, Community Arts Network – *Strong Culture, Strong Community Program*, January 2016 <http://www.canwa.com.au/wp-content/uploads/2016/05/CAN-SCSC-SROI-Summary-Report-08012015.pdf>

APPENDIX D - ARTS AND CULTURE IN EDUCATION

Artist-in-Residence (AiR) Grants Program

Statistics³⁶:

- Funding of projects by the Australia Council for the Arts through the Department of Culture and the Arts and Department of Education \$1.6 million (2010-2015)
- 45 projects have been funded during the program 2010-2015
- 68 Western Australian public schools engaged
- Est. 9,700 students Pre-Primary to Year 12 participated in a project to date
- At-risk student engagement 2010-2013: estimated participation rate of student priority groups was 11.6 per cent Indigenous; three per cent students with disabilities; 23.6 per cent regional and remote; and 13.3 per cent from culturally and linguistically diverse background.³⁷

Past projects identified as assisting education outcomes specifically for at-risk students

- **Karratha Senior High School (cluster)**

Led by Principal Mr Greg Kelly, Karratha Senior High School has a large Indigenous student population as well as students at educational risk – these groups were a key focus for the project. Students from Karratha Senior High School, Roebourne District High School, Millars Well Primary School, Tambrey Primary School and Wickham Primary School participated in the project. While 126 participated in the dance workshops, the culmination of the project saw 60 students perform at a local community event (FeNaC1NG Festival).

“The students were introduced to composition skills allowing them to integrate new movement skills they had learned with their own movement style to create their own choreography, and feel a sense of value and pride in their contribution... [This project gave] young people access to and exposure to options for the future. Students asked about careers in the arts and we were able to tell them about pathways.” Rachel Ogle, artist

- **Warburton Ranges Remote Community School (Ngaanyatjarra Lands School)**

Artists Leon Ewing and Saritah worked closely with the students to develop song-writing skills, record songs, teach production techniques and deliver a musical performance. The partnership between the artists and the school established a

³⁶ Grant acquittals, including engagement data, for the eight funded AiR projects to be completed in 2016 will be added when acquittals become available in the first quarter of 2017.

³⁷ Artist-in-Residence Grants Program, Pilot Evaluation Report 2010-2013, Curtin University, April 2015
<http://www.dca.wa.gov.au/Documents/Developing%20Arts%20and%20Culture/Arts%20and%20Education/D%2015%207803%20%20FINAL-Artist-in-Residence%20Grants%20Program-Western%20Australia-Evaluation%202010-2013-FULL%20REPORT.pdf>

bridge to engage the students with education, a key strategy to reduce Indigenous disadvantage as identified in the Federal Government's *Closing the Gap* strategy.

- **Carson Street School**

During a twelve week period across Terms 2 and 3, 2011, the creative team worked closely with the students, teachers and carers to devise a dynamic, innovative and uniquely experimental sensory theatre production, *The Jub Jub Tree*; adapted from a traditional Egyptian folktale, The Well of Truth. The key to the success of this project was the intensive 'embedding' process. The artists worked with teachers in the classroom to provide sensory stimulation to familiarise students with the storyline, characters and production elements of the final theatrical performance. The project has also lead to more sustainable career outcomes for the artists, who have since created Sensorium Theatre, Australia's first theatre company dedicated to sensory theatre for children with disabilities.

"There are very few independent [arts] practitioners who are working with or for young audiences and hardly any creating work specifically for young people with disabilities and learning difficulties. The residency championed young audiences with disabilities and built a quality arts experience around their individual ways of learning and communicating." Mrs Roslyn Hamling, Deputy Principal

- **Hospital School Services (Princess Margaret Hospital, Bentley Adolescent Unit and Family Pathways program in Shenton Park)**

The visual arts 'Future World' AiR project, guided by artist Charlotte O'Shea, was developed by Hospital School Services for patients at Princess Margaret Hospital, Bentley Adolescent Unit and the Family Pathways program in Shenton Park. As a unique partnership between the Department of Education and the Department of Health, this was the first AiR project of its kind in Western Australia. As an adjunct to the AiR project Christina Davies from the School of Population Health at The University of Western Australia conducted an independent health and wellbeing evaluation. The study utilised a short survey that collated demographic, affect, enjoyment and learning data. Survey results from 78 students, 34 parents and 18 staff were collated and analysed. The evaluation ultimately confirmed the positive health benefits of arts activities for young people in the clinical environment.

"My daughter has found art helps to escape the darkness she feels and lessens the noisy constant cycle of predominantly negative thoughts. Her expression through art is deeply personal, beautiful and the growth of her creative expression [through this AIR project] has been significant in less than a term. Charlotte's experience as an artist has been refreshing, inspiring and delightful – just like her." Parent

- **Yule Brook College**

This AiR Grants Program project was the first of its kind for Yule Brook College. Yule Brook did not have a Drama Specialist and the AiR Project Coordinator did not have an education background in the performing arts.

The project was devised by the school in collaboration with Western Australia's Black Swan State Theatre Company as an introduction for students and teachers into the world of dramatic arts. The residency took place in Terms 2 and 3, 2013 and involved a total of 62 students from Years 8-11 in a series of experimental theatre arts workshops. Three Australian short plays were chosen for the students to study: *The Sapphires* by Tony Briggs, Sean Gorman's *Krakouer*, and *Cloudstreet* by Tim Winton. The plays were chosen specifically for their local Western Australian themes and Indigenous perspectives.

"... I really really enjoyed the Black Swan program and I would do it again any day... It was something that really motivated me to go to school... it was also a great program because I could just act myself and be who I was, not in fear of being constantly judged by anyone. I could laugh and be myself without worrying because I was with people who made me happy." Student

- **Bayulu Remote Community School**

Under the guidance of Principal Mr Leon Wilson, the Bayulu RCS artist in residence (AiR) project took place over an intensive four week period during June/July, 2015. Eight full-time teachers, 4 Aboriginal and Islander Education Officers and 4 Education Assistants worked with 128 students and a team of 8 specialist artists from Theatre Kimberley to create *Upsidedown Stories – A Circus Comedy Show*. An age-appropriate circus skills program was developed with links across the curriculum and incorporated both Kriol (the majority of students' first language) and Standard Australian English. Staff and students participated in a range of workshops including Djembe drumming, manipulation of circus equipment, mime, unicycle, dance, movement, trapeze, hoops, tissu (silks), tumbling and mini-trampoline. Stories about local culture and history were used to develop the narrative for the final end of project performance.

"Community people showed an interest and talked about the project's development and the pride they gained from seeing their child perform on stage... Our students do not have the opportunity to participate in learning such skills as they live in a remote location, and providing this experience for them was invaluable and may lead to some children wanting to take up circus skills in the future." Acquittal

Current projects

- **Banksia Hill Detention Centre School**

Artists from AbMusic and Musica Viva will provide an opportunity for Aboriginal young people from across Western Australia who are held at Banksia Hill Detention Centre to engage with music in an exciting and innovative format. The program will provide students with the opportunity to obtain some subject units towards a Certificate II in Music, culminating in a concert by the students, AbMusic tutors and guest artist/s from Musica Viva. The project will conclude in December 2016.

Information about the AiR Grants Program and specific projects can be found at www.artsedge.dca.wa.gov.au

APPENDIX E - ABORIGINAL YOUTH

Kimberley Aboriginal Law and Culture Centre (KALACC), Yiriman Project

The Yiriman Project is a culturally based program set up in 2000 by elders from the Fitzroy Valley in Western Australia's Kimberley. It has variously been described as a 'youth diversionary program', a 'cultural maintenance project' and 'a way to heal young people, heal country and heal community'. Yiriman is designed so that young people can 'bring out stories' about country, learn about traditions, language and respect for family. This reflects the fact that in traditional law and culture there exists an irrepressible link between people, family and country.

Yiriman started because *Karajarri*, *Nyikina*, *Mangala* and *Walmajarri* elders were concerned about their young people³⁸. Following long established traditions, they set up an organisation that helps take young people, elders and other members of the community on trips to country. 'Bosses' describe the work in this way:

We got lots of kids not following our culture, not following mainstream culture, following lazy culture. We gotta stop this ... This is what Yiriman does.

Yiriman is like a school for our young people – learning their duty of care for country.

Yiriman is taking out kids who are getting into trouble. Do lots of singing, language, tell them what skin they (are). Respecting old people. Cutting boomerang. Learn to find a feed. Old people been tell story, young people pick up that story.

Yiriman trips begin when elders and others with cultural authority meet with Yiriman workers to start planning. They work out where they to go, when to travel, who attends and the purposes of trips. Trips can last from a couple of days to a couple of weeks with anywhere from 12 to 100 people participating.

For those involved, the physical demands of the trip are often tough. People often walk between 15 and 20 kilometres a day, regularly combining travel with other physical tasks such as digging, hunting and collecting firewood. These 'old' practices are often combined with newer ways of doing things, such land management work with Rangers, plant harvesting, soap making and essential oil production, fish research, quarantine work, fire management, health education and multimedia production and cultural heritage recording.

Much of this involves three or four generations 'going along together'. In this way the 'journey' becomes a means through which culture can be slowly and respectfully transmitted between children, young people, the middle ages and elders. It also allows for young people to become an active part of the stories their parents, grandparents and great-grandparents have featured in.

There is much evidence of the efficacy of the project. Bosses claim it is achieving much 'on the culture side'. There is also considerable evidence that individuals benefit from the work. This is most definitely the view of elders, family and young people and is borne out from research that demonstrates:

- encouraging a love of country;

³⁸ Listen to Yiriman bosses talk about setting up the project at <http://governance.reconciliation.org.au/resource/how-the-yiriman-project-started>

- building opportunities for formal training;
- bringing together the generations;
- providing diversionary activities;
- building pathways into Ranger teams;
- offering an on-country presence;
- building skills in both Western and Indigenous knowledge systems through wild harvest work;
- involving young people in 'deep cultural immersion' through daily walking, site visits, hunting, kin based activities and using Indigenous language;
- offering strong young adult mentoring and leadership;
- healthy living, diet and total alcohol and drug free environment;
- cultural heritage research through daily recording and creation of multimedia;
- elders governing the work (recognised through the 2012 Indigenous Governance Award).

In addition, Yiriman plays an important role in supporting young people's involvement in the cultural business of the region. For example, Yiriman takes a lead in supporting the Kimberley Aboriginal Law and Culture Centre's (KALACC) Festival occurring every three years. This is the premier song, dance, ceremonial and cultural event in the region. Leading up to the event Yiriman supports elder direction of young dance teams in rehearsals, artifact and costume preparation, and other cultural business. Each year Yiriman also supports families during preparations for law and ceremonial business offering practical assistance, equipment and vehicles (Palmer 2012).

Yiriman is also an essential element in the armourment of other organisations working in the region. Their trips are an important conduit through which young people make contact with service providers. This includes representatives from land councils, ranger teams, the local arts centre, and the Department of Corrections, welfare organisations, health centres and many remote area schools. Many of these groups are based in locations hundreds of kilometres away (Palmer 2006).

Yijala Yala³⁹ and the Love Punks

This sci-fi film about bringing to life various adult characters in Roebourne, is a futuristic zombie meets Mad Max meets colourful Aboriginal people animation now turned into an interactive online game. <http://www.yijalayala.bighart.org/category/love-punks/page/3/>

Yijala Yala success 'NEOMAD' – empowering children and young people

This fictional fantasy based interactive comic allows people to hear the real voices and sounds of Love Punks at the same time as reading speech bubbles. The story begins when a rocket booster crashes into the region. Its discovery by the Love Punks leads them on an

³⁹ Project website: <http://www.yijalayala.bighart.org/>

epic journey across the cosmos. As they struggle to maintain their traditional cultural identity, the Love Punks regularly seek guidance from real elders from their community.⁴⁰ As a way of reconciling themselves for their previous carelessness they are instructed to go and work for the Murujuga Aboriginal Ranger team. In this way, old knowledge about cultural safety is being transmitted through the story at the same time as being orchestrated through the production of the episode (Myers, Palmer and Campbell 2012).⁴¹

More than 30 young people in WA have had input into the NEOMAD project to date. In April, 2016 the comic won the Gold Ledger, Australia's premier comic book award.

Western Desert Kidney Health⁴²

From 2010-2012, the Western Desert Kidney Health Project was a major arts in health education program delivered to 10 Western Desert communities by The University of Western Australia's Rural Clinical School of WA, Bega Garnbarringu Medical Health Service, the Goldfields Esperance General Practice Network and Wongutha Birni Aboriginal Corporation. It was delivered by a multidisciplinary team of Aboriginal health, community development, medical and arts practitioners.

The aim of the project was to reduce kidney disease by developing culturally appropriate health messages, and to collaborate with and improve the skills of Indigenous health workers. The team travelled the region in 4WD mobile health clinic and arts vehicles.

Major funding partners included Lotterywest; BHP Billiton; Nickel West; Australia Council for the Arts; Australian Government's Office for Aboriginal and Torres Strait Islander Health; Australian Government's Department of Health and Ageing; Royalties for Regions; Rural Clinical School of Western Australia; Healthway; John T Reid Charitable Trust; and Department of Culture and the Arts. DCA invested \$100,000pa for the three year life of the project (\$300,000) which attracted just over \$5.5 million from all contributors.

