



# **Ordinary Meeting of Council**

**22 November 2023**

**UNDER SEPARATE COVER  
ATTACHMENTS**

**ITEMS 10.4 TO 11.2**

**QUEANBEYAN-PALERANG REGIONAL COUNCIL  
ORDINARY MEETING OF COUNCIL**

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# QUEANBEYAN-PALERANG REGIONAL COUNCIL

## Council Meeting Attachment

22 NOVEMBER 2023

ITEM 10.4 MINUTES OF THE CULTURAL DEVELOPMENT AND PUBLIC  
ART ADVISORY COMMITTEE JULY 2023

ATTACHMENT 1 CDPA COMMITTEE MINUTES - 13 JULY 2023



## Agenda & Minutes - Cultural Development & Public Art Advisory Committee

<b>Date:</b>	13 July 2023	<b>Time:</b>	5:30pm	<b>Venue:</b>	Rusten House
<b>Chairperson:</b>	Cr. Esmá Livermore			<b>Minutes:</b>	Janita Byrne
<b>Participants:</b>	Kristy Griffin, Helen Musa, Bill Waterhouse, Ali Clinch, Rose Marin			<b>Apologies:</b>	Helen Ferguson, Dennis Mortimer
		<b>Absent:</b>	Cveta Taleski		
<b>Meeting Objective:</b>					

**Code of co-operation**

- |  |   |
|--|---|
| <ol style="list-style-type: none"> <li>1. We start on time and finish on time</li> <li>2. We respect the Chair and direct all comments through the Chair</li> <li>3. We all participate and contribute – everyone is given the opportunity to voice their opinions</li> <li>4. We use improvement tools that enhance meeting efficiency and effectiveness</li> </ol> | <ol style="list-style-type: none"> <li>5. We actively listen to what others have to say, seeking first to understand, then to be understood</li> <li>6. We follow up on the actions for which we are assigned responsibility and complete them on time</li> <li>7. We give and receive open and honest feedback in a constructive manner</li> <li>8. We use data to make decisions (whenever possible)</li> </ol> |
|--|---|

No.	Item	Details	Who	Notes
1	Tabling and acceptance of minutes of previous meeting	<b>Helen Musa</b> moved to accept the minutes <b>Ali Clinch</b> seconded the acceptance	Janita Byrne	Minutes reviewed by email & tabled by the Secretary for the committees acceptance as a true & accurate record Document is attached
2	Present DRAFT alterations to CDPA Committee Terms of Reference	<b>Bill Waterhouse</b> moved a motion to accept the Draft changes to the CDPA Committee be presented to Council <b>Helen Musa</b> seconded the motion	Janita Byrne	Draft alterations discussed at previous meeting were circulated via email for review prior to this meeting. Document is attached
3	Cultural Heritage and the Queanbeyan Museum	<b>Kristy Griffin</b> gives background on her visit to the QBN Museum and her concerns for Council & community support of this Volunteer organisation and its role as cultural caretaker of our shared histories.	Kristy Griffin & Committee Discussion	<b>Janita</b> – outlines the Council relationship with this organisation & the current financial & organisational support that is provided & gives a summary of the collection.

		<p>Kirsty is concerned about how we can future proof Volunteer Museum Societies and the collections they govern.</p> <p>No motions or resolutions But</p> <p>The Committee unanimously agreed that a Local Cultural Policy would help somewhat to guide council in this area.</p>		<p><b>Esma</b> – Expresses her concern for Volunteer organisation and suggests a Forum for organisations who use volunteers to gain support.</p> <p><b>Rose</b> – Suggests the possibility of creating a collegiate Regional Volunteers Museums Group under the STA umbrella.</p> <p><b>Bill</b> – discussed the possibility of including support of Volunteer Cultural organisations in the QPRC Strategic Plan</p> <p><b>Ali</b> – Said we need clarification of where the responsibility lies for the keeping of our shared stories and does Local Council have an overarching responsibility to be protectors of our Cultural Heritage and the management of it.</p>
4	Cultural Plan/Policy inclusions for draft policy	<p><b>Bill Waterhouse</b> - moved a motion for an updated reimagined QPRC Cultural Policy to be developed by the CDPA Committee and supported by Council</p> <p><b>Helen Musa</b> – seconded the motion</p> <p><b>Committee Members</b> – Unanimously agreed</p>	Committee Discussion	<p>* The Committee were all impressed by the 'Revive' National Cultural Policy released in Feb.'23</p> <p>* The Committee were concerned that it should not become a vanity project</p> <p>* The Committee agreed we should look for the community voice on culture</p> <p>* The Committee discussed the possible timeframe for public consultation</p> <p>* The committee discussed Consultation Workshops for Key stakeholder groups &amp; outside facilitators for such.</p>
5	Secretarial Admin update – Cultural programs & events	<p><b>The Secretary outlined the following projects</b></p> <p>1: 2023 Arts Trail, 2.QCCP Art Works 3: Heritage Library 4: E-Hive Online Catalogue 5: Cultural Grants</p>	Janita Byrne	
6	Call for other business from the floor	<p><b>Bill Waterhouse</b> moved a motion to have meeting minutes approved electronically for more timely actions</p>	Committee Discussion	<p><b>Ali Clinch</b> seconded Bill's motion and all <b>Committee members</b> present unanimously agreed</p>



		<b>Cr. Esma Livermore</b> invited Rose Marin to summarise her STA presentation at Councils past meeting & thanked her for doing so.		All Committee Members unanimously thanked Rose for her summary presentation
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No.	Actions and Agreements	Who	When	Completed
1	Create Key Stakeholders list of organisations in QPRC for Cultural Plan Consultation Workshops	<b>JB</b>	By Next Meeting	
2				
3				

<b>Next Meeting :</b>	Thurs. 12 Oct 2023	Time:	5:30pm	Venue:	Rusten House or QCCP
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<b>Meeting Closed :</b>	Thurs. 13 July 2023	Time:	7:25 pm	Venue:	Rusten House Art Centre
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# QUEANBEYAN-PALERANG REGIONAL COUNCIL

## Council Meeting Attachment

22 NOVEMBER 2023

ITEM 10.4 MINUTES OF THE CULTURAL DEVELOPMENT AND PUBLIC  
ART ADVISORY COMMITTEE JULY 2023

ATTACHMENT 2 CDPA 2023-24 COMMITTEE TERMS OF REFERENCE



## QPRC CULTURAL DEVELOPMENT AND PUBLIC ARTS ADVISORY COMMITTEE

### TERMS OF REFERENCE 2023-24

#### 1. Background

Queanbeyan-Palerang Regional Council has a strong commitment to support and promote the development of arts and culture in its local government area.

An amalgamated Cultural Development and Public Art Advisory Council was established by the former Queanbeyan City Council in September 2014. This combined committee has been carried forward into QPRC's committee structure to provide advice to Council and support for activities and collaboration that inspires and strengthens community cultural development in a range of art and cultural genres throughout Queanbeyan-Palerang region.

#### 2. Council's Objectives for Cultural Development and Public Art

The *Queanbeyan Cultural Plan 2014 - 2017* was developed to assist Council to build on the many cultural initiatives already underway in the City, and to respond effectively to the emerging cultural needs of the broader community. This Cultural Plan is currently under review to provide for a wider Queanbeyan-Palerang outlook.

Culture defines who we are, what we do and what is important to us. It reflects the identity of the local community, the diversity of its people and their rich histories and heritage. It is recognised that culture plays an important role in building strong, vibrant and cohesive communities, and contributes strongly to the local identity, sense of place, amenity and quality of life. The culture of Queanbeyan-Palerang is regarded as spirited, down to earth, unpretentious, self-respecting with a strong, honest character.

The plan is linked into Council's broader Integrated Planning processes, and it identifies sustainable cultural strategies for Council to consider and integrate into its overall planning functions with the aim of:

1. To Building on the success of the Public Art programme with more public art projects to be included in the City Centre redevelopments and across the region;
2. Foster a strong community involvement in developing cultural and arts projects, such as local mosaics and murals;
3. Develop a public art programme to enrich and enhance community spaces in the newly developed areas such as Googong; and
4. Work more closely with the business community to develop cultural and arts projects for the Queanbeyan-Palerang Region.

#### ***The Cultural Plan 2014-17 identified areas of focus around:***

- Council Cultural Support;
- Cultural Identify and Diversity;
- Aboriginal Culture;
- Public Art; and



- Cultural Economy and Cultural Tourism.

It is envisaged that these areas of focus will continue under the next iteration of the Cultural Plan

### **3. The Role of the QPRC Cultural Development and Public Art Advisory Committee:**

- To support the implementation of Council's Cultural Plan, and report to Council on a quarterly basis on progress;
- To advise Council in relation to art and cultural initiatives provided by Council for the local Queanbeyan-Palerang community across a variety of art genres;
- To provide recommendations to Council on identified priority public art initiatives and opportunities in the Queanbeyan-Palerang Region with costs detailed;
- To promote art and culture as essential components of a healthy vibrant community;
- To support community engagement strategies with a focus on community participation and capacity building in cultural and art initiatives sponsored or managed by Council;
- To maximise resources provided for arts and culture outcomes; and
- To identify areas of art and cultural importance for development within the Queanbeyan-Palerang community.

The QPRC Cultural Development and Public Art Advisory Committee members *will not*:

1. Be involved in operational or staffing matters overseen by the Service Manager Community and Culture; nor.
2. Manage or initiate financial arrangements or incur any financial or legal liability which is not endorsed by Council resolution.

### **4. Membership**

The QPRC Cultural Development and Public Art Advisory Committee will consist of:

#### *A: Council Representatives*

- One elected member as Chair of the Cultural Development and Public Art Advisory Committee; and
- One elected member as alternate Chair.

#### *B: Community Representatives*

The QPRC Cultural Development and Public Art Advisory Committee will have a minimum of six community members, including two practising artists living or working within the community.

Community members from Queanbeyan-Palerang with significant expertise in one or more of the following areas will be invited to nominate as member of the Cultural Development and Public Art Advisory Committee:

- Public art;
- Community art involvement in any art genre;

- National or international art experience;
- Have a role with agencies or organisations such as Southern Tableland Arts, involved in the delivery of arts and cultural outcomes in the local community;
- Manage local community or business endeavours associated with the arts; and/or
- Be a practising artist in any genre.

*All community positions are voluntary.*

- The Cultural Development and Public Art Advisory Committee will be chaired by the elected Council Representative and convened by the Manager - Libraries, Culture & Community Services, or the Team Leader – Culture, Arts & Museums.

*C: Council Staff*

The following staff members will attend the meetings as observers and do not have voting rights. They will provide information and/or secretariat support.

- Director – Community, Arts & Recreation
- Manager - Libraries, Culture & Community Services
- Team Leader – Culture, Arts & Museums
- Artistic Director - Performing Arts

*Other staff may be invited as required.*

**5. Term of Membership**

The Community Representatives will be appointed for the term of the elected council. Membership of the Committee is voluntary, and members do not receive any remuneration or benefit from Council.

**6. Meetings**

The QPRC Cultural Development and Public Art Advisory Committee will meet a minimum of 4 times per year, at a time and place that is agreed upon by the majority of the Committee once it is formed. Extra meetings may be held if necessary, at the discretion of the Chairperson.

The members of the QPRC Cultural Development and Public Art Advisory Committee will comply with Queanbeyan-Palerang Regional Council's Code of Meeting Practice and the quorum will be half plus one of full voting membership.

Minutes of the meetings will be presented to the next ordinary Council meeting (agenda permitting) for endorsement.

**7. Code of Conduct**

The members of the QPRC Cultural Development and Public Art Advisory Committee are required to abide by Council's Code of Conduct and Code of Meeting Practice.

# QUEANBEYAN-PALERANG REGIONAL COUNCIL

Council Meeting Attachment

22 NOVEMBER 2023

ITEM 10.4 MINUTES OF THE CULTURAL DEVELOPMENT AND PUBLIC  
ART ADVISORY COMMITTEE JULY 2023

ATTACHMENT 3 REVIVE - NATIONAL CULTURAL POLICY



**Australian Government**

Australia's Cultural Policy for the next five years.

# REVIVE

A PLACE FOR EVERY STORY, A STORY FOR EVERY PLACE.

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## Acknowledgement of Country

The Australian Government acknowledges Australia's First Nations peoples as the Traditional Custodians of Country throughout Australia and recognises and respects their continuing connections to lands, waters and communities.

The Government pays respect to Elders past and present, to emerging leaders, and to all First Nations peoples, and recognises the continuation of diverse cultural, spiritual and educational practices.

The Government acknowledges that self-determination is a human right for First Nations peoples, as enshrined in the *United Nations Declaration on the Rights of Indigenous Peoples*. The Government will work in partnership with First Nations peoples to maintain, revive and celebrate Australia's First Nations cultures and languages.

The Government thanks all First Nations peoples who have generously shared their valuable knowledge and expertise to inform the development of this National Cultural Policy.

This publication may contain images or references to First Nations people who are deceased. The Australian Government does not wish to cause distress to any First Nations community members.

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The National Cultural Policy is structured around five interconnected pillars.

**1**

**Pillar 1**  
First Nations First

**2**

**Pillar 2**  
A Place for Every Story

**3**

**Pillar 3**  
Centrality of the Artist

**4**

**Pillar 4**  
Strong Cultural Infrastructure

**5**

**Pillar 5**  
Engaging the Audience



## Prime Minister's Foreword



One of my abiding motivations as Prime Minister is to bring Australians together. To bridge our divides; to strive for shared purpose and understanding.

The arts are crucial to this mission.

They bring us together, adding to life's great highs and helping us get through the lows. Our artists help us celebrate what makes us different, and rejoice in what we share.

Whether it's our stories being told, our music being played, or our world being interpreted through paint, dance, textile, stone or clay, the arts are central to our being.

It is through our many and varied forms of artistic expression that we build our identity as a nation and a people – and that we project our culture to the world.

With this in mind, it brings me great pleasure to welcome Revive: a place for every story, a story for every place – Australia's cultural policy for the next five years.

Revive represents an exciting chapter for the future of our creative workforce and how we share our unique stories across diverse mediums.

It builds on the proud legacy of Prime Ministers Gough Whitlam and Paul Keating, both champions of culture who recognised the vital role of the arts in developing national identity, social unity and economic success.

Whitlam's achievements and vision influenced Keating's 1994 Creative Nation policy, which later inspired Prime Minister Julia Gillard and Minister for the Arts Simon Crean to establish Creative Australia in 2013.

It is my privilege to continue the tradition of these Labor leaders, and to deliver a framework that empowers our arts, entertainment and cultural sectors.

Revive draws on the pillars of Creative Australia and encompasses new opportunities, new technologies, and new audiences, while continuing in our commitment to placing the stories and cultures of First Nations communities at the heart of everything we do.

Revive will guide our plan to deliver a better future for our creative workers and organisations, while expanding economic opportunities, supporting ethical marketplaces for creative workers, and providing more avenues to deepen and showcase our national identity.

I am grateful to the many artists, arts workers and organisations who have contributed to creating this policy, and all those who share in our mission to renew this great sector.

I am confident that Revive will provide the support artists need to thrive and grow. I am excited by the potential it will unleash, and to see our extraordinary and diverse Australian stories continue to be told with originality, wit, creativity and flair.

---

**The Hon Anthony Albanese MP**  
Prime Minister of Australia  
January 2023

## Minister for the Arts' Foreword



This National Cultural Policy is not a conclusion. It is the next chapter in a story that stretches back to the first sunrise on our continent.

The story starts with art, dance, narrative and songlines.

It has been built upon by generations of First Nations artists. At its heart it recognises there is a place for every story and a story for every place.

It has been added to as cultures and artists from all parts of the world have also come to call our continent and its islands home.

Government has a role in fostering the creative forces which live here. But the Government doesn't do the creating. That role belongs to our artists. Artists who need to be respected as both workers and as creators.

Artists need strong infrastructure that provides training, development and space to share new works.

And the nation needs those works to be engaging the audience both here at home and around the world.

This chapter of cultural policy builds on the work commenced with the establishment of the Australia Council by the Whitlam Government, and the two previous cultural policies. *Creative Nation* was launched by Prime Minister Paul Keating and Arts Minister Michael Lee. *Creative Australia* was the product of Prime Minister Julia Gillard and Arts Minister Simon Crean.

While the Arts portfolio drives cultural policy, it doesn't own it. Cultural policy goes to the place of culture within government and in turn within the nation. At its best it affects the whole of government, from how our youngest Australians first engage with music, through to the role of art in helping those with dementia or trauma, and ultimately in complementing Australia's diplomatic and trade work around the globe.

This policy is launched in Australia following the most difficult period the arts and entertainment sector has known for generations. A period marked by lockdowns and uncertainty. A period where many arts workers felt they were viewed as hobbyists.

In adopting the five pillars of *Creative Australia*, the policy expands them. Specifically, the artist is viewed as both creator and worker. Essential infrastructure and institutions now go beyond the government owned bodies and look also to how the policy can facilitate what has often been neglected on the basis that it was purely commercial.

The pages, policies and measures that follow provide a five-year plan to renew and revive the sector. It is about changing the trajectory. And it will.

The ultimate success of the policy rests with Australian creatives. Revive will provide a larger canvas, a brighter spotlight, a chance to crank up the volume.

It ensures the audience member, whether reading alone at home, gazing into a work at a gallery, seated in a theatre or cinema, or dancing in a packed mosh pit, can appreciate creativity which is distinctively Australian.

This way we ensure Australians see themselves, better understand each other, and help the world to know us.

---

**The Hon Tony Burke MP**  
Minister for the Arts  
*January 2023*

## Minister for Indigenous Australians’ Foreword



Aboriginal and Torres Strait Islander peoples have been sustaining and safeguarding our arts and cultural expression for millennia. There is more we can be doing to continue that great legacy and *Revive* is a deep and long-term commitment from Government to strengthen our arts, entertainment and cultural sector.

For First Nations peoples, culture is more than just visual and performing arts, it includes language, stories, songlines, sacred sites and traditional knowledge. Culture is the sum of all things, the essence of our being. Connection to culture is integral for the health and wellbeing of First Nations peoples, to our sense of identity, and to maintaining the vitality and strength of our communities. *Revive* recognises the breadth of our culture and respects the central place of culture in our lives.

I congratulate my colleague and friend, the Hon Tony Burke MP, Minister for the Arts, for positioning First Nations cultures as the first of five pillars and thank everyone who contributed to the cultural policy through submissions, discussions at town halls across the country and through the Review Panels and Policy Advisory Group. Your voices have been heard and this policy is better for it. We have listened to concerns and are working towards a stronger, more culturally safe arts, entertainment and cultural sector for First Nations peoples.

It is vital that First Nations peoples lead First Nations arts and cultural organisations. This requires a commitment to training and skills development for First Nations cultural and creative practitioners and more sustainable career pathways for young First Nations peoples to enter the arts, entertainment and cultural sector. A First Nations Creative Workforce Development Strategy will be the first step towards achieving this essential goal.

Revive supports the self-determination of First Nations peoples to make the decisions that impact them, including funding decisions by the First Nations governance body of the newly established Creative Australia.

The policy also commits the Australian Government to protecting First Nations cultures by establishing partnerships between First Nations representatives

and our Government to protect languages, legislation to protect traditional knowledge and cultural expressions, and through the digitisation of at-risk heritage collections.

Revive comes at a pivotal time in Australia's history. A time when we no longer shy away from truth-telling, when our stories will be listened to and our cultures celebrated. First Nations peoples will be supported to tell our stories in Australia's galleries, libraries, archives and museums.

We still have a long way to go but I am proud that Australia's cultural policy celebrates First Nations cultures and gives artistic and cultural voice to First Nations peoples, to protect this for generations to come.

---

**The Hon Linda Burney MP**  
Minister for Indigenous Australians  
*January 2023*

## A Place for Every Story, A Story for Every Place

**Authored by Christos Tsiolkas and Clare Wright**

We live on a continent where stories go back tens of thousands of years. These stories have been told in painting and dance and music and ceremonies. They have been told on Country: in caves, on beaches, under stars. What is thrilling about this legacy is that ancient voices continue to illuminate the stories that are being told on this land today, and that this renewal speaks to the resilience and power of First Nations peoples. Stories and languages and Country have survived and defied colonialism. We find ourselves at an astonishing moment in Australian arts, culture, heritage and nationhood. First Nations writers and filmmakers and artists are producing dazzling, exacting, energising works. Arguably our best novels. Our best paintings. Our best poems and films and theatre. Culture is power.

So let us begin by telling our own stories, for one way we understand culture is through the stories we tell of ourselves: stories of belonging, of embodiment, of place. For Clare, she found sanctuary in the public library. A migrant child to this country, she discovered a place where books became trusted companions, and a place of ambition and freedom, a place

where her imagination could safely run wild. For Christos, one of his treasured childhood memories is of his parents taking him into a small bookshop on the high street and letting him loose amongst the shelves. His immigrant parents, who came from a world where education was denied to them, would buy him a book every payday. They wanted to offer him a future. And because they didn't censor his selections, he discovered that stories were sometimes provocative and challenging.

