



Brown's Mart Community Arts Business Plan 2006 - 2008

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Mission Statement

Brown's Mart Community Arts enriches and inspires Darwin by facilitating arts and cultural development that reflects and celebrates our communities' diversity and creativity.

We do this by:

- Advocating for and supporting emerging and multi-arts projects
- Empowering artists and communities and facilitating connections between them
- Providing opportunities and spaces that enable skill sharing, experimentation and the development of excellence.

Values

We value risk, creativity and innovation in forging our future, whilst respecting our history and building upon our strengths.

The uniquely multidisciplinary nature of our [community] practice obliges us to keep in view the big picture and to network effectively, respecting the rights of individuals, artists and organisations.

We value and seek to recognise the skills and expertise of board, staff and volunteers through involvement in a cohesive, effective and energetic organisation.

Wisdom is expanded through collaboration, consultation and through listening to the views of communities. We will encourage sharing whilst respecting the moral, cultural and intellectual rights of individuals.

Executive Summary¹

Brown's Marts Community Arts (BMCA) was established in the early 1970s to resource the arts in Darwin. It was the first multi-arts developmental organisation in the city. Since then the sector has changed. There are now a number of art-specific production companies and service organisations, many of which were spawned by BMCA.

BMCA is synonymous in Darwin with two areas of work: firstly, a diverse range of productions and projects currently encompassing the Darwin Fringe Festival, A Fist Full of Films short film festival, the Bamboo Lounge which showcases new artists and partnerships, and projects developing arts within the multicultural, Indigenous and disabled communities; and secondly the actual Brown's Mart theatre, a venue consisting of an intimate theatre and associated spaces used for performances, workshops, gallery showings and other purposes.

Throughout its existence, BMCA has lived with the tension of being both a service organisation and a production house. This tension is one reason for inconsistencies in stakeholder perceptions regarding the role of the organisation. Other issues contributing to a climate of vulnerability and uncertainty identified in the preparation of this plan were differences in understanding of the term "community arts", confusion about the function of the venue and the reach of the organisation, structural changes to the industry, the enormously diverse – perhaps disjointed – range of projects and audiences, and 15 months of part time arrangements to accommodate senior staff leave (study, long service, maternity).

This plan is presented at a point in BMCA's life that is probably unparalleled in the history of the Australian cultural industry; the retirement, after 33 years, of the inaugural Executive Officer. The content and implementation of the strategies it contains is vital.

The plan enables BMCA to assert its reputation as a visionary arts organisation rooted in the local community. It is anchored in a Mission that focuses on servicing emerging and multi-form arts, derived from new and under-resourced communities in the Darwin region. Strategies include maintaining the highly valued networking capacity and sectoral knowledge of the organisation, refurbishing the administrative and developmental spaces in the venue, ensuring high quality organisational management and corporate governance and identifying and responding to entrepreneurial opportunities.

The plan will preserve the organisation's deservedly high reputation among funding providers, and enable new, productive relationships to be formed with the Australia Council and other government and philanthropic bodies.

The triennium 2006-2008 will see BMCA consolidate its core function of developing and servicing Darwin's progressive cultural industry.

¹ This Business Plan was developed in September and October 2005 and involved the Brown's Mart Community Arts Board, the Trustees, staff and key stakeholders. The planning process was independently facilitated by Matrix On Board (mob.com.au) and made possible through significant support from the NT Government, specifically Arts NT and the Department of Business, Economic and Regional Development. This Business Plan is for the triennium Jan 2006 – Dec 2008.

History

The original Brown's Mart building is one of the oldest in Darwin. It is recognized by the National Trust as possessing significant historical value. Its history is well documented in publications such as *A History of Brown's Mart Darwin (Rich 1988)*.

In 1969 the then Darwin Theatre Group successfully lobbied for the building to be developed into a theatre. The Brown's Mart Trust was established. The Trust is a statutory corporation, and Trustees are appointed by the NT Minister for Lands. The NT Government through Arts NT supports operations of the Trust, and maintenance and minor new works.²

In October 1971 Ken Conway was appointed the inaugural chair of the Trustees. Then in 1972, the Australia Council funded the first Community Arts Officer at Brown's Mart – Ken Conway. The venue at Brown's Mart became a hub for multi-arts activity. A subcommittee of the Trustees was formed to oversee the development of community arts activities and programs. This led to the establishment of Brown's Mart Community Arts (BMCA) as a separate entity in 1979, enabling it to receive funding and auspice projects.

Being the inaugural multi-arts organisation in Darwin, and managing an (for some of its life the only) equipped performance venue means that BMCA has always straddled the roles of service organisation and production house. The emphases on these roles may have fluctuated over the years, but they have always been present.

Over the years BMCA has founded a number of organisations that are now significant parts of the Northern Territory cultural landscape. These include Tracks Dance, Corrugated Iron Youth Arts, the NT Writer's Centre, and Indigenous Arts Marketing, which all began as projects under the Brown's Mart umbrella. This pivotal developmental role is still one of the sources of the organisation's high reputation. Another is the persona, longevity, generosity, experience and capability of Ken Conway, described by one stakeholder as "the granddaddy of Darwin arts". Another stakeholder portrayed BMCA's position in the history of Darwin culture as "iconic".

In 2005, after well over 30 years, the organisation is facing new challenges as the founder and inaugural Executive Officer intends to retire at the end of the year. BMCA has significant assets with which to face the challenges in this next triennium: a strong team of personnel (Board, staff and volunteers); established community arts networks within which to support emerging artists and arts workers in the Darwin region; secure tenancy at the Brown's Mart theatre venue; and a strong track record in servicing the development of the arts and multi-art forms in the Darwin community.

² From the Trustees of Brown's Mart, *Report on Activities 2004*, page 2.

Context

Geography

Brown's Mart Community Arts is based in Darwin in the northern or 'top end' of the Northern Territory. The Territory is six times the size of Victoria, and 50% bigger than New South Wales, but has a population equivalent to a large country town – it accounts for one-sixth of Australia's land mass, yet only about 200,000 people, 1% of Australia's population, inhabit it. Around half of these are in Darwin and surrounds.

As a capital city, Darwin is a unique blend of regional town with capital city infrastructure. The remoteness of Darwin from the rest of Australia has significant implications for the community in general and on BMCA: the cost of living and running an organisation is higher, there are costs associated with 'importing' expertise, and there is often a turnover of personnel as local talent migrates 'down south' and visitors arrive, sometimes to stay.

Cultures & Ethnicities

Darwin has one of Australia's most culturally diverse populations, comprising more than 50 nationalities in its 100,000+ population. This includes the area's traditional landowners, the Larrakia Aboriginal community and a number of South-East Asian communities.

Darwin is a tourist destination and the gateway to iconic tourist destinations such as Kakadu National Park in the Top End. Tourism is therefore a central feature of Darwin's local industry particularly during the cooler months of April to September (the 'Dry Season').

There are some obvious cultural groupings in Darwin, easily identifiable to the casual observer. There is a high military presence, reflecting its position as the only major centre on Australia's whole north coast and its proximity to Asia. Darwin is a government town. Approximately one-third of employees in the city work for one of the three levels of government. Darwin possesses a young population – the median age of 30 years is well below the national average.