Over 1000 people in 10 communities had at least one health check and in some communities, 100 per cent of the population participated in the program. The Western Desert Kidney Health Project continues to be hailed as a successful model by medical networks nationally.

Desert Feet

Desert Feet is a Western Australian based music project, using the arts to create educational and musical opportunities in remote communities, encouraging cultural expression and awareness.

⁴⁰ View the "NEOMAD Trailer" at: <http://www.yijalayala.bighart.org/category/love-punks/>

⁴¹ *Demonstrating the Relationships between culture, on-country activity and positive social outcomes for Indigenous young people*. Dave Palmer, Murdoch University

<http://community.borderlands.org.au/index.php/issue-43/107-demonstrating-the-relationships>

⁴² Western Desert Kidney Health Project www.westerndesertkidney.org.au

Desert Feet tour remote communities with workshops in music composition and performance and provide recording opportunities with existing and aspiring musicians. The organisation has conducted the tours on repeated occasions and as a result relationships with remote community people have developed over time. The program specifically targets children and young people. The 2013 tour went to the Pilbara region and visited Jigalong, Nullagine, Punmu, Warralong, Kunawarritji, Marble Bar, Kiwirrkurra and Parnngurr.

A community residency will start with composition and performance workshops, using relevant music styles such as beat box, hip hop, and reggae. These are very relaxed and people are invited to watch, join in, leave or come and go as they please. The workshops culminate with a major community performance. This might be connected with a local event such as a sports carnival. Sometimes Desert Feet bring nationally recognised musicians to perform alongside workshop participants, to increase the profile of remote community musicians. They also produce recordings of songs created in the workshops, which can then continue to be enjoyed and broadcast after the residency has finished.

The Desert Feet crew approach the tours with a high level of flexibility and adaptability, to respond effectively to necessary last minute scheduling changes due to weather, funerals and lots of other unexpected factors. The 2013 tour budget was \$87,000, with DCA contributing \$33,500.

APPENDIX F - FEMALE YOUTH ENGAGEMENT

Goolarri Media: *Kimberley Girl*

Kimberley Girl is not a beauty pageant. It's a youth development and leadership program that uses a pageant format as a recruitment and delivery mechanism.

Founded in 2004 by Goolarri Media Enterprise, *Kimberley Girl* is an annual training program for young Aboriginal women in the Kimberley and Pilbara region of Western Australia.

Currently run as a week-long event, the objectives of the program are to:

- instigate irrevocable change in the personal and professional development of young Indigenous women by expanding the scope of core components offered within the Kimberley and Pilbara Girl programs and by replicating Kimberley Girl in other communities;
- provide young Indigenous women with valuable educational activities and opportunities which directly address their needs in the areas of contemporary Indigenous culture, mental and physical health and wellbeing, development of social and professional skills, positive lifestyles and leadership values whilst minimizing the effects of social, economic and geographical isolation;
- promote understanding and respect for Indigenous culture from the wider community by representing Indigenous people in a positive and contemporary environment aiding in the overall process of reconciliation.⁴³

The private benefits gained by participants become community and public benefits when the *Kimberley Girl* program can encourage young women from one set of life choices and pathways onto another pathway that can provide them with more positive outcomes for themselves as well as for their communities.

Goolarri's *Kimberley Girl* offers a different approach to social programs that seek to 'close the gap'. It does so by seeking to identify Indigenous young women as role models and spokespersons for Indigenous women of the Kimberley region and empowering them in their endeavours. This positive approach, which promotes personal ambition and community leadership, is what makes this program interesting and provides a potential model for other such programs.⁴⁴

- According to the 2006 census, the population of the Kimberley is approximately 35,000, of which 48% identify as Indigenous. The Indigenous population is somewhat younger (median age 30) than the Western Australian median of 36. The population of Indigenous youth between 16-25 is approximately 2600, thus making for **1300** potential Kimberley Girls each year (Note that the cohort coming through in the next 10 years is larger, approximately 1700.). A similar calculation for Pilbara girl arrives at a figure of **445**. Also, observe that the 40-50 girls that participated in the 2010 and in

⁴³ Goolarri Media: *Kimberley Girl*, Program Evaluation and Recommendations, October 2011
<http://www.goolarri.com/kimberley-girl/>

⁴⁴ Ibid

the 2011 events implies a participation rate of approximately **three percent** of the cohort population.

- *Kimberley Girl* and *Pilbara Girl* are directly reaching about 1 in 30 Kimberley girls, and perhaps 1 in 10 once we account for peer networks.⁴⁵

⁴⁵ Goolari Media: Kimberley Girl, Program Evaluation and Recommendations, October 2011
<http://www.goolarri.com/kimberley-girl/>



Government of **Western Australia**
Department of **Culture and the Arts**

Investing in Aboriginal Culture:

The role of culture in gaining more effective outcomes from
WA State Government services

Discussion Paper

May 2016

DCA Reference 15/751

Table of Contents

Section 1 - Executive Summary	4
Recommended Actions	7
Section 2 – Statistical overview	8
Overview of Government Arts and Culture Expenditure.....	8
Arts and cultural sector outcomes and indicators	9
Section 3 - Policy context: Aboriginal services.....	11
National Policy: Closing the Gap on Indigenous disadvantage	11
National Policy: Indigenous Advancement Strategy (IAS).....	11
National Policy: Arts and Health Framework	12
Western Australia Policy: Aboriginal Affairs Cabinet Sub-Committee (AACSC)	13
Western Australia Policy: Regional Services Reform	13
Western Australia Policy: Aboriginal Youth Expenditure Reform	15
Section 4 - Policy context: Aboriginal culture	16
Section 5 – Government Expenditure: Aboriginal Services.....	18
Section 6 – Government Expenditure: Aboriginal Culture.....	19
Expenditure - Federal Government	19
1. Indigenous Visual Arts Industry Support (IVAIS)	20
2. Indigenous Arts and Languages Support.....	21
3. Indigenous Employment Initiative (IES)	22
DCA Culture and Arts Portfolio	23
Arts and Culture Not for Profit Organisations.....	23
Section 7 - Aboriginal Cultural Participation.....	25
Cultural participation and employment	25
Young People.....	27
Section 8 - Effectiveness: Government expenditure on Government Services..	28
Section 9 - Effectiveness: Culturally Based Activities to Alleviate Aboriginal Disadvantage	30
Section 10 - Effectiveness: Direct Aboriginal Cultural Expenditure	33
Aboriginal Arts and Cultural Infrastructure.....	33
DCA and Aboriginal arts centres program.....	34
Section 11 - Social Impact Bonds - a potential long term funding opportunity ...	38
Section 12 - Cultural Investment Strategy.....	40
Summary of Recommended Actions	41
APPENDIX A - Case Studies	42

Western Desert Kidney Health Project	42
Martumili Artists and East Pilbara Art Centre	42
Kimberley Aboriginal Law and Culture Centre (KALACC)	43
Yiriman Project.....	44
Kurlkayima Ngatha - Remember Me	45
Warakurna Artists – Ngaanyatjarra Lands.....	46
Wilurarra Creative - Warburton	46
Walkatjurra Cultural Centre – Leonora, Menzies and Laverton.....	47
YirraYaakin.....	47
Sand Tracks – Central Desert	48
Out There Youth Arts Leadership Program - Statewide	49
Western Australian Academy of the Performing Arts (WAAPA)	50

Note:

This report generally uses the term ‘Aboriginal’ in the context of Western Australian programs, except where quoting other sources. However, this report uses the term ‘Indigenous’ where the program or expenditure may target or include either or both Aboriginal and Torres Strait Islander people. The term ‘Indigenous expenditure’ is used for government expenditure on services to Aboriginal and Torres Strait Islander Australians. Direct expenditure on services is used for programs specifically designed Aboriginal communities where ‘mainstream expenditure’ is used for mainstream programs that may contain some Indigenous expenditure.

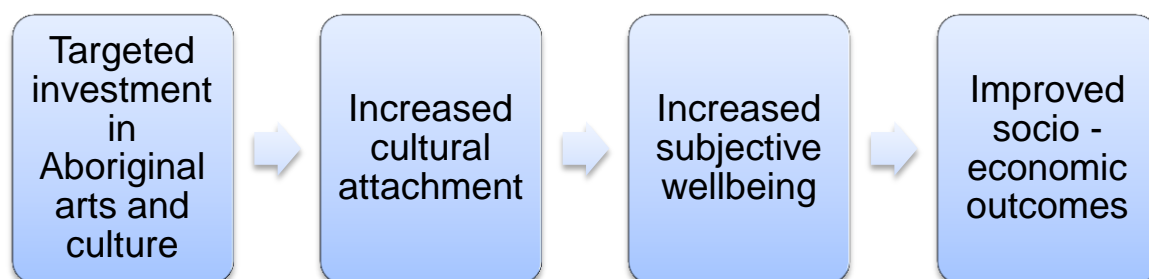
Section 1 - Executive Summary

This paper has been prepared by the Department of Culture and the Arts (DCA), in partnership with the Department of Aboriginal Affairs (DAA), in response to the difficulty for Governments in facilitating improvements in Aboriginal cultural and socio-economic wellbeing, and to consider the role of arts and culture in delivering more effective outcomes from State Government services in Western Australia. DCA undertook significant research and analysis of statistics, budgets, papers and reviews in the development of this discussion paper.

This paper reviews the outcome of Government expenditure on Aboriginal culture and arts, and assesses how that investment can contribute to positive outcomes for Aboriginal people across employment, culture, education, mental health, and general health and wellbeing.

In terms of broad socio-economic outcomes, there is a substantial and growing body of academic and case evidence that Government programs or services targeted towards improving outcomes for Aboriginal people on a range of social and economic issues will be more effective if delivered within an environment where Aboriginal culture is recognised, valued and resilient.

This paper proposes that a consolidated and targeted approach to the investment in Aboriginal culture and arts will increase cultural attachment, increasing subjective wellbeing for individuals and communities, leading to improved socio-economic outcomes.



- ☐ This paper argues that the wellbeing of Aboriginal people is enhanced by increased connection to culture.
- ☐ Connection to culture leads to a stronger sense of self-identity, promotes resilience and a positive sense of community¹.

¹ The link between Indigenous culture and wellbeing: Qualitative evidence for Australian Aboriginal peoples Simon Colquhoun and Alfred Michael Dockery, January 2012 http://www.ncsehe.edu.au/wp-content/uploads/2013/09/2012.01_LSIC_qualitative_CLMR1.pdf

- This paper posits a 'Cultural Investment Strategy' in targeted geographic areas to integrate with and support other Government agency actions.
- Such a Cultural Investment Strategy would:
 - a) incorporate increased investment in existing cultural activities shown to be successful in engaging Aboriginal communities in order to facilitate improved wellbeing and opportunities for advancement;
 - b) be developed to address the underlying causes of social dysfunction by connecting Aboriginal people to their culture through cultural maintenance activities that reinforce traditional values, roles and responsibilities; and
 - c) support other agency objectives by piloting the strategy through a specific area of high social and economic dysfunction.
- The Culture Investment Strategy would seek two potential policy outcomes:
 - a) to use the support of cultural activities to improve cultural growth, social cohesion and engagement; and
 - b) to use culturally based activities to improve outcomes in health, education, community safety and employment.
- The strategy would be trialled in areas of high social dysfunction incorporating general Aboriginal cultural engagement and new culturally based programs that specifically target areas of consistent poor outcomes.
- The strategy would operate in partnership with and in support of other agencies in the selected area providing a balance between direct cultural maintenance activities and direct service delivery.
- A trial would also consider a pilot for Social Impact Bonds currently being examined by the WA Department of Treasury.
- The intention is to target and coordinate arts and sports activities linked to outcomes sought in health, education, youth justice and Aboriginal employment in areas governed by the Regional Services Reform Program.
- The Culture Investment Strategy would be developed in partnership with Aboriginal leaders, with potential connection to the Department of Regional Development's Regional Services Reform Program.

Culturally based activities will assist in improving the economic, social and cultural well-being of Aboriginal people and improve the effectiveness of Government service delivery and outcomes.

“Culture is central to the wellbeing of Aboriginal children and young people, with evidence of positive associations between culture and wellbeing outcomes throughout life. Culture supports children and young people’s development, promotes resilience and can be a protective factor that reduces the exposure to, and effects of, risks to wellbeing.”²

Whilst there are examples of individual and community attainment in programs that are not culturally based, the relative success of culturally based programs across a range of social areas suggests that Government expenditure may be more effective if programs recognise this critical role of culture.

This effectiveness is underpinned by the principles of:

- (a) increasing the opportunities for the Aboriginal community to directly engage in cultural activity; and
- (b) co-designing culturally-based programs to target social dysfunction and disadvantage.

This report will outline the current State and Federal government expenditure towards culture and arts activity and the current policy environment that supports that investment. Drawing on the available data and statistics, the report will highlight some of the current outcomes from this expenditure and highlight potential areas of interest for Western Australia for possible further policy action.

² *Listen to Us: using the views of WA Aboriginal and Torres Strait Islander children and young people to improve policy and service delivery.* Commissioner for Children and Young People Report. 2015

Recommended Actions

Based on the observations and evidence summarised in this paper, a cultural policy aimed at addressing intransigent Aboriginal disadvantage is jointly proposed by the Department of Culture and the Arts and the Department of Aboriginal Affairs.

