

QUADRENNIAL PERIODIC REPORT AUSTRALIA 2021

GENERAL INFORMATION

TECHNICAL INFORMATION

Name of Party:

Australia

Date of Ratification:

2009

Officially Designated Point of Contact of the Convention:

Website: <http://www.arts.gov.au>

Ms.

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Describe the multi-stakeholder consultation process established for the preparation of this report, including consultations with relevant ministries, public institutions, local governments and civil society organizations.:

Australian Federal, state, territory and local governments and agencies administering policies and programs supporting the Convention's objectives consult across governments and with civil society stakeholders in the development and implementation of policies and programs. With a view to prioritise updates to policies and measures reported on in the previous iteration of Australia's Quadrennial Periodic Report, the Office for the Arts (OFTA) within the Australian Government Department of Infrastructure, Transport, Regional Development and Communications consulted with a number of entities for the preparation for this report. This included Australian Government departments and portfolio

agencies with responsibility for arts and culture related matters, as well as national collecting institutions and arts training organisations. OFTA also consulted with a number of non-government entities and CSOs, as outlined in the CSO component of this report.

Executive summary:

Australia is committed to its continued implementation of the 2005 Convention on the Protection and Promotion of Cultural Expressions (the Convention). Through a variety of existing measures and policies, Australia's three levels of government (federal, state, territory and local) as well as civil society organisations (CSOs) play a vital role in supporting the creative sector, stimulating participation in Australia's cultural life, and fostering employment and growth in the creative industries.

This report covers the reporting period from 2017-2021. These years have presented significant challenges for the Australia arts sector, including the COVID-19 pandemic and the 2019-2020 summer bushfires on Australia's east coast. The arts and culture sector played an important role in economic and social recovery during the pandemic, and has itself been heavily impacted by these events.

Despite these challenges, this period has also provided an opportunity for a re-imagining of how cultural expression is protected and promoted in Australia. Some key examples include targeted funding for arts and entertainment organisations to address the impacts of the COVID-19 pandemic, and the establishment of a Creative Economy Taskforce to provide strategic advice on the cultural and creative sector within Australia, including matters to protect and promote the diversity of cultural expressions.

Australia has also implemented new and innovative digital technology strategies. These have been implemented to enhance the preservation and accessibility of collections in the digital environment, particularly in national collecting institutions.

In 2017-2018, cultural funding across all levels of Australian governments was A\$6.86 billion. Further, Australia's key achievements in implementing and participating in the Convention in 2017 – 2021 include:

- Protecting and preserving Aboriginal and Torres Strait Islander arts and culture, including the diversity of languages, and developing policies and programs that support Aboriginal and Torres Strait Islander peoples to maintain and develop their cultural expressions.
- Developing and maintaining various cultural policies and programs that reflect the guiding principles of the Convention as well as the 2030 Sustainable Development Goals (SDGs).
- Contributing a total of A\$452,226 to date to the International Fund for Cultural Diversity under Article 18 of the Convention.
- Participating in the governance of the Convention through attendance at meetings of the Convention's Conference of Parties (CoP) and Intergovernmental Committee (IGC).
- Developing policies and programs to promote innovation and address challenges in the digital environment.
- Working with cultural CSOs in new and innovative ways to ensure policymaking and monitoring contribute to informed, transparent and participatory systems of governance for culture.

Contact details of the stakeholders involved in the preparation of the quadrennial periodic report (QPR). Please also include the contact details of the civil society organizations (CSOs) if they have contributed to the QPR drafting, including through the CSO form.:

Public Sector	Cultural Diplomacy team, Office for the Arts, Department of Infrastructure, Transport, Regional Development and Communications	CulturalDiplomacy@arts.gov.au	http://www.arts.gov.au
Civil Society Organization (CSO)	Adelaide Festival Centre	Kate.donnelly@adelaidefestivalcentre.com.au	http://www.borakarts.com

Civil Society
Organization
(CSO)

A New Approach

ceo@newapproach.org.au

<http://www.newapproach.org.au>

Civil Society
Organization
(CSO)

First Languages Australia

contact@firstlangauges.org.au

<https://www.firstlanguages.org.au/>

Civil Society
Organization
(CSO)

Sheila Foundation Ltd

admin@sheila.org.au

<http://www.sheila.org.au>

GOAL 1 - SUPPORT SUSTAINABLE SYSTEMS OF GOVERNANCE FOR CULTURE



CULTURAL AND CREATIVE SECTORS

A Ministry (or agency with ministerial status) is responsible for cultural and creative sectors: YES

Regional, provincial or local governments or administrations have decentralised responsibilities for policies and measures promoting the cultural and creative sectors:: YES

Regulatory frameworks and sector specific laws, policies and/or strategies supporting the cultural and creative industries have been revised or adopted during the last 4 years: YES

If YES, has at least one of them been designed through interministerial cooperation (involving different government departments responsible for policy areas, such as communication, education, ICT, trade, foreign affairs, labor, finance): YES

Specific education and training programmes in the arts and the cultural and creative sectors are established, including:

Digital literacy programmes for creation and experimentation

Technical and vocational education and training programmes in

Cinema/Audiovisual arts

Cultural management

Design

Digital cultural and creative sectors

Media arts

Music

Performing arts

Publishing

Visual arts

Tertiary and university education degrees in

Cinema/audiovisual arts

Cultural management

Design

Digital cultural and creative sectors

Media arts

Music

Performing arts

Publishing

Visual arts

Specific measures and programmes have been implemented over the last 4 years to:

Support job creation in the cultural and creative sectors

Encourage the formalization and growth of micro/small and medium-sized cultural enterprises

Statistical offices or research bodies have produced data during the last 4 years:

related to cultural and creative sectors

evaluating cultural policies

Please provide whenever possible disaggregated data by sector:

Cultural and creative activity in Australia 2017-18

Cultural and Creative Activity in Australia: Gross Domestic Product	2017-18
Cultural and creative activity	A\$115,185,000,000
As a proportion of GDP	6.3%

Source: Australian Bureau of Statistics (ABS) cat. 5204, 5209; Bureau of Communications and Arts Research (BCAR) report: Cultural and creative activity Australia 2008-09-2017-18 visual summary

Explanatory notes: <https://www.communications.gov.au/sites/default/files/bcar-cultural-and-creative-activity-australia-2008-09-to-2017-18-explanatory-notes-oct2020.docx>

Please provide whenever possible disaggregated data by sector, age, sex and type of employment:

Persons employed in cultural and creative industries by industry and sex

Census - all persons	Australia		
	Males	Females	Persons
Printing	68%	32%	28,095
Reproduction of Recorded Media	60%	40%	1,641
Book and Magazine Wholesaling	36%	63%	1,684
Entertainment Media Retailing	57%	43%	3,720
Newspaper and Book Retailing	36%	64%	19,175
Video and Other Electronic Media Rental and Hiring	43%	57%	1,556
Arts Education	25%	75%	19,322
Zoological and Botanical Gardens Operation	41%	59%	3,659
Nature Reserves and Conservation Parks Operation	64%	36%	9,123
Clothing Manufacturing	25%	75%	9,335
Footwear Manufacturing	51%	49%	1,281
Printing Support Services	58%	42%	1,901
Clothing and Footwear Wholesaling	41%	59%	10,179
Clothing Retailing	19%	81%	97,439
Footwear Retailing	27%	73%	17,985
Other Publishing (except Software, Music and Internet)	39%	61%	207
Computer System Design and Related Services	75%	25%	162,884

	Males	Females	Persons
Jewellery and Silverware Manufacturing	53%	47%	3,143
Jewellery and Watch Wholesaling	35%	65%	1,347

Watch and Jewellery Retailing	21%	79%	19,481
Newspaper Publishing	50%	50%	15,344
Magazine and Other Periodical Publishing	37%	63%	5,365
Book Publishing	34%	66%	4,306
Software Publishing	70%	30%	684
Motion Picture and Video Production	64%	36%	9,965
Motion Picture and Video Distribution	44%	56%	495
Motion Picture Exhibition	45%	55%	10,338
Post-production Services and Other Motion Picture and Video Activities	72%	28%	970
Music Publishing	52%	48%	215
Music and Other Sound Recording Activities	85%	15%	1,388
Radio Broadcasting	53%	47%	5,657
Free-to-Air Television Broadcasting	53%	47%	13,732
Cable and Other Subscription Broadcasting	62%	38%	3,360
Internet Publishing and Broadcasting	51%	49%	2,122
Libraries and Archives	25%	75%	7,393
Architectural Services	63%	37%	39,234
Other Specialised Design Services	46%	54%	26,696
Advertising Services	48%	52%	33,438
Professional Photographic Services	45%	55%	11,014
Museum Operation	38%	62%	8,779
Performing Arts Operation	49%	51%	6,078
Creative Artists, Musicians, Writers and Performers	51%	49%	20,801
Performing Arts Venue Operation	48%	52%	4,805
Total	50%	50%	645,303

Source: <https://www.arts.gov.au/sites/default/files/cultural-funding-australia2019.xlsx> Total does not sum to precisely 645,303 as the ABS introduces random perturbation into small values to protect privacy.

Persons employed in Cultural and Creative industries by age:

Industry - all persons	Age									Total Persons
	15-19 years	20-24 years	25-29 years	30-34 years	35-39 years	40-44 years	45-49 years	50-54 years	55+ years	
Printing	370	1,378	2,095	2,696	3,023	3,711	4,109	3,932	6,776	28,095
Production of Recorded Media	7	80	191	285	268	224	222	158	206	1,641
Book and Magazine wholesaling	34	104	163	199	185	241	198	194	356	1,684
Entertainment Media Retailing	536	1,145	643	409	248	181	138	145	270	3,720
Newspaper and Book Retailing	3,384	2,389	1,264	1,058	1,071	1,416	1,704	1,968	4,931	19,175
Video and Other Electronic Media Rental and Hiring	474	211	131	111	121	115	101	111	196	1,556

