



**North Burnett Regional Council
Regional Arts Development Fund**

The Nuts 'n' Bolts

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Our Vision...

RADF – Forging and Framing our Future

Our Mission...

The North Burnett Regional Council RADF Program will...

- ✓ Provide a vehicle for people to come together*
- ✓ Help to support co-ordinated Arts and Cultural activities across our Region*
- ✓ Assist with overcoming our Region's Human Social challenges*
- ✓ Provide access to Artistic opportunities across our Region*
- ✓ Provide an opportunity for people to engage with Arts and Culture in public spaces*
- ✓ Provide a program that is equitable and fair*
- ✓ Encourage activities which engage in Economic and Tourism opportunities of our Region; and*
- ✓ Support individual professional development.*

Message from the Mayor – Cr Rachel Chambers...



Creative North Burnett was compiled as North Burnett Regional Council's Arts and Cultural Program.

The North Burnett Regional Arts Development Fund (RADF) is a partnership between The North Burnett Regional Council and the Queensland Government which was established in 1991.

This program supports professional and emerging professional artists who choose to call rural areas, like the North Burnett, home. It is important to Council that our local artists are supported to grow and develop in any area of arts and culture that drives their passion.

As part of the Arts Queensland review of the pre-existing guidelines, our communities have engaged in the development of this new document in order to help guide our prospective applicants with their application for funding. The North Burnett RADF *Nuts 'n' Bolts* provides our applicants with a simple guide to help them with their project's development, planning and implementation stages. This guide will help provide an accessible funding program to the broad community.

Council knows how important the contribution of Arts and Cultural activities is to our community and our overall wellbeing. It isn't just a 'luxury' to have access to thriving arts and culture in our region, but for many it is a necessity to uphold a standard of creative involvement in order to progress as a community. Regions with an active arts and cultural thumbprint, always result in thriving and progressive community.

I am sure that you have many amazing ideas for projects and activities that could be made possible because of this funding program. I hope that this program helps you thrive and pursue your creative dreams. I look forward to seeing what we achieve as a community for the arts and culture in our region.

Rachel Chambers

Welcome to the North Burnett...

The North Burnett is located in Queensland, approximately four hours drive north of Brisbane, and only one hour west of Bundaberg. The region encompasses six main townships – Biggenden, Eidsvold, Gayndah, Monto, Mt Perry and Mundubbera which services around twenty-five villages and farming catchments.

The total population is approximately 10,500, which increases significantly with an influx of seasonal workers from overseas and other parts of Australia, during the citrus season in the months from March to September, and again during the grape and mango season from November to January. The region boasts an abundance of diversity in social demographic and has been fortunate to enjoy the many opportunities which the Regional Arts Development Fund has helped fund over the years.

Arts and Culture in the North Burnett...

Since prior to amalgamation, the communities of the North Burnett have been active in the areas of Arts and Culture.

The North Burnett has a long standing relationship with Arts Queensland, working to provide opportunities for Artists, Arts Workers and community members to access quality experiences in a local setting. The RADF structure in the North Burnett consists of six RADF Advisory Groups – one in each location – who assist with consultation in their communities, help drive interest in the Arts and who provide two delegates (elected by each group) to sit on the Regional RADF Committee. The Advisory Groups advise the Committee on the various RADF applications and initiatives for their community.



This model provides the perfect opportunity for local input and ownership into the process. The RADF Committee holds the responsibility and privilege to assess the Advisory Groups' recommendations and to assess them at a regional level. This methodology has worked successfully in the North Burnett since its development in 2008, and continues to evolve.

Research has shown that involvement in the Arts and Culture provides many cultural, social and economic outcomes and benefits. Through the RADF Program our communities have the opportunity to not only participate in the Arts, but also have the opportunity to help guide and drive the way Arts and Culture look and are delivered. Through an increase in partnerships of Arts with non-Arts groups and organisations, the wider community benefits both directly and indirectly.

Past RADF funded projects have helped with cultural tourism opportunities, which have delivered not only a personal benefit for the Artist/s involved, but also an economic benefit for the wider community and businesses.

The North Burnett is home to a broad range of Professional and Emerging Professional Artists, who are ever keen to expand their expertise, share their knowledge with others, and to broaden their horizons in the Arts beyond the immediate region. Over the past years, the North Burnett has seen an increase in the communities' desire to engage with the Arts and in particular, to engage with Arts and Culture in non-traditional means.

