

National Cultural Policy Submission 2022

1. Are you submitting this submission (tick all that apply):

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| ✓ | On behalf of an arts peak body |
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Australian Dance Council, Ausdance (QLD) Inc. is the peak industry body for dance in QLD. It is a registered charity, non-profit membership organisation representing nearly 1600 members across the state. **The largest and most active dance peak body in Australia**, Ausdance QLD serves members practicing, performing, and teaching all dance styles, traditions, ages, abilities, and techniques. 67% of Ausdance QLD members are based in regional, rural, or remote areas, and membership includes individuals, companies and over 1000 small or micro businesses. The core services of Ausdance QLD include advocacy, safe dance development, resources for members, auspicing and fundraising support. Ausdance QLD deeply respects Australia's First Nations Peoples, Communities, and values and is working towards improving how we prioritise their Cultures in all we do, say, and create.

Dance matters in the Australian cultural context because

- to dance is to safeguard Cultural identity. The practice of dance is embedded in the foundation of this continent and represents tradition, stories, history, and lore of First Nations Peoples.
- When you dance, you express your personal identity. Dance demonstrates who we are, where we're from and with whom we identify.
- When you dance, you burn calories, strengthen muscles, improve balance and your cardiovascular fitness.
- Dancing improves cognitive development and memory. It protects the brain from aging induced neurodegeneration¹ and reduces the perception of pain.
- To dance strengthens communities, encourages friendships, and releases endorphins, enhancing social bonding. Dance lessens loneliness.
- To dance creates joy – it improves mood, increases confidence and compassion. Dancing lowers anxiety and reduces the impact of trauma.
- To dance is to perform art. Dance is performed for audiences on stages, spaces and in spiritual settings across Australia.

2. What challenges and opportunities do you see in the pillar or pillars most relevant to you?

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| First Nations | <p>Key challenge: Non-Indigenous Australians do not generally value the centrality of culture in all aspects of living.</p> <p>Opportunity: It would serve us all well, if we observed, respected, and learnt from the way Culture is intrinsic to this continent and its islands' First Peoples. For First Nations Peoples, Culture and Cultural governance underpins everything. From this, generations are educated with stories, song, dance, art, and ceremony and First Peoples have acquired rich and deep knowledge about how to be resilient, live sustainably and heal their communities.</p> |
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¹ <https://www.verywellmind.com/how-dancing-helps-your-mental-health-5206963>

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| | <p>Recommendation: Ausdance QLD recommends defining First Nations Peoples and Culture as central to all policymaking. Ausdance QLD recommends all initiatives, concepts and solutions are led by and developed with Community endorsed First Nations Peoples first.</p> |
| <p>A Place for Every Story</p> | <p>Key challenge: There is currently inequity of access to resources, venues, services, funds, and opportunities.</p> <p>Opportunity: Reflecting and responding to the diversity of all communities including all age groups, cultural backgrounds, and abilities is key to developing a unique Australian cultural voice.</p> <p>Recommendations: This must first be achieved through respectful engagement and strong relationships with First Nations Traditional Owners and Communities. Equity of access to arts and cultural experiences and activities including education, classes, performances, and events is critical to building tolerance in an increasingly divided world. Leadership and consultation must be dispersed across the Countries, regions, rural and remote areas to ensure equity of voice and opportunity.</p> <p>Key challenge: the current governmental approach to dance/arts focuses on early and mid-career arts professionals. It does not support dance as a lifelong activity.</p> <p>Opportunity: Dance is beneficial for physical and mental health, wellbeing, and social engagement.</p> <p>Recommendation: Ausdance QLD recommends promotion of dance as a health and wellbeing activity for teenagers, adults, and older citizens in the community, to allow all stories to be shared.</p> |
| <p>The Centrality of the Artist</p> | <p>Key challenge: the ability to 'do business' is a major skills gap in the development of Australian artists.</p> <p>Opportunity: Supporting the excellence of the artist begins with comprehensive and appropriate arts (dance) education. Most dance students will never become dancers. However, there are businesses, festivals, companies, schools, studios, and productions which can benefit from a combination of artistic and business knowledge. Increased public and education system recognition of the arts/dance as an intrinsic education with myriad transferrable 21st century skills is vital.</p> <p>Recommendation: Investment in integration of business, commercial and entrepreneurial skills into practical dance courses to ensure employability.</p> <p>Key challenge: The impact of scaling on performing arts subjects in the new Queensland ATAR system is resulting in fewer and fewer students choosing arts subjects. By 2025, on the current trajectory, we estimate Year 12 performing arts graduates to be half the number of those graduating in 2020.</p> <p>Opportunity: An arts education teaches sought-after employable skills and attitudes such as risk-taking, project-management, collaboration, problem-solving, mental resilience and courage.</p> |

