 <p><b>Australian Government</b></p> <hr/> <p><b>Department of Infrastructure, Transport, Regional Development, Communications and the Arts</b></p>	<p><b>Meeting/Event Brief</b></p> <p><b>MB23-001352</b></p>
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**To:** The Hon Tony Burke MP, Minister for the Arts

**cc:** The Hon Catherine King MP, Minister for Infrastructure, Transport, Regional Development and Local Government; The Hon Michelle Rowland MP, Minister for Communications; The Hon Kirsty McBain MP, Minister for Regional Development, Local Government and Territories

**MEETING: National Cultural Policy Launch**

**Timing:** Monday, 30 January 2023, 10.30 – 11.30am

**Venue:** VIC, Hotel Esplanade (The Epsy), St Kilda, Gershwin room

**Meeting with:** You will present the 15 minute keynote address to launch the National Cultural Policy – *Revive*: a place for every story, a story for every place – Australia’s cultural policy for the next five years. Attendees at the launch include First Nations artists and organisations; artists, arts and cultural peak bodies; arts portfolio agencies; National Collecting Institutions; arts training organisations; representatives of state government arts agencies; members of the National Cultural Policy expert review panels and the Policy Advisory Group. State ministers for the arts will be in attendance, as will Federal backbenchers and members of the Victorian Labor Caucus.

The Prime Minister, the Hon Anthony Albanese MP, will provide a 4 minute address at the launch, and Mr Josh Burns MP, Member for Macnamara, will introduce the Master of Ceremonies. Invited media representatives will be present at the launch, which will also be livestreamed.

A run sheet for the event is at **Attachment A** and an attendee list is at **Attachment B**. Biographies of performers at the launch are at **Attachment C**.

### **Our Proposed Objectives:**

To launch *Revive*; announce \$286.0 million in dedicated funding under the policy; and emphasise the sector’s involvement in its development.

### **Their Objective:**

To identify the benefits of the policy for their sector.

### **Key Points:**

1. You will launch *Revive*. The new National Cultural Policy will change the trajectory of arts and culture in Australia. It will provide a broad and comprehensive roadmap for Australia’s arts and culture. A copy of your speech is at **Attachment D** and talking points are at **Attachment E**.
2. *Revive* includes \$286 million in dedicated funding to support outcomes across all government portfolios, including funding to restore and expand the Australia Council, which will be renamed Creative Australia.
3. *Revive* has significant implications for both the sector and the broader Australian community by providing the framework for Australia’s artists and arts workers,

organisations and audiences to thrive and grow, and re-positioning arts, culture and heritage as central to Australia's future.

4. While *Revive* cannot address all of the needs of the cultural and creative sector in the immediate term, the investments, priorities and new structures established under the National Cultural Policy are designed to provide a solid foundation for future investment, within broader government fiscal settings.

### **Sensitive and Critical Information:**

An assessment of possible stakeholder reactions to the National Cultural Policy, by sub-sector, is at **Attachment F**.

Media commentary has already highlighted concerns with postponing consideration of the funding needs of the National Collecting Institutions, including Trove, to the May Budget process.

The initiatives in the policy address funding and policy needs across creative sectors and art forms. Nevertheless, there will be sensitivities for parts of the sector and the overall funding envelope may be smaller than the sector had anticipated.

Parts of the sector may be disappointed by the delayed implementation of some funded activities, such as funding for Writers Australia and the First Nations Board. The sector may be disappointed that issues such as arts education reform, and targeted actions to address skills shortages and fair remuneration, are not yet finalised.

Given the ongoing changes to audience behaviour as a result of the pandemic, climate change and cost of living pressures, parts of the sector may have anticipated business interruption and specific COVID recovery support to continue under the policy.

Name: Dr Stephen Arnott PSM  
Position: Deputy Secretary  
Division: Creative Economy and the Arts  
Ph: 02 6271 1313  
Mob: s22(1)(a)(ii)  
Date Cleared: 20 January 2023

Contact Officer: Leonie Holloway  
Position: Assistant Secretary  
Branch: National Cultural Policy  
Taskforce  
Ph: 02 6271 1821  
Mob: s22(1)(a)(ii)

### **Attachments:**

Attachment A: Run sheet  
Attachment B: RSVPs as at 20 January  
Attachment C: Biographical details of performers at launch  
Attachment D: Speech  
Attachment E: Talking points  
Attachment F: Stakeholder anticipated reactions matrix

**ATTACHMENT A**

**NATIONAL CULTURAL POLICY LAUNCH**

**RUNNING ORDER**

**Date:** Monday, 30 January 2023

**Venue:** Hotel Esplanade (Gershwin Room), St Kilda

**Time:** **9:45am** – guest registration

**10:15am** – The Prime Minister, the Hon Anthony Albanese MP and the Hon Tony Burke MP, Minister for the Arts, arrive and are met by Dr Stephen Arnott, Deputy Secretary, Creative Economy and the Arts, Office for the Arts and other senior departmental representatives in the foyer of the Espy

