

ATTACHMENT

The abolition of CDEP & Indigenous Artists: A working paper to outline the threats posed & the responses of artists and art centres

“Nearly all of our art centre workers and artists rely on CDEP payments which have supported jobs in art centres for the past 20 years. Due to years of under-funding of Indigenous education, many of our people are not [mainstream] job ready and some never will be. They do have meaningful work though; their job is the expression and teaching of our culture. They are artists.” Richard Birrinbirrin, Ramingining based artist and chairperson of ANKAAA, August 2007

Introduction:

This working paper was prepared on behalf of affected Aboriginal community art centres and artists in the Northern Territory and South Australia, who are members of Desert Inc., The Association of Northern, Kimberley and Arnhem Aboriginal Artists (ANKAAA) and Ananguku Arts & Culture Corporation (KU Arts). This paper is being circulated to highlight the issues and to stimulate discussion and feedback.

NB: Although this paper focuses almost exclusively on arts and crafts related CDEP projects, we wish to emphasise that there are many highly valued CDEP projects in a range of diverse activities and a range of community enterprises that have been or will be destroyed or severely negatively impacted upon by the abolition of CDEP.

1. What is the problem for Aboriginal artists?

The Federal Government is in the process of abolishing the Community Development Employment Program (CDEP). It has been abolished in ‘urban’ areas around Australia and is in the process of being abolished in the Northern Territory.

It was announced by the Federal Government in Northern Territory Emergency Response - Fact Sheet 23 "CDEP will be phased out on a community-by-community basis from September 2007, ending in June 2008."

http://www.facs.gov.au/nter/docs/factsheet_23.htm

The Aboriginal arts industry is critically dependent for support from the CDEP scheme in a number of ways: key CDEP organisations provide services and support to self-employed artists; CDEP workers are employed in a range of administrative and management roles by art centres; and CDEP provides income support for the very many artists who do not earn enough from their arts practice to sustain themselves.

The internationally acclaimed Australian Indigenous art movement drives an industry that returns an estimated \$200 – 500 million (Senate Enquiry Report 2007) to the Australian economy annually.

The move to close down CDEP projects in ‘urban’ situations has been taking place over the last year. From July 1st 2007 a number of CDEP projects affecting an estimated 6,000 participants were closed. A number of small Indigenous arts projects in South Australia have already closed their doors including projects in Mt Gambier, Port Augusta, and Murray Bridge. Another located in Port Lincoln is struggling to stay operational without CDEP.

2. Why is CDEP being removed?

According to the Government’s PowerPoint presentation *Jobs Careers Future Northern Territory Response Presentation to give NIC.ppt*, the stated aim is ‘to replace [CDEP] with ‘real jobs’, training and mainstream employment programs.’ To:

- support the Northern Territory Emergency Response
- consistent with ongoing CDEP reform – moving people into jobs, improving services and infrastructure, and providing longer term support to build better communities
- implement quarantining of Aboriginal incomes.

3. How many Aboriginal artists or artworkers are (or were) CDEP participants at 30.6.07?

CDEP is a national program. At this point we do not know the numbers of affected art centres in WA, Queensland, NSW and Victoria.

"The official NATSISS 2002 suggests that there may be over 13,000 paid Indigenous visual artists. This figure though can be contrasted with the official 2001 Census that indicates that only 1,500 Indigenous people were employed in creative arts occupations, with an estimated 786 in visual arts and crafts occupations." [March 2007 — Inquiry into Australia's Indigenous Visual Arts and Craft Sector submission by Professor Jon Altman.

<http://www.anu.edu.au/caepr/topical.php#0743>

Northern Territory

From a survey of Desert Inc. members (Central Australia) there are six Art Centres affected in NT: Amooinguna, Julalikari, Keringke, Nyinkka Nyunyu, Titjikala, Tjuwanpa involving 123 participants: 94 Artists and 29 arts workers

It is understood that a majority of artists supported by ANKAAA (Top End) are CDEP-funded.

