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Part A: Program information

Background

The Australian Indigenous visual arts and crafts sector is vibrant, dynamic and diverse. Producing work which is internationally renowned for its innovation, quality and cultural richness, the sector's artists are located across the nation from the most remote areas of the far north and centre to the inner suburbs of our capital cities. Demand for the exhibition and sale of Indigenous art continues to grow and interest in Indigenous arts and culture is increasing.

The Australian Government recognises the important economic and cultural contribution made by Indigenous visual arts and crafts. The National Arts and Crafts Industry Support (NACIS) program is a strategy through which the Government invests directly in the development and long-term sustainability of the Indigenous visual arts and crafts industry across Australia.

Triennial funding

Eligible art centres may apply for three-yearly NACIS funding which will provide fixed annual funding over a three year period through one application, but with annual reporting on outcomes.

Triennial funding through the NACIS program intends to provide organisations with increased financial security and the opportunity to plan more effectively. With increased funding stability, art centres will have the opportunity to develop their business plans to diversify income, build new markets, design and implement expanded activities. In turn, this will contribute to the further development and strengthening of the industry as a whole.

Triennial applicants must meet specific eligibility criteria in addition to the general NACIS eligibility requirements. The specific requirements for triennial funding are detailed in these guidelines.

Program objectives

The NACIS program provides direct funding support to Indigenous art centres and arts support organisations. The overall objective is to help art centres to become stronger and to build a more sustainable Indigenous visual arts industry.

To achieve this objective, the funding provided by NACIS is to assist organisations to:

- strengthen governance and business management practices in the industry;
- provide opportunities for artists to maintain, develop and extend their professional art practice; and
- provide opportunities for arts workers to develop professional skills and experience.

The program is administered by the Australian Government's Department of the Environment, Water, Heritage and the Arts (DEWHA).

Eligibility

Annual funding eligibility:

To be eligible for annual funding through the NACIS program organisations must:

- be engaged in activities which deliver outcomes against the following Key Result Areas (KRAs) of the *Indigenous Art Centres Strategy and Action Plan* (accessible at www.arts.gov.au/indigenous):
 - business management
 - employment and training
 - professional art practice
 - community capacity and maintenance of culture.
- have an Australian Business Number (ABN) and be registered for GST.

Triennial funding eligibility:

In addition to meeting the eligibility requirements for annual NACIS funding, triennial funding applicants must also be able to demonstrate (through their application, strategic business plan and supporting audited financial statements) a strong track record of achievement in the Indigenous visual arts industry including:

- a history of activity which demonstrates strong performance against the key result areas of the *Indigenous Art Centres Strategy and Action Plan*;
- a significant proportion (more than 25%) of income derived from sources other than NACIS; and
- a demonstrated history of funding (with local, state or national funding bodies) with satisfactory acquittal.

A capacity to act as a leader within the Indigenous visual arts sector, including a demonstrated ability to support emerging professional Indigenous arts practice, and a record of strong commercial performance will, where appropriate, be taken into account.

Note: Receipt of NACIS funding on a triennial basis will not affect an organisation's eligibility to apply for funds from other programs administered by DEWHA. Unsuccessful triennial applicants will automatically be considered for annual funding.

What activities can be supported?

Annual funding

The NACIS program supports the Indigenous visual arts industry through funding art centres and art support organisations to conduct activities which contribute to the development and sustainability of the industry in urban, regional or remote parts of Australia.

The primary focus of NACIS funding is support for the operational costs (including salaries) of Indigenous art centres and advocacy organisations. Applicants need to keep in mind that NACIS funding is limited and, as there is strong demand for the funds, the application process is highly competitive. In this context, while they are not ineligible, support for capital works projects is a lower priority than operational funding.

Triennial funding

NACIS triennial funding agreements will support the same range of activities supported as NACIS annual funding. With the certainty provided by triennial funding, organisations will need to demonstrate improvements in key result areas, particularly in business planning and commercial outcomes, over the three years.

In circumstances where organisations are commercially successful they may have capacity to contribute to the overall development of the Indigenous visual arts industry by helping smaller or emerging art centres to develop sustainable businesses. Where such organisations are looking to take on such a role, eligible activities may include making time available to mentor or guide art centre managers from emerging centres, assisting centres develop plans to help young artists establish their careers, and planning for managing success within the community.

