

Regional Arts Fund Project Grant Application

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Regional Arts Fund Project Grants

Project Grants are provided through the Australian Government's Regional Arts Fund, devolved through Regional Arts Australia and administered in WA by Regional Arts WA. Project Grants provide funding for high-quality arts projects benefiting regional or remote artists, arts workers, audiences, and communities. The focus of the project could include any area of creative practice, multiple art forms, or cross-disciplinary practice. Funding for up to \$30,000 is available through this grant program. There is no minimum amount you can apply for.

Preparing to write your application

Grant applications take a significant amount of your time and energy to prepare. To give yourself the best chance of success it is important that you read the [Regional Arts Fund Grants Guidelines](#), and the [Regional Arts Fund Eligibility Notes](#) as they contain valuable information on what kind of applicant type, project, or expenses are eligible for funding, and the criteria for assessing the grant.

To be eligible for a RAF Project Grant, your Australian Business Number (ABN) that you supply must match your name and current address. Please make sure your ABN is up to date by checking the [Australian Business Register](#)

You may only apply for funding from the Regional Arts Program Administrator that represents the state or territory that your ABN is registered in.

Please contact Regional Arts WA for further assistance.

Have you read through the Regional Arts Fund Guidelines? * Yes No

Have you discussed your application with the Regional Arts WA? * Yes No

Which staff member did you discuss your application with? * Carla Steele

Eligibility

*** indicates a required field**

Activity Dates

WA Project Grants 24-08

Project Grant Application Form 2024-08

Application No. WAPG240818 From Niamh Swingler - DRAFT

This round is for projects starting after 1 January 2025. The maximum grant period for Project Grants is two years.

Start Date * 01/01/2025
Must be a date and no earlier than 1/1/2025.

End Date * 18/07/2025
Must be a date.
Must be no later than two years from Start Date.

Regional Arts Fund Eligibility

The Regional Arts Fund provides designated funding for **organisations and individuals that are based in regional areas**. Organisations or individuals based in metropolitan locations are not eligible to apply for the Regional Arts Fund.

To determine eligible locations, the fund uses the Modified Monash Model. If you haven't used the Modified Monash Model before, please follow these [instructions](#).

What is the MM classification of your primary address? * MM 7

What type of applicant are you? * Local Government

Do you have an ABN that is registered to your name and location? * Yes No

Have you already received a Regional Arts Fund Project Grant this financial year? * Yes No

Do you have any outstanding acquittals for the Regional Arts Fund, or other Government grants? * Yes No

Applicant Details

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Contact Details

Applicant Name * Shire of Cocos Keeling Islands

Applicant Primary Phone Number * (08) 9162 6649
Must be an Australian phone number.

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Project Grant Application Form 2024-08

Application No. WAPG240818 From Niamh Swingler - DRAFT

Applicant Primary Email * niamh.swingler@cocos.wa.gov.au
Must be an email address.

Applicant Primary Website <https://shire.cc/en/>
Must be a URL.

Organisation Contact * Niamh Swingler

Organisation Contact Position * Community Development Officer - Culture and Heritage

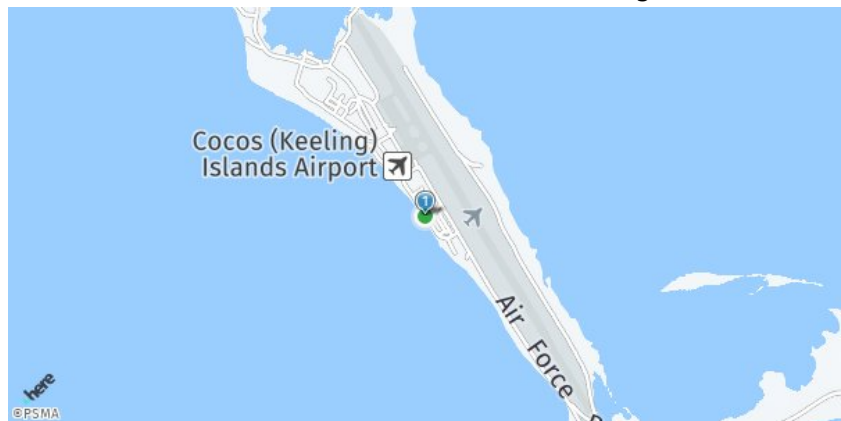
Organisation Contact Primary Phone Number * (08) 9162 6649
Must be an Australian phone number.

Organisation Contact Primary Email * niamh.swingler@cocos.wa.gov.au
Must be an email address.

Location

Please enter the street address of your primary location. This should match the address registered on your ABN. If your address doesn't appear in the search bar, you can move the pin on the map or enter the coordinates of your location.

Applicant Primary Address * William Keeling Cres
West Islands West Islands 6799 Cocos Keeling Iss



Latitude: -12.19127 | Longitude: 96.8307
Address Line 1, Suburb/Town, State/Province, Postcode, and Country are required.

Applicant Postal Address * Lot 256 Jalan Melati Home Island
Indian Ocean
Cocos (Keeling) Islands WA 6799 Australia

ABN Details

Applicant ABN * 12 325 522 841

Information from the Australian Business Register	
ABN	12 325 522 841
Entity name	COCOS (KEELING) ISLANDS SHIRE COUNCIL
ABN status	Active
Entity type	Local Government Entity
Goods & Services Tax (GST)	Yes
DGR Endorsed	No
ATO Charity Type	Not endorsed More information
ACNC Registration	No
Tax Concessions	No tax concessions
Main business location	6799 WA

Information retrieved at 10:01am today

Must be an ABN.