The North Burnett underwent a major consultation process with the development of the *Arts and Cultural Mapping Project and Strategy 2010-2013*. It was the first time since the formation of the new Council, that thorough consultation regarding Arts and Culture was conducted with a broad range of community members.

Development of the RADF Nuts'n'Bolts...

In preparation for the North Burnett Regional Council RADF Nuts'n'Bolts, the six communities of the North Burnett were consulted in various ways over a period of several months and culminated in a workshop with RADF Committee members on the development of this new document which replaces the pre-existing Arts Queensland RADF Guidelines. Methods of consultation with the wider community included:

- RADF Committee members worked with their local community by attending group meetings and one-on-one discussions;
- RADF Liaison Officers attended various community group meetings – both arts and non-arts groups – to discuss how Arts and Culture could assist the groups with their group's mission and visions;
- North Burnett Regional Council Staff discussed how Arts and Culture could assist with broader community, non-arts issues. Staff considered their own areas of responsibility, and engaged in discussion around innovative solutions;
- Feedback was sought from previous RADF applicants regarding the effectiveness of the RADF contribution towards their project's aims and outcomes. In particular, any unexpected outcomes resulting from the delivery of the project.



The key finding of the consultation process and the main feedback received was that there was a clear gap in the ability of community groups to partner with other arts and non-arts groups. It was found that many of the concerns raised during consultation focused around innovative ways to help tackle social issues and contribute towards broader Community wellbeing. When these topics were further unpacked, it was discovered that projects which

fostered strong partnerships with other organisations and the private sector, helped resolve issues from a holistic approach, leading to more sustainable, long-term, community led solutions.

The RADF Nuts'n'Bolts focuses on the OUTCOMES for communities as a result of Arts and Cultural activities, not necessarily focusing on the Arts formats used.

North Burnett Regional Council RADF Programme Key Focus Areas...

The North Burnett Regional Council RADF Program identifies three key focus areas. These areas have been identified as integral to the further development and delivery of Arts and Cultural activities in our Region. These areas include:

- Technology Savvy Strategies – the development and implementation of more contemporary and 'clever' strategies for Arts and Culture across the region. This will include the development of an Arts and Cultural marketing and promotion. The focus area will look at using more contemporary means to increase the reach of the RADF program, and the development of better reporting methodologies both to the State Government and our communities. Technology Savvy Strategies will also aid the Arts community with skills development of Artists and Arts Workers in how they communicate and market their services better.
- Increased Geographic Spread – the development of methodologies and work with North Burnett communities to develop strategies to increase the geographic spread of the arts program. Regional partnerships will be highly encouraged to increase longer term sustainability of the communities' arts practice and to help prevent the duplication of similar projects within the North Burnett.
- Richer Outcomes – an emphasis will be placed on helping applicants develop projects which will deliver a richer, more strategic outcome for their community. Applicants are asked to look for ways that their projects' desired outcomes may extend beyond their primary target, and any add-on benefits it could include.



Findings from consultation activities with our Communities led to **five key priority areas**:

1. Community Diversity & Social Cohesion: The North Burnett is home to an increasing number of people from Culturally and Linguistically Diverse (CALD) backgrounds and also to a significant number of people of Aboriginal and Torres Strait Islander (ATSI) background. It also benefits from a large influx of seasonal workers from across the globe, for nine to ten months of the year. In review of the data available investigating access to Arts and Cultural experiences by these target groups in the North Burnett, it was found that although they comprise a significant percentage of the population, their involvement was minimal. In addition to the accessibility issue, it was also found that there is a significant gap in other general activities and opportunities involving CALD and ATSI community members.

2. Healthy North Burnett – Community Wellbeing: The North Burnett consists of a relatively low socio-economic demographic. It is also experiencing an increase in the number of residents over the age of 65 years who are looking for an alternative lifestyle to suburbia, for retirement. With this comes a range of community wellbeing issues in a variety of areas.



3. Arts and Youth: Over the past years, there has been an increase in social issues regarding the youth in the North Burnett. This has seen a slight increase in funding to the North Burnett for the provision of Youth Services. Through consultation, it has been found that one of the major issues raised by youth workers and the youth themselves is that there is a lack of opportunities for young people to engage in appropriate and appealing arts activities. This is has also been confirmed by the lack of RADF applications for youth orientated activities in the past years.