Activities the program does NOT support

The program does not generally support activities which are the responsibility of other programs or government departments.

The program will not fund activities which are unable to demonstrate a contribution to the sustainability of an art centre or the industry, or whose purpose is not principally to support the production, promotion or marketing of Indigenous visual arts and crafts.

Strategic business plan

It is expected that most organisations will already have in place a detailed, working strategic, business or operational plan. All organisations should provide this as part of their application.

A detailed three year strategic business plan covering the triennium from 2010-11 to 2012-13 must be submitted in support of triennial applications. Applicants who do not provide this document will not be assessed for triennial funding.

- A strategic business plan template and guidance about what information should be included is provided at **Attachment A** on page 12. Applicants may choose to format their business plan differently, however, they should ensure all the relevant information detailed in Attachment A is included.

Part B: General information

Application process

Contacting DEWHA

For enquiries or assistance in lodging an application please contact DEWHA. Details are listed at the inside cover of this document. DEWHA officers can give you an application form, in hard copy or by email as well as information sheets on the NACIS program.

We encourage you to talk to DEWHA before you apply for funding, particularly if you are a new applicant.

Organisations considering applying for triennial funding are advised to discuss their application with DEWHA staff prior to submission to ensure clarity around eligibility requirements and the application process.

How to apply

You can apply by emailing your application to DEWHA at the following email address:
Indigenouach@environment.gov.au

Postal applications should be addressed to:

Indigenous Program Funding 2010-2011
National Network Office
Arts Division
Department of the Environment, Water, Heritage and the Arts
GPO Box 787
CANBERRA ACT 2601

Applicants who have difficulties completing an application should contact DEWHA on 1800 006 992.

All information provided in applications is treated as commercial-in-confidence.

Please note, however, that information received in applications may be provided to other Australian Government agencies for comment. Successful applicants will also have basic information of their grant/s published on the DEWHA website in accordance with the Commonwealth Grant Guidelines.

Further information on completing the responses to the NACIS Program application form can be found at www.arts.gov.au/indigenous.

Closing date for applications

The closing date for the 2010–11 annual funding round, and the 2010–11 to 2012–13 triennial funding round is 5 February 2009. Your application must be sent to DEWHA by this date. Your application must be postmarked on or before the closing date to be certain that it will be accepted.

Late applications

Late applications will be considered only in exceptional circumstances. These will be determined on a case-by-case basis by the Department. Where there are unforeseen circumstances that prevent you from getting your application to us on time, you should contact us as soon as possible by phone or email and explain the situation. You should confirm the unforeseen circumstances briefly in writing as part of your submission.

Prior notification of the late submission and the reason for late submission will be taken into account in determining whether the submission will be accepted.

Assessment process

Applications for both annual and triennial NACIS funding will be assessed on a competitive basis and recommendations will be made to the Minister for the Environment, Heritage and the Arts (the Minister), who will make the final decision.

The assessment process involves initial assessment of applications against the program assessment criteria by DEWHA staff. A cross-agency risk assessment is also undertaken by regional staff at this time.

Preliminary funding recommendations are then reviewed by DEWHA State Managers to determine priorities for their state. Finally, overall consideration of funding recommendations across the country is undertaken by respective program managers in DEWHA (Canberra), with a particular focus on any issues of national strategic significance, consistency and comparative merit. The final recommendations to the Minister are made in the context of the total available budget allocation.

Applicants are usually informed of the outcome of their application in June each year.

Allocation of funding

The Minister may approve less funding than requested in an application, or approve an application in part. If this occurs, the Department's regional representative will work with you to revise your project's objectives, activities and budget. The Department may hold an additional funding round if necessary.

If you have questions about the process

If you have questions about the application or assessment process, your first point of contact is a DEWHA officer.

While DEWHA staff are unable to write your application for you, they do have a lot of experience with the application process and are able to provide you with information about programs and guidelines. Any information you receive from DEWHA staff is for information purposes only and should not be viewed as binding or legal advice.

Assessment criteria

The Government acknowledges that there is a diverse range of organisations that make up the Indigenous visual arts and crafts industry and NACIS seeks to support that range. The quality of artistic, management and community outcomes, and the contribution to strengthening and sustaining the industry is the focus of NACIS assessment.

Annual funding assessment

Applications for NACIS funding will be considered against the assessment criteria below and in comparison to other applications in the round. Please see the section below for a brief explanation of each criterion.