Does the 'Main business location' listed above match the postcode in your primary address provided? *

Yes No

Indigenous or Non-Indigenous Organisations

Is the organisation an Indigenous organisation? *

Yes
 No

Applicant's history with the Regional Arts Fund

What is your history with the Regional Arts Fund? *

Not sure - may have received RAF support in the past

Please use this space to provide any further information regarding the applicant's history with the Regional Arts Fund

This is an optional question

Project Details

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* indicates a required field

Project Details

Please note, **the Project Title and Project Summary entered below must be suitable for publication.**

These details will be used to promote your project, if successful. We recommend that the Project Summary is written in the third person and does not contain dots points or lists.

What level of funding are you applying for? *

- Projects \$0 to \$7,500
 Projects \$7,500 - \$30,000

Project type *

- Arts project
 Professional development for artists and arts workers
 Community capacity building project

Project title *

Cocos Batik Revival Project
If your application is successful, this will be published publicly.

Project summary *

Batik was once a prevalent cultural practice with significance to the Cocos (Keeling) Islands (CKI) community. Batik is a technique using wax-resistant dying to create imagery on various textiles. Batik thrived on CKI in the 1990s, with a workshop and team dedicated to creating unique pieces that were sold locally.

Batik was lost when the workshop was closed, and the skills were never revived as pivotal artists became less available. Without the matriarchs of the practice and with CKI being Australia's most remote territory, opportunities for upskilling locally are uncommon.

The Suka Duka Seniors Group enthusiastically suggested that Batik should be revitalised on CKI. The Cocos Batik Revival project aims to return Batik skills to the community in 2025 through a series of workshops run by renowned Artist Jacky Cheng. The vision is to empower local artists to foster creative independence in Batik, maintaining the practice for generations to come.

Must be no more than 150 words.

If your application is successful, this summary will be published publicly.

What is the main artform of your project? *

Cultural Heritage
if more than one main artform please select 'cross artform'

Describe your project in detail, outlining what you plan to do, how you plan to do it and what you want to achieve. *

The Cocos Batik Revival project aims to return the Batik Skillset to the Cocos Islands by providing a professional mentorship opportunity for a group of interested community members. This opportunity will be provided with the view to establishing community creative

independence in Batik practice, as once existed on the Islands, and providing an opportunity to re-establish the Cocos Batik production in a commercial capacity in the long term. The focus for this phase of the project allowed for by the Regional Arts Project Grant funding will focus on skill building and nurturing local practice both in the community and through the school.

Providing professional mentorship is esteemed Artist, Jacky Cheng. Jacky visited the Islands in April 2024, giving her a heightened cultural and geographical awareness which she can utilise in her workshops. The workshops will be delivered in 2 main stages with time between to allow participants to practice their newfound skills, ready for review in Stage 2. Stages have been broken down in greater detail in the Project Plan section.

Batik is the process of drawing with a resistant material (Wax or Gutta) and applying dye, using hair or foam brushes, to create a pattern or image. Jacky's workshops will cover two Batik techniques; Cold Wax Batik (modern) and Hot Wax Batik (traditional), giving participants the benefit of both.

Both techniques follow a similar process being concept creation, drawing, outlining in "resist" (either Wax or Gutta), dyeing, setting dye and removal of resist. The difference between the two methods is the form of resist use. Cold Wax Batik uses Gutta which is a water-based resist. The use of Gutta removes most of the need for heat and so this process is more approachable in terms of user safety.

Hot Wax Batik is the more traditional method, and is what was used by the Cocos Batik team in the 1980s and 1990s. This process utilises heated wax as the resist, which is applied with a tjanting (wax pen). A stylistic difference that Hot Batik offers is a "crackle" effect. This can be achieved by coating the fabric in wax, drying, then scrunching to create cracks in the wax coating. Dye is then applied and wax is removed.

Logistics on the Cocos Islands are difficult with two communities on opposite sides of the Atoll - Home Island and West Island. Access between the communities is only possible by public ferry, or personal boat. The workshops will be available to residents from both islands, welcoming a range of skillsets and perspectives. Community sessions will run in accordance with ferry times, and outside of typical working hours (7:00am - 4:00pm) to encourage greatest attendance. Workshops will run for 2-3 hours at the Community Cyclone Shelter on Home Island. Participants will be encouraged to attend multiple sessions to maximise professional knowledge access and nurture practice. Each community workshop will accommodate 10 participants. School workshops will be run in accordance

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with school timetable, and will take place on either Home Island or West Island campus'.
 Must be no more than 500 words.

Project Plan

Activity	Outcome/s	Start Date	End Date
		Must be a date.	Must be a date.
Stage 0 - Procurement + Space Set up	<p>Ensure all materials and equipment are ordered and arrive to the Cocos Islands well before the workshops take place. Given the Cocos Island's extremely remote position it will be important that all materials are ordered early to ensure that they arrive well before the workshops. Freight costs have been considered and included in the budget where possible. Jacky Cheng to bring some items from mainland that won't be shipped by supplier to Cocos - Coles, Kmart, Bunnings items.</p> <p>Ensure the workshop space is set up and ready to accommodate workshops. Include extension cords, tables and chairs all available with space hire. Access to water and stoves also available.</p>	01/01/2025	04/05/2025

