

Plain English guide

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.

This Plain English guide is shorter and has simpler language than the full National Cultural Policy, *Revive*, which is available at www.arts.gov.au/culturalpolicy.

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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 ...’*

The Australian Government's National Cultural Policy

Revive

Revive is a five-year plan to revive the arts in Australia. This policy aims to create a positive new direction for our creative sector. We want our artists and arts workers, organisations and audiences to grow and thrive. And we want arts, culture and heritage to be an important part of our future.

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. It continues the ambition of the Keating Government's *Creative Nation* of 1994. And it builds on the key principles of the Gillard Government's Creative Australia of 2013.

The creative sector has had to go through ten years of neglect and changes to Federal arts funding, especially during the COVID-19 pandemic. In 2013, former Prime Minister, Julia Gillard, and Arts Minister, Simon Crean announced the last cultural policy, *Creative Australia*, which increased funding for the Australia Council for the Arts. In 2014, Australia Council funding was cut. New funds were created and ministers made all funding decisions for the new funds.

There has been long-term neglect of core funding for National Collecting Institutions, including capital and operations funding. These institutions make Australian and overseas cultural material accessible to all Australians. Future funding for National Collecting Institutions is being assessed as part of the Budget process.

Our new policy, *Revive*, gives funding and independence back to the arts sector.

Creative Australia

We will start a body called Creative Australia. This body will continue the good work of the Australia Council. We will increase funding to expand the functions and responsibilities of the Australia Council.

We will introduce new bodies within Creative Australia, including:

- a First Nations-led Board
- Music Australia
- Writers Australia
- Centre for Arts and Entertainment Workplaces.

These bodies will support:

- First Nations people to make decisions about First Nations projects
- artists recognised as workers
- boost support to two underfunded parts of the sector, contemporary music and writing.

Revive pillars

Revive has five interconnected pillars that outline the Government's strategic objectives as follows:

- **First Nations First:** Recognising and respecting the crucial place of First Nations stories at the centre of Australia's arts and culture.
- **A Place for Every Story:** Reflecting the breadth of our stories and the contribution of all Australians as the creators of culture.
- **Centrality of the Artist:** Supporting the artist as worker and celebrating artists as creators.
- **Strong Cultural Infrastructure:** Providing support across the spectrum of institutions which sustain our arts, culture and heritage.
- **Engaging the Audience:** Making sure our stories connect with people at home and abroad.

Revive principles

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.

'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 must reflect the heritage, practices and knowledge of First Nations peoples, one of 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 means knowledges held, shared and adapted. This includes language, music, dance, stories, songlines, songspirals and visual art. Culture is central to the health, wellbeing and identity of First Nations peoples.

We must support First Nations companies and artists to design First Nations programs and tell First Nations stories. This will enhance connections to culture and Country. It will also improve outcomes for First Nations peoples in education, employment, justice, health and wellbeing, and languages.

When we understand First Nations cultures and knowledge, there will be stronger recognition for First Nations peoples and truth-telling in our community.

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.**

How can we grow First Nations cultural expressions and artistic ambitions?

Revive will ensure First Nations artists and arts organisations can make their own decisions and work independently.

The policy envisages that a First Nations-led Board will be able to fund First Nations arts projects that have the potential to grow and reach more people. First Nations peoples will continue to have creative control of these projects as they grow.

We must find opportunities to encourage First Nations peoples' creative ambitions at all stages of life. We want First Nations-led companies and artists to have more financial and creative freedom, and professional opportunities. This will ensure that new works in the arts sector reflect traditional and contemporary cultural expressions.

Creative Australia, which will include an independent First Nations-led Board, will help to achieve these ambitions for First Nations arts and culture.

Governments must provide continued funding to independent First Nations artists and small to medium organisations. We must embed First Nations cultural practices across the arts sector. And we must increase the number of First Nations peoples in leadership positions of arts and cultural organisations across Australia.

There are also opportunities to grow First Nations audiences by creating and touring works that are meaningful to First Nations peoples. These works need to be developed by First Nations producers who value cultural responsibility and integrity as much as commercial success.

‘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

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.

How can we develop training pathways?

When there are more First Nations arts and cultural organisations, there will be more opportunities for First Nations peoples to pursue careers in the arts sector.

There is an ongoing problem of training and skills shortages in First Nations arts jobs, from management and administration to lighting technicians and sound engineers. This limits the growth of First Nations arts and cultural organisations.

We need to support the growing number of First Nations cultural organisations in Australia. This will give First Nations people better training opportunities and career pathways in the arts sector. It will also increase job opportunities in related industries, such as tourism and First Nations languages.

The First Nations body in Creative Australia will develop a work plan that addresses skills shortages.

‘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

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.