1. A high quality project which benefits the local community and contributes to the development of the Indigenous visual arts industry;
2. Extent to which the proposal addresses the Key Result Areas of the *Indigenous Art Centres Strategy and Action Plan* (available at www.arts.gov.au/indigenous/NACIS);
3. Ability to deliver the proposed project (i.e. track record of organisation and individuals);

4. Demonstrated need for government funding; and
5. Realistic and sound budget.

Triennial funding assessment

In addition to the criteria listed above for annual NACIS funding, applications for triennial funding will be assessed against the following:

6. The strength of the organisation's strategic business plan over a three year period;
7. The organisation's track record of professional Indigenous visual arts practice and achievement;
8. The strength of the organisation's governance capability; and
9. The capacity for the organisation to act as a leader in the sector.

The Department may request to meet with the applicant to discuss the business plan and program of activities.

Explanation of assessment criteria

1. A high quality project which benefits the local community and contributes to the development of the Indigenous visual arts industry

A range of factors will be taken into account when assessing the quality of a project, including how well it has been thought through, the professional skills that are being brought to it, the opportunities and benefits it provides and the outcomes it will achieve. These aspects will be seen in applicant's descriptions of their program of activities and outcomes in the business plan and application.

Applications should clearly demonstrate how the funding sought will directly relate to an increase in the quality of an art centre's outcomes and/or to an enduring benefit for the industry.

2. Extent to which the proposal addresses the Key Result Areas (KRAs) of the *Indigenous Art Centres Strategy and Action Plan*

Proposed projects should demonstrate that they contribute to the development and improvement of outcomes in one or more Key Result Areas (KRAs) of the *Indigenous Art Centres Strategy and Action Plan*. The plan can be accessed at: www.arts.gov.au/indigenous/NACIS.

The four KRAs are:

- business management;
- employment and training;
- professional art practice; and
- community capacity and maintenance of culture.

In your application you will need to explain how the proposed activities assist the development and improvement of practices and outcomes in one or more of the KRAs.

For most applicants (those who receive funding towards their operations, e.g. salaries etc) this will mean addressing all four KRAs. In general, for art centres, these are areas that applicants should be addressing in some way (relevant to their situation) as part of their everyday operations. Although it is not expected that all applicants will have major initiatives for every area every year, we do anticipate that organisations will always be trying to improve what they do and how they operate.

For national or industry-wide initiatives, applicants should identify which KRAs they consider their project will address, and explain how. There are examples of actions outlined in the *Indigenous Art Centres Strategy and Action Plan* and the NACIS information sheet for applicants which is available from your local DEWHA regional officer.

3. Ability to deliver the proposed project (i.e. track record of organisation and individuals)

The skills and experience of each key participant and the track record of the organisation are important ingredients of a successful project or program. Applicants should ensure that the CVs of the key participants and a brief explanation of their roles are included in the submission.

4. Demonstrated need for government funding

Given the strong demand for support through NACIS, it is important that funding supports projects that will both achieve quality outcomes and not be able to happen without government support.

Applicants for triennial funding will need to explain how triennial arrangements will improve their capacity to support professional arts practice i.e. what will triennial funding arrangements enable your organisation to achieve that it would not otherwise be able to?

5. Realistic and sound budget

Applicants will need to complete the budget template with the Application Form. Most important is that proposed budgets are accurate, clear, reasonable and readily supported by evidence. We strongly recommend that you read the NACIS information sheet for applicants, which includes advice on completing the budget, before you fill in your application.

Keep in mind that NACIS is a competitive program with limited funds, and ensure that the level of funding requested is in proportion to the projected outcomes.

Organisations applying for triennial funding arrangements must submit a three year budget with the application (as part of the business plan).

Additional triennial funding assessment criteria

6. The strength of the organisation's strategic business plan over a three year period

Organisations applying for triennial funding should provide a detailed proposed program of activity for the full triennium. Applicants' strategic business plans should map out the organisation's strategies for developing and growing their professional arts practice into the future.

7. The organisation's track record of professional Indigenous visual arts practice and achievement

Assessment for triennial funding will take into account the applicant's history of performance within the sector; how artists and professional arts practice have been developed over time, and how the benefits of this have been maximised for artists, the community and the organisation. This will include consideration of the applicant's commitment to developing and advancing the practice of both current and emerging artists.