In **South Australia** we estimate approximately 200 artists are affected

4. What is CDEP?

CDEP was designed in 1977 as a community development, employment creation, enterprise development and income support program. CDEP is employment and is counted as such in the census; participants have an employer/employee relationship with CDEP organisations.

CDEP aimed to provide work for Aboriginal people in remote areas where there are few or no jobs for Aboriginal people, given lack of job opportunities and employers as well as relatively low education and skills levels. CDEP has the capacity to incorporate training and skills acquisition to enable participants to move to full time employment, if supported by other government agencies and programs. It also provides work experience and part-time employment for people who would not be employable in mainstream jobs. It is often referred to as a 'work for the dole' scheme but it is not a welfare program. CDEP projects are determined by local communities and reflect community aspirations. CDEP is not welfare, it is jobs.

For a more detailed discussion of CDEP see
http://www.anu.edu.au/caepr/Publications/DP/2005_DP271.pdf

5. How does CDEP work?

CDEP is currently funded and managed by the Federal Department of Employment & Workplace Relations (DEWR).

- A CDEP budget is granted to established and legally constituted Aboriginal organisations to provide a range of essential and municipal services, including waste management, housing construction, working in a store, Home and Community Care work, Aged Care, art centre administrative workers and/or artists, land and sea management. The host organisation determines the nature and scope of the CDEP activities.
- CDEP projects operate (or were operating) in mainstream towns (such as Tennant Creek, NT, Port Lincoln, SA and Ceduna, SA), remote communities (such as Maningrida, NT and Oak Valley, SA) and Homelands (Scotdesco, SA) – they are found in places where there is a significant population of Indigenous people.
- Participants working on a particular project are often called a 'crew' or a 'gang'.
- Each CDEP crew has a manager who may or may not be Indigenous. The CDEP manager's job is to manage the various activities and supervise participants.
- Historically there has been no specific requirement for CDEP participants to be trained or to undertake training and no funding is allocated for skills development. However, many participants did get training via EMTS, CTP, and STEP.
- A capable and committed CDEP manager facilitates training and/or mentoring and/or demonstration of skills to participants.

- For many isolated communities that lack resources – especially those in regional and remote Australia, CDEP has become a very important way of delivering services to the town/community.
- A key component of CDEP is the operational and capital funding enabling purchase of tools, uniforms and equipment.
- CDEP projects can provide productive multi-skilled, multi-tiered workplaces, with roles for a range of employees.
- CDEP participants are contracted to do 16 hours work per week, usually four hours over four days. In some projects the work is done in two days. There is also the option of paying an additional payment known as CDEP ‘top-up’ for those who work longer hours in supervisory, administration or training positions.
- In many CDEP projects, participants choose to work longer hours (with no additional remuneration)¹.
- **For example:** At Julalikari Art Centre in Tennant Creek CDEP participants are contracted to work 16hrs @ \$15.12/hour which equates to \$241.78/wk. Additional hours for specific positions are paid as “Top-up” hrs @ \$10/hr

5. Are CDEP positions meaningful jobs?

Where CDEP projects are well managed and operate effectively, the participants take their work seriously and feel great pride.

For the artists at Kaltjiti Arts & Crafts in Fregon, SA, CDEP has been really a positive support as it enables artists to have a steady income with the ability to earn extra. The stability is important as art sales can be up and down for many of the average artists. Psychologically it is a work mentality rather than a welfare one which has a subtle but important positive effect on individuals.

Beverly Peacock, manager of Kaltjiti Arts, Fregon, South Australia

CDEP can also initiate major municipal projects that benefit artists.

In Tennant Creek, Julalikari Council Aboriginal Corporation built the Nyinkka Nyunyu Art and Culture Centre, a \$6 million project, using an estimated 75% CDEP labor. CDEP work gangs completed the earthworks, landscaping, mud-brick making, construction of the café, researched the fixed museum exhibition and made components of the exhibition. Local & regional artists provide a range of artworks and art products for sale in the gallery.