The local communities of Darwin and the broader population of the Northern Territory provide rich ground from which unique and stimulating experiences and stories can be represented through the arts.

Northern Territory Government

Arts NT is the division of the NT Government that supports the arts. It is part of the new (2005) Department of Natural Resources, Environment and the Arts. The division has developed an over-arching policy for the arts, *Creative Community*. *Creative Community* has three strands:

- Building the sustainability of the arts industry
- Improved arts and life long learning
- Community capacity building, linking arts to other government responsibilities such as health, crime prevention, education and tourism.

The implementation of this draft policy was delayed by the calling of the NT election in mid 2005, and subsequent reshuffles. The policy is currently in the process of being considered by Government. Any new funding will be considered as part of the budget process of 2006-07.

As part of the implementation of *Creative Community*, the NT Government reviewed its 'key organisation' funding policy. BMCA personnel participated on the review working party. One outcome of the review is the establishment of a three-year funding cycle for 'key organisations' from 2006. Selected key organisations will be funded to provide a service in industry development to the sector within their art form. The criteria for this funding will be arts organisations that are strong in artistic, marketing, administration, planning and governance processes. The intention of triennial funding is to enable arts organisations, and Government, to plan more effectively and to implement initiatives that require long lead times. Applications for triennial funding are by invitation. BMCA has submitted an expression of interest for this funding.

Another outcome of the review is the implementation, for the first time in the NT, of competitive annual funding from 2006 for arts organisations.

Arts NT is seeking federal government support to initiate Indigenous arts development positions in three key regions: Barkly, Katherine and Darwin. BMCA will host the Darwin regional position if this project is established.

Arts NT is also seeking to increase partnerships with the Australia Council and other Commonwealth bodies such as the Department of Communication, Information Technology and the Arts and the Department of Employment and Workplace Relations, to improve skills and employment development in the NT arts industry.

Australia Council for the Arts

When the Australia Council restructured Community Cultural Development funding in 1996, BMCA decided that the new definitions established by the Australia Council did not fit BMCA's approach and so the organisation did not submit for funding. Funding through the Community Cultural Development Board has not been sought since.

The Australia Council is now restructuring this grant area. The Community Cultural Development Board has been disbanded, though funding is continuing in an interim arrangement for the next two years, and the sector has successfully lobbied for a committee to ensure that a structure exists to continue developmental funding.

As the Australia Council is the Commonwealth funded organisation that provides support for and participation in many art forms, including multi-arts and arts partnerships, BMCA is positioning itself in this plan to achieve annual and/or triennial funding status from the Australia Council.

Local Government

The Darwin City Council has an Arts & Cultural Development Committee, with an annual budget of \$15,000. Membership comprises Council representatives and individuals who are representative of the arts community. Brown's Mart personnel are one of these.

Council also has a small Community Development Grants program, which BMCA has successfully accessed from time to time.

Another dimension of the relationship between Brown's Mart and Council is their physical proximity. They each share a border with Civic Park.

Sculpture in the Park, managed by BMCA involves a partnership arrangement with Darwin City Council.

Should the opportunity arise to extend the Brown's Mart site into the bus terminus on Harry Chan Avenue, as is mooted by some stakeholders, BMCA would have a strong case to partner with Council to improve the amenity and landscaping of the space.

Council run many free events for families and it is possible that BMCA could be involved as an activity broker or organiser.

Location

Brown's Mart is located in the heart of Darwin's Central Business District on Smith Street, on the edge of Civic Park. This site is strongly linked to the city's major institutions: government – it is equidistant between the Civic Centre and Parliament House; commercial and retail – it is a 1 minute walk from the Smith St Mall; transport – it is opposite the city public bus terminus and on the major thoroughfare to the Darwin Wharf; entertainment and the arts – it is itself a hub of cultural activity, with nearby sites including Civic Park, the Town Hall ruins across the road, and several nightspots within a few minutes walk; and tourism – it is itself a significant tourist site and within walking distance of other attractions – the Anglican Cathedral, the Bombing of Darwin memorial, The Mall, The Esplanade, and the Wharf.

The Smith Street axis is set to become even more important. It is a key element linking the new wharf development, announced this year by the NT Government, and the Mall.

Technological & Physical Environment

The Brown's Mart complex consists of two buildings – the heritage listed original mart, now the theatre, which is fitted with flexible layout seating, limited backstage space and technical equipment. The second building was constructed in the 1970s. It is two-storey open plan, containing workspaces and a library/meeting room on the top floor; toilets, a bar and spaces used variously for offices, storage, rehearsal, exhibitions, performances and other activities associated with supporting artists on the ground floor. There is a chronic shortage of storage room, at certain times of the year BMCA hire temporary storage containers in order to free areas of space for production and exhibitions (this is not a long-term solution as there is limited space for storage containers on the site). Multiple usage creates difficulties, the changing functions of the areas means equipment is often handled inefficiently and many times between uses.

Visitors often find the entrance to this building difficult to locate.

The courtyard between the buildings is covered by a structure containing air conditioning ducts. This area acts as a foyer and an open-sided performance space. A variety of fencing types surround it.

The heritage status of the theatre brings consequent restrictions, for example the external walls cannot be painted or have large banners or structures affixed; the infrastructure cannot be changed, and there are stringent restrictions on what can be fixed to internal walls. The floor of this space is timber, which means it is in demand by dance groups, but other activities are more likely to cause damage.

The office space is cramped. Over time the complex has become much more administrative than originally envisaged. Performance, gallery, and other public usage have been usurped by administrative needs. More space for arts project activities is needed.

After hours, patron parking is excellent, though sometimes during business hours it might be less so.

The present general ambience of the Brown's Mart site is tired, the office building is cramped and in parts unkempt and chaotic.

BMCA has reasonably up-to-date computers and broadband access to the internet. The technical equipment of the Brown's Mart venue is less up-to-date (a comment in the 2004 Trustees Annual Report refers to some of the equipment as "qualifying as historic relics"!). This is largely attributable to the Trustee's limited budget to enable equipment replacement, and while the purchase of technical equipment is outside BMCA's budgetary responsibility, the condition of technical equipment does have a bearing on BMCA as venue manager: in additional time spent overseeing repairs and maintenance, and potentially adverse perception of BMCA.

BMCA will want to ensure it continues to maintain an equipment replacement policy for its own administration and projects to ensure it continues to have efficient equipment to support its activities. Moreover, BMCA will continue to work with the Trustees to address how the Brown's Mart venue can generate revenue to ensure it can continue to run as a professional standard and well-equipped theatre.

Current Projects

Brown's Mart Community Arts manages the venue, which includes the reasonably well equipped and intimate theatre (seating capacity to 134) and outdoor courtyard performance space; and a number of projects, some funded as part of 'core programs', others which attract their own funding. These are:

The Darwin Fringe

The Darwin Fringe Festival takes place over 3 ½ weeks in July/ August – overlapping the Darwin Festival by 4 days. This is a well-established event which BMCA has auspiced since its inception in 1989. The Fringe is a partially curated festival; it is open and organic and the Festival program is overseen by a steering committee and generated by participating local and interstate artists. The Festival is characterized by its focus on local, emerging art, and provides an important avenue for local artists and arts workers to develop their skills. The Festival is also an opportunity for local audience development. The Festival involves visiting artists working in partnership with local artists. The Festival is supported by an impressive number of volunteers.