**10:30-11:30am** – event proceedings

**12:00pm** – guests depart

**MC:** **(MO to advise if Member of Parliament to play this role)**

**Minister actions in red. Minister stage directions in blue.**

Time	Activity	
9:45- 10:15am	<b>Guests arrive and register</b>	
10:15am	<b>Prime Minister and the Minister for the Arts arrive</b>  Prime Minister and Minister met by Dr Stephen Arnott and Mr Greg Cox and escorted into Gershwin Room.	Prime Minister and Minister Burke staff to please text OFTA staff prior to arrival at the Espy (TBA)
10:28 (2 mins)	<b>Ms Marie Gunnell, Assistant Secretary, Office for the Arts,</b> announces proceedings are now commencing, notes the emergency exits, bathrooms and information on the livestream (and other housekeeping as required).	
	<b>Livestream commences</b>	
10:30am (1 mins)	<b>Formal proceedings commence</b>  Ms Gunnell introduces Mr Josh Burns MP and invites him to stage.	
10:31am (2 min)	<b>Mr Josh Burns MP welcomes the Master of Ceremonies</b>	<b>MO to advise length and content of Mr Burns speech</b>
10:33am (2 mins)	<b>MC welcomes the Prime Minister, the Minister for Arts, and guests</b> Introduction to the launch	
10:35am (1 min)	<b>MC introduces Welcome to Country</b>  Elder and performer from the Bunurong Land Council Aboriginal Corporation	
10:36am (6 mins)	<b>Welcome to Country</b>  Elder to deliver Welcome to Country and a performer to play didgeridoo	
10:42am (4 mins)	<b>MC invites the Short Black Opera to stage for performance</b>  Performs <i>Long time Living Here</i> with string quartet – an acknowledgement of country in Gadigal language	

Time	Activity	
10:46am (1 min)	<b>MC introduces the Prime Minister of Australia, the Hon Anthony Albanese MP</b>  Invites the Prime Minister to stage	
10:47 (4 mins)	<b>Address by the Prime Minister</b>	
10:51am (3 mins)	<b>MC directs to Panel and Policy Advisory Group video feature</b>  Video plays	
10:54am (1 min)	<b>MC welcomes the Hon Tony Burke MP, Minister for Employment and Workplace Relations and Minister for the Arts</b>  Introduces the Minister for the Arts – <b>Minister comes to stage</b>	
10:55am (15 mins)	<b>Minister for the Arts speaks</b> Delivers keynote address	MO to advise length of speech – noting the speech prepared by the department is 15mins
11:10am (1 min)	<b>Minister welcomes poet Sarah Holland-Batt to stage</b> Introduces poet <b>Minister steps off stage</b>	
11:11am (2 mins)	<b>Poetry reading</b> Ms Sarah Holland-Batt reads a poem from her own work	
11:13am (2 min)	<b>MC concludes proceedings</b> Thanks the Prime Minister, Minister, guests and all performers, and encourages attendees to mingle	
11:15am (1 min)	<b>MC introduces closing act – Missy Higgins</b>	
11:16am (5 mins)	<b>Music performance by Missy Higgins: ‘Wide Open Road’</b>	
11:30	<b>Prime Minister departs</b>	
	<b>Minister departs</b>	
12:00pm	Guests to depart	

## ATTACHMENT B

RSVP LIST AT 20 JANUARY 9:30AM

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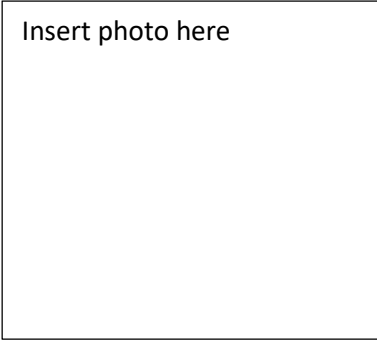
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## ATTACHMENT C

**BIOGRAPHICAL DETAILS FOR PERFORMERS**

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**Name:** MO to advise if Member of Parliament to play this role

**Role:** Master of Ceremonies

**Phone Number:**

**Biography:**

**Name:** Elder plus one from BLCAC (to be provided Friday 27 January)

**Role:** Elder delivers Welcome to Country, performs smoking ceremony and plays didgeridoo

**Organisation:** Bunurong Land Council Aboriginal Corporation

**Phone Number:** 03 9770 1273

**Biography:** The Bunurong Land Council Aboriginal Corporation is a Registered Aboriginal Party and incorporated association representing the Bunurong (Boon wurrung) community in Victoria, particularly in matters relating to the Victorian *Aboriginal Heritage Act 2006*.

The corporation provides cultural heritage and environmental land management advice and is the approval body for Cultural Heritage Management Plans on Bunurong land. It is also often consulted by schools to provide culturally appropriate advice for lessons.

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**Name:** Professor Deborah Cheetham AO

**Role:** Performs *Long time Living Here* with string quartet – an acknowledgement of Country in Gadigal language

**Organisation:** Short Black Opera

**Phone Number:** s47F

**Biography:** Deborah Cheetham is a Yorta Yorta woman, soprano, composer and educator. In the 2014 Queen's Birthday Honours List, she was appointed an Officer of the Order of Australia for "distinguished service to the performing arts as an opera singer, composer and artistic director, to the development of Indigenous artists, and to innovation in performance."

In 2009, Professor Cheetham established Short Black Opera as a national not-for-profit opera company devoted to the development of Indigenous singers. She describes herself as a "21st century urban woman who is Yorta Yorta by birth, stolen generation by policy, soprano by diligence, composer by necessity and lesbian by practice." She is a Professor of Australian Music Practice at Monash University.