4. Men and the Arts: The North Burnett RADF Program records confirm there has been a large gap in projects and activities which foster artistic development of the male demographic. When asked, many men did not realize the role Arts and culture could play in their lives.

5. Strengthening and Celebrating our Local Communities: The North Burnett Region experienced a great shift in thinking in 2008 with the amalgamation of six prior Council's into the one new North Burnett Regional Council. Council has committed to supporting a de-centralised model of governance to reflect the similarities between our six communities, whilst acknowledging and respecting that each community is also very different. This category of funding is made available for projects which strengthen and/or celebrate our local communities, its identity, its people, rituals, culture and beliefs. Projects in this category of funding could include place-making, story telling and heritage activities.

The Priorities and Focus Areas of the RADF Program will result in greater social and community wellbeing benefits, through the delivery of projects using innovative and creative ways of tapping into the non-arts fields. This collaborative approach will deliver a program which will encourage a community culture of "Arts for Everyone" rather than "Arts for Arts-sake".

RADF Categories of Funding...

RADF Applications for consideration must apply to one of the following categories of funding:

1. A Creative Target/Priority Group:
 - a. **Youth in Arts** - projects which are led by youth, for the youth, working in strong partnership with Youth organisations and services. Included in this Category are projects which emphasise strong consultation with youth in each of the six communities, to investigate what they really want. *[Ref: North Burnett Regional Council Corporate Plan 2013-2018 and North Burnett Regional Council Community Plan]*
 - b. **Community Diversity and Social Cohesion (Multicultural Groups)** - *projects led by and targeted at involvement of CALD and ATSI community members, projects with strong partnerships with CALD and ATSI groups, and/or projects which will help address CALD and ATSI social issues. [Reference: North Burnett Regional Council Community Diversity and Social Cohesion General Policy]*
 - c. **Men in Arts** - projects across the region which look at innovative and unique ways to engage Men in arts practice. Arts projects which also help address any issues and interests men may have. Projects which include a focus on the Men of the region and will encourage applications led by male Artists and Men's Groups.
 - d. **Community Wellbeing** - *projects led by and targeted at addressing community wellbeing issues including the areas of Mental Health, Physical Health, Disability Health and the Aging. Projects which help address these social issues by using Arts and Culture as a vehicle for the community sectors to work through possible solutions. Activities which encourage community led projects showing strong partnerships between the Arts and Non-arts sectors.*

OR

2. **Placemaking Projects** – Arts and Cultural projects which connect arts practice to places within our Communities with the aim of encouraging direct and/or indirect participation. Placemaking is a [methodology] that inspires people to collectively reimagine and reinvent public spaces as the heart of every community. *[Reference: "Project for Public Spaces"]*

OR

3. **Story Telling Projects** – Arts and Cultural projects which help to tell culturally significant stories (historic or contemporary). Story Telling could involve any range or any combination of artforms such as visual arts, dance, theatre etc.

OR

4. **Galleries/Heritage/Museum Projects** – Projects which establish new, enhance and support existing galleries, heritage and museum projects within our communities. Projects could include skills development activities, curatorial activities, exhibiting of works activities.

OR

5. **Strengthening and Celebrating our Local Communities:** Projects which strengthen and/or celebrate our local communities, its identity, its people, rituals, culture and beliefs. Projects in this category of funding could include place-making, story telling and heritage activities.

OR



6. **Other** - Proposals which may not directly fit categories 1-5 may be assessed under this category provided that the applicant consults with Council's RADF Liaison Officer and/or RADF Committee Member prior to submitting an application for funding. This category of funding will include applications for Individual Professional Development of Artists and Arts Workers. Applications submitted under this category will be assessed on a case-by-case basis and must still meet the North Burnett Regional Council's RADF Key Objectives and Vision and Mission.

What is not Eligible for North Burnett RADF Funding...

- ❖ Projects which do not include a significant Artistic and/or Cultural activity/ies;
- ❖ Projects which are used to enter competitions where a prize is awarded;
- ❖ Material costs – unless the material costs are integral to the delivery of the project. The applicant must demonstrate how materials purchased will remain accessible to the community beyond the delivery of the project, and must include a clear maintenance and liability plan;
- ❖ RADF funding may be considered for projects which have already commenced, if the applicant is able to provide strong evidence of significant community benefit;
- ❖ Applications from outside the North Burnett Regional Council Area – unless there is a strong partnership component with a North Burnett community or resident.

