

2020 2020 SUMMIT - TOWARDS A CREATIVE AUSTRALIA

19th - 20th APRIL 2008 CANBERRA

SATURDAY ▷ INTRODUCTION & CONTEXT



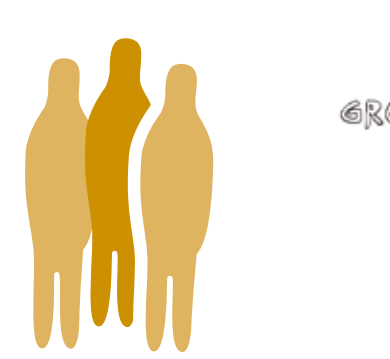
SPEAKERS CORNER

- EDWIN ARONSON - THE LIFE OF THE ARTIST
- MARGARET SEARCS - EDUCATION
- DAVID BROUSKI - PHILANTHROPY
- RACHEL PEREANS - INDIGENOUS HEART
- KIM WILLIAMS - PUBLIC SUPPORT
- TAMMY EDWARDS - YOUTH SUMMIT
- MARCUS WESTBURY - INNOVATION AND PLACE
- KNOA DO - SOCIAL INCLUSION
- SAUDA LEVY - BROADCASTING
- SAIL ESLAKE - MAKING INDUSTRY CREATIVE
- NICK JOSE - CULTURAL DIPLOMACY

TOP IDEAS BY THEME



TOP IDEAS BY THEME (CONTINUED)



FACILITATED GROUP DISCUSSION



SHARING THE 'CREATIVE AUSTRALIA HOUSE' MODEL & GROUP DISCUSSION

LUNCH

IDEA CREATION AND DISCUSSION



PRESENT BIG IDEA

NEXT STEPS & CLOSE

EDUCATION

ARCHITECTS & DESIGN

HIGHER EDUCATION & INSTITUTIONS

CENTRALITY

PERFORMING ARTS

GROWTH/SUPPORT MODELS

AUSTRALIA COUNCIL

STATE GOVERNMENT FUNDING

PHILANTHROPY

FINAL WORK IN GROUPS

SCREEN & BROADCASTING

CENTRALITY OF ARTS & CREATIVITY

Towards a creative Australia

the future of the arts, film and design

Co-chairs:

Ms Cate Blanchett

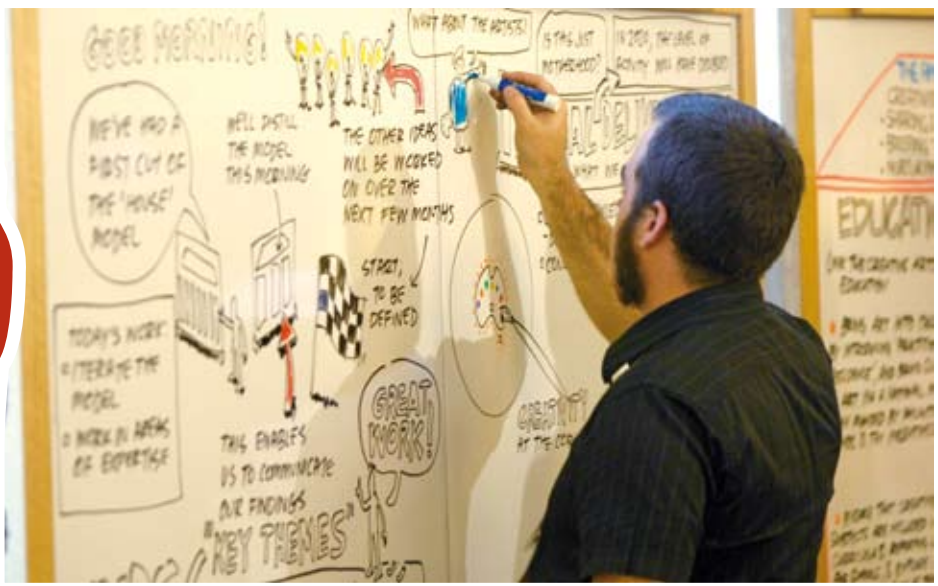
Dr Julianne Schultz

The Honourable Peter Garrett AM MP

Lead Facilitator:

Mr Andy Schollum





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OVERVIEW

Participants in the Creative stream started discussions on the 2020 collaborative website several weeks before the summit, exchanging ideas about the future of the arts, film and design in Australia. Then, immediately before the summit, participants who arrived in Canberra early met with co-chair Julianne Schultz and lead facilitator Andy Schollum at Old Parliament House late on Friday 18 April. Julianne and Andy described the approach proposed for the Creative stream, which was that there would be a series of short opening statements addressing some key areas drawn from the public submissions, and the participants would then be allocated to small groups to consider what might be done in each of these areas. The small groups would discuss, develop and refine their ambitions and ideas for a creative Australia in 2020 and then share these thoughts with the larger group.

Many of the ambitions, themes and ideas first aired on the collaborative website and at the pre-summit meeting eventually found their way into summit discussions on the weekend of 19 and 20 April. The areas suggested for discussion were designed to reach across the specific art forms and sectoral interests.

After the summit's official opening and the plenary session on the Saturday morning, Creative stream participants came together in the Government Party Room of Parliament House. The co-chairs and the lead facilitator introduced participants to the context, 'givens', objectives and process for the stream. The co-chairs made a number of comments to open the discussion:

- The summit offers an opportunity for the beginning of a meaningful relationship between artists, and other members of the creative sector, and government. In the evolving national and global economic, social and technological environment it is essential that the arts and creativity are a valued and integral part of society, not an adjunct.
- We want to encourage and enable every Australian to realise their creative potential.
- Participants should try to imagine the future and then work backwards: how did we get to this imagined future of a creative Australia in 2020?

11 participants had been invited by the co-chairs to speak for two minutes each about their imagined futures on a range of topics and themes. The themes were the life of the artist, education, philanthropy, Indigenous culture, public investment, the Youth Summit, the impact of geography on access, social inclusion, broadcasting and screen culture, cultural diplomacy, and the creative economy. Summaries of these presentations are included at [Attachment A](#) to this chapter.

The stream was then divided into ten small groups, each of about ten people, and groups worked simultaneously to address a series of questions that had been prepared by the facilitators. The groups were asked to work backwards from an imagined successful 'future state', discussing ambitions, themes and big ideas. Notes of these group discussions are included at [Attachment B](#).

Discussions in these groups identified the following emerging themes: education and the national curriculum, the centrality of arts and creativity, Indigenous culture, support models and sustainability, soft power and cultural diplomacy, creative hubs and places, and broadcasting and screen culture. The participants then broke again into small groups to focus on one of these themes and report back to the plenary group with a list of specific ideas.



RECORD OF DISCUSSION - SATURDAY

Theme: education and the national curriculum

The group discussing education and the national curriculum aimed to articulate a priority theme and three or four highest impact ideas to support that theme. In terms of education, the basic notions are teaching and mentoring. The group agreed that creativity and the arts need to be taught from a young age to allow inspiration, creative space, skills and capacity to grow and mature. Art and creativity can be taught: giving people the space and opportunity to be creative can result in cultural and social output that can solve problems and help resolve some of the biggest difficulties facing us as a society and a nation. It is a virtuous circle which benefits the individual by developing their creativity, skills and critical awareness, and the society as a result of increased capacity and awareness as practitioners and audiences.

One idea for delivering education was to establish creative hubs in regions and local areas in order to provide local access to art and artistic education. A differing view is that hubs could be limiting in terms of ideas and reach across audiences. Creativity in education needs to be 'sticky'—sticking everywhere, to everything, not just concentrated in one spot.

One participant argued that there must be a focus on the main art forms—music, dance, drama and the visual arts—as well as general encouragement of creative thinking as a core capability of all students. Augmenting the place of creativity and the arts in education was the key to this group's discussions.

Participants discussed a range of potential ideas:

- aiming for government schools to be resourced to mirror art and creativity opportunities in the private school system
- skilled teachers and talented teachers: increasing the creative education of teachers
- recognising and maintaining particular streams in schools, with specific skills articulated
- using technology to gain access to new teaching streams and talented teachers
- mandated inclusion of creativity in the primary, secondary and tertiary national curricula with mandatory reporting
- making arts and creativity a specific category in national research priorities
- removing barriers to partnerships between arts organisations and schools—for example, public liability insurance
- ensuring that there are no additional costs for families and students of a creativity and arts focus in the curriculum
- identification and nurturing of talented young children through mentoring and special guidance
- spiritually inspiring young people to shape a better world
- a non-vocational stream of creative education, including inspiring students, as well as clear career paths
- the education process not helping people in their arts and creativity development: a career path needs to be clear from years 7 to 12 and beyond
- improving our specialist education centres and training institutions to help in building people's career paths

- extending support for artists and musicians in residence in schools: ties in with spirituality and nurturing people in schools, as well as providing job for artists
- ensuring that there are teachers who are artists and creators, not just teachers who studied an arts subject at college
- Indigenous cultural education as a core item in schools
- ensuring that creativity and arts education opportunities are available for people in remote regions of Australia through remote-access learning
- supporting an ‘outside classroom’
- creativity in education reflecting an economic and social value in the broader community
- science and arts going together in the education environment
- ongoing education being critical throughout people’s careers
- extending the national music camp concept to other art forms—national camps for creativity and the arts
- educating the public about the value of intellectual property
- the arts as part of creativity and positioned in other creative areas.

After brainstorming the potential ideas the group considered ways of introducing creativity everywhere in society and came up with the following specific ideas.

IDEAS

- 8.1 Mandating inclusion of specific streams of arts and creativity—Indigenous storytelling, film, philosophy, Asian culture, music, design, art, drama—in the kindergarten to year 12 national curriculum.
- 8.2 Ensure the role of arts and creativity is central in education through the requirement of a national reporting of creativity.
- 8.3 Position creativity as a national research priority and the arts as a central plank of the government’s innovation agenda and ensure access to funding support from the Australian Research Council and other agencies.
- 8.4 Create an awareness campaign in relation to theft of intellectual property.
- 8.5 Introduce a new model of teacher attraction and development by integrating artists more thoroughly in education delivery.
- 8.6 Use technology to improve the delivery of education inside and outside the classroom.
- 8.7 Expose students to creativity, with artists’ presence in schools as mentors or residents.
- 8.8 Subsidise museums, theatres and film festivals to make them freely available to school students.
- 8.9 Introduce a national mentoring program at secondary school level and provide tax incentives for artists to participate.



Theme: the centrality of arts and creativity

The discussion began with the barriers to creativity (including access to and participation in creativity) the public perception and knowledge of creativity, and the question of 'arts' in 'creativity'. Once the barriers had been defined the group went on to discuss the mechanisms for change.

One delegate put forward 'price' as a concern—inadequate funding and the price to participate in creativity. Others spoke of the physical access to being creative, the fact that there are people who 'don't know what they don't know' and the lack of understanding of 'what is creativity'. A virtuous circle was identified, grounded in increasing education and knowledge to enhance the experience, understanding and capacity for critical engagement and participation.

The group then discussed rebranding and how to rebrand culture that is all around us. Some queried whether it should be part of a relevant public policy question in relation to getting the arts and creativity on the national agenda. One participant noted that nothing has been done despite an excellent Australia Council report which qualified how Australians value the arts. It was agreed that drawing this to public and political attention was a communications exercise.

The participants agreed to take up four themes and look at what can be done for each.

Public perceptions, knowledge and experience

Creativity that has been unleashed through the web and internet was discussed, the focus being on the highly democratic nature of the format and the very good signs of creativity that are available to anyone who has access to computers. One participant suggested that if we were to embrace that we would have a good perception of the centrality of creativity. Another proposed that the digital environment had produced a big change in perception, and that they would not be talking about forms that have only substance and pricing. Yet another commented that the government is very interested in embracing broadband infrastructure.

