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Indigenous Arts Policy: Initiatives and Challenges

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IFACCA is interested in hearing from anyone who cites this report.

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INTRODUCTION

Since the first World Summit on Arts and Culture in Canada in 2000, many members of the International Federation of Arts Councils and Culture Agencies (IFACCA) have expressed interest in facilitating opportunities for networking between Indigenous arts policy experts to discuss policy, research and funding programs for supporting Indigenous arts practice.

Discussions at IFACCA's World Summits and regional meetings, and subsequent monitoring of issues by the IFACCA secretariat since then, suggest that government support for Indigenous arts practice is a common and significant area of interest.

In order to encourage discussion on Indigenous arts policy, IFACCA and the Aboriginal and Torres Strait Islander Arts Board (ATSIAB) of the Australia Council for the Arts held the first ***Indigenous Arts Policy Forum: Initiatives and Challenges*** in October 2011 in Melbourne, Australia, in conjunction with the 5th World Summit on Arts and Culture. One of the objectives of the forum was to examine issues associated with Indigenous arts and culture from national arts policies to international legal development of Indigenous cultural rights.

In preparation for the forum IFACCA developed a Discussion Paper which was based largely on an analysis of responses to a survey carried out in early 2011. This report is an updated version of the discussion paper and contains additional information from the Forum participants and other survey respondents.

The objectives of this report are to look at how government support to Indigenous art is organised in different countries, the main principles and activities apparent in Indigenous arts policies, and the challenges for Indigenous people to participate in cultural life.

We thank Lydia Miller, the Australia Council's Executive Director Aboriginal and Torres Strait Islander Arts, for her advice on this research project, the participants in the Forum and all the respondents to the survey for their valuable input to this process.

IFACCA will continue to gather information on this area of arts policy and updates will be added to our website at: www.ifacca.org/topic/indigenous-arts-policy/). We anticipate being able to hold a second Forum on Indigenous Arts Policy in the next two years and any input to the ongoing information exchange will be most welcome.

Sarah Gardner
Executive Director IFACCA

DEFINITIONS

Indigenous peoples are recognised in an array of international statements. There are some 370 million Indigenous peoples from 90 countries¹. The United Nations Development Group Guidelines on Indigenous Peoples' Issues (Feb 2008) uses the definition of the C169 Indigenous and Tribal Peoples Convention of the International Labour Organisation (ILO) (1989)² which applies to '*[a] tribal peoples whose social, cultural and economic conditions distinguish them from other sections of the national community, and whose status is regulated wholly or partially by their own customs or traditions or by special laws or regulations. [b] Peoples who are regarded as indigenous on account of their descent from the populations which inhabited the country, or a geographical region to which the country belongs, at the time of conquest or colonisation or the establishment of present state boundaries and who, irrespective of their legal status, retain some or all of their own social, economic, cultural and political institutions.*' The Convention also states that self-identification as Indigenous or tribal shall be regarded as a fundamental criterion for determining the groups to which the provisions of the Convention apply.

In the Convention No. 169 Application Guide, the ILO explains that the elements that define an Indigenous people are both objective and subjective, with objective elements including:

- *Historical continuity, i.e. they are societies that descend from groups that preceded conquest or colonization;*
- *Territorial connection, in the sense that their ancestors inhabited that country or region; and*
- *Distinctive and specific social, economic, cultural and political institutions, which are their own and are totally or partially retained. The subjective element corresponds to collective self-identification as an indigenous people*

The Working Group on Indigenous Populations' *Working paper on the concept of 'Indigenous people'* lists the following factors that have been considered relevant to the understanding of the concept of 'Indigenous' by international organisations and legal experts.

- *Priority in time, with respect to the occupation and use of a specific territory;*
- *The voluntary perpetuation of cultural distinctiveness, which may include the aspects of language, social organization, religion and spiritual values, modes of production, laws and institutions;*
- *Self-identification, as well as recognition by other groups, or by State authorities, as a distinct collectivity; and*
- *An experience of subjugation, marginalization, dispossession, exclusion or discrimination, whether or not these conditions persist.*

The United Nations Declaration on the Rights of Indigenous Peoples establishes in Article 33.1. that '*indigenous peoples have the right to determine their own identity or membership in accordance with their customs and traditions.*'

In the context of this report, *Indigenous, Māori, Native American* and *Aboriginal* will be used according to the custom of each country³.

¹ State of the World's Indigenous Peoples Report, United Nations, 2010

² Convention concerning Indigenous and Tribal Peoples in Independent Countries.

³ The definition varies according to the country. *First Nations* or *First Peoples* are also used in various countries, and in Northern Europe the Indigenous Communities are called the *Sámi*.

ISSUES OF INTEREST

The Indigenous Arts Policy Forum held on 7 October 2011 showed that issues such as cultural maintenance, ownership, copyright, protection, promotion, funding and infrastructures are among the key challenges for Indigenous art policy development. The Forum participants called for cultural policy responses that could serve to ensure the safeguarding of Indigenous languages and cultural expressions, regulation related to copyright, and capacity-building for Indigenous artists regarding ownership and author's rights.

The responses to the survey conducted for this report show that while Indigenous arts practices are an element of interest to different agencies, many do not have specific policy priorities, programs or funding schemes to support such practices. While Indigenous arts policies are particularly strong in countries with significant Indigenous population, such as Australia, Canada, New Zealand, Mexico and Peru⁴, support for Indigenous arts themes in many other countries is provided through specific projects or as a part of the overall policy objectives of an agency. The survey also showed that while funding for Indigenous arts has, in most cases, increased during the past ten years it remains at a moderate level.

Another issue of interest is the translation into effective policies of international legal instruments such as the United Nations Declaration on the Rights of Indigenous People, the Convention on Cultural Diversity and the General Comment 21 on the Right to Participate in Cultural Life. For this purpose we have included a list of main legal instruments in Appendix 3. The development of legal provisions within national legal frameworks is also an issue of interest but could not be dealt within the scope of this document.

With regard to the capacity of Indigenous peoples to participate in cultural life, most agencies consulted reported a range of issues that they believed required improvement including:

- Questions about eligibility for government programs for Indigenous people
- Overwhelming, complicated and complex grant writing processes
- Loss of land due to (non-Indigenous) settlement and inadequate government protection related to sacred and cultural sites
- Lack of government recognition and lack of long term government support for training in the field
- Loss of language⁵
- Economic and social factors such as poverty, poor health, isolation, addictions, remoteness, social exclusion, welfare dependency, unemployment, insufficient average working wages, insufficient road connections, lack of electricity, inadequate housing, illiteracy, poor writing skills, lack of formal education, among others
- Absence of resources and policies directed towards encouraging, supporting and promoting Indigenous art and creativity
- Lack of funding at many levels (education, investment, training, infrastructures)

⁴ There is no survey response from Peru but a representative of the Ministry of Culture participated in the Indigenous Arts Policy Forum

⁵ E.g. The National Endowment for the Arts reports: 'According to the organisation Cultural Survival, 70 of the remaining 139 Native American Languages will disappear in the next 5 years – www.culturalsurvival.org/programs/elc/program. A consortium of organisations concerned with endangered languages can be accessed at the following site www.ilinative.org/cilo/index.html'

- Lack of awareness, visibility and interest of the general public in Aboriginal and Indigenous arts and cultures
- Absence of adequate infrastructures, spaces, venues or other enabling environments for Indigenous artists and art organisations
- Lack of protection of Indigenous cultural rights and intellectual property
- Generational gap leading to a lack of dialogue between older and younger generations (Indigenous and non-Indigenous)
- Lack of networks between Indigenous peoples and organisers of 'mainstream' arts and cultural events
- Difference of values between Indigenous and 'Western' societies (collectiveness vs. self promotion and competitiveness)
- Lack of recognition of Indigenous art and artists as equal to established art forms
- Great discrepancy between urban and rural artists especially due to very high cost of living (and balancing modern urban life and cultural traditions)
- Diminished access to land and culture
- Lack of awareness by Aboriginal or Indigenous leaders of the range of government funding available for supporting Indigenous arts practice

Actions proposed by respondents to address these situations included:

- Improvement in public policies by carrying out better impact assessment, evaluation and consultation with Indigenous communities
- Improving communication, networking and advocacy within the culture sector
- Improving access by Indigenous artists to other arts infrastructure services
- Creation of venues and spaces for multicultural dialogue and Indigenous art practice
- Creating more programs to aid promotion and recovery of Indigenous languages
- Recognition of land, water and environment as elements of Indigenous identity
- Recognition of the cultural rights of Indigenous peoples
- Increasing accessibility, visibility and information on Indigenous matters

However, there were a number of positive remarks made about Indigenous arts policy and programs especially in relation to the influence of Indigenous arts and culture on the cultural life of the broader community. For example, Arts Tasmania recognises the impact and influence of Aboriginal arts and artists in the cultural life of Tasmania, noting that, for example: *'The changes made by the Tasmanian Museum and Art Gallery to its interpretation of Aboriginal history, culture and contemporary cultural has been significant in engaging non-Aboriginal Tasmanians in the realisation that Tasmanian Aboriginal arts and cultural practice is a continuing and contemporary practice.'*

Some respondents to the survey also reported that attitudes towards Indigenous arts have become more positive and that the opportunities for Indigenous artists have increased. Recent research of the Australia Council on arts participation shows that, of those (non-Indigenous audiences) who had attended visual arts and crafts events or theatre, dance or music performances in the past 12 months, nearly a quarter (23 per cent) had been to arts events created or performed by Aboriginal or Torres Strait Islander artists. *'In addition, increased programming of Indigenous arts in Australian cultural venues and the increase of Indigenous cultural venues and events have played a significant part in wider audience engagement and in engaging international visitors.'* Arts Victoria responded that the awareness of the uniqueness of South-East Australian art styles and common cultural heritage has *'led to increased opportunities for artists to develop new work and sustain a career in the arts and creative industries.'* The Australia Council reports positive changes in attitudes towards Indigenous arts stating: *'The appreciation and enjoyment of Indigenous*

arts by Australian and international audiences are increasing. Creative New Zealand reports that: *'As iwi⁶ engage with the Waitangi Tribunal, treaty settlements are enabling iwi to put in place their own strategies for the long-term development of the arts.'* Northern Ireland listed circumstances where arts can be an effective tool in fostering social and community cohesion in a post-conflict society.

⁶ 'iwi' is a social unit in Maori culture meaning people, folk and in some cases tribe, clan

INDIGENOUS ARTS POLICIES

On 14 April 2011 IFACCA sent a questionnaire to its members and other selected agencies regarding current policies and initiatives in Indigenous arts. Twenty-two responses were received from all continents including eight responses from Australia, New Zealand and the Pacific; four responses from Europe; three responses from Africa and North America; two responses from Asia and two from Latin America. Thirteen of the responses came from national agencies, five from state/provincial agencies and four from not-for-profit cultural organisations. The list of respondents, covering 16 countries, is included in Appendix 1⁷.

In terms of structural support for Indigenous art, the respondents were asked about specific divisions – or dedicated staff positions – within the agencies that focus on Indigenous arts. The following table shows the distribution according to each agency:

	Type of organisation ⁸	Specific division or dedicated staff positions for Indigenous arts	Specific policies for Indigenous arts	Specific funding for Indigenous arts
Arts Council of Finland	N			
Arts Council of Northern Ireland	N			
Arts NSW, Australia	SP	√	√	√
Arts South Australia	SP	√	√	√
Arts Victoria, Australia	SP	√		√
Arts Tasmania, Australia	SP	√	√	√
Australia Council for the Arts	N	√	√	√
Bayimba Cultural Foundation, Uganda	NGO			
Canada Council for the Arts	N	√	√	√
CONACULTA – National Council for Culture and the Arts, Mexico	N	√	√	√
Cook Islands National Museum, a division of the Ministry of Culture	N	√		
Creative New Zealand Toi Aotearoa	N	√	√	√
Creative Scotland	N			
Manitoba Arts Council, Canada	SP	√	√	√
National Arts Council of Zimbabwe	N			
National Association of Arts Councils and Cultural Heritage, Nepal	NGO			
National Council for the Arts and Culture, Chile	N		√	√
National Endowment for the Arts, USA	N			
National Department for Arts and Culture, Malaysia	N			
Regional Arts Australia	NGO		√	
Swedish Arts Council	N			
Tanzania Cultural Trust Fund	NGO		√	

⁷ Additional information was received from Indigenous Arts Policy Forum participants from Peru, Botswana, New Caledonia and Papua New Guinea.