Submitting your RADF Application and Outcome Report...

The North Burnett Regional Council RADF Committee recognises and acknowledges that Applicants may have strong skill sets in a variety of areas. It also recognises that in certain situations, written applications and outcome reports may not be socially or culturally appropriate.

The accepted formats of submitting your Application and Outcome Report, providing it addresses all questions in these forms include:

- ✓ Written submission;
- ✓ Voice recorded submissions; or
- ✓ Video taped submissions;

Should an applicant feel that none of the options provided above are suitable, they are encouraged to contact Council's RADF Liaison Officer for further discussion.

How will your application be assessed?...

The North Burnett Regional Council RADF Committee will assess applications by ensuring the application falls in line with the Key Performance Outcomes of Arts Queensland. The Committee will also ensure the application:

- Meets one or more of the creative target/priority area groups identified by the Committee in the application form.
- Meets one or more of the categories identified by the Committee in the application form.
- Meets one or more of the art forms identified by the Committee in the application form.
- Meets the required eligibility criteria.
- Identifies with benefiting their community both directly and/or indirectly.
- Identifies with North Burnett Regional Council's arts & cultural policy.
- Identifies with North Burnett Regional Council's corporate plan.

We are here to help...

The North Burnett Regional Council RADF Committee and Liaison Officer are here to help our communities through the processes outlined above. For any assistance or enquiries, please contact Council's RADF Liaison Officer on:

RADF Liaison Officer	Community Liaison Officer
Phone	1300 696 272
Email	admin@northburnett.qld.gov.au
Postal Address	North Burnett Regional Council PO Box 390 GAYNDAH Q 4625

Acknowledgements...

The Regional Arts Development Fund (RADF) is a partnership between the Queensland Government and North Burnett Regional Council to support local arts and culture in regional Queensland.

Council would like to acknowledge and thank the Queensland Government for their continued support and commitment towards the development of Arts and Culture in the North Burnett.



Helpful Nuts'n'Bolts ...

Attached is a range of additional Nuts'n'Bolts (resources) which may help you with the development and planning of your project/activity and will also help you with your application. Some of these tools are required to be submitted with your application, and others are provided as a tool only.

1. Eligibility Checklist: Professional/Emerging Professional Artists [Required]
2. Fee Negotiation Schedule: Community and Cultural Development Workers [Tool only];
3. How to complete a RADF Budget Cheat-Sheet [Tool only];

Eligibility Checklist: Professional / Emerging Professional Artists

A separate Eligibility Checklist must be completed by each artist who will be paid salaries, fees or allowances from the RADF grant. Please make copies of this Checklist as required or download a copy from the RADF page on the Arts Queensland website www.arts.qld.gov.au

The purpose of the RADF Program is to support professional and emerging professional artists and artworkers (artists) to practise excellent art for and with communities for mutual development. This checklist has been developed to ensure that the status of artists as 'professional' and 'emerging professional' is clearly identified.

Your responses to the questions below determine your status as an artist in regard to the RADF Program.

You need to tick any **three** or more of the artistic merits below to qualify as an artist with a professional or emerging professional status.

If you cannot select a minimum of **three** of the artistic merits, you may not meet the eligibility requirements as a professional or emerging artist who can be funded by the RADF program.

In this case please contact your local RADF Liaison Officer to discuss alternative funding sources to support your arts activity/project.

Artist/Artworker NAME: _____

Please tick the following artistic merits that apply to the Artist/Artworker:

I have professional arts and/or cultural qualifications.

I have an Australian Business Number (ABN)

[]									
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I have devoted significant time to arts practice.

I have been recognised as a professional by peers.

I have held public exhibitions or given public performances..

I have work held in public collections.

I have won national and/or international prizes or awards.

I have held public discussions and/or have had articles written about my work.

I have been commissioned or employed on the basis of art skills and/or earning income from sales of art work.

I am a member of a professional association (or associations) as a professional artist.

Name/s of association/s:

-

-

I am an artist whose artistic or cultural knowledge has been recognised as professional by peers or the cultural community.