That idea – *challenge* – is vital to culture. In Alexis Wright's novel, *Carpentaria*, she wrestles and transforms the English language to demand of it that it acknowledge its role in the colonising process. In Warwick Thornton's film, *Samson and Delilah*, he reclaims Christian moral parables to restore a humanity to First Nations peoples that was denied by the long history of racism and dispossession. A responsible and secure nation doesn't just want to tell comforting bedtime stories about itself, and it doesn't need to deny the truth of tragedy and violence in its history. A responsible and secure nation welcomes stories

that wake it up. This policy document is written in the belief that as mature citizens of a democratic nation we are more than ready for truth-telling and for reconciliation. As the finest work coming from our nation shows us, the latter is not possible without the former.

We take inspiration from Professor Megan Davis who wrote in 2020: 'Uluru was a gamechanger. If treaty was the British Crown's solution to dispossession elsewhere, the Uluru statement is the Australian solution to a very Australian problem. The dialogues sought to inject the one thing that had been decoupled from the recognition process: truth-telling about Australian history. Uluru reoriented Australian reconciliation to where it should be: *what is the truth and what does repair look like?*'

From this hope for healing begins a possible cultural transformation that integrates those of us who are First Nations, and those of us whose heritages are colonial and convict, and those of us who are part of the great multicultural migrations to this country: goldrush and post-war, free and refugee. Our culture has always been diverse.

We equally find wisdom in the words of internationally acclaimed country music singer Keith Urban who believes that 'art in general is an expression of ourselves discovering ourselves.' Just as our heritage lives on, so art finds us in the perpetual process of becoming.

Culture then, is the sum of our stories and our music, of our paintings and our craft, our films and our games, our songs and our dance, our architecture and design, as well as the history of our wars and conflicts, our arguments, and accords. It is the story of our comings and goings, our migrations. Culture is also constantly being created and reenergised in the here and now. It is how we play together, entertain each other, inform, enrage and engage with each other. Culture is never THE story of us. Culture is dynamic. Culture is a force.

It is not the role of governments to create culture. Let's leave that to the artists, makers and storytellers — the creative practitioners. The government's role is to invest in our creative infrastructure. To preserve the structures and facilities that make cultural memory possible: our libraries and museums, our galleries and archives, our national broadcasters. It is also to fund the



organisations, institutions, technologies, and training systems — small, medium and large; metropolitan, suburban, regional and remote — that generate new cultural representations and forms. It is committing to an education system that recognises arts and humanities, media and entertainment, as crucial and productive vocations.

It is an exciting time, and it is a demanding time. Technology is constantly evolving and increasingly culture is streamed to us through our phones and on our many shiny screens. At the same time, hundreds of our local galleries, museums and historical societies are serviced by an army of ageing volunteers working tirelessly to bring collections to life and to safeguard ageing physical infrastructure. Government needs to be alert and responsive to these paradoxes and ensure all Australians have the necessary tools and skills to receive and enjoy our stories, old and new.

Thankfully, we have put behind us the stale arguments of whether it is the state or the market that can best serve the cultural needs of a nation. Clearly, it must be both: the public library that was a sanctuary for Clare and the independent bookshop that opened the world of dreams for Christos. However, in a liberal democracy such as

ours, it is government not private enterprise that is responsible to its citizens. A healthy democracy must strive to make culture available to us all, wherever we live and whoever we are and whatever our condition. An effective cultural policy recognises the whole-of-government consequences of its principles and priorities. Culture permeates every facet of the human activities and economies which it is government's role to enable, manage and regulate — it doesn't exist in silos.

A constant cliché about arts and culture has been that such endeavours are often elitist. Well, clichés remain current because they contain some truth. For a long time, cultural institutions have excluded and ignored First Nations peoples, working-class people, and people whose first language is not English. As submissions from the music and film sectors make clear, for too long cultural industries and workplaces have been male-dominated and actively discouraging of female leadership. People living with disability have been denied access to the venues and spaces where culture happens. The excitement of our present moment arises from such muted voices now finding exultant expression.

That has happened in part from self-determination, from people of all genders, ethnicities and abilities actively demanding the right of participation and the right to tell stories in their own voices. None of this, however, would be possible without governments taking an active role in making access a key part of their civic and democratic responsibility. This is not a partisan position. All healthy democratic nations now take this responsibility seriously.

Therefore, the entitlement of all Australians to have access to culture (a liberty, by the way, enshrined in Article 27 of the *Universal Declaration of Human Rights*, to which Australia is a signatory) is a theme that runs throughout this policy, and one which was core to the submissions received. This requires that we think seriously about the pathways to becoming artists and cultural producers. It demands a rethinking of our education system and of the skills and training opportunities for young Australians. The way to challenge elitism is to democratise the creative industries and the cultural institutions themselves. Of course, this is easy to say and hard to do. However, we take inspiration from where this is already happening. Back to Back Theatre has created a structure that provides people with disability not only

access, but also the opportunity to take a central leadership role in the performing and telling of their stories. And in doing so, it is producing some of the best theatre in the world.

In wanting to undermine elitism's pernicious effects, we should not forget that a key role of art and culture is to create forms and works that challenge us and sometimes frighten us. In the early 1980s a group of young musicians called The Birthday Party recorded a series of incendiary records that shocked many. Their sales were minimal. Yet their music has gone on to influence generations of musicians. Government funded institutions need an adroitness to champion what art critic Robert Hughes called 'the shock of the new.' To do that, the boards of such institutions cannot be filled by businesspeople and by bureaucrats to the exclusion of creative practitioners and peers. Artists, and crucially young artists, need to have primary seats at that table, reflecting the diversity of both the industries they represent and audiences they serve.

Whether we are actors or curators or sculptors or lighting technicians or costume designers, we are all workers. We deserve to have safe workplaces that are free from bullying and harassment.

We also have a right to fair and just remuneration for the work we do. Our work is a vocation — we do it because we love it — but that is also true for electricians and for nurses. Yet we would think it intolerable that an electrician or a nurse is not paid a fair wage. Clare cannot remember the last time an electrician came to her house solely because he or she was 'passionate' about their work. Christos can recall the nurses' strikes that galvanised public awareness about how much labour goes into the 'caring' professions.

The same scrutiny of industrial conditions should be applied to all institutions and organisations that hire us. Again, easy to say and hard to do, particularly as many arts workers are sole proprietors and freelancers. This policy is a beginning framework for how to achieve safe and sustainable employment practices in the creative industries. We are workers but we are also small businesspeople and entrepreneurs, and many of us are working on the faultline between established trade practices and the expanding gig economy. This requires a commitment to examining not only how our cultural institutions can work better, but also examining the welfare and tax systems and whether they are responsive to the lived

experience of artists. Of course, the continuing providence of being a wealthy nation requires both prudence and vision. But for too long cultural work has been sequestered from the calculations of government and industry.

The extractive industries have famously provided this country with prosperity. Less readily acknowledged is that this is also true for our entertainment industries. Risk-taking business heroes abound in the folklore of mining and pastoralism. But innovative culture heroes have made us rich too. The bards. The muses. The scribes. The lyricists. The dreamers. The worriers. The warriors. Respecting and defending such a resource needs to be front and centre of government cultural policy: teaching our stories in schools, showcasing our films and television and games on screens, publishing Australian writers, ensuring our stages are commissioning Australian original work and promoting that work to global buyers. Let's be clear. No one else is going to do that for us.

There is a final word we want to offer, and that is scepticism. Our younger selves would have been suspicious of a National Cultural Policy. We probably would have just cried out in anger or anguish: give us more bloody money!

Yet we have committed to this process because we take the responsibility government has to its citizens and taxpayers seriously. We insist that arts and culture are a key resource to this nation, and one that is generative, sustainable and contributes to the Commonwealth. We know we can't get everything we want, or even everything we need. Certainly not all at once. But we'll keep fighting for it.

There is an element to culture that no state sponsorship can make manifest, and that is talent. Christos loves footy, but he has no skill for it. That doesn't stop him loving the game. Not everyone has talent (or even the desire to pick up a football, or a paintbrush or a camera), but everyone can participate in culture. And every single one of us consumes culture, every day. The Government has a role in encouraging the potential for talent in places where for too long it has been overlooked, alongside celebrating the talent – and acknowledging the rigour – of our emerging and established artists and cultural makers. And we all have a responsibility to the future, to the kind of equitable, sustainable nation we create for coming generations. The opportunities and aspirations and education of young people are central to the cultural mapping of this policy.

Finally, we want to affirm a freedom for people to work as artists and cultural producers — to take risks, to push boundaries, to test orthodoxies — as well as the right to make a living in ways that may not be captured by this policy. Such people might even be sceptical of this policy. Clare, as a historian, knows how evasions, assumptions and prejudices can be so deeply embedded that they are literally invisible. A cultural policy of even twenty years ago would shock us by what it did not examine and what it left out of its deliberations. This policy too will be criticised in hindsight for what it ignored. So, we offer it as provisional in the best sense of that word. We welcome critique and argument, and we welcome revision. Robust discussion is essential to a healthy culture.

Let's end in hope. As the young members of King Stingray, the breathtaking bilingual surf rock band from North East Arnhem Land, who are currently taking Australia and the world by storm, sing: *'There is something here, so beautiful and clear ...'*

# REVIVE

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The Australian Government's National Cultural Policy is a five-year plan to revive the arts in Australia. At the heart of this policy is the goal to ensure there is a place for every story, and a story for every place.

The intention of this policy is to change the trajectory of the creative sector, to deliver new momentum, so that Australia's artists and arts workers, organisations and audiences thrive and grow, and our arts, culture and heritage are re-positioned as central to Australia's future.

The creative sector has demonstrated extraordinary strength and resilience after a decade of neglect, cuts and changes to Federal arts funding, and the hardship of the COVID-19 pandemic. It is almost a decade since the last cultural policy, *Creative Australia*, was announced in 2013 by then Prime Minister Julia Gillard and Arts Minister Simon Crean.

*Creative Australia* provided additional funding for the Australia Council, to be delivered at arm's length from the minister. In 2014, Australia Council funding was cut, and the fund 'Catalyst' was created. Both Catalyst and the RISE Fund (which was established during the lockdown period of the pandemic), adopted a preference for decisions on funding, including on artistic merit, to be made by the minister of the day. *Revive* restores funding to the arts, and deliberately returns to the core principle of arm's length funding for artists and arts organisations.

This policy draws together the existing functions of government in arts and culture, new commitments made by the Albanese Labor Government, and additional new measures announced in this policy. The centrepiece of Revive is the establishment of Creative Australia, which will restore and modernise the Australia Council for the Arts. The Albanese Labor Government will restore funding that was previously cut and provide additional funding to expand the functions and responsibilities of the Australia Council under the newly created Creative Australia. This strategic shift will support areas where traditionally the Australia Council has been forced by under-resourcing to play a smaller role. First Nations support will have First Nations autonomy, artists are recognised as workers, and two principally underfunded and 'commercial' sectors of contemporary music and writing will have their own bodies within Creative Australia. This policy includes the establishment of a new First Nations First body, Music Australia, Writers Australia and the Centre for Arts and Entertainment Workplaces. This deliberate shift will open up the Government's principal arts funding body to more areas of the creative economy while increasing core funding.

This policy deals with new activities for some key institutions, including sharing the national art collection with the nation through loans to local and regional institutions. There is an ongoing issue with respect to long-term neglect of core funding for the collecting institutions, for both capital and operations. Updated government policy on this does not form part of cultural policy but future funding for Australia's collecting institutions is being assessed as part of the Budget process.

Revive builds on the important work of previous governments; it revitalises the work of Gough Whitlam who established the Australia Council as a statutory authority in 1975, continues the ambition of the Keating Government's Creative Nation of 1994, and builds on the key principles of the Gillard Government's Creative Australia of 2013.

Revive is structured around five interconnected pillars which set out the Government's strategic objectives as follows:

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**1**

**Pillar 1**  
**First Nations First**

Recognising and respecting the crucial place of First Nations stories at the centre of Australia's arts and culture.

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**2**

**Pillar 2**  
**A Place for Every Story**

Reflecting the breadth of our stories and the contribution of all Australians as the creators of culture.

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**3**

**Pillar 3**  
**Centrality of the Artist**

Supporting the artist as worker and celebrating artists as creators.

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**4**

**Pillar 4**  
**Strong Cultural Infrastructure**

Providing support across the spectrum of institutions which sustain our arts, culture and heritage.

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**5**

**Pillar 5**  
**Engaging the Audience**

Making sure our stories connect with people at home and abroad.

The following ten principles sit across the pillars to guide the Government's actions and investments over the next five years.

- First Nations arts and culture are First Nations led.
- All Australians, regardless of language, literacy, geography, age or education, have the opportunity to access and participate in arts and culture.
- Artists and arts workers have career structures that are long-term and sustainable, supported by vocational pathways.
- Australian students have the opportunity to receive an education that includes culture, creativity, humanities and the arts.
- Creative talent is nurtured through fair remuneration, industry standards and safe and inclusive work cultures.
- Arts and cultural organisations have representation and leadership that is reflective of contemporary Australia.
- Cultural infrastructure, including galleries, venues, theatres, libraries, museums, archives and digital collections, is restored, built and maintained.
- Australian stories are seen and heard, regardless of platform.
- Creative industries and practice are future focused, technology enabled, networked and globally recognised, including through reciprocal exchange, export and cultural diplomacy.
- Arts and culture are generative (creating new works and supporting emerging artists) and preservative (protecting heritage and conserving cultural memory).

Revive will build on existing Federal investment in the arts and link existing programs with new funded initiatives. The actions outlined under each of the pillars throughout this document provide a pathway for arts and culture to contribute to whole-of-government outcomes.





# PILLAR **1**



## First Nations First

Recognising and respecting the crucial place of First Nations stories at the centre of Australia's arts and culture.

A'S  
POLICY

**PILLAR 1: FIRST NATIONS FIRST**

“ First Nations arts and culture is the voice to the people and a tool for truth-telling. In the same way that the Voice to Parliament will be a centrally organised voice to government, the new National Cultural Policy must support First Nations stories to be told and truth to be told. ”

– First Nations First Review Panel

Australia’s arts and culture are grounded in the material heritage, practices and knowledges of First Nations peoples, who possess the world’s longest surviving cultures. In the *Uluru Statement from the Heart*, First Nations peoples call for a future where their children ‘will walk in two worlds, and their culture will be a gift to their country’ (First Nations National Constitutional Convention 2017).

For First Nations peoples, culture encompasses knowledges held, shared and continually adapted, including language, music, dance, stories, songlines and songspirals, and visual art. Culture is central to the health, wellbeing and identity of First Nations peoples. Culture is governed by sophisticated systems of knowledge.

Self-determination is important – it means supporting First Nations companies and artists to tell First Nations stories. First Nations programs must be designed by and with First Nations peoples and organisations.

Programs supported and run by First Nations peoples enhance connections to culture and Country, inherently improving Closing the Gap outcomes for First Nations peoples in education, employment, justice, health and wellbeing, and languages.

Understanding and awareness of First Nations cultures and knowledges will support greater recognition for First Nations peoples and truth-telling. In the words of Oodgeroo Noonuccal’s poem, ‘A Song of Hope,’ ‘To our fathers’ fathers, the pain the sorrow, to our children’s children, the glad tomorrow’ (Oodgeroo Noonuccal 1964).

**ACTIONS:**

- Implement the *Uluru Statement from the Heart* in full.
- Support the telling of First Nations histories and stories in Australia’s galleries, libraries, archives and museums.

## Sustaining and growing First Nations cultural expressions and artistic ambitions

### Investment and autonomy

Revive sets out to change the level of autonomy for First Nations artists and arts organisations.

Currently, for a First Nations work to significantly increase in scale, negotiations would often need to occur with a non-First Nations company that holds the financial power. Revive seeks to create settings where a First Nations-led Board can provide financial power for work to grow in scale and reach, while still retaining First Nations creative control.

The Government acknowledges the importance of self-determination, which was also recognised in previous national cultural policies, *Creative Nation* and *Creative Australia*. Realising First Nations creative ambitions requires a vibrant ecology and opportunities for development at all stages of life. Autonomy and increased investment will support more First Nations-led companies and independent artists at all stages of their careers to advance agency, financial and creative autonomy and provide professional opportunities for First Nations work. This will ensure that new works – across all art forms – appropriately represent and reflect traditional and contemporary cultural expressions.

The Government's central National Cultural Policy reform – establishing Creative Australia, which will include a First Nations-led Board – is critical to these ambitions for First Nations arts and culture.

Sustainable funding for independent First Nations artists, groups and small to medium First Nations-led arts organisations will require continued support from government. So too will efforts to embed First Nations cultural protocols across the sector and to increase the number of First Nations peoples on the governance bodies of all arts organisations and cultural institutions, not only self-determined First Nations organisations.

There are also opportunities to grow First Nations audiences by creating and touring works that are meaningful to First Nations peoples. The custodianship and development of these works will need to be led by First Nations producers, who acknowledge and prioritise cultural responsibility and integrity as much as commercial success, and include support for increased access by First Nations audiences.

**PILLAR 1:** FIRST NATIONS FIRST

“ The diverse forms and modes First Nations creatives take up to tell our old and new stories speak to the very things which make our traditions so strong in the first place: our resiliency and responsiveness. ”

– Evelyn Araluen

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## CASE STUDY

### **BlakDance developing pathways in the dance sector**

BlakDance is the national industry and producing organisation for First Nations dancers and choreographers. BlakDance is self-determined, with both a First Nations Board and Cultural Council. Along with supporting choreographers to develop contemporary dance productions for national and international touring, BlakDance delivers generative and transformative programs to strengthen the domestic ecology for First Nations contemporary dance. These create pathways to support practice, and opportunities to innovate, create, perform and tour within the framework of cultural protocols, often developed on Country and with family.

BlakDance's programs also support professional development and hands-on experience for emerging producers and designers; and secondments, training and development for graduate dancers. BlakDance continues to push the boundaries as one of Australia's most acclaimed contemporary dance producers, nationally and internationally.

## Training pathways

Growth in First Nations arts and cultural organisations will also provide more culturally safe and supported pathways for First Nations peoples to pursue careers as cultural and creative practitioners in First Nations-led organisations. There are significant pressures placed on First Nations arts workers, particularly in some organisations.

There is an ongoing problem of training and skills shortages in First Nations arts jobs, including management, technical and administrative positions, whether that be curators, lighting technicians or sound engineers, which provides limitations for the growth of First Nations arts and related organisations, and contributes to a lack of autonomy.

Career pathways need to be supported at all career stages through access to culturally appropriate training and skills development

across a range of technical, administrative, production and artistic professions, including leveraging the use of technology and new digital platforms. There are a growing number of First Nations cultural organisations across Australia. The rich cultural resources within these organisations benefit all Australians. The continuing need for support and care for these resources will provide career pathways and opportunities for professional skills development for First Nations cultural and curatorial workers. This also offers employment opportunities for First Nations peoples in related industries, such as the visitor economy and First Nations languages.

The capacity of a First Nations body within Creative Australia to put together a work plan to deal with the various skills and training organisations is a direct mechanism to be able to address this specialised skills shortage.

“ We acknowledge the skills shortage across all cultural industries of producers, curators, production managers, designers and other creatives, but emphasise the situation is particularly acute in First Nations performing arts. Achieving the goal of producing more self-determined First Nations creative developments, residencies and productions is not possible without increasing the pipeline of skilled First Nations creatives, from early career producers and designers to executive leadership. ”

– BlakDance

**PILLAR 1:** FIRST NATIONS FIRST

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## CASE STUDY

### Developing a new generation in the publishing industry

Magabala Books is Australia's leading Indigenous publishing house. First Nations owned and led, Magabala has successfully balanced its strong relationship to Country and culture with its status as an award-winning national publisher for over thirty-five years. From Broome, in the Kimberley, it publishes First Nations writers, storytellers, artists and illustrators from all over Australia. Magabala publishes up to eighteen new titles annually across a range of genres: children's picture books, memoir, fiction, non-fiction, graphic novels, social history and poetry.

Magabala Books plays a significant advisory role within the publishing industry, modelling best practice for the publishing of First Nations stories. It also delivers a range of innovative social and cultural initiatives. For example, in 2020, with the support of The Ian Potter Foundation and Kimberley Development Commission, Magabala established a cadetship program, employing two First Nations publishing cadets. An additional three further First Nations identified positions were created across publishing, projects, and marketing teams, providing career development for First Nations professionals.

The Government will increase support for First Nations arts and culture, with autonomous decision-making determined by First Nations peoples, through the creation of a new body (located within Creative Australia) that will:

- give artistic and cultural voice to First Nations peoples
- ensure decisions and investments are guided by First Nations protocols and principles
- support a wide range of First Nations projects, prioritising performing arts projects in the first instance and broadening to other art forms as investment matures
- establish a First Nations Arts and Culture Framework to support the development of major new First Nations creative works of scale and ambition, created and performed by First Nations artists, performers and companies
- leverage parallel investment in First Nations arts and culture from public, philanthropic and commercial bodies, both in Australia and internationally, and
- strengthen capacity across all aspects of the First Nations arts and culture sector.

It is important that the structure of this body is First Nations led. Extensive consultation will take place ahead of the creation of the First Nations body. A dedicated First Nations Board will be established to identify and plan for strategic investments, commencing activities in 2024. First Nations arts and culture initiatives will also continue to be funded through existing programs within Creative Australia, as well as through the new Music Australia, the works of scale fund and Writers Australia.