⁸ N:national, SP: state/provincial, NGO: not-for-profit

A. STRUCTURES

The agencies whose programs/charter include support for Indigenous art and culture represent four different structural types:

1. Agencies with specific Indigenous divisions with distinct objectives and programs
2. Agencies with dedicated Indigenous staff positions within the agencies
3. Agencies with divisions for multicultural arts affairs, including Indigenous arts
4. Agencies with specific Indigenous programs

1. Agencies with specific Indigenous divisions with distinct objectives and programs

Four of the respondents reported that they have a specific division established for Indigenous art: **the Aboriginal Arts Office of the Canada Council for the Arts** (including the dedicated staff position of Aboriginal Arts Coordinator), **the Aboriginal and Torres Strait Islander Arts Division of the Australia Council for the Arts, Te Waka Toi**, the Māori arts board of **Creative New Zealand Toi Aotearoa** and **Directorate General of Popular Cultures of the National Council for Culture and the Arts of Mexico**. In addition, the new Ministry of Culture of Peru is strengthening the **National Institute for the Development of Andino, Amazonico and Afro-Descendent Cultures**.

All four divisions have existed over thirty years. The agencies share common goals of serving as main bodies of promotion and diffusion of Indigenous arts as well as the liaison entity between Indigenous arts communities. The agencies carry out interdisciplinary actions with other divisions (mainstreaming Indigenous issues into all the other actions of the agency), partnerships with the extended art community, awareness-raising of Indigenous art to the larger public and research and advocacy initiatives. The Peruvian Institute will be the main contact body of Indigenous art in Peru.

Australia Council for the Arts

Since its inception in 1968 the Australia Council has had an Aboriginal and Torres Strait Islander Arts Board (ATSIAB) which provides the organisation with leadership and authority. The Board assists Indigenous Australians to claim, control and enhance their cultural inheritance. The Aboriginal and Torres Strait Islander Arts Division supports the development and promotion of traditional arts practices and new forms of artistic expression among Aboriginal and Torres Strait Islander peoples in urban and regional areas, and in all art forms. The Aboriginal and Torres Strait Islander Arts Board is the only independent, national Indigenous decision making body supporting the arts in Australia.

The Australia Council reports that the current priority areas of the Aboriginal and Torres Strait Islander Arts Board include:

- coordinate and engage a range of partnerships to increase creative and cultural leadership opportunities for Indigenous artists, arts workers and organisations
- develop and implement collaborative cross-Council strategies for emerging, mid-career and established Indigenous artists and arts workers
- explore and promote the use of digital media to increase engagement of Indigenous artists and to facilitate their creative works to wider audiences
- identify and promote the participation of Indigenous artists and organisations in programs
- review and maximise the efficiency and effectiveness of divisional operations.

Canada Council for the Arts

The present mandate for the Aboriginal Arts Office is to support the Canada Council's strategic priority in Indigenous arts, advocacy at different levels and serving as a liaison between Aboriginal communities and the Canada Council. The objective is to work closely with the Aboriginal communities and assure the visibility of the Aboriginal history and art in cultural policies.

The Canada Council reports that the Aboriginal Arts Office's role as a centre of expertise includes:

- Advancing the Canada Council's knowledge of Aboriginal arts communities, Aboriginal art practices, both traditional and contemporary, as well as sharing trends and changes within the broader community, together with the Arts Discipline Divisions of the Canada Council.
- Proposing and conducting research on Aboriginal issues, language and cultural mapping and protocols with the Research and Evaluation office.
- Contributing to strategic initiatives and programs in conjunction with other divisions across Council as it relates to Aboriginal arts practices and development.
- Advancing greater understanding of Aboriginal Arts practices through building cross-sectoral partnerships and collaborations through advisory committees, focus groups, forums, targeted outreach activities and meeting with various stakeholders including individual artists and organisations and Aboriginal leaders.

Creative New Zealand Toi Aotearoa

The Māori Arts Board Te Waka Toi provides funding for Māori artists and organisations. The current structural reform will make all senior managers responsible for Māori arts development and arts services, and there will be a specialist Māori staff in all Creative New Zealand Toi Aotearoa teams. There are two initiatives to cultivate and develop Māori arts; Toi Ake and Tohunga/Tokunga.

National Council for Culture and the Arts (CONACULTA)

The Directorate General of Popular Cultures has existed over 30 years with the objective of promoting the study, dissemination and development of popular and Indigenous cultures of Mexico. Its mission is to contribute to the creation of social and institutional conditions that facilitate respectful and harmonious intercultural dialogue to enhance cultural diversity in Mexico. Conaculta reports that the current activities of the division include:

- promotion and diffusion of Indigenous art and culture
- funding of community project
- organization of Indigenous arts and culture events

2. Agencies with dedicated Indigenous staff positions within the agencies

Several respondents from Australia, New Zealand, North America and the Pacific reported that while there are no specific Indigenous divisions, there are dedicated staff positions within the agencies in charge of Indigenous arts affairs. The agencies are:

- **Arts South Australia** (Arts Development Officer, Aboriginal and Torres Strait Islander Arts)

- **Arts NSW** (Senior Aboriginal Cultural Development Officer)
- **Arts Tasmania** (Aboriginal Arts Program Officer)
- **Arts Victoria** (Senior Arts Officer, Indigenous Art)
- **Manitoba Arts Council** (Aboriginal Arts Program Consultant)
- **Cook Islands National Museum** (Museum curator)

In these agencies, the Indigenous arts officer forms part of the agency's staff and follows the general policies of the agency. All are government or regional bodies responsible for the implementation of arts policies, planning, strategic development, promotion and making arts available and accessible to everyone, including Indigenous communities. Furthermore, promotion and preservation of Indigenous artistic expression forms part of the mandate of all of them.

The Arts Development Officer, Aboriginal and Torres Strait Islander Arts Officer within the Arts Development and Planning branch of Arts South Australia has a defined, proactive profile that includes management and promotion of professional development of Aboriginal artists, advising professionals in the field, conducting research and contribution to development policies. In Manitoba, the Aboriginal Arts Program Consultant runs the Aboriginal Arts Program.

Most of these agencies have current policies in place except Arts Victoria, which does carry out an Indigenous Arts Development program focused on funding.

3. Agencies with divisions for multicultural arts affairs, including Indigenous arts

Some of the agencies have included Indigenous arts affairs within their multicultural/minority arts divisions. Examples include:

- **National Council for Culture and the Arts Chile** (Multicultural Affairs manager, Cultural Heritage Section, Department of Citizenry and Culture)
- **Arts Council Finland** (Subcommittee for multiculturalism)
- **Swedish Arts Council** (Arts and Culture division)

These bodies do not deal exclusively with Indigenous arts, rather, they engage with multiculturalism and intercultural interaction that include Indigenous peoples. In Finland, an ongoing research project, '*Multiculturalism and the support for artists*', includes Sámi artists and art forms. In Sweden, one officer in the division for Arts and Culture is responsible for support to the six Swedish national minorities, including the Indigenous people (Sámi).

4. Agencies with specific Indigenous arts programs

The National Arts Council of Zimbabwe does not have a specific division for Indigenous art but has carried out programs and events that help promote and develop Indigenous cultures. Arts Council of Northern Ireland has a project called 'Tchimi' that focuses on working with young males from Travelling and Protestant communities through art and intercultural dialogue. The National Department for Arts and Culture of Malaysia does not have policies or programs exclusively on Indigenous Art. However, the Ministry of Rural and Regional Development, the Department of Orang Asli Development has a programme called Craft Entrepreneur Development Programme with the objective to maintain and support local crafts.

B. POLICIES AND PROGRAMS

This section looks at the general policy principles of each agency that responded to the survey and their specific policies and guidelines. Even though some agencies do not have specific priorities relating to Indigenous art, they may still have Indigenous arts development or advocacy programs, or offer technical support or run workshops, exhibitions or events. In addition, information has been included from some of the participants in the Indigenous Arts Policy Forum.

1. Current policy priorities

Indigenous arts issues form part of current priorities of the governmental arts funding agencies that have specific divisions, namely **the Australia Council for the Arts, the Canada Council for the Arts, Creative New Zealand Toi Aotearoa, the National Council for Culture and the Arts (CONACULTA) of Mexico** but also of the **National Council for Culture and the Arts of Chile**. Several regional arts agencies in Australia include Indigenous issues among their main policies including the **Arts New South Wales (Arts NSW), Arts South Australia, Arts Tasmania** and **Regional Arts Australia**. The **Swedish Council** does not prioritize Indigenous population but the **Ministry of Culture of Sweden** supports the **Sámi Council** that includes Indigenous arts issues in its mandate.

Indigenous arts are mainstreamed in policy principles mainly through the

- promotion of Indigenous art(ists) and culture(s)
- accessibility of Indigenous artists to arts funding and diffusion
- educational aspects (i.e. including Indigenous culture in school curriculum, intergenerational activities)
- social wellbeing (employment, disability arts, recognition)
- capacity-building and professional development of Indigenous artists

The current policy priorities related to Indigenous arts of the responding agencies are as follows:

Arts Council Finland

Whilst Indigenous arts are not a priority for the Arts Council, the Ministry of Education and Culture has increased support to the revitalisation projects of Sámi languages. In 2012 a new Sámi Cultural Centre SAJOS will be opened in Inari (Lapland).

Arts Council of Northern Ireland

Community Arts Policy and the forthcoming Intercultural Arts Strategy will continue to assist the Arts Council in the development of the arts with both the Indigenous and new communities in Northern Ireland. The Arts Council has developed several artform and specialist policies (2007-2012). The Council reports: *'the most relevant policy to this survey is the Arts Council's Community Arts policy. This policy states how "Community Arts plays an important role in understanding the variety of our own identities [both Indigenous and new communities], and celebrating the multiculturalism that exists in Northern Ireland"*.

www.artscouncil-ni.org/artforms/pdfs/CommunityArts.pdf

Arts New South Wales (Arts NSW)

The NSW Aboriginal Arts and Cultural Strategy has four directions that *'provide a framework to support the Aboriginal arts and cultural sector, acknowledging its diversity, excellence in arts practice, importance to Aboriginal society and its right to be respected and valued as a central part of the wider arts and cultural sector.'* The four directions are: 1) Artists

(Increased participation of NSW Aboriginal people in arts and cultural activity), 2) Visibility (Recognition and appreciation of NSW Aboriginal arts and cultural practice), 3) Community (Aboriginal arts and culture to assist in *Closing the Gap*), 4) Jobs (Aboriginal jobs and enterprises within the creative industries). The objective of the directions is to guide NSW's approach to Aboriginal arts and cultural practice, raise the profile nationally and internationally and play a role in related national and state policies and programs.

Arts South Australia

The policy principles are linked to the Arts South Australia's Strategic Plan, which include fostering cultural engagement (attendance in cultural institutions and in arts activities); inclusion of Aboriginal cultural studies in school curriculum by 2012; promotion of Aboriginal leadership and improvement of overall wellbeing of Aboriginal South Australians.