BREAK OUT BOX

We will increase support for First Nations arts and culture. A new, independent First Nations body in Creative Australia will:

- support First Nations peoples to have an artistic and cultural voice
- ensure decisions and investments are guided by First Nations practices and principles
- support a range of First Nations projects, starting with performing arts projects
- establish a First Nations Arts and Culture Framework to develop new major First Nations creative works that are created and performed by First Nations peoples
- encourage combined investment from public, charitable and commercial organisations in Australia and overseas to promote First Nations arts and culture
- make sure every part of the First Nations arts and culture sector is strong.

It is important that First Nations peoples lead the structure of this First Nations body. We will consult with many people and groups before we create the body. We will establish a dedicated First Nations-led Board to make an investment plan, starting in 2024. First Nations arts and culture initiatives will be funded through existing and new programs.

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.**

How can we protect First Nations languages?

First Nations languages carry stories, song cycles and scientific knowledge – including astronomy, agriculture, engineering and ecology – from generation to generation. Language is the foundation of all forms of cultural expression, including art, music, dance, law and spirituality.

About half of the First Nations languages spoken at the time of British arrival are still used today. Only twelve traditional languages, and two recent languages, are considered strong (DITRDCA 2020).

We must protect First Nations languages to ensure cultures, customs, inventions, innovations and history are passed on to future generations. We will work with First Nations communities, including families, playgroups and schools, to make sure First Nations languages are taught from early childhood.

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.

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.**

How can we protect First Nations traditional knowledge and cultural expressions?

First Nations peoples have a long and rich history of creative and cultural expression. Today's First Nations artists and cultural practitioners are producing some of the best works in Australia.

We continue to support First Nations arts centres where First Nations peoples can share knowledge and arts practices in a safe space. This also creates economic and social benefits for First Nations 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*. But, due to the nature and ownership of many First Nations traditions, current Australian law does not adequately recognise or protect Indigenous Cultural and Intellectual Property Rights.

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 First Nations peoples 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.

But more than half of all products with First Nations art and designs are not authentic or made without permission from Traditional Owners (Productivity Commission 2022). This has a negative impact on First Nations artists, communities and culture. It also means consumers are not purchasing authentic items.

We must protect all elements of First Nations heritage, including writing, music, performances, artistic works, designs, techniques, languages, songlines, sacred sites, burial grounds and stories. We will work with First Nations peoples to establish legislation to recognise and protect First Nations traditional knowledge and cultural expressions. The legislation will also address the harm caused by fake art, merchandise and souvenirs. This legislation will be based on 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).

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 traditional knowledge to manage and protect natural environments, including cultural heritage sites, for generations. The Government's Indigenous Rangers Program has supported 129 First Nations ranger groups to work on Country across Australia. Indigenous Rangers continue the important work of caring for Country. For example, preserving rock art and sacred sites, maintaining flora and materials used in art, recording language and stories, sharing knowledge between generations, and delivering cultural awareness and education programs.

While Australia has laws to protect First Nations heritage, many cultural heritage sites continue to be damaged. An Inquiry into the destruction of the 46,000 year old caves at the Juukan Gorge in the Pilbara region of Western Australia made many recommendations, including to reform and strengthen First Nations cultural heritage protections. We will work with the First Nations Heritage Protection Alliance to develop legislation that protects First Nations cultural heritage sites in the future. We will also consider ratifying the UNESCO 2003 *Convention for the Safeguarding of the Intangible Cultural Heritage* as part of our response to the Inquiry.

How can we return First Nations ancestral remains and cultural heritage material to Country?

Since British colonisation more than 200 years ago, scientists, anthropologists and collectors have removed ancestral remains (ancestors) and cultural heritage material that belongs to First Nations peoples. Collectors in Australia and overseas have purchased these items. It is important to return these items to First Nations peoples and Country. This is also a vital part of the truth-telling process and reconciliation.

The return of ancestors and ceremonial objects is a basic human right, as recognised by Article 12 of the *United Nations Declaration on the Rights of Indigenous Peoples*. Australia adopted this Declaration in 2009.

We support the return of ancestors and cultural heritage items to Country in ways that are decided by First Nations peoples. Over the past thirty years, the Australian Government has supported the return of over 1,650 ancestors and over 1,960 cultural heritage items from overseas, and over 3,200 ancestors and 2,300 sacred objects within Australia, to Traditional Custodians.

We are working with First Nations peoples to return ancestors and cultural heritage material from more than twenty-seven countries. We are also raising awareness about the importance of this process for First Nations peoples.

We are planning a Ngurra Cultural Precinct, which will be located in the Parliamentary Triangle in Canberra. This will support truth-telling and healing. It will also be a place for First Nations storytelling and ceremony. This area will include a National Resting Place to house and care for ancestors, whose Traditional Custodians are unknown, in a culturally-appropriate way. To date, more than 330 ancestors, whose Traditional

Custodians are unknown, have been returned to Australia from overseas collections. This number is expected to grow with more returns.

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.**

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.

‘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 our national cultural collection and experience represents modern Australia.