The Darwin Fringe's profile is high and growing in importance for Brown's Mart Community Arts. Some stakeholders refer to it as "the public face of Brown's Mart." The tiny project budget is augmented by use of BMCA core funds. Until 2005 the Festival did not have core project status from Arts NT. This has contributed to the view that the value of the Darwin Fringe is not recognised by government. The Festival of Darwin (whose office is located, rent free, in the Brown's Mart administration building) receives \$390,000 in grants, compared to the Darwin Fringe's project budget of \$15,000. In 2005 the festival consisted of 100 events at 12 venues. The total audience exceeded 15,500.

Fist Full of Films

Fist Full of Films is a festival of short films held in conjunction with the Darwin Fringe, though it has taken on a life of its own. Fist Full of Films is a major outlet for independently produced local work. A workshop program providing skills development for those new to – as well as those more experienced in - the field of filmmaking is run in the lead-up to the festival.

The Darwin venue for Fist Full of Films is the Deckchair Cinema (run by the Darwin Film Society), about 15 minutes walk from Brown's Mart. One stakeholder described the Fist Full of Films opening night as one of the two events in the Darwin cultural calendar that

everybody attends (the other being the opening of the NT Music Awards). *Fist Full of Films* also received core funding from Arts NT of \$15,000 for the first time in 2005. Screenings in 2004 were in Darwin, Palmerston, Katherine, Nhulunbuy and Alice Springs, to a combined audience of nearly 1400.

Multicultural Arts

BMCA's multicultural arts project has a brief to develop arts among Darwin's emerging ethnic communities. This has consisted of a broad array of toured and locally-developed performances, workshops and exhibitions. The multicultural arts project received some project funding in 2005, and has been supported from operational funds. Discussions are underway between relevant arms of the NT Government regarding the possibility of receiving better and more secure funding.

Bamboo Lounge

Bamboo Lounge provides an opportunity for Darwin artists to showcase new and innovative work. Held across the year, the Bamboo Lounge consists of four to seven performance events. Bamboo Lounge has recently received project funding of \$11,600 from Arts NT. From 2006 Bamboo Lounge will increase its focus on skills development and mentoring of artists and arts workers, as well as engendering audience support and entertainment.

Indigenous Arts

BMCA has hosted many Indigenous arts development projects over the last few years. In 2004 the Aboriginal & Torres Strait Islander Performing Arts project was suspended while the NT Government, BMCA and the Australia Council explored possibilities for further developing Indigenous arts in the Territory. An outcome is a plan to have regional development officers located in three NT regions: the Barkly, Katherine and Darwin. These positions are dependent on federal support – the outcome of submissions may be known before the end of 2005. The Darwin project will be based at Brown's Mart should it go ahead.

BMCA managed Marketing Indigenous Performing Arts, a developmental program which created opportunities for performers, until 2004 when it was handed on with amended directions, as Indigenous Arts Marketing, to Top End Arts Marketing.

BMCA also managed NAIDOC week events in 2005, filling a gap left when local Indigenous organisations were unable to take on the co-ordination role.

BMCA views itself as a key supporter of the development of local Indigenous arts. However the capacity to be effective is dependent on adequate resourcing.

Arts Access

Arts Access is a project developing the arts by and for people with disabilities. A small grant of \$5,000 per annum from the Darwin City Council Community Development Program has enabled this project to be developed.

Poetry Cup, Raw Comedy

Poetry Cup and Raw Comedy are performance events highlighting their respective art form. They each aim to promote local emerging artists and raise the profile of the art form to Darwin audiences. Poetry Cup is presented in partnership with NT Writer's Centre.

Raw Comedy is presented in partnership with Melbourne International Comedy Festival and (in some years) the Charles Darwin University Student Union.

Each project relies on core staff support and does not have subsidy. Poetry Cup usually runs at a deficit absorbed by BMCA and Raw Comedy is dependent on Box Office and Bar takings.

Other Projects

Brown's Mart Community Arts initiates supportive and collaborative work with a range of other organisations in a variety of ways. Recent examples include providing contract and employment services for artists involved in the 2005 Arafura Games Opening Ceremony; campaigning for and co-hosting (with Darwin City Council) *Sculpture in the Park* on behalf of the Brown's Mart Trustees; presenting workshops, forums and performances in the fields of jazz, photography and theatre; and support for Indigenous and multicultural work not necessarily initiated via the projects targeting these areas. Other workshops, forums and events are held each year or presented in regional communities e.g. Art and Disability, Art in War Zones, Making Theatre from Oral Histories, Ambon Post Riots, Time Management for Artworkers, Fist Full of Films and FIGJAM.

The Venue

The theatre and workshop spaces at Brown's Mart are cheap to hire for arts events and set up reasonably well. The space provides Darwin artists and arts workers with a venue and an environment where work can be proposed, experimented and succeed or fail. The wooden floor of the theatre is a significant asset although will be in need of reconstruction in the near future (as it has been sanded many times and has thinned). The spaces function not only as a theatre but also as a site for dances and concerts, and as a gallery. BMCA also hires out equipment, and is able to connect artists and event managers with a network of specialist equipment providers as well as volunteers.

Resident and visitor interest in the historical building is very strong.

BMCA is contracted by Brown's Mart Trustees as venue manager and to fulfil executive administrative and management functions of the Trustees. The Trustees and BMCA are separate legal entities with separate Boards. This means that while the Trustees and BMCA are separate entities, the BMCA Executive Officer acts as a point-in-common, acting as the executive administrator to the Trustees and providing secretarial services to Trustee meetings.

Many within the industry and in the general public do not draw a clear distinction between the BMCA and 'the venue'. This is as a result of a combination of factors: the permanent location of BMCA at the Brown's Mart venue, the close working relationship between the Trustees and BMCA (which is not well understood by stakeholders and the general public), and the shared name of 'Brown's Mart'.

The blurring of identity creates both opportunities and risks for BMCA. On the one hand, BMCA is in a position to capitalise on the reputation and visible profile of the building, enabling BMCA to have a strong visible presence as a community arts centre. BMCA benefits from secure in-kind tenancy in the administration building and has easy access to the space from which to provide its own program and productions.

On the other hand, limited up-keep of the building which results from limited resources reflects poorly on BMCA. Conversely (and ironically), some have the perception that location at the Brown's Mart venue means BMCA is a well-off organisation that is "loaded with resources".

The Trustees

Brown's Mart is preserved as a 'place of historic interest'. The Trust exists to preserve the historical integrity of the building and to manage it as a venue for community performance. It meets about six times a year. It is responsible for the protection and maintenance of the asset. Income is derived from a modest NT Government grant and venue hire. Some repair and maintenance costs are met separately by the NT Government.

The Trustees contract venue management and their administration to Brown's Mart Community Arts. All parties agree that the contract amount is less than the value of the work. The BMCA Executive Officer acts as the Executive Officer of the Trust.

There are mutual benefits to this arrangement – the Trust and Brown's Mart Community Arts are interdependent. Both entities have a common mission to support arts development in the Darwin region. The Trustees can focus on the heritage and upkeep of the space to enable arts development; BMCA on the users of the building within the policies set by the Trustees and on community and multi-arts developmental activities.