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<p>Stage 1 - Introduction + Skill Building</p>	<p>Jacky will host 6 community sessions, and 4 school workshops over her 9 full days on the Cocos Keeling Islands.</p> <p>There will be a focus on Cold Wax Batik for this stage which is the most user friendly and approachable introduction to Batik.</p> <p>The workshops will also include investigation of creating a narrative with singular imagery. This will be done through drawing exercises. Drawing is a key component of the process as this is commonly required before applying Wax (Hot Wax Batik) or Gutta (Cold Wax Batik) and then finally painting with the steam-fix silk paints. Throughout these workshops, participants will be exposed to traditional and contemporary craft and storytelling methods by Jacky so that they can find their own style within what has come before.</p> <p>Jacky will introduce the group to best practice in areas regarding techniques and safety. There are various techniques that require close attention and observation. The rest of the time is up to participants to explore and test with access</p>	<p>05/05/1925</p>	<p>17/05/1925</p>
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	<p>to professional guidance.</p> <p>The workshop outcomes will allow participants to gain confidence in the Batik process and independence in their skillset, allowing them to continue to hone their skills moving forward before Jacky returns to Cocos for stage 2.</p> <p>Community workshop participants will have continued access to the space, as well as all tools and materials so that they can continue to practice and find any gaps in their knowledge or things they would like to work on with Jacky in stage 2.</p>		
Transitional Stage - Online Support + Review	<p>After departing the Islands, Jacky Cheng will provide project support digitally on a scheduled, frequent basis. This has been promised as in-kind support from the Artist herself.</p> <p>All participants from Stage 1 community workshops will be able to collate questions or images of test pieces to share with Jacky between stages 1 and 2. This will keep practice on track by allowing participants to receive feedback and gain clarity on any teething issues in real time before Stage 2 when Jacky returns to the Island.</p>	18/05/2025	22/06/2025

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Stage 2 - Follow Up Visit	<p>Jacky will host 4 community sessions, and 3 school workshops over her 6 full days on the Cocos Keeling Islands.</p> <p>During the community sessions Jacky will facilitate in-person feedback and review progress made by the participants. There will be discussions addressing any skill gaps that need to be addressed and encouragement of continuing practice. With Jacky's guidance, the group will make plans for the future and determine what comes next regarding product/economic development. Practice to continue after the workshops finish.</p> <p>School Workshops will continue on exposure and skill building for classes that did not have the opportunity in stage 1.</p>	23/06/2025	02/07/2025
Final Acquittal	<p>Submit a complete funding acquittal report including imagery of completed works, workshops and process photos (all high quality and credited).</p> <p>Consider next steps for the project regarding further funding.</p>	03/07/2025	18/07/2025

Project Location

Please list the main project location, plus any other locations where your project will take place (if applicable).

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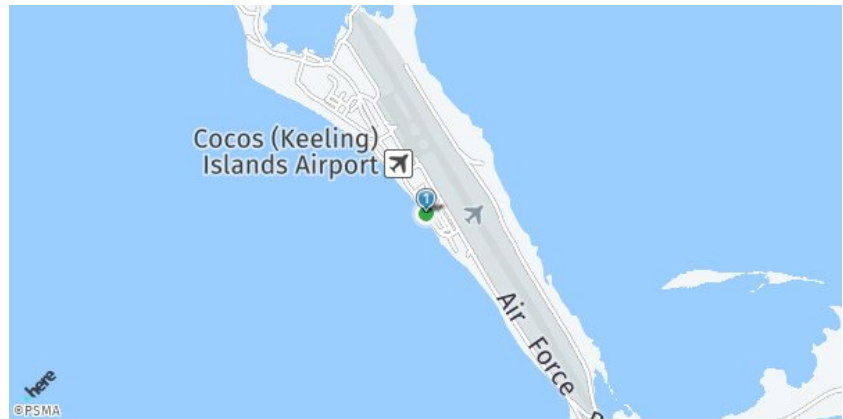
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If your project location does not have a street address, you can double click on the map to select the location.

Visit www.health.gov.au/resources/apps-and-tools/health-workforce-locator to find the MM Category of the Project Location.

What is the street address of the main project location? *

William Keeling Cres
West Islands West Islands 6799 Cocos Keeling Iss



Latitude: -12.19127 | Longitude: 96.8307

What is the MM of the main project location? *

MM 7

Does your project have workshops or presentation outcomes in another location? *

Yes No

People

*** indicates a required field**

Project Personnel & Partners

Will there be any other people or organisations involved in this project? *

Yes
 No

Please provide details below for any other people or organisations involved in this project.

Participant and partner types may include:

- Participating Artists/Performers
- Collaborators
- Mentors
- Financial Partners
- Venue Partners

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- Presenting Partners
- Host organisations

Evidence of confirmed status may include:

- Letters
- Email correspondence
- Video or audio recording

Please ensure that any email correspondence, video, or audio recording is only shared with the explicit permission of all parties.

Name	Participant/ Partner Type	Relationship Type	Status	Evidence of confirmed status
Jacky Cheng	Mentor/Artist	Existing - I have worked with this person/organisation before *	Confirmed *	Filename: Jacky Cheng_Project Confirmation 110724.pdf File size: 1.3 MB
Cocos Community Arts Group	Collaborators/Participants	Existing - I have worked with this person/organisation before *	Confirmed *	Filename: Cocos Community Arts Group_Partner + Participate.pdf File size: 206.2 kB
Cocos Islands District High School	Collaborators/Participants	Existing - I have worked with this person/organisation before *	Confirmed *	Filename: Proposal Batik Project_Cocos Islands District High School.pdf File size: 247.7 kB
90s Batik Members	Collaborators/Participants	New - I have never worked with this person/organisation *	Confirmed *	Filename: Nek Sumilla Interview Links.pdf File size: 141.8 kB
Suka Duka Seniors Group	Collaborators/Participants	Existing - I have worked with this person/organisation before *	Confirmed *	Filename: Nek Imannia Interview_Suka Duka Seniors Partnership.pdf File size: 351.9 kB

Employment

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Will your project employ people? * Yes
 No

Please provide employment statistics for your activity, making sure to **include yourself** if relevant.