ts Education	1,936	2,761	2,125	1,843	1,734	1,753	1,673	1,405	4,096	19,322
ological and tanical Gardens eneration	190	462	534	484	433	377	343	331	506	3,659
ature Reserves and nservation Parks eneration	258	602	717	880	965	1,135	1,191	1,176	2,202	9,123
othing anufacturing	192	616	737	734	733	939	1,226	1,281	2,882	9,335
otwear anufacturing	28	93	138	94	88	141	183	182	331	1,281
inting Support ervices	22	112	155	201	202	237	242	222	515	1,901
othing and otwear holesaling	305	1,088	1,224	1,302	1,199	1,151	1,100	1,042	1,775	10,179
othing Retailing	11,584	22,945	13,393	9,004	6,698	7,146	7,313	6,877	12,476	97,439
otwear Retailing	2,706	5,033	2,361	1,517	1,096	1,156	1,197	1,062	1,860	17,985
ther Publishing xcept Software, usic and Internet)	0	3	16	27	16	22	27	20	75	207
mputer System esign and Related ervices	1,072	8,376	19,596	30,657	29,313	24,402	18,698	13,579	17,190	162,884
wellery and erware anufacturing	37	150	218	315	324	371	421	368	938	3,143
wellery and Watch holesaling	29	85	137	120	143	130	175	175	344	1,347
atch and Jewellery etailing	1,676	3,119	2,056	1,779	1,485	1,728	1,925	1,920	3,776	19,481
ewspaper ublishing	404	1,064	1,813	1,946	1,846	1,805	1,767	1,602	3,092	15,344
agazine and Other riodical Publishing	45	394	773	825	687	677	609	473	889	5,365
ook Publishing	21	182	453	503	498	501	540	447	1,153	4,306
oftware Publishing	13	65	115	125	137	87	62	42	40	684
otion Picture and deo Production	204	842	1,386	1,426	1,308	1,358	1,151	926	1,368	9,965
otion Picture and deo Distribution	11	32	70	89	87	54	63	29	69	495
otion Picture hibition	3,990	2,642	953	622	440	448	359	281	597	10,338
nsus - all persons	Age									

	15-19 years	20-24 years	25-29 years	30-34 years	35-39 years	40-44 years	45-49 years	50-54 years	55 + years	Total Persons
Post-production Services and Other Motion Picture and Video Activities	13	115	205	199	162	102	62	56	52	970
Music Publishing	0	21	27	32	22	23	24	7	49	215
Music and Other Sound Recording Activities	39	142	195	193	161	158	141	135	224	1,388
Radio Broadcasting	71	625	933	840	679	619	554	483	859	5,657
Free-to-Air Television Broadcasting	103	1,190	1,957	2,070	1,834	1,764	1,570	1,401	1,836	13,732
Cable and Other Subscription Broadcasting	30	351	572	587	508	442	322	256	290	3,360
Internet Publishing and Broadcasting	9	163	378	404	370	281	185	143	191	2,122
Libraries and Archives	244	274	490	627	700	813	998	1,038	2,209	7,393
Architectural Services	260	2,735	5,578	5,744	5,233	4,823	4,122	3,270	7,476	39,234
Other Specialised Design Services	326	2,033	3,563	4,120	3,971	3,800	3,131	2,282	3,465	26,696
Advertising Services	962	3,471	6,078	5,681	4,582	3,847	2,876	2,184	3,758	33,438
Professional Photographic Services	197	848	1,420	1,798	1,806	1,595	1,171	834	1,347	11,014
Museum Operation	138	602	1,008	1,002	954	996	962	982	2,131	8,779
Performing Arts Operation	224	682	949	873	693	661	646	456	892	6,078
Creative Artists, Musicians, Writers and Performers	334	1,283	1,998	2,340	2,440	2,569	2,391	2,077	5,373	20,801
Performing Arts Venue Operation	344	873	689	564	470	433	383	372	672	4,805
Total	32,825	71,364	79,495	86,316	78,932	74,463	66,249	55,945	99,718	645,303

Source: <https://www.arts.gov.au/sites/default/files/cultural-funding-australia2019.xlsx> Total does not sum to precisely 645,303 as the ABS introduces random perturbation into small values to protect privacy.

Please provide whenever possible the share allocated by cultural sectors/domains (in %):

Cultural expenditure by level of government*

Cultural funding by recurrent, capital and total expenditure by level of government, Australia, 2017-18 (A\$ m)				
	Recurrent	Capital	Total value of expenditure	Proportion of total expenditure
	A\$m	A\$m	A\$m	%

Australian Government	2,307.6	367.2	2,674.9	39.0
State and territory government	1,837.7	552.9	2,390.6	34.8
Local government	1,493.5	304.1	1,797.5	26.2
Total	5,638.8	1,224.2	6,863.0	100.0

Source: Survey of Cultural Funding by Government, Australia 2017-18

* Disaggregated data at local government level is not available

Australian Government expenditure, by category (A\$ m)