The Trustees are dependent on BMCA to fulfil their mission to support arts development. BMCA view the venue as a core element in their developmental service delivery, not just a contractual fee-for-service arrangement. This approach more clearly defines BMCA's potential clients and the purpose of the venue (rather than the venue being viewed only as the subject of a management contract).

The intention in the next triennium is that BMCA's program becomes one that prioritizes emerging, developmental, and multi-form arts. It is still possible for the venue to be hired for private functions, but not at the expense of the developmental program. The hire rates for private events are much higher than the 'community' rate, creating a tension between income generation and developmental work. However, the developmental policy drives the public program.

The Trust endeavours to be entrepreneurial. They want to see Brown's Mart Community Arts expand. They have initiated discussion and had preliminary plans drawn for an expansion into Harry Chan Avenue, overlaying the site of the current bus terminus (which may move to a site elsewhere in the future). The Trustees have also lobbied for the inclusion of the Town Hall Ruins in their responsibilities as this site is situated directly opposite Brown's Mart and is sometimes used as an outdoor venue. In these instances, Brown's Mart is required to open to provide ablution facilities for patrons. These discussions have not had any concrete outcomes to date.

The Trustees have also kept in touch with Darwin City Council regarding future development of Civic Park, which Council has identified for an expanded role in outdoor art. However the Park Master Plan has not been progressed, awaiting the outcome of the Wharf Development.

The Wharf Development is a major infrastructure project by the NT Government commenced in mid-2005. It will take many years to be fully completed. Smith Street is one of the key axes for pedestrian and vehicular traffic to and from the wharf precinct and the CBD. Coincidentally Darwin City Council is beginning a process of redeveloping the Smith Street Mall. Brown's Mart is centrally located between these developments and therefore needs to be well linked to both.

Trustees Stakeholders

The stakeholders for the Trustees in this environment are complex:

- The Arts and Cultural Development Advisory Committee of Darwin City Council.

- The elements of Darwin City Council responsible for the maintenance and development of Civic Park.
- Darwin City Council and (their contracted) developers of the Mall.
- The developers of the Wharf, and the arms of the NT Government responsible for overseeing this.
- The potential developers of the Harry Chan Avenue bus terminus.
- The arm of the NT Government responsible for public transport – the current managers of the bus terminus.
- The NT Department of Planning and Infrastructure, who own the property and appoint the Trustees.
- The Planning Authority might need to be involved to rezone the terminus site.
- Arts NT because Brown's Mart will remain an artistic venue.

Brown's Mart Community Arts' Role

At this point in its life, the role of Brown's Mart Community Arts is not as clear as might be expected. A surprising number of stakeholders, particularly those within the arts community, answered the seemingly innocuous question "What is BMCA's main job?" with "I have no idea." However stakeholders who felt clear about BMCA's role, including staff, the Board and the Trustees, define it as being about 'grass roots' arts development.

Developmental Work

Most stakeholders appreciate the organisation's involvement in work that is challenging or edgy, art that is multi-arts and cross-form, with new or under-resourced communities. This work includes development of audiences, emerging artists, arts workers and the sector as a whole by participating in a wide range of advisory, planning and project steering committees. Initiating or supporting partnerships with emerging and professional artists and groups, both formal and informal, is one way this developmental role is manifested. The Darwin Fringe is an example of this – it provides emerging artists with opportunities for growth and collaboration.

Another developmental function is as a hub of sector information. This information sharing consists of local knowledge – the unparalleled longevity and historical experience of the Executive Officer and other key staff is highly valued; and the dissemination of industry information from other regions, interstate and nationally. Networking and connecting are key roles undertaken by BMCA, esteemed by the local arts community.

Another developmental function is advocacy. This is understood by the local sector to be an important responsibility of BMCA. The organisation is viewed as representing all art forms. This niche is not filled by any other organisation in the city. BMCA's size – larger than most organisations in the local field – means that individuals, small groups and marginal communities look to BMCA to undertake an advocating role.

BMCA's other key developmental function is the provision of facilities, spaces that can be used by artists, administratively and developmentally. Many stakeholders report that Brown's Mart is very accessible, for example to young people and artists on the margins – people working in a range of fields that don't necessarily conform to narrow views of the arts, and communities that don't get much mainstream recognition. The project Bands by the Bus Stop and The Darwin Fringe are cited as examples of this accessibility. There is high appreciation of the support and skill sharing that is offered by staff in these contexts.

Factors Contributing to Role Confusion

There were other stakeholders who were less clear about BMCA's role. These people identified confusion between the roles of service organisation, production house and venue; confusion about the function of the venue (community hall, performance venue or developmental space?); the reach of the organisation (Darwin or the whole NT?); and about the meaning of "community arts".

There are a number of factors contributing to this uncertainty. Regarding the reach of BMCA, the situation has changed. In the past BMCA organized a variety of outreach programs into remote parts of the NT. Though these connections continue to a degree, the organisation is now more Darwin-centred than formerly. The regions are now more autonomous and better resourced. There is less demand from these areas at present. For example, with the establishment of regional service organisations in the Territory³, Arts NT views BMCA as having a service role in the Darwin region.

Another reason for a lack of clarity in the role of BMCA is that some artists and arts workers now view Brown's Mart as a venue only, as they have other service organisations to meet their developmental and service needs. This is particularly so in art-specific fields, such as theatre, writing, visual art, arts marketing, and performance.

There is also a view that in trying to be "all things to all people at all times", BMCA may be doing a lot, but little is being done well. BMCA's process of "filling gaps" has resulted in a disparate program that, to some, lacks coherence, which leads to confusion about the role.

The very diversity of Brown's Mart audiences contributes to this. Theatre performances at the venue often attract middle class people. However audiences of the Darwin Fringe or other less mainstream collaborations are viewed as 'feral', a reference to both the content and the audience.

Another contributing factor relates to recent staffing decisions. Over the last year or more there have been a number of job changes for staff. The changes have occurred in order to fill vacancies or focus on specific projects at particular times. Many workers have changed roles, become part time, casual, short term, and worked across a number of projects. This has resulted in a considerable lack of continuity in staff that has led to a confusion among some service-users about 'who does what'. Some people expressed a lack of confidence that the organisation was running in a coordinated and organised way because of this staff discontinuity.

Infrastructure Issues

This perception of disorganisation is not helped by the BMCA offices themselves appearing disorganised and chaotic. This extends to the general aesthetic of the site. There is universal agreement that the venue is chronically under-resourced. The buildings appear tired and run down. Real value reductions in grants to the Trust and part-time venue management and technical staff have contributed to this state of affairs. Some observers feel that venue services are less than adequate – some users experience poor technical support, lack of cleanliness and problems with aged, inadequate equipment.

There is no doubt that Brown's Mart is the cheapest established arts venue in Darwin. This is agency policy, to provide support for emerging arts. However due to the negative hiring experiences, for some stakeholders low price is becoming synonymous with low quality.

³ Katherine Regional Arts, Barkly Regional Arts and INCITE: which has a youth focus in Alice Springs

Community Arts

A major reason for stakeholders expressing a lack of clarity regarding BMCA's role is that the term 'community arts', used by the organization to define itself, is difficult to define and somewhat contested, more so than a decade ago. Terms such as 'cultural development' more clearly characterize the current arts industry zeitgeist. The current debate about the disbanding of the Australia Council Community Cultural Development Board illustrates this.