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. Stories can be shared in many ways. For example, through artwork, narrative, dance or music. 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 in the nation’s stories.

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 social and cultural life.

We want to hear everyone’s stories so our storytelling accurately reflects today’s Australian society and connects with new audiences. We must encourage the sharing of all stories in schools and in the media.

‘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

Revive promotes principles of access, equity, participation and representation in arts and cultural activities for all Australians. This is 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.’

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.

How can we encourage arts and cultural activities in every place?

Local arts and cultural activities enable communities across Australia to tell their stories, create their own cultural identities and build local resilience. Local cultures enable the sharing of stories between generations. This includes creating stories for children and young people, based on the wisdom, experience and perspectives of local elders. When all generations participate in cultural activity, it has a positive effect on local communities.

Suburban areas, particularly working-class communities and households where English is not the first language, often have limited access to arts and cultural infrastructure. Local governments and smaller organisations play a key role in supporting local arts and cultural practice across Australia.

We want to encourage more activities, such as music, literary and multicultural festivals, so people can strengthen cultural networks, improve wellbeing and build social connection.

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 about eleven per cent of the community born overseas and about nine 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

A thriving cultural and creative sector will also support Australia's regional communities and local economies. Regional artists are an important part of an arts sector that reflects Australia's depth and diversity. In 2019, about seven out of ten people in regional Australia attended arts activities (Australia Council for the Arts 2020a). Investments in skills development and digital and cultural infrastructure will increase participation in arts and culture. It will also grow regional arts organisations, stimulate tourism and provide job 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.

Australia has many physical places, objects and built landscape features. For example, Uluru, the Dog on the Tuckerbox and the Sydney Opera House. These places shape our sense of national belonging. We recognise that our heritage, in its various forms, captures where we have come from, where we are now and what our future direction might be.

Many people, in Australia and overseas, are interested in Australia's heritage. The heritage industry creates lots of jobs and economic activity. For example, Australia's public and street art (graffiti, sculpture, mural works) create cultural experiences using our urban built environment. Urban built environments enhance our spaces and help our nighttime economy to thrive.

Revive also considers the way our towns, suburbs and cities look, sound and feel. Our architects play an important role in shaping Australia's built environment and driving sustainable and accessible building design. For example, 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 designers and artists are world-renowned for finding innovative solutions to complex problems.

When we identify, protect and manage these important parts of Australia's heritage, we ensure that places and stories will continue to be 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.**

How can we encourage the sharing of all stories?

Engagement with arts and culture strengthens social connections and wellbeing, and helps to break down social stigmas. It also gives people an opportunity to express themselves creatively. This benefits all Australians. For example, we all benefit from the growing diversity in our media and art forms.

We must improve access and equity in the arts and cultural sector. We need to reduce physical and other barriers to access, increase opportunities to participate, encourage diverse representation and leadership, and encourage a sense of belonging across the sector.

For example:

- **People with multicultural heritage:** 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. We need to reflect this diversity in our national stories. This will enable us 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 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.'

- **Young people:** There are more than 3.2 million young people (aged 15-24) in Australia. This represents one in every eight people in Australia and one in five of our working age population (aged 15-64) (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. We need to invest in youth arts and encourage young people to engage in the arts and cultural sector, so they have a stronger voice and the ability to influence issues that matter to them.
- **People with disability:** Artists with disability are an essential part of a thriving arts community. They tell engaging stories and create exceptional art. About one in five people in Australia identify as having disability. Also, 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). There are many barriers to participation in the arts and cultural sector. For example, low expectations, negative attitudes and poor physical access to arts and cultural spaces, venues and events. These barriers apply to both audiences with disability and artists with disability. There are limited training and professional development opportunities designed specifically for artists with disability. And there are barriers to formal education. We must act on these issues to improve opportunities for people with disability in the future.
- **Digital inclusion:** High-speed broadband is empowering creators and consumers of digital content. But we need to improve digital access for some groups. For example, people from non-English speaking backgrounds, First Nations peoples, people with disability, carers, people on low incomes and people who live in remote areas. We need to build digital literacy skills, make digital access more affordable, develop and use accessible digital platforms, and improve digital connectivity. This 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 represent all Australians, we can tell more complex stories and stories that represent our society. That means investing in talent that reflects a modern Australia.

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.

How can we extend the benefits of arts and cultural activities?

The use of arts (music, performance, creative writing, visual or other) can support improved health outcomes for many people, including older people and people with mental health issues. 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 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 neurodiverse.

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

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.

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 providing access to information and engaging in activities that promote wellness and prevent illness. There are many opportunities to use creative activities, such as storytelling and crafting, to support wellness. This could also extend to drug and alcohol rehabilitation.

Half of all professional artists in Australia apply their creative skills outside of the arts (Australia Council for the Arts 2017). Creativity and design skills are increasingly valuable to a range of sectors such as advanced manufacturing, scientific research and artificial intelligence. Interactivity and game design can also be used in educational settings, including training programs.