When selecting the employment status, please note:

- A short-term employee includes those whose employment includes entitlements.
- An independent contractor includes owners and managers of incorporated and unincorporated businesses, including sole-traders.

Please list **paid employees only**.

Job Title/Role	Employment status	Number of employees
Community Development Co-ordinator	Permanent - full time *	1
Community Development Officer	Permanent - full time *	1
Professional Artist	Independent contractors *	1

Total number employment opportunities: 3
 This number/amount is calculated.

Audience

Will your project have an audience? * Yes
 No

Participants

Will your project have participants? * Yes
 No

Estimated participant numbers - LIVE * 170
 Must be a number.

Estimated participant numbers - DIGITAL * 0
 Must be a number.

How did you calculate these numbers? * This is an estimate based on the maximum amount of availability the workshops will provide. This would be the maximum if only new people went to each workshop. We will encourage participants to attend multiple sessions, however it is possible that each session could have a

number of new attendants. As for the school, classes range in size from around 8 - 14 so this estimate has been calculated from classes of average 10 students.

10 community sessions over 2 stages = 100 participants over 16

7 school sessions over 2 stages = ~70 participants under 16

Tell us about who the participants are: *

Participants will be Cocos Island locals who have an interest in pursuing Batik production. There will be a range of demographics involved from youth to seniors, and also Home and West Islanders. The age limit for community sessions will be 16, to ensure safety is upheld and skills are at a more developed level. School lessons will range from years 3 to 10.

There will be an opportunity for skill sharing within the community as the project gains traction and more people become interested in getting involved. This will also provide an opportunity for continual learning and teaching within the community, preventing another skill gap from forming.

Must be between 50 and 150 words.

Beneficiaries

Who are the primary beneficiaries of your project? *

People from culturally and linguistically diverse backgrounds

Is this activity being led by the primary beneficiary listed above? *

- Yes - the Applicant or Project Lead(s) identifies with the primary beneficiary listed above.
- No - the Applicant or Project Lead(s) do not identify with the primary beneficiary listed above.

Regional Arts Fund Assessment Criteria

*** indicates a required field**

Response to the Assessment Criteria

This section asks you to describe how your activity will meet the assessment criteria for the Regional Arts Fund.

Please select and respond to **the most relevant** example/s for each assessment criteria.

Tips:

- Concise, clear and direct responses are easier to assess than long wordy responses.
- You are not expected to respond to every example - choose only the relevant ones. This may only be one for each criterion. You will have a higher chance of success if you only respond to relevant examples.

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- Keep your response size relative to the funding requested. For example, if you are asking for \$500 there is no expectation that you will write 500 words for each response. 50-100 will be sufficient.

Criterion 1: Impact

Encourage and support sustainable economic, social and cultural outcomes in regional communities.

Please identify the most relevant example/s that will be addressed by your activity: *

- Long term outcomes for regional communities
- Demonstrated need for the project in the community
- Creation of opportunities for future arts and cultural activity
- Sustainable economic or social benefits (eg tourism, employment, health and wellbeing, social cohesion, access)

How will your activity achieve the Impact outcome/s identified above? *

To illustrate the cultural significance of this project, it is essential to understand the cultural context of the Cocos Islands. The Islands cultural practices predominantly originate from Malaysia/Indonesia and the Islands' history remains unknown to many Australians.

Pauline Bunce, author of "The Cocos (Keeling) Islands - Australian Atolls in the Indian Ocean" (1988) explores the Atoll's history. To paraphrase some of her research;

The Cocos (Keeling) Islands were said to have been discovered by Captain William Keeling of the East Indian Company in 1609, and first settled by Andrew Hare in 1826. The Islands were then annexed to Britain in 1857 and John George Clunies-Ross was made 'Governor'. Clunies-Ross absorbed the existing Cocos Malay inhabitants brought to the Islands by Hare. They were said to be predominantly Malay and Indonesian, but also Chinese, Papuan, Indian and African. There were 98 people recorded then. Clunies-Ross began to import workers from Bantam, Java who brought traditional culture that revitalised the islander's cultural practices. Bunce says, "Among their [Javanese workers] numbers were musicians, dancers, story-tellers, craftsmen and religious teachers. Their influence on the 'Cocos Born', from their introduction in the 1880s until the 1930s, has been highly significant".

Bunce writes in 1988, "Few groups of people in the world today are as little known or understood as the Cocos Malay inhabitants of the Cocos (Keeling) Islands. Theirs has been a world sealed off from the outside by geography, history, politics and language. Few outsiders have lived among them and very little has been recorded of their cultural practices and traditions - either now or in the past." Unfortunately, there is still a lot of Cocos Malay History unrecorded and this causes great concern to the community, particularly the seniors who are still incredibly

rich in knowledge of cultural practices. Though Batik is not a technique that was invented on the Cocos Islands, this project is significant in that it provides opportunity for connection to ancestry for the Cocos community, through a lost arts practice. Connection to culture and history remains a goal on the islands.