In order to advance this cultural policy, the following is recommended:

1. Culture and Arts be added as a focus area of the Aboriginal Affairs Cabinet Sub-Committee.
2. DCA joins the Aboriginal Affairs Coordinating Committee as a member, with the primary purpose being to explore in detail the following policy options:
 - a. A Culture Investment Strategy. The development of a trial program in geographically targeted areas of high social dysfunction incorporating general Aboriginal cultural engagement and new culturally based programs that specifically target areas of consistent poor outcomes.
 - b. Targeted and coordinated arts actions linked to outcomes sought in health, education, youth justice and Aboriginal employment services in areas governed by the Regional Services Reform Program. This could be supported through Royalties for Regions in partnership with Native Title Trusts.
 - c. Investigation with the Department of Treasury into the potential to pilot a Social Impact Bond program for culturally based activities, aimed at delivering long term cost savings to Government as a result of positive outcomes.
 - d. The development of a strategic initiative with the Federal Ministry for the Arts to increase employment and economic development outcomes in the creative industries in which Aboriginal people in WA have a comparative advantage.

Section 2 – Statistical overview

Overview of Government Arts and Culture Expenditure

- The Combined Federal and State Government funding on direct Aboriginal cultural activity in Western Australia was reported by the Productivity Commission³ at \$36.40 million.
- This represents 0.74 per cent of the combined total Federal and State Government expenditure in Aboriginal services in 2012-13 in the state.
- Western Australian State Government expenditure towards Aboriginal culture, including cultural services and facilities, film and broadcast and other expenditure not elsewhere categorised (nec), totalled \$19.44 million, comprising of \$11.57 million in direct and \$7.87 million in mainstream programs.

Published IER Data for Recreation and Culture – Western Australia	Indigenous		
	Specific	Mainstream	Total
Cultural facilities and services	\$ 9,834,547	\$ 7,369,377	\$ 17,203,924
Broadcasting and film production	\$ 806,229	\$ 500,205	\$ 1,306,434
Recreation and culture nec (*identified towards culture)	\$ 931,643	-	\$ 931,643
Culture - Total	\$ 11,572,419	\$ 7,869,582	\$ 19,442,001

Western Australian State Government expenditure for Aboriginal culture represented 0.66 per cent of total expenditure on Aboriginal services and comprised⁴:

- \$17.2 million funding for 'Cultural services and facilities', which includes \$9.8 million towards direct Indigenous programs, and an additional \$7.4 million in Mainstream programs that are accessed by Aboriginal individuals and communities.
- \$1.3 million towards Indigenous 'Broadcasting and Film production', comprising \$0.8 million in direct and \$0.5 million in mainstream programs.
- \$0.93 million of direct programs also identified as cultural in the Recreation and culture expenditure nec category.⁵

³ Productivity Commission, Indigenous Expenditure Report 2014, <http://www.pc.gov.au/research/ongoing/indigenous-expenditure-report>

⁴ ibid

- The Federal Government expenditure towards Cultural Facilities and Services in Western Australia was \$16.9 million in 2012-13, including \$12.6 million in direct programs and \$4.3 million in mainstream programs.⁶
- This equates to 16 per cent of the Federal Government national expenditure on culture (18 per cent of direct expenditure and 13 per cent of mainstream expenditure)

Arts and cultural sector outcomes and indicators

Some economic outcomes of this expenditure include:

- ☐ WA's Aboriginal Art Centres, which represent 30 per cent of the national total, producing over 40 per cent of Australia's Aboriginal Art which:
 - i) Have 31 per cent (or approximately 4000) of Australia's Aboriginal artists working productively through them; and
 - ii) Operate at the best subsidy to sale ratio in the nation;
- ☐ In 2009-10, 21 of Western Australia's Aboriginal owned and managed art centres generated an estimated \$14 million in sales to national and international markets;
- ☐ 2.07 per cent of the Aboriginal workforce in the State is employed in the arts and cultural sector compared to 2.39 per cent of the general population (accepting that concepts and definition of employment differ).
- ☐ Over the past five years, the arts, cultural and creative industries sector in Western Australia has been the joint fastest growing in terms of employment in Australia with Victoria. This, coupled with active participation rates of 30 per cent for Aboriginal people in arts and culture compared with 27.6 per cent in the general population, suggests that interest may be matched with employment opportunity.
- ☐ 'Arts and Recreation Services' in Western Australia represent the third highest employment category for Aboriginal people in a particular industry despite the absence of any dedicated State agency policy strategy to proactively target employment or economic opportunities for Aboriginal people through the full extent of the arts, cultural and creative industries⁷.

⁵ WA Treasury working document, 2014 IER Reporting from WA Government Agencies

⁶ Productivity Commission, Indigenous Expenditure Report 2014, <http://www.pc.gov.au/research/ongoing/indigenous-expenditure-report>

⁷ ABS, Employment in Culture, 2011 - Western Australia (6273.0)
<http://www.abs.gov.au/ausstats/abs@.nsf/PrimaryMainFeatures/6273.0?OpenDocument>

- Aboriginal arts and culture is unique and internationally regarded. West Australian Aboriginal artists are exhibited in major galleries internationally and in Australia. Examples include:
 - Lena Nyadbi's artwork on the roof of the Musée du Quai Branly in Paris;
 - The Paddy Bedford collection at the Museum of Contemporary Art in Sydney;
 - *Ngurra Kuju Walyja — One Country One People — the Canning Stock Route Project* (the most visited exhibition in the history of the National Museum of Australia which acquired all 140 works produced through the project).

Section 3 - Policy context: Aboriginal services

National Policy: Closing the Gap on Indigenous disadvantage

The Closing the Gap Strategy (CTG) was led by the Federal Government and involved commitment of all states and territories. In 2008, the Federal Government committed to closing the health and life expectancy gap between Aboriginal and Torres Strait Islander people and non-Indigenous Australians by 2030.

Despite a commitment to achieving its targets, the CTG Campaign Steering Committee 2015 report indicates that few gains have been made towards achieving the targets, which in some cases have regressed.

A potential reason for this is found in the following statement by the WA Department of Health, which acknowledges the significance of culture:

*“Aboriginal people make up only 3.8 per cent of the Western Australia population, and yet have the greatest health needs of any group in the State. There is evidence to support that health initiatives will have differing impacts on different population groups and that cultural differences do contribute to the health status, needs and outcomes. Aboriginal concepts of health and illness differ from those in the general population and this can impact on their health status and health service needs. **Health is more than the physical wellbeing of the individual, but also encompasses the social, emotional and cultural wellbeing of the whole community.**”*
Aboriginal Health, Department of Health, 2014

National Policy: Indigenous Advancement Strategy (IAS)

Apart from a small number of WA/Commonwealth bilateral agreements, all Commonwealth funding has been amalgamated into the IAS. The intention of the IAS is to direct grant funding to programs which support three priorities:

- getting children to school
- getting adults in to work
- building safe communities

There are 5 program streams:

- Jobs, Land and Economy
- Children and Schooling
- Safety and Wellbeing
- Culture and Capability
- Remote Australia Strategies.

The Culture and Capability Program within the IAS supports Indigenous Australians to maintain their culture, participate equally in the economic and social life of the nation and ensure that Indigenous organisations are capable of delivering quality services to their clients.

This program will support activity that will achieve outcomes such as, but not limited to, the following:

- Improved leadership and governance capacity of Indigenous people, families, organisations and communities.
- Maintaining culture, supporting healing, protecting Indigenous heritage.
- Providing access to, and supporting or enhancing, Indigenous broadcasting and communications services.
- Improved participation in society, and acceptance of Indigenous Australians.
- Strengthening the capacity of Indigenous organisations so that they are able to effectively deliver Government services to Indigenous people and communities.
- Engaging Indigenous peoples on decisions over matters which affect them.
- Improved participation in society, and acceptance of Indigenous Australians, including through access to Indigenous interpreters.
- Support for the recognition of Indigenous people in the Commonwealth of Australia Constitution.

In particular, the program notes:

“A strong foundation of positive cultural identity is important for health and wellbeing, for community safety and strength, and for successful engagement in education and work”.⁸

National Policy: Arts and Health Framework

The National Arts and Health Framework, adopted by arts and health ministers in every jurisdiction including the Commonwealth in 2013, is intended to provide a framework for the evaluation of existing programs and support new directions appropriate to each jurisdiction.

The framework recognises Indigenous cultural maintenance as central to health and wellbeing and recommends this holistic approach to inform the delivery of health services.⁹

⁸ Department of Prime Minister and Cabinet <https://www.dpmc.gov.au/indigenous-affairs/culture-and-capability>

⁹ National Arts and Health Framework 2014, P.3

Western Australia Policy: Aboriginal Affairs Cabinet Sub-Committee (AACSC)

In April 2013, the WA Government established the Aboriginal Affairs Cabinet Sub-Committee (AACSC) to set policy direction and drive better coordination across government in Aboriginal affairs.

On 13 November 2013, the Western Australian Legislative Assembly unanimously endorsed the following motion: *“That this house expresses its concern about the tragic suicide crisis in the Kimberley and calls on governments to do more to address the issue and notes the state government’s efforts in addressing this issue.”*

The statement by the Premier accompanying the above motion included the intent of the AACSC to:

- improve collaboration with Aboriginal leaders and the non-government sector;
- make better use of the funds that we are already investing;
- ensure more sustainable funding of programs that work; and
- listen and work with Aboriginal leaders.

This is to be achieved through policy reform and priority setting, and improving coordination and the effectiveness of Government investment. Deliberations of AACSC meetings are reported back to Cabinet by way of submissions. The AACSC members are the Minister for Aboriginal Affairs (Chairperson), Deputy Premier, Minister for Regional Development, Minister for Mental Health, Minister for Police, and Minister for Corrective Services.

Through this process, State Government has developed and implemented policies to reduce overlap and duplication in Aboriginal service delivery. These include the Department of Regional Development’s Regional Services Reform program and the Aboriginal Youth Expenditure Reform.

Western Australia Policy: Regional Services Reform

The Regional Services Reform Program has introduced Aboriginal leadership groups, which may provide a consistent means of engaging Aboriginal cultural organisations and a process to co-design service delivery within an Aboriginal cultural framework.

The success of these programs from a cultural perspective rests upon whether the sessions focus solely on the delivery of existing services; or if access to cultural opportunities is introduced to the session agendas. To be effective, the option of enabling access to cultural programs or their use in support of other service delivery will need to be offered to the communities in these forums.

State Government has recognised the general issue of ineffective programs and is undertaking some significant reform. The Aboriginal Youth Services Investment Reforms (the reforms) for instance, described below, are an important first step in ensuring cross-agency alignment and cooperation. However, they are primarily administrative and process driven, to improve connection and coordination between Government and community. They are not intended 'to prescribe the design content or delivery of services'¹⁰.

This focussed approach of the reforms is a necessary component to improving outcomes, however as only a component it may also be a barrier between moving from modest and retrograde changes, to achieving significant improvements and positive impacts.

As formal evidence builds that connection to culture improves Aboriginal wellbeing across a range of social concerns, it is apposite to ensure that this is considered in the discussions with Aboriginal leaders as potential areas of Government investment in to examine how the whole of Government may benefit from alternative approaches to service delivery that place culture as a central component of that service delivery.

The Department of Culture and the Arts (DCA) is best placed within Government to provide commentary and evidence of the efficacy of program claims against this objective and membership of the Minister for Culture and the Arts on the AASC may help Government better target its expenditure. At a minimum, Culture and Arts should be a focus area of reporting for the AASC.

¹⁰Department of Premier and Cabinet
<https://www.dpc.wa.gov.au/Publications/Pages/AboriginalYouthServicesInvestmentReforms.aspx>

Western Australia Policy: Aboriginal Youth Expenditure Reform

The Aboriginal Youth Services Investment Reforms¹¹ (the Reforms) have objectives to:

‘Foster stronger partnerships and collaborative approaches that include connections with the community at a local level;

Enable integrated and sustainable service delivery, and reduce fragmentation of funding and effort; Build-in performance measurement based on outcomes;

Refocus investment to programs that address the complex needs of young people who are at risk, but fall between the traditional boundaries of agency responsibilities.’¹²

The published Investment Priorities and Principles (IPP) are intended to produce outcomes and certainty for youth services and programs and ensure Government funding delivers better results for young Aboriginal people and the community.

Through the reforms, ‘Government will prioritise investment in programs that help young people build resilience; and facilitates *their engagement in education, training and employment*’. New minimum contract thresholds have been introduced to address the fragmentation in Aboriginal youth services and are designed to trigger a collaborative redesign of services.

Priority is to programs that encourage the better use of partnerships with other service organisations. In return, it is expected agencies will combine resources to provide larger contracts to a more focused number of programs over longer periods of time. This will allow agencies to focus strategic investment in programs with the breadth and longevity to sustain outcomes for individuals.

The Reforms are primarily administrative and are not intended ‘to prescribe the design content or delivery of services’¹³ and as such, do not consider the impact of culture but are an important first step in ensuring cross-agency alignment.