8. The strength of the organisation's governance capability

An applicant's ability to demonstrate a strong track record of governance stability will be considered in the assessment of applications for triennial funding. This includes the capacity to provide effective artistic, financial, administrative and strategic management (copies of signed and audited accounts for the previous three years along with organisational structure and risk management plan must be provided).

9. The capacity for the organisation to act as a leader in the sector

Where an organisation self-identifies as a leader in the sector and plays an active role in its future growth, this will be looked on favourably in the triennial funding assessment process. In particular,

activities supporting the development of emerging professional arts practice and the promotion of career pathways within the industry (that would not otherwise be financially viable), may be considered.

An applicant's capacity for collaboration and engagement with other art centres, peak bodies and the Indigenous visual arts sector more broadly will also be considered.

Reporting and performance measures

Reporting requirements

Successful applicants will be required to provide progress reports to the Department, as specified in the Funding Agreement including:

- progress of the project against the agreed objectives; and
- progress of the project against the approved budget.

At the end of the funding period, you will also be required to submit a full acquittal of all funding, including independently audited financial statements and other financial information. Full details of what you must submit to acquit your funding will be in your Funding Agreement and attached schedules. It is normally required within 60 business days of the project's conclusion.

Evaluation

Successful applicants may also be required to participate in a broader evaluation of the program. This evaluation will seek to identify outcomes arising from the program and to document the impact of the activities on their region/regions. As part of this evaluation, the Department may survey those who have received support under the program.

Conditions of funding

Funding Agreement

Successful applicants will be required to sign a Funding Agreement with the Commonwealth. The Funding Agreement sets out the nature of the relationship between the Australian Government and the funding recipient.

The Funding Agreement will specify, amongst other things, the terms and conditions of the contract, the objectives and key performance measures for each project, a timeframe for completion of each project, a budget for each project, and the reporting and audit requirements.

All applicants will need to certify that they have satisfactorily acquitted any previous Australian Government grants provided to them.

It may be necessary for the Department to negotiate changes to the submission with the successful applicant in the context of completing a Funding Agreement.

The Funding Agreement will confirm your agreement to abide by relevant Australian Government laws and policies.

All funds provided by the Department must be appropriately expended prior to the end of the funding period identified in the Funding Agreement.

Note: Funds will not be paid unless the Funding Agreement has been formally entered into. Funding is not available retrospectively and a project dependent on funding under this program should not begin before formal documentation is signed.

Record keeping

Funding recipients must keep relevant records that can demonstrate the performance of the project in meeting its objectives.

Variations

If your application for funding is successful, and a Funding Agreement has been signed with the Commonwealth, all variations to the approved project or budget need to be approved in writing by the Department. Requests for additional funding will not be considered except in exceptional circumstances.

Payments

All funding will be subject to the terms and conditions set out in the Funding Agreement, particularly conditions relating to the deposit of funds, auditing and unspent program monies.

The initial payment will be made within 28 days of the execution of the Funding Agreement by the Department (or as agreed in the Funding Agreement) and the provision of details of a bank account into which grant monies are to be paid and a correctly rendered tax invoice. Subsequent payments within the funds allocated will be made on demonstrating the achievement of the milestones set out in the Funding Agreement and the need for additional funds to continue the project.

Conflict of interest

Successful applicants need to undertake their activities in a way that avoids conflict of interest, whether perceived or actual.

This applies particularly to the selection of suppliers to the project, who must be chosen and engaged in an open and competitive process and in a way that maximises value for money.

Tax and legal information

Please note that the Department does not provide legal advice to applicants. You should seek your own independent professional advice on all financial and legal matters, including compliance with any statutory obligations.

Tax and government funding

There may be taxation consequences of obtaining funding from the Department depending on individual circumstances.

Applicants should make their own enquiries about the taxation consequences (including income tax and Goods and Services Tax) of obtaining funding by consulting their financial adviser or the Australian Taxation Office Business Call Centre on 13 28 66.

Australian Business Number

An Australian Business Number (ABN) is a single identification number identifying an entity to the Australian Taxation Office and other organisations.

Goods and Services Tax registration

Community groups or other non-profit organisations with an annual turnover of \$150,000 or more, and other organisations or individuals carrying on a business with an annual turnover of \$75,000 or more, are required by law to be registered for the GST.