For more information contact Liz Tregenza 0438 858219

6. What kind of jobs do CDEP participants do in art centres?

All art centres are different and this is reflected in the way they use CDEP to adapt to local needs. CDEP participants in art centres fall into two broad categories: arts workers and artists/craftspeople, but they are not mutually exclusive. Some art centres employ CDEP participants as artists, in others they only use CDEP to employ arts workers. Some art centres have both.

¹ Altman

Examples of the types of jobs done by CDEP participants around Australia include:

Artists & craftspeople

- Sewing garments
- Screen-printing fabrics and garments (Wadeye, Julalikari)
- Silk painting (Port Lincoln, Scotdesco, Julalikari)
- Painting (Keringke, Port Lincoln, Ceduna)
- Leatherwork (Keringke)
- Ceramics (Ernabella)
- Handmade paper (Julalikari, Arilla, Queensland)
- Beading (Julalikari)
- printmaking (Julalikari)

Arts workers

- Screen-print workshop supervisor (Buku-Larrnggay, Julalikari)
- Bark strapping (Buku-Larrnggay)
- Retail sales (Keringke, Julalikari, Nyinkka Nyunyu)
- Materials collection (natural fibres, bark, ochres)
- Administration/clerical (Keringke, Julalikari, Nyinkka Nyunyu)
- Book-keeping (Nyinkka Nyunyu)
- Packing & freighting (Maningrida, Julalikari)
- Photographing and documenting artworks (Maningrida, Julalikari)
- Art material preparation and canvas stretching (most art centres)

7. Why is CDEP good for artists and arts projects/centres?

"While the arts provide one of few means to engage with the market in remote outstations and township settings, few Indigenous artists (like non- Indigenous artists) can achieve economic independence via arts practice alone. In the absence of other forms of part-time paid work that is accessed by Australian artists generally, [the income support elements of the work-for-the-dole CDEP scheme is crucially important to the viability of this sector](#). Whatever one's views on changes to land rights law, CDEP policy, or the viability of outstations, their links to sustainable arts practice has to be recognised." [March 2007 — Inquiry into Australia's Indigenous visual arts and craft sector A submission by Professor Jon Altman to the Senate Environment, Communications, Information Technology and the Arts Committee's Inquiry into Australia's Indigenous visual arts and craft sector. <http://www.anu.edu.au/caepr/topical.php#0743>]

For artists:

- The crucial issue is that most artists need part-time work on top of their arts practice to supplement their income in order to survive. Only a small number of highly successful (Indigenous and non-Indigenous) artists in Australia are fully self-employed and even those generally started their careers with some form of income support. Part-time work is not readily available in remote communities so artists need

CDEP or some other wage subsidy. CDEP provides a minimum income to artists, further, it does not have the “taper” that work-for-the-dole or Newstart have.

- CDEP has provided a place/space for artists to meet and create, sharing ideas, socialising in a culturally appropriate and sensitive environment.
- Most CDEP arts activity participants are women. They are not in a financial or domestic position to become self-employed and rely on the child-friendliness of CDEP projects or adjacent/related childcare services to participate.
- CDEP supported arts projects provide a range of resources for their artists and participants. As each art centre is unique, the types of resources have generally been subject to negotiation with the CDEP auspice body and vary from place to place but frequently include:
 - access to art materials and assistance with collection of natural materials;
 - storage facilities for materials and completed artworks;
 - art/craft workshop;
 - display;
 - assistance with marketing and promotion;
 - vehicle access and emergency transport;
 - support and access to services that most Australians take for granted. (for example IT, phone and fax); and
 - free assistance and advice in a range of personal and professional areas.

For art centres:

- CDEP workers are employed in a range of administrative and management roles by art centres. Many art centres, including extremely successful and world renowned examples such as Maningrida Arts & Culture (MAC), rely on their CDEP workers. The abolition of CDEP will have far reaching ramifications on all aspects of MAC’s operations and threatens its existence.