**PILLAR 1: FIRST NATIONS FIRST**

**ACTIONS:**

- Establish a dedicated First Nations-led Board within the newly established Creative Australia to invest in, create and produce First Nations works of scale and with priorities and funding decisions determined by First Nations leaders.
- Develop a First Nations Creative Workforce Development Strategy.
- Promote best practice cultural protocols, the principle of self-determination and cultural safety training, in partnership with First Nations communities, across arts and cultural organisations.
- Provide \$80.0 million to establish a National Aboriginal Art Gallery in Alice Springs to celebrate First Nations storytelling and cultural expression.
- Provide \$50.0 million, in partnership with the Western Australian Government, towards the establishment of a world-class Aboriginal Cultural Centre in Perth to showcase and celebrate First Nations arts and cultures.
- Provide \$5.0 million to upgrade training facilities at NAISDA Dance College's Kariong campus.

**First Nations cultural protections**

**Safeguarding First Nations languages**

First Nations languages have always carried stories, song cycles and scientific knowledge – including astronomy, agriculture, engineering and ecology – from generation to generation. Language underpins all forms of cultural expression, including art, music, dance, law and spirituality.

Of the estimated 250 languages spoken at the time of British arrival, between 123 and 159 First Nations languages are still in use. Most First Nations languages within Australia are under threat and only twelve traditional languages, and two recent languages, are considered strong (DITRDCA 2020).

The preservation and safeguarding of First Nations languages will support the transmission of cultures, customs, inventions, innovations and history for future generations. The Government will work in partnership with First Nations communities and educators to support the incorporation of languages from early childhood, including through families, playgroups and schools.

## CASE STUDY

### Strengthening partnerships in First Nations languages

The National Agreement on Closing the Gap identifies four priority reform areas that will change the way that government works to accelerate improvements for First Nations peoples. Priority Reform One – Formal Partnerships and Shared Decision-Making is a critical step to ensuring that First Nations peoples have a strong voice in the development and design of the policies and programs that directly affect their lives.

To give tangible effect to this priority reform, the Government established the International Decade of Indigenous Languages Directions Group (Directions Group) to shape Australia's participation in the UNESCO International Decade of Indigenous Languages 2022–2032 (the International Decade).

The Directions Group was formed through an Expression of Interest process that received fifty-eight applications, which were assessed by a panel that included key First Nations stakeholders. The Directions Group comprises seventeen members: thirteen Aboriginal and Torres Strait Islander members, including two members representing First Languages Australia; and four ex officio members from key government agencies (the Department of Infrastructure, Transport, Regional Development, Communications and the Arts, the Australian Institute of Aboriginal and Torres Strait Islander Studies, the Department of Foreign Affairs and Trade, and the National Indigenous Australians Agency).

The key purpose of the Directions Group is to develop the Australian National Action Plan for the International Decade in partnership with government, as well as provide strategic policy direction and work on key projects. This approach is a call to action in terms of the need for government and the arts and cultural sector to partner with First Nations communities to support them to meet their goals and aspirations.

**PILLAR 1: FIRST NATIONS FIRST**

**ACTIONS:**

- Establish a First Nations Languages Policy Partnership between First Nations representatives and Australian governments to improve outcomes for First Nations peoples.
- Support sixty primary schools around Australia to teach local First Nations languages and cultural knowledge in schools.
- Develop a National Action Plan that identifies priority areas that will preserve and safeguard First Nations languages, as part of the UNESCO International Decade of Indigenous Languages 2022–2032.
- Continue support for First Nations peoples to express, preserve and maintain their culture through languages and the arts, under the Indigenous Languages and Arts program.

**Safeguarding First Nations traditional knowledge and cultural expressions**

First Nations peoples have a long and rich history of creative and cultural expression to record and share their traditions and cultures, and contemporary First Nations artists and cultural practitioners are producing some of the finest artistic works emerging from Australia. The cultural value of this work is widely recognised. Support for visual arts practice and other art forms through First Nations arts centres provides a safe space for knowledge sharing, and also creates economic and social benefits for communities.

First Nations peoples' rights to the protection and development of traditional knowledge and cultural expressions are recognised and affirmed in the *United Nations Declaration on the Rights of Indigenous Peoples*. However, as many traditions are orally based, transferred through practice, based in customary laws and collectively owned by respective First Nations communities, current Australian law does not adequately recognise nor protect Indigenous Cultural and Intellectual Property Rights.

The demand for First Nations visual arts and crafts is growing. In 2019–20, total sales of First Nations visual arts and crafts reached \$250 million and around 19,000 First Nations people received an income from the sale of visual arts and crafts (Productivity Commission 2022). Many more worked in related industries such as cultural tourism. More than \$4.1 million in resale royalties have been generated for First Nations artists between 2010 and September 2022.

However, more than half of all purchased merchandise and souvenirs with First Nations art and designs are inauthentic or are made without permission from Traditional Owners to use Indigenous Cultural and Intellectual Property (Productivity Commission 2022). This causes harm to First Nations artists, communities and culture. It also cheats consumers into purchasing inauthentic items. Instances of unfair contract terms, appropriation of cultural expressions and copyright infringement affect the rights, wellbeing and economic returns to First Nations artists and their communities.

Tangible and intangible elements of First Nations heritage, including writing, music, performances, artistic works, designs, techniques, languages, songlines, sacred sites, burial grounds and stories, require protection. The Government has committed to working with First Nations peoples to establish stand-alone legislation to recognise and protect First Nations traditional knowledge and cultural expressions, including addressing the harm caused by fake art, merchandise and souvenirs. This work will include consideration of protections for communally-held knowledge and all forms of First Nations cultural expressions handed down between generations. It will be founded on the following ten principles for respecting Indigenous Cultural and Intellectual Property: respect, self-determination, consent and consultation, interpretation, cultural integrity, secrecy and privacy, attribution, benefit sharing, maintaining First Nations culture, and recognition and protection (Janke 2021).

**PILLAR 1:** FIRST NATIONS FIRST

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## CASE STUDY

### First Nations fashion – Australia Council Flourish Fund

The Flourish First Nations Textile Design & Fashion Innovation Fund supports production and design, as well as professional development and increased digital visibility for the First Nations textile, design and fashion sector.

Recipient Tahnee Edwards, said: 'This grant will allow me to develop an accessories range to strengthen and diversify Gammin threads' product offering. It will help me to broaden my skills and processes in product design and development as well as supporting Gammin threads' revenue growth by offering additional pieces and price-points, engaging more diverse audiences, and ensuring everyone can have access to First Nations design.'

#### **ACTIONS:**

- Introduce stand-alone legislation to protect First Nations knowledge and cultural expressions, including to address the harm caused by fake art, merchandise and souvenirs.
- Review the Indigenous Art Code to strengthen the protections for First Nations artists and consumers across the country.
- Continue investing in First Nations art centres, as well as pivotal sector organisations, through the Indigenous Visual Arts Industry Support program to benefit First Nations communities.
- Support professional development and training for First Nations peoples to ensure that artists are treated ethically and receive a fair return for their work.
- Provide a comprehensive response to the Productivity Commission's report on Aboriginal and Torres Strait Islander Visual Arts and Crafts, building on the commitment to introduce stand-alone legislation outlined above.

First Nations peoples have used systems of traditional knowledge to manage and safeguard diverse natural environments, including cultural heritage sites and resources, for generations. This role has been strengthened through the Government's Indigenous Rangers Program, which has supported more than 2,100 jobs in land and sea management through 129 First Nations ranger groups working on Country. This work has been augmented by the Indigenous Protected Areas Program, which covers eighty-two dedicated sites across Australia.

Indigenous Rangers are involved in a wide variety of cultural activities in caring for Country, including preserving rock art and sacred sites, maintaining flora and materials used in production of traditional and contemporary art forms, recording language and stories, building inter-generational exchange, and delivering cultural awareness and education programs.

Australian governments have a range of laws to protect First Nations heritage. Despite this, First Nations cultural heritage sites continue to be damaged, disturbed or displaced. An Inquiry into the destruction of the 46,000 year old caves at the Juukan Gorge in the Pilbara region of Western Australia made wide-ranging recommendations, including to reform and strengthen First Nations cultural heritage protections. Through a partnership with the First Nations Heritage Protection Alliance, the Government is engaging with First Nations peoples, state and territory governments and industry to reform the national cultural heritage protection framework and develop stand-alone legislation on the protection of First Nations cultural heritage sites. The Government is also considering ratifying the UNESCO 2003 Convention for the *Safeguarding of the Intangible Cultural Heritage* as part of its response to the Inquiry.

**PILLAR 1: FIRST NATIONS FIRST**

### Repatriating First Nations ancestral remains and cultural heritage material

Since British colonisation more than 200 years ago, scientists, anthropologists and collectors removed ancestral remains (ancestors) and cultural heritage material belonging to First Nations peoples which are now held in collecting institutions and with private holders in Australia and overseas. The repatriation of ancestors and cultural heritage material offers healing to First Nations peoples and allows communities to carry out their cultural obligations by returning them to Country. The support of this work is also a vital part of the process of truth-telling and cross-cultural reconciliation.

The Government acknowledges the importance of respecting and promoting the rights of First Nations peoples to repatriate their ancestors and cultural heritage material. The return of ancestors is a basic human right, as recognised by Article 12 of the *United Nations Declaration on the Rights of Indigenous Peoples*. This Article also recognises First Nations peoples' right to the use and control of their ceremonial objects and provides that States will seek to enable the access and/or repatriation of ceremonial objects and human remains in their possession through fair, transparent and effective mechanisms developed in conjunction with First Nations peoples. Australia adopted the Declaration in 2009.

The Government has supported the repatriation of ancestors from overseas for over

thirty years and the repatriation of cultural heritage material from overseas since 2019. This has resulted in the return of over 1,650 ancestors and over 1,960 cultural heritage items from overseas. Domestically, the Government has supported the return of over 3,200 ancestors and 2,300 secret sacred objects to Traditional Custodians held in Australia's eight major museums.

Repatriation requires an approach that is self-determined by First Nations people. The Government is currently working with First Nations peoples to bring home ancestors from more than twenty countries and cultural heritage material from more than twenty-seven countries, and is raising awareness of the importance of repatriation for First Nations peoples to drive global change in collection ethics and practice.

The planned Ngurra Cultural Precinct, to be located within the Parliamentary Triangle in Canberra, will support truth-telling and healing, and will be a place for First Nations storytelling and ceremony. The Precinct will include a National Resting Place to house and care for ancestors repatriated from overseas with limited provenance, in a culturally appropriate way. To date more than 330 ancestors have been returned from overseas collections who currently have provenance only to Australia, as their Traditional Custodians are unknown, and this number is expected to grow as more repatriations are completed.

#### ACTIONS:

- Continue pursuing, in a culturally sensitive way, the return of First Nations ancestors and cultural heritage material from overseas, and domestically the return of ancestors and secret sacred objects in Australia's major museums.
- Establish a new place of safe-keeping, the National Resting Place, dedicated to the care of ancestors returned from overseas by the Government, with provenance only to Australia.

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## CASE STUDY

### Repatriation storytelling by First Nations peoples

Repatriation of First Nations peoples' ancestors and cultural heritage material is part of an ongoing global dialogue to work towards healing, and recognising the injustices of the past.

First Nations people are telling their stories of repatriation through theatre, film and exhibitions. Recently Malthouse Theatre's production, *The Return*, written by Torres Strait Islander playwright John Harvey, explored the repatriation of First Nations ancestors from museum collections. The documentary *Etched in Bone* also tells the story of First Nations Elder, Jacob Nayinggul, who creates a ceremony to restore his ancestors' spirits to their Country in Arnhem Land, northern Australia.

With ongoing global advocacy and with First Nations truth-telling, the stage is set to explore sensitive and complex matters around repatriation.





# PILLAR **2**



## A Place for Every Story

Reflecting the breadth of our stories and  
the contribution of all Australians as the  
creators of culture.

AUSTRALIA'S  
CULTURAL  
POLICY

**PILLAR 2: A PLACE FOR EVERY STORY**

“ In order to ensure there is a place for every story, we must ensure that all people can be storytellers, and that all audiences can experience their stories ... We need to ensure that every person has access to their cultural rights and creative entitlement, not just those that we view as the majority. This will need strategic investment and authentic leadership. ”

– A Place for Every Story Review Panel.

Revive envisages that the entire national cultural collection and cultural experience is representative of modern Australia; in the stories it tells, in the artists that create it, and the audiences that engage with it.

Arts and culture belong to everyone.

Australia's people and their stories are our greatest cultural asset. Stories communicate shared identities and a sense of belonging to place and each other, and can be shared through an artwork, narrative, dance, screen content, music or an idea.

Stories bring people together and enable the exchange of experiences, ideas and perspectives. Stories give us a voice. All Australians benefit when they are represented by and in the nation's stories and that they can hear their own voices resounding in the national narrative.

Our stories are shaped by histories, places, identities, languages, cultures, families and communities.

It is important that a range of stories are heard, respected, reflected – and at times contested – in Australia's collective social and cultural life. Increased participation from under-represented voices, as well as representative and authentic leadership across cultural and creative organisations, will support storytelling that more accurately reflects contemporary Australian society and connects with new audiences. Our cultural policy must also encourage sharing under-represented stories in Australia's cultural institutions, by Australia's national broadcasters and in the national curriculum.

“ It is vital that we demonstrate, definitively, that there is a place for stories like mine, for artists like me, for audiences like my family and friends – the young, culturally diverse, those who have been historically marginalised. ”

– Tasnim Hossain, resident director at Melbourne Theatre Company

The National Cultural Policy promotes principles of access, equity, participation and representation in arts and cultural activities for all Australians, consistent with Article 27 of the *Universal Declaration of Human Rights*

which states that ‘everyone has the right freely to participate in the cultural life of the community, to enjoy the arts and to share in scientific advancement and its benefits.’

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## CASE STUDY

### The Push and thirty years of helping young people in music

Access to live music events is not a reality for all young people in Australia. There are fewer events in regional and outer-suburban areas, some events come with unaffordable ticket prices, and live music events are rarely staged for underage audiences or designed to be accessible and culturally safe.

Melbourne-based youth music organisation, The Push, has been supporting young people over three decades to overcome these barriers to participate and thrive in Australian music. CEO Kate Duncan says that, ‘participation in music at any level can be the defining moment in a young person’s life. It helps young people to shape their identity, establish lifelong relationships, build their connections to community and increase their sense of social connectedness.’

In 2022, The Push partnered with Crowded House, Live Nation and Arts Centre Melbourne to support young women and gender diverse people to be mentored in technical and sound production roles on the 2022 Crowded House Australian tour. In the same year, The Push held Music Careers Expos in Adelaide and Melbourne for high school-aged young people to provide insights and information on how to get a start in the Australian music industry. Over 300 young people attended the events to discover, learn and plan their careers in music.

**PILLAR 2: A PLACE FOR EVERY STORY**

### Every place

Local voices and place-based arts and cultural activities enable communities across Australia to tell their stories, evolve their own cultural identities and build local resilience. A vital strength of local and place-specific culture is the sharing of stories between generations. This includes creating content and platforms that are specifically aimed towards children and young people, while also drawing on the wisdom, experience and perspectives of local elders. The participation of all generations in cultural activity supports the social and economic health of local communities.

Suburban areas, particularly working-class communities with high youth populations

and households where English is not the first language, often experience limited access to arts and cultural infrastructure. Local governments and small to medium organisations, with their proximity to local communities, play a key role in supporting place-based arts and cultural practice across Australia.

Activities such as music, literary and multicultural festivals give people opportunities to come together and affirm cultural networks, support individual wellbeing, and build social cohesion. They can also promote cultural exchange across communities, strengthening Australia's vibrant multicultural society.

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## CASE STUDY

### Celebrating cultures in a regional city

Situated on the banks of the Murrumbidgee River in regional NSW, Wagga Wagga is a diverse community with 11.4 per cent of the community born overseas and 9.1 per cent of residents speaking languages other than English.

Wagga Wagga's annual FUSION Multicultural Festival builds on the philosophy that food and the creative and performing arts are powerful means of engaging and uniting the whole community. Started in 2011, this celebration of cultural diversity, community harmony and the arts has grown in size and scope, and reflects the city's diverse and vibrant communities. FUSION is about celebrating the music, dance, food and creative arts that mix together to make the local community strong, unique and liveable.

The festival can be considered an entry point of a cultural experience for local individuals, families and groups who want to experience cultural and religious diversity but have not had the opportunity to do so previously. It engages and connects with new arrivals to the city, local and regional residents of all ages and walks-of-life – it increases community connectedness and social cohesion.

“ A living, breathing regional cultural sector energises and provides new skills for our young people, ensures vitality in our townships and villages, and fosters connected communities that have the relationships and tools to face an increasingly uncertain future with hope and a creative, collaborative mindset. ”

– *Yuin Folk Club Inc*

Regional artists are critical to a vibrant arts sector that reflects Australia’s depth and diversity. A thriving cultural and creative sector is also crucial to supporting Australia’s regional communities and local economies. In 2019, around seven out of ten people in regional Australia attended arts activities (Australia Council for the Arts 2020a).

Investment in skills development and in digital and cultural infrastructure will increase participation in arts and culture, support the growth of regional arts organisations, stimulate tourism and provide employment opportunities for the one-third of Australians living in our regions (Australian Bureau of Statistics 2022b).

## CASE STUDY

### Cross-cultural creative collaboration by young and emerging artists

Yum Cha Arts received funding in 2021 through the Australian Government’s Regional Arts Fund, delivered by Darwin Community Arts in the Northern Territory, to produce *Cloudlines*. The *Cloudlines* team includes a combination of experienced Northern Territory artists, and young and emerging Northern Territory and Malaysian artists.

*Cloudlines* is a mixed reality, multi-artform production that engages in creative experimentation, extending the artists’ creative practice through the application of new technologies and collaboration across new art forms. *Cloudlines* employs social media, virtual and mobile-based augmented reality platforms, and live and pre-recorded sound to transform the performance space and create a collaborative performance where traditional theatre and storytelling techniques are blended with contemporary art forms.

The team collaborated online from their bases in Darwin, Melbourne, Penang and Kuala Lumpur. Creative collaboration provided an opportunity for mentorship, professional development, and rich cultural exchange.

**PILLAR 2: A PLACE FOR EVERY STORY**

Australia has many physical places (such as Uluru), objects (such as the Dog on the Tuckerbox) and built landscape features (such as the Sydney Opera House) that also contribute to our sense of national belonging. Our heritage includes places, values, objects, traditions and experiences that capture where we have come from, where we are now and give context to where we are headed as a society. The Government recognises the links between Australia's natural and cultural landscapes, movable and intangible cultural heritage — particularly for First Nations peoples — as well as our built environment.

There has been growing interest in Australia's built, material and cultural heritage by domestic and international audiences and tourists, and the heritage industry is a significant generator of employment and economic activity. Australia's public and street art (graffiti, sculpture, mural works) create cultural experiences using our built environment. Urban built environments facilitate the nighttime economy and enhance the experience of a place.

The way our towns, suburbs and cities look, sound and feel — the historical values, unplanned but transformative experiences of arts and culture, and the present liveability of our civic landscapes — is also encompassed by this National Cultural Policy. Our architects play an important role in shaping Australia's built environment and driving sustainable and accessible building design, such as the award-winning Home of the Arts (HOTA Gallery) in the Gold Coast and multi-award winning Bundanon Art Museum and Bridge for Creative Learning, which opened in 2022. Our craftspeople and designers are world-renowned for finding innovative solutions to material, aesthetic and environmental problems.

By identifying, protecting and managing all components of Australia's heritage, we help ensure that places and stories will continue to be experienced and enjoyed by future generations.

### ACTIONS:

- Increase support for regional arts and culture through an increase to the Regional Arts Fund, and continuation of the Festivals Australia program.
- Link with the future National Urban Policy Framework to find opportunities to leverage arts and culture to enhance community liveability and stimulate economic activity and tourism in central business districts and urban centres.
- Invest in local arts and cultural infrastructure across Australia:
  - the Government made a number of election commitments to support the development of infrastructure for the arts and cultural sector, including the National Aboriginal Art Gallery in Alice Springs, the Aboriginal Cultural Centre in Perth (refer to *First Nations First pillar*) and \$13.0 million to the Burnie Cultural Precinct in Tasmania
  - Bundanon received \$2.4 million in 2022–23 to support its expanded operations in the Shoalhaven region, and
    - the Government has avenues including the Regional Precincts and Partnerships Program which will provide a strategic, nationally consistent mechanism for funding and coordinating projects that transform a place, to benefit communities in regions, regional cities and rural Australia — the program could fund arts and culture precincts.
- Encourage cultural visual arts infrastructure, such as the new gallery in Alice Springs, to partner with National Collecting Institutions to display works from the national collections.
- Establish artist residencies to visit Australian World Heritage Sites to produce artworks to tell stories of place and heritage.
- Protect and conserve Australia's natural, historic and First Nations heritage places for future generations through the next phase of Natural Heritage Trust funding.



**PILLAR 2: A PLACE FOR EVERY STORY**

### Every story

Engagement with arts and culture strengthens social connectedness and wellbeing, helps to break down social stigmas, and offers a means of creative expression. This has been demonstrated through the growing diversity across Australia's media and art forms that benefits all Australians.