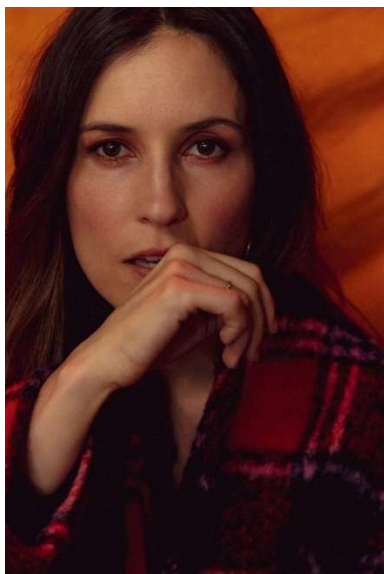
**Name:** Sarah Holland-Batt

**Role:** Reads a poem from her own works

**Phone Number:** s47F

**Biography:** Professor Sarah Holland-Batt is an award-winning poet, editor and critic, and a member of Queensland University of Technology's Creative Writing faculty. Educated at New York University and the University of Queensland, she is the recipient of a Sidney Myer Creative Fellowship, the W.G. Walker Memorial Fulbright Scholarship, residencies at Yaddo and MacDowell colonies in the United States, the Marten Bequest Travelling Scholarship, an Asialink Literature residency in Japan, and an Australia Council Literature Residency at the B.R. Whiting Studio in Rome, among other honours.

Her first book, *Aria* was the recipient of a number of national literary awards. Her second book, *The Hazards* won the 2016 Prime Minister's Literary Award for Poetry, and was named as a Book of the Year in the *Australian Book Review*, *The Sydney Morning Herald* and *The Australian*. Her third book of poems, *The Jaguar*, was published in 2022.



**Name:** Missy Higgins

**Role:** Music performance

**Phone Number:** XXXXX

**Biography:** Missy Higgins is an Australian singer-songwriter and musician. Her Australian number-one albums are *The Sound of White* (2004), *On a Clear Night* (2007) and *The Ol' Razzle Dazzle* (2012), and her singles include "Scar", "Steer" and "Where I Stood". Higgins is a multi-ARIA Music Award winner.

Alongside her music career, Higgins has been active and vocal about many issues including climate and environmental issues, animal welfare, female empowerment, refugees and Indigenous issues. These issues have been influential to her works throughout her career.

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## Australian Government

### Department of Infrastructure, Transport, Regional Development, Communications and the Arts

**The Hon Tony Burke MP**

**Minister for the Arts**

### – SPEECH COVERSHEET –

#### Event

Name: National Cultural Policy  
Date/Time: Monday 30 January (Morning)  
Venue: Hotel Esplanade 'The Espy'

#### Departmental Contact Officer

Name: Leonie Holloway  
Title: Assistant Secretary  
National Cultural Policy Taskforce  
Phone: s22(1)(a)(ii)

#### Clearance

Name: Dr Stephen Arnott PSM  
Title: Deputy Secretary  
Creative Economy and the Arts  
Phone: s22(1)(a)(ii)

#### Speechwriter

Name: Susanna Dunkerley  
Phone: 6274 s22

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## NATIONAL CULTURAL POLICY LAUNCH

### Acknowledgement of Country

I begin by acknowledging the Traditional Owners of this land – the Bunurong (“*Boon wurrung*”) people of the South-Eastern Kulin Nation.<sup>1</sup>

We pay our respects to Elders, past and present, and to all the First Nations people, artists and creators here today.

You are the custodians of the narratives, the songlines, the dance, art and culture dating back to the first sunrise on our continent.

We recognise First Nations cultural expression at the heart of our new National Cultural Policy.

And we commit to the *Uluru Statement from the Heart* in full: Voice, Treaty and Truth.

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<sup>1</sup> [First Nations community information - City of Port Phillip](#)

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## Introduction

A nation with a strong cultural policy is a nation whose people know themselves, know each other, and invite the world to know them better.

This is what *Revive: a place for every story, a story for every place* will achieve.

It will foster creative practice and innovation and seek out new audiences and economic opportunities.

It will safeguard our cultural sector workers, support career, education and training pathways, and inspire the next generation of Australian stories.

...

It is a privilege to be here as Arts Minister, alongside Prime Minister Anthony Albanese, to launch *Revive*.

And to do so here, at The Espy, in the company of so many talented artists, creators and champions of culture.

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You, our creative workforce, tell the stories that enrich our lives and help to shape a modern Australian identity.

Our nation's story is as rich and diverse as the people who call Australia home. Dating back to the Dreaming,<sup>2</sup> it has been built upon by generations of First Nations artists.

Our stories are enriched by the rich tapestry of cultures that our migrants share.

Shaped by language, community and history, our stories are our greatest cultural asset. This is the essence of *Revive*.

...

When you get cultural policy right, it benefits the nation's health, wellbeing and prosperity.

Labor understands this.

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<sup>2</sup> [Evidence of first peoples | National Museum of Australia \(nma.gov.au\)](https://nma.gov.au)

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It began with Gough Whitlam, who strove to place arts and culture at the forefront of Australian life.

In 1975 - the year Australia Council was given statutory authority – Whitlam remarked:

*“A society in which the arts flourish is a society in which every human value can flourish. A society where democracy is secure is a society where the arts are secure.”<sup>3</sup>*

Paul Keating continued this, launching our first national cultural policy, *Creative Nation*, in 1994.

The task, Keating said, was *“to pull the threads of Australia's national life together, so we can ride the waves of global change and create our own”*.<sup>4</sup>

*Creative Nation* changed the way Australians viewed themselves; it underscored the importance of First Nations’ culture, and framed cultural industries – for the first time – in economic terms.