8. The Government’s alternative to CDEP?

To date we understand that the options proposed by the Federal government are **Work-for-the Dole (WfD)** or a **Structured Training and Employment Program (STEP)**.

Altman argues that " the [CDEP] model that has proved to be extremely cost effective is the community-controlled art centre that provides an arts brokerage service especially to remote (in a geographical or cultural sense) Indigenous artists. This model is highly dependent in turn on highly skilled and motivated arts advisors who work as intercultural mediators between artist and the market." Assuming that the salaries of these art advisors is paid for by CDEP project money, this is something that Work-for-the-Dole does not seem able to accommodate - it seems that Work-for-the-Dole is envisaged as manual labour, picking up rubbish, which does not require professional supervision. As for STEP programmes, it doesn't seem they are on the ground yet - <http://munanga.blogspot.com/2007/09/intervention-part-2.html> says they were told they are still out to tender in the Katherine area.

- Work-for-the-dole is manual labor – unskilled and with no vocational path. This is a demeaning and demoralising alternative for artists who under CDEP were engaged in expressing their rich and unique cultures.

- In the short to medium term it is impossible to ‘create’ equivalent numbers of jobs to provided employment for existing CDEP participants, despite the optimism of politicians
- If artists take other “real” jobs it will leave little or no time for arts practice.
- A loss of income and income earning capacity for artists.
- A hugely increased administrative burden for art centre staff and Centrelink personnel alike.
- Reduced payments for artists will have a ripple effect on their entire communities – artists have been earning a significant portion of externally generated income in many remote communities.
- Some art centres have been advised by DEWR personnel that some ‘essential’ activities will become funded F/T positions but the definition of what is ‘essential’ is unclear.

Not every town or community has a stand-alone (incorporated) art centre to replace CDEP arts projects. In South Australia, towns such as Mt Gambier, Hawker and Port Augusta now have no functioning CDEP arts project or centre. Art centres can take years to establish and competition for operational funding (currently only available through DCITA/NACIS) is high and new centres are rarely successful.

In the Northern Territory, the prospect of a Work for the Dole scheme under a Federal Government –appointed community Business Manager raises issues including:

- Who decides who is an artist in a community?
- Who owns the work (Copyright issues), and
- A potential large scale resignation of already beleaguered arts centre managers who are not prepared to become work-for-the-dole supervisors

9. What would make CDEP better?

We recognise that the CDEP scheme has had flaws, and whilst there are many excellent CDEP arts projects, there are also a small number of projects that deliver modest or negligible outcomes. But this is not a reason to abolish the entire program (‘throw the baby out with the bathwater’), more a reason to encourage the good ones and provide assistance to those underperforming.

We also argue that underperformance of specific projects is not necessarily a failure of implementation but the outcome of structural problems in the way CDEP has been resourced and managed.

The following things would make CDEP better:

- Multi-year funding
- Realistic administration and capital on-costs
- More participant numbers
- Investment in organisational capacity and governance

- Robust and transparent evaluation CDEP arts projects/activities around Australia
- Improved planning, funding and allocation of resources to ensure integration between training providers and CDEP activities
- Identification and documentation of best practice CDEP projects in a range of sectors and situations (remote, outstations, towns) that can provide role models for other projects
- Improved HR management for CDEP programs including:
 - position descriptions for participants, supervisors and managers
 - documented policies & procedures, and
 - formal recruitment of appropriately skilled CDEP managers/supervisors and provision of cross-cultural training and induction (when recruited externally)
 - an appropriately funded career path through CDEP with different levels of payment
 - professional development opportunities for participants with mentoring and accredited training provided where appropriate.