There are opportunities to further improve access, cultural equity, and represent under-represented communities by reducing physical and other barriers to access – including through program design – increasing opportunities for participation and encouraging representation, authentic leadership and a sense of belonging across the arts and cultural sector. For example:

- More than half of Australian residents (51.5 per cent) were either born overseas or have a parent who was born overseas, and over 5.5 million people speak a language other than English at home (Australian Bureau of Statistics 2022a). Australia's multicultural heritage means that our stories are told in many languages. Reflecting this diversity in our national stories helps to express our modern, inclusive national identity and promote culturally and linguistically diverse communities in Australia and overseas.

Submissions to the National Cultural Policy consultation highlighted the personal experiences of artists in the creative industries. One example raised during consultation was from an actor of colour, who was written into a local television series for a minimum of two years, with an optional contract extension. In this instance, the character had a wife and daughter – also both actors of colour. All three contracts ended after only one year.

The actor described the script used to write them out of the show as sending them 'back to India.' As the actor explained in their submission, 'I was confused. To go "back" to a country that my character daughter and my character were not from didn't make sense.' All three actors had strong Australian accents and all characters had been written into the script as Australian-born. Ultimately, the script in its final form avoided any reference to 'going back to India.'

- Australia has more than 3.2 million young people (aged 15–24), representing one in every eight Australians, and one in five of our working age (aged 15–64) population (Australian Government Department of Education 2021). Young people are often under-represented among

artists, in cultural and creative jobs, and in youth cultural leadership roles. Providing meaningful avenues for engagement and investment in youth arts will give young Australians an increased voice and ability to influence issues that matter to them.

- Australian artists with disability are an essential part of a thriving arts ecology – they tell engaging stories and create exceptional art. Around one in five Australians, and nine per cent of people working in the cultural and creative sector, identify as having disability (Australian Bureau of Statistics 2019; Meeting of Cultural Ministers 2018). Low expectations, attitudes, physical access, and other types of barriers to participation, limit access to many arts and cultural spaces, venues and events for both audiences with disability and cultural and creative practitioners with disability. Training and professional development opportunities designed specifically for artists with disability are limited, and there are barriers to formal education. There is a pressing need to take action on these issues following a long history of inaction and delay.

- High-speed broadband is empowering creators and consumers of digital content, however digital inclusion remains a challenge for some groups. Improving digital access for people from non-English speaking backgrounds, First Nations peoples, people with disability, carers, and those on low incomes or who live remotely is especially important. Building digital literacy skills, supporting affordability, using and building accessible digital platforms, and improving digital connectivity will enable more Australians to participate in arts and cultural activities.

There is an important opportunity to embrace modern Australian stories in all their diversity. By investing in artists and organisations that are representative of all Australians, we will be able to tell more stories that are complex and more reflective of our society. That means investing in talent that looks like a modern Australia.

**PILLAR 2: A PLACE FOR EVERY STORY**

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## CASE STUDY

### **Award-winning theatre company, Back to Back Theatre**

Based in Geelong, Back to Back Theatre creates new forms of contemporary performance informed by the experiences of a unique ensemble of actors and creators who identify as having an intellectual disability or are neurodiverse, giving voice to social and political issues that speak to all people. In 2021, Back to Back Theatre was announced as one of eight new entrants to the National Performing Arts Partnership Framework (Partnership Framework). The Australian Government, in partnership with the Victorian Government, provides over \$1 million to Back to Back Theatre through the Partnership Framework.

The organisation received the 2022 International Ibsen Award, the first Australian company to be recognised. Established and funded by the Norwegian Government to mark the legacy of playwright Henrik Ibsen, the prestigious award recognises excellence and innovation in the international theatre industry.

Back to Back Theatre branched out into filmmaking and premiered its film *SHADOW* at the South by Southwest Festival in 2022, receiving the Audience Award. *SHADOW* is based on Back to Back Theatre's award-winning theatre production, *The Shadow Whose Prey The Hunter Becomes*. The film was jointly funded by the Australian Government Department of Social Services, the City of Greater Geelong Arts and Culture Department's Arts Industry Commissions Program, and Screen Australia.

## Every benefit

The use of arts (music, performance, creative writing, visual or other) in both clinical and non-clinical settings can support improved health outcomes, including mental health and healthy ageing, to support people to thrive. For example:

- In 2016, Australian researchers showed that two-hour 'doses' of creative activity each week could enhance mental wellbeing in a general population (Davies et al. 2016).
- Eighty-seven per cent of respondents to a global music survey said listening to music helped with their mental wellbeing during the pandemic (IFPI 2021).

- Studies also show that regular reading, playing board games, playing musical instruments or dancing are associated with a lower risk of dementia among people aged seventy-five and older (Verghese et al. 2003).
- Many artists and creative practitioners are themselves neurodiverse.

A healthier and connected society pays economic dividends. Social inclusion contributes at least \$12.7 billion annually in economic value to Australia due to higher productivity and better employment and health outcomes (Deloitte Access Economics 2019).

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## CASE STUDY

### Music to awaken happy memories

Music reminiscence therapy often brings comfort and happiness to those living with dementia and depression.

Silver Memories uses the medium of radio to broadcast twenty-four hours a day, seven days a week, cheerful calming music from the 1940s to the 1970s. Announcers engage listeners through daily birthday and cheerio calls and their service includes monthly concerts and events. The program is accompanied by over 6,000 quality images for leisurely armchair travel that complements the listeners' reminiscence experience.

In 2022, the work of Silver Memories was recognised for its positive impact by the Pro Bono Impact 25 Awards and was awarded a 2022 Australian Mental Health Prize.

**PILLAR 2: A PLACE FOR EVERY STORY**

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## CASE STUDY

### **Games technology helps seniors reconnect with Australian stories: National Film and Sound Archive trivia**

The National Film and Sound Archive produced an interactive online trivia game which offers a sequence of trivia questions created from its collection. Centred around Australia's history, culture and audio-visual heritage, the game has proved a hit with senior audiences and nursing homes have used the game to offer a trip down memory lane. This provides an audience that is often excluded from National Collecting Institutions with the opportunity to explore some of the collection. The Government's National Collecting Institutions Touring and Outreach program supported the development of the game.

The COVID-19 pandemic has shown the importance of ensuring access to appropriate and relevant information and engaging in systems that promote wellness and prevent illness. There is potential for engagement in storytelling, crafting and other cultural activities to support these outcomes, including in contexts such as reducing alcohol and drug use.

Half of all professional artists in Australia apply their creative skills outside of the arts (Australia Council for the Arts 2017). Creativity and design thinking have been shown to be increasingly valuable to a

range of different disciplines such as advanced manufacturing, scientific research and artificial intelligence. Gamification also has strong potential application in education settings, including to train and upskill individuals across a range of industries.

The Government has committed to release a stand-alone Measuring What Matters Statement in 2023, tailored to Australia's circumstances, which will be developed in consultation with stakeholders and could consider metrics that reflect the broader cultural, social and economic value of arts and culture.

### ACTIONS:

- Develop an Arts and Disability Associated Plan, under Australia's Disability Strategy 2021–31, to enable people with disability to access and participate fully in the cultural and creative life of Australia.
- Provide pilot funding to support access to art and music therapy programs, and generate valuable data on the broader community impacts of, and demand for, these services.
- Ensure bodies within the newly established Creative Australia represent contemporary Australia.
- Undertake a Multicultural Framework Review to ensure the Australian Government's policy settings and institutional frameworks support efforts to further strengthen social cohesion and inclusion across modern multicultural Australia.
- Establish a Community Language Schools Grants program to encourage more young Australians to learn a second language, connecting them to the languages and cultures of our diverse multicultural society.
- Invest in a Local Multicultural Projects initiative, which includes support for local community artistic and cultural activities and celebrations.
- Establish an Office for Youth and new youth engagement model to embed the voices of young Australians in policy and programs across government, including in arts and culture.
- Improve access to services that enhance community wellbeing, including First Nations and intergenerational playgroups that will support early engagement with arts and culture.
- Invest in improved digital connectivity, including for First Nations communities and people in regional and remote areas, to support increased access to arts and cultural activities.



# PILLAR **3**



## Centrality of the Artist

Supporting the artist as worker and  
celebrating artists as creators.

A'S  
POLICY



**PILLAR 3: CENTRALITY OF THE ARTIST**

“ We need to remember that the arts industry doesn't exist without its artists, and it is imperative that we acknowledge and protect them and their craft. ”

– Centrality of the Artist Review Panel

Too often artists have not been considered real workers, arts businesses have not been considered real businesses, and arts training courses have not been considered as training for real jobs.

There is no pathway forward for cultural policy unless arts businesses thrive and arts workers are able to find pathways for long-term career options. The policy aims to provide improved circumstances for arts workers whether they are employees, contractors or business owners. It aims to provide safer workplaces for everyone in the sector and better training and career pathways that assist artists directly in their own career development. Access to arts and culture through education and training will also assist the capacity of the industry through the development of future audiences for arts and cultural experiences.

Australia's cultural and creative workforces make a significant contribution to Australia's social and economic wellbeing. They connect us, entertain us, inform us, educate us, enrich our humanity and uplift our horizons.

They expose us to stories, ideas and experiences told from different perspectives. However, for many people, the cultural and creative sector can be a challenging career path.

The growth and stability of Australia's cultural and creative workforce depends on continuous career development that builds confidence in creative sector careers and equips creative practitioners of all ages to utilise their skills as both workers and artists. In some art forms artists are only valued for a short period of their life. This policy aims to build sustainable careers in the creative industries across all stages of working life. This begins with arts education and continues through career pathways in the arts, supported by vocational training, mentorships, fellowships, internships, grants and other opportunities for lifelong education, employment and professional practice in Australia and overseas.

Revive is underpinned by a commitment to recognise the value of Australia's cultural and creative practitioners, to create safe and secure workplaces (including cultural safety), and to provide sustainable pathways for artists and creative workers throughout the different stages of their careers.

### Artist as worker

Patterns of work across the cultural and creative sector vary, with a large number of creative practitioners undertaking short-term contracts as employees or independent contractors, or performing ad hoc and seasonal work – artists are the original gig workers. Intermittent and insecure working arrangements mean that many may not have access to minimum employment standards. In turn, many creatives rely on holding multiple jobs in order to survive, which can prove to be a disincentive to pursuing a career in the sector.

As well as insecure work and gender inequality, many submissions to the National Cultural Policy consultation process raised remuneration, including a basic income for artists. The Government recognises that artistic and cultural work is a professional activity and that fair pay and conditions for arts and cultural workers are essential. As a first step the Government will recognise this principle through mandating minimum remuneration for professional musicians and performers at Australian Government events and functions. In addition, the

Government's Artbank initiative directly supports contemporary Australian artists through the acquisition and leasing of artworks to organisations, businesses, governments and individuals across Australia, as well as in overseas posts. Artbank's collection of more than 11,000 artworks reflects the diversity and talent of practising Australian artists. The funds generated from leasing activities are used to acquire new artworks to ensure the collection remains dynamic and supports the livelihoods of living, professional artists.

Funding bodies should continue to affirm the principle that artists should be paid for their work, including through recognition of Awards, mandated rates of pay and codes of practice such as the *Live Performance Award 2020*, the *Broadcasting, Recorded Entertainment and Cinemas Award 2020*, Australian Society of Authors rates of pay, Australian Writers' Guild benchmarks, and the National Association for the Visual Arts Code of Practice.

Stagnant incomes, driven by falling real wages, have been challenges across the economy for the past decade. The Government's Secure Jobs, Better Pay reforms are aimed at dealing with insecure work and gender inequality, and getting wages moving again. As part of this package, the Government has announced a Review of Modern Awards. Award coverage and minimum standards in the arts sector will be considered through this process.

**PILLAR 3: CENTRALITY OF THE ARTIST**

**ACTIONS:**

- Mandate minimum remuneration for professional musicians and performers contracted by government entities to perform at Australian Government events and functions.
- Endorse the voluntary Code of Practice for Visual Arts, Craft and Design.
- Include Award coverage of the arts sector and minimum standards as part of the upcoming Review of Modern Awards.
- Develop information about the flexibility available for artists to be looking for work or working in the creative arts sector, and to have this recognised as part of their mutual obligation requirements for unemployment payments. This will assist artists and other creative workers to work with job providers so that they can continue their creative practice while connecting to paid work.

**Safe workplaces**

Artists are workers and deserve safe and inclusive workplaces. Unsafe workplaces come with social wellbeing costs that are borne not only by directly affected individuals, but the community as a whole (Australian Human Rights Commission 2021). Positive change in this area is being driven by artists and arts workers sharing their experiences, and shifting community expectations for equality, safety and respect in Australian workplaces.

A recent survey of workers in the music industry and the performing arts found that just fifteen per cent of respondents felt safe at work all of the time, with thirty-five per cent saying they had been exposed to unsafe working conditions over the past twelve months (Elmes and Knox 2022). Unsupportive environments and uncertain working conditions following the lockdown period of the pandemic have placed artists and the broader cultural and creative workforce at risk of increased mental health issues.

## CASE STUDY

### Time for change: *Raising Their Voices*

*Raising Their Voices* is an independent review commissioned by the Australian contemporary music industry examining the prevalence of sexual harm, sexual harassment and systemic discrimination in that industry. It found that women do not thrive to the same extent as men, and young people and people of diverse backgrounds can be at particular risk of harm and poor employment practices. It found significant evidence of bullying across the sector impacting the mental health of individual workers.

The impacts of these harmful behaviours for victim survivors can be severe and long-term, with many fearing for their careers and future opportunities, as well as impacts on their mental and physical wellbeing, should they speak up. The perceived lack of accountability for perpetrators is a major barrier to reporting misconduct.

The publication of the report resulted in a statement from leaders and members of the music community which acknowledged and apologised for the harm caused, and committed to long-term sustainable cultural and behavioural change.

The Government supports the recommendations of the *Raising Their Voices* report and it will work with artists and employers to raise and maintain safety standards across the sector for all art forms by creating a Centre for Arts and Entertainment Workplaces, supporting the

development of codes of conduct and the provision of resources and support to build capacity, particularly in smaller organisations. Individuals and organisations receiving government funding will be required to adopt and adhere to these standards as a condition of funding.

**PILLAR 3: CENTRALITY OF THE ARTIST**

**ACTIONS:**

- Establish a Centre for Arts and Entertainment Workplaces, within the newly established Creative Australia, to provide advice on issues of pay, safety and welfare in the arts and entertainment sector, refer matters to the relevant authorities and develop codes of conduct and resources for the sector.
- Introduce conditional funding that requires government-funded artistic and cultural ventures to adopt and adhere to minimum workplace safety standards, and meet legislated minimum employment standards.
- Fully implement all fifty-five recommendations of the *Respect@Work* Report to better prevent and address workplace sexual harassment, including by:
  - expressly prohibiting sexual harassment in the *Fair Work Act 2009*
  - introducing a positive duty in the *Sex Discrimination Act 1984* that will require employers to take reasonable and proportionate measures to eliminate certain forms of unlawful sex discrimination, including sexual harassment, as far as possible, and
    - increasing access to justice for those who experience workplace sexual harassment through the establishment of an additional pathway for workers to quickly deal with sexual harassment disputes before the Fair Work Commission, through improvements to representative actions and cost protection provisions, and through the provision of \$32.0 million in the October 2022–23 Budget to fund working women’s centres in every state and territory.
- Implement regulations on managing psychosocial risks, including bullying and harassment, in the *Commonwealth Work Health and Safety Regulations 2011* and work with other jurisdictions to strengthen existing work health and safety laws and guidance.
- Provide funding for Support Act through the Centre for Arts and Entertainment Workplaces to provide mental health support to the music sector.

### Intellectual property

Australia's copyright laws incentivise the creation of new cultural material while also allowing reasonable and equitable use of copyright material in the public interest. Intellectual property is the return on investment for Australia's extraordinary capacity to create some of the best plays, books, films, songs, art and design loved by people at home and around the world.

The Government is committed to maintaining a strong copyright framework that works in concert with other legal and policy mechanisms – including funding support for the creative industries, our broader intellectual property framework, the regulation of broadcasting and content industries, and celebration and protection of First Nations arts and culture – to support the success and vibrancy of Australia's cultural and creative sector.

This also extends to intellectual property-based support mechanisms by providing royalties to visual artists for the commercial re-sale of eligible works and compensating book creators and publishers for their work when held in Australian public and educational lending libraries. The Government's Lending Right Schemes were first established by the Whitlam Government in the 1970s. Under the current arrangements, Australian book publishers and creators are only entitled to compensation when printed works are held in Australian public and educational lending libraries, and not when digital works such as e-books and audiobooks are made available for public access. The Government will modernise these mechanisms to reflect evolving consumption patterns and include media such as e-books and audiobooks. These digital forms of literature also promote access for many people with disability.

**PILLAR 3: CENTRALITY OF THE ARTIST**

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## CASE STUDY

### Impact of Lending Right Schemes

The Australian Government's Lending Right Schemes are the main mechanism for providing direct funding to book creators and publishers via annual payments to compensate them for the free use of their print copy books in public and educational lending libraries.

For some authors, these payments form reliable and consistent income from their writing.

*'As someone with about eighteen books on the survey list now, lending rights makes up about twenty-five per cent of my annual income. It is hugely important and I probably wouldn't be able to sustain a career without it,' Meg McKinlay, author.*

#### **ACTIONS:**

- Modernise and extend the Public and Educational Lending Right Schemes to include digital content under the schemes.
- Enhance the Resale Royalty Scheme to provide royalty payments to visual artists, including First Nations artists, from the commercial sale of eligible works internationally.
- Undertake a broad and comprehensive review of the effectiveness of Australia's copyright enforcement regime to make sure it remains fit-for-purpose, and consider opportunities to improve Australia's copyright framework by working with copyright owners and users.

## Artist as creator

### Arts education

The pathway to a career in the cultural and creative sector begins with arts education. Arts education develops artistic and creative skills, and fosters cultural appreciation and participation in Australia's cultural life.

Since 2014, the arts have been included as one of the eight key learning areas of the Australian Curriculum. However, the benefits of an arts-rich education go beyond arts-related skills and knowledge. Research shows that arts education improves student literacy and numeracy outcomes, and also helps to improve social and emotional wellbeing and resilience in children and young people. It helps develop creative and critical thinking and supports the development of identity and self-esteem, particularly in children from disadvantaged backgrounds (National Advocates for Arts Education 2019; A New Approach 2020).

There are opportunities throughout childhood to integrate arts and culture, including through early childhood programs, playgroups and education. Enquiry-based learning through the arts helps develop universal skills in preschool and primary-age children.

Increased creative practice in the classroom provides further opportunities to support individual artists, including mid-career artists and arts organisations working with schools, to assist generalist classroom teachers to deliver a strong arts curriculum focused on both the creative process and artistic outcomes.

Similarly, using the resources of National Collecting Institutions and organisations from across the galleries, libraries, archives and museums sector to bring the Australian Curriculum to life broadens the cultural experience of all Australian students.

### ACTIONS:

- Continue to support creative practice in the classroom through the delivery of five arts subjects (dance, drama, media arts, music and visual arts) under the *Australian Curriculum: The Arts*, as well as cross-cutting general capabilities covering intercultural understanding and critical and creative thinking.
- Support specialist in-school arts education programs that directly draw from cultural and creative sector expertise, focussing on areas of identified disadvantage.



**PILLAR 3: CENTRALITY OF THE ARTIST**

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## CASE STUDY

### Engaging young people in the arts for lifelong learning

D'faces of youth arts (D'faces) is based in Whyalla in South Australia and supports young people to get involved in the arts. D'faces collaborated with Cirkidz and Eyre Gymnastics to deliver an Aerial Skills Development project, engaging young people to learn advanced skills in aerial equipment and develop video resources.

Participants in the project developed an instructional video of practical circus skills, which was launched to an audience of young people, many of whom had never used aerial equipment before. The video received strong praise for showcasing circus skills clearly and simply, demonstrating the effectiveness of the video as a teaching tool.

One of the other great strengths of this project was the connection between organisations, which provided networks for future collaborations and resource sharing. The project was funded by Country Arts SA's Skills Development Assistance Program which supports artists, arts workers and arts organisations in regional and remote South Australia.

### Training and capacity building

Professional training for a career in the cultural and creative sector is generally provided through a combination of higher and vocational education and learnt skills. Ensuring access to courses, as well as pathways into the industry, supports career choices in the arts. Increasing the recognition and value of arts and cultural practice will lead to greater appreciation of the need for cultural and creative career pathways.

Like many areas of the economy, the cultural and creative sector is experiencing critical skills shortages. The Government is pursuing important reforms to Australia's system of skills and training to address these issues, which will help meet the growing needs of Australia's cultural and creative industries. The Government has established the Arts, Personal Services, Retail, Tourism and Hospitality Jobs and Skills Council (the Council) which has specific

responsibility for the arts and creative industries to provide the sector with a stronger, more strategic voice and greater participation in the skills and training sector.

The Council will work closely with Jobs and Skills Australia and be responsible for identifying and addressing workforce challenges, driving collaboration across sectors and delivering high-quality training products that meet the skills needs of the sector. It will also consider new types of training and delivery models that bridge the gap between education and work, such as industry fellowships and internships, as well as mid-career

professional development and mentoring to support sustainable long-term careers in the sector. Training in both traditional creative skills and digital skills will be required to support growing industry needs.