Arts Tasmania

Main policy issues related to Indigenous issues include intellectual property rights, promotion of men's craft, and the passage of cultural knowledge to younger generations in culturally appropriate ways.

Arts Victoria

While the Victorian Government has no specific policies on governmental support to Indigenous arts development, Arts Victoria has a departmental strategy [www.arts.vic.gov.au/About Us/People and Structure/Policy and Programs/Statement of Strategic Intent](http://www.arts.vic.gov.au/About%20Us/People%20and%20Structure/Policy%20and%20Programs/Statement%20of%20Strategic%20Intent)

Australia Council for the Arts

The Aboriginal and Torres Strait Islander Arts Board gives priority to projects with Indigenous personnel in key positions. The Board requires evidence of Aboriginal and Torres Strait Islander control and participation in decision-making. The Board targets its funding support to Aboriginal and Torres Strait Islander artists and communities and encourages Aboriginal and Torres Strait Islander people to seek grants offered by the other boards of the Australia Council. Non-Indigenous organisations require Board accreditation assessed on their Indigenous service delivery capacity prior to submitting grant applications for funding. Adherence to the Australia Council's Indigenous Protocol Guidelines is a condition of funding from the board. There are five guides, each covering a different art form – song, new media, performing, visual and writing. The Australia Council for the Arts has a specific National Aboriginal and Torres Strait Arts Policy.

Canada Council for the Arts

The Council reports that with the completion of its first Strategic plan: *'Moving Forward'* Aboriginal and Culturally Diverse Communities have been embraced and strategically placed as a priority within the Equity Framework⁹. The Canada Council's most recent 5 year plan; *'Strengthening Connections'*, will continue this commitment including a program for Disability arts, and a Northern Arts Strategy in the territory of Nunavut.

Cook Islands¹⁰

Main policy priorities include the development of cultural and creative industries.

⁹ www.canadacouncil.ca/equity/

¹⁰ Between the years 2000-2003, the Ministry of Cultural Development hosted an International Artist in Residence programme in conjunction with Creative NZ. This was the first of its kind in the Cook Islands (and perhaps in the Pacific region) where artists of Pacific background could exchange their cultural knowledge, heritage and artistic identities. This project stimulated the creation of art on the island giving recognition to many former traditional art and craft practices.

Creative New Zealand Toi Aotearoa

Main policy priorities related to Indigenous arts include preservation, development and transmission of Māori arts; funding innovative high-quality Māori artists; and fostering diversity in the arts and promotion of Māori artists at an international level.

Bayimba Culture Fund, Uganda

Within its regional activities program, Bayimba Cultural Foundation seeks to promote the rich diversity of arts and cultures of Uganda, including Indigenous cultures. There is no specific focus on Indigenous arts matters, but the policies seek to reach out to and include all possible cultural traditions.

Manitoba Arts Council

The Manitoba Arts Council has established an Affirmative Action Policy in accordance with the *Manitoba Human Rights Code* that includes a goal to establish appropriate governance structures with the Council to address the needs of groups facing barriers to Manitoba's arts sector. *The Manitoba Aboriginal Arts Policy* further elaborates the barriers faced by Aboriginal Peoples in Manitoba and identifies structures, programs and service delivery models to overcome them. The *Manitoba Arts Council Aboriginal Arts Review* summarizes 2.5 years of Aboriginal Arts programming upon Manitoba arts community in 2002–2005.

National Arts Council, Zimbabwe

The main policy principle related to Indigenous art is to increase the consumption of national Indigenous arts through the development of appropriate programs. The actions include capacity building for artists and art organisations, research and documentation, events and festivals, and participation of national Indigenous artists in international events.

National Association of Arts Councils and Cultural Heritage, Nepal

The agency aims at fostering an inclusive society that ensures the cultural rights of everyone, including Indigenous peoples. The policy principles include an inclusive constitution with ethnic autonomy incorporating the right to self-identity, self-rule and self-determination. The policies include the promotion of the ILO Convention 169; the United Nations Declaration on the Right of Indigenous Peoples, and other international instruments.

National Council for Culture and the Arts, Chile¹¹

Main priorities related to Indigenous arts include the dissemination and safeguarding of Indigenous culture and equality parameters in grant selections.

National Council for Culture and the Arts (CONACULTA), Mexico

The agency reports as their main policy priorities related to Indigenous art to be encouragement of Indigenous artists and enhancing their access to the market as well as professional training. The purpose of the Directorate General of Popular Culture is to help create condition for the 'carriers' of urban popular traditions, strengthen rural and Indigenous cultural values, aesthetic frameworks of productions and their identities as expressions of the cultural diversity of Mexico, and to encourage and promote dialogue and cultural exchange to allow the construction of a plural and inclusive society.

National Endowment for the Arts

The NEA reports that 20% of its 358 National Heritage Fellows have been Native artists. The Heritage Fellowship is the highest award in the Folk and Traditional Arts field that awarded in the U.S. As regards NEA grant categories, Native American arts organisations are eligible and 40% of the program funds are carried out through Partnership Agreements which have a

¹¹ See also Indigenous Law (Law N ° 19.253) documents of the National Corporation for Indigenous Development (CONADI), CNCA's Citizenry and Culture Department, and Fondart 2001/2010 results.

special focus on reaching and serving marginalised communities and preserving cultural diversity. There are specific programs e.g. in Alaska, Oklahoma and Montana.

Regional Arts Australia

Main policy principles related to Indigenous arts include cultural development of regional communities; promotion of partnerships; assistance to cultural networks especially in isolated areas; increase of employment and professional opportunities to regional and remote artists; and increase skills development initiatives (including mentoring schemes) for individuals and organisations in regional and remote communities, with a particular focus on disadvantaged, Indigenous and isolated communities. Initiatives may relate to specific art or craft practice, formal training provided through accredited Smart in Business modules, or broader community cultural development and capacity building.

Swedish Arts Council

The Arts Council supports the national minorities' arts and culture through funding and dialogue. Priority is given to activities aimed at children and youth, and to initiatives for the Sami organisations and institutions. Additionally, funding for Sami arts and culture is also allocated by the Ministry of Culture through the Sámi Council ('Sametinget'), with support for Sámi Theatre. Within the new, decentralized model for national cultural funding, which is currently being implemented in Sweden, the Arts Council monitors the regions' activities and policies to support the national minorities' culture.

In addition to the agencies that responded to the survey, the new **Ministry of Culture of Peru** has included Indigenous arts among the new priorities including consultation processes with Indigenous organisations and making Indigenous arts more visible to the general public. In other countries, such as Botswana, some governments are working to promote Indigenous art and culture. In New Caledonia the **Agency for the Development of Kanak Culture** seeks to develop strategies to protect and safeguard the Kanak culture.

2. Specific policies and guidelines

Countries with significant Indigenous populations are more likely to develop specific policies or guidelines. Many of these guidelines are developed in partnership with Indigenous organisations or through consultation. The initiatives vary from guidelines for arts grant writing to specific strategies. Since 1997, the **Australia Council for the Arts** has had a National Aboriginal and Torres Strait Islander Arts Policy.

Arts Tasmania

Specific guidelines include: 'Respecting Cultures, Working with the Tasmanian Aboriginal Community and Aboriginal Artists', (Arts Tasmania, the Aboriginal and Torres Strait Islander Arts Board of the Australia Council for the Arts, and the Aboriginal and Torres Strait Islander Commission, and with support from the Queen Victoria Museum and Art Gallery and the Tasmanian Museum and Art Gallery). It is an initiative of Arts Tasmania's Aboriginal Advisory Committee, 2009)

www.arts.tas.gov.au/resources/publications/respecting_cultures

Australia Council for the Arts

The National Aboriginal and Torres Strait Islander Arts Policy was adopted by the Australia Council in May 1997 as a blueprint for the implementation of policy and programs promoting the artistic and cultural expression of Indigenous Australians. Main policy priorities identified in the Cultural Policy Framework of the Aboriginal and Torres Strait Islander Commission

include¹²: national oversight and strategic coordination; arts development; regional cultural development; development of infrastructures; industry development; distribution, promotion and market development; communication and strategic promotion; copyright, intellectual property and moral rights; broadcast media, multimedia and information technologies; cultural heritage; cultural heritage and cultural resource management; and cultural and environmental tourism and resources.

www.australiacouncil.gov.au/about_us/policies/national_aboriginal_and_torres_strait_islander_arts_policy

The strategic initiatives managed by the Aboriginal and Torres Strait Islander Arts Board from 2005-6 to 2010-11 have involved some 37 industry partnerships and addressed key areas of artist careers, international showcasing, Indigenous cultural and intellectual property and sector development in the disciplines of music, dance and festivals. Some guidelines include Song Cycles: An audit of support for infrastructure for Indigenous music in Australia (2010), Indigenous Cultural Festivals: evaluating impact on community health and well-being (2010), and The Indigenous Theatre Forum (2010).

Arts NSW

Arts NSW lists the following documents:

NSW Aboriginal Arts and Cultural Strategy

www.arts.nsw.gov.au/index.php/news-and-publications/publications/aboriginal-arts-and-cultural-strategy/

NSW Aboriginal Arts and Culture Consultation Report

www.arts.nsw.gov.au/index.php/news-and-publications/publications/aboriginal-arts-cultural-strategy-consultation-report/

NSW Aboriginal Arts and Cultural Protocols:

www.arts.nsw.gov.au/index.php/news-and-publications/publications/arts-nsw-aboriginal-arts-and-cultural-protocols/

Canada Council for the Arts¹³

The Canada Council reports: 'As indicated in the Direction # 3 of both the Canada Council Strategic plans for 2008-11 and now for 2011-16 there will be a focus on the northern regions of Canada which is the homeland of many Inuit artists. Canada Council has recently entered into dialogue to form a partnership with the government of the newest territory in Canada, Nunavut to share an Inuit arts officer position.' *The Arts Services Unit at Canada Council has also developed an Inuit App for the I-Pad containing information on Council programs written in Inuit syllabic font.* The Council has also several research publications and projects on Aboriginal arts research

www.canadacouncil.ca/publications_e/research/art_abo/tj128945779310055866.htm

Creative New Zealand Toi Aotearoa

The Creative New Zealand Toi Aotearoa reports: '*Arts Council of New Zealand Toi Aotearoa legislation requires recognition of the role of Māori as tangata whenua (people of the land) in the arts. This is achieved through the principle of partnership with tangata whenua. Currently funding for Māori arts is allocated by Te Waka Toi the Council's Māori Arts Board. Applicants also have the choice to apply and be assessed by the general Arts Board. In 2009 we commissioned research on the health of Māori heritage arts to guide current strategic interventions. Funding Guidelines are published in Māori and in English.*'

¹² The report states: 'The framework's priorities compass many elements that are not core business for the Australia Council. However, the Framework ensures integrity of arts and cultural expression and practice. It also highlights the relationship between these areas for Aboriginal and Torres Strait Islander Arts.'

¹³ For the consideration of Aboriginal and cultural diverse peers see the Council's peer assessment: 'How the Council makes its decisions': www.canadacouncil.ca/aboutus/Governance/PeerAssessment/qq127234205403281250.html

Manitoba Arts Council

The Council developed an Aboriginal Arts Grant writing toolkit in 2008 that is waiting for its formal approval.

National Council for Culture and the Arts, Chile

The current Cultural Development Plan for Indigenous Peoples includes the first stage of the development plans of Indigenous people (Mapuche Rapa Nui and Colla). In the year 2011, the Council undertook three participatory initiatives with the Collas, Rapa Nui and Mapuche. The goal is to have an evaluation of the cultural situation of these peoples, in order to channel and project cultural policies for the years 2012 and 2013.