Community members still fondly remember the Batik practice, and a number who were involved are still here. By revitalising the lost skills of Batik, the project provides a legacy for this significant cultural activity, with the vision they will be passed on and continue to provide opportunities for the Cocos Islanders.

The initial Cocos Batik practice spanned years and only closed in the late 90s, early 2000s. It has been said that the Batik workshop closed due difficulties with Wax disposal. Jacky Cheng has confirmed that when using Wax in the Hot Wax Batik method, it can become a hindrance if not removed correctly. With this knowledge, there will be an emphasis placed on appropriate processes for disposal, and a showcase of the more modern Cold "Wax" Batik which uses Gutta as a wax substitute. Introduction of this new process will provide sustainability for Batik production as previous issues can be rectified through better processes and new methods.

Must be no more than 500 words.

Criterion 2: Support and Partnerships

Develop partnerships and networks which leverage financial and/or in-kind support for regional arts projects and encourage ongoing collaboration.

Please identify which of the following examples of support and partnerships will be addressed by your activity: *

- Community support and engagement
- Financial and project partners
- Level of co-contribution (cash and/or in-kind)
- Development of networks, collaborations and partnerships

Make sure to upload evidence of community support and engagement in the **Support Material** section of this form. For example, letters of support or testimonials for your project.

Make sure to detail any cash or in-kind contributions in the **Budget** section of this form.

Criterion 3: Reach

Develop audiences and broaden community engagement with the arts.

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Please identify which of the following examples of reach will be addressed by your activity: *

- Access to social and cultural development opportunities for diverse communities, practitioners, participants and/or audiences
- Opportunities for community members or groups to participate in the arts
- Development of audiences by attracting new attendees/participants or extending their experience of the arts
- Geographical spread of the project

Ensure you have listed all of the project locations in the **About your Project** section of this form.

How will your activity achieve the Reach outcome/s identified above? *

The project will provide significant access for the cultural development of the community. Reviving a skillset that has been dormant for 20 years, these workshops will allow Cocos Islanders to nurture skills that they may not have had the chance to try before as there simply was never an available opportunity for them.

Jacky Cheng's community Batik sessions will provide approximately 170 opportunities for community upskilling, but the possibilities extend further than this. The funding provided through the Regional Arts Australia Project Fund will provide all required equipment to initiate Batik practice, and maintain for the duration of the project and beyond. Jacky Cheng's workshops will provide participants with a detailed understanding of Batik processes, allowing them to champion the Batik skillset. In turn, participants will be encouraged to share these skills with the wider community, maintaining practice for the community and creating opportunity for further community members to be involved. It is hoped that with the ongoing sharing of skills within the community, the number of competent Batik designers will continue to increase, leading to greater stability for the practice itself, and a strengthened development opportunity for participants.

Cocos Islands District High School have expressed interest in getting involved with the project as they hope to incorporate more cultural learning into their classrooms on Cocos. As the Batik technique can be challenging, Jacky has devised an approachable method of doing a small-scale, cold Batik workshop with the participating classes so that an outcome can be achieved within the designated class timeframes.

Pauline Bunce recalls Cocos batik in "The Cocos (Keeling) Islands - Australian Atolls in the Indian Ocean" (1988). She says, "In 1985 the Asian craft of batik was introduced to Cocos. The skills of the workers have since blossomed to the point where Cocos batik is rapidly establishing a reputation in Australia. Their designs and colours

cheerfully reflect the islands' environment and sea-life". Pauline's reference to the significance and recognition of Cocos Batik on the Australian mainland speaks volumes of the potential for this project and the reach of this craft. Cocos Batik proves to be a unique and historically sought after product and if given the opportunity, could have a much greater reach than just within the Cocos Islands.

The Cocos Batik Revival project offers an opportunity for participants to redevelop a skillset that was once thriving within the community. It will return the cultural practice to the community, which is ~75% Cocos Malay, supporting the uniqueness of their community and enhancing a sense of connection to their history. The project also supports practicing artist Jacky Cheng, who is a Chinese Malaysian practitioner based in Broome. Jacky's website biography states that, "...[her] practice is fundamentally about identity and awareness through cultural activities and memories of home, country and relationships". Her ethos strongly correlated with the aims of the project. Having a core member of the project based in Broome gives the project greater reach, and a connection on the mainland from the outset.

Must be no more than 500 words.

Criterion 4: Opportunity

Increase employment and professional development opportunities for, and raise the profile of, regional and remote artists.

Please identify which of the following examples of opportunity will be addressed by your activity: *

- Employment opportunities for regional artists or arts workers
- Profile raising of regional artists or arts workers
- Opportunity for an artist to access an exceptional or rare opportunity
- Skills development

Ensure you have listed all employment opportunities that will be created by your project in the **People** section of this form.

How many regional artists or arts workers will develop new or existing skills through this project? *

170
Must be a number.

How will your activity achieve the Opportunity

The project focusses on developing the skills of local people to a point of artistic independence. By providing a forum to practice and work through these skills in

**outcome/s identified
above? ***

a controlled and professional environment, a door of opportunity opens for those involved. As the Cocos Islands are a Bucket-list holiday destination for many, there is an opportunity for business enterprise around souvenirs that can be purchased. In the long term, once the Batik skills are developed, this provides an opportunity for employment and economic achievement as previously existed with the 1990a Batik production.