We will release a Measuring What Matters Statement¹ in 2023, which will be developed in consultation with key stakeholders. This Statement will reflect Australia's circumstances and may include data that reflects 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.**

¹ The Government will release a new stand-alone Measuring What Matters Statement in 2023. It will measure social and environmental progress alongside traditional economic indicators.

Pillar 3: Centrality of the Artist

Supporting the artist as worker and celebrating artists as creators.

‘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.

Cultural policy must provide a foundation for arts businesses to thrive and arts workers to find pathways for long-term career options. *Revive* will make improvements to support arts workers, whether they are employees, contractors or business owners. The policy aims to provide safer workplaces for everyone in the sector and better training and career pathways for artists to develop their careers. Access to arts and culture through education and training will also help the sector to develop future audiences for arts and cultural experiences.

Australia’s cultural and creative workforces make a large contribution to Australia’s social and economic wellbeing. They connect us, entertain us, inform us, educate us, enrich our humanity and lift our spirits. They share stories, ideas and experiences told from different perspectives. But, 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 ongoing career development. We must build confidence in creative sector careers and encourage experienced creative people of all ages to use their skills as workers and artists. In some art forms artists are only valued for a short period of their life. *Revive* aims to build long-term and supported careers in the creative industries across all stages of working life. This begins with arts education and continues through career pathways in the arts. Artists must be supported through training, mentorships, fellowships, internships, grants and other opportunities for lifelong education, employment and professional careers in Australia and overseas.

Revive recognises the value of Australia’s cultural and creative practitioners, the importance of safe and secure workplaces (including cultural safety), and the need for artists and creative workers to have long-term and supported pathways throughout different stages of their careers.

How can we support artists as workers?

There are varied work patterns across the arts and cultural sector. Many creative practitioners are employed under short-term contracts or as independent contractors. And some only work or perform every now and then. Artists are the original 'gig' workers. Irregular and insecure working arrangements mean that many people do not have access to minimum employment standards. As a result, many creatives have to work in multiple jobs to survive. This can discourage people from working in the sector.

Submissions to the National Cultural Policy consultation raised issues of insecure work, gender inequality and pay (including a basic income for artists) in the sector.

We recognise 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, we will mandate minimum pay rates for professional musicians and performers at Australian Government events and functions. We also support contemporary Australian artists through our Artbank initiative. We buy and lease artworks to organisations, businesses, governments and individuals across Australia. Through this initiative, we also buy and lease artworks to Australia's diplomatic building overseas. Artbank's collection of more than 11,000 artworks reflects the diversity and talent of practising Australian artists. The funds from leasing the artworks are used to acquire new artworks. This ensures the collection is dynamic and living, professional artists are supported.

We want funding bodies to affirm the principle that artists should be paid for their work. For example, through 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
- the National Association for the Visual Arts Code of Practice.

Over the past decade, there have been various challenges across the economy. For example, stagnant incomes that have been driven by falling real wages. Our Secure Jobs, Better Pay reforms aim to address insecure work and gender inequality. They are also designed to get wages moving again. We have announced a Review of Modern Awards. Award coverage and minimum standards in the arts sector will be considered through this process.

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 deserve safe and inclusive workplaces. When workplaces are unsafe, the social wellbeing costs affect the individuals involved and the community as a whole (Australian Human Rights Commission 2021). Artists and arts workers are driving positive change in this area by 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. Thirty-five per cent said they had been exposed to unsafe working conditions over the past year (Elmes and Knox 2022).

Unsupportive environments and uncertain working conditions following the lockdown period of the pandemic have put 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.

We support the recommendations of the *Raising Their Voices* report. We will work with artists and employers to raise and maintain safety standards across the sector for all art forms. We will create a Centre for Arts and Entertainment Workplaces that will develop codes of conduct and provide resources and support to build capacity within organisations. Individuals and organisations receiving government funding will be required to meet these standards.

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 encourage people to create new cultural material while also allowing reasonable and fair use of copyright material in the public interest. Intellectual property enables people to earn money from the creation of Australia's best plays, books, films, songs, art and design that are loved by people at home and around the world.

We will maintain a strong copyright framework, which works alongside other legal and policy mechanisms, to support the success of Australia's cultural and creative sector. For example, funding support for creative industries, our broader intellectual property framework, the regulation of broadcasting and content industries, and protection of First Nations arts and culture.

We also have strong intellectual property-based support mechanisms. For example, we pay royalties to visual artists for the re-sale of eligible works and compensate book creators and publishers for their work when they are made available in Australian public and educational lending libraries (excluding digital works).

The Whitlam Government first established Lending Right Schemes in the 1970s. We plan to modernise the Schemes to reflect today's consumption patterns and include media such as e-books and audiobooks. These digital forms of literature also promote access for many people with disability.

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.

How can we support artists as creators?