Australian Government cultural expenditure, recurrent, capital and total expenditure by category (A\$ m) 2017-18				
	Recurrent	Capital	Total of expenditure	Proportion of total expenditure
	A\$m	A\$m	A\$m	%
Heritage				
Art museums	50.8	37.2	88.0	3.3
Other museums and cultural heritage	228.4	61.9	290.3	10.9
Libraries	68.6	42.2	110.8	4.1
Archives	114.6	7.5	122.1	4.6
Total Heritage	462.5	148.8	611.3	22.9
Arts				
Literature and writing	29.6	0.0	29.6	1.1
Music	74.3	0.5	74.8	2.8
Theatre	24.7	45.6	70.3	2.6
Dance	22.5	6.4	28.9	1.1
Music theatre and opera	26.5	0.2	26.7	1.0
Circus and physical theatre	4.8	0.0	4.8	0.2
Comedy	0.0	0.0	0.0	0.0
Other performing arts	1.4	0.0	1.4	0.1
Australian Government Cultural Expenditure, recurrent, capital and total expenditure by category (Heritage and Arts) 2017-18 (A\$ m)				
	Recurrent	Capital	Total of expenditure	Proportion of total expenditure
	A\$m	A\$m	A\$m	%
Performing arts venues	0.1	27.2	27.4	1.0
Cross-art form	14.2	0.0	14.2	0.5
Visual arts and crafts	39.3	11.0	50.3	1.9
Design	0.3	0.0	0.3	0.0
Radio and television services	1,356.7	61.8	1,418.5	53.0
Film and video production and distribution	110.9	0.0	110.9	4.1
Interactive arts content	1.8	0.2	2.0	0.1
Arts education	48.3	1.6	50.0	1.9
Community arts and cultural development	16.1	63.9	80.0	3.0
Multi-arts festivals	3.9	0.0	3.9	0.1
Arts administration	59.1	0.0	59.1	2.2
Other arts	10.7	0.0	10.7	0.4

Total Arts	1,845.1	218.5	2,063.6	77.1
Total	2,307.6	367.2	2,674.9	100.0

State and Territory expenditure category (A\$ m)

State And Territory Government Cultural Expenditure, recurrent, capital and total expenditure by category – 2017-18				
	Recurrent	Capital	Total of expenditure	Proportion of total expenditure
	A\$m	A\$m	A\$m	%
Heritage				
Art museums	195.6	20.8	216.4	9.1
Other museums and cultural heritage	367.1	198.7	565.8	23.7
Libraries	381.2	79.5	460.7	19.3
Archives	50.2	6.3	56.5	2.4
Total Heritage	994.1	305.3	1,299.4	54.4

State And Territory Government Cultural Expenditure, recurrent, capital and total expenditure by category – 2017-18				
	Recurrent	Capital	Total of expenditure	Proportion of total expenditure
	A\$m	A\$m	A\$m	%
Arts				
Literature and writing	12.5	0.1	12.6	0.5
Music	65.6	0.2	65.8	2.8
Theatre	35.2	0.5	35.7	1.5
Dance	23.9	1.2	25.1	1.0
Music theatre and opera	21.1	0.0	21.1	0.9
Circus and physical theatre	2.0	0.0	2.0	0.1
Comedy	1.8	0.0	1.8	0.1
Other performing arts	6.9	0.0	6.9	0.3
Performing arts venues	135.5	220.3	355.9	14.9
Cross-art form	71.2	5.5	76.7	3.2
Visual arts and crafts	46.7	5.7	52.3	2.2
Design	10.8	0.2	11.0	0.5
Radio and television services	15.7	0.9	16.6	0.7
Film and video production and distribution	99.7	2.7	102.5	4.3
Interactive arts content	3.5	0.1	3.7	0.2
Arts education	118.5	0.0	118.5	5.0
Community arts and cultural development	18.6	6.5	25.1	1.1
Multi-arts festivals	66.3	1.0	67.3	2.8
Arts administration	80.7	1.7	82.3	3.4
Other arts	7.4	0.9	8.3	0.3
Total Arts	843.6	247.6	1,091.2	45.6
Total	1,837.7	552.9	2,390.6	100.0

Source: Survey of Cultural Funding by Government, Australia 2017-18

Relevant Policies and Measures:

The Restart Investment to Sustain and Expand (RISE) Fund

Name of agency responsible for the implementation of the policy/measure:

Office for the Arts, Department of Infrastructure, Transport, Regional Development and Communications

Website of the policy/measure, if available:

<http://www.arts.gov.au/funding-and-support/rise-fund>

Describe the main features of the policy/measure:

The Australian Government RISE Fund is supporting the Australian arts and entertainment sector to reactivate following the disruption caused by the COVID-19 pandemic. The program was established in 2020 and is providing targeted funding for arts and entertainment organisations to restart, re-imagine or create new activities. The Fund is providing finance to assist the presentation of cultural and creative activities and events with an investment of nearly A\$200 million.