Some appear to equate 'community arts' with another debate about professional and amateur arts. In this discussion certain values are ascribed to these terms, and to 'pro/am', some of which are understood to be inimical to quality art arising from and being valued by, particular communities. For some 'professionalism' denotes distance from the community, but for others it describes a rigour in process and outcome that is not related to income source or employment status of the participants.

However in Darwin, the term 'community arts' may resonate more than in other places. Several observers noted that there are more community-based arts organisations in Darwin than in other cities. There are no fully professional companies in the Territory. This may be because there are fewer organisations servicing particular art forms so the multi-art, networking approach is more appropriate. Also BMCA itself, through its pioneering early work, has left an enduring perception of 'community arts' that still helps define the sector today.

Staff, Board members and stakeholders closely involved with BMCA indicate strongly that they want the organization to reclaim the concept of community arts. It has been diluted since the separation of the projects that spawned Tracks and Corrugated Iron Youth Arts, for example. These people believe the organization's key functions include developing arts in and with the community, as opposed to 'art for arts sake'. This understanding of 'community arts' may refer to either community cultural development, community-based art, community involvement, or to all of these. It describes a valuing of process above product. The community is understood to be the beneficiary of the process – communities are 'developed' in some way. These outcomes may be environmental, political, or experiential. This incorporation of 'the community' into arts development is a common theme to which BMCA stakeholders are committed, even though the contested nature of the term 'community arts' and its reducing resonance in other parts of Australia means that BMCA might be left vulnerable. This plan therefore reflects the desire of the organization to recapture this philosophy as a cornerstone of the work of BMCA.

Clients

- Audience – total attendances to performances and other events in a year exceeds 22,000. This includes people attending BMCA events held at Brown's Mart, those attending other events at Brown's Mart, and those attending BMCA events in other venues.
- Artists and arts workers seeking support at BMCA via information, access to networks, office equipment, submission development, administration and industry advice.
- Tenants (rent free) – currently the Darwin Festival and Music NT
- Individual hirers – of the Brown's Mart venue, and of artists for events and performances
- Community groups, both non-profit and for-profit, eg. Relay for Life and Vintage Cellars, who are users of the space
- Event Managers, for events both at Brown's Mart and other venues

- Members of the public: seeking information about what's on, asking for contacts in the industry, and tourists interested in the history of the precinct and/or seeking arts info.

Stakeholders

Current stakeholders include (this list is not exhaustive):

- Artists and arts workers – emerging, established and touring artists, those seeking support or advice, from a variety of communities
- Arts organisations – eg. Corrugated Iron Youth Arts, Tracks Dance, Darwin Theatre Company, Cavenagh Theatre, NT Writers Centre, 24 Hour Art, Darwin Visual Arts Association, amateur theatre groups and dance schools. As well as using the spaces, many of these are involved in cross-art collaborations initiated or hosted by BMCA
- Producers, eg. involved in the Darwin Fringe Festival, Fist Full of Films
- Local government, particularly Darwin City Council, but also Palmerston City Council and individual remote community government councils for particular projects
- Northern Territory government bodies, particularly Arts NT but other agencies for particular projects, such as the Office of Multicultural Affairs, the Department of Employment, Education and Training, and the Department of Planning and Infrastructure
- Federal Government bodies, particularly the Australia Council
- Sponsors, eg. Darwin City Promotions
- Members – there are about 50 members. They receive newsletters, some discounted tickets, and volunteer in a variety of capacities for a variety of programs
- Staff
- The Board
- Volunteers (the number of BMCA volunteers was cited as a cause of envy among other local arts organisations)
- The Trustees

Refer also to the list of Trustees' stakeholders above.

Current Funding Agreements

\$195,000 from Arts NT – Key Organisation Program. This includes funding for core program activities: Multicultural Arts Program, Darwin Fringe Festival and Fist Full of Films.

Project funding from Arts NT including \$11,600 for Bamboo Lounge.

\$45,000 from the Brown's Mart Trustees for venue management and technical support.

Various small project and administered grants from Darwin City Council, Arts NT and other NT Government departments, and the Australia Council.

Internal Assessment and Performance to Date

Performance Against Objectives⁴

Objectives	Outcomes
<p>1. Deliver and facilitate arts industry development with emphasis on emerging, multicultural and community artists.</p>	<ul style="list-style-type: none"> • Artist engagement and exposure through programs • Annual Darwin Fringe Festival [24 days, 535 artist engagements in 2005, over 90% content NT artists] • Sculpture in the park 2002/4; Marketing Indigenous Performing Arts • Development and training Indigenous performers ATSI PA events • FIGJAM to 2003 • ATSI PA Scoping 2004 • Multicultural Arts Officer ongoing support and events • Kultour and Cultural Infusion engagement of NT Multicultural artists • Emerging artists/performers at Bamboo Lounge, Darwin Fringe, Raw Comedy, Poetry Cup etc.
<p>2. Provide information and advocacy support to communities and artists in the Darwin region on community cultural development and arts opportunities.</p>	<ul style="list-style-type: none"> • Arts Education advocacy ongoing [Arts/Ed Forum 2004] • Public Art DCC Forum 2004 • Steering group for proposed NT Arts Alliance NTACA and online reference group National Arts & Cultural Alliance • Forums eg. Art During War, Art & Disability [2004] • Support Palmerston CCD pilot training program • Artists-in-Schools committee input • Advisory committees input [Local Government, etc]
<p>3. Manage and deliver a diverse program of performing arts events including core activities Darwin Fringe Festival and Bamboo Lounge.</p>	<ul style="list-style-type: none"> • Darwin Fringe delivered annually x 17years • Fringe 2005 included 37 projects, over 100 events over 24 days in all art forms • Bamboo Lounge delivered 4-7 times annually, at least 3 artists or groups per night – music, theatre, writers performing, dance, visual arts, film • Annual events include Raw Comedy and Darwin Poetry Cup • Stand-alone events 2003-5 include readings, forums and 7 jazz gigs including national and world-class artists, in 6 different venues

⁴ Objectives 1-5 were specified in the 2005 Performance Agreement with Arts NT; Objective 6 from Performance Agreements 2002-4.