Arts education

The pathway to a career in the cultural and creative sector begins with arts education. Arts education develops artistic and creative skills. It also fosters cultural understanding and involvement in Australia's cultural life.

Since 2014, the arts are one of the eight key learning areas of the Australian Curriculum. But the benefits of an arts-rich education go beyond arts-related skills and knowledge. Research shows that arts education improves students' reading, writing and mathematical abilities. Arts education 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 early childhood programs, playgroups and education. Enquiry-based learning through the arts helps children to develop universal skills in preschool and primary school.

When art is practised in the classroom, there are opportunities for arts organisations and individual artists to support classroom teachers to deliver a strong arts curriculum focused on the creative process and artistic outcomes.

Similarly, there are opportunities to use the resources of National Collecting Institutions, galleries, libraries, archives and museums to bring the Australian Curriculum to life.

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.**

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

People usually need a combination of higher and vocational education, and learnt skills, to have a professional career in the cultural and creative sector. We must ensure people have access to courses and pathways into the industry. If we promote the value of arts and cultural practice, it will lead to a 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. We are planning important changes to Australia's system of skills and training. These changes will help meet the growing needs of Australia's cultural and creative industries.

We have established the Arts, Personal Services, Retail, Tourism and Hospitality Jobs and Skills Council (the Council). The Council is responsible for making sure the arts and creative industries sector has a stronger, strategic voice and greater involvement in the skills and training sector.

The Council will work closely with Jobs and Skills Australia. It will address workforce challenges, drive collaboration across sectors and deliver high-quality training products that meet the needs of the sector. It will also look at new types of training and delivery models that bridge the gap between education and work. For example, industry fellowships and internships, mid-career professional development, and mentoring to support long-term careers in the sector. Training in traditional creative skills and digital skills will be required to support growing industry needs.

The changes to the 2020 Job-ready Graduates Package increased the cost of arts and humanities degrees. We made a commitment to an Australian Universities Accord that will drive lasting changes in Australia's higher education system. We will review the Job-ready Graduates changes as part of the broader review process.

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.

We will continue to support local and international touring and overseas engagement. Mobility, collaboration and presentation help many artists to develop their creativity and build sustainable careers.

We fund seven national performing arts training organisations and the Australian Film, Television and Radio School to nurture our best performing arts and creative production talent. These organisations help develop world-class talent for Australia's performing arts and production companies. Many former students from these organisations go on to become globally-recognised artistic and creative leaders, 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.

‘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 helps Australia’s cultural and creative sector to do well.

Cultural infrastructure includes:

- traditional arts and cultural institutions
- not-for-profit and commercial arts organisations and venues
- broadcasters
- ‘bricks and mortar’ buildings – including cinemas, performing arts centres, theatres, museums, archives, libraries and galleries

It also includes creative practices and the communities that these institutions foster.

Much of this infrastructure is moving online.

This cultural infrastructure is spread across all levels of government. It is also embedded within different communities, for example, geographic, cultural, professional and social communities. A successful cultural and creative sector requires different parts of the infrastructure to work together.

Revive will support cooperation across governments, promote partnerships and charitable 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

How can we ensure arts funding is independent and strategic?

The centrepiece of *Revive* is the establishment of Creative Australia (a restored and expanded Australia Council for the Arts). There were significant funding cuts to the Australia Council in 2014 after the *Creative Australia* policy was abandoned. The ongoing negative impact of the cuts was about \$11 million each year. The cuts severely limited the Australia Council's ability to invest in artists and small to medium arts organisations, especially youth arts, community and experimental arts and independent visual artists.

Since 2014, if grant programs were established for the sector, for example the Catalyst and RISE funds, the funding decisions were made by the minister of the day. A properly resourced Creative Australia means Australia's arts funding will be independent from Government. *Revive* will return funding that was cut from the Australia Council and expand the functions of Creative Australia. This will ensure greater strategic direction and engagement across the sector, including in commercial sectors of contemporary music and writing via Music Australia and Writers Australia.

Revive will also support a works of scale fund for works that have potential to grow and reach a larger audience in Australia and overseas. This may 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. Creative Australia will expand its role by establishing or growing works of scale (including First Nations works) through a dedicated fund.

Creative Australia will take on the functions of Creative Partnerships Australia. This will encourage collaboration with the private sector and engagement with the charitable community. Creative Australia will also manage the existing Australian Cultural Fund.

This reform means one body, Creative Australia, will include publicly-funded, commercial and charitable interests.

How will Creative Australia work?

Creative Australia will be our principal arts investment and advisory body. It will support and promote creative arts practice that is recognised nationally and internationally. And it will provide research and advocacy on issues affecting the sector.

Creative Australia will offer grants to individuals and organisations that help to build the careers of Australian artists. It will also partner 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.

Revive will pilot different models of operation within Creative Australia, including:

- independent bodies and funds for First Nations arts and culture, contemporary music, and writers
- continued strategic investment frameworks and committees for live performing arts, and visual arts and crafts
- funding through grants programs (determined by Creative Australia), including a fund for works of scale.