Discussion moved on to the idea of digitising all museum collections and all Australian print. 'Digitise and then what happens?' was asked. The answer included live broadcasts on the net and leveraging what children already do and showing them a pathway to creative careers. The question of what happens with visual arts not on the internet was raised, and the answer included linking net content with popular culture. One participant noted that culture, innovation, broadband and industry development are linked, that through creativity Australians—once inventors, self-starters, initiators—might find a chance to regain that type of country but that if we do what everyone else is doing we lose that chance. Participants agreed that there should be an understanding of the economic benefits of cultural assets.

The group discussed the public policy implications of digitising collections and making them available online, and one participant noted that if this is done people should flood back into institutions and the theatre and that there is a need for keeping communication alive through digital means and also encourage a return to current social spaces. Another participant suggested that in the meantime there has to be support for creativity and artists, and this support has to be retained so arts and creativity is not swamped in the net and is still readily available.

One participant noted that the world wide web exists and should be part of the discussion but that creativity provides social spaces that are not just digital to enable people to meet within these spaces—for example, the space next to the State Library in Queensland for people to meet. The question of how the online world would affect changes to the price of going to the theatre was discussed, as were the options of an interactive theatre, extending live performances with live webcasts and finding savings in other

areas. Another participant suggested that use of the net might affect the quality of art and that expectations would be higher. The group agreed that this issue would have to be resolved.

One participant suggested that the internet could be used to bring back audiences to live experiences and that creative areas needed to have the best websites offering the best experiences. The example of the Australian Ballet was raised: performances are broadcast on the net three or four times a year. Live theatre in conjunction with cinema was seen as a good example of cross-fertilisation of mediums, and it was suggested that extending existing art sections to incorporate digital and live performances could make art more accessible.

Pricing and access

Access was considered to be relevant to a number of areas, including digital communication. The suggestion was put forward that, in relation to city design, as the disadvantaged move outside the city it becomes more expensive to travel; and they experience even less advantaged lives; creative design of cities might change this. The suggestion included the idea that access to design could alleviate economic inequity, ensuring that desirable products are accessible to everyone. It was asked whether this would prevent people from being free to use their creative licence in the design process. One participant replied that guidelines would assist in making decisions, noting the high level of cultural awareness in other countries and that the built environment should be on the national agenda. Celebration of achievement was also raised, as was the question of how to use the methods used for sports people and celebrities to celebrate the achievement of artists.

General discussion

The foundations of ‘centrality’ were agreed to be access, governance, perception and sustaining the artist. Final discussion focused on these areas in order to develop policy ideas and suggestions to ensure that the arts and creativity are available to all.

IDEAS

- 8.10 Enhance community perceptions of artists to ensure that artists have mainstream recognition, including through civil honours.
 - 8.10.1 Establish a Prime Minister’s Prize for the Creative Australian of the Year, as well as other awards for excellence.
- 8.11 Improve access to the arts.
 - 8.11.1 Support the digitisation of works in museum collections.
 - 8.11.2 Create allied social network communities to improve access to the arts that also reduces impact on public resources.
 - 8.11.3 Support measures to improve access to the arts in regional Australia, including providing guidelines for the community sector.
- 8.12 Develop a Ministry of Creative Industries or replace the ‘Digital Economy’ in the Department of Broadband, Communications and Digital Economy with ‘Creative Industries’.
- 8.13 Promote wider representation of artists on public boards.



- 8.14 Overtly value arts and artists at the federal government level: this will ensure that politicians attend arts events and foster a whole of government view of arts and creativity.
- 8.15 Allocate 1 per cent of each government portfolio's funding to arts-related activities where these activities support and enhance the department's goals.
- 8.16 Support a mentorship scheme for new artists.
- 8.17 Attach a levy to the government broadband contract to provide funding for the proposed digitisation of works in museum collections.
- 8.18 Subsidise or provide a tax benefit to support artist residencies in schools, museums, galleries and workplaces.

Theme: Indigenous culture

The group discussing Indigenous issues developed a number of ideas, with the priority theme being that Indigenous culture, as the oldest continuous culture, gives Australia a unique advantage and should be at the core of a creative Australia in 2020.

Participants discussed appointing Indigenous people to the boards of cultural institutions as a way of integrating Indigenous culture. It was recognised that this needed to be done now and that government could lead the way by appointing Indigenous people to state and federal public cultural and collection institutions. Non-profit organisations could also be encouraged to do this through Australia Council grants. It was further considered that there is a need for a National Indigenous Theatre Company funded at the federal level. The company would tour nationally and internationally and be administered from the east coast using a decentralised model.

It was agreed that in order to expand the audience for Indigenous culture, Indigenous arts and culture should be integrated within the school curriculum. To this end, teacher training institutions should include Indigenous arts programs. It was also considered that Indigenous leaders should assist with developing the school curriculum and that it might be beneficial to fund Indigenous artists in schools. To further expand the audience, it was suggested that National Indigenous Television (NITV) be provided with digital spectrum and resourcing to increase delivery. NITV needs to secure digital spectrum by the time analogue is switched off in 2013.

A number of ideas were not explored further because of time constraints:

- provide hubs for Indigenous artists to develop their work
- expand international audiences for Indigenous work
- invest in new work and innovative practices in support of Indigenous work in our cultural institutions through mainstream investment
- seek points of cultural synergy among Australia's cultural groups.

The group's discussion resulted in the following ideas being presented to the Creative stream.

IDEAS

- 8.19 Establish a Prime Minister's Award for Creative Indigenous Australian of the Year.
- 8.20 Integrate Indigenous influence into cultural institutions by having Indigenous appointees on boards.
- 8.21 Place Indigenous culture at the core of our education system by including Indigenous arts and culture in the school curriculum.
- 8.22 Provide National Indigenous Television (NITV) with digital spectrum and resources.
 - 8.22.1 Make donations to NITV tax-deductible.
 - 8.22.2 Provide ongoing funding through a hybrid funding model—part government funds, part other sources.
- 8.23 Establish a National Indigenous Theatre Company.

Theme: support models and sustainability

Two groups discussed this theme, one considering how to raise support and the other considering the distribution of support.

Raising support

The group decided that sustainability means the whole ecosystem and identified a range of options under headings. It looked at four main vehicles for raising support—government, revenue from commercial sales, business support, and the tax and social security systems. A number of suggestions were put forward for each vehicle:

- obliging local councils to consistently engage with artists on design projects
- using the budget surplus to create an arts and creativity version of the Higher Education Endowment Fund, with three streams—flagship capital city infrastructure, suburban and regional community infrastructure, and research, development and production
- reducing accountability and compliance costs
- government assuming responsibility for public liability insurance
- *droit de suite* resale royalties for artists, as recommended in the Myer report
- replicating the South Australian and Tasmanian models of funding, whereby the state government matches funds provided by small business and local communities to support arts activities and venues
- making it easier to establish prescribed private funds
- introducing tax incentives for individual and corporate philanthropy
- introducing a \$1 tax on cinema tickets for foreign films
- reintroducing death duties but using a US-style system of avoiding them by donating to the arts
- accelerated tax deductions on investment in large-scale free public installations or performances, whether temporary or permanent



- a HECS-type scheme for young and emerging artists and entrepreneurs.

On the sustainability side, there was discussion about mentorships as a means of support for emerging artists and employment for mid-career artists, access to creative spaces, training, professional development and career opportunities. The group recognised that some sources of income and funding are more suited to particular parts of the output spectrum, depending on the risk profile of the funding provider. For example, governments find it difficult to fund research and development in the sector, but patrons or philanthropists might find this easier.

Distributing support

The group discussed first 'what is being supported' and then 'how support is provided'. It found that creators, artists as individuals, the audience, organisations, institutions, companies, venues and the artistic/creative content were what was being supported and that the support was being provided by government, philanthropy, business sponsorship and volunteers.

It was suggested that the most powerful thing government can do is to place the arts at the centre of policy by making it a prime ministerial objective. The group noted that one of the most significant sources of support for the arts and creativity are artists themselves. There was much discussion about the distinction between institutional frameworks and mechanisms for supporting the 'arts' versus support for individual artists and practitioners.

The group agreed that we need to foster philanthropy by focusing on tax incentives to encourage more donations and to look at the impacts of greater donations to the arts on social policy. These early discussions on sustainability resulted in a number of initial ideas:

- creating a Prime Minister's advisory group on arts and creativity
- forming working groups with a government mandate to interact with the tax, finance, education, Indigenous and health sectors in order to achieve centrality of the arts and creativity
- having the Prime Minister chair a 'creative' forum once a year and invite representatives of major corporations, as well as artists and cultural organisations
- having the Prime Minister establish a body similar to the Prime Minister's Community Business Partnership but with a focus on the arts
- expanding the role and functions of the Australia Council to promote Australian culture internationally—similar to the Goethe Institute or the British Council
- establishing a Patronage Trust to find patrons and those worthy of patronage, and give tax deductions to donors
- introducing a national indemnity scheme for artists and public art exhibitions
- promoting the benefits of giving to the arts through a documentary, featuring prominent Australian artists
- raising awareness of bequests to arts organisations and introducing incentives to encourage people to bequeath money
- giving government grants to arts companies to enable them to employ professionals to seek donations. This would educate people about raising money

- periodically reviewing particular arts sectors to allow governments to respond to emerging needs or growth
- having government enter into long-term funding agreements—more than five years—with agreed performance and private funding and revenue contributions
- streamlining the administration of grant applications. At present there are numerous agencies artists and art organisations must deal with
- rationalising state responsibilities in the arts—in keeping with the recommendation of the Nugent Review
- introducing a ‘creative supplement’—for example, health support, public transport and income support—for when an artist is out of work, so that they can move from survival to creative mode
- offering tax incentives for people who rent properties to an artist, providing stability for long-term accommodation.

There was some discussion about whether raising support from the private sector could reduce the need for government support or whether the arts would come to expect more resources from both sectors. There was also discussion about the stability and predictability of funding for organisations, with most participants agreeing that this was needed.

The two groups reconvened to develop a consolidated set of ideas for presentation to the other participants in the Creativity stream, as follows.

IDEAS

- 8.24 The government and artists should support methods to link smaller scale activities to achieve economies of scale as a catalyst for research and development and innovation and for sharing resources.
- 8.25 Introduce HECS arrangements for young and emerging artists. They would pay back their debt once they become commercially successful.
- 8.26 Develop a National Endowment Fund for the arts from budget surpluses, to be topped up occasionally by government and corporate contributions.
- 8.27 Reintroduce death duties, with exemptions for bequests and donations to the arts.
- 8.28 Introduce a 125 per cent tax deduction for public art and performing arts in public spaces.
- 8.29 Establish a Ministry of Culture for high-level, cross-government advocacy that is central to and influential in government.
- 8.30 Establish facilities and ‘soft infrastructure’ to support artists.
- 8.31 Develop a formal patronage system.
- 8.32 Widely promote the benefits of giving to the arts.
- 8.33 Establish a new organisation for international promotion of Australian art, to work in a way similar to Tourism Australia.



Theme: soft power and cultural diplomacy

The group discussing soft power and cultural diplomacy was asked to identify strategies whereby Australia could project 'soft power' internationally through cultural and other creative endeavours. The concept of 'soft power', as enunciated by Joe Nye, was discussed and its elements enumerated—such as arts and cultural exchange, promotion of Australian ideas, and media and other people-to-people contacts. Better projection of Australia's creativity and cultural strength should augment Australia's international credibility and influence. There would be domestic benefits within Australia because such a strategy would send to Australians a strong message about the nation's values, achievements and confidence.

