

National Cultural Policy Submission

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Submitted: 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 principles of First Nations First are well known and understood across the creative and cultural sectors. In particular, the Australia Council [Protocols for using First Nations Cultural and Intellectual Property in the Arts](#) developed have been useful in providing further definition, insights and case studies.

To genuinely position First Nations cultures, cultures, ways of working and principles as central to all arts and cultural practice in Australia, leadership needs to be reflective and representative of this.

Perhaps the National Cultural Policy could ensure every Board Chair within the government-appointed arts portfolio identifies as First Nations. From the Australia Council to the National Gallery of Australia, to the National Library – every Board Chair is a First Nations person and collectively, this group self-determine and set the future of the agencies and institutions, in partnership with Government.

A Place for Every Story

Once again, diversity for all Boards and organisational leadership must be key. Artists currently reflect the cultural diversity of Australia – it is the organisations, institutions and Boards that do not.

The National Cultural Policy has an opportunity to lead the way on ensuring our institutions and governance models reflect the diversity of the Australian community.

In 2020, the Australia Council delivered a national consultation [Re-imagine: What Next?](#) to understand the industry's perspective on what a 2030 vision for the creative and cultural sectors should look like. The three core focus areas identified were: Survival and Resilience, Centring Equity and Public Value.

To truly centre equity, a set of industry standards could be developed to ensure representation is reflective of Australian communities through investment, programming, governance, and leadership. This would be well received by the industry and ensure accountability.

The Centrality of the Artist

Without doubt, artists have experienced precarity, vulnerability and huge losses in income and opportunity throughout the pandemic.

To ensure artists are thriving and have an opportunity to create, make and collaborate, the consultation referenced in the previous answer, also spoke to the need for a Universal Basic Income. Often, the concept of fellowships have also been seen as a way to do this.

Independent artists require a consistent and sustained income that provides security and support to ensure sustainability.

There are countless examples internationally that are testing the idea of a Universal Basic Income – what if we did the same?

1. Could the idea of a Universal Basic Income work in Australia? The Conversation, June 2016.

<https://theconversation.com/could-the-idea-of-a-universal-basic-income-work-in-australia-59811>

2. The Republic of Ireland is offering basic weekly income of \$335 to 2000 artists per year as a pilot program. Artists will be expected to meet at least two out of three qualifying terms to apply for the scheme: have earned an income from the arts, have an existing body of work and/or be members of a recognised arts body, such as a trade union.

<https://mymodernmet.com/ireland-basic-income-program/>

3. Mellon Foundation Creatives Rebuild New York

Due to the COVID-19 pandemic, however, New York State lost 50 percent of its performing arts jobs over the course of 2020. In New York City, the figure is 72 percent—more than any other industry. To fully recover the health of our economy and our communities, we must place artists at the center of large-scale investment and relief efforts. Creatives Rebuild New York (CRNY) was conceived to do just that.

CRNY is a three-year, \$125 million investment in the financial stability of New York State artists and the organizations that employ them. CRNY will provide guaranteed income and employment opportunities for 2,700 artists whose primary residence is in New York State. These two programs will work to alleviate unemployment of artists, continue the creative work of artists in partnership with organizations and their communities, and enable artists to continue working and living in New York State under less financial strain.

<https://mellon.org/programs/arts-and-culture/creatives-rebuild-new-york/>

4. Yerba Buena Center for the Arts in partnership with #StartSmall, a charity created by Twitter and Square CEO Jack Dorsey and the City of San Francisco San Francisco.
 - a) [Guaranteed Pilot Income Fund for Artists](#) makes no-strings-attached monthly cash payments to 130 artists who have been disproportionately impacted by the COVID-19 pandemic. SF-GIPA was designed and launched in May 2021 in partnership with the City of San Francisco.
 - b) [Creative Communities Coalition for Guaranteed Income](#) (CCCGI), an 18 month guaranteed income demonstration disbursing \$1,000 monthly payments to 60 San Francisco artists. Strong Institutions

Strong institutions

Strong institutions rely on strong, diverse, and representative leadership.

Please see the first two responses in relation to the challenges and opportunities that exist.

Reaching the Audience

We are currently servicing the audiences of today – what would happen if we started engaging with and developing the audiences of the future – an audience that reflects the communities we are, and the work (ideally) being presented on Australian stages and overseas.

An opportunity to incentivise organisations that invest in new audiences that are reflective of the Australian population.

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

Portable Long Service Leave

Given the arts shares a portfolio with Workplace Relations, the opportunity to implement Portable Long Service Leave across the creative and cultural sectors has never been more possible.

Appropriate/relevant industrial award

This, in addition to an award specific to the creative and cultural sectors would support artists, cultural workers, producers and administrators to be on a more equitable playing field when it comes to salaries.