I am an artist whose artistic or cultural knowledge has developed through oral traditions.

Fee Negotiation Schedule: Community Cultural Development Workers

Introduction

The following information has been taken from the Queensland Community Arts Network (QCAN) website www.uqp.uq.edu.au.

This fee schedule has been developed by the Queensland Community Arts Network in consultation with its membership, other industry bodies and funding bodies. It is designed to help community arts and cultural development workers and employers negotiate fees that reflect an industry standard. Because of the diversity of our field of practice, it is impossible to standardise a method of quoting that will suit all situations. Therefore, this schedule acknowledges the need for flexibility and offers options and guidelines that will help you conduct your business professionally.

This document is designed to assist workers who are **not covered** by a specific award. If the work being done is covered by an award, employers and workers should refer to the relevant award for the appropriate minimum rates of pay.

While this schedule is based on hourly rates of pay, some fields of practice and some projects are more focused on outcomes or product, e.g. written work or public artwork. Some workers may choose to quote on finishing the job rather than by the hour. In such cases, it is important that the expectations of both the employer and the worker are outlined in a contract. The Arts Law Centre of Queensland supplies standard contracts that can be modified to meet the needs of most arts and cultural development workers.

It is not envisaged that consultancies such as lecturing or training delivery be covered by this schedule, however workers undertaking these sort of consultancies may find some of the considerations within the schedule useful.

1. Decide first which level is appropriate for the position in question

Level 1. A worker with limited experience. Will have some experience conducting workshops and a sound knowledge of and proficiency in their field of practice.

Level 2. A worker with experience as a project leader. Can show quality results from having collaborated with people outside the field of practice. Would be able to give technical instruction.

Level 3. A seasoned worker with a large body of quality work produced in a community context. Possesses a sound theoretical understanding of community cultural development and is able to design projects for specific results. This person can manage projects and provide mentorship training to less experienced workers.

2. Some issues to consider when determining the level of a position

Does the position require:

- someone with previous experience
- a worker with a great diversity of skills
- a worker with a high degree of skill in their field of practice
- a worker with knowledge and experience in working with this type of community
- facilitation, mediation or negotiation skills
- supervision skills.
-

Does the position involve:

- working with physically, emotionally or psychologically challenged people
- community consultation
- working with trainees or volunteers
- an increased degree of risk in the working environment
- negotiating with other parties, e.g. other organisations, other workers, local government, funding bodies etc.

The more of the points required the more likely the position is to be level 3.

3. Rates of Pay

(If the work is covered by an industrial award (refer to the relevant award.)

Now use the schedule below to determine a minimum rate of pay. This schedule was originally devised by Bill Kyle, then QCAN Office Manager, and Brian Tucker, CPA and QCAN Treasurer 2004. Brian has continued to update the schedule, drawing on his extensive knowledge of the arts industry. Remember: the rates included in this schedule of industry rates are merely the minimum rates that should apply and are not meant to restrict negotiations for higher rates of pay. Pay rates in any level are not restricted by the minimum rate in the level above.

	Annual Salary Full Time	More than 12 weeks (\$/hr)	Less than 12 weeks (\$/hr)	Less than 30hrs total (\$/hr)	Less than 8hrs total (\$/hr)
Level 3	\$57,000	\$30.50	\$35.00	\$39.60	\$54.85
Level 2	\$45,00	\$24.00	\$27.65	\$31.20	\$43.25
Level 1	\$37,000	\$19.80	\$22.75	\$25.70	\$35.60
Trainee*	\$25,500	\$13.60	\$15.65	\$17.70	\$24.50
			#(>12hr/w + 15%)	# (>12hr/w + 30%)	# (>12hr/w + 80%)

Full-time based on 36 hours per week.

* This level may not apply if the employee is engaged under an official Training Scheme.

Loading covers leave loading, compensation for under employment and lack of benefits.

Note: When considering the number of hours involved in a project, remember to include the time needed for all aspects of the activity, e.g. planning, preparation, purchasing materials, employing other staff, briefings, debriefings, administration, report writing, documentation, acquittals etc.

4. Vehicle and Travel Payments

Travel to and from the project: Payment for travel time to and from a project can be negotiated separately and will depend on the circumstances involved. The length of the travel time involved, if the employer supplies transport, or if the worker uses their own vehicle etc are all factors to be considered. The agreed amount (if any) should be stipulated in the contract of employment.