Indigenous culture was acknowledged as especially relevant—indeed, 'central' to international promotion of Australian culture given its distinctiveness, quality, high impact, international appeal, and importance to Australian identity. It was emphasised that it was 'hard to curate a national vision' or to choose the themes for promotion internationally. Australia's international image and engagement was a composite picture, influenced by many factors. There was some criticism of the government's decision to cut the funding provided to the Department of Foreign Affairs and Trade for its international touring and other cultural programs, and there was a call for more cultural attaches to be placed in Australian diplomatic missions and consolidation of resources allocated across various departments and agencies.

The group endorsed the value of cultural exchanges and residencies such as those arranged by Asialink, noting the importance of casting the net widely to include relevant institutions such as universities in these programs. There was discussion of the role of arts festivals in Australia and overseas in developing productive international links between Australia's creative community and international counterparts.

The economic dimensions of international cultural promotion were canvassed. One speaker highlighted the export potential of Australian culture, arguing that other economic activity often followed cultural connections overseas. Another participant raised the challenges faced by Australian writers given the continuing British dominance of the international book-publishing market by virtue of its possession of British and Commonwealth rights from US publishers. Globalisation was seen as raising other challenges, such as displacement of Australian cultural activity by international products and other influences. Others saw new opportunities for outward looking engagement in a global domain. The key was to strike the right balance between national and local on one hand and international on the other.

A number of specific ideas were raised during the discussion:

- use a treaty or other similar instrument to formally recognise the importance of the Indigenous component of Australian international cultural promotion
- develop a new council to promote Australian culture overseas by consolidating allocations currently made across departments and agencies. A focus of this new council might be to use new technology to promote Australia
- follow the British Government's lead by improving the quantity and quality of material placed on websites to provide international access to Australian creative product
- establish a new fund to support international touring by Australian performing and visual artists
- endorse several 'freebie' strategies to promote Australian culture overseas
- use tourism as a way of advancing international promotion of Australian culture and creativity.

These ideas were considered further and the following were presented back to the stream as the focus of this group's discussion.

IDEAS

- 8.34 Create an environment in which we can present our unique stories to the world.
- 8.35 Establish an Australian International Council for Import and Export Promotion with program funding for dance, literature and music and other arts forms and areas of creativity.
- 8.36 Extend the period of time for international exchanges.
- 8.37 Encourage Australians onto international boards, such as those of the Museum of Modern Art in New York and the Tate Gallery in London.
- 8.38 Ratify the UNESCO Convention on Cultural Diversity.
- 8.39 Appoint international representatives to the boards of Australian cultural institutions.
- 8.40 Tap into the resources of organisations such as Advance Australia and the Australian–American Association in the United States and the Cook Society in the United Kingdom.
- 8.41 Introduce more cultural content on Radio Australia.
- 8.42 Use tourism as a way of advancing international promotion of Australian culture and creativity.
 - 8.42.1 Use targeted programs involving key overseas players such as producers and leaders of cultural institutions who could offer opportunities to Australian artists and other Australian people.
 - 8.42.2 Develop better ways of measuring and disseminating information about the benefits flowing from cultural initiatives.

Theme: creative hubs and places

The group discussing creative hubs and places initially rejected the importance of physical hubs, but after some consideration it agreed that creative ecology, involving both place and exchange, was an important matter to pursue as a basis for developing Australia's creative potential by 2020.

In specific terms, the group agreed that space—be it physical, virtual or exchange-based—was necessary to engender the conditions for creativity. It emphasised that hubs were not necessarily about physical space but were about sharing ideas and creative inspiration to enable innovation and research and development across all art forms. The group agreed that artistic hubs—or 'creative ecology' as it preferred to refer to them—would enable networking and collaboration and provide space for the needs of the artist. This could be achieved through the provision of cultural precincts and studios and, in the case of collaboration and exchange, virtual hubs, particularly thematically based ones. The group concluded that sharing resources would be a catalyst for research and development and innovation by achieving critical mass and exchanging inspiration. The group agreed to a number of specific ideas.



IDEAS

- 8.43 The government and artists should support linking smaller scale activity to achieve economies of scale as a catalyst for research and development and innovation and shared resources.
- 8.44 The government should establish a register of surplus government space and make it available to artists.
- 8.45 Broadband should be harnessed as a platform to create a virtual cluster for artists to congregate and exchange ideas and collaborate.
- 8.46 Private entities making private space available for creative purposes should receive tax incentives.
- 8.47 Develop a whole-of-government approach to regulatory support—including a comprehensive public liability scheme to be funded by government.
- 8.48 The ABC and other public broadcasters should be resourced as a virtual platform for the delivery of culture and the arts to society.

Theme: broadcasting and screen culture

The main ambitions and goals for the group that discussed broadcasting and screen culture fell into three broad areas—funding (both direct government funding and other support), revised charters and board structures, and distinctive roles for broadcasters.

In relation to funding, public broadcasting should be funded so it can deliver to all Australians, wherever they live, free of charge. High-quality and diverse Australian content should be encouraged, and broadcasting should be done by three distinctive broadcasters—the ABC, which should be commercial free and independent; SBS; and National Indigenous Television. In general, the group agreed that there needed to be a significant increase in public funding, in particular to equip the national broadcasters for multi-channelling. Discussions highlighted the fact that synergies are likely to exist between these broadcasters and that they should be identified and built upon.

A new broadcasting charter would need to reflect roles and responsibilities in the digital media era and all future platforms. Wider representation is needed on the ABC and SBS boards, and it was proposed that actual practitioners be appointed to all screen culture boards.

The ABC would have a specific education role in classrooms and across all industry sectors. It was suggested that this be supplemented by the ABC having a separate children's channel. Participants felt broadcasters should be encouraged to take creative risks and to host a national conversation.

A number of supporting ideas also emerged:

- Australians having access to free broadcasting
- the value of independence, free of commercial influences
- the ABC and SBS to remain a hub of cultural and democratic life
- the public broadcasters as a hub of the national conversation—the national 'town hall'
- recognising that, with a plethora of media channels in 2020, the public broadcasters will be the only place able to guarantee the provision of Australian drama, documentaries, comedy and the arts and that they will need to be appropriately funded

- a dramatic increase in the level of Australian content on television
- existing funding for the Australian film industry to be bolder and bigger
- Australian film connecting with fewer and fewer people: creation of film content in a way that is compelling
- high levels of distinctive, high-quality Australian-content films to be produced in a way that connects across the community
- development and distribution as key areas that require focus: production will take care of itself
- reducing the bureaucratic nature of the Australian film agencies and reducing red tape in grant allocations
- finding new ways to reward success
- supporting Screen Australia
- providing support for research and development for screen culture, including tax incentives and consideration given to money spent on development and writing.

The group placed its specific ideas into two main themes—shaping Australian broadcasting and shaping the Australian film industry.

IDEAS

Shaping Australian broadcasting

- 8.49 Revise and strengthen the ABC Charter and the Australian Broadcasting Commission Act.
- 8.50 Make the ABC, SBS and National Indigenous Television (NITV) the custodians of Australian stories, creativity and Indigenous broadcasting.
- 8.51 Create a children's channel on the ABC in order to provide high-quality content for children.
- 8.52 Introduce a 1 per cent levy on the gross income of communications companies and internet service providers to be used for creative online content development.
- 8.53 Encourage wider cross-sector representation on the ABC and SBS boards.
- 8.54 Introduce a levy on commercial broadcasters, with funds raised going to public broadcasters in exchange for the lifting of the mandatory Australian content quota.

Shaping the Australian film industry

- 8.55 Improve artists' representation on the boards of screen agencies.
- 8.56 Provide funding for screen writers to support script development.
- 8.57 Introduce a levy on movies made outside Australia, to provide funds for the local industry.
- 8.58 Invest the GST on cinema tickets back into the local film sector.
- 8.59 Increase funding for screen development from 4 per cent to 20 per cent.
- 8.60 Reduce bureaucracy, capping expenditure on agency costs and overheads at a maximum of ten per cent to ensure funds are spent on content.



ADDITIONAL THEMES AND IDEAS - SUNDAY

For the Creative Australia stream, day two of the summit began with the lead facilitator advising that the document distributed to participants at the session was the consolidation of the material presented at the stream's plenary on Saturday afternoon and later presented by the co-chairs on Saturday evening to the Prime Minister, Professor Davis and the co-chairs of other streams. A copy of this document is provided at [Attachment C](#).

A further distillation of this document on the whiteboard represented the 'first cut' of ambitions, priority themes and key ideas. The co-chairs and participants were conscious that not all topics had been captured and agreed that there was need to both refine and further develop specific ideas which could be included in the initial report for the summit's closing plenary. Participants were asked to identify these areas, to ensure that they were covered. It was noted that there was very limited time to work on revising the key ideas and priority themes for inclusion in the summit's initial report.

Participants were advised that a draft of the stream's initial report had been developed, based on the co-chairs' earlier draft, and beginning with the ambition:

Creativity is central to sustaining and defining the nation and includes sharing our stories (Indigenous and settler), fuelling our imaginations, boosting our economy and driving innovation, and nurturing our children and nourishing healthy environments.

This statement, and the lack of representation of a number of topics on the whiteboard, caused some participants much concern. One speaker noted that the term 'boosting our economy' gave the wrong emphasis, another was critical of the lack of measurable targets, while another worried that the global digital environment presented threats as well as opportunities. Some speakers made the point that the priority themes and key ideas lacked an overriding statement addressing the need to provide support for struggling artists. One speaker considered the 'centrality' statement was a self evident 'motherhood' phrase, but another speaker endorsed the document and pointed out that it should be recognised that it had been prepared for the government. He argued it would send a strong signal about the centrality of the arts and creativity which was not currently recognised within the government or the bureaucracy. A change in this mind-set would lead to a revolution in the output and regard for the arts in Australia.

The group agreed that a number of proposals had been left off the agenda in previous discussions, as follows:

- architecture, the built environment and design
- acknowledgment that Australia should aspire to being a world leader in the creation of new work in research and development as far as the arts go
- creativity as central to Australian life, and Indigenous culture as a central part of this experience
- recognition of the importance of cultural diversity
- the arts needing to be integrated into other sectors, such as health to help foster social inclusion and provide opportunities for practising artists
- creative arts as the core to all industries and these industries failing to be dynamic in the absence of a creative core
- the need for artists to be recognised and employed in all sectors
- distinguishing the terms 'the arts', 'creativity' and 'innovation'

- building growth in terms of output of the sector and the role of government funding as part of the new investment models to support this growth
- the position of the arts and creativity portfolio within government
- the role of the Australia Council
- intellectual property
- the quality of creative output
- growth of the audience and the industry.

This list was compiled with considerable discussion and then the stream divided into self-selected groups to examine particular issues and further develop ideas. A number of the topics selected for discussion had been canvassed in earlier discussions, but some participants wanted either to consider new directions or to propose new ideas.

Theme: education and the national curriculum

The group discussing education agreed strongly on the fundamental importance of including in school curricula, at all levels, the development of critical and creative thinking. The emphasis should be on encouraging children’s natural curiosity and imagination. Educating parents about the importance of encouraging their children to develop inquiring minds and to pursue arts education was also supported.

There was discussion about arts teaching in schools, notably the problem of poor-quality instruction that risked putting students off arts and culture, as well as the risk of ‘dumbing-down’ arts subjects. It was observed that the quality and motivation of individual teachers was crucial and it was argued that no school child should be excluded from experiencing the arts (such as attending visiting theatre performances) because of their inability to pay the token charges levied for participating in such activities. Attention was also drawn to the very effective work done by specialist teachers in Australia, using music, dance and other art forms to help students with special needs.