The 2020 Job-ready Graduates reforms increased the cost of arts and humanities degrees. The Australian Government has committed to an Australian Universities Accord to drive lasting reform in Australia's higher education system. A review of the Job-ready Graduates reforms will be conducted as part of the broader review process.

**PILLAR 3: CENTRALITY OF THE ARTIST**

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## CASE STUDY

### **Our future: Aboriginal Arts Worker Training Program**

The Aboriginal Art Centre Hub WA runs the 'Our Future: Aboriginal Arts Worker Training Program,' which is designed to support emerging First Nations arts professionals to develop their knowledge and skills across a broad spectrum of arts and cultural specialisations.

The program is run annually in two parts. In part one, participants from First Nations art centres across regional and remote Western Australia spend two weeks in Perth working alongside curatorial, installation and conservation professionals to curate and install exhibitions in the Boola Bardip Western Australian Museum and the Art Gallery of Western Australia.

Part two of the program is delivered on Country at a participating art centre, where participants develop skills in art practices. The program provides real-world, on the job experience which broadens participants' perspectives on the arts and provides practical training that can be applied when participants return to their art centres.

Mechanisms to support local and international touring, and overseas engagement, will remain important as mobility, collaboration and presentation supports career sustainability and creative development for many Australian artists at all stages of their careers.

To nurture and develop Australia's best performing arts and creative production talent, the Government funds seven national performing arts training

organisations and the Australian Film, Television and Radio School as specialist centres of excellence. These organisations play a critical role in developing a pipeline of world-class talent to supply Australia's performing arts and production companies. Many alumni from these organisations also go on to become globally renowned artistic and creative leaders across the sector, and cultural ambassadors for Australia.

#### ACTIONS:

- Work with the arts and culture sector to undertake a scoping study to understand current and emerging workforce challenges and skills needs across the cultural and creative sector, and inform the development of industry-driven solutions by the Arts, Personal Services, Retail, Tourism and Hospitality Jobs and Skills Council, to address identified issues.
- Promote the new Self-Employment Assistance program to the arts community, including to First Nations peoples, to encourage new and existing arts businesses to access free business mentoring and support to develop business plans and strategies that more effectively monetise their cultural contributions to Australia.
- Review Australia's higher education system and develop the Australian Universities Accord which will, as part of the Terms of Reference, consider the impact of changes made under the 2020 Job-ready Graduates reforms, including changes to student contribution amounts.
- Support the ongoing financial sustainability of the seven national performing arts training organisations, including through removal of the efficiency dividend and \$5.0 million in additional assistance to the National Institute of Dramatic Art as announced in the October 2022–23 Budget.



# PILLAR 4

## — Strong Cultural Infrastructure

Providing support across the spectrum of institutions which sustain our arts, culture and heritage.

**PILLAR 4:** STRONG CULTURAL INFRASTRUCTURE

“ “ These institutions are spread across all tiers of government, the not-for-profit sector and private/commercial sectors, as well as embedded within geographic, cultural, professional and social communities. ” ”

– Strong Cultural Infrastructure Review Panel

Organisations of all sizes and types provide cultural infrastructure that enables Australia’s cultural and creative sector to flourish. This includes traditional arts and cultural institutions, not-for-profit and commercial arts organisations and venues, broadcasters, and ‘bricks and mortar’ buildings – including cinemas, performing arts centres, theatres, museums, archives, libraries and galleries – as well as independent creative practices and the communities and practices of art and culture that these institutions foster. Increasingly much of this infrastructure is online.

These institutions, organisations and entities are spread across all levels of government, as well as embedded within geographic, cultural, professional and social communities. Each of these components performs a critical function and a successful cultural and creative sector requires collaboration between them. The National Cultural Policy will support intergovernmental cooperation, promote partnerships and philanthropic giving, and expand access to the national collections.

“ “ Independent practice is not separate to institutional practice. They exist symbiotically. Each sustains the other. New institutions arise from independent practice. Current institutions are stimulated by the practice of the independent artist. Each must be supported. ” ”

– Back to Back Theatre

The centrepiece of the National Cultural Policy will be establishing Creative Australia (a restored and expanded Australia Council for the Arts). The significant funding cuts to the Australia Council in 2014 after the Creative Australia policy was abandoned meant the Australia Council was never able to fully realise its ambitions to support artists and arts organisations. The ongoing negative impact of the cuts was around \$11 million a year. This has severely limited the investment that it has been able to provide to artists and small to medium arts organisations in specific areas of the sector in particular, including youth arts, community and experimental arts and to independent visual artists (which includes original creative practice such as painting, sculpture, print making, photography, crafts and graphic design).

Since 2014 if grant programs were established for the sector, for example the Catalyst and RISE funds, they were designed with a preference for decisions on funding to be made by the minister of the day. A properly resourced Creative Australia returns to the core principle that Australia's arts funding should be at arm's length from government. Revive both returns the funding that had been cut from the Australia Council and expands the functions of Creative Australia to provide greater strategic direction and engagement across the sector, including in the commercial sectors of contemporary music and writing through Music Australia and Writers Australia.

Revive will also support a works of scale fund. Not every work will or needs to increase in scale. However, it remains the case that there is a strong national interest in some works growing to reach a larger audience in Australia and internationally. This will sometimes involve a shift in art form, in the way *Secret River* went from novel, to play, to television drama, *The Drovers' Wife* went from short story, to play, to feature film, and *Cloudstreet* went from novel to play to television series to opera. A dedicated fund to establish works of scale, including First Nations works, or grow the scale of existing works will see an expanded role for Creative Australia.

To encourage collaboration with private sector support in the arts, Revive will facilitate the transfer of the functions of Creative Partnerships Australia to Creative Australia. Creative Partnerships as a separate organisation came from the 2013 Creative Australia policy to build relationships with arts philanthropists. However, after a decade, there has been a decrease in the direct engagement that the Australia Council has with the philanthropic community. The Government is determined to bring the functions of Creative Partnerships and the philanthropic connections of the separate body within the newly formed Creative Australia. This transfer will include the Australian Cultural Fund so that this mechanism will continue to be available.



**PILLAR 4: STRONG CULTURAL INFRASTRUCTURE**

This reform means publicly funded, philanthropic and commercial interests will all have a home in the same organisation: Creative Australia.

### Establishing Creative Australia

Creative Australia will be the Government's principal arts investment and advisory body. It supports and promotes creative arts practice that is recognised nationally and internationally, and provides research and advocacy on issues affecting the sector. Creative Australia offers grants for individuals and organisations to support activities that foster the careers of Australian artists. It also partners with states and territories to fund performing arts companies under the National Performing Arts Partnership Framework and visual arts organisations under the Visual Arts and Craft Strategy. The governing Board of Creative Australia will continue to be known as the Australia Council.

Through this reform, Revive looks to deliberately pilot different models (in addition to investment through Screen Australia for the screen sector as a stand-alone body). These models include:

- Independent bodies and funds that will be established within Creative Australia for First Nations arts and culture, contemporary music and for writers.
- Continued strategic investment frameworks and committees for the live

performing arts and visual arts and crafts through Creative Australia.

- Funding through grants programs determined by Creative Australia, including a fund for works of scale supported by new investment and the return of funding cuts.

At the end of the five-year policy period there will be an opportunity to measure and review the success, impact and relative investment levels of each model.

Creative Australia will include new dedicated bodies within its structure, including a First Nations-led Board, Music Australia, Writers Australia and the Centre for Arts and Entertainment Workplaces. Existing cultural infrastructure has not been well suited to contemporary musicians and writers. Managers, record labels and publishers have, over time, been more successful at identifying and supporting new artists and voices than government institutions.

New technology is disrupting the landscape for musicians and writers and there is a need for government policy to be modernised for these artists. Music Australia and Writers Australia are deliberately designed to reach into the commercial sectors where traditional grants funding models have had limited success. These bodies will become policy engines for these sectors, building partnerships and expertise that will both support artists directly and benefit Australian audiences.

The Government will increase support for the music industry through the creation of Music Australia (located within Creative Australia) that will:

- grow the market for contemporary Australian music
- increase development of original music through investment in artistic creation
- deliver song writing and recording initiatives in schools
- develop new strategic partnerships within and beyond the music sector, including to undertake research and data collection around key issues, including festivals and venues
- provide ongoing support for Sounds Australia – Australia’s export music market development initiative
- support industry professionals to learn business and management skills
- provide central coordination around access to live music venues for bands and solo artists
- develop new co-investment agreements with states, territories and industry to deliver national sector-wide priorities, and
- create Community Music Hubs in high density living areas.

A Music Australia body, with representation from artists and industry, will be established to support contemporary music activity and programs and run Music Australia.

The Government will increase support for the literature sector through the creation of Writers Australia (located within Creative Australia) that will:

- support writers and illustrators to create new works
- invest in a network of key organisations delivering public value for Australians
- develop national industry initiatives and international markets to maximise exposure and access to global markets, and
- establish a National Poet Laureate to promote poetry and mentor up and coming poets.

A Writers Australia body, with representation from across the sector, will be established to run Writers Australia, plan for new investments commencing in 2025 and to provide strategic advice.

Creative Australia will also deliver the Prime Minister’s Literary Awards from 2023 and Writers Australia will take over this function once it is established.

**PILLAR 4: STRONG CULTURAL INFRASTRUCTURE**

**ACTIONS:**

- Restore funding cuts to the Australia Council to address underfunded areas like youth arts and expand its functions to establish Creative Australia, which includes:
  - the establishment of a dedicated First Nations-led Board to invest in, create and produce, from 2024, First Nations works of scale, with priorities and funding decisions determined by First Nations leaders, develop a First Nations Creative Workforce Development Strategy, and promote best practice cultural protocols, self-determination and cultural safety training across arts and cultural organisations (refer to *First Nations First pillar*)
  - the establishment of Music Australia, to support the Australian music industry to grow, including through strategic initiatives and industry partnerships, research, skills development and export promotion
  - the establishment of Writers Australia to provide direct support to the literature sector from 2025, including for writers and publishers, to grow local and international audiences for Australian books and establish a Poet Laureate for Australia
  - the establishment of a Centre for Arts and Entertainment Workplaces, to provide advice on issues of pay, safety and welfare in the arts and culture sector, refer matters to the relevant authorities and develop codes of conduct and resources for the sector, and investment in Support Act (refer to *Centrality of the Artist pillar*), and
  - investment in a works of scale fund, to support the commissioning of new Australian artistic works of scale.

“ Without high quality data it is difficult to tell the stories of what is happening in the sector. As well as measuring who and what the sector is, it is important to be able to measure the impact of our creative endeavours, and demonstrate success with evidence. ”

– Strong Cultural Infrastructure Review Panel

## Australia's cultural infrastructure

### State of Australian Culture report

To measure the success of the National Cultural Policy and to see the ambitions of the sector grow, the Government will publish a report on the state of culture in Australia every three years. The report will be based on a survey of Australians' attitudes and experiences with arts and culture, including Australian content, across a range of formats, including screen, music, performing arts, visual arts, design and literature. The survey will also include questions to better understand Australians' attitudes and awareness of issues relating to ethical sourcing, production and consumption of content, including content created by First Nations peoples.

This survey will complement the improvement to data on arts and culture being led by the Bureau of Communications, Arts and Regional Research through the update of the Australian Bureau of Statistics Cultural and Creative Activity Satellite Accounts.

### Collaboration across government

The Government plays a national leadership role by fostering collaboration across portfolios, and coordination between all levels of government, to create an environment that both values cultural and creative activities, and promotes participation, partnership and investment both within Australia and overseas.

The Government's role in supporting arts and culture is most visible in direct funding provided to arts and cultural organisations. The Government also invests in arts and culture through a broad range of portfolios – including Infrastructure, Foreign Affairs and Trade, Indigenous Australians, Environment, Home Affairs, Veterans' Affairs and Defence – and using a variety of investment, regulatory, revenue and policy mechanisms.

**PILLAR 4: STRONG CULTURAL INFRASTRUCTURE**

Like the building of physical infrastructure such as roads and bridges, strong cultural infrastructure requires a framework that facilitates partnership and coordination between the Commonwealth, states and territories and local governments. A national approach is needed to promote and support cross-portfolio opportunities and to address national challenges for the sector. The Government will continue to work with all jurisdictions to identify new areas for joint action to help drive post-pandemic recovery and growth across Australia's cultural and creative sector. This includes consideration of, and transparency around, the distribution of funding across states and territories.

**Improved data collection**

Research and data demonstrate the value of the cultural and creative sector. Improved data collection and reporting will support effective policy development and planning by informing decision-making and the efficient use of resources for service delivery. It will also enable assessment and analysis of the contribution of the cultural and creative sector to Australia, and evaluation of the outcomes of government investment.

**ACTIONS:**

- Deliver a triennial State of Australian Culture Survey, to be developed by the newly established Creative Australia in partnership with Screen Australia.
- Re-establish intergovernmental meetings between Commonwealth, state and territory cultural ministers, and the Australian Local Government Association.
- In addition to its existing research activities, Creative Australia will undertake specific research on the national qualitative, quantitative and economic impact of music festivals.
- Update the methodology used in the Australian Bureau of Statistics Cultural and Creative Activity Satellite Accounts to better capture the contribution of the cultural and creative sector, including investigating options to better capture other activities such as the events sector.

“ Small to medium arts companies could be seen as the small vertebrae in the institutional spine of the nation’s cultural sector – nimble, flexible, vital, but incredibly vulnerable. ”

– Legs On The Wall

### Private sector support

Organisations form networks across the cultural and creative sector to support and sustain the development of artists and arts workers across all levels of practice. Australian artists and arts practice are both showcased within and supported by strong cultural infrastructure.

Small to medium organisations include supporting industries and venues, including live music venues and independent cinemas and bookstores, that bring to life artistic vision and present a diverse range of work to audiences which may not be commercially viable for larger entities.

Private sector support and philanthropy — whether from individuals or business entities — helps support the arts to thrive through giving, investing, partnerships and volunteering. In many areas of the arts, and for many arts organisations, private sector support is essential for providing funding stability.

While donations, bequests and sponsorship to the arts took a sharp downturn during 2020 due to the COVID-19 pandemic, support is recovering in line with previous levels and is anticipated to continue to grow with government support.

The Government’s approach to encouraging private sector support in the arts is two-fold. The Government equips artists and arts organisations with the skills required to fundraise and build partnerships with supporters and investors. The Government also facilitates and incentivises giving and private investment through matched funding programs and taxation incentives. Creative Australia will continue the functions of Creative Partnerships Australia.

There is an opportunity to foster increased partnerships between commercial and not-for-profit arts sector organisations, and to drive co-investment for the creation of original Australian stories and artistic works which can remain in repertoires for many years. There is also a role for increased mentoring and support to develop business skills and entrepreneurship across the sector, and to develop sustainable business models.

**PILLAR 4: STRONG CULTURAL INFRASTRUCTURE**

**ACTIONS:**

- Transfer the functions of Creative Partnerships Australia to the newly established Creative Australia to create synergies between public and private partnerships, as well as government and philanthropic investment.
- Streamline programs that incentivise philanthropic support for the arts, such as the Register of Cultural Organisations, to assist cultural organisations to attract funding and cultural gifts from businesses and individuals.
- Increase funding to the newly established Creative Australia to support more small and medium arts organisations and drive the development of new artistic works of scale.

**Connected and contemporary collecting institutions**

Australia's world-class collecting and exhibiting institutions preserve, share and celebrate Australian stories. These stories give meaning and context to Australia's history and to the place of each Australian in that history. Through telling Australia's stories, collecting institutions also play an important role in supporting truth-telling for First Nations peoples and in fostering international cultural collaboration and exchange.

Australia's National Collecting Institutions hold a special place in Australia's cultural infrastructure. Their combined collections contain around fifty-four million objects. The National Gallery of Australia alone has a collection of more than 155,000 works of art, valued at more than \$6.8 billion.

Australia's National Collecting Institutions fall into two primary categories: those that are established as galleries and museums where the principal purpose is display and storytelling, and those that are established as archives where the principal purpose is to continually expand the collection. Revive deals with new activities for the National Collecting Institutions, including sharing the national collection with the nation, to local and regional institutions. There is an ongoing issue with respect to long-term neglect of core funding for the collecting institutions, for both capital and operations. Updated government policy on core funding and sustainability of the institutions does not form part of cultural policy but future funding for Australia's collecting institutions is being assessed as part of the Budget process.

For the institutions where the principal purpose is display and storytelling, there will always be limits to the extent to which increased storage capacity is a solution to the growth of the collection. These works of significance are meant to be displayed, to have their story told. A national collection should be displayed and available to as much of the nation as possible.

The Government will continue to support our National Collecting Institutions to provide broad public access to their collections, including support for digitisation. Revive will introduce a pilot program with the National Gallery of Australia to allow long-term loans of works of art to suburban and regional galleries and cultural institutions across the country – putting the nation's art into the nation.

Australia is further enriched by state institutions and a network of private, commercial, regional, local and community arts, historical and cultural organisations – large and small – located in all jurisdictions.

Collectively, these institutions have rich holdings of cultural material, including built, physical, audio-visual and digital objects related to art, anthropology, archaeology, history, literature, science and technology. These include both Australian and international holdings. Crucially, many of these institutions include resources and holdings central to, and in the custodianship of, First Nations peoples. At-risk First Nations cultural material must be preserved for future generations.



**PILLAR 4:** STRONG CULTURAL INFRASTRUCTURE

Many of these cultural organisations provide free or low-cost access to material from their own collections or those on loan from other institutions. This, in turn, provides students, emerging and established artists and researchers, and the general public, with access to Australia's historic, heritage and contemporary records, archives and collections. This commitment to access will inspire future creative and academic work

that critically engages with our changing responses and interpretations to history and culture.

Galleries, libraries, archives and museums continue to demonstrate resilience and innovation through embracing digital technologies to deliver core functions and remote delivery to increase audience engagement and reach, including learning in schools.

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## CASE STUDY

### **Building workforce capacity and improving access to collections**

The Australian Institute of Aboriginal and Torres Strait Islander Studies (AIATSIS), is extending its national footprint through the opening of its first regional facility – AIATSIS Central Australia: the Alice Springs Engagement and Digitisation Centre in Mparntwe/Alice Springs. The centre will broaden AIATSIS' presence by providing a purpose-built facility housing public exhibition and engagement areas that offer access to items held in the AIATSIS collection.

The provision of state-of-the-art digitisation facilities and the partnership with First Nations Media Australia will enable: community-led preservation of local collection materials; culturally appropriate physical and digital storage for collection materials, with increased opportunities for the local preservation of those materials held in trust for First Nations communities; and training for local First Nations staff in collection management, preservation and digitisation.

AIATSIS Central Australia will act as a hub for the digitisation of at-risk heritage collections, with mobile digitisation capability and data storage enabling on-Country training, digitisation and storage of audio and visual materials. The centre will also provide First Nations communities and individuals with increased capability to identify, research and preserve significant cultural and historical material, in a culturally appropriate way, ensuring and enhancing continued community ownership and access.

AIATSIS Central Australia is expected to open to the public in 2023.

#### ACTIONS:

- Share the national collection by establishing a program of long-term loans of works from the National Gallery of Australia's collection to regional and suburban cultural institutions across Australia.
- Digitise at-risk First Nations cultural material to preserve them for future generations.
- Update *Significance 2.0: a guide to assessing the significance of collection* (first published in 2001) to help collecting organisations and professionals and the broader public to determine the significance of cultural and heritage objects.
- Modernise the Archives Act 1983 to enhance the National Archives of Australia's ability to manage government records and information that reflects the digital age.
- Modernise the Protection of Movable Cultural Heritage Act 1986, to streamline and simplify processes for the protection of both Australian and foreign movable cultural heritage.



# PILLAR 5

## — Engaging the Audience

Making sure our stories connect with  
people at home and abroad.

PILLAR 5: ENGAGING THE AUDIENCE

“ There’s no point creating great cultural work if no one knows about it. Particularly in this global digital age, it’s so easy for work to drop like a pebble in the ocean, with no one noticing. ”

– Engaging the Audience Review Panel

Ninety-eight per cent of Australians engage with arts and culture in some way, be it through listening to music, reading, dancing, DJ-ing, clubbing, accessing screen and online content and visual arts, comedy, fashion, attending cultural events or interacting with our cultural heritage (Australia Council for the Arts 2020a).

Changes in technology, and the experience of the lockdown period of the pandemic, have created both opportunities and risks in ensuring Australian artistic work reaches and engages Australian audiences. For example, the pandemic saw an increase in audiences moving to streaming platforms where content regulations do not apply. In acknowledging this, there are still large audiences who rely on and seek out non-digital forms for their participation in culture. Changes in ticket-buying behaviour following the experience of last-minute cancellations have seen audiences become more reluctant to purchase tickets as early as they once did, creating significant challenges for cash flow and the viability of events.

Opportunities are found in the growing demand for Australian culture and creativity overseas, and the potential to expand the reach of Australian stories for both domestic and international audiences. Stories and creative content which showcase Australian talent, engage with Australian history and represent contemporary Australia resonate and connect with people and communities across the globe, including potential visitors.

Revive is underpinned by a commitment to drive connection and access to creative work, support investment in Australia’s growing creative industries, foster and enable reciprocal arrangements for cultural engagement, co-production and touring, modernise regulatory settings for the creators of digital content, grow access to international markets, and support international cultural collaboration and exchange.