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<sup>3</sup> [DEDICATED to the DEDICATED - Blacktown Arts](#)

<sup>4</sup> [SPEECH: ADDRESS TO THE ARTS INDUSTRY COUNCIL OF AUSTRALIA — Tony Burke MP](#)

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Today the arts, entertainment and cultural sector is vital to the economy. Our creative industries contributed more than \$122 billion – around 6 per cent of GDP – in 2019-20.<sup>5</sup>

Keating's landmark policy inspired Julia Gillard's *Creative Australia*, whose legacy lives on in *Revive*'s five guiding pillars:

First Nations First; A Place for Every Story; The Centrality of the Artist; Strong Cultural Infrastructure; and Engaging the Audience.

I am proud that my first priority as Arts Minister was a renewal of cultural policy based upon these principles.

I am grateful to everyone who shared their voices at the town hall meetings and through the over 1,200 submissions. I would like to thank the Special Envoy for the Arts Susan Templeman for assisting me with these meetings. I would also like to thank the Policy Advisory Group and five Review Panels who provided valuable expertise and insights.

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<sup>5</sup> BCARR.

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***Revive: Changing the trajectory***

*Revive* comes at a pivotal time for the sector which has experienced funding uncertainty through a decade with no cultural policy.

Creative workers demonstrated extraordinary resilience through COVID when even the strongest were tested.

*Revive* is a five-year plan to change this trajectory. And it will.

Backed by \$286 million in dedicated funding over four years, it is the next chapter of Australia's cultural story.

**Creative Australia**

The centrepiece of the policy is the establishment of Creative Australia, which will expand and modernise the important work of the Australia Council.

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With an additional \$199 million in funding over 4 years,<sup>6</sup> Creative Australia will steer sector-wide development and engagement, and address underfunded areas like youth arts.

A new First Nations-led Board will facilitate self-determination, truth-telling and capacity-building for First Nations creatives – with autonomous decision-making determined by First Nations peoples.

A new Centre for Arts and Entertainment Workplaces will ensure creative and cultural work is recognised and remunerated fairly and prioritise worker safety.

Creative Australia will strengthen public and private partnerships and investments through publicly-funded, philanthropic and commercial interests.

Music and literature, for the first time, will have their own bodies to provide direct support.

Australia will have a National Poet Laureate, and we will establish a fund to commission new artistic works of scale to engage larger audiences.

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<sup>6</sup> From 2023-24

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## First Nations First

From visual and performing arts, languages, stories, songlines and sacred sites, First Nations peoples have sustained and safeguarded cultural expressions for millennia.

*Revive* elevates these invaluable cultural expressions and recognises they **must** be First Nations-led.

We will consult extensively to establish a new First Nations-led Board within Creative Australia.

The Board will invest in, create and produce First Nations works of scale, with funding and decisions determined by First Nations leaders.

It will increase the pipeline of First Nations creatives across the entire sector, and promote best-practice cultural protocols, training and self-determination.

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We know that demand for First Nations visual arts and crafts is growing. In 2019-20, sales reached \$250 million and 19,000 First Nations people received income.<sup>7</sup>

The market for souvenirs is also growing, but more than half the merchandise for sale is fake or recreated without permission of Traditional Owners.<sup>8</sup>

This causes harm to artists, communities and culture and cheats consumers. This is why we are investing \$13.4 million to legislate to protect cultural expression and reduce the prevalence of fakes.

First Nations languages within Australia are also under threat. Out of around 150 languages still in use, only 12 traditional languages, and two recent ones, are considered strong.<sup>9</sup>

*Revive* commits \$11 million to work in partnership with First Nations representatives to preserve and maintain languages and measure progress against Closing the Gap.

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<sup>7</sup> [www.pc.gov.au/inquiries/completed/indigenous-arts#report](http://www.pc.gov.au/inquiries/completed/indigenous-arts#report)

<sup>8</sup> [www.pc.gov.au/inquiries/completed/indigenous-arts#report](http://www.pc.gov.au/inquiries/completed/indigenous-arts#report)

<sup>9</sup> [www.arts.gov.au/what-we-do/indigenous-arts-and-languages/national-indigenous-languages-report](http://www.arts.gov.au/what-we-do/indigenous-arts-and-languages/national-indigenous-languages-report)

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We have also committed \$3.8 million to digitise and preserve at-risk cultural material for generations to come.

## **A Place for Every Story**

Our stories connect us to each other, to our communities, to big ideas and to the world. They give us a voice.

We should all see ourselves represented in books, on screen, on stage, in art and through music.

When we talk about diversity, we are talking about every story.

Through *Revive* we are providing \$5 million to enable people with disability to access and participate in cultural and creative life <sup>10</sup> and \$4.2 million for art and music therapy programs.

We are also making arts and culture more accessible by increasing the Regional Arts Fund to \$8.5 million over four years.

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<sup>10</sup> Funding through the Arts and Disability Associated Plan, under Australia's Disability Strategy 2021-31

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## Centrality of the Artist

Australia's cultural and creative industries employ more than 700,000 people.<sup>11</sup>

They are essential to our shared culture.

*Revive* recognises the centrality of the artist. It celebrates them as creators of culture and supports them as workers.

Too often artists have not been considered real workers and arts businesses not considered real businesses. This needs to change.

We need to cultivate safe, secure and fair workplaces and practices and sustainable career pathways that start in school.

Complementing our Secure Jobs, Better Pay reforms, the new Centre for Arts and Entertainment Workplaces will advise on issues of pay, conditions and workplace safety.

As a first step, we will mandate minimum remuneration for professional musicians and performers at Australian Government events. Government-

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<sup>11</sup> BCARR.