National Council for Culture and the Arts (CONACULTA), Mexico

The Directorate General of Popular Culture develops and operates the Program for the Integral Development of Indigenous Peoples and Communities (PRODICI), which serves an important sector of Mexican society: the indigenous population. The program works in five different fields: productive cultural development, cultural heritage under risk, Indigenous literature and languages, support for the culture of migrating Indigenous people and female Indigenous artists. The Directorate Generate also runs a support program for Municipality and Communitarian Cultures.

Swedish Arts Council

The Swedish Arts Council lists the following documents:

The funding for national minorities has special guidelines (available in Swedish only):

www.kulturradet.se/sv/bidrag/ovriga_bidrag/Nationella-minoriteters-sprak-och-kultur/

Funding for literature in any of the national minority languages (information in Swedish only):

www.kulturradet.se/sv/bidrag/ovriga_bidrag/Nationella-minoriteters-litteratur/

A report, published in 2001, on the national minorities' culture (available in Swedish only):

www.kulturradet.se/sv/publikationer_/De-nationella-minoriteterna-och-kulturlivet/

An overview of the Arts Council's remit and objectives is available in one of the Sami languages: www.kulturradet.se/sv/Andra-sprak/Sydsamiska/

3. Indigenous arts development programs

Several agencies carry out arts development programs aimed at supporting Indigenous artists. These programs are placed in most parts in agencies that already have Indigenous arts policies and therefore form part of the overall activities of Indigenous Arts support.

Arts South Australia

Arts South Australia offers a program that specifically supports Aboriginal and Torres Strait Islander (ATSI) artists, arts administrators and arts and cultural groups involved in literature, music, dance, theatre and visual arts. The ATSI grants are available within the six funding programs of Arts South Australia: arts facilities and equipment; community arts development; contemporary music; independent makers and presenters; public art and design and the Richard Llewellyn Arts and Disability Trust. The ATSI Arts Development program has two categories: project assistance and individual artist development.

www.arts.sa.gov.au/site/page.cfm?u=249

Advice for ATSI and non ATSI applicants

www.arts.sa.gov.au/site/page.cfm?u=250

Arts Tasmania

The Aboriginal Arts Fund is aimed at supporting Aboriginal artists, Aboriginal arts organisations and other organisations that are committed to projects that stimulate the practice of contemporary, traditional and non-traditional Aboriginal artforms. The grants do

not have specific arts categories or requirements (as long as there is an arts outcome). The grants include mentorships, residencies, start-up grants, etc.

www.arts.tas.gov.au/funding/grants/Aboriginal_arts_fund

Arts Victoria

Although there are no current policies, the Indigenous Arts Development Program has three categories targeted specifically for Indigenous Artists: Indigenous Travel and Professional Development; Indigenous Visual Arts Residency Program, and also Partnerships that foster Indigenous arts.

www.arts.vic.gov.au/Funding_Programs/Indigenous_Travel_and_Professional_Development

Australia Council for the Arts

The Aboriginal and Torres Strait Islander Arts Board provides programs that preferably have a strong component of employment of Indigenous people, confirmation of Indigenous identity and adhere to the Australia Council's Indigenous cultural protocol guides. The programs include:

Indigenous Arts Workers – Aboriginal and Torres Strait Islander Arts

www.australiacouncil.gov.au/grants/grants/program_indigenous_arts_workers_-_aboriginal_and_torres_strait_islander_arts

Skills and Arts Development – Aboriginal and Torres Strait Islander Arts

www.australiacouncil.gov.au/grants/grants/skills_and_arts_development_aboriginal_and_torres_strait_islander_arts

New Work - Aboriginal and Torres Strait Islander Arts

www.australiacouncil.gov.au/grants/grants/new_work_aboriginal_and_torres_strait_islander_arts

Presentation and Promotion – Aboriginal and Torres Islander Arts

www.australiacouncil.gov.au/grants/grants/presentation_and_promotion_aboriginal_and_torres_strait_islander_arts2

Fellowships - Aboriginal and Torres Islander Arts

www.australiacouncil.gov.au/grants/grants/fellowships_aboriginal_and_torres_strait_islander_arts

Red Ochre Award - Aboriginal and Torres Islander Arts

www.australiacouncil.gov.au/grants/grants/red_ochre_award_aboriginal_and_torres_strait_islander_arts

Canada Council for the Arts

The Canada Council has various programs for Aboriginal arts development carried out by the Aboriginal Arts Office, including Travel Grants for Aboriginal Collaborative Projects www.canadacouncil.ca/grants/Aboriginal/na127916788094109030.htm; Elder/Youth Legacy Program (support for Aboriginal Artistic Practices:

www.canadacouncil.ca/grants/Aboriginal/vv127913248337770380.htm;

The Flying Eagle (short-term support for Aboriginal arts:

www.canadacouncil.ca/grants/Aboriginal/uk128837592130647103.htm,

Capacity Building Program for Aboriginal Arts Organisations

www.canadacouncil.ca/grants/Aboriginal/kd128015231979371765.htm; and Aboriginal

Peoples Collaborative Exchange: National and International Project Grants

www.canadacouncil.ca/grants/Aboriginal/ku127916832520671530.htm

Other programs carried out by the Arts Discipline Division

Aboriginal Traditional Visual Art Forms Program

www.canadacouncil.ca/grants/visualarts/cr127323013497656250.htm

Aboriginal Traditional Visual Art Forms Program for Organisations to support Aboriginal cultural centres and groups

www.canadacouncil.ca/grants/visualarts/iv128299321665758103.htm

Aboriginal Emerging Writers Residencies

www.canadacouncil.ca/grants/writing/rv127578948445427500.htm

Development Support to Aboriginal Theatre Organisations

www.canadacouncil.ca/grants/theatre/iu127216985337656250.htm

Aboriginal Peoples Music Program

www.canadacouncil.ca/grants/music/nm127228022158125000.htm

Aboriginal Media Arts Program

www.canadacouncil.ca/grants/music/nm127228022158125000.htm Aboriginal Peoples

Production Project Grants in Dance

www.canadacouncil.ca/grants/dance/uo127226270395468750.htm

Creative New Zealand Toi Aotearoa

There are several specific programs supporting Māori arts preservation or development, including: Toi Ake (www.creativenz.govt.nz/en/getting-funded/toi-ake) and Tohunga Tukunga Mentoring Programme (www.creativenz.govt.nz/en/getting-funded/find-funding-opportunities/tohunga-tukunga-mentoring-programme/general-info).

Manitoba Arts Council

The Aboriginal Arts Program was launched in 2002 to support talented Aboriginal artists through three multi-disciplinary grants. The activities of the program include program delivery and grant administration; program planning and development and liaison with other institutions, national agencies, industry and government. The grants include Aboriginal Arts Creative Development Grant, the Mentorship Training and Development Grant and Travel and Professional Development Grant.

National Council for Culture and the Arts, Chile

The programs include promotion of arts and culture grants among Indigenous communities, and Development of Indigenous Cultures

National Council for Culture and the Arts (CONACULTA), Mexico

The Directorate General of Popular Culture coordinates the program of National Folk Art which aims to promote and monitor production processes, preservation, strengthening, promotion and dissemination of cultural events, presentation and safeguarding of tangible and intangible cultural heritage. The program has four action lines: research, training and technical assistance, promotion and diffusion and specific projects.

4. Technical support and advocacy programs

Arts Council Northern Ireland and the National Council for Culture and the Arts of Chile do not include Indigenous Arts support among their main policy priorities nor do they have specific guidelines but both have undertaken projects to support Indigenous culture and/or social cohesion of Indigenous people through art.

Arts Council Northern Ireland

A number of programs address social inclusion between and within Indigenous and new communities. Examples of such programs include: the Re-imagining Communities Programme, Start-UP, Small Grants, and the Arts and Older People Programme.

www.artscouncil-ni.org/subpages/funding.htm

National Council for Culture and the Arts, Chile

The Chilean National Council for Culture and the Arts offers monitoring and technical support to the Arica-Parinacota CRCA (Regional Culture Council) during the second year of the tri-national project 'the Cultural Universe of the Aymara – CRESPIAL. It is a project coordinated with Chile, Peru and Bolivia with the objective of proposing measures to safeguard the oral expressions, music and traditional knowledge of Aymara communities in

the three countries. Chile executes its part of the project through the Cultural Heritage Section, in conjunction with the Regional Council for Culture and the Arts of Arica and Parinacota. The Council also offers monitoring and technical support to another CRCA Arica-Parinacota project 'the Cultural Universe of African Descent'. Other initiatives include promotion of the ILO 169 Convention on Indigenous and Tribal Peoples in Independent Countries in academic and public institutions, and in Indigenous communities. Another project is the *Bearers of Tradition Program* for students that includes seven workshops for Indigenous art performers.

5. Workshops, exhibitions and events

Many agencies organise workshops or events related to Indigenous art. The following offers an overview of some of the existing opportunities.

Arts Tasmania

Arts Tasmania carries out *tayenebe* workshops and exhibitions in partnership with the Tasmanian Museum and Art Gallery. They are working currently on a similar project in shell craft called *Luna tunapri*

<http://static.tmag.tas.gov.au/tayenebe/>)

Canada Council for the Arts

The Arts Disciplines Division carried out several activities including Aboriginal Curators Delegation to the Venice Biennale in June 2011 to expand the international careers of Aboriginal artists

www.canadacouncil.ca/development/129362121286772948.htm

The Cook Islands National Museum

The museum is the entity in charge of the protection and display of cultural heritage and artefacts. These tasks include documentation and cataloguing of the national collection; purchase and display of Indigenous contemporary art and craft; promotion of contemporary art and craft through workshops and exhibitions; and preservation of traditional artistic expressions through the reproduction of cultural artefacts.

Regional Arts Australia¹⁴

Regional Arts carries out several programs including Indigenous Engagement (National Regional Arts Australia conferences) and the 'Smart in Business' Indigenous Programme (Pilot, 2010)

National Council for Culture and the Arts (CONACULTA), Mexico

Under the 'Continental Biennale of Contemporary Native Arts' and with the goal of '*recognizing, encouraging, and promoting contemporary arts of Indigenous peoples across the American, through its creation, creative processes, and own needs, as an avant-garde expression in a communal and global context, CONACULTA, within the International Day of the World's Indigenous Peoples, awards three acquisition prizes to individual and collective Indigenous creators belonging to the Americas*'. The Biennale is currently preparing its

¹⁴ Others include *Possum Skin Cloak (Victoria)*; *Nurturing culture (Tasmania)*; *Establishing strong connections (NSW)*; *Gloves Off (Qld)*; *Special focus regions (Gascoyne, WA)*; *Arts in the Long Grass (NT)*; *Handover from Tas Regional Arts to Country Arts SA at the end of Junction 2010 RAA's 2010 national conference*; *Indigenous engagement in Regional Arts Australia conference programs*

second edition. Furthermore, CONACULTA awards the Nezahualcóyotl literature prize of Mexican languages to writers in Indigenous languages.

National Arts Council of Zimbabwe

The National Arts Council of Zimbabwe carries out several programs that promote and develop Indigenous cultures, such as the Culture Week; an annual week long program of events where arts and cultural organisations hold commemorative performances and activities marking the UN proclaimed World Day for Cultural Diversity for Dialogue and Development. In addition, Jerusarema Mbende Dance Festival and the Jikinya Dance Festival promote traditional dancing among Zimbabwean adult population and youth.

C. FUNDING

Nine of the respondents reported specific funding schemes as listed in the table over.

Most of the agencies report that funding has increased over the past ten years. The Canada Council reports an increase from \$C317,601 in 1996-97 to \$C3,602,215 in 2009-10, and Creative New Zealand an increase from \$2.846 million (New Zealand dollars) in 2008-09 to \$3.668 million in 2009-10. In the case of Arts Tasmania, the Aboriginal Arts Fund was introduced in 2007-2008 and therefore there are no substantial comparative data. The grants have, however, increased the possibilities of applicants that would not have applied under non-Aboriginal programs.