Goods and Services Tax

Unless otherwise indicated, funding provided by the Department is subject to GST.

Funding recipients that are registered (or required to be registered) for GST may have to pay GST to the Australian Taxation Office on the funding it receives if it makes a taxable supply in return for that funding. All budgets submitted under the program should be **exclusive** of GST.

Income tax, superannuation and Fringe Benefits Tax

Applicants should be generally aware that unless exempt from income tax:

- funding provided under this program is included as assessable income, in relation to carrying on a business;
- any capital gain on disposal of assets is assessable income;
- funding recipients may have a requirement to pay fringe benefits tax and make superannuation contributions to a complying fund or pay the superannuation guarantee charge to the Australian Taxation Office in respect of any employees, if applicable.

Background checks

The Department may at any time in the evaluation and selection process, examine the financial records of the applicant and undertake background checks, including criminal records, to determine the good character and business reputation of the applicant and/or funding recipient.

Privacy

The Department is accountable to Parliament and to the public in respect of all aspects of the NACIS program. Treatment of submissions is subject to special obligations placed on Australian Public Service employees by the *Privacy Act 1988* and the *Public Service Act 1999*, which govern the Department's use of the information provided. In this context, the Department is generally unable to accept grant submissions on a confidential basis.

Required documentation checklist

All applications must include the following for the purposes of assessment:

1. E-mail or hard copy of your completed application. This includes statements against the KRAs of the *Indigenous Art Centres Strategy and Action Plan*; and a statement of need for Government funding.
2. A strategic business plan including budget and details of key personnel. See Attachment A on page 12 for guidance.
3. A copy of the organisation's signed and audited accounts for the previous year.

Additional requirements for triennial applications:

4. A strategic business plan that details a proposed program activity for the three forward years of the triennium.
5. Audited accounts and financial statements for the **past three years**. These documents are necessary to verify the financial health of the organisation and subsequent ability to deliver the proposed **three year program** of activity.

Attachment A

STRATEGIC BUSINESS PLAN

Information for funding applicants National Arts and Craft Industry Support

All NACIS applicants are expected to have in place a strategic business plan which they should attach to their application. For triennial funding applicants it is mandatory that a three year, strategic business plan is submitted with the application.

The business plan framework articulated in this document is based on the Cultural Minister's Council (CMC) Harmonised Reporting Business Plan Framework developed in 2007. In total, a business plan should be between 10 and 20 pages long. Your business plan should include clear and concise information regarding the following core components:

- purpose (also known as mission or vision);
- executive summary;
- context (your internal and external environment, markets and competition);
- goals;
- key performance indicators;
- strategies;
- artistic program;
- marketing plan;
- financial plan (including budget); and
- management: organisational structure, governance, succession plan, risk management.

This guide contains explanatory notes on each section listed above, followed by a suggested structure for key components. A series of suggested templates to assist the completion of a strategic business plan are provided on pages 19–21 of this guide.

This guide may be used as a template for your business plan and is intended to provide information on the detail that should be included in your organisation's business plan for the purposes of a NACIS assessment.

It is important that your business plan provides relevant information on each of the above components in order to enable an accurate assessment of your application.

Purpose

The purpose is a simple statement that is inspiring and yet concisely outlines your organisation's key reason for existing. It should be five lines or less. The purpose should be much more forward-looking than the goals; it does not need to be achievable within the duration of the business plan. However it should be faithful to the objects outlined in your organisation's constitution.

Executive summary

The executive summary should be less than one page and follow the structure of the whole document. It should be the last thing you write and should encapsulate and distil the strategic direction of the document. It should be written for the person who will read the organisation's purpose and the executive summary only.

Context

This section will summarise the strategic issues facing the organisation having assessed the internal and external environment to identify the organisation's strengths and weaknesses, opportunities and challenges. It is a distillation of analysis and research undertaken by your organisation.

History

This should be a **brief** overview of about three paragraphs summarising when your organisation was set up, for what reason, and the impact of significant achievements, events and milestones that your organisation instigated or reacted to over the years.

Internal situation

This should be a **short but comprehensive** evaluation of your organisation. It should highlight strengths while acknowledging weaknesses. It should cover any major structural strengths and weaknesses, reputation and include an analysis of your organisation's current financial situation (including details of annual income and expenditure, current levels of assets and liabilities and an assessment of any existing financial risks). It could include a couple of stories of real impacts you have made over the last few years (e.g. an international conference or tour, unexpected national exposure, discovering emerging talent etc).