¹² P. 1 Aboriginal Youth Services Investment Reforms, May 2015

¹³ Department of Premier and Cabinet

<https://www.dpc.wa.gov.au/Publications/Pages/AboriginalYouthServicesInvestmentReforms.aspx>

Section 4 - Policy context: Aboriginal culture

A number of government agency service reviews recommend culture should be appropriately integrated to achieve better outcomes; however there is no policy that encourages responsiveness to Aboriginal culture across State Government service providers.

In Western Australia, the Departments of Culture and the Arts (DCA) and Aboriginal Affairs (DAA) have a focus on maintaining and enhancing Aboriginal culture.

DAA is responsible for advising Government on the adequacy, implementation and coordination of services to Aboriginal people in Western Australia, however is not responsible for the delivery of cultural activities.

DCA does not deliver direct services to people in Western Australia but provides funding through grants and programs to Aboriginal and non-Aboriginal artists, groups and arts and cultural organisations who provide services, arts experiences and cultural activities across the State.

The Culture and Arts Portfolio agencies (WA Museum, Art Gallery of WA, State Library, Screenwest and Perth Theatre Trust) provide limited and discrete programs relating to Aboriginal culture. These are detailed further in Section 6.

There have been a number of recent State Government reports that recognise the importance of culture in effective service delivery to Aboriginal people, including:

1. **WA Commissioner of Children and Young People:** 2015 report *Listen to Us* recommends eight strategies; culture appears directly or indirectly in each of them, but particularly in Key Strategy 2:

Recognising that culture is important to individual and community resilience, Aboriginal children and young people must be supported to learn and practice their culture, and communities supported to restore, strengthen and celebrate their culture.

and Key Strategy 3:

*Expanded efforts are required to integrate Aboriginal culture, knowledge and identity into education programs and philosophies.*¹⁴

2. **WA Aboriginal Education and Training Council** in its strategic plan 2011-2015 notes:

¹⁴ P. 17 Listen To Us. Using the Views of WA Aboriginal and Torres Strait Islander children and young people to improve policy and service delivery

More effort is required to recognise Aboriginal culture, languages, history and perspectives in schools and higher education. It is also of critical importance that Aboriginal people have access to their own languages in education programs and that Aboriginal perspectives are incorporated across the curriculum or disciplines provided.

3. **WA Department of Health** recently launched WA Aboriginal Health and Wellbeing Framework 2015–2030 which explicitly acknowledges:

‘the importance of the cultural determinants of health and aims to promote Aboriginal perspectives as an approach to improving health and wellbeing of Aboriginal people. The cultural determinants of health originate from and promote a strength-based perspective, acknowledging that stronger connections to culture and country build stronger individual and collective identities, a sense of self-esteem, resilience, and improved outcomes across the other determinants of health including education, economic stability and community safety’.

4. **WA Department of Aboriginal Affairs** 2015 Regional Service Reform Program, which has a stated objective that:

‘Aboriginal people can maintain links to country, culture and kin’.

5. **WA Department of Premier and Cabinet** 2013 report Aboriginal Youth Expenditure Review notes:

There is also a propensity for services to focus on keeping at-risk young people engaged for a short period of time but do not address underlying issues or make lasting changes to their behaviours or social outcomes.

and recommends:

Refocus investment to programs that address the complex needs of young people who are at risk, but fall between the traditional boundaries of agency responsibilities.

6. **WA Department of Education** recently introduced an Aboriginal Cultural Standards Framework which encourages self-reflection on behalf of teachers and principals to Aboriginal culture but has not mandated targets or measures against this.

Section 5 – Government Expenditure: Aboriginal Services

As the research and individual agency frameworks are beginning to recognise the value of culture, it will be critical to evaluate how this is (or should be) reflected in Government expenditure.

According to the 2014 Council of Australian Government Indigenous Expenditure Report, combined state and Commonwealth funding came to more than \$30 billion. The estimated Indigenous population in WA from the 2011 Census¹⁵ totalled 88,270 people or 3.8 per cent of the Western Australian population. This is the fourth highest per capita population rate following the Northern Territory, Tasmania and Queensland.

The WA proportion of the total national Indigenous population is the third highest in the country at 13.2 per cent, following NSW at 31.1 per cent and Queensland at 28.2 per cent. In Western Australia, 37.9 per cent of the Indigenous population lived in major cities, 22 per cent in inner and outer regional areas and 40.1 per cent in remote or very remote locations.

Western Australia's Indigenous population is estimated to remain the third largest in Australia in real terms, estimated at 95,707 in June 2015, with a projected population of 97,681 by June 2016.¹⁶ Based on ABS data, the Aboriginal population in WA is expected to grow to 119,431 by 2026.

The 2014 Indigenous Expenditure Report, Fact Sheet Western Australia¹⁷, estimated direct total Government expenditure on Indigenous services was \$4.87 billion, an increase of 28.9 per cent since 2008-09. Per person expenditure over this period increased by 19.5 per cent and, at \$52,991 in 2012-13, is 2.66 times the estimated expenditure of \$19,889 per non-Indigenous person.¹⁸

This is set against a backdrop reported in the *'Progress Against Closing the Gap – Western Australia 2015'* indicating broadly poor progress across the six Building Blocks despite very significant financial investments by State and Commonwealth Governments, the gap in some areas is actually getting worse.¹⁹

The State Government has recognised the general issue and in relation to coordinating activity properly is undertaking some significant reform, in particular the Aboriginal Youth Services Investment Reforms²⁰

¹⁵ ABS, 3238.0.55.001 - Estimates of Aboriginal and Torres Strait Islander Australians, June 2011 (Adjusted), <http://www.abs.gov.au/ausstats/abs@.nsf/mf/3238.0.55.001>

¹⁶ ABS 3238.0 – Estimates and Projections, Aboriginal and Torres Strait Islander Australians, 2001- 2026, <http://www.abs.gov.au/ausstats/abs@.nsf/PrimaryMainFeatures/3238.0>

¹⁷ 2014 Indigenous Expenditure Report Factsheet Western Australia (Dept. Aboriginal Affairs website - <http://www.pc.gov.au/research/ongoing/indigenous-expenditure-report/indigenous-expenditure-report-2014/ier-2014-factsheet5-wa.pdf>

¹⁸ P. 40. 2014 Indigenous Expenditure Report. Steering Committee for the Review of Government Service Provision.

¹⁹ P. 12 and 23, Progress Against Closing The Gap, WA 2015. Department of Aboriginal Affairs. <http://www.daa.wa.gov.au/globalassets/pdf-files/accountable-government/closing-gap/progress-against-closing-the-gap---western-australia-2015.pdf>

Section 6 – Government Expenditure: Aboriginal Culture

The Combined Federal and State Government funding on direct Aboriginal cultural activity in Western Australia was reported by the Productivity Commission at \$36.40 million.²¹

This represents 0.74 per cent of the combined total Federal and State Government expenditure on Aboriginal services in 2012-13 in the state.

Expenditure - Federal Government

Federal Government expenditure towards Cultural Facilities and Services in Western Australia was \$16.9 million in 2012-13, including \$12.6 million in direct programs and \$4.3 million in mainstream programs. This equates to 16 per cent of overall Australian Government expenditure (18 per cent of direct expenditure and 13 per cent of mainstream expenditure).²²

The main Federal bodies for expenditure on Aboriginal cultural activity are the Ministry for the Arts (part of the Australian Government's Department of Communications and the Arts) and the Australia Council for the Arts.

The Ministry for the Arts is the predominant funder of Aboriginal Art Centres and provides base operational funding and support for sector peak bodies in addition to support for language centres, general cultural maintenance activities such as repatriation of remains and employment opportunities. The Ministry has recently restructured its programs to ensure the activities it supports have broader public outcomes than just cultural maintenance activities solely within community.

The Australia Council for the Arts has a broader policy goal of embedding Indigenous arts into the arts ecology and improving the quality of arts output of Indigenous art across a range of artforms. There is now a greater degree of overlap between these Federal agencies coupled with a reduction in funding for activities that have no public outcome.

The 2014 allocation to Aboriginal arts and culture in WA from the Australia Council for the Arts was \$1,138,207 or 10.64 per cent of \$10,687,907 million allocated nationally. This is less than the WA proportion of the national Aboriginal population of 13.2 per cent.

²¹ Productivity Commission, Indigenous Expenditure Report 2014, <http://www.pc.gov.au/research/ongoing/indigenous-expenditure-report>

²² ibid

Western Australia receives 20.22 per cent of the Ministry for the Arts funding for aboriginal arts and culture, representing \$8,698,735 of the \$43million distributed nationally. Although this percentage is greater than the proportion of WA's aboriginal population, it is less than the percentage of WA's proportion of Aboriginal Arts Centres and artists, at 30 per cent and 31 per cent of the national total respectively.

The lack of proportionate Federal funding is compromising the significant socio-economic returns on WA Aboriginal arts activity as detailed later in this paper.

Commonwealth funding targeted at maintaining traditional Aboriginal culture was reduced in 2015 with the closure of the Indigenous Culture Support (ICS) program.

Although vitally important to the Aboriginal community, spending on culture makes up a small proportion of total spending on services and funding for the Aboriginal population in WA.

2015-16 Ministry for the Arts Indigenous Arts and Culture funding for WA

From 2015, the primary source of Commonwealth funding for WA Aboriginal culture and arts is delivered through two programs at the Ministry for the Arts:

1. Indigenous Visual Arts Industry Support (IVAIS)

IVAIS will continue relatively unchanged, however from 2015 an open competitive funding round for IVAIS will no longer be offered. Funding will be delivered through targeted allocation to art centres and organisations that best meet the program objectives, have a history of high level performance and have previously received funding through this program.

The new IVAIS funding criteria have raised concern about possible gaps in future funding for lesser performing and/or newer art centres and lack of support to develop and strengthen such centres, potentially leading to their closure.

Commonwealth Program	2015-16 Funding
Indigenous Visual Arts Industry Support (IVAIS) allocated to 19 regional and remote Aboriginal art centres, one WA based peak sector organisation and DCA art centre professional development program + substantial allocation for community employment program attached to art centres. three organisations that are currently recipients	\$4,331,390
Indigenous Arts and Languages Support (ILS) including substantial allocation for community employment attached to language and other Aboriginal cultural organisations.	\$4,367,345
Total	\$8,698,735

2. Indigenous Arts and Languages Support

The second funding program will continue to support language organisations and projects, but will also focus on Indigenous creative arts projects with a public presentation outcome.

A number of past recipients of Indigenous Culture Support (ICS), that previously supported languages, will no longer be eligible for funding under these new guidelines. Funding for the maintenance of traditional Aboriginal culture, without wider public presentation, is no longer available.

This is an issue for the Kimberley Aboriginal Law and Culture Centre (KALACC), Waringarri Arts, Martumili Artists, Mowanjum Arts and Ngaanyatjarra Media, who do important work around maintaining Aboriginal culture in country for the Aboriginal community.

The parameters of the Indigenous Advancement Strategy (IAS) do not appear to replace this funding stream, creating a critical funding gap.

Some of these organisations have unsuccessfully sought support from the new Indigenous Advancement Strategy demonstrating that this is not a viable alternative for some organisations.

KALACC were recently awarded approximately \$800,000 through the Indigenous Advancement Strategy for their youth program and it is possible that the Australian Government see this as replacing the ICS funding. KALACC and DCA do not share this view. The activity funded by ICS is fundamental to:

- intergenerational cultural transmission of dance, story, ceremony and many other aspects of traditional culture, for women, men and young people. Strong culture is a key feature of healthy communities; and
- a wide range of creative activity (ie. the work supported by Aboriginal art centres), extends from a strong cultural core.

3. Indigenous Employment Initiative (IES)

This scheme essentially replaced the Community Development Program (CEP) and is attached to one of the grant programs above. In other words, an organisation funded through IVAIS may also be eligible to apply for IES funding.

The Ministry for the Arts is monitoring this change to ensure that WA Aboriginal Art Centres are not disadvantaged by the changes.

Expenditure - WA State Government

The 2014 Indigenous Expenditure Report (IER) provides estimates of expenditure on services to Aboriginal and Torres Strait Islander people by the Australian Government, and State and Territory governments.

Western Australian Government expenditure towards Aboriginal culture (including cultural services and facilities, film and broadcast and other non-categorised expenditure), totalled \$19.44 million, comprising of \$11.57 million in direct and \$7.87 million in mainstream programs²³.

Published IER Data for Recreation and Culture – Western Australia	Indigenous		
	Specific	Mainstream	Total
Cultural facilities and services	\$ 9,834,547	\$ 7,369,377	\$ 17,203,924
Broadcasting and film production	\$ 806,229	\$ 500,205	\$ 1,306,434
Recreation and culture nec (*identified towards culture)	\$ 931,643	-	\$ 931,643
Culture - Total	\$ 11,572,419	\$ 7,869,582	\$ 19,442,001

²³ Productivity Commission, Indigenous Expenditure Report 2014, <http://www.pc.gov.au/research/ongoing/indigenous-expenditure-report>

Cultural services and facilities, as reported in the 2012-13 IER, show a range of contributions across the State government with \$9.83 million in direct programs and \$7.37 million in mainstream programs, totalling \$17.2 million overall expenditure in this category.

The major contributors to this category were the DAA \$9.26 million (\$9.18 million direct, \$0.08 million mainstream), followed by DCA \$6.41 million (\$0.43 million direct, \$5.97 million mainstream). In addition, \$0.225 million was provided across a range of non-specified direct programs.