Objectives	Outcomes
<p>4. Encourage and facilitate participation and presentation of NT Indigenous Arts product.</p>	<ul style="list-style-type: none"> • Targeted performance programs eg. FIGJAM [bands & dance] to 2003 • Partnership with Museums & Art Galleries of the NT in the Cultural Awareness Project • Frontier Culture [33 performances 2003] • Auspice Indigenous Performing Arts Scoping Project 2004 • Ongoing support for Indigenous performers in broader programs eg. Darwin Fringe, Bamboo Lounge, dedicated Indigenous Bamboo event 2005; grant/project support eg. 'Entrapment' 2004-5 • Support for 'Shadow People', a performance project by an independent Indigenous artist • Auspiced and supported 13 Indigenous projects in 2005.
<p>5. Maintain, increase and diversify audiences and community participation in arts and cultural events in the Darwin region.</p>	<ul style="list-style-type: none"> • Darwin Fringe audiences increased from 10,000-12,000-15,500 to 2005 • Fringe delivered to 12-20 venues, including non-arts venues, buses etc to varied audiences. Darwin Fringe attracts over 40 volunteers and 250 artists. • Sculpture in the Park [partnership] introduced in 2002; 2004 drew 3,000 specifically to Civic Park for works by 30 artists. • Artists supported for schools, markets, public spaces. • Darwin Fringe and Bamboo Lounge cross-art form, multicultural, entertainment and Indigenous programming market to new and crossover audiences.
<p>6. Provide infrastructure support for individuals and groups to foster creative activity and cultural development.</p>	<ul style="list-style-type: none"> • Arafura Games Opening Ceremony [support 69 artists and 15 groups] and various artists teams frameworks • Over 61 auspiced grants 2005 • Ongoing cost-sharing and access artists schemes; venue management and user support for Brown's Mart Trustees community performance spaces [over 340 bookings p.a.] and offices/systems • Community access equipment and vehicle • Artist referral and volunteer services • Legal, tax, super and insurance frameworks service organisations and independent.

Performance Data: Core Projects

	2002	2003	2004	Estimate for 2005
Membership	20	30	95	55
Performances / Workshops⁵ / Audience numbers⁶				
Darwin Fringe	30 / 35 / 11,600	60 / 37 / 11,000	55 / 5 / 10,000	95 / 5 / 14,400
Bamboo Lounge	8 / ~ / 1,000	6 / ~ / 810	4 / ~ / 760	4 / ~ / 450
Fist Full of Films	2 / ~ / 550	4 / ~ / 800	6 / 3 / 1,430	5 / ~ / 1,480
Multicultural	<i>Integrated into other programs or organisations</i>			
Indigenous Programs	18 / 3 / 2,800	45 / 2 / 2,900	7	1 / ~ / 200
Other	10 / ~ / 2,700	10 / ~ / 1,700	11 / ~ / 4,700	800
Annual no. volunteers, crew & front of house	110	90	80+	90
Annual no. performers	210	200+	280+	280
Annual no. audience	16,600	17,200	18,000	17,500
BM Venue events/audience	297 / 12,780	337 / 11,250	343 / 15,134	330 / 13,500

⁵ ~ indicates not applicable

⁶ These figures are actual 'visitors' ie. do not include audiences at other events eg. Mindil Markets, Kultura Days, Mall viewers of temporary installations etc.

⁷ Part-year only; resourcing and servicing; MIPA transferred to Top End Arts Marketing; Scoping Project

SWOT

<p>Strengths</p> <ul style="list-style-type: none"> • Long history in arts in NT & Darwin region • People (staff and volunteers): warmth, expertise, dedication, passion • Good reputation • Committed Board • Positive relationships, networks • Support offered to young people, artists • Broad, diverse client/community base • Capacity for working in a wide range of arts development • Capacity and track record in partnerships • Location in CBD, creates a community arts precinct • Venue facility, flexibility of spaces • NT audiences open to original work • Accessible, seen as a “cool option” • Venue & program affordable • Having a venue to support developmental process • People/artists feel safe, “it is ok to try and fail” 	<p>Weaknesses</p> <ul style="list-style-type: none"> • Traditional sources of finance and resources diminishing across sector • Low sector wages • Increased admin and reporting requirements • Hidden entrance to administration building • Heritage restrictions • Limited resources for venue upkeep and development • Wharf development and other foreshadowed developments (Civic Park, Smith St mall) - difficult to find out who key players • Bus station site is unattractive beside venue
<p>Opportunities</p> <ul style="list-style-type: none"> • Increased focus on Community Cultural Development • Multi-arts and other targeted funding from Australia Council • Participation in cultural planning (Palmerston) • New emerging communities - defence, ethnic • Creative, lateral partnerships • Unique entertainment options • Future city developments – wharf, Mall, Civic Park • Generational shift prioritizing lifestyle, creating more opportunities for arts • Establishment of the NT Arts and Cultural Alliance • New Arts NT policy • Focus of Arts NT on industry development role • Identified gap: facilitation of youth leisure/entertainment • Identified gap: multi-arts umbrella organisation • Identified gap: bring together independent artists and producers 	<p>Threats</p> <ul style="list-style-type: none"> • Lack of clear program planning and evaluation processes • Current lack of focus in direction and role • Status/profile to attract sponsorship • Restricted marketing avenues • Lack of resources (office space, funding, administrative infrastructure) to grow and take risks • Executive Officer's retirement: loss of corporate and sectoral knowledge • Funding from government reducing • Wharf developers / residential premises not wanting any amplification in precinct • Reducing audience numbers • Alternative leisure and entertainment options in the market • Prime resource (venue) not always valued by the community • Perception of elitism resulting in limited access by new artists and arts workers • Perception of being marginal or 'feral', not accessed by broader sector of artists or audiences

3 Year Strategic Plan

	Objectives	Outcomes
1	To provide high quality service for community arts in Darwin with a focus on emerging and multi-art forms, community cultural development, facilitating skills development, collaboration, information sharing and networking.	Demonstrated increase in community cultural development, skills development, collaboration, information sharing and networking services to the arts industry in the Darwin region with a focus on emerging and multi-art forms.
2	To market Brown's Mart Community Arts as the hub of emerging and multi-arts development and professional support in the Darwin region.	Strengthened public profile and corporate identity supported by a well-resourced and coherent annual program of developmental activities, performances and events.
3	To ensure the Brown's Mart theatre and associated spaces are renowned as Darwin's premier small venue, used for the development of new artistic endeavours.	An excellently equipped and maintained suite of spaces which are an integral element in Brown's Mart Community Arts developmental mission.
4	To maintain high quality organisational management and corporate governance.	Managerial personnel and processes that maintain the organisation's sustainability.
5	With the Trustees, seek entrepreneurial opportunities to enhance the mission of Brown's Mart Community Arts.	Productive relationships with potential and actual stakeholders of developments that link to the Brown's Mart precinct.
6	To increase professional, corporate and public support for the organisation's activities.	Maintain viability through increased audience support, government funding and corporate sponsorship.

Detailed Initiatives and Performance Indicators

Outcome 1:

Demonstrated increase in community cultural development, skills development, collaboration, information sharing and networking services to the arts industry in the Darwin region with a focus on emerging and multi-art forms.

Detailed Initiatives	Performance Indicators
Community partnerships with a focus on community cultural development (CCD)	<p>Networks with Local Government and non-arts community based sectors eg. Multicultural Affairs, Health, NTCOSS and Indigenous organisations created or strengthened</p> <p>Advocacy for CCD projects with these organizations/sectors</p> <p>Stronger partnerships established with these organizations</p>
Providing support and services to developmental community arts projects in Darwin region	<p>Identify and source skilled CCD workers for community projects</p> <p>Take-up of BMCA information, training, auspicing and back room services</p> <p>Opportunities for CCD activity identified and facilitated</p> <p>Issues and needs of CCD practitioners identified and advocated for</p>
Skills development program	<p>Establishment of new Bamboo Lounge program</p> <p>Creation of links with training providers/skilled professionals to increase development opportunities</p> <p>Each year a developmental program of workshops and forums developed, implemented and evaluated</p> <p>Increased skills of local artists and arts workers, particularly those working in multi- and emerging arts</p>
Taking a lead role in networking regional arts service organisations in NT	Generate communication and networks amongst regional arts service organizations
Participate in and provide leadership if necessary for the NT Arts Coalition Alliance	NTACA established, outcomes identified and agreed
Seek resources for a training needs analysis of the Darwin arts sector	<p>Submission developed</p> <p>Training needs analysis implemented</p>
Convene sector working groups as identified in training plan	<p>Identified activities facilitated</p> <p>Activities evaluated</p>

Outcome 2

Strengthened public profile and corporate identity supported by a well-resourced and coherent annual program of developmental activities, performances and events.