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| | <p>Recommendation: Collate and broadly publicise the benefits of an arts (including dance) education. Value arts education in policymaking across all government ministries.</p> <p>Key challenge: Many artists work for free, or for fees far below liveable wages.</p> <p>Opportunity: Establish and ensure the commercial value of artists to work in a thriving sustainable industry.</p> <p>Recommendation: Raise public awareness of the value, Fairwork national awards, and recommended fees for arts professionals. Encourage industry leaders (such as major sporting leagues or events) to pay fairly for artists' work.</p> |
| <p>Strong Institutions</p> | <p>Key challenge: specific issues and challenges facing the dance sector require targeted strategies.</p> <p>Opportunity: Peak organisations are connected to their members/communities, consult regularly, and can recommend targeted strategies.</p> <p>Recommendation: Invest in effective arts peak bodies supporting the sustainability and capability of members <i>and</i> informing the public perception of arts and culture.</p> <p>Key challenge: Teaching dance within the current system of nationally accredited 'registered training organisations' disables the locality-specific protocols, traditions, and activities of First Nations Culture.</p> <p>Key challenge: Teaching dance within the current system of nationally accredited 'registered training organisations' excludes training specialist, culturally traditional, progressive, or newly developed techniques</p> <p>Key challenge: Teaching dance within the current system of nationally accredited 'registered training organisations' denies access to Abstudy or Austudy for students learning locality-specific protocols, traditions, and activities of First Nations Culture OR specialist, culturally traditional, progressive, or newly developed techniques.</p> <p>Opportunity: The connection of dance institutions to communities is integral to their success and long-term relevance. Culturally led First Nations Performing Arts institutions in Community will enable Culture to be taught appropriately and safely, keeping young students in their Communities, and promoting the performing arts as a viable career.</p> <p>Recommendation: Broaden the definition of accredited training to include courses training locality-specific protocols, traditions, and activities of First Nations Culture AND specialist, culturally traditional, progressive, or newly developed techniques.</p> <p>Key challenge: In the unregulated dance sector, there is no nationally recognised accreditation for teachers.</p> <p>Opportunity: A nationally recognised accreditation system for dance teachers reflecting a commitment to excellent teaching practices, safe</p> |

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| | <p>studios, safe spaces, safe workplaces and safe bodies and minds is required to ensure a strong framework within which creativity can thrive.</p> <p>Recommendation: Support development of an accessible and affordable nationally recognised accreditation system for dance.</p> |
| <p>Reaching the Audience</p> | <p>Key challenge: Artists and arts workers/professionals have limited general commercial education resulting in underperforming, unsustainable businesses.</p> <p>Opportunity: If artists and arts workers are also competent businesspeople with entrepreneurial capabilities, the creative industries will thrive through innovation, exploration of new platforms and a range of new business and organisational models.</p> <p>Recommendation: Invest in business and commercial education within arts/dance courses</p> |

2. Please tell us how each of the 5 pillars are important to you and your practice and why.

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| <p>First Nations</p> | <p>Ausdance QLD respects and acknowledges the Traditions, Culture, ownership, and rights of all First Nations Peoples. Ausdance QLD builds relationships with Traditional Owners, First Nations dance and Cultural practitioners and welcomes their premium status as members of this organisation. There is no peak industry body for dance without First Nations Peoples.</p> |
| <p>A Place for Every Story</p> | <p>Ausdance QLD serves nearly 1600 members representing the broad diversity of Australia. Our role is to deliver training, resources, opportunities, and experiences ensuring equity of access to all members. We acknowledge and value all stories.</p> |
| <p>The Centrality of the Artist</p> | <p>Ausdance QLD represents artists and artist-led companies/organisations. Approximately 40% of Ausdance QLD's membership are either full-time or part-time practicing artists. To serve these artists, Ausdance QLD must deliver training, resources, opportunities, and experiences to enrich and develop their careers and businesses.</p> |
| <p>Strong Institutions</p> | <p>Institutions teaching and presenting dance are both members and partners of Ausdance QLD. These institutions include schools, dance studios, tertiary institutions, dance companies, Traditional Owner Cultural groups, local and state government bodies.</p> |
| <p>Reaching the Audience</p> | <p>Ausdance QLD is responsible for ensuring exposure and access to innovation and creative content is available to all members. Ausdance QLD develops and promotes opportunities and ideas through connections between members and across multiple sectors.</p> |

3. Are there any other things that you would like to see in a National Cultural Policy?

4. We may use some of your words as part of the National Cultural Policy Report. If we do, how would you like us to attribute your words?

Name: Julie Englefield, Executive Director, for and on behalf of the members of -
Organisation (if applicable): Australian Dance Council, Ausdance (QLD) Inc.