10. What are we proposing?

1. That the Government stay its decision to abolish CDEP in art centres around Australia. Such a decision is inconsistent with explicit recommendations contained in the *Indigenous Art –Securing the Future 2007* (Report of the Senate Enquiry) that recommended the maintenance of CDEP. Further, it will have negative and long lasting impacts on Indigenous artists and the entire industry.
2. That the current situation requires urgent Ministerial intervention in particular communities affected by CDEP changes in the Northern Territory to ensure that the current confusion and disruption is addressed and artist and arts worker positions are maintained.
3. We call for a review and reconsideration of the round of CDEP closures in urban situations around Australia in 2007 to assess the impact on participants, organisations and communities and the feasibility of reinstatement.
4. That successful art centres developed through CDEP must be recognised and supported as a model for developing art enterprises and contributing to a significant national industry.

5. That the situation demands a methodical and consultative review of CDEP-funded art centres to identify and implement sound operational structures and resource needs for these entities as they move towards business models.
6. That the government and opposition honour all the recommendations of the June 2007 Senate Inquiry *Indigenous Art – Securing the Future*, including the employment of indigenous arts workers in art centres as essential jobs.
7. We submit that in any discussions of modifications to CDEP it is timely to consider a separate Arts enterprise support program, perhaps administered by DCITA, *around Australia* to cater for enterprise development in regional towns and in communities. Such a program could include a base pay rate for artists and artswokers, capital and operational funding. We feel this would be in line with the Senate Inquiry Recommendation 11 – *“The committee recommends that the commonwealth pursue the conversion of CDEP funded positions in Art Centres into properly funded jobs, taking an approach similar to the 2007 – 08 Budget initiative in other portfolio areas; and that this initiative be independent of future NACIS program funding.*
 We submit that such a program would have these features:
 - a. Income and continued training for Aboriginal people employed in developing enterprises that have genuine community benefit
 - b. Inclusion of art production and other enterprises as essential activities on communities
 - c. An examination of tax thresholds to encourage Aboriginal people to remain in paid employment
8. That the Aboriginal arts sector and its representatives work cooperatively with all levels of government to create and implement sound policy that will strengthen and contribute to the sustainability of the highly successful and world renowned Indigenous art industry.
9. That government through its actions and policies demonstrates a commitment to recognising and respecting the unique and highly valued role that Indigenous artists play in Australia’s national cultural life.

CASE STUDIES:

Examples of really good CDEP arts projects threatened by the abolition of CDEP

Julalikari Arts, Tennant Creek NT

Julalikari Arts in Tennant Creek is a model of an excellent and diverse CDEP project. A core of committed women has consistently involved themselves in the development of the centre over many years, five of those women have been constant since its inception in 1995. Participant numbers have mostly been over 20 (23 at the time of writing) with near full attendance being a measure of that commitment.

Julalikari artists are nationally and internationally recognised and exhibited. Their artistic place in the Aboriginal art world is contemporary, unique and reflects the multi-lingual and multi-clan mix of the centre which prides itself on its tolerance and conciliatory principles.

Revenue generated by sales allows the artists to not only supplement their CDEP income but also to perceive themselves as doing important work with 'real job' status, a source of great pride and a strong sense of community contribution. At the same time they are able to contribute to the running costs of the centre, and through GST and Income Tax, to the wider economy. Their contribution to the tourism economy of the Territory and nationally is considerable.

Julalikari Arts practice is diverse and supported by strong Artist-in-Residence and visiting artists program. In the current financial year this has included Julalikari Arts' established screen-printing service, ceramics production, an arts practice study tour to Fitzroy Crossing, papermaking workshops, an advanced beading workshop, and an ongoing Artist-in-residence program with five visiting artists in the last five years.

In the last financial year Julalikari Arts artists have exhibited in thirteen exhibitions, in cities as diverse as Tennant Creek, Alice Springs, Darwin, Perth, Noosa, Melbourne and Sydney.

Julalikari Arts markets proactively including through the website www.julalikariarts.com

Training has always been a major component of Julalikari Arts' activities. Since 1995 over 50 women have undertaken constant training in accredited and non-accredited training in Arts and Crafts, Business Studies, Literacy and Numeracy, Governance, Life Skills, Computer Studies, and Children's Services. Much of the daily functioning and product development at the centre is consequently undertaken by the women themselves. Julalikari Arts has identified five or six full-time future jobs that are currently being undertaken by participants on CDEP and 'top-up' incomes.