As regards other agencies, the Ministry of Education and Culture in Finland allocates annually about €200,000 to Finnish Sámi Parliament for promoting Sámi art and culture.¹⁵ The National Endowment for the Arts granted 30 Native American projects in the latest financial year with total of \$745,000 (US dollars). The Tanzania Culture Trust Fund, although open to receiving applications from all culture sectors, has stopped giving grants due to financial constraints.

¹⁵ "The culture appropriation in 2011 is €205,000. The subsidies from the appropriation are distributed on application for different sectors of Sámi art and culture, and to Sámi organisations. The grounds for the distribution are stated in the working order of the Sámi Parliament. According to it, the subsidies are allocated as a cultural appropriation (such as project support, work and travelling subsidies) and as an activity and publishing appropriation for the Sámi organisations. In addition, the committee can grant a special culture prize without application." (Source: Finnish Sámi Parliament)

Agency	Total amount ¹⁶	% of total budget	Other features
Arts NSW	\$2.4 million ¹⁷	4.6%	The total number of funded Aboriginal programs/projects in 2010-11 was 71.
Arts South Australia	\$197,000 ¹⁸	4.4% of Arts SA total grants budget of \$4,521,000 ¹⁹	Arts SA provides recurrent funding to Tandanya National Aboriginal Cultural Institute (\$792,000 in 2010-11) and multi-year funding to Ananguku Aboriginal Arts and Culture Aboriginal Corporation for core operations and the Statewide Indigenous Community Arts Development (SICAD) program.
Arts Tasmania	\$40,000 ²⁰	1.4%	Arts Tasmania's investment in other Aboriginal arts projects, such as the shell craft project, the <i>tayenebe</i> project and various other exhibitions and export projects is in excess of \$216,000 over the last four years.
Arts Victoria	\$100K/annum ²¹		
Australia Council for the Arts	\$3,561,934 ²²	2.1% ²³	The projected 2011-12 AGIE ²⁴ figure is \$6.17m. The 2010-11 AGIE was \$6.227m
Canada Council for the Arts	\$7.9 million ²⁵	2.5% ²⁶	
Nat. Council for Culture & the Arts, Chile	\$1,525,290M ²⁷		
Creative New Zealand	\$3.668million ²⁸	10.8% ²⁹	
Swedish Arts Council	14.4m SEK ³⁰	0.01%	An estimated 0,01% out of the grants budget of the Swedish Arts Council is solely dedicated to the Sami

¹⁶ All figures in local currency.

¹⁷ 2010-11

¹⁸ 2010-11

¹⁹ ATSI artists, arts organisations and projects also receive grants from other programs.

²⁰ "Aboriginal artists also access other grants and loans programs such as Assistance to Individuals, Assistance to Organisations, and the Small Museums and Collections Fund. It is optional as to whether applicants to these non-Aboriginal specific programs identify as Aboriginal or Torres Strait Islanders." (Arts Tasmania)

²¹ The funding is narrowly focused to professional development opportunities and designed not to duplicate Arts Victoria's main funding programs.

²² The ATSI Board 2011-12 grants (including infrastructure funding). The 2010-11 Annual Report reports: "\$7.9m for arts and cultural activities with a predominantly Indigenous focus, compared to \$7.8m in previous year"

²³ Of total Australia Council grants and programs budget (excl. operating/administration)

²⁴ Australian Government Indigenous Expenditure

²⁵ 2009-10 - \$3.6 million of which was delivered through dedicated programs and \$4.3 through non-dedicated programs. 'While virtually all of the dedicated program funding goes directly to Aboriginal artists or organisations, some non-dedicated funding is for projects that benefit the Aboriginal arts community in some fashion. Of the total funding in 2009-10, \$5.7 million or 73.5% went to organisations and \$2.1 million or 26.5% to individuals (approximately the same as the breakdown for Council grants funding overall)' (Canada Council for the Arts).

²⁶ 2009-10. When support from non-dedicated programs is added, the share increases to 5.4%.

²⁷ Chilean pesos (approximately 2,953,271 USD). Total amount. The Development of Indigenous Cultures grant, funds projects in each region presented exclusively by members of Indigenous peoples, to develop Indigenous art, cultural studies, dissemination and appreciation of ancient techniques, multicultural and intercultural exchange and rescue and dissemination of ancestral languages, among other initiatives.

²⁸ 2009-2010. does not include investment in Maori artists and organisations across all CNZ programs and excludes the devolved Creative Communities scheme administered by Local authorities. Special projects such as the Pacific Arts Festival are not included.

²⁹ Total investment of \$33.668 million

³⁰ Swedish crowns (approximately 2.1m USD). 5,5m SEK is earmarked for the Sami Theatre.

OBSERVATIONS

The report shows that Indigenous arts policy is most organised in countries with a significant Indigenous population. The countries with specific divisions or dedicated staff positions also tend to have more ongoing funding schemes and specific programs. In these countries, support for Indigenous Arts includes not only promotion and diffusion of Indigenous Arts but also the fostering of partnerships between Indigenous artists, awareness-raising of Indigenous culture, and initiatives to address technical issues such as copyright, and the development and use of digital media.

The results of the Indigenous Policy Forum indicate that Indigenous Arts Policies are often expected to address many non-arts issues including socio-political impacts related to economic factors, isolation and entitlements. Examples of successful cultural policies are often linked to a country's general policies and principles related to the encouragement of cultural diversity and representation. Indeed, in some countries, Indigenous art is not considered as separate from other art forms and therefore Indigenous art is reflected in general policies, programs or initiatives.

Some of the responses to the survey underline the positive outcomes of Indigenous Arts Policies and their impact on the consumption and perceptions of Indigenous art by the general public.

The responses to the survey and the results of the Forum both highlighted the importance of international exchange of information about Indigenous arts issues and policies. It is clearly apparent that there is a great necessity for more research in the field and more evidence-based information on the impact of policies designed to support Indigenous arts practice.

RESOURCES

Anderson, J. and Younging, G., *Discussion Paper on Protocols*. Prepared for the Canadian Public Art Funders (CPAF). Professional Development Meeting on Aboriginal Arts Session on Protocols, March 2010.

www.cpaaf-opsac.org/en/themes/documents/DiscussionPaperonProtocols2010-07-21.pdf

Arts NSW, *NSW Aboriginal Arts and Cultural Strategy 2010*

www.arts.nsw.gov.au/wp-content/uploads/2010/11/Aboriginal-Strategy-web-version-final.pdf

Arts NSW, *NSW Aboriginal Arts and Cultural Strategy 2010, Background paper NSW Aboriginal Arts and Culture Snapshot 2009*.

www.arts.nsw.gov.au/wp-content/uploads/2010/11/22.1-Aboriginal-Arts-and-Cultural-Strategy-Snapshot.pdf

Arts Council Finland, *Research Report of Sámi artists in Finland* (incl. English Summary) – forthcoming

www.taiteenkeskustoimikunta.fi / Research / Research projects

Australian Bureau of Statistics, *The City and the Bush: Indigenous wellbeing across remoteness areas*

www.abs.gov.au/AUSSTATS/abs@.nsf/Lookup/4102.0Main+Features10Sep+2010

Australia Bureau of Statistics, *The Health and Welfare*

www.abs.gov.au/AUSSTATS/abs@.nsf/Lookup/4704.0Main+Features1Oct%202010?OpenDocument

Australia Council for the Arts, Indigenous Arts Resource List

www.australiacouncil.gov.au/data/assets/pdf_file/0004/32395/01_Literature.pdf

Australia Council for the Arts, *Making Solid Ground: Indigenous infrastructure and key organisations review*

www.australiacouncil.gov.au/resources/reports_and_publications/subjects/policy/making_solid_ground

Australian Government, *Overcoming Indigenous Disadvantage Key Indicators 2009* report, (Section 10.1, outlines participation in arts and cultural activities)

www.pc.gov.au/gsp/reports/Indigenous/keyindicators2009.

Canada Council for the Arts, Artist Stories – Aboriginal Artists

www.canadacouncil.ca/aboutus/artistsstories/Aboriginal/default.htm

Canada Council for the Arts, Aboriginal Arts Research

www.canadacouncil.ca/publications_e/research/art_abo/tj128945779310055866.htm
<http://www.canadacouncil.ca/NR/rdonlyres/F4D7883E-C256-4E01-AD0D-7915173B116D/0/AARIFinalReport.pdf>

Canada Council for the Arts, *Contemporary Aboriginal Art in Canada* (2008)

www.canadacouncil.ca/publications_e/fact_sheets/ch128793575147929287.htm

Canada Council for the Arts, *Contemporary Inuit Art in Canada* (2009)

www.canadacouncil.ca/publications_e/fact_sheets/zs128945748721381306.htm

Canada Council for the Arts, Digital Nations

www.digitalnations.ca/artsayer.html

Canada Council for the Arts, Expression: Canadian Aboriginal Artists
www.canadacouncil.ca/Aboriginal/pd129072850534189953.htm

CONACULTA: Directorate General of Popular Cultures
www.culturaspopulareseindigenas.gob.mx/cp/

Continental Biennale of Contemporary Native Arts
http://bienalartesindigenas.conaculta.gob.mx/index_eng.php

Indigenous Australian Commercial Art Code
www.indigenousartcode.org/

International Funders for Indigenous Peoples and First Peoples Worldwide, Indigenous People Fund and Resource Guide
www.oceanrevolution.org/index.php?option=com_docman&task=cat_view&gid=34&Itemid=79

International Labour Organization and the African Commission on Human and People's Rights on the constitutional and legislative protection of the rights of Indigenous peoples: Uganda
www.chr.up.ac.za/chr_old/Indigenous/country_reports/Country_reports_Uganda.pdf

Regional Arts, Indigenous Pilot Project Stage 2 Report
Statistic Canada, Aboriginal Statistics at a Glance
www.statcan.gc.ca/pub/89-645-x/89-645-x2010001-eng.htm

PER ACTORS

Respondents were asked to give information on Indigenous arts support agencies or other relevant bodies. The respondents listed the following contacts:

Institution	Country / state	Website / address	Description
Aboriginal Music Corporation	Australia/WA	www.abmusic.org.au/	Abmusic's role is to create a positive environment that promote teamwork, self-esteem and independent learning utilizing all fields of music. Abmusic uses its resources to encourage feedback, participation and support from the community and other Aboriginal organisations.
Aboriginal Corporation for Frankston and Mornington Peninsula Indigenous Artists	Australia/VIC	http://balukarts.org.au/	Baluk Arts is a collective of urban Aboriginal artists from Frankston and Mornington Peninsula whose work reflects themes of identity in a contemporary cultural context. Baluk Arts encourages community development, youth leadership, participation and interaction, and Indigenous governance through innovative arts practice. Boonwurrung word means 'clan or extended family group'.
Aboriginal Curatorial Collective	Canada	www.Aboriginalcuratorialcollective.org/	The Aboriginal Curatorial Collective / Collectif des Conservateurs Autochtones (ACC/CCA) supports, promotes and advocates on behalf of <i>First Nations</i> (Indian, Inuit and Métis) artists, curators, and representatives of arts and cultural organisations in Canada and internationally.
Aboriginal Elders Council of Tasmania	Australia/TAS	Aboriginal Corporation Chairperson Mr Murray Everett 163 St John Street, Launceston Tasmania 7250 Tel. +61 3 6334 3138	
Ananguku Arts & Centre Aboriginal Corporation	Australia/SA	www.anangukuarts.com.au/	Ananguku Arts delivers programs in support of artists' professional development, human resource management, training and employment services, advocacy and marketing.