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funded artistic and cultural ventures will also need to adhere to minimum workplace safety and employment standards.

Australian writers will benefit from a \$12.9 million modernisation of the Public and Educational Lending Right Schemes to include digital e-books and audiobooks.

Visual artists will also benefit from a \$1.8 million modernisation of the Resale Royalty Scheme for eligible international sales.

The pathway to a creative career starts at school. That is why we are investing \$2.6 million to support specialist in-school arts education programs, with a focus on disadvantaged areas.

### **Strong Cultural Infrastructure**

Australia's cultural infrastructure is more than bricks and mortar; it includes a broad spectrum of organisations, venues, creative practices and communities.

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From large cultural institutions, to not-for-profit, independent and commercial arts venues and online spaces, we must support strong cultural infrastructure across the board.

This work begins with the establishment of Creative Australia and \$11.8 million for the National Gallery of Australia to share more of its' collections across Australia.

We are providing funding of \$80 million for the National Aboriginal Arts Gallery in Alice Springs, \$50 million for Aboriginal Cultural Centre in Perth, and \$13 million for the Burnie Cultural Precinct in Tasmania – as outlined in our first Budget.

Bundanon – home to a significant collection of Arthur Boyd's works – will receive an additional \$2.4 million.

The NAISDA Dance College and the National Institute of Dramatic Arts will both receive an additional \$5 million.

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We are also removing the efficiency dividend to support the ongoing financial sustainability of the seven national performing arts training organisations.

And we are assessing the underfunding of our National Collecting Institutions through the Budget process.

### **Engaging the Audience**

And finally, we must engage our audiences, at home and abroad, and through new and emerging platforms.

A key measure of *Revive* is new Australian screen content requirements on streaming services.

We will also implement a new Digital Games Tax Offset to support large-scale games development.

Screen Australia will receive \$12 million to support domestic digital games developers and independent games studios.

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*Revive* will promote Australian cultural links in the Indo-Pacific region through the Australian Arts in Asia and the Pacific Awards.

## **Closing**

Cultural policy is greater than the sum of its parts; it goes to the place of culture within government and, in turn, the nation.

*Revive* is a nation-building investment to grow our cultural industries and develop our national identity.

This policy recognises the important contributions of our creative workers and invests in them. It will create safer workplaces, improved conditions and sustainable career pathways that start at school.

It will foster innovation, seek out new audiences and industries and increase participation.

Critically, it gives voice and autonomy to First Nations' custodians of culture at a time when we can no longer shy away from truth-telling and strive towards reconciliation.

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*Revive* continues Labor's proud legacy of positioning culture at the centre of Australian life.

An Australia where there truly is a place for every story, and a story for every place.

Thank you.

[ENDS]

Approx. 1800 words = 15 minutes.

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## TALKING POINTS

- The Australian Government has released its landmark National Cultural Policy - *Revive*: a place for every story, a story for every place.
- *Revive* is a five-year plan to renew and revive Australia's arts, entertainment and cultural sector, following the most difficult period for the sector in generations.
- *Revive* delivers new momentum, so that Australia's creative workers, organisations and audiences thrive and grow, and so that our arts, culture and heritage are re-positioned as central to Australia's future.
- With **\$286 million** in dedicated funding, it builds upon existing Government functions and support. Through carefully developed measures and new commitments, *Revive* will change the trajectory of the creative sector.
- At the heart of *Revive* is ensuring *there is a place for every story, and a story for every place*.
- *Revive* is structured around **five pillars** which set out 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.
- Sitting across these pillars are **ten principles** that 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, 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* restores funding to the arts, and returns to the core principle of arm's length funding for artists and arts organisations.

### New funding

Under the National Cultural Policy, the Government has committed:

Funding	Initiative
\$199.0 million	Restoring funding cuts to the Australia Council for the Arts, now known as Creative Australia, and expanding its functions
\$12.0 million	Screen Australia Games Fund
\$11.8 million	Sharing the National Gallery of Australia collection with Australia (long term loans of works of art to regional and suburban cultural institutions)
\$3.8 million	Digitisation of at-risk cultural material held by First Nations organisations and communities
\$13.4 million	Introducing stand-alone legislation to protect First Nations knowledge and cultural expressions
\$11.0 million	First Nations Languages Policy Partnership (funding to establish policy partnership with First Languages Australia, and measure progress against Closing the Gap)
\$1.8 million	Modernisation of the delivery of the Resale Royalty Scheme
\$5.0 million	Developing an Arts and Disability Associated Plan
\$8.5 million	Regional Arts Fund increased investment
\$2.6 million	Funding support for arts organisations delivering specialist arts education programs in schools <sup>s47C</sup>
\$12.9 million	Modernising and extending the Public and Educational Lending Right Schemes to include digital works (expands lending rights to e-books/audiobooks)
\$4.2 million	Pilot funding for art and music therapy programs
<b>\$286.0 million</b>	<b>TOTAL</b>

### Creative Australia

- The centrepiece of *Revive* is the establishment of **Creative Australia**, which will restore and modernise the Australia Council for the Arts.
  - With an additional **\$199 million** in funding over 4 years from 2023-24, Creative Australia will provide greater strategic oversight and engagement across the sector.
  - The functions of Creative Partnerships Australia will also be transferred to Creative Australia to create synergies between public and private partnerships, as well as government and philanthropic investment.