Detailed Initiatives	Performance Measures
Develop marketing strategies that promote Brown's Mart Community Arts' developmental work in the field of emerging and multi arts	Review of logo Media training for Executive Officer Publicity (brochures, posters, campaigns) that educates the community about the purpose and possibilities of CCD Identify media outlets most likely to engage workers and audience regarding emerging arts A strategy to establish a regular media profile
Development of program plans, including evaluation processes, for core programs	Annual program plans, focussing on development of emerging and multi arts, for Darwin Fringe, Fistful of Films, Bamboo Lounge, Disability Arts, Indigenous Arts and the Multicultural Arts project
Review Brown's Mart Community Arts Indigenous arts strategy	Strategy reviewed, implemented according to available resources
Develop criteria to determine rationale for undertaking new projects, based on BMCA mission	Clear rationale utilized to determine responses to project opportunities
Develop criteria to focus submissions to grow existing projects, based on BMCA mission	Submissions re enhancing existing projects developed, based on criteria
Development of an enhanced presence on the internet	BMCA website reviewed and updated
Seek resources to maintain the website	Voluntary or paid resources secured to maintain the website

Outcome 3

An excellently equipped and maintained suite of spaces which is an integral element in Brown's Mart Community Arts' developmental mission.

Detailed Initiatives	Performance Measures
Consideration given to restructure of staff roles to enable venue management and technical support to be located in one person or operating together	Venue Manager and Tech Support roles working together efficiently
Establish technical support trainee position via Group Training NT or other appropriate service provider	Trainee deployed
Renew discussions with existing production companies regarding sharing resources for tech support and venue management	Companies identified and approached
With the support of the Trustees, perform a stocktake and evaluation of technical equipment in the precinct	Number and condition of all equipment itemized Tech equipment maintenance and replacement plan developed MOUs developed and renewed with other arts and entertainment venues regarding the maintenance of existing technical equipment and donation of required surplus equipment
Review of venue hiring policies and procedures	Gather feedback from stakeholders Stakeholder feedback used to develop user-friendly processes that maximize experienced hirers control of tech systems, minimize managerial involvement and potential infrastructure degradation
Identify potential philanthropic and other funding bodies with regard to infrastructure	Submissions to identified funding and philanthropic bodies regarding replacement and enhancement of technical equipment
With the Trustees, develop a 3 year maintenance and development plan and budget for the buildings in the precinct	Long term maintenance needs identified and articulated Precinct maintenance budget developed Working party established to consider precinct signage Consideration given to strategies to respond to use of the precinct by itinerant people
With the Trustees, review hiring fees, reflecting twin needs of accessibility and maintenance of venue and equipment	Hire fees provide an income stream, to support maintenance budget
Seek resources to refurbish office spaces	Office spaces and library refurbished
Review tenancies, with a view to identifying more space for developmental use	Initiate discussions with Arts NT re tenancies Tenancies reviewed More space available for use for short term developmental projects

Outcome 4

Managerial personnel and processes that maintain the organisation's sustainability.

Detailed Initiatives	Performance Measures
Review of EO job description	EO job description reviewed
A new EO employed and embedded in the organisation	New EO recruited Effective handover from outgoing EO
A review of staff job descriptions and conditions	Review of staff job descriptions completed A consolidation of organizational tasks and jobs. Staff are allocated adequate time to fulfil job eg full time or part time
Identification of skills required for effective Board governance	Required Board skills articulated Skills audit of Board members completed
Identification of potential Board members	Board members recruited to encompass identified skills
Development of program planning and evaluation processes	Board, key staff and project stakeholders involved in annual program evaluation and planning
Skills training and development of Board members	Skills training completed

Outcome 5

Productive relationships with potential and actual stakeholders of developments that link to the Brown's Mart precinct

Detailed Initiatives	Performance Measures
Key personnel in major developments identified	Links with wharf precinct developers and relevant NT Government personnel maintained Links with Smith Street Mall developers and relevant Darwin City Council personnel maintained Links with Civic Park (Darwin City Council) planners maintained Links with potential developers of bus terminus site and relevant NT Government personnel maintained
With the Trustees, undertake scoping study to determine viability of future developments of Brown's Mart precinct	Stakeholders identified, scoping study completed

Outcome 6

Maintain viability through increased audience support, government funding and corporate sponsorship.

Detailed Initiatives	Performance Measures
Maintain Arts NT annual core and program funding	Continued achievement of key criteria Attainment of annual funding as Arts NT key organisation
Work toward securing triennial key organisation funding from Arts NT	Continue building relationship with Arts NT and other key NT government agencies Submission complete
Seek program funding from Australia Council for the Arts	Criteria for achieving program funding identified Criteria met Submissions for multi-arts programs completed
Apply for project funding for The Darwin Fringe	Submissions complete
Develop a sponsorship pathway model	Sponsorship approaches geared to the business cycle – built into marketing plan, reviewed annually
Monitor audience numbers to assess results of marketing plan	Audience numbers for Brown's Mart Community Arts projects increasing
Develop audience feedback mechanism that identifies focus on emerging and multi arts	Audience awareness of Brown's Mart Community Arts mission raised Audience feedback used to enhance Brown's Mart Community Arts program
Investigate alternative funding opportunities	Alternative funding opportunities identified and investigated