Julalikari Arts has been the subject of an independent report on good training practice commissioned by the Australian National Training Authority (ANTA), has had infrastructure funding granted by Commonwealth Department of Education Science and Training (DEST) to increase the capacity of the building to accommodate more trainees, and has a three-year Training Plan commitment with NT Department Employment Education and Training (DEET) underway.

The Julalikari Arts precinct includes the Pikka Pikkakari Childcare Centre. Four workers, including a manager look after up to 12 children and have come to be held in high regard by the indigenous community. This is also managed by Julalikari Arts which has initiated Children's Services Training for the next three years in its commitment to Aboriginal children's welfare.

Julalikari Arts maintains active relationships with regional organizations Barkly Regional Arts and Desert and long term relationships with funding providers at the territory and national levels.

For more information contact Alan Murn, Manager Julalikari Arts, 8962 2163

Kuju Aboriginal Arts & Crafts in Port Lincoln, South Australia

– where CDEP has already been axed.

Kuju Arts, under the auspices of Port Lincoln Aboriginal Community Council, operated as a CDEP activity from late 2001 until June 2007. There were between 8 and 12 participants (and a regular number of visiting artists from other CDEP communities/towns) in a community of 800 - 900 Indigenous people in a town of approximately 14,500 residents. As a small but growing program the CDEP program had been working well. The artists and community members have been keenly anticipating the operations of their new gallery and workshop spaces, built after years of inadequate (condemned!) facilities and opened in 2006.

The closure of CDEP has had a major effect on Kuju. From 1st July 2007, several CDEP participants were transferred to various pensions: disability and carers and two participants commenced employment in other Aboriginal organisations. Since the closure of all CDEP activities in Port Lincoln, a general apathy has been noted within the Aboriginal community, with an increase in requests for financial aid from some of the service links in town.

Kuju fortunately did receive NACIS operational funding for the 2007/08 year from DCITA. It is extremely worrying that Kuju has been given indications that it may not be funded by DCITA after June '08 because it is seen as 'less viable' without CDEP. This gives the art centre very little time to undertake a transition to servicing external artists and changing its focus of operations.

While Kuju has linked more strongly with Ceduna Cultural Centre (which still has CDEP and is thriving) there is a noticeable lack of artists coming into Kuju and artwork being available for sale. Artists are encouraged to bring artworks into Kuju but now have to declare any sales above \$70 per week in which case they lose 40c in the \$, which of course does not give much incentive to produce arts and crafts.

The community aspect of Kuju, for example, regular visits to and from local schools, providing a workshop space for our many disadvantaged local Aboriginal people to come in to paint etc, visits to the local prison and the many community public art projects involving Aboriginal artists is not perceived as having high importance in the funding guidelines offered by DCITA.

Over the past 6 years the visibility of Aboriginal arts has become a positive for the Port Lincoln area which has a tragic history in relation to the treatment of traditional owners by colonists. Kuju would be sorely missed if closed, as it not only offers a service to the Aboriginal community but to the wider community. The new Gallery has attracted increasing trade and is now featured as a tourist centre for many visitors to the town.

For more information contact: Cathy Veldhuyzen, Arts & Crafts Marketing Coordinator
KUUU Aboriginal Arts & Crafts
PO Box 800, PORT LINCOLN SA 5606
T: 86826677 or M: 0429691476
F: 86826616 <http://www.visitaboriginalart.com>

.....

Keringke Arts, Ltyentye Apurte (Santa Teresa), NT

The Keringke artists are renowned for their painting on canvas and a range of other objects including ceramics, furniture, mannequins, musical instruments and almost anything else that stands still too long. Lino-cut Printmaking is a small component and recently the men began to create hand-made horse gear and leather belts.