There are potential long term benefits to the participants of the practice through economic opportunities at the Big Barge Arts Centre. Emma Washer, Founder of the Big Barge Arts Centre is a respected Artist and member of the Cocos Islands Community. Emma has agreed in principle to represent the Cocos Batik artists in future, when the project and participant skillset reaches a saleable quality. The Big Barge continues to support local artists on the Cocos Islands by providing space to showcase and sell artworks. It is also one of the major tourist attractions on the island. To have access to this partnership would be of tremendous benefit to the project and the participants, as there is a tangible long-term goal with a realistic and achievable outcome, creating employment with access to economic opportunity. Without The Cocos Batik Revival project, it would be infinitely more difficult for the community to create a product that would achieve the required quality.

Regarding skills development, participants will emerge from the workshops with a wide range of skills and renewed understanding. The project offers not only physical skills regarding working with required Batik tools, but also intangible skills like concept design. Jacky has proposed a series of workshops that facilitate beginner + intermediate learning within Cold and Hot Batik practices. Participants will walk away with:

- Understanding of required tools and how to use them appropriately and safely.
- Understanding of correct and sustainable disposal for potentially difficult materials such as wax.
- Understanding of various mediums, fabrics and pigments
- including options outside what has been supplied for the project work - this will provide an opportunity for further experimentation outside the workshop offering.
- A sense of personal style through which their designs can be executed.
- Greater confidence in the Batik Skillset, and the ability to pass the skills on to other community members.
- Storytelling through singular imagery - with an understanding of traditional and contemporary techniques (Through drawing exercises).
- Greater ability to explain and synthesise ideas through digital feedback discussions with Jacky Cheng.

- A skillset that will provide opportunity for employment and economic development.

- Cultural learnings from 1990s Batik members who are interested in assisting with the process.

Must be no more than 500 words.

Criterion 5: Quality & Viability

Support quality and viability of artistic and cultural activity.

Please identify which of the following examples of quality and viability will be addressed by your activity: *

- Experience/calibre of the applicant organisation/ individual in the relevant field
- Skills, expertise/calibre of the key personnel including participating artists
- Benefits to project participants
- Benefits to audiences, the arts and cultural sector and the Australian community
- Need for funding support

Make sure to upload a brief bio or Curriculum Vitae (CV) for key artists, personnel or other collaborators in the **Support Material** section of this form.

How will your activity achieve the Quality & Viability outcome/s identified above? *

As outlined in her CV, Jacky Cheng has worked as an artist, a facilitator and educator since completing university until present day. She is decorated in all aspects of her work, being awarded many prizes in areas such as teaching excellence. She has undertaken a number of overseas artist residencies, illustrating her comfort and commitment to practicing in foreign environments.

Jacky Cheng visited the Cocos Islands in April 2024 to deliver a number of workshops in Orizome (Japanese folding and dyeing of paper) with Regional Arts WA. Over 7 days, Jacky delivered 13 workshops to a total of 154 people on the island, both in the community and at Cocos Islands District High School. These workshops were well received by the community and she reached a wide demographic including school children aged 5 -16, to seniors up to age 82. Given Jacky's Chinese-Malay background and that she speaks Bahasa Malaysia and English, she is culturally well equipped to teach these skills to the Cocos Malay population on Home Island, as well as the predominantly Caucasian-Australian population from West Island.

The Island knows that Jacky is an incredibly hard worker, and the results she achieves with participants leave them feeling inspired and enthusiastic about the practice they have learnt. It was during this time that Cocos Batik Revival Project discussions began. The seniors were excited by the prospect of being able to re-learn batik, and

eager to do this with Jacky as they connected well with her.

Her teaching methodology vows for success rates and retaining interest rather than starting off with overly complex methods - like Hot Wax Batik can be. She notes that there will be people in the community who are meticulous and love processes, and that they will resonate with the Hot Wax Batik. There will be opportunity to explore both techniques throughout the workshop times.

Having undertaken Batik at TAFE, Jacky has continued to use similar methods adopting Silk painting (Cold Wax Batik technique using Gutta) as a workshop offering. She recently taught this with Martumili Artists in Newman during visits there in 2023/2024.

This project provides a wealth of opportunity for the local community. While there will be a focus on the technical skill development aspect, there will also be an important opportunity for intergenerational community connection. There is an opportunity for younger generations to learn from experienced seniors, and both youth and seniors to learn from an accomplished and professional artist, Jacky Cheng. This intergenerational connection will create lasting social benefits to the community as they are able to not only connect with culture, but also with each other through the practice and shared space to undertake Batik. Bringing people together to create provides an opportunity for casual conversation and in turn, story-telling and knowledge sharing. Batik has the ability to tell the story of a place through design and artistic execution, and Cocos is a place whose story is worth telling, particularly from the perspective of its local people.

Must be no more than 500 words.

All applications will be assessed on the quality and viability of the Project Plan and Budget.

Budget

*** indicates a required field**

Regional Arts Fund Grant Amount Requested

Total Amount Requested \$24,824.33
* Must be a dollar amount.

Cash Income

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In the table below, please enter any income that you have received, or plan to receive from the project, **including this grant**.

Do not include in-kind support, this will be captured in another section.

Types of cash income could include:

- Other grant funding including, Australia Council funding, state or territory funding, or local government funding
- Revenue generated from the project (ticket sales, sales of artwork, services offered, etc)
- Funds that you, your organisation, or other people/organisations have contributed to your project.
- Sponsorships and fundraising

For each amount listed, state whether the funding is confirmed or not confirmed. For example, if you have already received funding for the project, this would be listed as **confirmed**. If you have not yet received funding but expect to receive funding (for example tickets sales from an event, or sales of work), list this as unconfirmed funding.