Outcomes and Key Performance Indicators

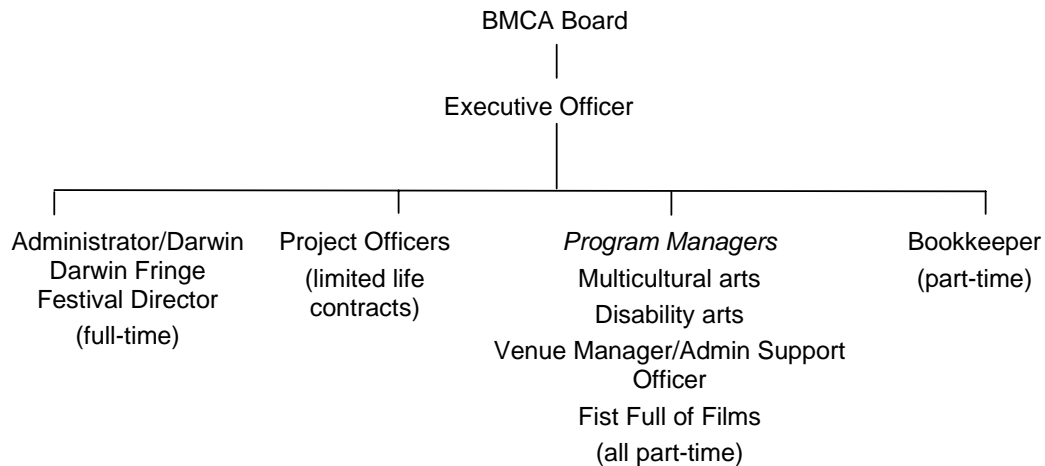
	Outcomes	KPIs
1	Demonstrated increase in community cultural development, skills development, collaboration, information sharing and networking services to the arts industry in the Darwin region with a focus on emerging and multi-art forms.	Each year of the triennium: <ul style="list-style-type: none"> • Leadership in coordinating support across CCD service organisations in NT • A skills development program for NT emerging artists • A program of developmental workshops and forums • Take-up of BMCA information and referral services • Participation in NTACA
2	Strengthened public profile and corporate identity supported by a well-resourced and coherent annual program of developmental activities, performances and events.	Each year of the triennium: <ul style="list-style-type: none"> • Annual program plans for core projects linked to mission • Developed rationale for involvement in new projects • New resources to enhance core projects • BMCA website reviewed • Media training for Executive Officer • Regular media profile
3	An excellently equipped and maintained suite of spaces which are an integral element in Brown's Mart Community Arts' developmental mission.	<ul style="list-style-type: none"> • Venue management / tech support roles working efficiently • Tech training activity • Precinct maintenance plan and budget • Office spaces and library refurbished • Stock-take and evaluation of technical equipment • Positive evaluations from venue hirers
4	Managerial personnel and processes that maintain the organisation's sustainability.	<ul style="list-style-type: none"> • New EO recruited • Skills audit and annual training of Board members • Annual project evaluation and planning • Key staff roles clear internally & externally to organisation
5	Relationships with potential and actual stakeholders of developments that link to the Brown's Mart precinct.	<ul style="list-style-type: none"> • Links maintained with stakeholders and developers of wharf, Civic Park, Mall and bus terminus • Scoping study re future developments • Attendance at relevant meetings
6	Maintain viability through increased audience support, government funding and corporate sponsorship.	<ul style="list-style-type: none"> • Annual funding as Arts NT key organisation • Submission re Arts NT triennial funding • Seek program funding from Australia Council • Submissions for other project funding • Sponsorship opportunities identified and secured • Audience feedback mechanism utilized

3 Year Program

2006	<ul style="list-style-type: none"> • New EO recruited • Key staff roles clarified • Participation in NTACA • Sector training needs analysis • Annual program plans for core projects • BMCA Indigenous arts strategy • Rationale for involvement in new projects • Annual funding as Arts NT key organisation • Submission re Arts NT triennial funding • Seek program funding from Australia Council • Links renewed with developers and stakeholders • Skills audit of Board members • Annual project evaluation and planning
2007-2008	<ul style="list-style-type: none"> • Sector training needs analysis • Office spaces and library refurbished • Stock take and evaluation of technical equipment • New resources to enhance core projects • BMCA website reviewed • Media training for Executive Officer • Expanded media profile • Scoping study re commercial development • Sponsorship opportunities identified and sought <p>The annual project evaluation will be an important planning tool, as BMCA take account of audience responses, emerging market opportunities, as well as expressed needs of the sector via the training needs analysis.</p>

Management

Organisation structure



Key Personnel

The **Executive Officer's** primary duties are to manage BMCA finances and projects, write submissions, supervise staff and programs, and act as the EO for the Board and Trustees

The **Administrator's** primary duty is to facilitate the administrative tasks of BMCA.

The **Bookkeeper's** role is to be responsible for the execution and oversight of all bookkeeping services for BMCA and as contracted to other clients, and to prepare financial statements for the organisation.

Program Managers are responsible for managing activities, budgets, events, submissions and reports relevant to their program areas.

Project Officers are responsible for managing activities, budgets, events, submissions and reports relevant to their program areas.

Board of Management

Brown's Mart Community Arts is a not-for-profit association registered under the Northern Territory Associations Act (2004). The Board of Management of BMCA is responsible for the strategic and corporate governance of the Association. Members at the Annual General Meeting elect the Directors each year. Directors are drawn from the local community and corporate sectors.

The Board consists of four office bearers, four committee members, a staff representative and the Executive Officer ex officio. Elected personnel are drawn from a range of stakeholders, with the Board seeking to maintain a mix of skills and experience in management, marketing, media, finances, policy development, training, education, IT, law and the arts with, if possible, representation of Indigenous and multicultural perspectives and varied community interests.

Risk Management

Risk Description	Management Strategy
Human (inappropriate recruitment & poor performance, error, burn out)	Appropriate staff and performance management policies implemented by Board Board articulate their appreciation of staff
Natural hazards	Adequate insurance
OH&S (inadequate safety)	OH&S policy with annual review of workplace
Programs (poorly designed, substandard quality controls, inadequate funding)	Design and implementation of project evaluation procedures Ensure preparation and monitoring of budget and monthly financial reports against budget
Public liability	Adequate insurance that covers the full range of activities supported by BMCA
Security (copyright, misappropriation of information)	Efficient and secure office management systems
'Gap filling' rather than determining priorities according to mission	Stay true to mission and not just do things that others want the organisation to do Be willing to say no Ensure communication with broad sector so that the organisation's role and limitations are understood by stakeholders
Potential Board skills imbalance	Sound Board recruitment process Sound induction process
Arts NT regional Indigenous project fails to be placed in Darwin / BMCA	Indigenous arts strategy that is realistic about capacity to support Indigenous arts in the region
Lack of capital funding for infrastructure maintenance	MOUs with other venues Submissions to identified philanthropic organisations
Lack of program evaluation, review of plans	Build these into project/annual procedures
Potential financial loss from projects and programs	Careful financial management of project/program grants Evaluation includes strategies to increase audiences

Financial Plan ⁸

3 year forecast 2006-2008

Income	2006	2007	2008
Australia Council	\$~	\$70,000	\$70,000
Arts NT	\$257,000	\$220,000	\$235,000
Other grants	\$38,000	\$23,000	\$38,000
Projects	\$89,000	\$91,000	\$91,000
Other Income	\$84,000	\$96,000	\$84,000
Total Income	\$468,000	\$500,000	\$518,000
Expenditure			
Employment	\$198,000	\$215,000	\$223,000
Administration	\$63,000	\$67,000	\$70,000
Projects	\$207,000	\$218,000	\$225,000
Total Expenditure	\$468,000	\$500,000	\$518,000
Net Surplus (Deficit)	\$0	\$0	\$0

2006 Income & Expenditure

Income

Australia Council	\$0
Arts NT	\$257,000
Other Grants	\$49,000
Sales, Box office	\$16,000
Project management.....	\$54,000
Workshop fees.....	\$1,000
Fundraising & sponsorship.....	\$31,000
Interest	\$15,000
Bar Income	\$15,000
Equipment hire.....	\$6,000
In-kind & volunteers	\$25,000
Other Income	\$9,000
Total	\$468,000

Expenditure

Wages, employment	\$198,000
Project expenses	\$182,000
In-kind & volunteers	\$25,000
Administration	\$63,000
Total.....	\$468,000

⁸ This is a conservative estimate given a number of contingencies existing as at October 2005.