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

Over the next two years RISE will contribute to the recovery of the Australian economy by funding around 426 projects, generating up to 161,000 jobs in arts businesses and organisations, with contributions to activities such as festivals, concerts, tours, exhibitions, productions and events. As at 26 May 2021, the Australian Government has committed A\$100 million of RISE funding, going towards 242 projects and creating up to 89,000 jobs. The RISE Fund is supporting projects that showcase the diversity of Australian artistic and cultural production and is facilitating a sector response to changing modes of delivery and new technologies. For example, the Melbourne Digital Concert Hall was established as a means for Australian classical musicians to continue practising their craft during the pandemic by connecting with audiences and earning a living with streamed online recitals while performances were shut down. It is not just the benefits that this project is bringing in the era of COVID-19, feedback is indicating that initiatives like this will have a strong future, looking beyond the pandemic, with audience reporting that they are attending more concerts online than they were able to previously due to issues of distance, health or caring responsibilities. The project has generated income of A\$1.25 million for Australian musicians and arts sector workers and highlights the positive outcomes that can come from forging new and creative approaches to well-loved artforms. RISE is also supporting shows to open with the lifting of restrictions in Australia. The Australian production of the acclaimed musical Hamilton, a co-production between Australian producer Michael Cassel and American theatrical producer Jeffrey Seller, has been delighting audiences and expecting to attract over 730,000 attendees. Productions like these have been an important part of the arts and culture sector's resurrection - building confidence, engaging hundreds of personnel, and in the case of Hamilton, yielding an economic benefit of A\$200 million nationally. The creativity and deep knowledge of culture and country held by Australia's Indigenous artists are also being fostered through RISE. The Ngaanyatjarra Pitjantjatjara Yankunytjatjara (NPY) Women's Council is led by women's law and culture and their Tjanpi artwork is renowned. By providing support for artists to expand skills, access more markets and generate increased income from their artwork, these arts enterprises are enabling women to deliver a range of social support and cultural services in the very remote NPY lands comprised of 26 desert communities in the cross-border regions of Western Australia, South Australia and the Northern Territory. Providing access to arts and culture for peoples across Australia's regions is one of the RISE fund's successes. Tourism and creative industries are important job providers in many

regional communities and the pandemic has had damaging effects. With lifted restrictions RISE projects have increased visitor flow to regions that went through multiple lockdowns with music festivals that feature all-Australian performers and multi-arts festivals that are alleviating some of the impacts on local economies and improving the morale of residents.

Financial resources allocated to the policy/measure in USD:

US\$155,000,000 (A\$200,000,000)

Has the implementation of the policy/measure been evaluated?: NO

Partner(s) engaged in the implementation of the measure:

Australia Council for the Arts

Type of entity:

Public Sector

Creative Economy Taskforce

Type of entity:

Public Sector

Cultural Gifts Program

Name of agency responsible for the implementation of the policy/measure:

Office for the Arts, Department of Infrastructure, Transport, Regional Development and Communications

Website of the policy/measure, if available:

<http://www.arts.gov.au/funding-and-support/cultural-gifts-program>

Describe the main features of the policy/measure:

Under the Cultural Gifts Program (CGP), the Australian Government offers a tax incentive to encourage taxpayers to donate culturally significant items to Australian public collections for all Australians to access. Individuals and organisations who pay tax in Australia can claim tax deductions for donating Australian and international artistic and cultural items. Recipients of donated items must be an Australian public collecting institution holding the appropriate registrations with the Australian Taxation Office.

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

The CGP has proven to be an efficient way for the Australian Government to support public collecting institutions to grow and diversify their collections. In terms of dollar values, the CGP produces the following outcomes: • In the Australian financial years 2018-2019 and 2019-2020, 863 donors donated A\$127 million worth of cultural items to 182 public collecting institutions. • On average, approximately A\$6.5 million worth of cultural items are donated to the collections of regional and remote public institutions each year. In addition, the CGP provides a pathway for artists and creative workers to reduce their tax liability. Thirty-seven per cent of donors were the maker or creator of the donated cultural items. The CGP also facilitates the diversification of collections with items being donated in over 135 different types of art and cultural classifications.

Financial resources allocated to the policy/measure in USD:

0

Has the implementation of the policy/measure been evaluated?: NO

Partner(s) engaged in the implementation of the measure:

Australian Taxation Office

Type of entity:

Public Sector

The Australian Film, Television and Radio School (AFTRS) Indigenous initiatives

Name of agency responsible for the implementation of the policy/measure:

The Australian Film, Television and Radio School

Cultural domains covered by the policy/measure:

Cinema/ Audiovisual Arts

Media Arts

Website of the policy/measure, if available:

<https://www.aftrs.edu.au/>

Describe the main features of the policy/measure:

The AFTRS is Australia's national training, education and research institution for screen and broadcast media. AFTRS' purpose is to find and empower Australian talent, to shape and share their stories with the world by delivering future-focused, industry-relevant education, research and training. AFTRS represents Australia's voice and has a social responsibility to encourage diverse voices, inclusive of the Aboriginal and Torres Strait Islander peoples. AFTRS' Indigenous initiatives are embedded within the operations of the organisation and support the continued awareness and growth of Indigenous media practitioners and best practice. AFTRS Indigenous initiatives contribute to the creation and production stages of the cultural value chain, including partnerships with cultural and commercial institutions in joint projects to deliver and host events such as workshops, courses, talks, and masterclasses. Other areas of focus have been prioritising and supporting Indigenous student retention, supporting Indigenous students' bridge to industry, reviewing Indigenous content within AFTRS, and providing ongoing support for study through Indigenous scholarships and subsidies. These initiatives are delivered to enable Indigenous Australians to further their craft skills to tell their own stories in key creative positions in screen and broadcast.