Expenditure from other Government agencies reported in the non-classified category identified an additional \$0.93 million on projects with substantial cultural focus²⁴. The current IER reporting framework does not currently identify expenditure for culture in this category separate from recreation. This issue has been raised in DCA's response to the Review of the IER framework.

DCA Culture and Arts Portfolio

The Culture and Arts Portfolio's component of the State Government's contribution to cultural expenditure, was divided across the portfolio with \$0.32 million from the State Library of WA, \$0.26 million from DCA, \$0.14 million from the Western Australian Museum and \$0.03 million from the Art Gallery of WA. ScreenWest were the only contributors to the broadcast and film category reporting \$1.31 million (\$0.81 million direct, \$0.5 million mainstream).

Arts and Culture Not for Profit Organisations

Not included in the IER figures are the Aboriginal arts and cultural organisations supported by the DCA. DCA supports four Aboriginal arts and culture organisations, providing core funding to the value of \$1.2 million per annum (or 5 per cent of a total arts grants budget of \$24,127,650) through grants specifically dedicated to Aboriginal arts and culture.

Three of the four Aboriginal arts and culture organisations have a broad contemporary arts remit based in cultural tradition in the public domain encompassing publishing, literature, music, media arts and theatre.

The fourth and only WA organisation working entirely with traditional Aboriginal culture is the Kimberley Aboriginal Law and Culture Centre (KALACC). Based in Fitzroy Crossing, KALACC has a governance structure and services that extend across the entire Kimberley region to all of the region's 30 Aboriginal language groups.

Other funding not accounted for within the IER is DCA's core funding to not-for-profit arts and cultural organisations such as FORM, Country Arts WA and Community Arts Network WA. These and other organisations funded by DCA provide services, projects, training and other initiatives in regional and remote WA.

²⁴ WA Treasury working document, 2014 EIR Reporting from WA Government Agencies

Arts and cultural organisations also receive additional financial support from other government and private sources which is usually for specific projects, rather than core funding.

In response to some of the needs identified by the sector, an additional \$1.2 million over three years has been allocated through Royalties for Regions and administered by DCA to assist the sustainability of Aboriginal Art Centres and stimulate the Aboriginal Art market.

The first decisions on these investments are due in May 2016 and may begin to address some short term issues of these centres. However, in the context of combined Federal Government and State grant funding of \$35.09 million on direct Aboriginal cultural activity representing an overall Government investment into Aboriginal cultural activities in WA of 0.72 per cent of total Australian and State Government expenditure in Aboriginal services; this expenditure, although welcome, will only begin touch on the potential of this sector to deliver real long term benefits for the community.

That said, the next two sections look at the effectiveness of this spend.

Section 7 - Aboriginal Cultural Participation

With the *'Progress Against Closing the Gap – Western Australia 2015'* indicating broadly poor progress across the six Building Blocks despite very significant financial investments by both State and Commonwealth Governments, and with the Gap in regards to Juvenile Justice and Suicide, for example, actually getting worse, a more balanced policy approach encompassing arts and cultural engagement should be considered.

Whilst State Government funding for direct Aboriginal cultural activity was just 0.025 per cent of total state expenditure on Aboriginal services (or 0.004 per cent of total state expenditure), 6,400 (or 9.2 per cent) of Aboriginal people in WA visited a cultural heritage institution (library, museum or art gallery) at least once in the three months prior to being surveyed²⁵.

Cultural participation and employment

The following table outlines participation and employment statistics in comparison with the general population (ABS data):

Aboriginal participation rates in arts and culture (2008)	
30%	12, 900
General population participation rates in arts, culture and heritage (2013-14)	
27.6%	0.554 million
Proportion of Aboriginal work-force employed in Heritage and arts occupations (2011)	
2.07%	432 (of total WA aboriginal workforce of 20,877)
General population employment in arts, culture and heritage (2011)	
2.39%	27,591 (of total WA workforce of 1,152,200)
Proportion of Aboriginal employment within arts, culture and heritage categories (2011)	
1.57%	432 (of total WA cultural workforce of 27,591)

Further to the above ABS data, the *'Progress Against Closing the Gap – Western Australia 2015'* report identified that 12 per cent of Aboriginal people in remote areas received payment for making arts, craft, theatre, music, dance, writing or storytelling in 2006.

²⁵ ABS, National Aboriginal and Torres Strait Islander Social Survey, 2008 (4714.0):
<http://www.abs.gov.au/AUSSTATS/abs@.nsf/mf/4714.0/>

The importance of employment in arts and cultural services is more stark when compared with other areas as indicated in the table below. Arts and Recreation Services in Western Australia represent the third highest employment category for Aboriginal people in a particular industry despite no dedicated programs to encourage employment in these areas.

This suggests an effective output of 0.72 per cent of total Government expenditure in Aboriginal services.

Western Australia – Industry Categories ABS - ANZIC – 1st Digit Level²⁶	ATSI employment as a percentage of industry
Mining	3.29%
Public Administration and Safety	2.69%
Arts and Recreation Services	2.63%
Arts and recreation – 2 nd digit level	
- Heritage Activities	5.05%
- Creative and Performing Arts Activities	4.69%
- Sports and Recreation Activities	1.06%
- Gambling Activities	0.89%
- Arts and Recreation Services, (nfd) ²⁷	0.00%
Other Services	2.45%
Education and Training	2.16%
Inadequately described	2.06%
Administrative and Support Services	2.06%
Health Care and Social Assistance	1.76%
Construction	1.35%
Agriculture, Forestry and Fishing	1.27%
Electricity, Gas, Water and Waste Services	1.26%
Accommodation and Food Services	1.22%
Transport, Postal and Warehousing	1.18%
Rental, Hiring and Real Estate Services	1.10%
Information Media and Telecommunications	0.93%
Manufacturing	0.91%

²⁶ ABS Employment by Australian and New Zealand Industry Classifications (ANZIC) categories, (1st Digit, high level category, 2nd Digit, industry breakdown).

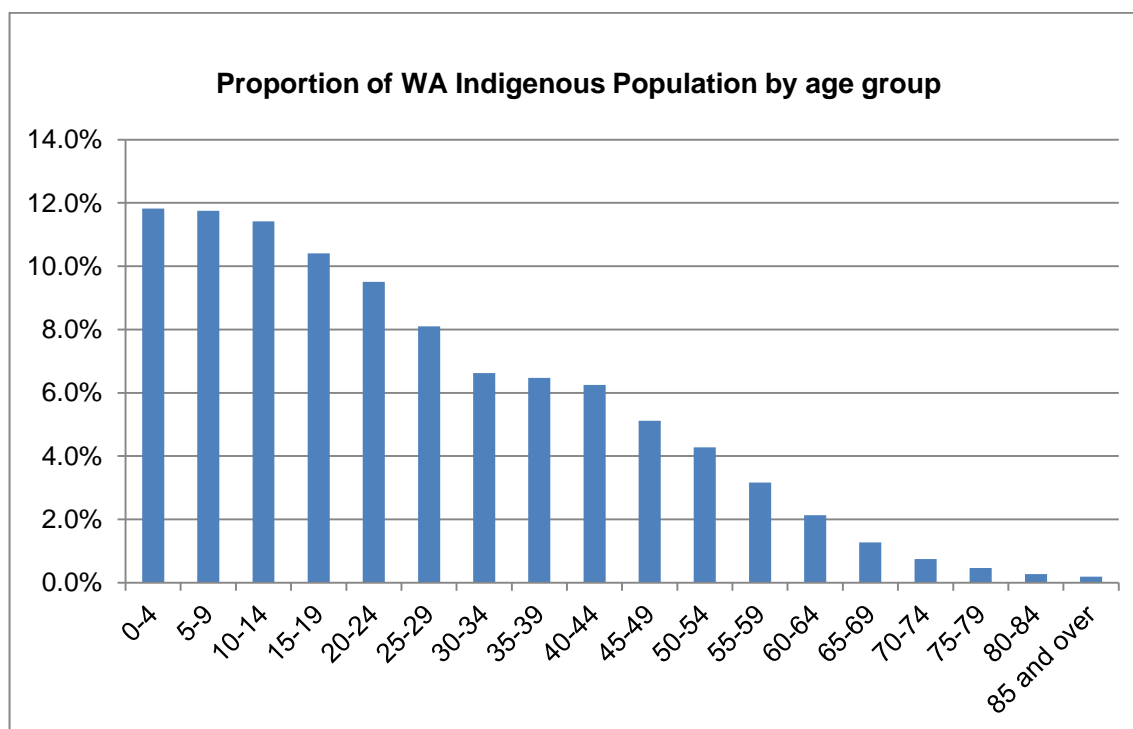
²⁷ Not further defined

Retail Trade	0.85%
Wholesale Trade	0.69%
Professional, Scientific and Technical Services	0.56%
Financial and Insurance Services	0.50%
Not stated	5.27%
Not applicable	4.60%
Total Aboriginal Torres Strait Islander Employment (WA)	3.11%

Young People

According to the ABS 2011 Census, more than half of the Aboriginal population in WA (or 37,991 of 69,665) is under 24, where under 24's only account for about a third (666,798 of 2,038,784) of the non-Aboriginal population.²⁸

Any policy framework must respond to the needs of a rapidly growing young demographic and employment interventions focused on arts, culture and heritage suggests as positive way forward.



²⁸ Australian Bureau of Statistics Census, 2011

Section 8 - Effectiveness: Government expenditure on Government Services

The *'Progress Against Closing the Gap – Western Australia 2015'* report indicated broadly poor progress across the six Building Blocks despite very significant financial investments by both State and Commonwealth Governments.

Specifically, the report indicated:

- no progress in halving the gap in Indigenous employment outcomes by 2018;
- no overall progress to halve the gap in reading and numeracy for Indigenous students by 2018;
- that the target for children in remote communities enrolled in early childhood education will be missed and that new targets were agreed by all states and territories to close the gap in school attendance by 2018; and
- although Indigenous mortality rates have improved slightly, they will need to accelerate if targets are to be met by 2031²⁹.

The report cites that a greater focus on the priority areas of education, employment and safe communities will produce real progress in improving outcomes for Aboriginal and Torres Strait Islander peoples.

The ability to report on outcomes of programs for Indigenous communities, along-side reporting of expenditure towards Indigenous services and programs, provides strong basis for the development of public policy and long lasting outcomes for Indigenous Australia.

The recent issues paper for the review of the Indigenous Expenditure report, suggested a possible closer relationship between the IER and the Overcoming Indigenous Disadvantage report.

The ability to align outcomes to expenditure is a fundamental aspect of measuring impact of programs, however significant work and care must be undertaken to ensure an appropriate suite of measures are adopted in order to ensure that they accurately reflect the intent and the purpose that they are developed for.

²⁹ Department of Premier and Cabinet
https://www.dpmc.gov.au/sites/default/files/files/ia/Infographic_Closing_the_Gap.pdf

The measurement of cultural programs against economic and social outcomes provides only some of the story of the benefits they provide to Indigenous communities. To capture and fully demonstrate the impact and the benefits of these programs, cultural outcome measures for the programs must also be developed, so these outcomes are captured and presented along-side economic and social measures.

The identification of 'governance, leadership and culture' as one of the key strategic areas for action in the 2014 OID report and the acknowledgement of the need to value Indigenous Australians and their cultures, has provided a solid foundation to demonstrate the positive impacts of culture presented across the Council of Australian Governments' (COAG) targets and the entire framework.³⁰

A key message in the report highlighted the central role of culture in Indigenous wellbeing:

'Culture is a key aspect of Aboriginal and Torres Strait Islander wellbeing — not just knowledge and practice of culture by Indigenous Australians, but respect for that culture among the wider community'.³¹

This central role of culture in Indigenous wellbeing needs to be reflected in the reporting of expenditure and outcomes within the IER, closely aligned to real and trackable outcome measures.

As the next sections demonstrates, there is a growing body of academic research supporting the community view that there is a correlation between the absence of cultural strength and community dysfunction suggesting that a more balanced policy approach encompassing arts and cultural engagement should be considered.

³⁰ Productivity Commission 2014, Overcoming Indigenous Disadvantage: Key Indicators 2014, <http://www.pc.gov.au/research/ongoing/overcoming-indigenous-disadvantage/key-indicators-2014#thereport>

³¹ Ibid, section 5.1

Section 9 - Effectiveness: Culturally Based Activities to Alleviate Aboriginal Disadvantage

There is a growing body of academic research supporting the community view that there is a correlation between the absence of cultural strength and community dysfunction.

As highlighted in the 2014 OID report, culture can play a positive role eliciting intrinsic and instrumental outcomes across many policy areas and contributing across the COAG targets and the Closing the Gap goals. The approach of the report in 'measuring progress in reducing disadvantage' is by its very nature an approach to measure a reduction in 'negative impact'. The opportunity to present policy and program areas that provide an active and positive impact for individuals and communities, and have the potential to move beyond reducing disadvantage to providing opportunities for greater development and growth, should be explored.