It was noted that all too often the refrain from schools was that, because of other curriculum pressures, there was no time for the arts and that arts subjects were somehow discretionary or secondary. It was suggested that there may be value in appointing an arts officer or liaison officer in each school or for a group of schools. Such a specialist could assist with arranging visual and performing arts tours to schools, act as an arts resource person for other teachers and students, contribute to evaluating the quality of arts education, and work proactively to ensure that arts and culture were part of the mainstream school experience.

After this discussion the group agreed on the following ideas, which were reported to the plenary session.

IDEAS

8.61 Pre- and in-service teachers need access to quality creative learning strategies as teaching tools across the curriculum.

8.62 Expertise that already exists in creative and music therapies in special-needs schools should be tapped into and further developed for all schools.

8.63 Expand the current limited program of artists in residence at schools—now confined mainly to private schools.



- 8.64 Put creativity on the list of Australian national research priorities as a way of facilitating research on the subject, including through Australian Research Council grants.
- 8.65 Develop specific strategies to encourage children’s naturally inquiring and creative minds—for example, distributing information for parents, such as work sheets that provide practical guidelines on how to encourage such inquiring and creative minds and putting philosophy into the core curriculum for Australian children.
- 8.66 Initiate a national inquiry into drama teaching in Australia.

Theme: the centrality of arts and creativity

Two groups considered the centrality of the arts and creativity.

The first group agreed that the arts are already central to societal culture, health and wellbeing. They agreed that lessons could be drawn from Indigenous culture, where the arts are central. Artists imagine the future for society and lead the way, so not only do the arts play a central role in society and cultural expression but artists play a central role in all aspects of social endeavour. This existing capacity does, however, require institutional support to leverage creativity and achieve national objectives.

The second group decided on two distinct streams of discussion: creativity is to be a part of every human endeavour, and specialist and elite forms of the arts are to be established, maintained and pursued by professional artists.

It was noted that all Australians can engage in creative or cultural activities. A creatively thinking population involves both general creativity and specialised artistic pursuit. General creativity need not diminish an appreciation of the arts. Everyone should have the opportunity to participate, but some have the responsibility to practise art professionally at the highest levels of excellence. Art needs to be brought in from the margins to the mainstream through access and engagement. Among the ways of achieving this are education, distribution across communities, supporting artists, engaging audiences, and integrating culture into work practices.

The group agreed that a way to promote the arts was through a connection with sports and notions of opposition between the two fields needs to be discarded. Arts and creativity should have the same importance in schools as sports. The mechanisms used by sports could be used to increase students’ access to creative outlets.

Participants discussed career paths and the support that is needed for artists throughout their careers. There is a clear role and responsibility for established artists to provide more support for those beginning their careers. Education also has a role in providing this support to improve the value given to artists through changing the education system mindset. One speaker discussed the possibility of granting tenure for established and gifted artists to improve their ability to have a life long career.

Our education and social systems should nurture creativity. It is a misconception that those in the arts sector are the only creative people: there needs to be access for all Australians. The group determined their main ambitions to be centrality of creativity in every aspect of Australian endeavour, fostering creation of content, developing formal linkages with government, developing career paths with a sustainable artist base, encouraging development of audiences and access, greater funding from government, business and philanthropy, and better access through broadband and other communication channels.

This theme had been considered at length previously, and the following ideas were in addition to the previous ones.

IDEAS

- 8.67 Create a Ministry of Culture at Cabinet level. The ministry would be responsible for coordinating creative activities across departments and for advocating on behalf of the arts and creative industries.
- 8.68 The ministry would develop a centrality statement through a National Cultural Strategy.
 - 8.68.1 Develop an integrated statement across government and society, expressing and detailing the centrality of the arts and culture to society and innovation.
 - 8.68.2 Gather evidence across government that supports the proposition of the centrality of the arts in society.
 - 8.68.3 Oversee the preparation of creative plans by all departments and measure outputs.
- 8.69 Facilitate artists' participation in key aspects of society through a Cultural Commission.
- 8.70 Establish a National Indigenous Cultural Authority.
 - 8.70.1 Measure, document and leverage the strengths of Indigenous culture.
 - 8.70.2 Articulate the role and improve protection of Indigenous cultures, languages and heritage.
- 8.71 Establish a foundation for the arts based on the same model as that which exists for sports.

Theme: investment models

Various investment models for supporting the arts were proposed, including a future fund for leveraging public and private funds to support creative development, a micro-finance model for generating income, and the world's best-practice tax incentives in the arts, but details of the structure of these models were not explored. A range of other suggestions for raising capital to support the arts were discussed, among them the GST on books being used to support the arts and patronage supporting individual artists—for example, matching artists with people who want to support great ideas.

The group agreed that a new fund should be established, with an independent board and management and reporting to government. Funding sources would include private donations from corporations and individuals and capital from the government. Providing tax-deductible gift recipient status for donations could improve the level of philanthropy.



IDEAS

- 8.72 Establish a national endowment fund for the arts, to support individual artists and arts organisations.
- 8.73 Prescribed private funds would donate the 10 per cent a year requirement (of capital in the fund) to the endowment fund if they were granted tax-deductible gift recipient status.
- 8.74 Establish a scheme modelled on HECS for assisting artists with advancement that includes study, travel and materials.
- 8.75 Redefine the benefits of giving to remove barriers to donations.
- 8.76 Introduce pairing schemes, where donations are matched by government grants.
- 8.77 Develop a marketing campaign to encourage giving.
- 8.78 Foster commercial activity by introducing a film incentive-type scheme for arts projects generally.

Theme: growth

This group discussing growth examined the various support models for growth—including the roles of the Australia Council, state and federal government funding, philanthropy and the business sector.

Participants began by looking at current funding. It was suggested that the Australia Council as the major source of funding is flawed and outdated and that artists' wages are often at poverty level. The group agreed that there should be a measure of increased activity or quality and they felt government should be informed.

Among the targets suggested was doubling the number of people involved in creative activities. Concerns were raised about the definition of 'sustainable living' (not simply about finance and money), the difficulties artists face, and that presenting a structural understanding to government would make a considerable difference.

Participants went on to talk about doubling the number of people undertaking post-secondary education in the arts, with a goal to treble in three decades. It was suggested that there was a problem with trying to provide specific numbers and that government could set targets. It was agreed that trying to set goals or targets for government policy overall affects whatever body is responsible for the goals and that government adopted goals are not necessarily for government itself. It was also suggested that the arts ought not to be dependent on public funding and that other funding sources could include tax benefits and deductions for cultural activity and pursuits, to encourage investment in the arts sector.

The quality and integrity of creative artists were discussed, including the dangers of 'rorting' the system and the value of peer review and quality control. One participant made the point that one of the things missing from peer review is having an international metric (measurement), as applies to research and science, some kind of peer input from the broader world. This suggestion elicited the comment that this would increase administration costs. The suggestion was made to keep what exists (in relation to the Australia Council), which assures peer review, an arms'-length body still making grants, and a high level of quality control. Participants agreed that they need to emphasise ways in which to get funding—from government, corporations and individuals—and that funding needs to be kept on the agenda. The group discussed innovation seed funding which they considered would be very important in future.

Public funding and private philanthropy were considered important for nurturing creativity. The view was put forward, however, that companies support things that are safe and that peer review in these circumstances is done by the 'person with the money'. The group wondered about ways of encouraging wealthy people to invest in arts but did not reach a conclusion.

The discussion then returned to the need to set a target to focus on outcomes, not inputs, to increase the amount of activity in creativity. One participant suggested that the target for provision and the target for consumption contained an inherent link. Another group member suggested a target for new Australian work and said it was better to have a bold target from which many things evolve.

Group members stressed the centrality of the arts and creativity and that the relationship involves both a narrow and a broad view. The view is that creativity is broader than the arts, but the arts are central to creativity, and that strong cultural reasons require government to have responsibility for the arts. In keeping with this goal, the following ideas were put forward.

IDEAS

- 8.79 Clarity is needed in government funding, to promote long-term investment, diverse structures and art-making models.
- 8.80 Investigate various additional funding sources—including endowments, philanthropic funding, micro-loans and a HECs-type plan and improve and foster commercial funding.
- 8.81 Regain peer assessment and arms'-length decisions. Use the Australia Council as an example and regain or establish the same for other federal arts agencies.
- 8.82 Set targets to double artists' income, the proportion of export of cultural products, and the number of Australians participating in cultural activity.
- 8.83 Initiate a sector review of literature.

Theme: architecture, the built environment and design

The group looking at architecture, the built environment and design concluded that these elements are fundamental to a creative nation and a sustainable environment and should be areas of national government policy. There was lengthy discussion about the areas involved—architecture, landscape, graphic design, multimedia design, urban design, industrial design, interior design, set design, jewellery, design methodologies, and so on.

The group talked about the benefits in terms of healthy streets, community development, education, sustainability and national identity. One participant spoke of examples in small towns and regional communities. There was some discussion of how, in companies, management layers are being reduced and there is increased recognition of the role of designers in solving problems and making things happen. National guidelines and standards were thought necessary.

There was some discussion about manufacturing—in particular, that in future this will take place closer to home because of environmental concerns. Government should have a policy interest in small-scale manufacturing: this would be of benefit to Aboriginal groups and communities as well as other Australians. It was suggested that government might support joint ventures with existing manufacturers or designers.



IDEAS

- 8.84 Develop a national policy for architecture, the built environment and design.
- 8.85 Establish a national organisation that has an oversight role in preventing unnecessary development of creative sites, considering spatial relationships.
- 8.86 Establish a national body for excellence in the built environment to encompass large and small towns.
- 8.87 Establish alliances between Australian manufacturers and Indigenous communities to make unique Australian design products for export and address issues of Indigenous employment income and skills development.

Theme: major galleries and institutions

The group looking at major galleries and institutions thought the contribution of these organisations to the education curriculum is absolutely crucial. The relationship between major cultural institutions and schools needs to be improved and a relationship with artists themselves incorporated. One way to achieve this is through having artists in residence.

The group’s ambition was that in 2020 there be universal access for all students to the materials and collections of all major cultural institutions as part of the education process. This involves expanded visitation as well as being an accredited part of the curriculum. Suggested ways to provide this access included building collections, expanding resources of the educational components of institutions, using the school curricula to access cultural collections, and digitising all collections.

It was considered that collections need to be in ‘proper’ environments. How do we provide access for communities who don’t have the right facilities for some touring exhibitions or collections? Also related to access, the group considered that the only way for mainstream Australia to gain information and access early to Indigenous knowledge centres was via schools and schoolchildren. The group agreed that cultural institutions and their collections are tools for learning and that we should make them a compulsory element of the arts curriculum. They are the building blocks of creative learning.

The group considered how these ideas would be upheld when government changes. The discussion focused on needing to embed ideas in the core curriculum and increase the profile of ministries of arts.

As a general context for the discussions, the group agreed that major galleries and institutions have an important role in embedding creativity in education. The goal should be for real and two-way access for all students to non-Indigenous and Indigenous creativity, and outcomes from the summit should lead to sustainable universal access for all.

IDEAS

- 8.88 Museums and education should come into one portfolio.
- 8.89 Double the number of festivals, writers and performers that have travelling exhibitions to provide access to remote areas.
- 8.90 Locate a middle school within a multi-faceted cultural institution.
- 8.91 Connect to Indigenous knowledge centres.