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

Through its Indigenous initiatives, the AFTRS bridges the journey into industry by supporting Indigenous graduates' entrepreneurial initiatives and partnering to build career pathways, developing, and managing internships, placements, and attachments with organisations with substantial responsibility for providing Indigenous opportunities. AFTRS supports emerging Indigenous talent that feeds the industry with skilled professionals. It also provides support through upskilling those who are already practitioners. Through its established partnerships, the AFTRS has delivered over 30 joint initiatives benefiting Indigenous students and practitioners during the reporting period. These have included programs such as a nationwide Indigenous roadshow to inform Indigenous emerging and current practitioners, and a pilot initiative called Drawing out Story, which is an introduction into filmmaking for Remote Aboriginal Women (RAW). AFTRS also ran writing workshops nationally targeting Indigenous screen storytellers for television. AFTRS facilitated the Indigenous Language and Knowledge Keeping event for the UNESCO 2019 Year of Indigenous Languages and launched its Podcast Talk Talk: Indigenous Language and Storytelling, giving insights into Indigenous Australia from a First Nations perspective. Other Indigenous initiatives have included the AFTRS' guest lectures with First Nations experts and also the introduction of Indigenous masterclasses to provide students access to talented Indigenous media and broadcast practitioners during a period of disruption caused by the global pandemic. In the reporting period,

AFTRS offered 42 scholarships to Indigenous students and provided over 25 short course and workshop subsidies, supporting Indigenous students and practitioners' access to study.

Financial resources allocated to the policy/measure in USD:

N/A

Has the implementation of the policy/measure been evaluated?: YES

If yes, what are the main conclusions/recommendations?:

Many of the AFTRS' Indigenous initiatives are established in its corporate performance measures and are evaluated and reported on individually each year. This measure, encompassing the whole of the AFTRS' Indigenous initiatives, has not been evaluated in its entirety. In 2020 the AFTRS was reshaped to encompass First Nations and Outreach and has targets within the School's strategic plan. Strategic targets for 2020–2021 include developing and implementing a new Outreach Strategy and a First Nations Strategy that will incorporate activities analysis. To further embed Indigenous perspectives across the AFTRS, it undertook an audit and review of its Indigenous content. It provided an opportunity for further development of resources and content that engages First Nations storytelling.

Partner(s) engaged in the implementation of the measure:

Screen Australia

Type of entity:

Public Sector

Australian Broadcasting Commission (ABC)

Type of entity:

Public Sector

National Indigenous Television (NITV)

Type of entity:

Public Sector

Special Broadcasting Service (SBS)

Type of entity:

Public Sector

Indigenous Remote Communications Association (IRCA)

Type of entity:

Public Sector

Solid Ground

Type of entity:

Civil Society Organization (CSO)

Australian Indigenous Mentoring Experience (AIME)

Central Australian Aboriginal Media Association (CAAMA)

Type of entity:

Civil Society Organization (CSO)

First Nations Media Australia

Type of entity:

Civil Society Organization (CSO)

Top End Bush Broadcast Association (TEBBA)

Type of entity:

Civil Society Organization (CSO)

Australian state screen agencies

Type of entity:

Public Sector

MEDIA DIVERSITY

Public service media has a legal or statutory remit to promote a diversity of cultural expressions: YES

Policies and measures promote content diversity in programming by supporting:

Regional and/or local broadcasters

Linguistic diversity in media programming

Community programming for marginalised groups (e.g. indigenous peoples, migrants and refugees, etc.)

Socio-cultural programming (e.g. children, youth, people with disabilities, etc.)

Domestic content regulations for audio-visual media exist (e.g. quotas for production or distribution requirements for national films, TV series or music on radio): YES

Regulatory authority(ies) monitoring media exist: YES

If YES, please provide the name and year of establishment of the regulatory authority(ies):

Australian Communications and Media Authority - established 2005

eSafety Commissioner - established 2015

If YES, these regulatory authority(ies) monitor:

Public media

Community media

Private sector media

Online media

If YES, these regulatory authority(ies) are responsible for:

Issuing licenses to broadcasters, content providers, platforms

Receiving and addressing public complaints such as online harassment, fake news, hate speech, etc.

Monitoring cultural (including linguistic) obligations

Monitoring diversity in media ownership (diversity of ownership structures, transparency of ownership rules, limits on ownership concentration, etc.)

Relevant Policies and Measures:

The Australian Communications and Media Authority news project

Name of agency responsible for the implementation of the policy/measure:

Australian Communications and Media Authority (ACMA)

Cultural domains covered by the policy/measure:

Publishing

Website of the policy/measure, if available:

<https://www.acma.gov.au/publications/2020-12/report/news-australia-diversity-and-localism>

<https://www.acma.gov.au/publications/2020-01/report/australians-and-news-impartiality-and-commercial-influence>

Describe the main features of the policy/measure:

During 2019-2020, the ACMA commenced a cross-agency project relating to news. The purpose of this project was to examine Australia's contemporary news environment, including market developments and consumer expectations, to support analysis of whether existing safeguards continue to be fit for purpose. The news project

focused on two themes relating to key public policy objectives and existing regulatory settings for the news and media market: commercial influence and impartiality in broadcast news; and diversity and localism in news more broadly. In January 2020, ACMA released a discussion paper to gauge whether current regulatory mechanisms directed to ensuring impartiality and restricting commercial influence in broadcast news and current affairs continue to provide appropriate community safeguards. Submissions were published on the ACMA website and ACMA also published a literature review on these matters and the results of consumer research. Further review of the matters raised during the consultation was deferred due to industry pressures relating to the COVID-19 pandemic. Related work is expected to recommence at an appropriate time. In December 2020, the ACMA released a paper on News in Australia: diversity and localism - News measurement framework. This paper outlines the ACMA's thinking on how a measurement framework could potentially be designed. It is the result of broad consideration of issues, commissioned research, desktop research and stakeholder and academic consultation.