Income Source Category	Income Source Description	Income Amount	Confirmation
		Must be a dollar amount.	
RAF Project Grant (this grant) *	Grant Support	\$24,824.33	Unconfirmed *
Own contribution *	Financial Support from the Shire of Cocos Keeling Island	\$1,000.00	Confirmed *
Own contribution *	Staff Support - Shire of Cocos Keeling Island (approximate based on anticipated hours)	\$1,709.45	Confirmed *

Cash Expenditure

In the table below, please detail how you plan to spend the funds listed above in the Cash Income table. Include all of your activity costs, including any that may be paid for using other funds. Make sure to identify whether costs will be paid for using this grant or another income source.

List each item, activity or service that has a cost. This could include:

- Venue fees
- Transport/travel fees
- Artist & arts workers fees
- Arts resources & materials

In the \$ column, list the total dollar amount for each expenditure item.

Expenditure Category	Expenditure Item Description	Expenditure Amount	This grant or other source
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		Must be a dollar amount.	
Materials *	Materials and Tools	\$6,403.92	This grant *
Other *	Freight Costs	\$410.91	This grant *
Travel costs *	Flights Total	\$3,992.34	This grant *
Travel costs *	Accomodation Total	\$3,402.16	This grant *
Wages and Fees (other) *	Shire Staff Wages	\$1,709.45	Other source *
Wages and Fees (artists & creatives) *	Jacky Cheng Fees	\$11,615.00	This grant *

Cash Totals

The Total Cash Income Amount and Total Cash Expenditure Amount will be calculated from the information you have provided in the budget tables above.

The Cash Balance is calculated as the Estimated Total Cash Income Total amount **minus** the Total Cash Expenditure Amount.

The total amount listed in the Cash Income Budget table **must** equal the amount listed in the Cash Expenditure table.

Total Cash Income \$27,533.78
 This number/amount is calculated.
 Grant Amount Requested + Other Cash Income

Of the total Cash Income calculated above, how much is the applicant personally contributing? * \$2,709.45
 Must be a dollar amount.
 Enter 0 if none. This data is used for reporting purposes only.

Total Cash Expenditure \$27,533.78
 This number/amount is calculated.
 Total Cash Expenditure

Cash Balance - must equal '0' * \$0.00
 This number/amount is calculated.
 Total Cash Income - Total Cash Expenditure

In-Kind Support

In-kind support includes the donation of goods or services that you may receive towards your project. These are contributions that would usually cost money if they weren't being donated.

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In-kind support may include:

- Venue or work space provided free of charge
- Donated materials
- Time and expertise
- Free marketing or advertising

To strengthen your application, it is recommended that you provide evidence of in-kind support in your support material, in the form of letters of support.

If you have questions about in-kind support please contact Regional Arts WA.

Item	Source	Value
What is being provided?	Where is it coming from?	If you had to pay for this, how much would it cost?
Artist Review Support	Jacky Cheng	\$900.00
Space Hire	Shire of Cocos Keeling Islands	\$2,500.00

Total in-kind contributions to your project

Total In-Kind Support \$3,400.00
This number/amount is calculated.

Of the total in-kind support calculated above, how much is the applicant personally contributing? * \$2,500.00
Must be a dollar amount.
Enter 0 if none. This data is used for reporting purposes only.

Total Project Cost & Leveraged Income

Leveraged Income is the amount of money you have sourced that does not include your own contribution. It includes the value of the in-kind contributions.

Total Project Cost * \$30,933.78
This number/amount is calculated.
Total Cash Income + Total In-Kind Support

Estimated Leveraged Income * \$900.00
This number/amount is calculated.
Must be zero or more.

Notes about your budget

How did you calculate the rates of pay for personnel? * One request from the Shire, Jacky has provided her personal rates as a practicing and professional artist. These rates have been adopted.
If there are no personnel being paid, please explain why.

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Is there any other information you would like to provide about your budget that might help explain it to the assessors?

The budget covers stage 1 and 2 which make up the scope of this project for the purposes of this grant. On completion of this scope, we will look to apply for further funding to carry out Stage 3 - Product Development and Marketing, to move toward economic development of Cocos Batik.

Please upload any supporting quotes or evidence of budget costs

Filename: Cocos Batik Revival Project_Budget Documentat ion.pdf
File size: 2.9 MB

Optional - if you would like to provide your budget notes as a separate document, please upload here:

Filename: Cocos Batik Revival_Budget Figures and Notes.x lsx
File size: 220.0 kB

Protocols

*** indicates a required field**

Aboriginal and Torres Strait Islander People and Cultural Materials

Does your project involve Aboriginal and/ or Torres Strait Islander people or cultural content? *

Yes No
Please answer yes if any project staff, artists, or participants are Aboriginal or Torres Strait Islander, or any content engages with Aboriginal or Torres Strait Islander histories or communities.

Working with Children

Does your project (at any stage) involve working with children? *

Yes No
Children means individuals under the age of 18 years.

Please list the names of all personnel who will be working with children at any time during this project. For each person, identify the status of their Working With Children Check (WWCC) and provide details if relevant.

If your application is successful, you will be required to provide current WWCC details for all personnel listed below, prior to the project commencing.

Name	Does this person have a current WWCC?	WWCC Number	WWCC Expiry Date
		Must be a number.	Must be a date.

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Jacky Cheng	Yes *	1296782	09/10/2026
Niamh Swingler	Yes *	4237799	14/02/2027
Nadya Adim	Yes *	3658736	28/06/2024

Has anyone involved in your project undertaken training in the National Child Safety Principles? * Yes No

If successful, at least one person involved in this project be required to undertake training in the National Child Safety Principles, **prior to the funding agreement being signed.**

The Australian Human Rights Commission has developed a suite of e-learning modules to help organisations increase their knowledge and understanding of the National Principles and identify steps they need to take as they work towards implementing [National Principles for Child Safe Organisations](#).