- 8.92 Make cultural institutions compulsory elements of the arts curriculum.
- 8.93 Map the cultural institutions in each area and identify how to link these with educative processes.
- 8.94 Introduce mentoring programs in the museum and cultural sector to encourage young people to work in these fields.

Theme: performance arts

The group discussing the performance arts started by considering how Australia could create more artists and how artists could be better supported in their work. It was felt that a major improvement in material conditions would redress a key concern that current financial conditions constrain the production of new artistic work.

It was argued that funding for the arts is often directed at administration and that reform could be undertaken in this area. The group also considered that, if there is no new funding for the arts, reducing bureaucracy ensures that funding has maximum impact for artists. They discussed whether administrative costs should be 'capped', although some were concerned that being prescriptive in this area might mean that funding could be inadvertently taken from important areas that generate audiences and corporate support.

It was felt that quality would be an important element in the creation of new work and that often artistic work is not able to fulfil its potential because of constrained budgets and operating on a 'shoestring'. It was considered that research and development would reveal this and provide evidence for increasing funding where appropriate.

The group also discussed the importance of making networks and building relationships. The concept of the artistic hub, as discussed in other sessions, could assist with this. A hub would be a one-stop shop for artists, where they could work, access networks and obtain valuable professional advice. The discussion then focused on the importance of linkages, especially for freelance artists.

IDEAS

- 8.95 By 2020 the material conditions of artists will have significantly improved:
 - 8.95.1 living wage fellowships
 - 8.95.2 revision of social service criteria—for example, social security payments could be used by artists to create work
 - 8.95.3 capacity to undertake professional development courses
 - 8.95.4 superannuation and workers compensation (both availability and cost).
- 8.96 By 2020 arts administration will have undergone significant reform:
 - 8.96.1 by 2020 Australian arts administration to be modelled more on Asian and European models than on UK and US models
 - 8.96.2 revision of compliance obligations in the grant process. It was felt that in some cases compliance obligations were too burdensome and distracted the artist from their work



- 8.96.3 federal government to take responsibility for public liability obligations. This idea stemmed from the concern that public liability insurance was both expensive and difficult to obtain.
- 8.97 By 2020 the level of activity in the creation and presentation of new Australian works in all genres will have doubled as a result of increased research and development:
- 8.97.1 a core fund to sustain new work in the growth period. This idea was about supporting new work until an audience and support base is established. It was noted that Australian audiences could be resistant to new work but through greater exposure and education would become more accepting.
- 8.98 By 2020 distance will no longer be a tyranny to the mobility of artists because better linkages, nationally and internationally, will have been created and local hubs will act as one-stop shops for professional assistance.

Theme: broadcasting and screen culture

The following points were introduced to the group for discussion:

- the need to make more screen work—growth in all media forms
- the need for quality to improve—major investment in research and development
- growth in audience and user relevance.

The group’s discussions on these points led to a number of brainstorming ideas.

- The government should take immediate steps to remove culture from all free trade agreements, including the Australia-US Free Trade Agreement, to ensure Australian content restrictions.
- No more than ten per cent of an agency’s budget should be spent on internal administration, to ensure money for the arts is not spent on bureaucracy.
- Government must develop financial incentives to reward success, for example, a guaranteed percentage of funding for your next film if your previous film is successful.
- Reform sedition laws to ensure freedom of speech principles. The provision of new sedition legislation has no application to works of art, works of scholarship or works of intellectual inquiry.
- Revise models by which we measure success. This can be done by developing a metric for measuring cultural value or by introducing ‘cultural credits’ (similar to carbon credits) for corporate establishments to use in terms of their expenditure and engagement in the arts and culture.
- Government should ‘future-proof’ the equity-building elements of the producer offset by allowing more flexibility in business models and thresholds.
- Provide tax incentives to the computer games industry, the same as those applying to film.
- Establish a screen marketing task force.
- Overhaul legal and insurance frameworks to reduce bureaucracy and red tape.
- Establish an innovation fund to quickly respond to ideas.

- Build sustainable growth funding by introducing a whole-of-government system to fund project-based activities rather than business organisations.
- By 2020 there should be a fivefold increase in support given to public broadcasters. Governments should fund broadcasters to achieve double the level of content by 2020.
- Increase peer assessment to improve the quality of work.
- The ABC should have a role in the YouTube revolution, and the broadcaster needs to be open-sourced.
- Introduce short-term contracts for all people working in government screen agencies, to force new ideas.
- In terms of telling stories, young and emerging filmmakers should have equal access to equipment and professional development.
- Introduce responsibility with subsidies; for example, if funding for a film is received, the producer is obliged to do 12 months of mentorship.

The group discussed the barriers to growth and felt a number of areas needed to be considered. They agreed that at present there are rigid funding models, inadequate marketing support, inadequate measures of new technologies, too much bureaucracy, legal and administrative complexity, too many compliance costs, rigidity of research and development support requirements (which damages our capacity to tell stories) a lack of increase in real terms for national broadcasters to invest in local content, and lack of practitioner representation on government boards (increase to majority practitioner representation).

The group agreed with the ambition to promote growth in capacity, quality of content, and audience and users.

IDEAS

- 8.99 Increase expenditure on R&D to a minimum of 20 per cent of screen industry investment in order to build capacity to tell stories better and become more globally competitive:
 - 8.99.1 tax incentives for private investment in research and development
 - 8.99.2 20 per cent of government screen funding expenditure to go to research and development.
- 8.100 Reward success where content has earned significant financial and cultural support:
 - 8.100.1 Build entrepreneurial models that reward success with next-project funding.
- 8.101 Remove barriers:
 - 8.101.1 rigidity of funding models and reporting requirements
 - 8.101.2 inadequate marketing support
 - 8.101.3 inadequate support for new digital media technologies
 - 8.101.4 legal complexity and excessive documentation
 - 8.101.5 rigidity on research and development and lack of responsiveness to business models, production methodologies, flexibility between low- and high-budget ranges



- 8.101.6 lack of increase in real terms for national broadcasters to invest in local talent
- 8.101.7 lack of practitioner representation on boards—desired state is an increase to majority
- 8.101.8 complexity of applications—desired state is a reduction in bureaucracy
- 8.101.9 optical fibre to the node and not to the home
- 8.101.10 inflexible and expensive insurance requirements—more spent on insurance than script development.
- 8.102 Future-proofing of government screen and broadcasting policy:
 - 8.102.1 making producer offset format and technology neutral
 - 8.102.2 making fibre to the home the key technology goal of government
 - 8.102.3 providing flexibility in financing scales of production small to large
 - 8.102.4 mandating 80 per cent quota for Australian content by broadcasters in digital delivery
 - 8.102.5 fivefold increase in support of public broadcasting as a hub and brand for quality, distinctive Australian content into the future. By 2020 Australian arts administration will be modelled more on Asian and European models than on UK and US models.
- 8.103 Develop metrics to measure cultural value and creative cultural credits (like carbon credits) as a tradeable commodity.
- 8.104 Ensure that screen agencies support access and development for emerging film makers and practitioners.
- 8.105 Simplify governance demands of screen agencies and cap administrative and internal costs at 5–10 per cent of annual budget.

The stream's initial report prepared for the summit's closing plenary, following Sunday's discussions, is at [Attachment D](#).

ATTACHMENT A PRESENTATIONS

11 participants had been invited by the co-chairs to speak for a couple of minutes each about their imagined futures on a range of topics and themes.

Robyn Archer spoke about the life of the artist.

- Artists have the passion to create something new – it is a drive in back of head, not just to live life, but to reshape it and give it back. To make things, give things, share things.
- Artists crave a demand for their supply. They want to be valued and to teach and share with others, especially when they are no longer able to create.
- Imagine a future where government helps build a society that cares about artists and creativity. For example, in Cuba, despite other challenges, there is a vibrant culture of art and creativity that is supported and fostered.
- Envisage a future where parents want their kids to become artists because they are proud of it and being an artist is a decent life, supported and valued.
- Phase 1 of getting to this future is that education should support creative talent; kids should be exposed to art everywhere.
- Phase 2 is having a high level of training in the creative industries. Low income kids should not just be relegated to commercial ventures such as Australian Idol. They should be encouraged and supported to enable them to realise their potential. Risk and experiment should be recognised.
- Phase 3 will see artists with spaces, resources and the ability to travel the country and the world. There will be appreciative audiences; artists will be financially rewarded to continue their work. Artists will be valued citizens.

Margaret Seares spoke about education.

- Education in 2020 will be different – imagine a place where school is a creative hub of industrial design, orchestras and science labs.
- Science reflects the buzz of the arts.
- Kids who struggle with maths and science are not treated as underperformers but recognised for their talents; artistic talent is respected.
- Schools enter into partnerships with creative organisations and experiment with the latest in design and media.
- The national broadcaster will be important to kids of all ages, with a kids channel and lots of local content.
- Kids will go out to play in the battle of the bands while their parents go out to the theatre.

What do we need to get there?

- remove impediments so that the ABC is funded for online content, an education channel and a children's channel;
- remove impediments to partnerships between schools and arts groups – get rid of public liability barriers;



- the role of the arts in education needs to be taken more seriously by the Commonwealth, states and territories ;
- the arts should become one of the measured subjects in the national curriculum;
- we need to change the terminology, from “arts” to “creative literacy”.

David Gonski spoke about philanthropy.

- Imagine a prosperous society of educated people who give to the arts.
- Prosperity means that lots of people are prepared to give – they are leaving funds in private philanthropic funds.
- Workplace giving means that people want to give – encouraged by role models of others.
- One proposal is that people sign up in advance to get a tax deduction for their money when they die.
- It is difficult to give to an individual (e.g. actor, designer, artist) and get a tax break – this can change by 2020.
- Another proposal is to provide grant funding to enable arts organisations to train people to be funds development officers and cultivate new donors.

Rachel Perkins spoke about Indigenous culture.

- Australia has the longest surviving arts and cultural practice in the world. However it is not at the centre of Australian culture – and it should be.
- Australians have not embraced Indigenous culture and identity as part of their every day lives.
- New Zealand’s Treaty of Waitangi says that riches will be shared by all and riches include cultural riches.
- Our challenge is how to share aboriginal culture and put it at the heart of Australian culture and in its rightful place.
- We need to harness the galleries (including online), major institutions, major festivals to hold, preserve, create and reflect Australian culture.
- A simple cheap solution is to appoint an Indigenous person to the boards of each of the major cultural institutions in Australia.
- Consider an instrument e.g. treaty, or charter of rights, so that Indigenous people and culture are protected in the future.
- Only 50 Indigenous languages remain of the several hundred that were in existence at the time of the settlers’ arrival.
- We have an opportunity to learn from history and not make the same mistakes.

Kim Williams spoke about public investment.

- Public investment in creativity; celebrates intellectual capacity; supports a society that is open to change. History provides a body of evidence.

A 2020 vision of a national commitment to creative endeavour – involves:

- an agenda that identifies the funding framework and delineates funding priorities;
- physical, social and digital infrastructure to provide platform and access, and certainty for the talented creators;
- policy recognition that investment in creativity is as important as other infrastructure, e.g. transport, and important for public health;
- an uplift for creative literacy – with allied professional teacher training to aid education;
- increased philanthropy to double investment;
- a national Indigenous theatre company and an Indigenous television network available to all Australians.

Tammy Edwards spoke about the outcomes of the Youth Summit.

“Our vision” is:

- to increase the number of artists who are able to make a living;
- more scope for creativity and experimentation;
- grow infrastructure that supports the entire creative process – e.g. space, resources, administrative skills training;
- equal weighting to the arts at school alongside other disciplines;
- more involvement in the appreciation of creativity.