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

See above.

Financial resources allocated to the policy/measure in USD:

N/A

Has the implementation of the policy/measure been evaluated?: NO

Partner(s) engaged in the implementation of the measure:

Partners are outlined in the papers linked above

Type of entity:

Public Sector

Partners are outlined in the papers linked above

Type of entity:

Private Sector

Partners are outlined in the papers linked above

Type of entity:

Civil Society Organization (CSO)

DIGITAL ENVIRONMENT

Policies, measures or mechanisms are in place to support the digital transformation of cultural and creative industries and institutions (e.g. funding for digitization of analogue industries): YES

Policies or measures have been introduced to ensure vibrant domestic digital cultural and creative industries markets with a diversity of e-players of all sizes (e.g. fair remuneration rules; control market concentration; prevention of monopolies of digital content providers/distributors or their algorithms that potentially restrict the diversity of cultural expressions, etc.): YES

Policies and measures have been implemented to enhance access to and discoverability of domestically produced cultural content in the digital environment (e.g. action plans or policies for digital content pluralism, public support to cultural or artistic portals in specific languages, national or regional online distribution platforms for domestic content, etc.): YES

Measures and initiatives have been implemented to promote digital creativity and competencies of artists and other cultural professionals working with new technologies (e.g. spaces for experimentation, incubators, etc.): YES

Statistics or studies with recent data on access to digital media, including on the type of cultural content available through digital media, are available: YES

Percentage of the population with subscriptions to online cultural content providers (e.g. Netflix, Spotify, Amazon, etc.):

77.00%

2020

Relevant Policies and Measures:

National Library of Australia Trove Modernisation

Name of agency responsible for the implementation of the policy/measure:

National Library of Australia

Website of the policy/measure, if available:

<https://trove.nla.gov.au/>

Describe the main features of the policy/measure:

Trove is the National Library of Australia's online platform—a single access point that provides the opportunity to discover a significant array of unique Australian content, such as artefacts, curiosities and stories from Australia's cultural, community and research institutions. It is one of Australia's most popular online search platforms. Since the launch of Trove in 2009, public appetite for digital material has grown rapidly, with almost 90 per cent of Trove users seeking digital information. Increasing digital demand was a key driver for directing the Australian Government's modernisation funding towards enhancing and refreshing the platform. The rebranded and upgraded platform was officially launched to the public in June 2020. The refreshed site aims to connect with a broad cross-section of Australian society, including younger Australians and diverse communities. Improvements to the underlying digital infrastructure, powered enhancements to the user experience through the addition of browse trails, optimised access for mobile phone browsing, a curated visual experience and the ability to form collaborative lists that allow the community, including families, teachers and students, to research together in new ways. The site features a persistent Acknowledgement of Country, a way to acknowledge and pay respect to First

Nations people as the Traditional Owners and ongoing custodians of the land, as well as a First Nations portal and other features to create a culturally safe place that will deepen Aboriginal and Torres Strait Islander engagement. The First Nations portal links to content that is organised using unique AUSTLANG language codes and the Aboriginal Biographical Index. AUSTLANG provides a vocabulary of persistent identifiers, a thesaurus of languages and peoples and information about Aboriginal and Torres Strait Islander languages which has been assembled from referenced sources. Trove's First Nations portal was developed by and for Indigenous Australians. As part of the release of the new portal, Trove developed a cultural sensitivity filter that enables users to choose whether to have culturally sensitive material depicted or blurred from view. This measure recognises that much material of significance to First Australians was recorded in disrespectful ways by non-Indigenous Australians. It enables truth-telling while maintaining Trove as an accessible space. The new Trove is welcoming to all, offers many more opportunities for Australians to engage with specific aspects of Australian history and showcases the wonderful collections held by libraries, galleries, museums, archives and historical societies in every part of our country.

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

Rebranded and upgraded platform, with upgraded underlying digital infrastructure and enhanced interface and optimised user experience. Additional features specifically directed at the Trove Partner community include a Partner Learning Hub, built using the Moodle Learning Management System, and a password-protected dashboard that provides Partners with collection analysis and insights into how their collections are being used. The First Nations portal links to content that is organised using unique AUSTLANG language codes and the Aboriginal Biographical Index. The portal was developed by and for Indigenous Australians. As part of the release of the new portal, Trove developed a cultural sensitivity filter that enables users to choose whether to have culturally sensitive material depicted or blurred from view.

