

National Cultural Policy Submission

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Submitted: As a worker/professional in an industry who uses arts (e.g. art therapist, tour guide); As an artist; As an individual

What challenges and opportunities do you see in the pillar or pillars most relevant to you? Feel free to respond to any or all pillars:

First Nations

- The development of an independent peak body for First Nations Arts and culture; which is First Nations Led and controlled and enables First Nations Peoples' to assert their fundamental rights to freely determine their social, political, economic and cultural sovereignty as, Custodians of our Ancestral Lores and customs. And draws on the legacy of our Elders who ensure our cultural survival.
- A need for greater Investment into First Nations-led education and training programs for the visual and performing arts, Design, Film and Creative Industries. Which includes pathways into and out of these programs into stronger practices or industry employment. Such as business, technology, marketing and promotion skill development.
- Recognise the diversity of our First Nations communities; which means a one size fits all approach to funding processes and agreements and support does not work, change the system to allow local area funding agreements and locally led decision making, which will help the sector thrive, through a strengths based approach and allows us to direct our stories.
- Invest in First Nations-led infrastructure including local Art and Cultural Centres, studio and workshop spaces, small-to-medium arts organisations and galleries across all urban, regional and remote communities. Consider affordable spaces for artists is included in urban and regional master plans. Also include targeted programs focused on creating and retaining First Nations employment, supporting micro businesses and strengthening existing businesses.
- Action legislative reform as recommended by the Fake Art Harms Culture campaign.
- Commit to targeted financial support for independent self-determined First Nations artists and practitioners. Such as more fellowship, new works and development opportunities. This could also include a wage subsidy type arrangement so artists can take leave without pay from real work (needed to survive) so they can focus on a creative project or exhibition etc (upto 6 mths)
- Develop a First Nations International arts marketing and export agency which will focus on developing and strengthening International markets, collaborations, Audiences, residency opportunities, artist camps, international festivals, competitions, art fairs and cultural exchange opportunities – (Cultural diplomacy).

- Partnerships with state and local governments to develop opportunities for First Nations artists to come together globally; explore developing these opportunities and supporting First Nations artists to participate; in overseas Festivals, residencies, exchanges, art camps, collaborations, competitions, art fairs and market

A Place for Every Story

- Health - art has an important place in social, cultural, emotional, and physical well-being. Art centres especially wanted to highlight the work they already do and wish to continue to do in supporting communities. In addition, there is a strong need for First Nations disability and chronic health perspectives to be incorporated into formal education around disability workforces - NDIS was identified as a critical partnership opportunity and the Arts and Health network.
- Using arts as an intervention and de-escalation of mental health concerns, social cultural and emotional wellbeing; which has positive impacts for the health care system.
- Restorative justice – Developing and supporting partnerships with state run and private run corrective services would support the use of art to rehabilitate and restore the cultural connection of First Nations people currently caught up within the criminal justice system.
- The key artforms (dance, drama, media arts, music, visual arts and design) are core and mandatory in the national curriculum for all children at all levels. Secondary schools are properly resourced with specialist arts teachers.

The Centrality of the Artist

- Legislated rates of pay award and conditions for the sector (this is mostly vis arts specific as we do not have a legislated award .
- Industrial reform that gives the Fair Work Commission powers to set minimum standards for artists and art workers and the scope and flexibility the Fair
- Development of business hubs where artists can get advice and support with the business management aspects of their arts business; such as tax/GST; grant support; legal advice (ICIP, copyright, contracts and agreements); marketing and promotion; retail and pricing etc...
- Work Commission needs to deal with “employee-like” forms of work
- Art prizes, fellowships, scholarships, and government grants are tax exempt.
- Improve the benefit to artists donating direct to the Cultural Gifts Program.
- Introduce tax incentives for individuals to buy the work of Australian artists and craft practitioners.