Marcus Westbury spoke about the impact of geography on access. He imagined a cultural menu available to all in 2020, including:

- independent organisations, such as bookshops, that are able to change perceptions;
- more information and choices will be available due to technology (and in fact already is) and this is able to change perceptions;
- changing media technologies – able to receive, but also able to create; how do we create a cultural policy environment that responds to this, i.e. where media is less passive and more active?
- it takes too long to make policy – we need to make it part of our cultural dialogue, so that we are empowered with the means to participate in the global cultural dialogue;
- every town in Australia needs to be a hub for culture and creativity, focusing on its own distinctive character and strengths.

Khoa Do spoke about social inclusion.

- give everyone a chance to explore their creativity and we may have a country where the arts can change peoples lives.
- art plays an important role in bridging gaps / breaking down barriers.
- reconnect with community through the arts.



- it is hoped that in 2020 – arts are supported and invested in, but also recognised as a real mechanism for lasting social change.

Sandra Levy spoke about her vision for broadcasting and screen culture in 2020.

- at least one fully funded public broadcaster that will provide content that no one other broadcaster is able to do and it will foster talent.
- fund a national indigenous broadcaster.
- free to air broadcasters will learn that they need to be more creative and original and support Australian content and programming.
- internet is already the screen of choice: its role in fostering diversity, access and inclusion will increase, placing maximum choice in the hands of the user.
- the future is now – tools of creation are faster, cheaper and will continue to be so.
- in 2020 – our vision is that we will be creative and innovative and will have more and more ways to communicate – and in this we achieve a balance between regulation and openness.

Nick Jose spoke about cultural diplomacy.

- the future is about creative access, convergence of platforms.
- import-export model no longer applies.
- how can we transform Australia's role in creative conversations?
- in 2020, exchange of information will be simultaneous, multi-directional and inter-connected.
- we need to do better, locally and globally, by valuing who we are, understanding the links, working towards reciprocity, drawing on cultural diversity.
- we need expanded thinking and oversight to pull the parts together for sustained benefit.
- there are ways to enhance the soft power potential of Australian creative engagement in the international arena – soft power but deep.

Saul Eslake spoke about the creative economy.

- A vision for 2020 where the arts are valued, and an integral part of how we build prosperity and add to national wealth. Creativity is at the top of the economic food chain. Australia values creative wealth.
- Our success in creativity is evidenced in our ability to commercialise creative ideas. Advances in standards of living come from new recipes not from more cooking. We should recognise where we derive competitive advantage from, e.g design and architecture.
- Skills that artists and creative types have are what is needed to succeed in business / economy – creatives approach problems from new perspectives, with new media and technology uses.
- Business leaders should invite creative people to their conferences – not just sports people.
- Integrate arts into business. Bring the artists to the table – to inspire.
- Integrate arts into education, from kindergarten to business school.

ATTACHMENT B GROUP DISCUSSIONS

Group 1

In the introductory remarks group 1 was asked to focus on the big ideas that should ultimately emerge from the summit. It was seen as useful to develop a creative vision for Australia in 2020 and then identify what had to be done and changed to achieve this vision. While individual artists and the private sector would play a key role in delivering 'a creative Australia', the public sector should lead the development of the framework to achieve this objective.

There was extensive debate about the multi-faceted issue of access. At one level, for practitioners, it was important that they had access to relevant training, career paths and resources. At another level new technology opened up exciting opportunities for elite institutions and other creative product providers. Other speakers raised the challenge of providing access to arts and cultural products in regional and rural Australia. There was some debate about whether finite government resources should be used to support high-cost touring to regional Australia by performing arts companies or be channelled into fields such as support for arts online, where the dollars might go further. Another problem was the traditionally excessive emphasis on building new arts venues, with insufficient regard to meeting ongoing operating costs or using existing spaces more creatively.

Different views emerged on the state of museum culture in Australia. On one hand, some 7 million Australians visit our museums each year, enjoying the liberal access flowing from free admission. On the other hand, this was argued to downgrade the value of the museum experience, and it was suggested that, in the absence of blockbuster exhibitions, interest in permanent collections remained limited. It was also noted that, with the 'greying' of museum expertise in Australia and other developments, museums did not have in place adequate knowledge transfer or planning for 'succession, evolution and exchange'.

The group canvassed the following general ideas during their discussions.

- Use an 'affirmation of the arts' as a starting point to make the arts central to Australia in 2020.
- Develop creative hubs and networks that engage our cultural institutions and reflect Australia's cultural diversity.
- Use government funding to deliver 'fibre to the home' as a means of liberating the creative energies of Australians.
- Have more artists and creative people on corporate boards as a way of underlining the wider value of their skills to business and the Australian economy.
- Improve coordination between federal and state levels in relation to arts and culture.
- Remove counterproductive competition between the states—for example, over incentives to overseas film producers looking at projects in Australia.
- Encourage networking between arts practitioners and other sectors of society such as business people. New structures and philosophical repositioning are required to achieve this.
- Further heavy investment in digitisation of collections and other creative product is necessary.
- Implement strategies to lower prices and thus improve access to performing arts. Such strategies should, however, ensure that those who could afford to pay full ticket prices did not take advantage of lower prices. One alternative might be a rebate scheme.



- We need to develop improved online distribution strategies, as well as find new sources of revenue to support artistic endeavour in Australia.
- Liberalise access to material, along the lines of the approach adopted by the US Library of Congress: all Crown copyright material would be available to Australians free of charge under 'creative commons' licensing arrangements.
- Introduce tax concessions for artists.
- All boards of Australia's cultural institutions should have at least one Indigenous Australian member.
- Greater use of s. 457 visas to allow more international creative people to work on collaborative projects in Australia.
- Establish an Australia International Council to act as a liaison point for all forms of Australian international cultural exchange. This body would also capture and retain information and expertise gleaned for international touring, residencies and other relevant activities.

At this point the group identified a number of ideas that appeared to attract broad support among participants. These included the imperative of promoting the concept of Australia as a creative nation, including the relevance of creativity to Australia's international competitiveness; improving the status and role of artists and other creative people in Australia; access issues, which differed between arts forms but where digitisation loomed large for all; and the importance of education and development of 'cultural literacy'.

Group 2

The facilitators set out the requirements for group 2 to develop ambitions and set out priority themes, encouraging all views and ideas on what needs to change in order to achieve a vision of a creative Australia in 2020.

Education was a major discussion point. Participants discussed changing the current curriculum—which was viewed as entirely dysfunctional, with no coordinated streams, with art teachers not being properly trained and other teachers lacking training in creativity—and the proposal that change could be affected at no additional cost. The participants discussed using a complete change of direction, with investment in teacher training and less division and more inclusion of creativity in education. They felt this could be achieved through creating objects and work for creative people.

Discussions continued with views that creativity is commonplace across many areas, that creative products are 'the arts' and are fundamental to Australia positioning itself in a way to enable Australia to defend against simplistic economic rationalism. It was agreed that creativity and the arts are fundamentally important to the quality of Australia and its future.

One participant brought up the governance question of how to structure a federal portfolio and used the UK interdepartmental taskforce as an example. They noted that in the past ten years the United Kingdom transformed the debate, that now there is a sophisticated policy in place, called 'Creative Britain', which is linked into creative areas all around the country. The underlying feature for this change was doubling the budget to the Arts Council. This could be an approach Australia might take.

Ways of getting information out to the public were discussed. Libraries were discussed, and hubs around libraries, plus the value of getting together, the problems of participation and access, and accessibility to all national collections and ideas. The New York digital platform and the use of accredited designer

modules, done on a shoestring, were cited as an example. Another example cited was the public art program in Queensland, where it is mandatory to include an art component in each new building.

An overhaul of current bodies was discussed because it was felt that people have to be poor to get funding, and so architecture and design are not included in 'the arts' (the Australia Council, and so on). One participant discussed architecture's part in a creative Australia and the importance of green space, clean air, traffic, high rise and low rise, and so on.

Participants discussed the value of tourism and access to Indigenous culture and art as a cross-stream subject. The value of Indigenous experience has been made evident through survey results that indicate tourists want Indigenous cultural tourism.

Throughout these discussions a number of ideas were suggested.

- Artists should be represented on boards, on environment issues, and during all public debates, so that their involvement becomes common by 2020.
- Have a significant national debate involving cultural institutions and ensure the Prime Minister is involved.
- The Prime Minister should be the Minister for the Arts.
- Establish an interdepartmental task force that deals with education, infrastructure, arts and culture, and innovation.
- Creative arts should be made part of the national curriculum.
- The Ministry for the Arts should be renamed the Creative Economy portfolio or the Minister for the Digital Economy should be the Minister for the Creative Economy.
- Digitise all national collections.
- Introduce cultural institutions for creative learning for our teachers.
- Provide cultural content through the internet.
- Document case studies of the value of the arts to other sectors in the community.
- Establish a marketing position that includes a visual artist within a company, using tax breaks for artists and employers, and encompass examples from Creative Britain—5000 artist apprenticeships and grants and/or tax concessions to institutions.
- Using the model from the United Kingdom, take development in cities away from city councils. This would include high-level national design guidelines for our cities, to help local government. A public artist could be included on the design team for the building process.

Discussions centred on a creative Australia in 2020 and what it would mean. A summary of avenues from this group included more opportunities for artists, placing arts on the education agenda, having an appropriate skills base for the population and improving teacher skills. New technology was viewed as a way to teach and learn, and it was felt it is important to digitise art. Regulation and different state systems in relation to police checks and insurance were raised as matters for government to remedy.



Group 3

Group 3 discussed the question ‘What needs to change for us to be successful in our vision for 2020?’ and the following comments and ideas emerged.

Participants expressed concern about the current relationship between artists and government. They commented that it needed to be made clear that the government’s seditious provisions have no relevance to works of art, scholarship or intellectual inquiry.

Participants wanted a full-bodied arts ministry that was not combined with other portfolio responsibilities. They noted that government programs often link tourism, culture and the arts, which is why importance is not attached to the arts specifically.

Education was discussed at length, and participants felt the arts should influence the curriculum in every school. More arts and creativity needed to be taught or experienced in primary and secondary schools, and an environment must be created that is receptive to these endeavours. It is essential, however, that teaching not be prescriptive: the emphasis must be on teaching the creative process, not mandating the creative outcome. In this instance, art should not be linked to a mark since that limits creativity and pushes students towards a particular path. Indigenous cultural education was also raised: good partnerships are needed with Indigenous communities to ensure that education is authentic and valid.

The relationship between artists and the social security system should be considered, to provide sustainability for artists. Other avenues for this support could be through private sector sponsors for the arts and joint ventures between government and private enterprise.

Ideas supporting these comments were as follows:

- Review and strengthen the ABC Charter—including the appointment of board positions, appointing an Indigenous person to the board, acknowledging the importance of risk and failure, and ensuring the broadcaster is independent and free of commercial influence.
- Maintain the current structure of SBS Television.
- Make a 1 per cent allocation to the arts from the budget of all other ministries.
- Introduce benchmark cost–benefit analysis of arts and culture ministries and public administration.
- Establish a Ministry of Culture, rather than a Ministry of the Arts.
- Transform every arts facility into an energy-generating facility.
- Establish a future fund to renew old and crumbling cultural infrastructure.
- Introduce the concept of artists in residence in schools—need to remove public liability because it inhibits such arrangements.
- Teach ‘philosophy for children’ in schools.
- Have contemporary artists at the peak of their careers living in regional Australia.
- Introduce creative practitioners into schools.
- Establish arts brokers to work between the curriculum and the teacher, to run special programs for gifted students, and to set up cultural partnerships.