This commitment is consistent with the requirement to continue supporting and funding the national broadcasters and the language, radio and television services that continue to be central to the cultural life of Australians.

“ Australia can become a cultural powerhouse whose compelling creativity is locally loved, nationally valued and globally influential. ”

– A New Approach (ANA)

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## CASE STUDY

### Engaging with art through different lenses

The Art Gallery of Western Australia (the Gallery) is the state's premier art collecting institution, founded in 1895. The main gallery was opened in 1979 as part of the Perth Cultural Centre. The Gallery holds over 18,000 works in its collection, and grows each year.

In early 2022 First Nations art took the entire stage at the Gallery during *BlakLight*, a month-long program celebrating First Nations arts and culture. Every gallery space was dedicated to showcasing the diversity and complexity of First Nations arts.

*'BlakLight offers a different lens on viewing the world, and provides an opportunity to invite all Australian community members to come together, acknowledge our shared histories, and engage in truth-telling around national and cultural identity,' Clothilde Bullen, Art Gallery of Western Australia Curator and Head of Indigenous Programs.*

The Gallery also partners with the Autism Association of Western Australia to host a series of 'Quiet Tuesday' sessions in the summer school holidays. This is a program where members of the community who may be seeking a more desensitised environment from which to explore and connect with the state collection and the visual arts can do so safely and in a supported environment.

**PILLAR 5:** ENGAGING THE AUDIENCE

### Engaging the audience

The connections between artists and audiences are changing due to rapidly evolving platforms and technologies, such as new content on digital platforms like TikTok, Spotify and YouTube. Digital platforms are shifting audience behaviour patterns across the entire economy, and bring opportunities to expand audiences and open new international markets. In 2021, sixty-seven per cent of music in Australia was consumed through online streaming services and sixty per cent of all sixteen to nineteen year olds found new music through short form video apps like TikTok (Australian Communications and Media Authority 2022; IFPI 2021).

The National Broadband Network (NBN) and reliable connectivity are key to our cultural infrastructure. Variable broadband connectivity across the country, as well as digital literacy and affordability, presents challenges for both audiences and the cultural and creative sector. Capitalising on opportunities to connect with wider audiences will generate both public value and income for creative workers.

Of course, there is also an intrinsic value to live performance. Following the lockdowns, venues of all sizes are experiencing a return of audiences to live shows and festivals. Live events and their audiences also provide key support and opportunities for allied industries and businesses. They stimulate an ecology of surrounding economic activity, whether that be restaurants and bars around cinemas and theatres in metropolitan areas, or hospitality and tourism around regional literary and music festivals.

Undoubtedly, however, the pandemic has impacted audience confidence in attending live events and ticket-buying behaviour, as has the increase in event cancellations due to severe weather (Patternmakers 2022). Event organisers are also experiencing increased costs associated with touring, which can be prohibitive across geographically dispersed regions. The Government is committed to building audience confidence in participating in and attending live arts events and building the resilience of the sector. This includes through reducing the harm done by ticket scalpers.

## CASE STUDY

### pvi collective gives audiences agency

Founded in 1998 and based in Boorloo/Perth, pvi is a media art group who create performances and public interventions that invite genuine engagement from audiences and members of the public. The company often performs in public spaces and is committed to ensuring audiences experience seriously fun artworks that negotiate difficult issues in playful and accessible ways.

pvi's works use gameplay alongside familiar and new technologies to create radically hopeful futures for the human race by gaming how we get there. As an artist-led company, pvi has produced eclectic work that applies a creative lens to tackle real world issues; ranging from bus tours, DVD rentals, radio broadcasts, public think-tanks, tug-of-war competitions, live action board games, community policing initiatives and locative mobile media experiences.

The company's recent project, eaters, is a performance work disguised as a pub quiz – a rowdy hour of 'eatertainment', where audiences team up to consider challenges they may face regarding the future of food, due to the impacts of climate change. Commissioned by The Wired Lab in regional NSW as part of their 'agri(culture) ii' project, the initial research for the performance included interviews with farmers working on the frontlines of Australia's drought.

To date, eaters has been presented in Waylyup/Fremantle, Gadigal Country/Sydney, Wiradjuri Country/Jugiong, and Kinjarling/Albany.



**PILLAR 5:** ENGAGING THE AUDIENCE

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## CASE STUDY

### Ten Days on the Island presenting world class arts to Tasmanian audiences

Ten Days on the Island is Tasmania's international arts festival bringing world class arts experiences to regional Tasmanian audiences where they live. It invests in Tasmanian artists, showcasing their work next to the work of national and international artists. The festival has been instrumental in the development of local artists and generating local new works. It celebrates a deep connection to place in its projects and programming with the clear objective of engaging local audiences.

In 2020, commissioned by Ten Days On The Island with principal support from Screen Australia, Catherine Pettman (RUMMIN Productions) and Rebecca Thomson (Women of the Island) co-produced, directed and edited *There Is No 'I' In Island*. The animated documentary webseries reveals the island's resilience when Tasmania suddenly found itself cut off from the world. Thomson and Pettman called out to locals to record their fears, hopes and dreams in real time during the local peak of the COVID-19 pandemic and were overwhelmed by the response. Hours of candid voice recordings were woven into glorious, allegorical stories visualised by extraordinary Tasmanian artists and animators.

The webseries was screened during Ten Days on the Island events in the Tasmanian towns of Burnie and New Norfolk in 2021, sharing local voices, images and experiences with local audiences.

#### ACTIONS:

- Deliver improvements to the National Broadband Network and regional connectivity to improve digital inclusion, and social and economic opportunities for all Australians.
- Protect performers and audiences from ticket scalpers by working closely with the live performance industry, including on compliance with the Competition and Consumer (Australian Consumer Law – Electronic Ticket Resale Service) Information Standard 2022.
- Invest in digital and media literacy to empower Australian children and young people to become critical, responsive and active citizens online.
- Continue activities and programs that support live performance, festivals and touring, including in regional areas.

### Screen and digital games

Increasing digital engagement has created opportunities to grow the economic contribution of Australia's creative industries, particularly in screen and digital games. Increasing consumption of podcasts and e-books also demonstrates the popularity of digitised and on-demand arts and cultural experiences.

Two-thirds of all Australians play video games (Brand and Jervis 2021). In 2021–22, Australian game development studios generated \$284.4 million in revenue and employed 2,104 full-time workers, including writers, musicians, visual artists and screen professionals (Interactive Games and Entertainment Association 2022). With eighty-four per cent of revenue derived from exports, there is potential to expand the domestic games industry and the

ensuing employment of creatives within Australia by tapping into the AU\$250 billion global games market, which is one of the fastest growing industries worldwide (Interactive Games and Entertainment Association 2021 and 2022).

Similarly, Australia's screen industry had a record year in 2021–22, with almost \$2.29 billion spent on both domestic drama production and large-budget international productions (Screen Australia 2022). Production activity levels continue to remain high. A key issue will be to address critical skills shortages and long-term skills development, particularly in specialist technical and digital production fields, that are constraining growth across these sectors.

PILLAR 5: ENGAGING THE AUDIENCE

## CASE STUDY

### New audiences for live classical music through digital games

Developed in a Melbourne-based studio by independent game developers House House, *Untitled Goose Game* was released in 2019. It has since sold over a million copies worldwide and garnered international critical acclaim.

In June 2022, House House partnered with two Australian institutions, ACMI (formerly the Australian Centre for the Moving Image) and Orchestra Victoria, to present *Untitled Goose Game Live*. This collaboration saw the videogame projected onto ACMI's cinema screen, alongside a live accompaniment by musicians from Orchestra Victoria. ACMI is Australia's national museum of screen culture, based in Federation Square, Melbourne, and Orchestra Victoria is a world-class opera and ballet orchestra.

Audiences were entertained as the game's horrible goose created chaos, calamity and hilarity in a small village, accompanied by a new arrangement of Dr Dan Golding's soundtrack created exclusively for the event, featuring works by classical French composer Claude Debussy. During the performance, the musicians reacted live to the actions of the player, making for a one-of-a-kind experience for fans of the hit videogame.

This event brought together multiple genres and art forms and new audiences. There were also opportunities after performances to explore sound design and music in videogames via career advice talks for students passionate about this art form.

#### ACTIONS:

- Introduce a Digital Games Tax Offset to support growth in large-scale games development in Australia.
- Increase investment to support digital games developers and small and medium independent games studios through Screen Australia.
- Continue support for investment in large-scale screen productions in Australia through film tax offsets and location-based production incentives.

## Streaming content obligations

Contemporary audiences engage with content across multiple platforms, including free-to-air television and radio, subscription television and video on-demand services.

Australia's national broadcasters – ABC and the SBS – play an important role in shaping Australia's national identity, fostering social inclusion and encouraging myriad forms of cultural expression. ABC and SBS (including SBS's NITV channel) are a trusted source of news, information and entertainment for all Australians, and enable Australians who do not have English as a first language to participate in culture. The national broadcasters are the platforms through which audiences engage with some of our best comedy, drama, documentary and children's television.

Commercial and community television and radio broadcasting also play a role in promoting social inclusion by broadcasting local news, telling local stories, and providing a platform for emerging and established local artists. First Nations broadcasters also support and strengthen First Nations languages and connections to culture in communities across Australia. The importance of the broadcasting sector has been demonstrated in recent years during natural disasters and the pandemic.

There is an increasing consumer trend away from broadcast and subscription television services to online subscription content. In 2020–21, for the first time, Australians were more likely to have watched an online subscription service than live or recorded free-to-air television. The Australian subscription video on-demand market grew nearly fifty per cent in 2021, with estimated total earnings exceeding \$2.4 billion (DITRDCA 2022b).

These new streaming platforms are producing some high quality Australian content. However, unlike free-to-air broadcasting services and subscription television, these services have no requirements to make Australian content available on their platforms. The ready availability of mass content produced in other countries, particularly the United States, risks drowning out the voices of Australian storytellers.

The Government has committed to take the necessary action so that Australians continue to be able to see and hear quality home-grown content, regardless of which platform they are using. It is important that streaming services invest in key genres, including children's content, scripted drama and documentaries.

As well as this, the Government will also ensure that Australian music remains visible, discoverable and easily accessible across platforms to all Australians, driven by a vibrant, agile, sustainable and globally facing local music industry.

**PILLAR 5:** ENGAGING THE AUDIENCE

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## CASE STUDY

### Time for change: Impact of content obligations on the production of specialist content

Smaller, independent film and television productions are struggling to get made and be seen as production costs are increasing and traditional revenue streams are stagnating. Some content sub-genres, especially children's content, are at serious risk. As an example, the number of commissioned children's titles fell from fourteen in 2019–20 to seven in 2020–21 because of the removal of content quotas on free-to-air television. Out of these, the ABC commissioned six.

*Thalu* is a unique ten-part live action children's television series set in and around the tiny town of Roebourne in the Pilbara region of Western Australia. It was supported by Screen Australia and Screen West, released in 2020 on National Indigenous Television (NITV) and the ABC, and distributed internationally by the Australian Children's Television Foundation. The series follows a disparate group of kids who join forces on a mission to save their communities from the mysterious cloud heading their way and engulfing towns and camps in its path. The main cast are local Roebourne children and Elders, with costumes featuring the work of local artists.

*'When Australian children see their lives reflected on screen, they experience recognition and affirmation, with characters and stories that help them imagine all the possibilities for someone like them. Children's screen content is both a mirror and a window in a child's life, with the capacity to influence in profound and positive ways – to bolster a child's own sense of identity, as well as to encourage them to walk in someone else's shoes. In this way, Australian children's screen content is truly nation building,' Australian Children's Television Foundation.*

#### ACTIONS:

- Introduce requirements for Australian screen content on streaming platforms to ensure continued access to local stories and content in the third quarter of 2023 and to commence no later than 1 July 2024, with the Minister for the Arts and the Minister for Communications to undertake further consultation with industry in the first half of 2023 on the details of actions to be taken and implementation as part of the Commonwealth's broader reforms to media legislation.
- Provide security of funding and independence for Australia's national broadcasters, ABC and SBS, by delivering five-year funding terms, and reinstating indexation for ABC funding.
- Conduct a feasibility study to expand Double J's reach, which could in turn increase the discoverability of Australian artists on radio at all stages of their careers.
- Increase support for community broadcasting to deliver local news, tell local stories, and provide a platform for diverse voices and Australian music.

#### Engaging international audiences and building export markets

Australia's cultural and creative sector helps to explain who we are and what we value and stand for, in all our variety and complexity, as a nation. It is often through our art and media that we ask the important questions of ourselves. Australia's self-expression internationally has grown in confidence over time and there is an opportunity to engage international audiences even more.

Culture fosters mutual understanding, people-to-people links and builds relationships across regions. Culture supports Australia's broader foreign policy objectives and provides dividends for Australia's international outreach activities, particularly to raise our profile and influence as a reliable and trusted global partner and to deepen engagement and exchange with our region.

Promoting cooperation and collaboration through cultural and creative engagement helps to build stronger and more resilient relationships and shared understanding with partner countries. Australia currently has multiple bilateral cultural agreements with countries around the world and is a party to the UNESCO 1970 Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property and the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions. Australia also reports under the 1980 Recommendation concerning the Status of the Artist, the 2015 Recommendation concerning the Protection and Promotion of Museums and Collections, their Diversity and their Role in Society, and the 2015 Recommendation concerning the Preservation of, and Access to, Documentary Heritage Including in Digital Form.

**PILLAR 5:** ENGAGING THE AUDIENCE

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## CASE STUDY

### Showcasing First Nations cultures to the world

*Maḡayin: Eight Decades of Aboriginal Australian Bark Painting* (or *Waltjan ga Waltjanbuy Yolḡuwu Miny'tji Yirrkalawuy*, which translates literally as 'many monsoonal rains of Yolḡu bark painting from Yirrkala') chronicles the rise of a globally significant art movement from the perspective of the Yolḡu people. The exhibition was created through a unique six-year collaboration between the Kluge-Ruhe Aboriginal Art Collection of the University of Virginia and First Nations knowledge holders from the Buku-Larrḡgay Mulka Centre in Yirrkala, Northeast Arnhem Land. Partly funded by the Australian Government, the exhibition is touring the United States from 2022 to 2024.

For millennia, the Yolḡu people have painted sacred clan designs on their bodies and ceremonial objects. Yolḡu people describe these works as *maḡayin*: both sacred and beautiful. With the arrival of Europeans, the medium of painting on eucalyptus bark became an important medium to express the power and beauty of their culture. With ninety works spanning eight decades, this exhibition provides a rare opportunity for audiences in the US to experience one of the world's oldest and richest artistic traditions.

*Maḡayin* began in October 2015 when leader Djambawa Marawili AM visited the Kluge-Ruhe as a resident artist and was surprised to find works of his uncles, father and grandparents, as well as his own pieces held in collections: *'It's really important to show those old paintings and to recognise that we Yolḡu have enduring patterns that connect us to our Country. I'm really proud to make the connection to America. The art went first – all those old paintings in the gallery. What follows is reconciliation – and passing the knowledge to America through our art. Because art is really important to us. It represents our soul and our mind.'*

The exhibition features works from the Kluge-Ruhe collection as well as the University of Melbourne, the Art Gallery of New South Wales and the Museum and Art Gallery of the Northern Territory. In addition, thirty-three new works were specially commissioned. The works are accompanied by an extensive media component, including archival recordings, video and photographs.

Cultural tourism, education and Australia's migrant and multicultural diaspora communities are also effective foundations for building understanding and strengthening networks with overseas communities and shaping global perceptions of Australia. Cultural tourism is increasingly important for Australia's regions and First Nations communities. Celebrating and preserving First Nations cultures presents opportunities for higher value-added tourism, skills development and job creation. Between 2013 and 2017 there was a forty-one per cent increase in international tourists engaging with First Nations arts and culture

(Australia Council for the Arts 2018). Greater synergies between the visitor economy and the arts and cultural sector will drive exports, grow and diversify our tourism offering, and increase international and domestic visitation.

Cultural diplomacy can lead to increased access to international markets and growth in Australia's cultural exports, including through exhibiting, touring, participation in international fora, and cultural exchange opportunities, particularly for First Nations peoples. In the context of post-pandemic recovery, there is a need for the sector to adapt to remain competitive.

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## CASE STUDY

### Telling Australian stories overseas through visual arts

Some of the finest art pieces ever made tell stories. Prominent Sydney and Brisbane-based street artist, Fintan Magee, often draws from his personal experience to pay tribute to the subjects that shape our daily lives. His 2016 solo show, entitled *The Backwaters. Stories from Endless Suburbia* introduced audiences in Rome's Varsi Gallery to the multicultural environment of his childhood home in Brisbane. Featuring people of Indian, Filipino, First Nations, Italian, Vietnamese, and Greek origins, Magee powerfully captured the uniqueness and complexity of Australia's social fabric.

Magee travels extensively, completing projects in countries across the world, including in London, Vienna, Los Angeles, Miami, Atlanta, Buenos Aires, Copenhagen, Moscow, Rome, Jordan, and Dublin among others.



**PILLAR 5:** ENGAGING THE AUDIENCE

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## CASE STUDY

### Sharing Australian talent with the world

“ Artists and professionals operating in today’s Australian music industry personify the very definition of ‘born global’. The mindsets of these exporters and entrepreneurs are described in precision in Kantar’s July 2020 research into the experiences of Born Global service exporters. Highly ambitious and committed individuals, they are determined to succeed and willing to invest their time and money required to do so. Confident and highly driven, they remain optimistic about the future despite the current COVID challenges and in the context of looming economic uncertainty. ”

– *Sounds Australia*

Queensland singer, songwriter and producer, Nat Dunn, is one of these global exports. As a songwriter, Dunn’s work is engaging a world-wide audience. Her song-writing success was recognised in 2019 when APRA AMCOS presented Dunn with the first award for reaching a billion streams on a single song, *Friends*, which she co-wrote with the song’s performers, American producer Marshmello and UK pop star Anne-Marie. Dunn has also written songs for artists such as Kygo, Rita Ora and Charli XCX.

During the lockdown period of the pandemic, Dunn worked remotely from Australia with her international collaborators. A grant through the Sounds Australia Export Stimulus program allowed her to reconnect in the studio with the incredible creatives and artists she has worked with to date, and to connect with record labels, managers, publishers and other writers/producers and artists to plan future collaborations.

Dunn has also attended an APRA AMCOS SongHubs program in Nashville, a short intensive songwriting camp which brings together Australian songwriters and renowned international songwriters and producers to create new hits.

## CASE STUDY

### International touring – Belvoir Theatre and the United Kingdom/ Australia Season of Culture

The play *Counting and Cracking* presented in 2022 at the Edinburgh International Festival and Birmingham Festival as part of the UK/Australia Season, receiving five-star reviews and playing to capacity audiences. The play tells the epic story of a Sri Lankan family's migration to Australia. The cast and the play reflect modern Australia.

The tour was made possible through the generous support of philanthropic donations, and state government and Australian Government support. The benefits to Australia, the company and the actors are far-reaching and a powerful mechanism to explain Australia to the world.

#### ACTIONS:

- Appoint an Ambassador for First Nations People and establish an Office for First Nations Engagement to embed First Nations voices, perspectives and experiences into Australia's foreign policy, and help grow First Nations' trade and investment.
- Reinstate the Australian Arts in Asia and the Pacific Awards to recognise and promote Australia's creative links with the Indo-Pacific region.
- Strengthen arts collaboration and exchange and cultural diplomacy by leveraging Australia's global diplomatic network in key Australian overseas posts.
- Continue support for activities in Australia and around the world, particularly in the Indo-Pacific region, that promote the Government's international arts and cultural engagement and cultural diplomacy priorities, including at Expo 2025 in Osaka, Japan.
- Deliver an Indo-Pacific Broadcasting Strategy to boost Australian content and voices in the region, create more audiences across the Indo-Pacific, and support media capacity-building in the Pacific.

**PILLAR 5: ENGAGING THE AUDIENCE**

Australian stories have global resonance – as demonstrated by our in-demand screen, literature and music industry and game development creatives. By investing in people-to-people and cultural links with international partners, we also create pathways for deeper trade and investment relationships.

Promoting Australia to international audiences as a desirable location for creative investment and activity, including collaboration and co-production, brings significant opportunities for economic growth and professional skills development across the sector. Overseas markets also provide a significantly larger audience pool for Australian artists and greater opportunity to leverage extra revenue by engaging global audiences and markets.

This has worked effectively in Australia’s contemporary music sector through the

work of Sounds Australia supporting international market development. A Goldman Sachs report into the international music market estimates that total music revenue will double by 2030 to US\$131 billion (Goldman Sachs 2022). Australian artists and music industry professionals have the potential to earn a greater market share of this revenue.

There are opportunities to create a stronger profile for Australia’s cultural exports and build on the successes of Sounds Australia for other art forms, including to grow international demand for Australian First Nations arts and crafts, innovation and experiences. This includes showcasing our stories, people, places and products in a more unifying way and helping them to stand out in international markets through initiatives such as Austrade’s ‘Australia’s Nation Brand.’