PVA – the ciation for e lopment in performing isual Arts	Canada	www.andpva.com/	ANDPVA is Canada's oldest Indigenous arts service organisation, providing support to Canadian Indigenous artists Ontario and around the world. Its mission is to create, support and develop a self-sufficient community of Indigenous artists who preserve our traditional knowledge, advance our respective cultural identities and reflect our evolving cultural expression.
ciation of ern erley and em iginal Artists	Australia/NT	www.ankaaa.org.au/	ANKAAA is the peak advocacy and support agency for aboriginal artists and art centres located in the regions of: Arnhem Land, Darwin/Katherine, Kimberley and Tiwi Islands.
Arm Band	Australia/VIC	www.blackarmband.com.au/	The mission of The Black Arm Band is to perform, promote and celebrate contemporary Australian Indigenous music to the highest possible professional standard as a symbol of resilience and hope in the spirit and action of reconciliation. The long term vision for the Black Arm Band is as an ongoing organised presence — a national resource hub for the development and performance of Indigenous music in all its forms.
Dance	Australia	http://blakdanceaustralia.blogspot.com/p/about-us.html	BlakDance Australia is a newly formed organisation that was born from an Ausdance National program called <i>Treading the Pathways</i> . Like <i>Treading the Pathways</i> , BlakDance Australia's purpose is to support Indigenous Australian dance and dancers.
ng amai iginal Art & re Studio Co-	Australia/NSW	www.boolarng-nangamai.com/page/	The Boolarng Nangamai Aboriginal Art and Culture Studio (BNAACS) is actively participating in a hands-on approach to Reconciliation in our country. The studio conducts workshops passing on skills to both people in the Aboriginal and non Aboriginal community.
ane enous Media ciation Inc	Australia /QLD	http://989fm.com.au/	BIMA operates 98.9FM: the largest capital city 24-hour Indigenous radio station, and second largest nationally, a Triple A Training, a media training company. The media association employs 35 Indigenous people; 15 full-time and five part-time. There are 15 school-based trainees.
-Larrngay a Centre	Australia/NT	www.yirrkala.com/	To sustain and renew Yolngu cultural knowledge via digital production, archiving and skills transfer.
au of Indian s of the rtment of	USA	www.bia.gov/	

Central Australian Indigenous Media Association	Australia/NT	http://caama.com.au/	The Central Australian Indigenous Media Association (CAAMA) began operations in 1980 and was the first Aboriginal group to be allocated a broadcasting licence. It has a clear mandate to promote Aboriginal culture, language, dance, and music while generating economic benefits in the form of training, employment and income generation. CAAMA produces media products that engender pride in Aboriginal culture, while informing and educating the wider community of the richness and diversity of the Aboriginal peoples of Australia.
Christensen Fund	USA	www.christensenfund.org/	In late 2002, the US-based The Christensen Fund decided to develop a new program strategy and focus grant making on the interface between natural environments and human cultures. They primarily work with peoples and communities variously known as 'indigenous', 'tribal' and 'minority', and the landscapes with which their cultures, histories and artistic expression are so connected.
Corporación Nacional de Desarrollo Indígena (National Corporation of Indigenous Development)	Chile	www.conadil.cl	
Department of Indigenous Development	Malaysia	www.jakoa.gov.my	
Desart Inc	Australia/NT	www.desart.com.au/	Desart is the Association of Central Australian Aboriginal Art and Craft Centres. Art Centres are community-based enterprises which provide economic, social and cultural benefits. Desart member Art Centres are owned and managed by Aboriginal people in their own communities. Desart is a government-funded, not-for-profit Aboriginal Corporation.
DesertSea Productions	Australia/SA	desartsea@adam.com.au	DesertSea Indigenous Film Theatre Production, which is an Aboriginal Torres Strait Islander Production House.

n Arts ginal poration	Australia/NT	www.djilpinarts.org.au/	Djilpin Arts, an Aboriginal Corporation based in the community of Beswick, is a not-for-profit organisation with a 100% Indigenous membership; Djilpin Arts promotes the maintenance, development and transmission of traditional cultural knowledge systems, including performance and visual arts.
Gippsland ginal Arts poration	Australia/VIC	www.egaac.org.au/	EGAAC is the only Indigenous Arts Corporation in Victoria. EGAAC offers a range of artistic programs for the benefit of the member artists.
Nations velopment ute	USA	www.firstnations.org/default2.asp?id=69	For 30 years, using a three-pronged strategy of Educating Grassroots Practitioners, Advocating for Systemic Change, Capitalizing Indian Communities, First Nations has been working to restore Native American control and culturally-compatible stewardship of the assets they own - be they land, human potential, cultural heritage, or natural resources - and to establish new assets for ensuring the long-term vitality of Native communities. First Nations serves rural and reservation based Native American communities throughout the United States.
Peoples	USA	www.firstpeoplesfund.org/	Founded in 1995, First Peoples Fund's mission is to honor and support the creative community-centered First Peoples artists; and nurture the collective spirit that allows them to sustain their peoples'.
gal mation ce	Australia/NSW	www.gadigal.org.au/	Gadigal Information Service was established and became an incorporated Aboriginal association in 1993 to provide a community based media, arts and information service for the Indigenous community in Sydney.
gung ginal poration	Australia/QLD	www.girringun.com.au/	Girringun is the name of an ancestral creator who determined the marriage and hunting lore of Warangnu, Jirrbal, Warrgama and Girramay peoples. These people maintain a strong connection with country.
arri Media prises Pty	Australia/WA	www.goolarri.com/	Goolarri Media Enterprises is a fully owned Indigenous company through the Broome Aboriginal Media Association which was launched in 1991 after ten years of community discussion about the need for an Indigenous media service for the rapidly growing town of Broome. It provides ongoing support, resources, marketing strategies and opportunities for Indigenous musicians.
ress t/u ute for	Australia/NT	www.iad.edu.au/	The Institute for Aboriginal Development Incorporated (IAD) was established by the Uniting Church in 1969 to assist community

Original Development Inc			development for Aboriginal people and provide cross-cultural education between Aboriginal and non-Aboriginal society. The purpose of the Press is to: publish the work of Aboriginal and Torres Strait Islander writers and illustrators; promote the many and varied voices of Indigenous Australia and maintain and promote Indigenous languages and culture.
Ilbiji Aboriginal Torres Strait Islander Theatre Company	Australia/VIC	www.ilbijerri.org.au/	Ilbijerri is a Woiwurrung word meaning Coming Together for Ceremony. Ilbijerri is one of Australia's leading theatre companies creating innovative contemporary works by Aboriginal and Torres Strait Islander artists. Ilbijerri is the longest running Indigenous Theatre company in Australia and the only one in Victoria.
Indigenous Performing Arts Alliance	Canada	http://ipaa.ca/	The Indigenous Performing Arts Alliance is an incredibly multifaceted organisation, constituted by geographically and artistically diverse Indigenous performing artists, arts groups, and arts organisations.
International Centres for Indigenous Arts Worldwide	USA	www.firstpeoples.org/ifip.html	Founded by Rebecca Adamson in 1997, First Peoples Worldwide is dedicated to strengthening Indigenous communities through the restoration of their authority and control over their assets.
Instituto de Estudios Indígenas (Institute of Indigenous Studies), University of La Serena	Chile	www2.estudiosindigenas.cl/Derecho.htm www.lenguasindigenas.cl/webhosting/lenguasindigenas.cl/	
Kimberley Aboriginal Law Culture Centre Aboriginal Corporation	Australia/WA	www.kalacc.org.au/	The mission of KALACC is to assist and promote the ceremonies, songs and dance of Kimberley Aboriginal people, encourage and strengthen their social, cultural and legal values and ensure their traditions a place in Australian society.
Koorie Heritage Trust Inc	Australia/VIC	www.koorieheritagetrust.com/	The Koorie Heritage Trust Inc is a not-for-profit Aboriginal community organisation that aims to protect, preserve and promote the living culture of Aboriginal people of south-eastern Australia and work towards the broader goals of reconciliation

			for all Australians.
Kurruru Youth Performing Arts	Australia/SA	www.kurruru.org.au/	Kurruru Youth Performing Arts Inc (Kurruru) is one of Australia's leading Aboriginal and Torres Strait Islander youth performing arts company. It is committed to supporting the ongoing maintenance of culture, community and identity through the provision of quality performing arts opportunities for children, young people and their communities.
Lagaw Kodo Mir - Torres Strait Islander Resource Centre NSW	Australia/NSW	Fax: (02) 9266 7373 Email: lkmmmsw@yahoo.com	Lagaw Kodo Mir (LKM) Resource & Cultural Centre – Torres Strait Islander Corp provides more opportunities for expansion of the knowledge of Torres Strait Islander culture.
Māori Television	New Zealand	www.maoritelevision.com/default.aspx	Māori Television
Magabala Books Aboriginal Corporation	Australia/WA	www.magabala.com/	Magabala Books became an independent Aboriginal Corporation in March 1990, with the objective of restoring, preserving and maintaining Aboriginal, Torres Strait Islander and South Sea Islander cultures.
Mirndiyan Gununa Aboriginal Corporation	Australia/QLD	www.morningtonisland.com.au	The purpose of Mirndiyan Gununa is to maintain and develop the cultures of the Lardil and Kaiadilt people; strengthen their community and promote their culture to the rest of the world.
Mungart Boodja	Australia/WA	www.mungartboodja.com/	<i>Mungart</i> Boodja Art Centre plays a vital role in supporting the professional development of Noongar artists from throughout the region and aims to promote preserve and protect Indigenous cultural heritage through the arts. The Art Centre supports Indigenous artists to overcome social and economic disadvantage by facilitating the production and promotion of Noongar art and craft. The Centre provides a distribution point, gallery, exhibitions and professional skill development workshops.
Musgrave Park Cultural Centre Inc	Australia/QLD	www.musgravepark.org.au/home.html	The Musgrave Park Cultural Centre Inc offers tailored Indigenous Cultural Programs.
Native Arts and Culture Fund	USA	www.nativeartsandcultures.org/	Established in 2007 with support from the Ford Foundation. The Native Arts and Culture Fund (NACF) is a permanently endowed national organisation dedicated exclusively to the revitalization, appreciation and perpetuation of Native arts and cultures. Primarily Native-led and national in scope, the NACF supports

			American Indian, Native Hawaiian and Alaska Native artists and communities with grant making, convenings and innovative programs.
Ngaanyatjarra Pitjantjatjara Yankunytjatjara Women's Council	Australia/NT	www.npywc.org.au/	The Ngaanyatjarra Pitjantjatjara Yankunytjatjara (NPY) Women's Council was formed in 1980. The idea for a women's organisation arose from the South Australian Pitjantjatjara Land Rights struggle in the late 1970s. During consultations over land rights the women felt that their needs were not being addressed so they established their own organisation.
Ngarinyin Aboriginal Corporation	Australia/WA	ngarinyin@yahoo.com.au	The corporation is led by Ngarinyin elders conversant in law who artistically train younger people to promote Ngarinyin cultural heritage.
	Ireland	www.pobal.org	The umbrella organisation for the Irish language community.
Sámi Council	Finland (Northern Sámi area)	www.saamicouncil.net/?deptid=1113	The Sámi Council (Northern Sámi: <i>Sámiráđđi</i>) is an umbrella organisation for Sámi organisations in Norway, Sweden, Finland and Russia.
Sametinget / Sami Parliament	Sweden (Northern Sámi area)	www.sametinget.se	The Sami Parliament is both a national administrative authority and a popularly elected body. It was formed in 1993 to improve the Swedish Sami's ability to maintain and develop their culture.
Māori Rua	New Zealand	www.Takirua.co.nz	Māori theatre funded by CNZ
Tandanya National Aboriginal Cultural Institute	Australia/SA	www.tandanya.com.au/	The National Aboriginal Cultural Institute, known as Tandanya, was established in 1989 under the South Australian Association of Incorporations Act, with the vision of being recognised as the leading Aboriginal and Torres Strait Islander multi-arts and cultural venue promoting an understanding of Aboriginal and Torres Strait Islander cultures through artistic expression, participation, interaction in a reconciliatory way.
Tasmanian Aboriginal Corporation for Women's Arts and Crafts	Australia	Ms Yvonne Kopper, Administrator, 163 St John Street, Launceston, Tasmania 7250, Tel. +61 3 6334 9378	The Tasmanian Aboriginal Corporation for Women's Art and Craft conducts art training and workshops in traditional and contemporary art practice, involving artists from northern Tasmania, including the King and Cape Barren Islands.
Te Kaitiaki Māori Paho	New Zealand	www.tmp.govt.nz	Māori broadcasting funding agency