- Within Creative Australia, a dedicated First Nations-led Board will be formed. This is critical to self-determination, supporting the telling of First Nations histories and stories, and to strengthening the capacity of First Nations creative workers.
- Recognising creative sector workers as vital contributors to our national culture and economy, including establishing a Centre for Arts and Entertainment Workplaces within Creative Australia. It will provide advice on issues of pay, safety, codes of conduct and welfare across the sector.
- 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.

### First Nations First

- We are committed to recognising, respecting and investing in the crucial place of First Nations stories at the centre of Australia's arts and culture.
- Self-determination is important – it means First Nations stories are told by First Nations people and First Nations programs are designed by and with First Nations people and organisations.
- *Revive* aims to advance First Nations agency, financial and creative control and provide opportunities for First Nations work – both traditional and contemporary.
- The establishment of a **First Nations-led Board within Creative Australia** is critical to these ambitions.
  - Extensive consultation will take place ahead of the creation of this body.
  - It will:
    - give artistic and cultural voice to First Nations peoples
    - ensure decisions and investments are guided by First Nations protocols and principles
    - support a wide range of First Nations projects, prioritising performing arts projects in the first instance and broadening to other art forms as investment matures
    - establish a First Nations Arts and Culture Framework to support the development of major new First Nations creative works of scale and ambition, created and performed by First Nations artists, performers and companies
    - leverage parallel investment in First Nations arts and culture from public, philanthropic and commercial bodies, both in Australia and internationally, and
    - strengthen capacity across all aspects of the First Nations arts and culture sector.

- First Nations arts and culture initiatives will also continue to be funded through existing programs within Creative Australia, as well as through the new Music Australia, Writers Australia and works of scale fund.
- Growth in First Nations arts and cultural organisations will provide more culturally safe and supported pathways for First Nations peoples to pursue careers in the arts.
- **Languages** underpin all forms of First Nations cultural expression, including art, music, dance, law and spirituality.
  - Of the estimated over 250 languages spoken at the time of British arrival, only 12 traditional languages and 2 recent languages are considered strong (DITRDCA 2020).
  - Under the National Agreement on Closing the Gap, the Government has committed to support the establishment of a Languages Policy Partnership, which will identify opportunities to work more effectively across governments, reduce gaps and duplication, and improve progress on Outcome 16 – Aboriginal and Torres Strait Islander cultures and languages are strong, supported and flourishing.
  - The Government will <sup>s47C</sup> [REDACTED] which will measure progress against Target 16 – by 2031, there is a sustained increase in number and strength of Aboriginal and Torres Strait Islander languages being spoken.
  - The Government will also 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.
- Current Australian law does not adequately recognise nor protect **Indigenous Cultural and Intellectual Property Rights**.
  - 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).
  - However, more than half of all purchased merchandise and souvenirs with First Nations art and designs are inauthentic or are made without permission from Traditional Owners to use Indigenous Cultural and Intellectual Property (Productivity Commission 2022).
  - The Government has committed \$13.4 million to working with First Nations peoples to establish stand-alone legislation to recognise and protect First Nations traditional knowledge and cultural expressions, including addressing the harm caused by fake art, merchandise and souvenirs.
  - This work will be founded on the principles for respecting Indigenous Cultural and Intellectual Property developed by Terri Janke (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)).
- The Government acknowledges the importance of respecting and promoting the rights of First Nations peoples to **repatriate their ancestors and cultural heritage material**.

- The Government will 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 eight major museums.
- The Government has supported the repatriation of ancestors from overseas for over 30 years and the repatriation of cultural heritage material from overseas since 2019. This has resulted in the return of over 1,650 ancestors and over 1,960 cultural heritage items from overseas.
- Domestically, the Government has supported the return of over 3,200 ancestors and 2,300 secret sacred objects from our major museums to Traditional Custodians.

### A Place for Every Story

- We are committed to reflecting the breadth of our stories and the contribution of all Australians as the creators of culture.
  - *Revive* envisages that the entire national cultural collection and cultural experience is representative of modern Australia.
  - Australia's people and their stories are our greatest cultural asset.
  - It is important that a range of stories are heard, respected, reflected – and at times contested – in Australia's collective social and cultural life.
  - Our cultural policy must also encourage sharing under-represented stories in Australia's cultural institutions, by Australia's national broadcasters and in the national curriculum.
  - That is why we are increasing support for regional arts and culture through an increase to the **Regional Arts Fund** of \$8.5 million.
    - Regional artists are critical to a vibrant arts sector that reflects Australia's depth and diversity.
    - A thriving cultural and creative sector is also crucial to supporting Australia's regional communities and local economies.
    - In 2019, around seven out of ten people in regional Australia attended arts activities (Australia Council for the Arts 2020).
- s47C
- We are also providing \$5 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.
  - We know that the use of arts in both clinical and non-clinical settings can support improved health outcomes.
    - Two-hour 'doses' of creative activity each week can enhance mental wellbeing in the general population (Davies et al 2016).
    - 87 per cent of respondents to a global music survey said listening to music helped with their mental wellbeing during the pandemic (IFPI 2021).



- Social inclusion contributes at least \$12.7 billion annually in economic value to Australia (Deloitte Access Economics 2019).
- This is why we are providing 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.