Research undertaken of the *National Aboriginal and Torres Strait Islander Social Survey* have found that individuals who participate in Indigenous cultural activities have higher rates of secondary school completion, are more likely to be employed, have markedly better physical and mental health and subjective wellbeing.³² A clearer understanding of the influences and causes of subjective wellbeing, and the impact of policies and programs in this area, has the potential to contribute to improved Indigenous policy.³³

Case studies highlighting the positive cultural, social and economic benefits resulting from active participation in Indigenous cultural activities and programs can be used to demonstrate the broad policy impact of expenditure in this area.

Whilst cultural strength is not a pre-cursor, and there are examples of both individual and community attainment in programs that are not culturally based, the relative success of culturally based programs across a range of social areas is emerging.

Reports from Health, Justice and Education suggest that Government expenditure may be more effective if a program recognises this potential and engages with the Aboriginal community to design programs that are culturally based.

There are challenges with establishing this correlation, with the added difficulty of evaluating programs with a diverse range of objectives and outcomes against the differing priorities and policy objectives from multiple government agencies.

³² Biddle, N. and Swee, H., 2012, 'The relationship between wellbeing and indigenous land, language and culture in Australia.' *Australian Geographer*, 43(3), pp.215-232. Dockery, A.M., 2011, 'Traditional culture and the wellbeing of Indigenous Australians: An analysis of the 2008 NATSISS', in *Social Science Perspectives on the 2008 NATSISS*, CAEPR, ANU, Canberra.

³³ AIHW, 2014, *Determinants of wellbeing for Indigenous Australians*, (Cat. no. IHW 137), Canberra, AIHW. Biddle, N. 2015 'Indigenous Income, Wellbeing and Behaviour: Some Policy Complications,' *Economic Papers: A journal of applied economics and policy* 34, no. 3 (2015): 139-149. Biddle, N. 2016, 'The new economics of wellbeing and the implications for Indigenous policy', *The Australian Economic Society of Australia Seminar Series*, 19 February 2016, Sydney.

That said, the following examples point to an area of potential dividend for the community and government if culturally based activities can be incentivised:

1. A recent Australian National University study into Aboriginal and Torres Strait Islander child truancy found that there were strong associations between family functioning and truancy. Household stress, housing issues and family crisis were the most important predictors of school non-attendance. The report concluded that strengthening families, including by supporting the cultural underpinning of family life, is likely to result in improved school attendance³⁴.
2. Academic analysis of the Australian Bureau of Statistic's 2008 National Aboriginal and Torres Strait Islander Social Survey (NATSISS) identified Aboriginal and Torres Strait Islander people with strong cultural attachment are significantly more likely to be in employment than those with moderate or minimal cultural attachment. Furthermore, Aboriginal and Torres Strait Islander people who participate in cultural activities and who speak Indigenous languages are more likely to be employed than those who do not. While the causal factors are the focus of continuing research, the data suggests that positive cultural participation will contribute to supporting employment outcomes.
3. From 2010-2012 DCA supported the Western Desert Kidney Health Project; a major arts-in-health education program delivered to 10 Western Desert communities. It was delivered by a multidisciplinary team of Aboriginal health, community development, medical and arts practitioners supported by The University of Western Australia's Rural Clinical School of WA, Bega Garnbarringu Medical Health Service, the Goldfields Esperance General Practice Network and Wongutha Birni Aboriginal Corporation. .

Over 1000 people in 10 communities had at least one health check and in some communities, 100 per cent of the population participated in the program; an unprecedented amount for a government service. The Western Desert Kidney Health Project continues to be seen as a successful model by medical networks nationally³⁵.
4. An evaluation of a number of WA Aboriginal Art Centres by Edith Cowan University found that police attributed a decrease in community tension and conflict to the art centres, which increased community cohesion and alleviated family feuding.³⁶
5. The Kimberley Aboriginal Law and Culture Centre (KALACC) Yiriman Project in 2015 was awarded \$825,000 (twice the amount requested) by Commonwealth Government based on the evidence of the effectiveness

³⁴ *Closing The Gap Campaign Steering Committee Report*, 2015. P.33

³⁵ <http://westerndesertkidney.org.au/>

³⁶ P. 55, *Investigating the social welfare indicators of Aboriginal Regional Art Centres: a pilot study*, Trudi Cooper, Susanne Bahn, Margaret Giles. 2012. Edith Cowan University

of youth culture camps on a range of issues in the Kimberley, including crime, health and mental health.³⁷

6. 30 per cent of Australia's Aboriginal Art Centres are located in Western Australia, generating 32 per cent of Australia's Aboriginal Art sales at the best subsidy-to-sale ratio in the nation. Income from these Art Centres is the only source of commercial income in many remote and very remote communities.
7. The Spinifex Hill Studios were officially launched in March 2014. The \$2.5 million studios were made possible through a partnership between FORM, BHP Billiton and the Federal Government's Regional Development Australia Fund with the land donated by the Department of Lands.³⁸ The Spinifex Hill Studios are home to the Spinifex Hill Artists (SHA), Port Hedland's only professional Aboriginal and Torres Strait Islander artist collective. The partnership moved beyond traditional money-for-services sponsorship model to represent a shared vision, a respect of each other's skills, a mutual trust and a desire to contribute something long-lasting to the communities involved. It stands as an example of a more mature relationship with the private sector that could open the door to piloting of Social Impact Bonds.

The evidence for the effectiveness of culture based policy action is growing and is now being reflected in Government objectives and peak body reporting.

Yet there is a lack of a consistent approach to financing this ambition and no consistent process for government to co-create effective programs with Aboriginal cultural providers.

It has become timely and appropriate to question:

1. Is Government allocating a reasonable percentage of its current expenditure on Aboriginal cultural services to address Aboriginal disadvantage?
2. Is Government providing appropriate support and incentives for individuals and communities (Aboriginal and non-Aboriginal) to engage in Aboriginal cultural activity?
3. Is Government coordinating expenditure on cultural activity properly to ensure that expenditure is efficiently targeted?

The scale for a potentially greater dividend of utilising culture as a feature of Government service delivery is immense and largely untapped.

³⁷ *Demonstrating the Value of the Yiriman Project.* 2010 - 13 Dave Palmer PhD, School of Arts, Murdoch University.

³⁸ FORM <http://www.form.net.au/project/spinifex-hill-studios/>

Section 10 - Effectiveness: Direct Aboriginal Cultural Expenditure

The current expenditure on Aboriginal arts and cultural activity by Federal and State Government of \$35.09 million is arguably very effective.

The State's Aboriginal Art Centres produce over 40 per cent of Australia's Aboriginal Art, have 31 per cent of Australia's Aboriginal artists working productively through them and 30 per cent of Australia's total Aboriginal Art Centres are in Western Australia.

Aboriginal participation in arts and culture stands at 30 per cent of the Aboriginal population and the 2015 Closing The Gap reports that 12 per cent of Aboriginal and Torres Strait Islander people in remote areas received payment for making arts, crafts, theatre, music, dance, writing or telling stories.

These achievements however, are a result of the arts and cultural activity that cultural agencies fund. That is, they are not the reason that Aboriginal arts and cultural activity receives State support.

The broad policy outcomes that government cultural funding agencies seek are artistic and cultural development, access to Aboriginal arts and culture by both Aboriginal people and the general population and the ancillary activities that ensure a rich cultural ecology taking into account the necessary infrastructure (people, places and technology) to drive the quality, reach, impact and value of these experiences from an arts and cultural perspective.

This ecology provides a framework for the community to explore and learn about Aboriginal culture and to develop a sense of Australian and State identity. This process, in turn, provides the basis for more sustainable communities in a cultural, social and economic sense.

Aboriginal Arts and Cultural Infrastructure

The most substantial Aboriginal cultural infrastructure in WA is the Aboriginal art centre network, distributed across most of the State Development Commission regions.

Aboriginal art centres allow Aboriginal people to fairly and successfully engage with the wider economy. They are governed by Aboriginal boards, support a wide range of artists from new to established, operate in remote locations and provide opportunities for maintenance of traditional culture across generations.

In 2009-10, the 21 Western Australian Aboriginal owned and managed art centres in Western Australia generated an estimated \$14 million in sales to national and international markets. In subsequent years the decline in the broader visual arts market has precipitated diminished commercial viability for these organisations.

There has been a long-term fall in the retained earnings (annual profit or loss) of remote art centres. Between 2004-05 and 2012-13, a 126 per cent drop was recorded, resulting in a mean loss over this period; the first mean annual loss for art centres was recorded in 2012-13.³⁹

The Commonwealth Ministry for the Arts (MFTA) manages the Indigenous Visual Arts Industry Support program which provides minimal core operational funding to art centres on a triennial basis. This small investment makes substantial economic and cultural returns for the hundreds of artists associated with those centres, and their families.

DCA does not provide funding to Aboriginal art centres but a recent State Government investment of \$1.2 million over three years through the Creative Regions program will provide support for art centres' business and market development.

Within DCA's limited resources, a few small project grants are available to art centres via the DCA Aboriginal arts program, but these are neither sufficiently substantial or numerous to have serious impact on the development of the sector.

DCA has a long history of involvement with the Aboriginal art centre sector, working collaboratively with the Commonwealth and other State Government partners to develop these organisations. DCA has provided substantial input to strategic national initiatives targeted at improving the conditions of this sector and introducing much needed regulation.

There is considerable opportunity to build on and complement the Commonwealth's basic operational funding to increase the viability of the existing WA art centre network, and expand the service delivery role of art centres to formally (as opposed to informally) incorporate other areas such as health, education and crime prevention.

DCA and Aboriginal arts centres program

DCA also works with the Aboriginal art centres sector through the program *Revealed: Emerging Aboriginal Artists from WA*. This annual event combines professional development with networking and sales opportunities.

Revealed has become an important part of the Summer/Autumn programming in the Perth Cultural Centre, enabling the general public the chance to engage with remote Aboriginal people and culture at the Urban Orchard marketplace. The most recent Revealed was in April 2015 with a budget of \$330,000 and attracted an audience of almost 7000 people.

³⁹ *The Economy of Place, A Place in the Economy: A value chain study of the Aboriginal and Torres Strait Islander art sector*, Acker and Woodhead, 2014.

While the number of art centres has grown and an increasing number of people and communities have access to art centre services, only a small number of art centres achieve economic success.

Most art centres are small, community-focussed organisations with many emphasising social or welfare services with art production as ancillary.

Current funding programs do not distinguish between these approaches. Reviewing and recalibrating funding to better reflect this spectrum of art centre activities is necessary.⁴⁰

Despite possessing great potential value in contributing to more effective delivery of a range of services, a number of these organisations are financially vulnerable, due to chronic under-funding.

It is interesting to note that from 2007-2010 the Queensland Government has delivered investments totaling \$11.73 million dollars to northern Queensland Aboriginal art centres⁴¹.

Four complementary programs worked together to build the skills of artists, improve the sustainability of arts enterprises, increase the supply of quality arts and cultural products, and market Queensland's Indigenous arts and culture within Australia and globally.

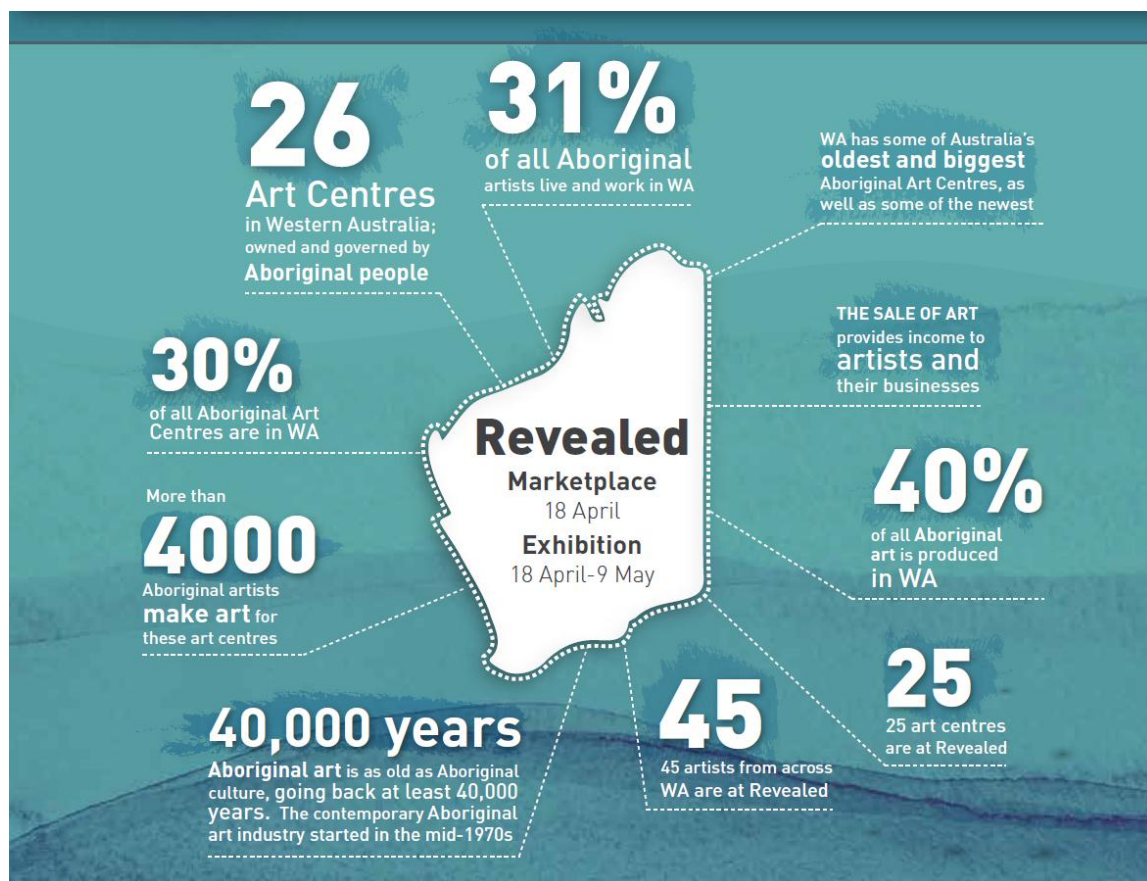
The interim evaluation had some compelling early success. Art centre turnover increased by 20 per cent in first two years; the number of selling exhibitions increased 18.73 per cent; there was a 133 per cent increase in Commonwealth Government investment into the State; sales at the Cairns Art Fair increased over 40 per cent and created part time employment for 469 people.