Their recent exhibitions program has included Birrung Gallery in Sydney, Ulladulla in Sydney, Jungara in Cairns, Gecko Gallery in Broome, Lorretto Art Fair in Adelaide, Seymour College in Adelaide, Desert Mob in Alice, Framed Gallery in Darwin, Ochre Gallery in San Francisco, as well as Desert Market Place and the Darwin Art Fair, Collectors from all over the world including Kelton and Kluge Rhue have Keringke works in their collections. The art centre also wholesales to a range of retail outlets around Australia.

Keringke Arts hosts 15 CDEP Participants in the women's art centre and 5 in the men's centre. These participants are involved in informal and formal workplace training to support their participation in diverse projects and art centre core business. Two women are on a "top up" wage and they act as assistant manager and art centre coordinator. Without their participation and focused investment as staff the art centre will not be able

to deliver its service to the community, the visitors and the wider buying public to the extent it has been.

Keringke Arts achieved a turnover of \$360,000 in the 2006/07 year. The art centre provides access to a casual amount of money for up to 100 adults per year on a community where there are about 350 adults. It would be fair to say that most households are at some time in the year subsidised by the arts and crafts practice of a family member. For some households the arts worker may be sustaining up to ten other people, often through providing basic essential items such as clothing, school uniforms and access to boarding schools, food, shelter and transport.

Thus far this year Keringke Arts has hosted over 300 community visits from buyers, one International Austrade collectors' tour, a university student group of 25 from USA for a cultural visit to Keringke Rockhole, as well as servicing a healthy wholesale business in ceramics. The men have begun their leatherwork enterprise and have undertaken successful introductory training in this area. They were due to begin a six month course in leather goods production. Preliminary talks, a site visit and plans have been held with art buying air tours from Victoria, and several local tour companies. Cultural and horseback tours were planned to begin in 2008. The RIBs broadcasting was going to join with the art centre and there were to be trainees placed in broadcasting and recording. The Ltyentye Apurte Band was set to record a second CD. The art centre has invested heavily towards being able to build a stronger on-site sales point at the community. We are producing two high quality arts publications this year, one is bi-lingual.

These activities will not be possible given the proposed changes from CDEP to Work for the dole, which does not recognize the enterprise or the enterprise activities of the art centre. We will loose our enterprise based activities soon after 30th September unless a respite is called immediately to allow time for real succession planning and consequent transition to a model which does not erode the core art centre enterprise.

Please contact Judy Lovell, Project and Marketing Manager, Keringke Arts to discuss this further: E: projects@keringkearts.com.au or M: 0429637185

Maningrida Arts & Culture, Maningrida, NT

Maningrida Arts & Culture (MAC) is a subsidiary of Bawinanga Aboriginal Corporation, one of the most successful Indigenous corporations in the Northern Territory and a major employer of CDEP participants on a range of project activities. MAC currently employs six CDEP participants as arts workers who work in packing and freight areas as well as digital photography. MAC pays top-up to all arts workers and this program has enabled Indigenous arts workers to keep the flexibility they need to attend ceremonial obligations and funerals.

Without our arts workers it will be impossible to freight all the artworks we send around Australia and the world to collectors and exhibitions every week. Most of our artworks

are sold externally via images sent direct to clients. This is how we succeed in business despite our geographical isolation. Without efficient digital photography in place, our business would not be as successful. MAC looks after more than 700 artists from the region and buys about 10,000 works per year.

With the demise of CDEP, MAC is facing a crisis in terms of employment. It won't be possible financially to keep all the workers and without the flexibility of CDEP in terms of hours & leave, none of our arts workers will be able to keep their newly 'real job' for very long. And, we will be very likely obliged to employ someone from outside the community to pack and photograph. Without CDEP, the Maningrida community and region won't function as well and this will also certainly affect the quality of the art productions.

For more information contact: Apolline Kohen, Arts Director
Maningrida Arts & Culture
PMB 102 Winnellie NT 0822
Ph: +61 8 89795946 Fax: +61 8 89795996