Strong Institutions

- Support the sector to develop reconciliation action plans /reconciliations statements or localised internal First Nations Policies; which have real KPI's and accountabilities and mandates cultural capability/capacity training for the whole sector. This could include arts organisations/ festivals developing Arts treaties with local traditional owner groups.
- Boost Indigenous Visual Arts Industry Support (IVAIS) funding for Indigenous arts organisations (art centres, cultural centres, knowledge centres, language centres, Aboriginal museums, galleries and Keeping Places), peak bodies, and support agencies to provide appropriate support across all states and territories and all urban, regional and remote communities.
- Increase the number of targeted First Nations arts worker and leadership roles across small-to-medium arts organisations and the arts sector more broadly. Prioritise cluster hiring, especially for larger organisations with greater capacity.
- Enable First Nations leadership in Intuitions; which includes, boards, Directors, Artistic Directors, CEO's. As well as funding designated First Nations roles for arts statutory and peak bodies and touring agencies sector-wide.
- Support a holistic approach to First Nations sector employment growth (Beyond the programming, Boards and arts workers) this of First Nations employment in the whole eco system (such as lighting & Sound production, ushers, stage managers, marketing and design etc...)
- Champion, support and improve First nations procurement within the sector. That includes building capacity of first nations business to navigate procurement red tape.
- Introduce a Nationwide sector wide First Nations Cultural Framework to guide and support sectors First Nations cultural engagement, to improve and cultural safety of organisations and intuitions and achieve better working relationships and environments for Artists and Artswokers.

An example of this is the:

<https://www.arts.qld.gov.au/cef>

Cultural Engagement Framework - Arts Queensland

The First Nations Arts and Cultures Panel and Arts Queensland have collaborated to develop a draft Cultural Engagement Framework - Working with Aboriginal and Torres Strait Islander arts and cultures in Queensland.. This draft Framework aims to inform and guide respectful engagement with First Nations peoples, organisations and communities in the development and presentation of arts and ...

www.arts.qld.gov.au

- Ensure public investment is tied to equity and industry standards for First Nations people.
- Articulate the value of arts, culture and creativity to foster partnerships and attract investment from private and corporate sectors.
- There is a need to strengthen and deepen the relationship between Tourism and the Arts especially First Nations Arts, as arts is central to tourism but often not seen as such.
- There is a need to address the issue of, galleries closing and festivals being postponed; and the extra demand and pressure if puts on art centres seeking to fill these gaps; this also links to issues of Burnout and Financial Humbug and there was an overwhelming response that business and managing a business is causing great pressure for artists and arts leaders and must be addressed.
- Streamlined funding and acquittals and well as a more inclusive application process (allowing verbal submissions); develop a grant funding platform which talks to all sectors and funding bodies Local, State and Federal – including
- 50% First Nations peer assessors on all funding panels.
- Acknowledgement of the importance of Life-long learning and Education and for artists and audiences and boost support for non-traditional arts education programs.

Please tell us how each of the 5 pillars are important to you and your practice and why. Feel free to respond to any or all that are applicable to you:

First Nations

It is vital that a cultural policy enables First Nations Peoples to assert their fundamental rights to freely determine their social, political, economic and cultural sovereignty as, Custodians of our Ancestral Lore and customs.

A policy that allows us to assert our rights to exercise our cultural rites.

A policy that asserts our agency and authority through:

- Connected dynamic cultural leadership
- Building capacity in our Communities
- Directing our stories
- Establishing cultural and spiritual value in our practice
- Valuing cultural resilience
- Advocating and Lobbying
- Prioritise cultural autonomy
- Recognition of leadership
- Respecting diversity
- A responsibility to act with integrity within our Cultural practice

- Building agency
- Reciprocity
- Respect for cultural protocol
- It is important to provide intercultural and inter-generational opportunities for artists. This could be peer to peer mentoring and exchanges - especially focusing on mid-career and emerging artists and art centres; urban and remote community exchanges
- Strengthening Identity is central to developing authentic Art and Cultural practices; providing access for FN artists to connect with their community and culture are essential to maintain and strengthen our people their connection to country and cultural practices. Support artists to learn on Country, support inter-generational learning by bringing artists home to their communities.
- Sense of Purpose is created through valuing cultural expression as a means to holistic wellbeing, consider arts as a right to all rather than a privilege accessible to some, self-pride and professionalism were described as outcomes from participation in the arts;
- Cultural maintenance was described as a central purpose of art making by; art is a legacy. We need more opportunities for the celebrations of culture and creating/generating and promoting opportunities for: Cultural celebrations of all kinds shared between urban and remote locations, opportunities must be created for artists and cultural practitioners to get paid and to be seen, and to share their stories with audiences.
- Enabling self Determination will allow the regions and communities to determine their own priorities, rather than the current model where the communities are having respond to predetermined government lead strategic priorities and there is a need for community organisations, Government departments and funding bodies to work closely with the community to support best outcomes driven by the community.