Group 4

Group 4 began discussions around the theme of arts and education, and a vision was articulated that by 2020 every child in Australia (of high-school age) will have experienced the arts and be musically literate and conversant with the arts. It was felt that it would be important to teach and respect each of the art forms—painting, poetry, music, and so on—rather than having a bland, watered-down mish-mash of ‘creative arts’.

The group felt white Australia could learn from the experience of Indigenous Australians and the importance of creativity in their communities. It was said that in Indigenous society the arts survived and every young adult could tell stories, dance, sing and perform. Several members of the group felt that children are creative before they go to school but that western schooling systems stifle that creativity. It was felt that art is promoted as a ‘hobby’, but that society needs to value creative skills as ‘job skills’. As this theme continued to develop the group endorsed an approach whereby creativity and the arts would become a key ‘literacy’ in a national school curriculum.

The group then returned to the theme of education, agreeing that the teaching profession needs to be valued and paid appropriately and that in the future they would like to see a profession that draws on the top students. It was acknowledged that digital media and the internet allow people to continue to participate in the arts following formal education: from this conversation the concept of ‘creativity for life’ emerged.

The group then discussed the idea that a ‘right brain’ approach to thinking and learning would challenge current teaching models and that this would need to be further explored. It was felt that developing the right brain would help to create global individuals able to adapt creatively to many different aspects of work. It was noted that the current compliance regime restricts creativity in teaching and that a full redesign of the system might be needed.

The group then discussed developing two priority themes—to educate people to think and communicate laterally and logically to solve problems creatively; and to make Indigenous culture central to the core national narratives.

From these themes and from the earlier discussions, the group brainstormed a number of ideas:

- Arts practitioners need to be connected to schools, and students need to learn that it is possible to develop a career in the field.
- Artists should not be taxed for creating artistic work or should have a higher tax-free threshold.
- The general population should be provided with a tax rebate for purchasing art, attending the theatre, and so on, up to a certain value—for example, \$3000 a year.
- Connect schools, communities and artists through creative hubs. These hubs would provide for artists a place to work and act as a one-stop shop for professional advice.
- Provide to developers tax breaks for giving artists low-cost work spaces.
- Ensure that teachers are paid and trained properly, that they are valued, and that the education system includes Aboriginal language and culture.
- Use online interactive education to support teaching and education and improve access to the arts.
- Establish a National Theatre Company.



Time did not permit further discussion of exporting culture, sharing cultural values, and the role of film and digital media.

Group 5

Group 5 agreed that the Creative stream's ambition for 2020 should be that Australia is at the forefront of creativity and innovation and that Australia's creativity is recognised and valued domestically and internationally. The group agreed that developing or improving the following themes would place Australia in strong position creatively in the lead-up to 2020.

A whole-of-government approach and cultural diplomacy

The group considered that whole-of-government co-ordination of creativity was required. They concluded that this required governments to develop the capacity to coordinate arts, cultural and creative activity across the public sector and report on it. The group recommended that the government establish a Ministry of Culture. They also concluded that, in order to ensure that Australia's face to the world was being properly represented creatively, the Ministry of Culture would assume responsibility for the Department of Foreign Affairs and Trade's cultural diplomacy role. They further recommended that, in marketing Australia internationally for tourism or business development purposes, governments project a more balanced approach to Australia's recreational activity, including images of cultural and artistic pursuits.

Creative literacy

The group concluded that creative literacy should be pursued as an educational objective by placing creativity, the arts and culture at the centre of the national curriculum.

Funding framework

The group agreed that an improved funding framework was required to fund creative enterprises beyond a project-to-project basis. This approach would balance sustainability and commercial success and innovation and risk taking.

Group members agreed to the following ideas as a means of achieving its agreed key themes:

- The government should establish a Ministry of Culture, covering broadcasting, creative policy and program administration, to integrate creativity across government and Australia's official creative presence internationally.
- The government should develop a whole-of-government approach to societal creativity, including ministers reporting to Cabinet on innovation and creativity within their portfolios.
- The government should establish a cultural R&D fund for innovation and sustainability, to support innovative and emerging artists and to continue to support successful mid-career artists.
- The government should fund tax breaks for artists.

Group 6

Group 6 sought to identify pragmatic mechanisms as well as a vision. The imagined future for Australia in 2020 was as a leader in content creation. This ambition includes the notion that art is at the core of education and not marginalised but integral to the community and government. A national approach is

called for, with support so that major companies can engage in innovation and artists can establish career paths. The group considered there should be a core of creativity in every aspect of Australian endeavour and global career paths for creators.

There was a view that Australian society values and invests in the past—that is, heritage and the canon—but does not provide similar support for new arts and creativity. The arts sector should have equal space for new forms of creativity. It is important to preserve tradition, but this should not be done at the expense of the new. It was also suggested that rebalancing support from old to new should involve increasing support, not just reallocating resources.

Participants felt that an economic rationalist approach has been an obstacle to support for risk taking in the arts. Artistic creation is often about reinterpreting the past and retelling our stories, and in this context Australian voices are central to our society.

The group discussed the place of the arts in government. It was agreed that the Prime Minister needs to be a champion of the importance of the arts and creativity. Both the government and the community need to realise there is not enough funding for the arts. The group shared further concern about funding and resources lost to administration and processes, rather than being delivered to artists and arts-related activities. Additionally, arts organisations themselves need to be less bureaucratic and more streamlined. The group supported transparency and peer review in arts funding.

Also discussed was the role of the arts in social inclusion—how you can change people's lives through arts. While it was acknowledged that artists have a voice in society, there was also discussion about the low level of lobbying by the arts industry—including a lack of focus and organisation. Because of the diversity of the sector it is considered difficult to forge links.

These discussions led to the following initial ideas:

- appoint artists to business boards
- to increase its importance, the Australia Council should move to Canberra
- artists (writers) could be engaged to write the preamble to our (new) Constitution
- encourage philanthropy in the arts via trust funds and prescribed private funds, working through investment banks
- introduce a national curriculum that includes the arts and ensure that education begins at an early age
- seek media inclusion—for example, encourage the ABC to broadcast an arts story before the sport
- governments should adopt a whole-of-government approach and, in particular ensure that the education, Indigenous, communications, finance and treasury portfolios have an arts focus
- engage other arms of government
- ensure that all federal government expenditure includes contributions to creativity and that funding recipients are required to report against this
- establish a sustainable base of established artists to help develop a new generation.

Other ideas suggested for discussion included arts hubs, research and development, broadband, communication, distribution access and forms of media, and social equity in terms of access and cost. These themes were not discussed further by the group.



Group 7

A matrix of questions was read out and group 7 decided to focus on the education question. On arts integration in education they acknowledged or suggested that teachers are not trained enough and need to be taught how to teach creatively. It was said that not all schools have arts exposure and that the arts become optional too early in a student's life. The problem is acute in government schools. There was considerable discussion about teachers and their value, in terms of both remuneration and status in society. There needs to be recognition that participation comes from both sides: it is not a one-way communication. This would generate a sense of pride in creative individuals and create role models. Children would be excited by going to school because of the enjoyment of being with these people. They would create and absorb and learn to learn.

Companies should support artists. If the arts were more widely taught, highly literate and skilled audiences will come from those who do not become artists themselves. People are too scared to go to things. We need more lateral thinking and philosophy.

We need to consider the ABC, SBS and National Indigenous Television (NITV) as custodians of cultural storytelling. If there is more multi-channelling there should be more Australian content. Australia should also consider ways to improve Indigenous broadcasting; in this context there was some discussion about Australian content quotas.

A number of suggestions were highlighted during the group's discussions:

- every government school should have an arts education program, provided by a mix of resident teachers, visiting practitioners and artists in schools programs
- mature artists need to be part of the role of getting arts into schools
- establish a pool of mentors and use celebrities to help create and inspire enthusiasm
- more closely link the education system to industry, to provide career guidance for artists coming out of training institutions
- teachers need to be taught digital literacy to catch up to their students' levels
- introduce tax breaks for firms to set up internships and apprenticeship programs
- introduce tax breaks for exhibitors of Australian films
- fund public broadcasting from the revenue obtained from commercial television licences
- provide more tax benefits for small business and self-sustaining additional financing by transfer from commercial to research and development.

Group 8

Group 8 brainstormed their ambitions, themes and ideas to help shape the arts and creative sector in the lead-up to 2020. The session included a number of discussions of themes and ambitions.

The group felt that the arts should be at the core of the national education curriculum. This would help children to be creative in their own right, introduce Indigenous culture to the centre of education, introduce dance as a creative activity (since it is the most difficult of the arts subjects to introduce into schools), provide equal weighting in schools of creative subjects with other subject, and provide more funding to extra curricular activities such as drama classes for tertiary students.

Arts in the media was considered and, to ensure that the Australian story can be told, it was suggested that because of the abundance of media channels, space must be established for creativity through the free-to-air channels. The group also agreed that Indigenous television should be available to all Australians through free-to-air channels.

Participants noted that Australia does not measure up in the international view and that this should be remedied. The Australia Council could provide scholarships to artists to travel internationally, to help them to broaden their horizons. International young artist grants should also be provided.

It was considered beneficial for artists to move into the wider community and work in other sectors (such as the health sector) to bring about social inclusion and to increase the opportunities for ongoing employment for artists.

The group then drew on this discussion to put forward their three key themes and relevant ideas:

The worth of creative thought

- Artists should be employed across all sectors.
- Pay 1 per cent of gross revenue from telecommunication companies, internet service providers and other content providers into a government cultural fund for artistic endeavours.
- Introduce a GST exemption for creative endeavours.

Education

- The core curriculum should include creative studies—preschool, years 1 to 12 and beyond.
- Creative studies should not be an additional cost for students.
- All teachers should be skilled in some way in creative studies.

Cultural identity

- There should be access to National Indigenous Television through free to air—for example, implementing a model similar to the SBS one.
- Develop and present Australian stories by mandating their commissioning by broadcasters.
- Improve the protection of cultural rights through a charter of rights and a treaty.

Group 9

Group 9 considered the question ‘What should the world be like in 2020 from a creative point of view?’

The perception of the arts was raised as a point for discussion. The group believed that the arts should have a higher standing than they have today and that artists should be better admired and understood than they currently are. Participants asked why there is a perception that the arts has a lower standing and said changes need to be made to ensure that Australians understand the importance of the arts in relation to their ability to be used in all sectors. The overall goal should be to engage the mainstream of the Australian population to be participants in art and culture. One way to do this is to change the language from ‘art’ to ‘creativity’ to ensure that it is more readily embraced. The group agreed that aspects of the economy and economic value were important but that it is also important to recognise the intrinsic value of the arts. The overall goal would be to engage the mainstream population as



participants in art and culture. The rest of the world should think of Australia as a nation of thinkers and creators, but the first step is to make Australians see themselves as part of a creative nation.

Some participants wanted to see one Australian city generating cultural frameworks to draw people from around the world. There was some discussion about whether there should be only one city. Because of our dispersed population, there is no need for a one-city model. Many in the group felt that every town can produce great art. The purpose is to embody a vision where everyone can gain access to and express their own creativity.

Conflicting views were expressed about the role of the media. Some argued that the media focused only on the top people, but others felt that this meant that 'culture' is on the public's radar.

Participants agreed that the role of education is vital. The example given was that if it was raining in Berlin teachers take children to the museum; such access was facilitated by public transport being free, not having to organise in advance, and being able to go there without parental consent. Germany has written arts into its constitution.

Following these initial discussions, the group identified a number of ambitions for the stream: Australians understand the value and benefits of creative thinking and expression; everyone has the capacity to access and express their creative potential; creative thinking and expression are involved in all aspects of Australian life; and Australia is, and is seen at home and abroad as, a creative nation. These ambitions formed the basis for further discussions and development of themes and ideas.