As one of the few consistent success stories in regional and remote Indigenous Australia, ethically knitting together business and culture, this infrastructure is worthy of strengthening and further development. Aboriginal art, language, media and cultural centres could be far more involved with appropriate delivery of other services within their regions.

Some of the following statistics underline the value of these centres to the State:

⁴⁰ *The Economy of Place, A Place in the Economy: A value chain study of the Aboriginal and Torres Strait Islander art sector*, Acker and Woodhead, 2014.

⁴¹ Arts Queensland <http://www.arts.qld.gov.au/images/documents/artsqld/Research/BIA-Eval.pdf>





Emerging Aboriginal artists from Western Australia

Western Australia's Aboriginal Art Centres

● Aboriginal Art Centre Hub Western Australia AACHWA (Perth)

- 1 Mungart Boodja Art Centre (Albany)
- 2 Spinifex Arts Project (Tjuntjuntjara)
- 3 Birriliburu Artists/Tjukurba Gallery (Wiluna)
- 4 Martumili Artists (Newman)
- 5 Roebourne Art Group (Roebourne)
- 6 Yamaji Art (Geraldton)
- 7 Wirnda Barna Artists (Mt Magnet)
- 8 Nagula Jarndu Designs (Broome)
- 9 Yinjaa-Barni Art (Roebourne)
- 10 Spinifex Hill Artists (Port Hedland)
- 11 Bidyadanga Community Art Centre (Bidyadanga Community)
- 12 Mowanjum Aboriginal Art & Culture Centre (Derby)
- 13 Mangkaja Arts Resource Agency (Fitzroy Crossing)
- 14 Ngurra Art (Ngumpun Community)
- 15 Kira Kiro Kalumburu Art Centre (Kalumburu)
- 16 Waringarri Aboriginal Arts (Kununurra)
- 17 Warmun Art Centre (Warmun)
- 18 Yarliylit Art Centre (Halls Creek)
- 19 Warlayirti Artists (Balgo)
- 20 Kayili Artists (Patjarr)
- 21 Tjarlirli Art (Tjukurla)
- 22 Warakurna Artists (Warakurna)
- 23 Papulankutja Artists (Blackstone)
- 24 The Minyma Kutjara Arts Project (Wingellina)
- 25 Laverton Outback Gallery (Laverton)
- 26 Walkatjurra Cultural Centre (Leonora)
- 27 Tjanpi Desert Weavers (Alice Springs, NT)
- 28 Maruku Arts (Uluru, NT)



● Art centres operating from the Northern Territory working with Western Australian artists

Art Market, Exhibition, Symposium

Everyone welcome

www.revealed.net.au



Government of Western Australia
Department of Culture and the Arts

Section 11 - Social Impact Bonds⁴² - a potential long term funding opportunity

Social Impact Bonds (SIBs), also known as Social Investment Bonds, are in the early stages of development in Australia, with the best example being the partnership in New South Wales between NSW Government, [UnitingCare Burnside](#) (UCB) and [Social Ventures Australia](#) (SVA). The program raised \$7 million in private investment to deliver and expand UCB's Newpin program to return children in State care to their families.

A Social Impact Bond is a contract with the public sector in which a commitment is made to pay for improved social outcomes that result in public sector savings. They are a type of bond, but do not offer a fixed rate of return. Repayment to investors is contingent upon specified social outcomes and government savings being achieved.

Advocates claim that SIBs encourage innovation and tackle difficult social problems, asserting that new and innovative programs have potential for success, but often have trouble securing government funding because it can be hard to rigorously prove their effectiveness. This form of financing allows the government to partner with innovative and effective service providers and, if necessary, private foundations or other investors willing to cover the upfront costs and assume performance risk to expand promising programs, while assuring that taxpayers will not pay for the programs unless they demonstrate success in achieving the desired outcomes. The expected public sector savings are used as a basis for raising investment for prevention services that improve social outcomes.

- More funds are available for prevention services.
- The public sector only has to pay for effective services; the third party investor bears all the risk of services being potentially ineffective.
- Investors and servicers have an incentive to be as effective as possible, because the larger impact they have on the outcome, the larger the repayment they will receive.
- The SIB approach imbeds vigorous ongoing evaluation of program impacts into program operations, accelerating the rate of learning about which approaches work and which do not.
- Government funds “what works”, thus repositioning government spending to cost-effective preventative programs.
- Attract new forms of capital to the social, educational and healthcare sectors.
- Independent evaluation creates transparency for all parties.

⁴² Social Impact Bond definition https://en.wikipedia.org/wiki/Social_impact_bond

Critics note that because the outcomes-based payments are dependent on governmental funds which must be budgeted, SIBs do not actually raise additional capital for social programs, but instead displace funding from other programs. Given the need to budget for a return on investment, a program evaluation, middle managers, and the expenses of designing the complex financial and contractual mechanisms, social impact bonds, according to critics, may be an expensive method of operating social programs.

In Western Australia, the Department of Treasury is currently examining the potential of SIBs as an innovative human service funding addition to current approaches and partnership between the private sector, non-government organisations, Native Title Trusts and DCA. DCA is keen to progress this initiative. What is apparent is that SIBs offer an avenue for research as there is a large and diverse portfolio of private sector support for Aboriginal Art activities that may be directed into a SIB scheme. Formal research on this model and a pilot scheme should be considered as part of any investment strategy.

Section 12 - Cultural Investment Strategy

Given the current investment, policy direction and performance data, Government expenditure may be more effective if programs recognise the critical role of culture. It is proposed that a formal Culture Investment Strategy is undertaken and integrated with complementary existing agency strategies in areas of high social dysfunction.

The Culture Investment Strategy would be developed in partnership with Aboriginal leaders in order to directly deliver greater Aboriginal engagement in cultural activity and improve economic and social outcomes in targeted areas.

This approach of self-determination, being consistent with the Department of Regional Development's Regional Services Reform Program, is triggered by the need for alternative approaches to service delivery in remote and regional communities and the need to rebuild trust between Government and communities.

Such a Cultural Investment Strategy would:

- a) incorporate increased investment in existing cultural activities shown to be successful in engaging Aboriginal communities in order to facilitate improved wellbeing and opportunities for advancement; and
- b) be developed to address the underlying causes of social dysfunction through connecting Aboriginal people to their culture through cultural maintenance activities that reinforce traditional values, roles and responsibilities, in support of other agency objectives piloted through a specific area of high social and economic dysfunction.

The Cultural Investment Strategy would seek two potential policy outcomes:

- a) to use the support of cultural activities to improve cultural growth, social cohesion and engagement; and
- b) to use culturally-based activities to improve outcomes in health, education, community safety and employment.

The strategy would be trialed in areas of high social dysfunction incorporating general Aboriginal cultural engagement and new culturally based programs that specifically target areas of consistent poor outcomes.

A trial would also consider a pilot for Social Impact Bonds currently being examined by the WA Department of Treasury.

Summary of Recommended Actions

Based on the observations and evidence summarised in this paper, a cultural policy aimed at addressing intransigent Aboriginal disadvantage is jointly proposed by the Department of Culture and the Arts and the Department of Aboriginal Affairs.

In order to advance this cultural policy, the following is recommended:

1. Culture and Arts be added as a focus area of the Aboriginal Affairs Cabinet Sub-Committee.
2. DCA joins the Aboriginal Affairs Coordinating Committee as a member, with the primary purpose being to explore in detail the following policy options:
 - a. A Culture Investment Strategy. The development of a trial program in targeted areas of high social dysfunction incorporating general Aboriginal cultural engagement and new culturally based programs that specifically target areas of consistent poor outcomes.
 - b. Targeted and coordinated arts activities linked to outcomes sought in health, education, youth justice and Aboriginal employment services in areas governed by the Regional Services Reform Program. This could be supported through Royalties for Regions in partnership with Native Title Trusts.
 - c. Investigation with the Department of Treasury into the potential to pilot a Social Impact Bond program for culturally based activities, aimed at delivering long term cost savings to Government as a result of positive outcomes.
 - d. The development of a strategic initiative with the Federal Ministry of Culture and Arts to increase employment and economic development outcomes in the creative industries in which Aboriginal people in WA have a comparative advantage.

APPENDIX A - Case Studies

The following case studies highlight possible outcomes for increased cultural connection through targeted investment strategies.

Western Desert Kidney Health Project www.westerndesertkidney.org.au

From 2010-2012, the Western Desert Kidney Health Project was a major arts in health education program delivered to 10 Western Desert communities by The University of Western Australia's Rural Clinical School of WA, Bega Garnbarringu Medical Health Service, the Goldfields Esperance General Practice Network and Wongutha Birni Aboriginal Corporation. It was delivered by a multidisciplinary team of Aboriginal health, community development, medical and arts practitioners.

The aim of the project was to reduce kidney disease by developing culturally appropriate health messages, and to collaborate with and improve the skills of Indigenous health workers. The team travelled the region in 4WD mobile health clinic and arts vehicles.

Major funding partners included Lotterywest; BHP Billiton; Nickel West; Australia Council for the Arts; Australian Government's Office for Aboriginal and Torres Strait Islander Health; Australian Government's Department of Health and Ageing; Royalties for Regions; Rural Clinical School of Western Australia; Healthway; John T Reid Charitable Trust; and Department of Culture and the Arts. DCA invested \$100,000pa for the three year life of the project (\$300,000) which attracted just over \$5.5 million from all contributors.

Over 1000 people in 10 communities had at least one health check and in some communities, 100 per cent of the population participated in the program. The Western Desert Kidney Health Project continues to be hailed as a successful model by medical networks nationally.

Martumili Artists and East Pilbara Art Centre www.martumili.com.au

Martumili was established in 2006 in response to a clearly articulated need by artists from seven remote Pilbara communities. In Nola Taylor Ngalangka's words, *"People wanted to do artworks, but there was nothing really set up for that to happen easily"*.

Martumili has since become a leading Western Australian Aboriginal arts enterprise and is recognised nationally as an innovative organisation, initiating important cultural projects and business partnerships. Martumili is represented in most state and national art collections.

In an ABC Radio National interview on Books and Arts Daily on 15th April 2015, inaugural Martumili Artists' Manager, Gabrielle Sullivan, spoke about her experience of establishing this new Aboriginal arts enterprise. Gabrielle said that the artists were primarily interested in creating a vehicle that would enable them to share traditional stories and culture with a younger generation of Martu people and more broadly with the world.

Building on this cultural base, The East Pilbara Arts Centre (EPAC) and Martumili Gallery is a unique, highly valued community asset at the centre of the Newman revitalisation. Ethically, and literally, putting the Martu people at the centre of the design process for new arts and cultural infrastructure in Newman, EPAC challenged usual government building design and procurement processes. A design-led competition pushed architects to design a flexible civic space, intimate enough for artists to create in, but large scale enough to have whole-of-community events and celebrations.

EPAC is a reflection of all partners' ambitions for a 'transformational building', creating a signature building for Newman, a powerful demonstration of government and industries commitment to social and cultural creative excellence, innovation; and a new standards in diverse community consultation.

At the nucleus of the development of EPAC is a unique relationship between Martu people, the Shire of East Pilbara, Pilbara Development Commission, BHP Billiton and Lotterywest. The successful Martumili arts program is a one of a kind, local government-based project which supports over 250 artists across different communities to produce, promote and sell exceptional artworks nationally and internationally.

The winning design is an innovative solution suitable to the unique environment and community of the Pilbara. A large span steel frame shed rejects the notion of a static, finished building. Like a tent, it covers, secures and shades a large area that is able to be contained, covered or completely open. The sizable roof surface can collect 830,000 litres of water per year, able to be stored in water tanks located deep in the shade, that both service the building and provide a thermal sink. Utilising this shade space the gallery can operate as a flexible location for programming and events.

Kimberley Aboriginal Law and Culture Centre (KALACC)

www.kalacc.org.au

"Culture is how you live, how you talk, what you eat. So, our young people these days don't realise culture not only means ceremonial times. Land, language and culture can never be a part because that is the core that lifts up who we are."
Patsy Bedford, Bunuba woman

Established in 1985, KALACC is based in Fitzroy Crossing at the centre of the Kimberley, and extends services to the entire region to all 30 language groups that make up the Kimberley region. These language groups are all represented on the full board of KALACC. KALACC supports communities across the Kimberley to maintain their traditional culture through song, story, dance and ceremony and transfer this to younger generations.