In addition to these initiatives, we will continue to invest in Screen Australia as a stand-alone body for the screen sector.

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

Creative Australia will include new dedicated bodies. This includes a First Nations-led Board, Music Australia, Writers Australia, and the Centre for Arts and Entertainment Workplaces.

Music Australia and Writers Australia will reach into commercial sectors where traditional grants funding models have had limited success. These bodies will develop policies for their respective sectors, while building partnerships and expertise that will benefit artists and audiences across Australia.

Music Australia

We will increase support for the music industry through the creation of Music Australia (part of Creative Australia).

Music Australia 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 research and data collection around key issues – this includes festivals and venues
- provide ongoing support for Sounds Australia – Australia’s music export initiative
- support industry professionals to learn business and management skills
- coordinate 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
- create Community Music Hubs in high density living areas.

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

Writers Australia

We will increase support for the literature sector through the creation of Writers Australia (part of Creative Australia).

Writers Australia will:

- support writers and illustrators to create new works
- invest in a network of key organisations that deliver public value
- develop national industry initiatives and international markets to maximise access to global markets
- establish a National Poet Laureate to promote poetry and mentor emerging poets.

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

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

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

How can we support our cultural infrastructure?

State of Australian Culture report

We will publish a report on the state of culture in Australia every three years. This will help us to measure the success of *Revive*. This report will be based on a survey of people in Australia. The survey will explore people’s attitudes and experiences with arts and culture across a range of formats, including screen, music, performing arts, visual arts, design and literature. The survey will also include questions about ethical sourcing and production and consumption of content, including content created by First Nations peoples.

This survey will complement an initiative, led by the Bureau of Communications, Arts and Regional Research, to improve data on arts and culture in Australia.

Collaboration across government

We must foster collaboration across portfolios and coordinate all levels of government to create an environment that values cultural and creative activities. This collaboration will promote participation, partnership and investment within Australia and overseas.

In addition to funding arts and cultural organisations, we will invest 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. We will also use a variety of mechanisms to support the sector, for example, investment, regulatory, revenue and policy mechanisms.

Like the building of physical infrastructure, such as roads and bridges, strong cultural infrastructure requires a framework that facilitates partnership between all levels of government. A national approach is needed to promote cross-portfolio opportunities and address national challenges for the sector. We will continue to work with all levels of government to drive post-pandemic recovery and growth across the cultural and creative sector. This includes 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 help us to make decisions and understand the most efficient use of resources. It will also help us to assess how the cultural and creative sector contributes to Australia and 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

How can we encourage private sector support?

Many organisations across the cultural and creative sector support the development of artists and arts workers. Strong cultural infrastructure showcases artists and arts practice across Australia.

Small to medium organisations, for example, live music venues and independent cinemas and bookstores, bring to life artistic vision and present a diverse range of work to audiences.

Private sector support and charitable giving – from individuals or businesses – help the arts to thrive. Many arts organisations across the sector rely on private sector support.

While donations, bequests and sponsorship to the arts declined during 2020 due to the COVID-19 pandemic, support is recovering in line with previous levels. And, with government support, this support is likely to increase in the future.

We will equip artists and arts organisations with the skills they need to fundraise and build partnerships with supporters and investors. We will also encourage giving and private investment through matched funding

programs and tax incentives. And Creative Australia will continue the functions of Creative Partnerships Australia to promote private sector connections with the sector.

We will explore opportunities to increase partnerships between commercial and not-for-profit arts sector organisations. Joint investment will encourage the creation of original Australian stories and artistic works that will be enjoyed for years to come.

Mentoring and support will help individuals and organisations in the sector to develop business skills and sustainable business models.

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.**

How can we support our 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 how each Australian is part of that history. Collecting institutions also play an important role in supporting truth-telling for First Nations peoples and promoting international cultural collaboration.

Australia's National Collecting Institutions are an important part of Australia's cultural infrastructure. Their combined collections contain about 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.

These institutions include galleries and museums, where the main purpose is display and storytelling, and archives, where the main purpose is to continually expand the collection. *Revive* outlines new activities for National Collecting Institutions, including sharing the national art collection with local and regional institutions.

Core funding for collecting institutions has been neglected over the years. Future funding for Australia's collecting institutions is being assessed as part of the Budget process.

We will encourage collecting institutions to display, and tell stories about, works of significance. We 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.

Australia is further enriched by state institutions and a network of big and small cultural organisations across the country. Collectively, these institutions and organisations hold important cultural material from Australia and overseas. For example, built, physical, audio-visual and digital objects related to art, anthropology, archaeology, history, literature, science and technology. Many of these institutions hold cultural material of First Nations peoples that must be preserved for future generations.

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 gives students, artists, researchers and the general public the

opportunity to access Australia’s historic and contemporary records, archives and collections. This access will inspire future creative and academic work about our history and culture.