External situation

This may be one to two paragraphs on your external situation as it is now – concentrating on positive opportunities while remembering potential threats. Consider who are your local, national and international peers against whom you benchmark your organisation? Who are your stakeholders?

This section also articulates the key trends and issues about the environment in which your organisation exists – now and in the immediate future. This will probably include any social, technical, environmental, economic, political, legal, or arts sector trends, which may affect the direction that your organisation chooses to take (e.g. changes to tax laws affecting philanthropy; people wanting to interact with or co-create the art they engage with; impact of online communities and interactive web technologies).

Markets

A market is any broad collection of people who might have an interest in exchanging something, coming into contact engaging with your organisation.¹ These may include visitors, ticket buyers, workshop participants, clients, referrals, members, volunteers, funding bodies, sponsors and philanthropists.

¹ *Thinking BIG! A guide to strategic marketing planning for arts organisations* Stephen Cashman Arts Marketing Assoc 2003

Define your current markets:

This should be based on any research or facts. Describe your market in terms of the key common factors that bind each group (e.g. young adults who respond to the latest trends in new media). It may be that demographic factors such as education level, income and age are not so important as other factors such as hobbies or attitudes. Consider who creates your support base? What other markets are strategically important to you? If you have segmented your markets, a summary of your analysis should be here.

Clarify what you offer your markets:

To encourage regular engagement with your organisation, people need to feel welcomed and benefit from their experience of your organisation. Your particular environment and internal strengths must be exploited to give your market(s) an experience, service or an object that they feel nothing else can offer. Pinpoint the experience that your organisation offers and how it is unique from your markets' perspective (i.e. the emotional, physical, social benefits and value you deliver to them).

Choose the strategic direction your organisation wishes to take with regard to markets:

Consider whether you want to strengthen relationships with existing markets (e.g. attract those people who usually come once a year three times per year instead). Or do you want to develop new markets (e.g. attracting people over 60 years of age)? This direction should take into account what is feasible within the resources available. Consider which partners you will work with to move in this direction (e.g. like-minded organisations, local businesses, international organisations and sponsors etc).

Competitors

In not-for-profit arts organisations, competition can be thought of as anything that inhibits or stops an organisation from achieving its goals.²

Consider who, or what else, competes for your markets' time, attention, interest and money. These can be direct or indirect competitors; think broadly, logically and laterally about where your current and future markets spend their time and money (e.g. other forms of entertainment such as watching television or playing sport, on-line communities, hobbies). Are current funding partners directing their money elsewhere? Use any research that you may already have. Bear in mind that other arts organisations may help increase the local desire for art, rather than compete for your markets' time. Also consider threats or barriers to your target markets engaging with your organisation (e.g. poor parking or public transport, lack of marketing budget/information, other demands on your prospective markets' time).

Goals and KPI's (Key Performance Indicators)

Your goals should describe what you would like your organisation to be achieving within a given timeframe and demonstrate progress towards your purpose. The plan will usually have no more than six goals and each should consist of one specific, clear and tangible objective. The goals should be explicit and implicitly relate to both the purpose and your organisation's constitutional objectives. The goals should also be defensible against your analysis of your internal and external situation as described in the 'Context' section.

KPIs are used to demonstrate how well your organisation is progressing towards achieving its goals. An effective KPI is specific, measurable, achievable, important and controllable by your organisation. Each goal can have as few as one KPI or more as in Figure 1 on page 19.

² *Thinking BIG! A guide to strategic marketing planning for arts organisations* Stephen Cashman Arts Marketing Assoc 2003

Strategies

Strategies are the major initiatives you will undertake to achieve the goals. In one page you can show that your strategies can fulfil one or many goals (see Figure 2 on page 19). The strategies that can satisfy many goals are more likely to have a higher priority for you.

Figure 3 on page 20 outlines strategies in a simple table format with columns for:

- **Priority:** which strategies you will focus on, have the most impact or provide the most resources;
- **Measures and milestones:** timetable for delivery; and
- **Responsibility:** what position in your organisation is responsible for ensuring this happens.