There are 11 e-learning modules. They include an introductory module which gives an overview of the development and content of the National Principles, and separate modules on each of the ten National Principles. **Each module will take participants around 20 minutes.**

The modules are intended to help people working or volunteering in all organisations that engage with children and young people – including organisations of various sizes, across Australia, in all sectors. They provide introductory content as well as links to more detailed resources and practical tools.

These modules are free, and we recommend that you begin completing them now to allow for a quick turnaround should your application be successful.

Access the E-Learning Modules: <https://childsafe.humanrights.gov.au/learning-hub/e-learning-modules>

Please confirm: *

- I understand that I will be required to provide evidence of completed training in the National Child Safety Principles, prior to funding being awarded.
- I understand that I will be required to provide evidence of current Working With Children Checks for all personnel listed above, prior to funding being awarded.

Please provide the name of the person who will undertake NSCP training: *

Niamh Swingler

Vulnerable Persons

Vulnerable Person means an individual aged 18 years and above who is or may be unable to take care of themselves, or is unable to protect themselves against harm or exploitation

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for any reason, including age, physical or mental illness, trauma or disability, pregnancy, the influence, or past or existing use, of alcohol, drugs or substances or any other reason.

Does your project (at any stage) involve working with Vulnerable Persons? * Yes No

Support Material

*** indicates a required field**

Organisation Strategic Plan or CV

Please provide a condensed version of the organisation's strategic plan, or similar document, outlining the experience/calibre of the organisation in the field/s relevant to this application.

Alternatively you may provide the CV of the project lead within the organisation.

Document upload (max. 10 pages): *

Filename: Cocos (Keeling) Islands Shire_Strategic Plan - Condensed.pdf

File size: 2.2 MB

A maximum of 1 file may be attached.

Support Material

Please upload your support material as a combined PDF of no more than 15 pages.

Submitting support material will be of benefit to your application. The assessors will review this support material to help them gain a better sense of your project.

Examples of support material include:

- **Artistic support material:** Image, text, video or audio examples of the applicant's artistic or cultural work.
- **Artist or participant information:** Brief bios or CV's for key artists, personnel or collaborators.
- **Letters of support:** Official letters from organisations or individuals expressing their financial or in-kind support for the activity, or explaining how the activity will benefit the applicant, artists, arts professionals, participants, or the broader community.
- **Letters of invitation/acceptance:** Official acceptance or invitation letters or emails to the applicant from an organisation or individual running an educational program, conference, residency or similar.

Please identify which types of support material you have included: *

- Artistic support material (images or text)
- Artistic support material (video or audio)
- Artist/participant information
- Letters of support
- Letter of invitation/acceptance
- Other:

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Upload your support material as a combined PDF (max 15 pages) *

Filename: Cocos Batik Revival Project_Support Documenta
tion.pdf
File size: 10.3 MB
A maximum of 1 file may be attached.

Please provide direct links to video or audio support material.

A maximum of three (3) direct links of audio or video (no greater than three minutes in length) can be uploaded.

Description of Link	Website
	Must be a URL.
Part 1 - Nek Sumilla discusses Batik processes	https://vimeo.com/999399603?share=copy
Part 2 - Nek Sumilla discusses the 1990s Cocos Batik and the Revival Project	https://vimeo.com/999401195?share=copy
Part 3 - Nek Sumilla discusses the future of Cocos Batik	https://vimeo.com/999432365?share=copy

Privacy Statement and Declaration

*** indicates a required field**

Privacy Statement

The information requested in this application form is to be used for the purposes of determining whether or not an individual or organisation is eligible for funding. **Regional Arts Australia and Regional Arts WA** also uses the information supplied to distribute mail of interest, such as: newsletters, events, and funding opportunities. Applicants that do not wish to be on this mailing list should notify **Regional Arts WA**.

Regional Arts Australia values your privacy. For details on how we collect, store and use information, you may review our Privacy Policy [here](#).

The Australian Government stipulates that application details and applicant contact information may be provided to the Australian Government (including the Minister and the Department), Members of Parliament, Regional Arts Australia, and Regional Arts WA. This will include the applicant's name and location, funded project description, funded amount, state/territory, location, and electorate. This information may be published online and used for promotion and reporting purposes. **Regional Arts Australia** may also use this information to conduct research so that we may better understand community needs and can improve service delivery.

*

I agree to the above

Declaration

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I certify that:

1. I have read the Regional Arts Fund guidelines for the program that I am applying to.
2. All details supplied in this application and in any attached documents are true and correct to the best of my knowledge.
3. I understand the application will not be accepted if it is submitted late or subject to outstanding acquittals.
4. That the application has been submitted with the full knowledge and agreement of my organisation/group board.
5. I agree that I will contact Regional Arts WA immediately if any information provided in this application changes or is incorrect.
6. I understand that all assessment decisions are final.

Name of person making declaration *

Niamh Swingler

Date of declaration *

16/08/2024

Must be a date.

Before you submit

Once you click "**Submit**" you will not be able to re-open your application form. We advise saving your application form and using the "**Download PDF**" button on the Review and Submit page to preview your application to make sure everything is correct and that you are happy with the content you are about to submit. Once you are ready, hit "Submit".

Thank you for applying to the Regional Arts Fund.