Matatini	New Zealand	www.matatini.co.nz	Māori performing arts organisation
Tepapa Māori	New Zealand	www.tepapa.govt.nz	National museum
Te Pahi Kokiri	New Zealand	www.tpk.govt.nz	Ministry for Māori Development – cultural director
Tetara Whiri	New Zealand	www.tetara-whiri.govt.nz	Māori Language Commission
Māori Arts	New Zealand	www.maoriart.org.nz	Māori arts service organisation funded by CNZ
Torres Strait Regional Authority	Australia/QLD	www.tsra.gov.au/	The Torres Strait Regional Authority (TSRA) is an Australian Government Statutory Authority established on July 1 1994 under the Aboriginal and Torres Strait Islander Commission Act 1989, which is today known as the Aboriginal and Torres Strait Islander (ATSI) Act 2005.
Ulster Scots Agency	Ireland	www.ulsterscotsagency.com	The aim of the Ulster-Scots Agency is to promote the study, conservation, development and use of Ulster-Scots as a living language, to encourage and develop the full range of its attendant culture; and to promote an understanding of the history of the Ulster-Scots.
Umi Arts Ltd	Australia/QLD	www.umiarts.com.au/	UMI Arts is the peak Indigenous arts and cultural organisation for Far North Queensland, an area that extends north of Cairns to include the Torres Strait Islands. UMI Arts is a not-for-profit company managed by an all-Indigenous Board of Directors and is based in Cairns. UMI Arts was established in 2005 and its mission is to operate an Indigenous organisation that assists Aboriginal and Torres Strait Islander peoples to participate in the maintenance, preservation and protection of cultural identity.
Warburton Youth Centre	Australia/WA	http://warburtonyoutharts.blogspot.com/	A cultural and arts program for Aboriginal young people across the Ngaanyatjarra Lands in W.A.
Yirra Yaakin Indigenous Corporation	Australia/WA	www.yirrayaakin.com.au/	Yirra Yaakin is Australia's leading Indigenous theatre company. In fifteen years the company has delivered 36 new works, employed over 500 Aboriginal theatre workers and reached over 400,000 audience and participants.
Yothu Yindi	Australia/NT	www.yyf.com.au/	Yothu Yindi Foundation delivers Indigenous arts, cultural, health

Education Original Corp			education and economic programs
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APPENDIX 1: RESPONDENTS AND CONTACTS

Respondents (R) and Contacts (C) – sorted alphabetically by name of the agency

- **Kirsi Väkiparta** (R), Taidesihteeri/Senior Adviser, Arts Council of Finland
- **Jaqueline Witherow** (R), Policy Development Officer, Arts Council of Northern Ireland
- **Lisa-Mare Syron** (R), Senior Aboriginal Cultural Development Officer, Arts NSW
- **Judith Bowtell** (C), Director, Strategy and Capacity Arts NSW
- **Alexandra Hurford** (R), Senior Manager, Arts Development, Arts South Australia
- **Tamara Watson** (C), Arts Development Officer, Aboriginal and Torres Strait Islander Arts, Arts Development Planning, ARTS South Australia
- **Lola Greeno**, Aboriginal Arts Program Officer (R/C), Arts Tasmania
- **Elizabeth Liddle** (R/C), Senior Arts Officer – Indigenous Arts, Arts Victoria
- **Lydia Miller** (R/C), Executive Director, Aboriginal and Torres Strait Islander Arts, Australia Council for the Arts
- **Louise Profeit-LeBlanc** (R/C), Aboriginal Arts Coordinator, Aboriginal Arts Office, Canada Council for the Arts
- **Christian A Baez Allende** (R/C), Multicultural Affairs Manager, Cultural Heritage Section, Department of Citizenry and Culture, National Council for Culture and the Arts, Chile
- **Juan Gregorio Regino** (R/C), Director of Intercultural Development Popular Cultures, National Council for Culture and the Arts (CONACULTA), Mexico
- **Mahiriki Tangaroa** (R/C), Curator, Cooks Islands National Museum (a division of the Ministry of Culture)
- **Nonnita Rees** (R), Manager Policy Development, **Creative New Zealand**, Toi Aotearoa
- **Muriwai Ihakara** (C), Senior Manager Māori Engagement, Creative New Zealand
- **Andrew Dixon** (R), Chief Executive, Creative Scotland
- **Douglas Riske** (C), Executive Director, Manitoba Arts Council
- **Tracey Longbottom** (C), Aboriginal Arts Program Consultant, Manitoba Arts Council
- **D. Chidoori** (R), Marketing & Communications Mgr, National Arts Council of Zimbabwe
- **ChoodaMani Kadel** (R), President, National Association of Arts Councils and Cultural Heritage, Nepal
- **Pennie Ojeda** (R), Director, International Activities, National Endowment of the Arts, USA
- **Fauzia Sabiri** (C), Undersecretary Policy & Strategic Planning (Culture), Malaysia
- **Hidayatul `Ein Mohamad Azmi** (R), International Division, Ministry of Information, Communication and Culture, Malaysia
- **Mohd Azman Asri** (R), Assistance Director, Planning and Coordinating Division of the National Department for Arts and Culture, Malaysia
- **Ruth Smiles** (R), Executive Director, Regional Arts Australia
- **Mårten Lempert** (R/C), Officer, Division for Arts and Culture, Swedish Arts Council
- **Rose S Sayore** (R), Executive Secretary, Tanzania Cultural Trust Fund
- **Hermas Mwansoko** (C), Director, Directorate of Development of Culture, Tanzania
- **Faisal Kiwewa** (R), Director, Bayimba Cultural Foundation and Bayimba International Festival of the Arts, Uganda

APPENDIX 2: DEMOGRAPHIC FIGURES

Australia

The definition of Aboriginal and Torres Strait Islander identity used by the Aboriginal and Torres Strait Islander Arts Board of the Australia Council combines three elements: descent, identification and acceptance. An Aboriginal person or Torres Strait Islander is defined as someone who is of Aboriginal or Torres Strait Islander descent, identifies as an Aboriginal person or Torres Strait Islander and is accepted as such in the community where he or she lives or comes from.

The estimated Indigenous population at 2006 was 517,000 or 2.5% of total Australian population. The Indigenous population is relatively young, with 65 per cent of the total Indigenous population under 25 years of age and of that cohort, 40 per cent being under the age of 15. Of the total Indigenous population, three per cent are over 65. The transmission of cultural knowledge and cultural identity is paramount, due to the loss of elders and the acculturation of younger people in this socio-cultural environment. In 2006, an estimated 32 percent of Indigenous people lived in major cities, while 46 percent lived in regional areas and 25 percent in remote areas.

Canada

In 2006, Aboriginal people in Canada – First Nations, Métis and Inuit – surpassed the one-million mark, reaching 1,172,790. In 2006, Aboriginal people accounted for 3.8% of the total population of Canada.

In Canada in 2006 the median age (the exact age where half the population is older and half is younger) of the total Aboriginal population was 27 compared to 40 years of age for the non-Aboriginal population. 48 % of Aboriginal people are less than 25 years old (31% for the non-Aboriginal population).

According to the 2006 Census, Aboriginal education outcomes are improving, but 34% of Aboriginal people aged 25-64 have less than high school education (50% on reserve), compared to 15% of the non-Aboriginal population of the same age. The Aboriginal population aged 25-64 with a university degree has increased slightly since 2001 (from 6% to 8%).

In 2006, the top three occupational areas for both the Aboriginal population and the total Canadian population were 'Sales and Services Occupations', 'Trades, Transport and Equipment Operators and Related Occupations', and 'Business, Finance and Administration Occupations'. However, there were some significant differences between these two populations in the rank and proportions of these occupations. The proportion of Aboriginal people working in 'Sales and Services Occupations' (29%) was 5 percentage points higher than the total Canadian population (24%); for 'Trades, Transport and Equipment Operators and Related Occupations', the rate was five percentage points higher for the Aboriginal population (20%) than for the total population (15%); while for 'Business, Finance and Administration Occupations' it was 3 percentage points lower for the Aboriginal population (15%), than for the total Canadian proportion (18%).

Regional level

In 1996, 128,910 Aboriginal people lived in Manitoba according to Statistics Canada, accounting for 11.7% of Manitoba's total population. The Aboriginal proportion of the population has been increasing rapidly over the past 20 years. In 1981 the Aboriginal population was 66,280 or 6.5% of the total. In 1986 this had risen to 93,450 or 8.7% and in 1991 to 116,200 or 10.6%.

While the total population of Manitoba has been relatively stable, the Aboriginal population has been increasing due to a higher birth rate than the non-Aboriginal population, combined with an Aboriginal mortality rate which is much lower than prior to 1981. Other factors which have been linked to the apparent growth of this population are (1) greater propensity to declare Aboriginal origins, (2) the effect of Bill C-31, (3) improved Census coverage of remote and urban populations, and (4) more diligent Indian Act registration of young children.

Chile

Currently in Chile there are nine Indigenous peoples officially recognized by the State. According to the 2002 Census, a total of 692,192 people (over 14) which represents 4.6% of the Chilean population, pleaded Indigenous, belonging to one of eight recognized ethnic groups. Out of this total 604,349 (87.3%) claimed to be Mapuche 48,501 Aymara, 21,015 Atacameño, 6,175 Quechua, 4,647 Rapa Nui, 3,198 Kolla, 2,622 Kawésqar or Alacalufe and 1,685 Yagán or Yámana. The Diaguita ethnic group was recognized by the state in 2006, therefore, there is no detailed Census information, yet this should change for the 2012 Census. This number means an almost 30% reduction of the declared Indigenous in the 1992 Census, which only considered ethnic membership to the Mapuche, Aymara and Rapa Nui, and accounted in all 998,385 persons over 14 years of age, belonging to the 3 identified Indigenous cultures.

Finland

In 2007, the total number of Sámi population in Finland was 9,350 (The Finnish Sámi Parliament, Population Register Centre.)

Malaysia

In Malaysia, the demographic profile of Indigenous population by regional location in peninsula are 180,288. The distribution of the Indigenous population by ethnic is the following:

- a) Negrito = 4,975
- b) Senoi = 97,422
- c) Melayu asli = 74,548

Mexico

In 2010, the National Commission for the Development of Indigenous Peoples (CDI) accounted 15,702,246 Indigenous people that represent 14.86% of the national population. The states with largest Indigenous population are: Yucatán (59.1%), Oaxaca (54.60%), Quintana Roo (31.69%), Chiapas (30.03%), Campeche (30.17%).