Galleries, libraries, archives and museums are resilient and innovative. They embrace digital technologies to deliver core functions and reach and engage people across the country, including through schools.

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.

‘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 people in Australia engage with arts and culture. For example, music, reading, dancing, DJ-ing, clubbing, screen and online content, visual arts, comedy, fashion, attending cultural events or interacting with our cultural heritage (Australia Council for the Arts 2020a).

There has been a shift in the way audiences engage with artistic work. This is partly due to people’s experience of the lockdown period of the pandemic and changes in technology. This shift has created risks and opportunities. For example, the pandemic saw more people move towards streaming platforms where content regulations do not apply. Also, following the experience of last-minute cancellations, people have become more reluctant to buy tickets early as they once did, which creates significant challenges for cash flow and the ability to run events. But there is growing demand for Australian culture and creativity overseas, and opportunities to expand the reach of Australian stories for domestic and international audiences. Stories and creative content that showcase Australian talent, engage with Australian history and represent contemporary Australia connect with people across the globe.

We will increase connection and access to creative work through a range of measures. For example, we will:

- support investment in Australia’s growing creative industries
- encourage co-production and touring
- modernise regulatory settings for the creators of digital content
- grow access to international markets
- support local and international cultural collaboration and exchange.

We will also continue to support and fund the national broadcasters and language, radio and television services that are central to the cultural life of people in Australia.

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

– A New Approach (ANA)

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.

How can we build connections between artists and audiences?

The connections between artists and audiences are changing due to rapidly shifting platforms and technologies. For example, TikTok, Spotify and YouTube. Digital platforms are shifting audience behaviour patterns across the entire economy. This is an opportunity 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. The cultural and creative sector will be able to connect with wider audiences if more people can access reliable, affordable broadband services. This, in turn, will generate public value and income for creative workers.

Of course, people in Australia also enjoy live performances. Following the lockdowns, venues of all sizes are experiencing a return of audiences to live shows and festivals. This also provides economic opportunities for surrounding industries and businesses. For example, restaurants and bars around cinemas and theatres in cities, and hospitality and tourism around regional writing and music festivals.

The pandemic has impacted audience confidence in attending live events and buying tickets, as has the increase in event cancellations due to severe weather (Patternmakers 2022). There are also increased costs for touring, which can make it too expensive to tour.

We want audiences to feel confident about attending live arts events. And we are committed to 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.

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

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

Two-thirds of people in Australia 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). More than eighty-four per cent of that revenue was from exports. There is a great opportunity to expand the domestic games industry and tap into the AU\$250 billion global games market – 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 domestic drama production and large-budget international productions (Screen Australia 2022). Production activity levels continue to be high. But skills shortages and long-term skills development, particularly in specialist technical and digital production fields, must be addressed to continue growth in these sectors.

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

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

The ABC and SBS are Australia's national broadcasters. They play an important role in shaping Australia's national identity, promoting social inclusion and encouraging many forms of cultural expression. The ABC and SBS (including SBS's NITV channel) are a trusted source of news, information and entertainment for people in Australia. And they enable people who do not have English as a first language to participate in culture. Audiences enjoy some of our best comedy, drama, documentary and children's television through these national broadcasters.

Commercial and community television and radio broadcasting also promote 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 also been demonstrated in recent years during natural disasters and the pandemic.

There is increasing consumer demand for 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. But, 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.

We will ensure people in Australia continue to have access to quality home-grown content, regardless of which platform they are using. It is important that streaming services invest in developing Australian content in key genres, including children’s content, scripted drama and documentaries.

We are also committed to ensuring Australian music is visible, easy to find and easy to access across different platforms.

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.**

International markets

Australia's cultural and creative sector helps explain who we are, what we value and what we stand for. It is often through our art and media that we ask important questions. We have become more confident in expressing these views and ideas to overseas audiences. And there are many opportunities to further engage with these audiences.

Culture has many benefits. It helps us to understand one another. It helps us to build connections and relationships, locally and internationally. Culture supports Australia's broader foreign policy goals and activities, and helps to raise our profile and build trust.

When we cooperate and collaborate through cultural and creative engagement, we build stronger relationships and shared understanding with other countries. Australia currently has multiple cultural agreements with countries around the world. Australia 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.

CASE STUDY

Showcasing First Nations cultures to the world

Maḍayin: Eight Decades of Aboriginal Australian Bark Painting (or *Waltjan ga Waltjanbuy Yolḁuwu Miny'tji Yirrkalawuy*, which translates literally as 'many monsoonal rains of Yolḁu bark painting from Yirrkala') chronicles the rise of a globally significant art movement from the perspective of the Yolḁu 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-Larrnggay 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 Yolḁu people have painted sacred clan designs on their bodies and ceremonial objects. Yolḁu people describe these works as *maḍayin*: 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.

Maḍayin 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 Yolḁu 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 communities strengthen networks with overseas communities and help to shape 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 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 tourism.