Action plans

Each of the strategies should be attached to a specific project or action plan. These action plans are not included in the business plan, but are there for your organisation's and its Board's reference. Each action plan should be detailed. It should clearly indicate what needs to happen by when and by whom for the strategy to be achieved. There will most often be multiple actions with accompanying target dates and different persons responsible for each action.

Artistic program

This describes your general artistic program – exhibitions, special projects, residencies, workshops, commissions, publications etc. Start with a paragraph outlining what you expect to achieve annually, what impact, why it is an improvement on previous years (if appropriate) and then provide a summary of your overall program. Include:

- a statement about the artistic rationale of the program;
- an overview of the program for each year of the business plan; and
- ways to measure artistic success, including a model for self-evaluation (e.g. visitor feedback, critical reviews, audience reviews, media and peer reportage).

Marketing plan

Provide a multi-year plan of the marketing goals and strategies that you intend to use to achieve your KPIs. Consider including all your markets, such as: education, specific communities, sponsors, media, peers, funding bodies and philanthropists. Your marketing plan should flow logically and expand on the analysis within the Markets and context sections of your business plan.

Your marketing plan should demonstrate:

- an understanding of target markets (current and potential);
- the responsiveness of programming to target markets and segments; and
- evidence of market research.

Core elements of a marketing plan

In addition to the relevant contextual analysis provided earlier in the business plan you will also need to provide the following detail:

Who are our current markets?

Consider: participants, funding bodies, sponsors, philanthropists, clients, volunteers etc.

Brand statement

What is it your organisation offers people? Why do they come to you? Define what participants/clients 'get' from experiencing what your organisation delivers?

This is how your creative vision translates into something to offer people that no-one else can offer. This is the reason why certain types of people are attracted to your organisation. It should be a really simple statement saying what it is you give to customers/participants/members from their point of view – that is, in terms of the emotional, physical, social benefits and value you deliver to them. For example a social benefit can be 'the opportunity for community members to work together and share their skills' or an emotional benefit could be 'a sense of connection to Indigenous Australian culture through the purchase of a painting'.

The shorter and simpler the statement the better. Bear in mind, your organisation may represent a slightly different benefit to different markets e.g. and art centre may offer purchasing advice to art collectors; and a safe creative environment for artists to work in.

Target markets

This is a process of selecting which segments of market/clients are worth pursuing with the resources available. This will probably include existing markets, but may also include some new markets, or deeper penetration of existing markets. This is a simple statement that reinforces the goals and need only be one or two sentences. To help with this, you may refer to and expand on the relevant contextual analysis provided earlier in the business plan.

Marketing strategies for target markets

This includes developing any new programs, initiatives or products for certain target markets. Consider distribution and partners (e.g. if you want to reach more people interstate or overseas, consider what strategic partners you're working with to deliver this, and how you are going to handle your relationship with these partners). This includes pricing strategies, product strategies, artistic strategies, distribution strategies, people strategies and also any philanthropy or sponsorship strategies.

Each strategy should be specific, measurable and achievable and should have a specific KPI over a specific time.

This action plan comprises specific activities for each strategy above, which will achieve each of the strategies above:

- who are you targeting?
- what medium you are using?
- what message you are sending?
- how you are delivering it (promotional plans and program)?
- who is responsible for it?
- how much you have budgeted for it? and
- how you will measure success, KPIs?

If applicable you may need to develop separate action plans for marketing communications (or promotion and outreach, sponsorship and philanthropy).

Budget and financial forecast

The budget and financial plan should flow logically from the conclusions drawn about your organisation's financial situation within your context. It should include:

- an assessment of your organisation's current financial situation (where are we now); and
- a vision of the financial situation at the end of the period covered by the business plan (where do we want to be?).

You should provide a budget and financial forecast for each year covered by the business plan. The figures in your forecast should support and demonstrate the statements made in your financial plan and throughout your entire business plan.

Break-even or deficit forecasts across several years should be accompanied by explanatory commentary.

Management

Organisational structure

Include an organisational chart showing role and responsibilities for each position, and to whom they report.

Staff information

Include a list of staff members, their position in the organisation and relevant qualifications and experience (See Figure 5, Suggested format for staff information, on page 20).

Role of the Board and governance

This will be a list of your Board members, the skills they bring to the Board and specific role(s), if any, that they have on the Board. You should provide this information as shown in Figure 4 in the 'Templates' section.