Nepal

In the case of Nepal the term is practised as Indigenous Nationalities (INs) and it has more than 81 Indigenous peoples' communities. As per the census of 2001 the total percentage of

Indigenous nationalities is 37.2%. However, Indigenous Peoples' intellectuals and activists have claimed they are in majority and the % of census 2001 is not entrusted. INs are densely found in 38 districts out of total 75 districts of Nepal. INs are living in mountain, hill and low-land (Terai/Madhesh). Mountain INs have 0.8% population, Hill INs are 21.1%, Inner Terai 1.1% and Madeshi are 8.7%. The result of recent national census 2011 has not yet been declared and if it comes out to some extent disaggregated data can be traced out but so far no disaggregated data is available related with INs and it may take one year for detail information. Most of the INs are depended on agriculture and physical labour (hard workers) and very few are in the field of industry and commerce and civil service. In the field of education INs are poor and their literacy rate is below 50 percent and in case of Indigenous women near about 34% of literacy rate while more than 50% population belongs to Indigenous women among total INs. Out of the total 37.2 % population of INs 5.5% belong to Newar and Thakali community and considered advanced group within INs.

New Zealand

At 30 June 2010 the Māori population formed 15% of New Zealand's total population.

North Ireland

Table 1 below provides a breakdown of the population in Northern Ireland by ethnic group. Northern Ireland has a significantly smaller minority ethnic community than the rest of the UK. The last Census (2001) revealed that it was less than one per cent (14,272 people) of the population, comparing to nine per cent in England, and two per cent in Wales and Scotland.

Table 1: Breakdown of the population in Northern Ireland by ethnic group

Ethnic Group	Northern Ireland Population Breakdown
Total Population	1,685,260
White	1,670,988
Irish Traveller	1,710
Mixed	3,320
Indian	1,569
Pakistani	668
Bangladeshi	251
Other Asian	190
Black Caribbean	256
Black African	491
Other Black	381
Chinese	4,145
Other Ethnic group	1,291

Source: Northern Ireland 2001 Census of Population, Northern Ireland Statistics and Research Agency (NISRA)

Peru

Peru is a multicultural and multilingual society, comprising 69 Indigenous groups (57 Amazonian languages and 2 Andean languages, spoken by 40 million people).

Sweden

In Sweden, it is illegal to register the population according to ethnic affiliations, so no exact numbers are available. Estimates put the Sámi population at approx. 20-35 000. 18 municipalities and 4 county councils in the north and north eastern Sweden are

administrative areas ('Förvaltningsområden') for the Sámi population, giving special minority right in these areas.

Tanzania

The Indigenous communities in Tanzania include the following Tribes: Maasai – basically pastoralists who are located in the north of the country (Tanzania and across the border to Kenya). In addition, Barbaig, Iracq Habeshi, Hatzabe, Tatoga, Tindiga Tribes live in the north of Tanzania. The last three depend entirely on the natural environment for food, medication and other basic necessities.

Uganda

In Uganda the term 'Indigenous' is used to describe the different ethnic groups that historically have resided within Uganda's borders (as opposed to the non-Indigenous groups that came in after, mostly as a result of colonialism). The Third Schedule of the Constitution of Uganda lists the 65 ethnic groups of Uganda. This approach differs markedly from the manner in which the term has been used by international and regional organisations and by experts in the area of Indigenous peoples and Indigenous issues.

United States

According to the 2000 Census, American Indians and Alaskan Natives made up slightly less than 1% of the total U.S. population. This population tends to be concentrated in specific geographic areas, often those designated as reservations by the U.S. government, rather than distributed through the nation as a whole.

APPENDIX 3: OVERVIEW OF INTERNATIONAL LEGAL INSTRUMENTS

Several international legal instruments include Indigenous culture in their provisions. While Indigenous arts practices are not explicitly mentioned in international instruments, some documents have specific mentions of cultural inheritance and the cultural rights of Indigenous peoples. Several Constitutions also have provisions on Indigenous cultural rights.

The main instruments include:

Declaration on the Rights of Indigenous People (United Nations, 2007)

Article 3

Indigenous peoples have the right to self determination. By virtue of that right they freely determine their political status and freely pursue their economic, social and cultural development.

Article 5

Indigenous peoples have the right to maintain and strengthen their distinct political, legal, economic, social and cultural institutions, while retaining their right to participate fully, if they so choose, in the political, economic, social and cultural life of the State.

Article 11

1. Indigenous peoples have the right to practise and revitalize their cultural traditions and customs. This includes the right to maintain, protect and develop the past, present and future manifestations of their cultures, such as archaeological and historical sites, artefacts, designs, ceremonies, technologies and visual and performing arts and literature.
2. States shall provide redress through effective mechanisms, which may include restitution, developed in conjunction with indigenous peoples, with respect to their cultural, intellectual, religious and spiritual property taken without their free, prior and informed consent or in violation of their laws, traditions and customs.

Article 12

1. Indigenous peoples have the right to manifest, practise, develop and teach their spiritual and religious traditions, customs and ceremonies; the right to maintain, protect, and have access in privacy to their religious and cultural sites; the right to the use and control of their ceremonial objects; and the right to the repatriation of their human remains.
2. States shall seek to enable the access and/or repatriation of ceremonial objects and human remains in their possession through fair, transparent and effective mechanisms developed in conjunction with indigenous peoples concerned.

Article 13

1. Indigenous peoples have the right to revitalize, use, develop and transmit to future generations their histories, languages, oral traditions, philosophies, writing systems and literatures, and to designate and retain their own names for communities, places and persons.
2. States shall take effective measures to ensure that this right is protected and also to ensure that indigenous peoples can understand and be understood in political, legal and administrative proceedings, where necessary through the provision of interpretation or by other appropriate means.

Article 14

1. Indigenous peoples have the right to establish and control their educational systems and institutions providing education in their own languages, in a manner appropriate to their cultural methods of teaching and learning.
2. Indigenous individuals, particularly children, have the right to all levels and forms of education of the State without discrimination.
3. States shall, in conjunction with indigenous peoples, take effective measures, in order for indigenous individuals, particularly children, including those living outside their communities, to have access, when possible, to an education in their own culture and provided in their own language.

Article 15

1. Indigenous peoples have the right to the dignity and diversity of their cultures, traditions, histories and aspirations which shall be appropriately reflected in education and public information.
2. States shall take effective measures, in consultation and cooperation with the indigenous peoples concerned, to combat prejudice and eliminate discrimination and to promote tolerance, understanding and good relations among indigenous peoples and all other segments of society.

Article 16

1. Indigenous peoples have the right to establish their own media in their own languages and to have access to all forms of non-indigenous media without discrimination.

Article 25

Indigenous peoples have the right to maintain and strengthen their distinctive spiritual relationship with their traditionally owned or otherwise occupied and used lands, territories, waters and coastal seas and other resources and to uphold their responsibilities to future generations in this regard.

Article 26

1. Indigenous peoples have the right to the lands, territories and resources which they have traditionally owned, occupied or otherwise used or acquired.
2. Indigenous peoples have the right to own, use, develop and control the lands, territories and resources that they possess by reason of traditional ownership or other traditional occupation or use, as well as those which they have otherwise acquired.
3. States shall give legal recognition and protection to these lands, territories and resources. Such recognition shall be conducted with due respect to the customs, tradition and land tenure systems of the Indigenous peoples concerned

Universal Declaration on Human Rights (United Nations, 1948)

Article 27.

- (1) Everyone has the right freely to participate in the cultural life of the community, to enjoy the arts and to share in scientific advancement and its benefits.
- (2) Everyone has the right to the protection of the moral and material interests resulting from any scientific, literary or artistic production of which he is the author.

International Covenant on Economic, Social and Cultural Rights (United Nations, 1966)

Article 15

1. The States Parties to the present Covenant recognize the right of everyone:
 - (a) To take part in cultural life;
 - (b) To enjoy the benefits of scientific progress and its applications;
 - (c) To benefit from the protection of the moral and material interests resulting from any scientific, literary or artistic production of which he is the author.
2. The steps to be taken by the States Parties to the present Covenant to achieve the full realization of this right shall include those necessary for the conservation, the development and the diffusion of science and culture.
3. The States Parties to the present Covenant undertake to respect the freedom indispensable for scientific research and creative activity.
4. The States Parties to the present Covenant recognize the benefits to be derived from the encouragement and development of international contacts and co-operation in the scientific and cultural fields.

The Covenant has currently 160 parties. Countries such the United States, Cuba and South Africa have signed but not yet ratified the Covenant.

The Covenant is monitored by the UN [Committee on Economic, Social and Cultural Rights](#). In 2009, the Committee prepared a General Comment on Article 15.1.a. on the Right to Participate in Cultural Life.

General Comment 21 on Article 15.1.a of the International Covenant on Economic, Social and Cultural Rights (November 2009, Committee on Economic, Social and Cultural Rights). Right of everyone to take part in cultural life (art. 15, para. 1 (a), of the International Covenant on Economic, Social and Cultural Rights)

Section 7. Indigenous peoples

36. States parties should take measures to guarantee that the exercise of the right to take part in cultural life takes due account of the values of cultural life, which may be strongly communal or which can only be expressed and enjoyed as a community by indigenous peoples.³¹ The strong communal dimension of indigenous peoples' cultural life is indispensable to their existence, well-being and full development, and includes the right to the lands, territories and resources which they have traditionally owned, occupied or otherwise used or acquired.³² Indigenous peoples' cultural values and rights associated with their ancestral lands and their relationship with nature should be regarded with respect and protected, in order to prevent the degradation of their particular way of life, including their means of subsistence, the loss of their natural resources and, ultimately, their cultural identity.³³ States parties must therefore take measures to recognize and protect the rights of indigenous peoples to own, develop, control and use their communal lands, territories and resources, and, where they have been otherwise inhabited or used without their free and informed consent, take steps to return these lands and territories.

37. Indigenous peoples have the right to act collectively to ensure respect for their right to maintain, control, protect and develop their cultural heritage, traditional knowledge and traditional cultural expressions, as well as the manifestations of their sciences, technologies and cultures, including human and genetic resources, seeds, medicines, knowledge of the properties of fauna and flora, oral traditions, literature, designs, sports and traditional games, and visual and performing arts.³⁴ States parties should respect the principle of free, prior and informed consent of indigenous peoples in all matters covered by their specific rights.³⁵

International Labour Organization Convention (No. 169) concerning Indigenous and Tribal Peoples in Independent Countries, adopted 27 June 1989.

The Convention is currently ratified by 22 countries (including Argentina, Bolivia, Brazil, Chile, Colombia, Denmark, Ecuador, Fiji, Mexico, Nepal, Norway, Peru, Spain, among others). Elements of Indigenous peoples include:

- Traditional life styles;
- Culture and way of life different from the other segments of the national population, e.g. in their ways of making a living, language, customs, etc.;
- Own social organization and political institutions; and
- Living in historical continuity in a certain area, or before others 'invaded' or came to the area.

Convention on the Protection and Promotion of Diversity of Cultural Expressions (UNESCO, 2005)

<http://unesdoc.unesco.org/images/0014/001429/142919e.pdf>

³¹ See Declaration on the Rights of Indigenous Peoples, art. 1. See also ILO Convention concerning Indigenous and Tribal Peoples in Independent Countries (Convention No. 169), art. 1, para. 2.

³² United Nations Declaration on the Rights of Indigenous Peoples, art. 26 (a).

³³ Convention No. 169, arts. 13–16. See also the United Nations Declaration on the Rights of Indigenous Peoples, arts. 20 and 33.

³⁴ ILO Convention No. 169, arts. 5 and 31. See also the United Nations Declaration on the Rights of Indigenous Peoples, arts. 11–13.

³⁵ ILO Convention No. 169, art. 6 (a). See also the United Nations Declaration on the Rights of Indigenous Peoples, art. 19.

IFACCA Briefing Note for National Arts Funding Agencies: UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions:

www.ifacca.org/announcements/2009/08/26/briefing-note-unesco-convention/

For more information on international legal provisions see
Kugelmann, D.

The Protection of Minorities and Indigenous Peoples Respecting Cultural Diversity
www.mpil.de/shared/data/pdf/pdfmpunyb/06_kugelmann_11.pdf