Use of own vehicle within the project: Should a worker be required to use their own vehicle for the business of the project, the worker should receive a vehicle allowance.

A guide to the amount payable can be viewed on the ATO website www.ato.gov.au.

For 2013-14 the allowances set out by the ATO are as follows:

Engine Capacity		Cents per Kilometre
Ordinary Engine	Rotary Engine	
1.6 litre (1,600cc) or less	0.8 litre(800cc) or less	65 cents
1.601 – 2.6 litre (1,602 – 2,600cc)	0.801 – 1.3 litre (801 – 1,300cc)	76 cents
2.601 litre (2,601cc) and over	1.301 litre (1,301cc) and over	77 cents

5. Away-from-home Allowance

Where a worker needs to stay away from home overnight because a project is taking place outside of their city/town of residence, that worker is entitled to a Daily Travel Allowance* sufficient to cover the costs of reasonable board, lodgings, meals and incidentals. This may take the form of a reimbursement of actual costs incurred or the payment of a set daily allowance to the worker.

The Australian Tax Office (ATO) sets reasonable benefit limits for this type of allowance which vary upon location.

For extended engagements away from home, generally taken to be periods in excess of three weeks, and where the employer may be covering accommodation costs, the Daily Travel Allowance is replaced by a Living

Away From Home Allowance which is intended to compensate the Artist for the **extra** costs incurred in living away from the usual place of abode.

The ATO Reasonable Benefits Limits for Australia can be viewed on the ATO webpage www.ato.gov.au.

6. Australian Business Number (ABN)

Under the new Australian tax system effective from 1 July 2000, all workers undertaking contract work as non-PAYE employees should obtain an ABN. If a person undertakes contract work after July 1 2000, and does not provide an ABN, the business contracting that person will be required to withhold 48.5% Pay As You Go tax from any amount payable.

The worker would then need to wait until they submitted their personal tax return for that year to claim back any excess tax paid. If however, you apply for an ABN and the ATO denies you one for some reason (e.g. that they deem you are not conducting a business) you are eligible to receive payment in full without any tax being withheld. Note that you will not be required to have an ABN if you are engaged as a PAYE employee by an employer.

It is important to realise that **grants obtained from funding bodies are** considered to be **contract payments** and will be treated the same as other consultancy work. Thus, if you are intending to apply for a grant, the **applicant** (be it an individual, unincorporated group or incorporated organisation) **must have an ABN** (or have been denied an ABN). If the applicant does not have an ABN the funding body will be compelled to withhold 48.5% of the grant under the PAYG system. What is important is the status of the actual applicant (i.e. the contracting party with the funding body), so **applicants will need to apply for an ABN** even if it is intended that the grant be auspiced by an organisation that has an ABN.

If the worker is deemed by the ATO to be not carrying on a business, or if the worker does not consider the activity to be in the nature of a business, for example, a 'one-off' activity, then the worker should complete a Statement By a Supplier Form attesting to that fact. This may also apply to community groups, for example, where the project is not part of a continuing pattern of activity. It is possible to get an ABN that will exist for the life of the project and, particularly for smaller organisations, this is recommended as it removes the uncertainty which often surrounds the Statement By A Supplier.

More information about ABNs can be found by viewing www.ato.gov.au.

7. GST

A decision on whether to register for GST is separate from the decision to apply for an ABN. If the turnover of your business/consultancy work is over the ATO declared amount, it is compulsory to obtain an ABN and register for GST. If the value of your business/consultancy work is below the threshold it is optional to register for GST. If you are a not-for-profit entity the threshold will be higher. If you do register for GST you are required to collect 10% GST (and if you do not explicitly charge 10% GST, one eleventh of the fees collected will be considered to be the GST amount) on top of all amounts you charge for consultancies/projects etc. However, you are eligible to claim input tax credits back on the GST you pay if they are related to you earning income in your business. If you are not GST registered, you cannot charge GST on any work carried out and you are unable to claim back any GST you pay in carrying out your business but you are able to claim a tax deduction for the GST paid.

Therefore if you are GST registered, you should budget excluding GST costs and then charge 10% on top of your price (this includes grant applications). If you are not GST registered, you should budget including your GST costs but not charge GST on your invoice total.