Cultural diplomacy can increase access to international markets and growth in Australia's cultural exports. For example, exhibiting, touring, participating in meetings and cultural exchange opportunities, particularly for First Nations peoples. Following the pandemic, the sector must adapt to stay competitive.

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.

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.**

Australian stories are enjoyed around the world – as demonstrated by the success of our in-demand screen, literature and music industry, and game development creatives. We will create pathways for stronger trade and investment relationships by investing in people-to-people and cultural links overseas.

When we promote Australia to international audiences as a desirable location for creative investment and activities, we create many opportunities for economic growth and professional skills development. Overseas markets also provide much larger audiences – and revenue opportunities – for Australian artists.

Australia's contemporary music sector has successfully promoted content to international audiences through Sounds Australia. 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 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. For example, we can 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 direction

‘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

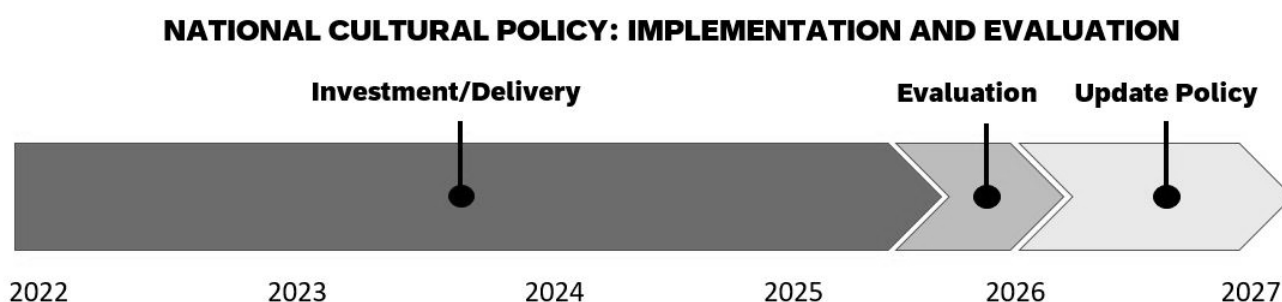
We recognise that it will take time to address all the needs of the cultural and creative sector. The investments, priorities and new structures established under *Revive* are designed to provide a solid foundation for future investment, within our broader financial environment.

Success requires a whole-of-government approach. We will continue to work closely with stakeholders and all levels of government to deliver outcomes that are aligned with *Revive*’s pillars and principles.

This section summarises the actions we 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. The temporary interruption funds that were established to accommodate COVID-19 isolation periods have formally ended. *Revive* confirms \$206.4 million in commitments already made by the Albanese Labor Government, through election and Budget commitments. The policy also includes new additional investment, totalling \$286.0 million over four years. *Revive* will support outcomes across all government portfolios.

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

Implementation and evaluation



Clear benchmarks to measure success will be established 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.

Summary of actions

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 Kariong 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

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
- Reinstating 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

Appendix A – Submissions and consultation process

The consultation process

Revive is informed by a national consultation process which was held from July to October 2022. The process 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). They also hosted two online meetings with First Nations participants, and six small meetings with sector representatives (in Brisbane, Melbourne, Sydney, Hobart, Adelaide and Perth). Nearly 900 people attended all events.

The primary aim of these events was to explain our intentions and encourage people to make a submission. A total of 1,282 formal submissions were received, with over 1,000 published online.

The consultation process started on 1 July 2022, with a call for submissions about *Creative Australia* (the Government’s previous cultural policy launched in 2013). Respondents were encouraged to give their views and perspectives on the five goals of *Creative Australia*. These goals were the starting point for the development of *Revive*. The 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.

This consultation built on the extensive engagement with Australia’s arts and culture sector 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.

Panel members were:

<p>First Nations First</p> <ul style="list-style-type: none"> • Ms Claire G Coleman • Mr Wesley Enoch AM • Dr Rachael Maza AM 	<p>A Place for Every Story</p> <ul style="list-style-type: none"> • Ms Caroline Bowditch • Professor Deborah Cheetham AO • Mr Khoa Do
<p>The Centrality of the Artist</p> <ul style="list-style-type: none"> • Mr Matthew Chesher • Mr Michael Hohnen • Ms Deena Lynch 	<p>Strong Cultural Infrastructure</p> <ul style="list-style-type: none"> • Ms Kerri Glasscock • Ms Karen Quinlan AM • Mr Kim Walker
<p>Engaging the Audience</p> <ul style="list-style-type: none"> • Ms Kate Ben-Tovim • Mr Fintan Magee • 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 five pillars. The Policy Advisory Group reviewed advice from each of the five expert Review Panels and provided strategic advice to inform the development of *Revive*.

Policy Advisory Group members were:

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

Mr Tsiolkas and Professor Wright also wrote the vision statement for *Revive*.

Appendix B – Reference list

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