### Centrality of the Artist

- We are committed to supporting the artist as worker and celebrating artists as creators.
- 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.
- The policy aims to provide improved circumstances for arts workers whether they are employees, contractors or business owners. It aims to provide safer workplaces for everyone in the sector and better training and career pathways that assist artists directly in their own career development.
- Australia's cultural and creative workforces make a significant contribution to Australia's social and economic wellbeing.
  - Cultural and creative industries employed around 712,000 people in 2021 (BCARR/ABS Census 2021).
- The Government recognises that artistic and cultural work is a professional activity and that **fair pay and conditions** for arts and cultural workers are essential.
  - As a first step the Government will recognise this principle through mandating minimum remuneration for professional musicians and performers at Australian Government events and functions.
  - The Government's Secure Jobs, Better Pay reforms are aimed at dealing with insecure work and gender inequality, and getting wages moving again. As part of this package, the Government has announced a Review of Modern Awards.
  - Award coverage and minimum standards in the arts sector will be considered through this process.
- As workers, artists deserve **safe and inclusive workplaces**.
  - A recent survey of workers in the music industry and the performing arts found that just 15 per cent of respondents felt safe at work all of the time, with 35 per cent saying they had been exposed to unsafe working conditions over the past twelve months (Elmes and Knox 2022).
  - The Government supports the recommendations of the *Raising Their Voices* report and it will work with artists and employers to raise and maintain safety standards across the sector for all art forms by creating a Centre for Arts and Entertainment Workplaces.
  - Individuals and organisations receiving government funding will be required to adopt and adhere to safety standards as a condition of funding.
- The Government is committed to maintaining a strong **copyright framework**.
  - Intellectual property is the return on investment for Australia's extraordinary capacity to create some of the best plays, books, films, songs, art and design.

- The Government will provide \$12.9 million to modernise and extend the Public and Educational Lending Right Schemes to include digital content under the schemes.
- The Government will also provide \$1.8 million to enhance the delivery of the Resale Royalty Scheme, which provides royalty payments to visual artists from the commercial sale of eligible works domestically and internationally.
- **Arts education** develops artistic and creative skills, and fosters cultural appreciation and participation in Australia's cultural life.
  - The benefits of an arts-rich education go beyond arts-related skills and knowledge; arts education improves student literacy and numeracy outcomes, helps to improve social and emotional wellbeing and resilience; helps develop creative and critical thinking; and supports the development of identity and self-esteem (National Advocates for Arts Education 2019; A New Approach 2020).
  - 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.
  - Support specialist in-school arts education programs that directly draw from cultural and creative sector expertise, focussing on areas of identified disadvantage.
- Like many areas of the economy, the cultural and creative sector is experiencing critical **skills** shortages.
  - The Government is pursuing important reforms to Australia's system of skills and training to address these issues, including through the establishment of an Arts, Personal Services, Retail, Tourism and Hospitality Jobs and Skills Council.
  - The Australian Government has committed to an Australian Universities Accord to drive lasting reform in Australia's higher education system. A review of the Job-ready Graduates reforms (which increased the cost of arts and humanities degrees) will be conducted as part of the broader review process.
  - To nurture and develop Australia's best performing arts and creative production talent, the Government funds seven national performing arts training organisations and the Australian Film, Television and Radio School as specialist centres of excellence.
  - The Government will 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.

### **Strong Cultural Infrastructure**

- The National Cultural Policy will support intergovernmental cooperation, promote partnerships and philanthropic giving, and expand access to the national art collection.

- We are committed to providing support across the spectrum of institutions which sustain our arts, culture and heritage.
  - This includes traditional arts and cultural institutions, not-for-profit and commercial arts organisations and venues, broadcasters, and ‘bricks and mortar’ buildings (including cinemas, performing arts centres, theatres, museums, archives, libraries and galleries) as well as independent creative practices and the communities and practices of art and culture that these institutions foster.
  - These institutions, organisations and entities are spread across all levels of government.
- The centrepiece of the National Cultural Policy will be establishing **Creative Australia**.
  - The functions of Creative Partnerships Australia will be transferred to Creative Australia.
    - This reform means publicly funded, philanthropic and commercial interests will all have a home in the same organisation: Creative Australia.
  - Creative Australia will include new dedicated bodies within its structure, including a First Nations-led Board, Music Australia, Writers Australia and the Centre for Arts and Entertainment Workplaces.
- **Research and data** demonstrate the value of the cultural and creative sector.
  - To measure the success of the National Cultural Policy and to see the ambitions of the sector grow, the Government will:
    - publish a report on the state of culture in Australia every three years, and
    - improve data on arts and culture through the update of the Australian Bureau of Statistics Cultural and Creative Satellite Accounts.
- The Government plays a **national leadership role** in the arts
  - It fosters collaboration across portfolios, and invests in arts and culture through portfolios such as Infrastructure, Foreign Affairs and Trade, Indigenous Australians, Environment, Home Affairs, Veterans’ Affairs and Defence.
  - It fosters coordination between all levels of government and uses a variety of investment, regulatory, revenue and policy mechanisms.
  - It creates an environment that values cultural and creative activities.
  - It promotes participation, partnership and investment within Australia and overseas.
- The **private sector and philanthropy** play a critical role in the arts.
  - They support and sustain the development of artists and arts workers across all levels of practice.
  - They showcase and support Australian artists and arts practice.

- They present a diverse range of works to audiences.
- They provide funding stability to many areas of the arts.
- As such, the Government equips artists and arts organisations with the skills required to fundraise and build partnerships with investors; and facilitates and incentivises giving and private investment.
- Australia's **National Collecting Institutions** hold a special place in Australia's cultural infrastructure by preserving, sharing and celebrating Australian stories.
  - Updated government policy on core funding and sustainability of the institutions in the arts portfolio does not form part of the cultural policy, but future funding for Australia's collecting institutions is being assessed as part of the Budget process.
  - *Revive* provides support for the National Gallery of Australia to establish long-term loans of works of art to suburban and regional galleries and cultural institutions across the country – putting the nation's art into the nation.
  - At-risk First Nations cultural material must be preserved for future generations.