Note that GST is not payable on any wages paid to workers employed as PAYE employees. The decision on whether to optionally register for GST can be complex. For further discussion of some of the factors to consider, some more detailed information and ATO links regarding ABNs and GST, there is an informative ATO page at www.ato.gov.au.

8. Own Equipment and Material Use

The rates of pay in section 3 relate solely to the labour component of any position. Where a worker uses or supplies their own equipment (including use of their own phone) and/or materials for a job or project, a separate payment should be negotiated to cover this. Alternatively a higher rate of pay per hour may be negotiated to include the use of the workers own equipment and/or materials.

How to Complete a RADF Budget Cheat-Sheet

It is important that you complete the budget sheet provided as part of the RADF Application Form. The best way to develop a RADF budget is to complete each section in the following order:

1. Project expenditure
2. Project income
3. Breakdown of requested RADF funding

Example: the budget for an application for funding towards the costs of running a weekend choral workshop.

EXPENDITURE	TOTAL COST of each expenditure item	RADF	INCOME Includes in-kind contributions and the total RADF grant you are seeking	TOTAL COST of each income item
Salaries, Fees & Allowances			Earned Income (eg ticket sales)	
Fees for Teacher	\$	\$	Workshop Fees	\$
Meals and Incidents	\$	\$		\$
Travel	\$	\$		\$
Project or Activity costs (Materials/Preparation/Equipment)			Contribution from Artists and Others (Please note if this is in-kind or cash)	
Venue Hire	\$	\$	Project Co-ordinator (in-kind)	\$
Hire of Equipment	\$	\$	Insurance (applicant)	\$
	\$	\$	Phone Calls/postage (applicant)	\$
Promotion, Documentation and Marketing			Other Grants	
Advertising in Local Paper	\$	\$		\$
Printing Flyers etc	\$	\$		\$
Photocopying of Music	\$	\$		\$
Administration (Office costs/Admin overheads)			Sponsorship, fundraising & donations (Please note if this is in-kind or cash)	
Co-ordinator of Project	\$	\$	Photocopying (in-kind)	\$
Public Liability Insurance	\$	\$	Printer (donated)	\$
Phone calls/postage	\$	\$		\$
RADF Grant		\$	RADF Grant	\$
TOTAL EXPENDITURE	\$		TOTAL INCOME	\$

NOTE: Your Total Expenditure and Total Income must be equal. The RADF grant should be listed twice – once in the income column and once in the expenditure column.

Project Expenditure

List all the possible expenses associated with the activity even if they are not intended to be covered by the grant. This is important as it identifies the real cost of your activity.

Remember that not every item included in your expenditure column is eligible for RADF support.

Evidence of the expenditure costs quoted, such as letters from the artists/artworkers, insurance companies, travel costs, venue hire will strengthen your Application.

If you don't provide relevant support material for the budget, the RADF Committee may ask you to show evidence of these costs before they will approve your application. This may apply to all items, not just the ones for which you are requesting RADF support.

(Please note: for advice regarding the appropriate fees for artists and artworkers you are encouraged to contact Artworkers through their website www.artworkers.org or refer to the Fee Negotiation Schedule)

Read through the following checklist to ensure you have covered all the likely costs in your budget. This list covers items for a range of activities so only include what is appropriate for your project.

Salaries, Fees and Allowances

This section of the budget refers to wages and/or fees and expenses paid to all artists/artworkers/ admin personnel etc participating in the activity.

Creative staff might include production/technical staff helping to produce a performance, broadcast, publication or recording.

- | | | |
|---------------------|---------------------------------|--|
| • musical director | • composer | • conductor |
| • artistic director | • associate director | • director |
| • choreographer | • librettist | • designer |
| • writer | • translators and editors | • producers |
| • stage manager | • recording engineer, mechanics | • tutors/support workers for artists with disabilities |

Include your own expenses where appropriate:

- marketing and promotion
- associated on-costs
- travel, accommodation, touring costs
- holiday pay, leave loading, workers compensation, superannuation, payroll tax, staff amenities, staff and volunteer insurance

Please note that an *Eligibility Checklist for Professional and Emerging Professional Artists* must be completed for each artist and artworker whose fees are being applied for as part of the RADF grant.