It assists with the logistics of coordinating these gatherings and where possible contributes to their costs. This is a considerable task in the context of a distributed population in a region the scale of the Kimberley. The organisation's program consists of:

- Law Time - support for the men's and women's law ceremonies and repatriation work, conducted across the region
- Young people – sharing culture across generations, such as the award winning Yiriman Project
- Cultural Performance - coordination of the triennial region-wide festival which is a week-long major gathering of Kimberley people in country, from all language groups
- Cultural Governance, Cultural Awareness and Advocacy – promoting Indigenous culture to community and government and strengthening culturally based leadership

KALACC argues strongly for the centrality of culture in addressing many social concerns in the Kimberley region, including the highest rate of youth suicide in the country. They refer to the work of Canadian academic, Professor Michael Chandler, who concludes that young people who are strongly connected with their cultural traditions and with their communities are much less likely to commit suicide.

KALACC is the only organisation in WA funded by the State Government through DCA (\$80,000pa), whose primary function is to support the maintenance of traditional culture. KALACC argues strongly for increased resources to further extend their services, in particular to facilitate intergenerational cultural transmission.

Yiriman Project

<http://www.yiriman.org.au/>

The Yiriman Project was conceived and developed by the Elders of four Kimberley language groups: Nyikina, Mangala, Karajarri and Walmajarri. The Elders were concerned about their young people and issues of self-harm and substance abuse and saw the need for a place where youth could separate themselves from negative influences, and reconnect with their culture in a remote and culturally significant place.

Yiriman has two aspects to its governance and management processes. The management processes are undertaken by the Kimberley Aboriginal Law and Culture Centre, which auspices the project and attends to issues of financial management, staff employment, reporting and acquittals however Yiriman retains its own project governance structure which is independent from that of KALACC.

In 2012, Yiriman received first place in the Indigenous Governance Awards – winner of outstanding example of Indigenous governance in a non-incorporated initiative or project.

Yiriman's governance works because there is a clear sense of who established the project, why they established the project and what they want the project to achieve. The Yiriman project currently receives no funding from State Government.

Kurlkayima Ngatha - Remember Me

Developed in partnership with IBN Corporation, BHP Billiton and the Yinhawangka, Banyjima and Nyiyaparli people, with support through the Departments of Regional Development, Culture and the Arts, Parks and Wildlife and Pilbara Development Commission, FORM's *Kurlkayima Ngatha - Remember Me* explores links between botany, land and cultural identity, and is a new, multi-part exhibition examining Aboriginal societies' methodology of plant use and knowledge systems.

Kurlkayima Ngatha - Remember Me explores place and belonging, memory and loss, renewal and decay, and asks what the future could look like for a system of knowledge that sustained life for an estimated 50,000 years of continuous culture.

The project has facilitated return trips to Country for the Yinhawangka, Banyjima and Nyiyaparli people who have reconnected their memories of land through sharing, recording and documentation, and involved intercultural exchanges with some of Australia's leading Aboriginal artists from as far as Badtjala, Fraser Island and Ikuntji in Central Australia.

The project also has drawn together curators, anthropologists and environment scientists to exchange ideas with the Elders and communities. These elements have led to public exhibitions, documentaries and publications, preserving and showcasing the knowledge inherent in the communities across the generations and, in the words of the IBN Corporation, '*connects people to the strong cultural identity that is fundamental to Aboriginal social and emotional well-being and recognises the traditional historical and biological knowledge of Aboriginal people in the Pilbara. These knowledge systems continue to remain a source of strength, pride and resilience*'.

Warakurna Artists – Ngaanyatjarra Lands

<http://warakurnaartists.com.au/>

Warakurna is a remote community situated on the Great Central Road in the Ngaanyatjarra Lands of Western Australia, approximately 330km from Uluru near the border with the Northern Territory. The township of approximately 180 people is nestled amongst the spectacular Rawlinson Ranges in the Gibson Desert, close to the Giles Meteorological Weather Station.

Warakurna has a long history of artistic expression. In March 2005, the art centre studio was opened and is fully owned and governed by Aboriginal people, providing services to artists living in and visiting Warakurna and the nearby community of and Wanarn. Warakurna artists is an energetic, creative and happy place, where men and women, young and old, paint and share Tjukurrpa (traditional law and culture) and contemporary stories.

Passing on these important stories to young people is a critical means of keeping culture vital and strong. The art centre plays an important role in the community, providing cultural and social benefits in addition to economic returns. Warakurna Artists facilitates the production, distribution and sale of the artists' artworks. The paintings are available for sale through reputable galleries and directly from Warakurna Artists website and all proceeds are returned to the artists and their organisation. Over the past few years, Warakurna Artists have generated \$3,000,000 of non-welfare income for the community.

The Chairperson of Warakurna Artists, Eunice Yunurupa Porter, was the recipient of the *Western Australian Indigenous Artist Award* in 2015. This prize is awarded for the exceptional achievements of a Western Australian Indigenous artist.

Wilurarra Creative - Warburton

<http://www.wilurarra.com.au/>

Wilurarra Creative supports young adults to build strong communities and strong artistic practices in the Ngaanyatjarra Lands. Wilurarra Creative's vision is to create a wider horizon for young people and support their cultural and creative wellbeing.

The Wilurarra Creative project provides an effective avenue for young people to engage with positive and creative activity within the life of the community. The project provides a broad based and inclusive alternative to unemployment and leads to significant quality-of-life outcomes that build the foundations for young Ngaanyatjarra people to take their remote community into the future.

The Social Change Salon is one of its most successful projects. Wilurarra's Salon contributes to the ongoing development of the region by building local industry and introducing a unique service to the local economy. The project offers a site where young people come together in a safe environment and commit to a positive set of values. Wilurarra is the only activity that connects post-school aged young adults with an appropriate mix of training in a trade, skills-sharing, a collaborative approach to building a business and creative projects which increase self-esteem in younger community members. This leads to realistic employment pathways that are relevant to the region.

Walkatjurra Cultural Centre – Leonora, Menzies and Laverton

<http://www.walkatjurra.websyte.com.au/>

The Walkatjurra Cultural Centre operates two key activities, the Walkatjurra Ranger group and the Walkatjurra Art Project. The Ranger group provides opportunities for community members to undertake cultural maintenance activities for youth to learn and for elders to promote their culture to others and develop opportunities for training and livelihoods based on cultural enterprises. Ranger group activities also provide inspiration in the community for cultural expressions in the art project by allowing access to country and traditional lands

Walkatjurra Cultural Centre has recently initiated The Boots on the Ground campaign to address the suicide epidemic that the Northern Goldfields are experiencing. They now have a team of artists and counsellors working in the school, hospital and youth centre to assist with the healing program.

Recently the ABC featured a story on the hip-hop artists using music to tackle a range of issues facing their northern Goldfields community including suicide. Their song, "I choose to be free", was written by Aboriginal elder Kado Muir following a number of suicides in the remote town of Leonora, about 260km north of Kalgoorlie-Boulder. Muir said the song was based on a traditional dreamtime story about a group of children who overcame their fears by beating down monsters that were chasing them.

"The idea is to communicate a sense of resilience through music by drawing from the dreamtime, stories of our ancestors, and bringing it to the present and presenting it in a contemporary form," he said "It is your choice – you choose to be free from these issues that plague you."

YirraYaakin

<https://yirrayaakin.com.au/education/culture-2-0-respect-yourself-respect-your-culture/>

Yirra Yaakin, (Yir-raarh Yaarh-kin] which means "Stand Tall" in Noongar language, is Australia's largest Aboriginal-led theatre company and has been producing and presenting an annual program of quality contemporary Aboriginal theatre since 1993.

Yirra Yaakin Theatre Company has created a lasting contribution to the people of Western Australia producing and presenting world-class theatre that is both entertaining and educational.

Over the past 22 years, Yirra Yaakin has won 23 awards; delivered over 1,000 workshops; performed 800 shows; undertaken 43 tours; commissioned over 50 new Australian works; employed over 400 Aboriginal arts workers; facilitated workshops for 45,000 participants; and performed to more than 400,000 people. Internationally, Yirra Yaakin has toured to six continents and 13 countries, and has been involved in 31 international events.

Yirra Yaakin has won awards including Best Overall Partnership in the State Business Arts Awards, Excellence in Community Partnerships, the Prince of Wales Trophy for Outstanding Community Service and the Indigenous Facilitators Prize at the Sidney Myer Awards.

Culture 2.0 Respect Yourself Respect Your Culture is a free workshop program offered to schools and communities, representing Yirra Yaakin's commitment to the cultural health and wellbeing of participants. The aim of this project is to invite young people to explore a range of questions relating to culture and their experience of it. This then becomes the basis of collaborative performance.

This workshop program has generated wide-ranging discussions on rituals, refugees, subcultures, responsibilities, food, art, racial differences and similarities. It is facilitated by professional performers, writers and musicians and the workshop it adapted to respond to the needs of the group. It was developed to be relevant to Aboriginal students, but is inclusive of all students.

This program has been delivered to schools and communities in the Goldfields, Pilbara and South West regions 2013-15. Yirra Yaakin use arts and culture as a means to address various social concerns.

Sand Tracks – Central Desert

<http://sandtracks.countryartswa.asn.au/>

Sand Tracks is Country Arts WA's unique and successful remote Aboriginal contemporary music touring and mentoring program. Now in its seventh year working across the WA, NT and South Australian borders, Sand Tracks tours a high profile Aboriginal band with a local emerging band delivering performances, workshops, on-tour mentoring and providing remote communities with an annual celebratory event, cultural workshops and individual and community capacity building opportunities.

While the majority of Australians living in any major city enjoy numerous opportunities to engage with music and performing arts events, in the far reaches of the Western Desert region of Australia, Sand Tracks arguably is the single major event of the year that provides a sense of celebration for the community, bringing everyone together. In addition to fostering new, positive levels of community harmony and wellbeing, Sand Tracks helps facilitate family business as satellite community members travel to attend the performances and meet up with family.

The community connections also have significant positive social and health outcomes as the performances and workshops by touring musicians create an environment of increased community bonding and shared enjoyment, in turn decreasing social dysfunction and increasing self-esteem and community pride.

Sand Tracks provides clear pathways for performers and communities to embrace artistic excellence improve community capacity and develop skills and careers. The program is a pathway as younger bands aspire to be chosen as the support act; the support acts aspire to headline the tour and the tour is an important regular chance for well-known bands to perform for enthusiastic and excited audiences.

It is an invaluable experience for an up-and-coming band to tour alongside the biggest Aboriginal artists in the outback, building audiences for both bands. Touring and performing on the same stage as their heroes and seeing that the headline act's level of success is achievable is important. Young band members experience the rigour, trials and tribulations, professionalism and the joy of touring.

This opportunity and the experienced band's mentoring assists their transition to higher levels of the Aboriginal contemporary music scene and can prove an important stepping stone with outstanding performances generating excitement and pride in the communities that they visit. Tjintu built on their experience as support on the 2011 Sand Tracks tour to tour the east coast in 2012 and were voted to be the headline Sand Tracks artist in 2015, mentoring younger band Rayella.

Out There Youth Arts Leadership Program - Statewide

Out There is Country Arts WA's regional youth arts leadership program, which is designed to increase the opportunity for Aboriginal young people aged 12-26 in one regional WA community to engage in arts projects over three years. It aims to increase the involvement of young people in the arts, build their sense of place and identity, develop new skills, strengthen community relationships, increase confidence, and establish structures within communities that support young people and the arts. These outcomes are achieved through a series of residencies conducted by the Regional Youth Arts Development Officer and a professional artist who travels and resides in a regional community.

Out There promotes the development of sustainable partnerships. Arts and cultural organisations, local government, schools and Aboriginal corporations may contribute cash and in-kind support towards the projects. The program takes a holistic approach to promoting positive mental health and well-being and healthy environments for young people, which reflect Country Arts WA own organisational Health Policy.

The program has had much success with young people who are disengaged from society and has reduced anti-social behaviour by reconnecting them with their community.

Out There is committed to increasing opportunities for young people to demonstrate their leadership talents and expertise in ways that are supported appropriately, valued and promoted. The sustained arts activity that is provided by *Out There* means that this leadership can continue to grow and capacity can build. The arts projects that have been developed since the inception of *Out There* are based around the ideas, emotions and opinions of young regional people who rarely get to share this voice. These projects attract substantial publicity through a variety of media such as radio, newspapers and online.

Western Australian Academy of the Performing Arts (WAAPA)

WAAPA is recognised nationally and internationally for the quality of its graduates and provides the most comprehensive range of performing arts training in Australia.

WAAPA's Aboriginal Performance course assists Aboriginal and Torres Strait Islander students to gain admission into mainstream theatre training programs in Australia, and to enhance the ability to audition for and perform roles in theatre, musical theatre, television and film. The course assists students wishing to enter the entertainment industry from an Aboriginal perspective, who may be hampered by a lack of tuition at an appropriate level in one or more of the areas of song, dance and acting.

WAAPA's graduation rates for Aboriginal arts are amongst the highest in Australia, providing Aboriginal students with clear pathways to long term employment and careers in the performing arts.