**ACTIONS:**

- Support digital and international market development for Australian artists by increasing funding for Sounds Australia to build on the growth achieved to date and to expand into new markets.
- Use Australia’s Nation Brand to tell uniquely Australian stories, and demonstrate Australian capabilities through our First Nations cultures and storytelling. The Nation Brand can be used to bring to life unique stories from Australia’s people, places and products.
- Take forward the Government’s trade diversification agenda to strengthen and expand trade networks, including growing markets for cultural and creative exports.
- Continue collaboration with the arts and cultural sector to deliver on the national visitor economy strategy, THRIVE 2030, by supporting artistic and cultural events and incorporating cultural assets into destination marketing and campaigns.

# CHANGING THE TRAJECTORY

“ “ The most important lessons  
I’ve learned were through art.

– Mabelle, eleven years old, Shopfront Arts

If you don’t value it, talk about  
it, care about it and you neglect  
it, in twenty years you will ask  
‘where are all the artists?’

– Liv, fifteen years old, Shopfront Arts

The space that theatre creates  
for conversations about incredibly  
important topics and communities  
cannot be matched by anything  
in the world. It is what has driven  
me my whole life, and continues  
to plot out my future. ”

– Laila Chesterman

The Government recognises that it will not be possible to address all of the needs of the cultural and creative sector in the immediate term. The investments, priorities and new structures established under the National Cultural Policy are designed to provide a solid foundation for future investment, within broader government fiscal settings.

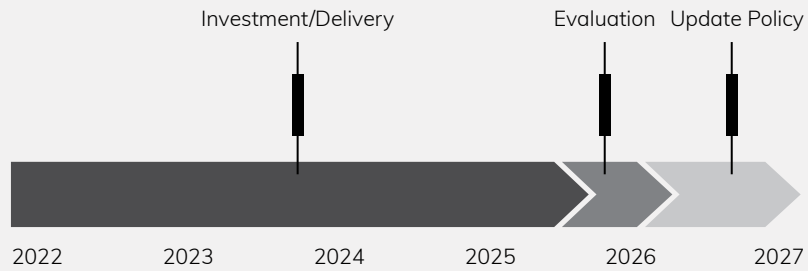
Success is a whole-of-government endeavour. We will continue to work closely with stakeholders and all levels of government to deliver outcomes that are aligned with the National Cultural Policy's pillars and guiding priorities.

This section outlines the actions the Government will take to deliver on each of the five pillars

– First Nations First, A Place for Every Story, Centrality of the Artist, Strong Cultural Infrastructure and Engaging the Audience. It formally terminates the temporary interruption funds which were established to accommodate COVID-19 isolation periods which no longer exist. It affirms \$206.4 million in commitments already made by the Albanese Labor Government, through election and Budget commitments. It includes new additional investment totalling \$286.0 million over four years and will support outcomes across all government portfolios.

A National Cultural Policy Steering Committee, comprising representatives from across government, will oversee the implementation of the National Cultural Policy.

**NATIONAL CULTURAL POLICY: IMPLEMENTATION AND EVALUATION**



Establishing clear benchmarks to measure success will be prioritised in the first phase of implementation. These benchmarks will be used to monitor and evaluate progress and inform development of an updated National Cultural Policy in 2027.

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## Pillar 1

### First Nations First

#### ACTIONS

- Implement the *Uluru Statement from the Heart* in full
- Support the telling of First Nations histories and stories in Australia's galleries, libraries, archives and museums
- Establish a dedicated First Nations-led Board within the newly established Creative Australia to invest in, create and produce First Nations works of scale and with priorities and funding decisions determined by First Nations leaders
- Develop a First Nations Creative Workforce Development Strategy
- Promote best practice cultural protocols, the principle of self-determination and cultural safety training, in partnership with First Nations communities, across arts and cultural organisations
- Provide \$80.0 million to establish a National Aboriginal Art Gallery in Alice Springs to celebrate First Nations storytelling and cultural expression
- Provide \$50.0 million, in partnership with the Western Australian Government, towards the establishment of a world-class Aboriginal Cultural Centre in Perth to showcase and celebrate First Nations arts and cultures
- Provide \$5.0 million to upgrade training facilities at NAISDA Dance College's Kariiong campus
- Provide \$11.0 million to establish a First Nations Languages Policy Partnership between First Nations representatives and Australian governments to improve outcomes for First Nations peoples
- Support sixty primary schools around Australia to teach local First Nations languages and cultural knowledge in schools
- Develop a National Action Plan that identifies priority areas that will preserve and safeguard First Nations languages, as part of the UNESCO International Decade of Indigenous Languages 2022–2032
- Continue support for First Nations peoples to express, preserve and maintain their culture through languages and the arts, under the Indigenous Languages and Arts program
- Provide \$13.4 million to introduce stand-alone legislation to protect First Nations knowledge and cultural expressions, including to address the harm caused by fake art, merchandise and souvenirs

- Review the Indigenous Art Code to strengthen the protections for First Nations artists and consumers across the country
- Continue investing in First Nations art centres, as well as pivotal sector organisations, through the Indigenous Visual Arts Industry Support program to benefit First Nations communities
- Support professional development and training for First Nations peoples to ensure that artists are treated ethically and receive a fair return for their work
- Provide a comprehensive response to the Productivity Commission's report on Aboriginal and Torres Strait Islander Visual Arts and Crafts, building on the commitment to introduce stand-alone legislation outlined above
- Continue pursuing, in a culturally sensitive way, the return of First Nations ancestors and cultural heritage material from overseas, and domestically the return of ancestors and secret sacred objects in Australia's major museums
- Establish a new place of safe-keeping, the National Resting Place, dedicated to the care of ancestors returned from overseas by the Government, with provenance only to Australia

## Pillar 2

### A Place For Every Story

#### ACTIONS

- Increase support for regional arts and culture through an increase to the Regional Arts Fund of \$8.5 million, and continuation of the Festivals Australia program
- Link with the future National Urban Policy Framework to find opportunities to leverage arts and culture to enhance community liveability and stimulate economic activity and tourism in central business districts and urban centres
- Invest in local arts and cultural infrastructure across Australia:
  - the Government made a number of election commitments to support the development of infrastructure for the arts and cultural sector, including the National Aboriginal Art Gallery in Alice Springs, the Aboriginal Cultural Centre in Perth (refer to *First Nations First pillar*) and \$13.0 million to the Burnie Cultural Precinct in Tasmania
  - Bundanon received \$2.4 million in 2022–23 to support its expanded operations in the Shoalhaven region, and
  - the Government has avenues including the Regional Precincts and Partnerships Program which will provide a strategic, nationally consistent mechanism for funding and coordinating projects that transform a place, to benefit communities in regions, regional cities and rural Australia — the program could fund arts and culture precincts.
- Encourage cultural visual arts infrastructure, such as the new gallery in Alice Springs, to partner with National Collecting Institutions to display works from the national collections
- Establish artist residencies to visit Australian World Heritage Sites to produce artworks to tell stories of place and heritage
- Protect and conserve Australia's natural, historic and First Nations heritage places for future generations through the next phase of Natural Heritage Trust funding
- Provide \$5.0 million for an Arts and Disability Associated Plan, under Australia's Disability Strategy 2021–31, to enable people with disability to access and participate fully in the cultural and creative life of Australia
- Provide pilot funding of \$4.2 million to support access to art and music therapy programs, and generate valuable data on the broader community impacts of, and demand for, these services



- Ensure bodies within the newly established Creative Australia represent contemporary Australia
- Undertake a Multicultural Framework Review to ensure the Australian Government's policy settings and institutional frameworks support efforts to further strengthen social cohesion and inclusion across modern multicultural Australia
- Establish a Community Language Schools Grants program to encourage more young Australians to learn a second language, connecting them to the languages and cultures of our diverse multicultural society
- Invest in a Local Multicultural Projects initiative, which includes support for local community artistic and cultural activities and celebrations
- Establish an Office for Youth and new youth engagement model to embed the voices of young Australians in policy and programs across government, including in arts and culture
- Improve access to services that enhance community wellbeing, including First Nations and intergenerational playgroups that will support early engagement with arts and culture
- Invest in improved digital connectivity, including for First Nations communities and people in regional and remote areas, to support increased access to arts and cultural activities

### Pillar 3

#### Centrality Of The Artist

##### ACTIONS

- Mandate minimum remuneration for professional musicians and performers contracted by government entities to perform at Australian Government events and functions
- Endorse the voluntary Code of Practice for Visual Arts, Craft and Design
- Include Award coverage of the arts sector and minimum standards as part of the upcoming Review of Modern Awards
- Develop information about the flexibility available for artists to be looking for work or working in the creative arts sector, and to have this recognised as part of their mutual obligation requirements for unemployment payments. This will assist artists and other creative workers to work with job providers so that they can continue their creative practice while connecting to paid work
- Establish a Centre for Arts and Entertainment Workplaces, within the newly established Creative Australia, to provide advice on issues of pay, safety and welfare in the arts and entertainment sector, refer matters to the relevant authorities and develop codes of conduct and resources for the sector
- Introduce conditional funding that requires government-funded artistic and cultural ventures to adopt and adhere to minimum workplace safety standards, and meet legislated minimum employment standards
- Fully implement all fifty-five recommendations of the *Respect@Work* Report to better prevent and address workplace sexual harassment, including by:
  - expressly prohibiting sexual harassment in the *Fair Work Act 2009*
  - introducing a positive duty in the *Sex Discrimination Act 1984* that will require employers to take reasonable and proportionate measures to eliminate certain forms of unlawful sex discrimination, including sexual harassment, as far as possible, and
  - increasing access to justice for those who experience workplace sexual harassment through the establishment of an additional pathway for workers to quickly deal with sexual harassment disputes before the Fair Work Commission, through improvements to representative actions and cost protection provisions, and through the provision of \$32.0 million in the October 2022–23 Budget to fund working women’s centres in every state and territory.

- Implement regulations on managing psychosocial risks, including bullying and harassment, in the *Commonwealth Work Health and Safety Regulations 2011* and work with other jurisdictions to strengthen existing work health and safety laws and guidance
- Provide funding for Support Act through the Centre for Arts and Entertainment Workplaces to provide mental health support to the music sector
- Provide \$12.9 million to modernise and extend the Public and Educational Lending Right Schemes to include digital content under the schemes
- Provide \$1.8 million to enhance the Resale Royalty Scheme to provide royalty payments to visual artists, including First Nations artists, from the commercial sale of eligible works internationally
- Undertake a broad and comprehensive review of the effectiveness of Australia's copyright enforcement regime to make sure it remains fit-for-purpose, and consider opportunities to improve Australia's copyright framework by working with copyright owners and users
- Continue to support creative practice in the classroom through the delivery of five arts subjects (dance, drama, media arts, music and visual arts) under the *Australian Curriculum: The Arts*, as well as cross-cutting general capabilities covering intercultural understanding and critical and creative thinking
- Provide \$2.6 million to support specialist in-school arts education programs that directly draw from cultural and creative sector expertise, focussing on areas of identified disadvantage
- Work with the arts and culture sector to undertake a scoping study to understand current and emerging workforce challenges and skills needs across the cultural and creative sector, and inform the development of industry-driven solutions by the Arts, Personal Services, Retail, Tourism and Hospitality Jobs and Skills Council, to address identified issues
- Promote the new Self-Employment Assistance program to the arts community, including to First Nations peoples, to encourage new and existing arts businesses to access free business mentoring and support to develop business plans and strategies that more effectively monetise their cultural contributions to Australia
- Review Australia's higher education system and develop the Australian Universities Accord which will, as part of the Terms of Reference, consider the impact of changes made under the 2020 Job-ready Graduates reforms, including changes to student contribution amounts
- Support the ongoing financial sustainability of the seven national performing arts training organisations, including through removal of the efficiency dividend and \$5.0 million in additional assistance to the National Institute of Dramatic Art as announced in the October 2022–23 Budget

## Pillar 4 Strong Cultural Infrastructure

### ACTIONS

- Restore funding cuts (\$44.0 million) to the Australia Council to address underfunded areas like youth arts and expand its functions to establish Creative Australia, totalling \$199.0 million, which includes:
  - the establishment of a dedicated First Nations-led Board (\$35.5 million) to invest in, create and produce, from 2024, First Nations works of scale, with priorities and funding decisions determined by First Nations leaders, develop a First Nations Creative Workforce Development Strategy, and promote best practice cultural protocols, self-determination and cultural safety training across arts and cultural organisations (refer to *First Nations First pillar*)
  - the establishment of Music Australia (\$69.4 million), to support the Australian music industry to grow, including through strategic initiatives and industry partnerships, research, skills development and export promotion
  - the establishment of Writers Australia (\$19.3 million) to provide direct support to the literature sector from 2025, including for writers and publishers, to grow local and international audiences for Australian books and establish a Poet Laureate for Australia
  - the establishment of a Centre for Arts and Entertainment Workplaces (\$8.1 million), to provide advice on issues of pay, safety and welfare in the arts and culture sector, refer matters to the relevant authorities and develop codes of conduct and resources for the sector, and investment in Support Act (refer to *Centrality of the Artist pillar*), and
  - investment in a works of scale fund (\$19.0 million), to support the commissioning of new Australian artistic works of scale.
- Deliver a triennial State of Australian Culture Survey, to be developed by the newly established Creative Australia in partnership with Screen Australia.
- Re-establish intergovernmental meetings between Commonwealth, state and territory cultural ministers, and the Australian Local Government Association
- In addition to its existing research activities, Creative Australia will undertake specific research on the national qualitative, quantitative and economic impact of music festivals
- Update the methodology used in the Australian Bureau of Statistics Cultural and Creative Activity Satellite Accounts to better capture the contribution of the cultural and creative sector, including investigating options to better capture other activities such as the events sector

- Transfer the functions of Creative Partnerships Australia to the newly established Creative Australia to create synergies between public and private partnerships, as well as government and philanthropic investment
- Streamline programs that incentivise philanthropic support for the arts, such as the Register of Cultural Organisations, to assist cultural organisations to attract funding and cultural gifts from businesses and individuals
- Increase funding to the newly established Creative Australia to support more small and medium arts organisations and drive the development of new artistic works of scale
- Provide \$11.8 million to share the national collection by establishing a program of long-term loans of works from the National Gallery of Australia's collection to regional and suburban cultural institutions across Australia
- Provide \$3.8 million to digitise at-risk First Nations cultural material to preserve them for future generations
- Update *Significance 2.0: a guide to assessing the significance of collection* (first published in 2001) to help collecting organisations and professionals and the broader public to determine the significance of cultural and heritage objects
- Modernise the *Archives Act 1983* to enhance the National Archives of Australia's ability to manage government records and information that reflects the digital age
- Modernise the *Protection of Movable Cultural Heritage Act 1986*, to streamline and simplify processes for the protection of both Australian and foreign movable cultural heritage

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## **Pillar 5**

### **Engaging The Audience**

#### **ACTIONS**

- Deliver improvements to the National Broadband Network and regional connectivity to improve digital inclusion, and social and economic opportunities for all Australians
- Protect performers and audiences from ticket scalpers by working closely with the live performance industry, including on compliance with the Competition and Consumer (Australian Consumer Law – Electronic Ticket Resale Service) Information Standard 2022
- Invest in digital and media literacy to empower Australian children and young people to become critical, responsive and active citizens online
- Continue activities and programs that support live performance, festivals and touring, including in regional areas
- Introduce a Digital Games Tax Offset to support growth in large-scale games development in Australia
- Provide \$12.0 million to increase investment to support digital games developers and small and medium independent games studios through Screen Australia
- Continue support for investment in large-scale screen productions in Australia through film tax offsets and location-based production incentives
- Introduce requirements for Australian screen content on streaming platforms to ensure continued access to local stories and content in the third quarter of 2023 and to commence no later than 1 July 2024, with the Minister for the Arts and the Minister for Communications to undertake further consultation with industry in the first half of 2023 on the details of actions to be taken and implementation as part of the Commonwealth's broader reforms to media legislation
- Provide security of funding and independence for Australia's national broadcasters, ABC and SBS, by delivering five-year funding terms, and reinstating indexation for ABC funding
- Conduct a feasibility study to expand Double J's reach, which could in turn increase the discoverability of Australian artists on radio at all stages of their careers
- Increase support for community broadcasting to deliver local news, tell local stories, and provide a platform for diverse voices and Australian music

- Appoint an Ambassador for First Nations People and establish an Office for First Nations Engagement to embed First Nations voices, perspectives and experiences into Australia's foreign policy, and help grow First Nations' trade and investment
- Reinstate the Australian Arts in Asia and the Pacific Awards to recognise and promote Australia's creative links with the Indo-Pacific region
- Strengthen arts collaboration and exchange and cultural diplomacy by leveraging Australia's global diplomatic network in key Australian overseas posts
- Continue support for activities in Australia and around the world, particularly in the Indo-Pacific region, that promote the Government's international arts and cultural engagement and cultural diplomacy priorities, including at Expo 2025 in Osaka, Japan
- Deliver an Indo-Pacific Broadcasting Strategy to boost Australian content and voices in the region, create more audiences across the Indo-Pacific, and support media capacity-building in the Pacific
- Support digital and international market development for Australian artists by increasing funding for Sounds Australia to build on the growth achieved to date and to expand into new markets
- Use Australia's Nation Brand to tell uniquely Australian stories, and demonstrate Australian capabilities through our First Nations cultures and storytelling. The Nation Brand can be used to bring to life unique stories from Australia's people, places and products
- Take forward the Government's trade diversification agenda to strengthen and expand trade networks, including growing markets for cultural and creative exports
- Continue collaboration with the arts and cultural sector to deliver on the national visitor economy strategy, THRIVE 2030, by supporting artistic and cultural events and incorporating cultural assets into destination marketing and campaigns

**REVIVE: AUSTRALIA'S CULTURAL POLICY**





# APPENDICES

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REVIVE: AUSTRALIA'S CULTURAL POLICY

## Appendix A – Submissions and consultation process

### The consultation process

The National Cultural Policy is informed by a national consultation process which was held from July to October 2022, and involved public meetings across Australia, smaller targeted meetings and roundtables with key sector representatives, and public submissions. The Office for the Arts within the Department of Infrastructure, Transport, Regional Development, Communications and the Arts coordinated the consultations.

The Hon Tony Burke MP, Minister for the Arts, and Ms Susan Templeman MP, Special Envoy for the Arts, hosted fourteen public town hall meetings in every state and territory (Adelaide, Albury-Wodonga, Bathurst, Bendigo, Brisbane, Broome, Cairns, Canberra, Darwin, Dubbo, Hobart, Melbourne, Perth and Sydney), two online meetings with First Nations participants, and six small meetings with sector representatives (in Brisbane, Melbourne, Sydney, Hobart, Adelaide and Perth), with nearly 900 attendees across all events. The primary aim of these events was to provide an overview of the Government's intentions

and encourage participants to engage in the consultation process and make a submission. A total of 1,282 formal submissions were received, with over 1,000 published online.

The consultation process commenced on 1 July 2022 with a call for submissions in response to *Creative Australia*, the Government's previous cultural policy launched in 2013. Respondents were encouraged to provide their views and perspectives on the five goals of *Creative Australia* which, given the relatively short timeframe for the development of a new policy, were framed as the starting point for the development of the new policy. These goals were: First Nations First; A Place for Every Story; The Centrality of the Artist; Strong Institutions and Reaching the Audience. Individuals and organisations were encouraged to lodge written or audio-visual submissions through a dedicated consultation website.

Consultation built on the extensive engagement undertaken with Australia's arts and culture sector in recent years throughout the

COVID-19 pandemic.

### Expert Review Panels

The Minister for the Arts appointed five expert Review Panels to draw from relevant expertise and lived experience across the arts and cultural sector. Review Panels were appointed for each policy pillar and were responsible for identifying key issues and themes raised through the consultation process, including through the review of public submissions.

Membership of the panels comprised:

#### First Nations First

- Ms Claire G Coleman
- Mr Wesley Enoch AM, and
- Dr Rachael Maza AM.

#### A Place for Every Story

- Ms Caroline Bowditch
- Professor Deborah Cheetham AO, and
- Mr Khoa Do.

#### The Centrality of the Artist

- Mr Matthew Chesher
- Mr Michael Hohnen, and
- Ms Deena Lynch.

#### Strong Cultural Infrastructure

- Ms Kerri Glasscock
- Ms Karen Quinlan AM, and
- Mr Kim Walker.

#### Engaging the Audience

- Ms Kate Ben-Tovim
- Mr Fintan Magee, and
- Mr Emile Sherman.

### National Cultural Policy Advisory Group

The Minister's National Cultural Policy Advisory Group was appointed to provide sector led expertise across the full remit of the five pillars. The Policy Advisory Group reviewed advice from each of the five expert Review Panels, and provided overarching strategic advice to inform the development of the National Cultural Policy. Membership of the Policy Advisory Group comprised:

- Ms Janet Holmes à Court AC
- Mr Adrian Collette AM
- Ms Alysha Herrmann
- Ms Sinsa Mansell
- Ms Kitty Taylor
- Mr Christos Tsiolkas, and
- Professor Clare Wright OAM.

Mr Tsiolkas and Professor Wright were also engaged to author the vision statement for the new policy.