The group considered that four policy areas would need to be influenced: changes to education policy are needed to normalise interest and engagement in arts; attitudinal change needs someone important to sanction change; infrastructure needs to be considered in the context of delivering and supporting the arts; and understanding linkages between the arts and other areas will help engage Australians.

Other comments dealt with the relationship between federal and state funding and the ability to educate people outside the formal education system. It was also recognised that, although children today can better access creative pursuits through the internet, it is not through a formal system.

At the end of the discussions, the following ideas emerged.

Education

- The arts should be introduced to children aged up to 5 years through parents and childcare and for ages 5–18 years through schools. For adults, more participation opportunities should be made available through specialist facilities and adult classes.
- Make classes available outside the formal system.
- Improve the quality of the curriculum and teaching.
- Provide artists 'in classrooms' and links with institutions.
- Create ongoing opportunities to continue with art and creativity.

Philanthropy and support

- Create residential creative hubs for artists, scientists and philanthropic thinkers near universities and urban developments—inner city development.
- Double the arts budget.

- Offer a tax incentive to people who make bequests.
- Raise the profile of the arts as a donation cause: provide grants to enable arts organisations to employ people to do donor fund development.

Creative hubs

- Create a writing hub where writers can come together and collaborate. This could be extended beyond writers and to other types of creative artists.
- Take money out of projects and put it into a creative hub to allow everyone equal access. This would give people an opportunity to create.
- Build linkages between the different creative industries and sciences.

Group 10

To begin, participants in group 10 introduced themselves and made brief remarks about their views of the arts and creativity. Following this, they discussed the role of the artist and change, agreeing that the role is changing because of the media and other technological tools. Technology can improve participation, skills and training opportunities. Although new tools can expand the choice of when and how creative output is experienced, digital or virtual performances will never replace live performance. The arts are currently not central to education and since they are not reported on nationally, individual schools have limited incentives to offer art courses. Participants agreed this needed to change. Art and creativity should be ingrained in the Australian culture and, to enhance this, access should take place in the regional, domestic and global communities. The group concluded that the role of the artist can change through increased community respect.

Access, participation and opportunity are the key concepts for engaging remote and regional communities. There is a need to accept the idea of thinking 'local' in how people express themselves. People express themselves in their local environment to reflect their experiences. Innovation by creators and technology should be encouraged.

The group set out its three main ambitions, as follows.

By 2020 creativity and art are respected and valued, giving meaning and purpose locally and internationally, across all community sectors and individually. [There was some robust discussion of the term 'art': some participants preferred this term because it represents the range of art forms and experiences; others thought it has too much history, being associated with set forms or elite art, and preferred the broader term 'creativity'. Some dislike the term 'culture' because it is loaded. There was also disagreement on the use of the term 'creative content', it being too much a film or internet term, and some suggested it should be 'creative outcome' or 'creative output'.]

By 2020 Australia will have introduced and integrated new technology for creative practices, recognising that old forms still have value. Australia should be a leader in productive use of new technology for art education and training. Australia could produce content that is presented at home and internationally to be consumed in new technological environments.

Arts and creativity are a central experience in all levels of education and training. [One participant expressed the view that by 2020 arts and creativity will be central to the national education curriculum, equal in respect and standing to maths and science. Another suggested,



however, that the aim is to foster universal creative participation, not just an institutionalised subject, which could end up stifling creativity.]

As a result of these discussions and identification of the three main ambitions, the following ideas were produced.

- Encourage original music in remote and regional areas. Tax incentives would help.
- Mandate more Australian content on commercial radio and television—including live performance events.
- Establish a joint task force called Screen Tomorrow to develop a strategic plan for the industry, with the industry and government working together.
- Offer a tax deduction for artistic training.
- Include creativity as a research priority in the competitive tertiary research grants system. The current point system to fund research does not include creative outputs.
- Provide supplemental income for artists—grants or welfare. Market failure and failure to recognise artists lead to income failure.
- An early childhood one-stop shop could incorporate arts outcomes and outputs.
- Provide for continuing creative education.
- People are choosing private education partly because of improved opportunities for their children to take up art, drama and music. The capacity of government schools to provide these special skills is a concern.
- A system for measuring cultural value—for example, audience reach—is needed. Institute a cultural audit to capture this.
- Provide seed funding for experimental work, for individuals and smaller organisations that are engaged in arts areas that have high cultural value (even if they are of low economic value), with the aim of improving economic value.
- A national lottery to fund the arts was proposed. It was observed, however, that this may not be constitutionally possible.
- Measures to encourage philanthropy are needed: philanthropy gives Australians a sense of involvement in the arts they love so much.
- Updated statistical research needs to be done into the level of philanthropy and private support. Identify the drivers and build on them.
- The arts and creativity need to be an integrated vision across all levels of government.

ATTACHMENT C SATURDAY'S REPORT

Towards a Creative Australia

Ambitions

Creativity is central to sustaining and defining the nation, fuelling the imaginations of citizens, nurturing our children and nourishing healthy communities.

To achieve this ambition there is a need to implement policies that will produce a sustainable creative sector, build educational capacity, integrate Indigenous perspectives and recognise the centrality of creative to the whole economy.

This will result in increased personal capacity and confidence of all citizens, including artists, a stronger economy and international understanding of Australia as a mature, creative, innovative society.

Priority Themes

1. Education
2. New Investment Models and Sustainability
3. Centrality of the Arts/Creativity
4. Indigenous Core
5. Audio Visual Futures
6. Soft Power and Cultural Diplomacy
7. Connecting and Expanding Creative Hubs

Top Ideas

1. Embedding Creativity in Education

- National curriculum to include arts subjects in national curriculum & include national reporting requirements:
- Bringing art into schools, practitioners in residence, incl national mentoring program funded by philanthropic funds and tax incentives.
- Creativity is a national research priority, access to R&D, ARC etc.

2. New Investment Models and Sustainability

- National Endowment Fund for the Arts: public endowment and private philanthropy, including review of philanthropy and tax incentives to support organisations and individual artists, including patronage, expand scope of Prescribed Private Funds (PPFs)
- HECS-type scheme for creative entrepreneurs and artists
- Form a new organisation for promotion of Australian arts internationally



3. Whole of Government Centrality of Creativity, the Arts and Innovation

- Creativity dividend of 1% from all departments for investment in arts broadly defined
- Respecting creativity in all professions. Creating a Prime Minister's prize: "Creative Australian of the Year"
- Create a Ministry for Creative Economy and Arts, to reach across all sectors : Cross-functional linkage to other ministries and whole-of-government – including improved access through improve digital communications, digital collections, broadband roll-out

4. Indigenous Core of Creative Australia in 2020

- Integrate Indigenous culture into our cultural institutions by appointing an Indigenous person on each board.
- Include Indigenous art and culture within the school curriculum, within creative arts; stories, language, dance and music, art and design
- Provide National Indigenous Television (NITV) with digital spectrum with resourcing to deliver content.
- To provide hubs for Indigenous artists to develop their work (urban, country, regional), Resource a national indigenous theatre company, to expand audience for Indigenous culture

5. Audio Visual Futures

- Dramatic increase in Australian content on television through, direct and increased funding of ABC, SBS and NITV; ABC Childrens' TV channel;
- Reform charters of public broadcasters, especially board membership and local content, review public broadcasters' operations to identify synergies in transmission
- Increase support at development stage of screen sector, reward success and excellence

6: Soft Power and Cultural Diplomacy

- Australian International Council to advance cultural import/export, consolidate international representation and encourage cultural R&D collaboration
- International cultural touring fund: for every art form and creative industry professionals
- International exchanges: for medium and long-term, or all roles eg: curators, writers, directors, critics (Asia-Link model), residencies
- Facilitate virtual soft power: upload Australian content, online culture, hybrid technologies

7. Connecting and Expanding Creative Hubs

- Centres of activity that enable creativity and collaboration between large and small groups, recognising public broadcasters vital part of delivery of culture and cultural institutions as creative social and educational hubs
- Link small scale activity to achieve economies to attract R&D and share resource, and provide back office support, harness broadband to create a virtual cluster for artists to congregate, exchange ideas and collaborate

- Register of surplus government space made available to artists, tax incentives for making private space available
- Whole-of-Government approach to deregulation including government-funded public liability insurance scheme



ATTACHMENT D SUNDAY'S REPORT

Towards a Creative Australia

Ambitions

- Creativity is central to sustaining and defining the nation, fuelling the imaginations of citizens, nurturing our children and nourishing healthy communities. Indigenous culture is at the core of this.
- Creativity is broader than the arts, but the arts are central to creativity.
- We aim to double cultural output by 2020.
- To achieve this there is a need to implement policies that will produce a sustainable creative sector and support artists, build educational capacity, integrate Indigenous and settler perspectives and recognise the centrality of the arts and creativity to the whole economy.
- This will result in increased personal capacity and confidence of all citizens, including artists, a stronger economy and greater international understanding of Australia as a mature, creative, innovative society.

Themes

A major theme of this stream was expanding and developing education in arts and creativity to enrich and support cultural endeavours. Boosting the creative capabilities and understanding of citizens through improved access to lifelong learning was raised as a critical priority, to ensuring a sustainable sector which provides opportunities for innovation and rewards excellence.

The development of new investment models to ensure financial viability was also considered. The stream agreed that the ideal funding model combines private and public support to foster and support creativity and innovation; support emerging, mid-career and established artists, and large and small enterprises.

The stream also discussed the increasing importance of creativity in the new economy, both at home and abroad. This is central to innovation in the new industries which are fuelled by creativity and draw on the arts, entertainment and design. This will present both opportunities and challenges as traditional models of income support change. Success in this new environment demands that creativity is embedded in our education systems, economy and international representation at every level.

The stream discussed the best ways of ensuring that the creative output of Australians is made accessible. This included mechanism to support major institutions and provide new and emerging artists around the nation. The stream recognised the important role of public broadcasting and emerging broadband networks to produce and distribute this output.

The place of Indigenous arts and culture at the core of Australian creative expression was recognised by the group. This is a source of identity and pride for all and gives Australia a uniqueness which is unrivalled internationally.

Top Ideas

Link the creative arts and education

- Bring art into our schools by introducing 'practitioners in residence' via a national mentoring plan funded by philanthropic funds and tax incentives
- Mandate creative, visual and performing arts subjects in national curricula with appropriate reporting requirements for schools. Explore new opportunities for extension and development such as Creativity Summer Schools, pre-service and in-service training for teachers
- Digitise the collections of major national institutions by 2020
- Make creativity a national research priority with funding access to R&D, ARC and similar funding

Develop new investment and support models

- Create a National Endowment Fund for the Arts – incorporating public endowment and private philanthropy (including patronage), and provide a wide range of support including loans and grants; a review of philanthropy and tax incentives to support organisations and individual artists and expand the scope of Prescribed Private Funds
- Fund creative endeavours through a 1% Creativity Dividend from all Government Departments for expenditure on arts (including design, performance, installation)
- Develop mechanisms to reward success
- Federal responsibility for public liability obligations for arts organisations

Indigenous core and centrality of arts and design

- Creativity is central to Australian life and Indigenous culture is at the core of this. To measure, document and leverage the strengths of this culture, and articulate the role and improve protection of Indigenous cultures, languages and heritage through a National Indigenous Cultural Authority
- A whole of government approach to the arts, culture, design and the creative economy across all sectors, including improved resourcing, linkages and access by using broadband connections and including building connections between sports and arts
- Facilitate artists in residence across all industries and institutions to engage in story-telling, sense-making and capacity-building for citizens and
- Develop a national Cultural and Design Strategy and Policy