It should give a clear indication of the demarcation between the Board and executive staff, and detail any delegations of responsibility.

Risk management plan

Identify the major obstacles to achieving your business plan and goals (not risks to your organisation as such). Consider what could go wrong and whether you are making assumptions that could be proven to be incorrect. Provide a comprehensive plan that demonstrates:

- probability of all potential risks;
- impact of all potential risks; and
- strategies to mitigate potential risks.

As a guide, some risks to consider include:

- environmental/external risks (that is, beyond the control of your organisation) – consider whether any of your income sources have the potential to be affected by significant economic changes. Think about whether your funding likely to be affected by changes in government or government policy;
- financial risks – consider whether your organisation can afford the goals and/or strategies and look at your organisation’s level of exposure or financial commitment;
- marketing and reputation risks – consider whether your organisation has adequate safeguards in place to monitor impacts on credibility and maintain positive stakeholder relationships;
- management risks – consider whether your organisation has the expertise to manage new strategies and what would happen if key people left your organisation;
- operational risks – consider whether your organisation can implement the changes in the business plan.

Templates

Figure 1: Sample Goal and KPI set

GOAL	KPI	ANNUAL TARGETS			
		Current situation	2010	2011	2012
More people experience and understand the value of Indigenous visual arts	Increase total number of art sales by 10% each year	200	220	242	266
	Publication sales and circulation grows by 10% each year	5K	5.5K	6K	6.7K
More community members get involved in the production of Indigenous visual arts	Increase number of artists each year	15	20	25	30
	Increase employment of local administrative staff	0	1	2	3
Strengthen capacity of Art Centre Board	Increase number of board members who have completed governance training program	0	2	3	4

Figure 2: Sample goals and strategies matrix

STRATEGIES	GOALS		
	Increase public profile of local Indigenous visual artists	More people experience and understand the value of Indigenous visual art	Diversified income streams to ensure financial sustainability
Present two exhibitions in a capital city	YES	YES	YES
Produce and distribute high quality publications	YES	YES	YES
Create a new website	YES	YES	YES
Enter artworks in competitions	YES	YES	
Partner with a corporate sponsor			YES

Figure 3: Suggested format for strategies

STRATEGY	KEY ACTIVITIES	PRIORITY	MEASURES & MILESTONES	RESPONSIBILITY
Present two exhibitions in a capital city	See artistic program	1	Major exhibitions May, August	Art Centre manager and artists
Produce and distribute high quality publications	Produce exhibitions catalogues of a high quality per annum, two full colour, bound, minimum 48 page, publications published	2	May, August each year	Administrative assistant
	Produce one artist monograph per annum	3	August each year	Art Centre Manager
Create a new website	Employ a suitable web designer	1	Online by June 2010	Art Centre Manager, Administrative Officer
	Maintain up to date online gallery	3	To be updated fortnightly	Administrative Assistant

Figure 4: Suggested format for Board information

Name of Director or committee member (list all members)	Special responsibilities, qualifications and experience	Years on Board	Term ends
Person A	Special responsibilities: Chairperson	5	2010
Person B	Special Responsibilities: Secretary	3	2011
Person C	Special Responsibilities: Community elder	3	2011

Figure 5: Suggested format for staff information

Name of staff member (list all members)	Position	Qualifications and Experience	Years in current position	CDEP Participant
Person A	Art Centre Manager	BA Art History, employed as arts worker for regional council for 6 years	2	No
Person B	Administration Assistant	Completing TAFE Diploma in Community Management	1	Yes

2010–11

Art images from Ngura Wirura Kanyini (Caring for Country), Tujkula Manu Kukaku Tjina (Waterholes and Animals) and Nganampa Ngura (Our Land).

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Eunice is a talented young artist working at the Walkatjara Art Centre in Mutitjulu, which provides women with the opportunity to paint together in their community. Up to four generations of women sit down to work, and much traditional knowledge is shared. The younger ones listen to the ancestors' songs and adventures recounted by the older women while the Tjukurpa stories are being painted. Eunice has a large extended family from both Pitjantjatjara and Warlpiri speaking country.

Contacts and help

For further information please contact the Department of the Environment, Water, Heritage and the Arts (DEWHA) on 1800 006 992 or visit the Department's website at www.arts.gov.au/indigenous which also has information on the application process.