## Appendix B – Reference list

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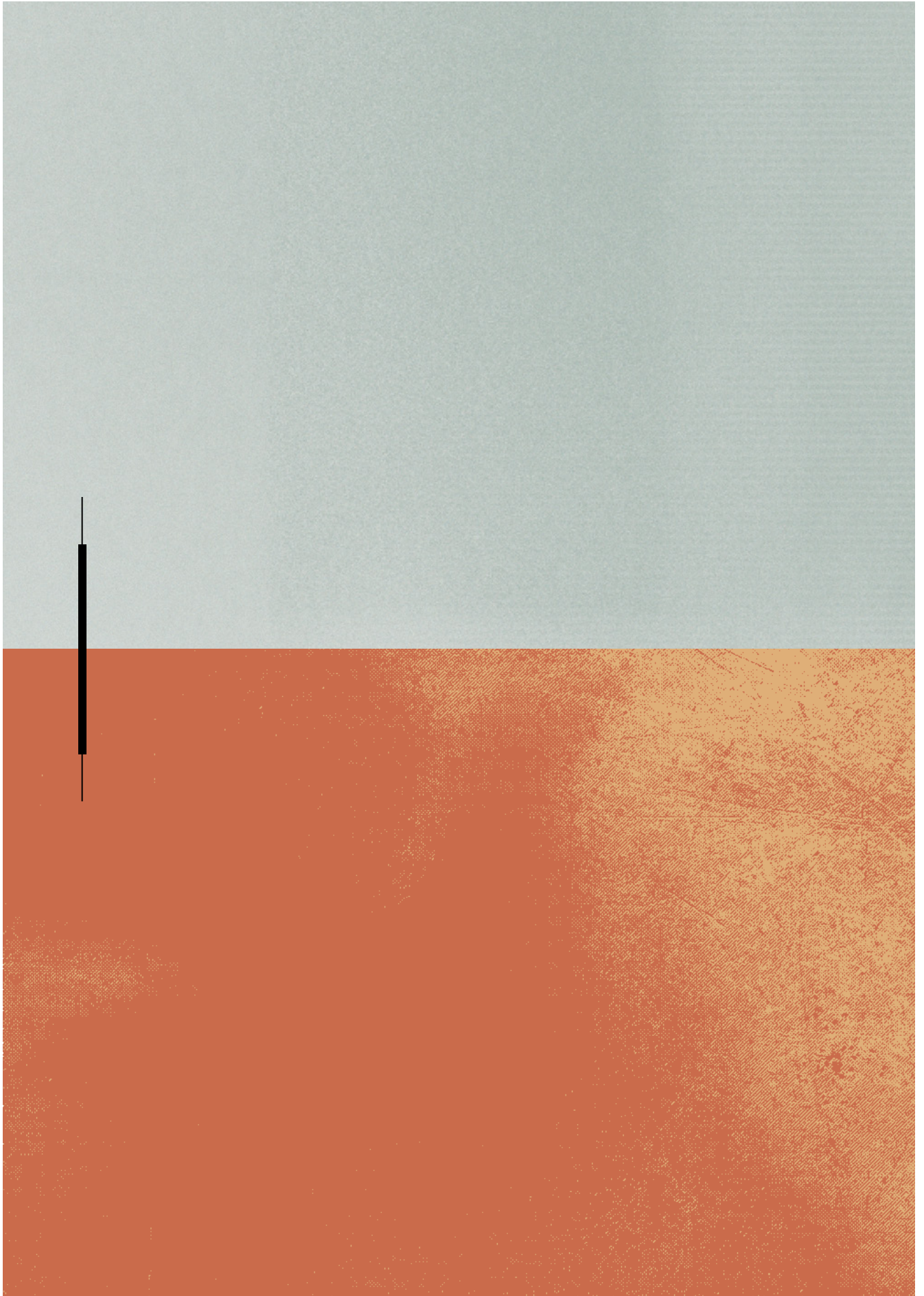
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# QUEANBEYAN-PALERANG REGIONAL COUNCIL

## Council Meeting Attachment

22 NOVEMBER 2023

ITEM 11.1 MINUTES - QPRC SPORTS COUNCIL MEETING - 6  
NOVEMBER 2023

ATTACHMENT 1 DRAFT MINUTES - QPRC SPORTS COUNCIL - 6 NOVEMBER





## Draft Minutes



<b>Date:</b>	Monday 6 November 2023	<b>Time:</b>	6:00pm	<b>Venue:</b>	Committee Room / Online
<b>Chairperson:</b>	Cr Biscotti / Cr Wilson			<b>Minutes:</b>	Mark Spear
<b>Participants:</b>	Three councillors and a member from each sporting code or club in Queanbeyan-Palerang LGA.			<b>Apologies:</b>	Gordon Elliott (Queanbeyan Bowls), Christian Thun (Queanbeyan Swimming), Chris Duncan (Manager, Community and Recreation) and Rob Sheffield (Team Leader, Sports Fields)
<b>Meeting Objective:</b>	The role of the QPRC Sports Council is to consider the allocation of sports fields across the LGA prior to the commencement of each winter and summer sporting season, and to make recommendations for the development and/or improvements to sporting facilities and recreational needs, including input into the works programs.				

### Code of co-operation

- |  |  |
|--|--|
| <ol style="list-style-type: none"> <li>1. We start on time and finish on time</li> <li>2. We respect the Chair and direct all comments through the Chair</li> <li>3. We all participate and contribute – everyone is given the opportunity to voice their opinions</li> <li>4. We use improvement tools that enhance meeting efficiency and effectiveness</li> </ol> | <ol style="list-style-type: none"> <li>5. We actively listen to what others have to say, seeking first to understand , then to be understood</li> <li>6. We follow up on the actions for which we are assigned responsibility and complete them on time</li> <li>7. We give and receive open and honest feedback in a constructive manner</li> <li>8. We use data to make decisions (whenever possible)</li> </ol> |
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No.	Item	Details	Who	Notes															
1	Welcome and Attendance		Chair	<p>Cr Biscotti opened the meeting at 6:02pm after some technical difficulties.</p> <p>The following attended in person:</p> <table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td>Athletics</td> <td>Joe Sheridan</td> <td>Queanbeyan</td> </tr> <tr> <td>Netball</td> <td>Tiffany Knight</td> <td>Bungendore</td> </tr> <tr> <td>Archery</td> <td>Sarah O'Sullivan</td> <td>Monaro</td> </tr> <tr> <td>Tennis</td> <td>Wendy Grant</td> <td>Queanbeyan</td> </tr> <tr> <td>Staff</td> <td>Mark Spear</td> <td>Coordinator, Recreation</td> </tr> </table>	Athletics	Joe Sheridan	Queanbeyan	Netball	Tiffany Knight	Bungendore	Archery	Sarah O'Sullivan	Monaro	Tennis	Wendy Grant	Queanbeyan	Staff	Mark Spear	Coordinator, Recreation
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				<p>The following attended online via Microsoft Teams:</p> <table border="1"> <tr> <td rowspan="3">Councillors</td> <td>Cr Biscotti (Co-Chair)</td> <td>Council Representative</td> </tr> <tr> <td>Cr Taskovski</td> <td>Council Representative</td> </tr> <tr> <td>Cr Wilson (Co-Chair)</td> <td>Council Representative</td> </tr> <tr> <td>Athletics</td> <td>Keira Byrnes</td> <td>Queanbeyan</td> </tr> <tr> <td rowspan="2">AFL</td> <td>Lynne McKenzie</td> <td>Queanbeyan</td> </tr> <tr> <td>Scott Taylor</td> <td>Queanbeyan</td> </tr> <tr> <td>Hockey</td> <td>Mark Unwin</td> <td>Monaro</td> </tr> <tr> <td rowspan="2">Football</td> <td>Bec Doolan</td> <td>Bungendore</td> </tr> <tr> <td>Antoni Aslimoski</td> <td>Queanbeyan</td> </tr> <tr> <td rowspan="2">Netball</td> <td>Tiffany Knight</td> <td>Bungendore</td> </tr> <tr> <td>Kelly Lolesio</td> <td>Queanbeyan</td> </tr> <tr> <td rowspan="2">Rugby League</td> <td>Daniel Todd</td> <td>Bungendore Juniors</td> </tr> <tr> <td>Leeann Tonga'uiha</td> <td>Queanbeyan Roos</td> </tr> <tr> <td>Rugby Union</td> <td>Garry Cook</td> <td>Bungendore</td> </tr> <tr> <td>Tennis</td> <td>John Talbot</td> <td>Jerrabomberra</td> </tr> <tr> <td>Staff</td> <td>Tim Geyer</td> <td>Manager, Urban Landscapes</td> </tr> </table>	Councillors	Cr Biscotti (Co-Chair)	Council Representative	Cr Taskovski	Council Representative	Cr Wilson (Co-Chair)	Council Representative	Athletics	Keira Byrnes	Queanbeyan	AFL	Lynne McKenzie	Queanbeyan	Scott Taylor	Queanbeyan	Hockey	Mark Unwin	Monaro	Football	Bec Doolan	Bungendore	Antoni Aslimoski	Queanbeyan	Netball	Tiffany Knight	Bungendore	Kelly Lolesio	Queanbeyan	Rugby League	Daniel Todd	Bungendore Juniors	Leeann Tonga'uiha	Queanbeyan Roos	Rugby Union	Garry Cook	Bungendore	Tennis	John Talbot	Jerrabomberra	Staff	Tim Geyer	Manager, Urban Landscapes
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2	Adoption of August Minutes		Chair	No issues identified with the minutes of the meeting held on 7 August 2023 and adopted (Cr Biscotti / Cr Wilson).																																										
3	Action Items		Chair	<p>See Table below.</p> <p>It was noted that the Monaro Archers Licence was renewed for another 5-year term at the Council Meeting on 27 September 2023. Councillors were thanked for their support.</p>																																										
4	Sports Ground Allocations		Mark Spear	<p>Mark Spear gave an update on the 2024 Winter allocations noting:</p> <ul style="list-style-type: none"> <li>• Will send through the actual spreadsheet</li> <li>• Only seems to be clashes for Bungendore (Sports Hub and Mick Sherd Oval) and will work through with the respective clubs.</li> </ul>																																										



				<p>Bungendore clubs have been very positive with sharing of facilities in the past.</p> <ul style="list-style-type: none"><li>• Also a clash at Freebody between the Queanbeyan Kangaroos Juniors and Seniors which should be able to be resolved between the clubs</li><li>• There are several venues that clubs have not requested including Warren Little Oval, Blundell Park and Lambert Park. If no clubs request them soon, community use may be encouraged for these venues.</li><li>• Request have not been received from Googong Hogs and Queanbeyan Whites.</li></ul> <p>Mark Spear also talked allocations in general:</p> <ul style="list-style-type: none"><li>• Understand there are some arrangements such as leases so just talking in general rather than specifics</li><li>• Cr Biscotti has spoken to previously around clubs submitting 12 months plans</li><li>• The fields are primarily for QPRC clubs and we want to lock your dates in before getting others requests from the community, this is why we allocate the fields to QPRC clubs first</li><li>• If you are wanting to start training prior to April 1, you need approval to do so</li><li>• For example:<ul style="list-style-type: none"><li>○ Nobody was allocated Seiffert Oval over summer</li><li>○ So if the Blues Seniors wanted to start a few months early for pre-season training, not an issue but QPRC need to be informed</li><li>○ But if the Blues Juniors want to start earlier at Wright Park, there needs to be some negotiations with the summer user (Athletics) plus current community bookings (OzTag)</li></ul></li><li>• The seasonal fee is for QPRC clubs training and competition only</li><li>• It does not extend to academies, rep training, functions or finals etc. – these need to be hired separately at the hourly rate</li><li>• We will send out invoices for winter in the new year, no need to pay straight away, we just want to lock in usage</li><li>• It is at a seasonal rate rather than per hour</li><li>• We can then take bookings from the community if there are gaps</li><li>• We can also plan our resources to ensure that the fields you are using are in the best possible shape for competition and training.</li></ul>
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				<p>Joe Sheridan suggested that another club had indicated that their fees had tripled. Mark Spear commented that happy to take the conversation offline and investigate. Mark Spear spoke around streamlining the Fees and Charges. Some fees have gone up and some fees have gone down. The changes should result in a similar amount of income and there is no appetite for full cost recovery. Some clubs over the last three years have not been charged or charged the full amount due to COVID reasons. The rate of elite fields equates to \$7.50 per hour at the seasonal rate.</p> <p>Antoni Aslimoski tried to speak around the Regional Sports Complex but was difficult to hear. Mark Spear spoke around the three Football Clubs had meet separately and tried to have an even split of usage. There are some concerns that High Street may not be available due to construction work. Staff have committed to checking out alternate venues including Letchworth and Wright Park Upper.</p>
5	Current and Planned capital works projects		Tim Geyer	<p>Tim Geyer provided some brief details as follows:</p> <ul style="list-style-type: none"> <li>• Bungendore Sports Hub             <ul style="list-style-type: none"> <li>- Bridge has been built</li> <li>- Essential Energy working on some updates</li> <li>- Some water and sewer connections have been turned on</li> </ul> </li> </ul> <p>Tiffany Knight asked for some clarifications around the proposed Netball Court building. Tim Geyer replied that Council had been invited to apply for a grant to complete the work.</p> <p>Tiffany Knight asked about whether there would be an opening event for the Bungendore Sports Hub. Tim Geyer expected something to occur in February/March dependent on the road being finished.</p> <ul style="list-style-type: none"> <li>• Regional Sports Complex             <ul style="list-style-type: none"> <li>- Expect to open in February</li> </ul> </li> <li>• Archery Toilets             <ul style="list-style-type: none"> <li>- Have been hooked up to the septic</li> </ul> </li> <li>• Wright Park</li> </ul>



				<p>- Looking to be finished in December</p> <p>Joe Sheridan commented that the builders had been accommodating around Wright Park and have been invited to a few site visits along with the Queanbeyan Blues.</p>
6	Any Other Business		Chair	<p>Cr Biscotti spoke around canvassing significant maintenance issues:</p> <ul style="list-style-type: none"> <li>• Cr Biscotti welcomed Jerrabomberra Tennis to the meeting and had the pleasure in attending their recent tournament</li> <li>• Cr Biscotti spoke with the tennis club around their drainage issue as well as lifting on Court Three</li> <li>• Cr Biscotti spoke around wanting clubs to reach out on requests so it can be budgeted for</li> <li>• Cr Biscotti spoke around new infrastructure is important with growth but maintaining ageing infrastructure is also important.</li> </ul> <p>Kelly Lolesio suggested that the Netball Courts at Karabar should be resurfaced. There is a large crack and court re-surfacing should happen every five years or so.</p> <p>Cr Wilson pointed out that Council does not want to take on any more loans but would endorse improvements especially with state and federal election commitments.</p>
			Wendy Grant	<p>Wendy Grant gave an update on the re-surfacing at Queanbeyan East Tennis:</p> <ul style="list-style-type: none"> <li>• The surface upgrade commenced last Monday</li> <li>• Looking to have the courts available from the start of the year</li> <li>• Looking to include lighting in the project</li> <li>• Pickleball courts are included which will be the first in region.</li> </ul> <p>Wendy Grant gave an update on other matters:</p> <ul style="list-style-type: none"> <li>• Has connected with UC on some research</li> <li>• Approached to participate in a pilot on Mental Health</li> <li>• Will share the details for anybody interested in participating (attached)</li> </ul>



Cr Biscotti passed on congratulations to Wendy on the resurfacing project as it will be a great improvement to the venue.			
7	Close of Meeting		<p>Cr Biscotti and Cr Wilson wished everybody a good break over Christmas and look forward to seeing everybody at the next meeting in the new year.</p> <p>Cr Biscotti closed the meeting at 6:44pm.</p>

No.	Actions and Agreements	Who	When	Completed
1	Put August 2023 Minutes to Council	Chris Duncan	Sep-2023	Yes
2	Send out winter allocations	Mark Spear	Aug-2023	Yes
3	Monaro Archers Lease	Mark Spear	Sep-2023	Yes

<b>Next Meeting:</b>	Monday 5 February 2024	Time:	6:00pm	Venue:	New QCCP
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# **QUEANBEYAN-PALERANG REGIONAL COUNCIL**

## **Council Meeting Attachment**

**22 NOVEMBER 2023**

ITEM 11.2            BUNGENDORE TOWN CENTRE AND ENVIRONS ADVISORY  
   COMMITTEE MEETING MINUTES - 16 OCTOBER 2023

ATTACHMENT 1    DRAFT BUNGENDORE TOWN CENTRE AND ENVIRONS  
   ADVISORY COMMITTEE MEETING MINUTES - 16  
   OCTOBER 2023



**Bungendore Town Centre and Environs  
Committee Meeting**  
16 October 2023 commencing at 6.30 pm  
QPRC Office 13 Gibraltar Street

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**MINUTES**

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1. **Present:** Peter Evans  
Alan Longhurst  
Andrew Riley (Chair)

**Also Attending:**

Tracey Lamont (QPRC)  
Vicktor Petroff (QPRC)  
Anthony de Jongh (QPRC)  
Tim Long (QPRC)  
Murray Gough (BCCI)  
Graham Judge

The meeting opened at 6.35 pm.

**Apologies:** Cllr Mareeta Grundy

2. **QPRC Presentation: New Council Building.**

A de Jongh and Tim Long from QPRC gave a presentation on the current planning and anticipated way ahead for the new Council Building to be built on the Gibraltar/Ellendon Streets corner. They requested input from BTCEC on the proposals and members discussed the plans. The outcome was an agreed list of inputs from BTCEC which looked at the impact of the new building and the potential benefits it could bring to the community. Key points were that the building should be compatible with the character of the precinct and provide community access and spaces including outdoor activation.

A de Jongh, T Long and G Judge left the meeting after the presentation.

3. **Declaration of Interests**

- 3.1 Nil.



**4. Minutes of Previous Meeting**

The Minutes of the previous meeting on 18 September 2023 were accepted.  
(Longhurst/Evans)

**5. Business Arising/Outstanding Actions.**

**Sculpture on the Verge.** Noted that action to obtain a structural engineer consideration of plinth designs was outstanding.

ACTION: A Longhurst to contact a structural engineer to ascertain required parameters.  
**Bungendore Place Plan.** Noted that QPRC had appointed a new staff member (Vicktor Petroff, in attendance) who would have management responsibility for the project.

Members were briefed that QPRC had released an RFQ closing in mid November for consultants to undertake the task.

**6. Correspondence.**

**6.1 In**

Emails from:  
QPRC staff (J Richards, A de Jongh, Debbie Sibbick) on Bungendore activities.  
Received with appreciation.

**6.2 Out**

Nil

**7 New Business**

**7.1 Consultation on New Council Building.** This item was considered at the start of the meeting (Item 2 above).

**7.2 Committee Membership Applications.** A total of seven applications had been received. The Committee appreciated QPRC staff assistance in publicising the vacancies. Each application was considered, and it was agreed that the level of interest from community members would justify seeking Council's agreement to expand the membership further.

**RESOLUTION**

**1) The BTCEC Advisory Committee RECOMMENDS that Lesley Harris and Graham Judge be appointed to fill the two vacancies to restore the Committee membership to five in accordance with its Terms of Reference,**

**2) The Committee RECOMMENDS that Council amend the BTCEC Terms of Reference at Para 2, dot-point 1 to increase the number of community representatives from five to seven,**

**3) If 2) is accepted, then the Committee RECOMMENDS that Brent Riseborough and Gary Harb be appointed to fill the two additional vacancies.**

**Proposed: A Riley**

**Seconded: P Evans**

**Carried: All**

**8. Reports and Discussion.** These items were held over.

**9. Any Other Business.** Nil

**10. Foreshadowed Agenda Items/Close/Next Meeting**

The meeting closed at 8.30 pm. Next meeting Monday 20 November 2023.

# QUEANBEYAN-PALERANG REGIONAL COUNCIL

## Council Meeting Attachment

22 NOVEMBER 2023

- ITEM 11.2        BUNGENDORE TOWN CENTRE AND ENVIRONS ADVISORY  
                        COMMITTEE MEETING MINUTES - 16 OCTOBER 2023
- ATTACHMENT 2    BUNGENDORE TOWN CENTRE AND ENVIRONS ADVISORY  
                        COMMITTEE - TERMS OF REFERENCE - 12 OCTOBER  
                        2022



**TERMS OF REFERENCE  
BUNGENDORE TOWN CENTRE AND ENVIRONS ADVISORY COMMITTEE**

**1. Role**

The role of the Bungendore Town Centre and Environs Advisory Committee is to assist Council to develop plans, policies and strategies to enhance and improve the future of Bungendore's town centre, Turallo Creek corridor and surrounds. The Committee will consider:

- Streetscape planning to improve the physical quality and image of Bungendore, including the provision of public art,
- Built form controls and preservation of the character of Bungendore,
- Provision of open space and recreation areas,
- Retail and commercial strategy,
- Landscape planning and tree planting.

**2. Membership**

- Five community representatives which includes two representatives nominated by the Bungendore Chamber of Commerce and Industry,
- The Councillor nominated to the Committee shall be an ex officio member of the Committee with voting rights.

**3. Meetings**

- Committee meetings will generally be monthly but will be scheduled to enable consideration and comment on issues relevant to the Committee's Terms of Reference to be available to suit Council's program.
- Committee meeting Minutes will be reported to Council for endorsement.
- The Committee will elect a Chair and Secretary from the members.

**4. Quorum**

A quorum for the meeting will be three.