Production/Program Costs

These items can include:

- costs directly related to the activity (other than salaries, fees and allowances)
- archival documentation, commissions, royalties, conferences, equipment expenses
- exhibitions (including exhibition development, touring and international projects); freight packing and crating; gallery/venue hire (other than regular gallery space)
- installations; materials; seminar/workshop costs; opening/launch costs, etc.
- production costs
- costumes, equipment hire and maintenance, fares and travel, freight, lighting and sound, staging, ticketing costs (ticket printing, ticket agency charges).
- recording costs and/or audio costs
- sound tracks, musical instruments and equipment, amplification, studio hire
- all costs associated with the preparation and generation of sound for a production
- recording and/or pressing costs
- props, costumes, lighting, slides, video, film, special effects.

Promotion, Documentation & Marketing

These might include:

- Advertising - press and electronic; other printed or promotional material, marketing and audience initiatives; other services used directly in posters, programs, photos or videos.
- Marketing and audience initiatives - excluding expenditure on personnel, production, touring, administration costs.

Administration Costs

These might include:

- audit and accounting expenses
- office supplies, printing
- legal and licence fees
- bank charges and taxes
- telephone and fax costs
- insurances [pro rata for duration of project] public liability, equipment, workers compensation, volunteers insurance
- consumables
- electricity

Note that items listed above are not necessarily eligible for RADF support but need to be included in the expenditure column where relevant to give an accurate summary of the project costs.

RADF GRANT (total column 3)

This is the total amount of the RADF grant being applied for.

Check the *North Burnett RADF Nuts'n'Bolts Document* to find out which costs are eligible to include in the RADF grant application or contact Council's RADF Liaison Officer.

Project Income

List all the **possible** income associated with your activity. Read this checklist to ensure you have covered all the likely sources of income in your budget. The following list covers a range of activities so only include what is **appropriate** for your budget.

Earned Income

These items might include:

- Publications/merchandise sales
- Ticket sales, admission fees, performance income
- Sale of product
- Membership/subscription fees
- Workshop fees
- Contract/broadcast fees and recordings; any sundry income such as bank interest

Example: How to estimate *projected* income from a workshop

Q: How many people can attend? A: 20 maximum

Q: What is the cost? A: \$60 per person

A good rule of thumb is to calculate 50% of the total possible income as you might not be able to fill the class.
20 people at \$60 = \$1200, 50% of \$1200 = **\$600** This is your *projected* income.

Example: How to estimate *projected* income from a performance

Q: What is your average ticket price? A: \$20

Q: What is the maximum capacity of the venue? A: 100 seats

Q: How many shows? A: 10

100 seats x 10 shows = 1000 seats, 1000 seats at \$20 = \$20,000, 50% = **\$10,000** This is your *projected* income.

Contribution from Artists and Others (please note if this is in-kind)

Example

The project coordinator in the example on above is \$250. This is a volunteer position and no payment is made. You can also estimate an administration fee based on 10% – 15% of the total cost of the activity. The cost of insurance, phone and postage is covered by the applicant organisation.

Other Grant Income

This might include:

- grant funding confirmed or received, from any other funding source, for components of this project which are not included in the RADF column of your budget or
- any other grants you have applied for that have not yet been approved (please indicate when notification will be received.)

Note: for more complex projects it is advisable for applicants to apply for extra funding from other sources as RADF cannot fund 100% of an activity or project. There may be items in the project which are not eligible for RADF support but can be eligible in another grant fund.

Sponsorships, fundraising & donations

These can include:

- corporate and private sponsorships or donations (cash)
- In-kind, non-cash; free advertising, materials
- Reduced fees or costs to support the project

You need to put a monetary figure on any non-cash donation, for example artist time.

Example

<p>Council – photocopying of music = \$125 Printer discount = \$100</p>

RADF grant

The **TOTAL of column 3** in the budget is the amount of RADF support that you are applying for.

The total amount requested from RADF can be for several different expenses, however only eligible items under the RADF Guidelines can be covered.

All artists and artworkers who will be paid salaries, fees or allowances through the RADF grant must each satisfactorily complete an *Eligibility Checklist for Professional and Emerging Professional Artists*. These Checklists will be attached to the RADF Application Form.

The total of the RADF Grant Breakdown (column 3) will be the same as the RADF amount in the Income column.