### Engaging the Audience

- We are committed to 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.
- We are committed to:
  - driving connection and access to creative work
  - supporting investment in Australia's growing creative industries
  - fostering and enabling reciprocal arrangements for cultural engagement, co-production and touring
  - modernising regulatory settings for the creators of digital content
  - growing access to international markets, and
  - supporting international cultural collaboration and exchange.
- As such, we are introducing a **Digital Games Tax Offset** to support growth in large-scale games development in Australia, and providing \$12 million over 4 years in ongoing funding to increase investment to support digital games developers and small and medium independent games studios through Screen Australia.
  - Two-thirds of all Australians play video games (Brand and Jervis 2021).
  - In 2021-22, Australian game development studios generated \$284.4 million in revenue and employed 2,104 full-time workers, including writers, musicians, visual artists and screen professionals (Interactive Games and Entertainment Association 2022).
  - With eighty-four per cent of revenue derived from exports, there is potential to expand the domestic games industry by tapping into the AU\$250 billion global games market (Interactive Games and Entertainment Association 2021 and 2022).

- We will continue to encourage investment by large-scale **screen productions in Australia** through film tax offsets and location-based production incentives.
  - Australia's screen industry had a record year in 2021-22, with almost \$2.29 billion spent on both domestic drama production and large-budget international productions (Screen Australia 2022).
- The Government has committed to take the necessary action so that Australians continue to be able to see and hear quality **home-grown content**, regardless of which platform they are using.
  - 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 by 22 per cent over 2021-22, with revenues growing by 27 per cent to an estimated \$2.7 billion<sup>1</sup>.
  - Unlike free-to-air broadcasting services and subscription television, these services have no requirements to make Australian content available.
  - We are introducing requirements for Australian screen content on streaming platforms to ensure continued access to local stories and content, with further consultation with industry in the first half of 2023 to finalise details of actions to be taken.
- Culture supports Australia's broader **foreign policy objectives**.
  - Culture fosters mutual understanding, people-to-people links and builds relationships across regions.
  - Cultural tourism, education and Australia's migrant and multicultural communities are also effective foundations for building understanding and strengthening networks with overseas communities and shaping global perceptions of Australia.
  - Promoting Australia to international audiences brings significant opportunities for economic growth and professional skills development across the sector.
  - Overseas markets also provide a significantly larger audience pool for Australian artists and greater opportunity to leverage extra revenue by engaging global audiences and markets.

### Submissions and consultation process

- The National Cultural Policy is informed by a national consultation process which was held from July to October 2022.
- The consultation process involved public meetings across Australia, smaller targeted meetings and roundtables with key sector representatives, with nearly 900 attendees across all events, and public submissions.
  - Fourteen public town hall meetings were held in every state and territory (Adelaide, Albury-Wodonga, Bathurst, Bendigo, Brisbane, Broome, Cairns, Canberra, Darwin, Dubbo, Hobart, Melbourne, Perth and Sydney).

<sup>1</sup> Subscription Entertainment Defies Rising Cost of Living Pressures, Telsyte, 29 August 2022, [www.telsyte.com.au/announcements/2022/8/29/subscription-entertainment-defies-rising-cost-of-living-pressures](http://www.telsyte.com.au/announcements/2022/8/29/subscription-entertainment-defies-rising-cost-of-living-pressures)

- Two online meetings with First Nations participants were held.
- Six small meetings with sector representatives were held (in Brisbane, Melbourne, Sydney, Hobart, Adelaide and Perth).
- A total of 1,282 formal submissions were received.
- I appointed five expert Review Panels; one for each pillar, to identify key issues and themes raised through the consultation process.

Pillar	Members
First Nations First	<ul style="list-style-type: none"> <li>○ Ms Claire G Coleman</li> <li>○ Mr Wesley Enoch AM, and</li> <li>○ Dr Rachael Maza AM.</li> </ul>
A Place for Every Story	<ul style="list-style-type: none"> <li>○ Ms Caroline Bowditch</li> <li>○ Professor Deborah Cheetham AO, and</li> <li>○ Mr Khoa Do.</li> </ul>
The Centrality of the Artist	<ul style="list-style-type: none"> <li>○ Mr Matthew Chesher</li> <li>○ Mr Michael Hohnen, and</li> <li>○ Ms Deena Lynch.</li> </ul>
Strong Cultural Infrastructure	<ul style="list-style-type: none"> <li>○ Ms Kerri Glasscock</li> <li>○ Ms Karen Quinlan AM, and</li> <li>○ Mr Kim Walker.</li> </ul>
Engaging the Audience	<ul style="list-style-type: none"> <li>○ Ms Kate Ben-Tovim</li> <li>○ Mr Fintan Magee, and</li> <li>○ Mr Emile Sherman.</li> </ul>

- I also appointed a National Cultural Policy Advisory group to provide sector led expertise across the full remit of the five pillars.
- Membership of the Policy Advisory Group comprised:
  - Ms Janet Holmes à Court AC
  - Mr Adrian Collette AM
  - Ms Alysha Herrmann
  - Ms Sinsa Mansell
  - Ms Kitty Taylor
  - Mr Christos Tsiolkas, and
  - Professor Clare Wright OAM.
- Mr Tsiolkas and Professor Wright were also engaged to author the vision statement for the new policy.