Financial resources allocated to the policy/measure in USD:

US\$18,800,000 (A\$24,400,000)

Has the implementation of the policy/measure been evaluated?: NO

Partner(s) engaged in the implementation of the measure:

Nearly 1,000 Trove Content partners

Type of entity:

Public Sector

Nearly 1,000 Trove Content partners

Type of entity:

Private Sector

Nearly 1,000 Trove Content partners

Type of entity:

Civil Society Organization (CSO)

Cherbourg Ration Shed Museum

Type of entity:

Civil Society Organization (CSO)

La Perouse Aboriginal community

A number of Aboriginal communities

Australia Council for the Arts 2020-2024 Corporate Plan, Creativity Connects Us: National Digital Culture Strategy

Name of agency responsible for the implementation of the policy/measure:

Australia Council for the Arts

Website of the policy/measure, if available:

<https://www.australiacouncil.gov.au/about/corporate-plan-2020-2024/>

Describe the main features of the policy/measure:

The 2020-2024 Corporate Plan, Creativity Connects Us, sets out strategies that the Australia Council will undertake to support the digital mobility of Australian arts and creativity in order to meet its broader strategic priority that Australians are transformed by arts and creativity. This includes: building the knowledge and evidence base of new developments in creating, distributing and experiencing art; enabling and supporting work that is accessible through digital formats; explore opportunities for collaboration and co-development of art forms that employ new technologies including virtual, augmented and mixed realities; and facilitate stronger relationships between film, radio and broadcast, and organisations and the cultural sector. In 2020, the Australia Council developed a National Digital Culture Strategy that sets out a vision for a digital enabled and thriving arts and cultural industry in Australia. It provides an overarching framework to guide the approach and priorities for digital development. Over the next four years, the Australia Council will develop partnerships with key stakeholders to implement the National Digital Culture Strategy, including a range of programs and initiatives to realise the priority areas, transform the sector and build a digital-enabled future for the arts and creative industries. The strategy will harness Australia's culturally and linguistically diverse assets in the creative sector, encouraging diasporic connection and lifting these voices. There are strong links between the UNESCO Open Roadmap for the implementation of the 2005 Convention in the digital environment (digital roadmap) and the Australia Council National Digital Culture Strategy, including, but not limited to: 1.1 Conduct overall mapping of the digital cultural and creative sectors – Australia Council plans to develop a national digital scorecard to understand the digital capacity, literacy and needs of the arts and creative industries. 2.3 Provide financial or other forms of support to small and medium sized enterprises and entrepreneurs working in the digital cultural and creative sectors – Australia Council will invest directly in innovation and entrepreneurship for the artists and organisations working in the digital space. 4. Digital literacy, skills and competences are reinforced – Australia Council will develop and implement a range of capacity building programs to build the digital literacy of the arts and creative industries, including short courses, resources, support networks and fellowship programs. The National Digital Culture Strategy has a sovereign First Nations strategy to develop Indigenous Cultural Intellectual Property (ICIP) protocols for arts and creative industries in the digital space.

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

In line with the Australia Council Corporate Plan: Creativity Connects Us and the UNESCO digital roadmap, the National Digital Culture Strategy outlines four key priorities and expected results of this measure: • Foster mobility and audience development to increase discoverability and access to Australian digital work. • Enable risk taking and experimentation with digital and emerging technologies. • Support sustainable careers and dynamic business models and practice enabled by digital opportunities and platforms. • Increase literacy to embed digital within the arts and culture sector.

Financial resources allocated to the policy/measure in USD:

N/A

Has the implementation of the policy/measure been evaluated?: NO

Partner(s) engaged in the implementation of the measure:

TBC

Type of entity:

Public Sector

TBC

Type of entity:

Private Sector

The Pacific Virtual Museum Pilot Program

Name of agency responsible for the implementation of the policy/measure:

Australian Department of Foreign Affairs and Trade
National Library of Australia
National Library of New Zealand

Website of the policy/measure, if available:

<https://digitalpasifik.org>

Describe the main features of the policy/measure:

The Australian Government funded a collection mapping project in 2017 that revealed that over half a million Pacific cultural heritage objects are held in around 650 public institutions around the globe. The Pacific Virtual Museum pilot program began in 2019 with Australian Government funding to recognise the importance of culture and equitable access to information. The Pacific Virtual Museum provides a single digital portal for photos of online Pacific heritage items, improving access for Pacific peoples to cultural heritage items held in various collections around the world. The pilot is being implemented by the New Zealand National Library, in association with the National Library of Australia and Pacific museums and galleries. The museum website digitalpasifik.org was co-designed through an online process led by cultural heritage experts from twelve Pacific countries. The website went live on 17 November 2020. The Pacific Virtual Museum website is a major cultural resource that encourages communities to connect and contribute to records of traditional knowledge and serves as an academic, research and educational resource. The website currently hosts 72,041 items from 16 institutions and private collections based in the Pacific, Australia and New Zealand. Going forward the pilot will prioritise engagement with state and non-state institutions and community groups from the Pacific to enable them to consider ways to benefit from and contribute to the website. The pilot will also deliver outreach and capability-building activities to ensure the website is used within research and educational programs.

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

There has been positive support for the digitalpasifik.org website since its launch in November 2020. Several regional and international organisations with significant collections of Pacific cultural heritage items have indicated their interest in participating in the pilot including the Papua New Guinea National Museum and Art Gallery, the Peabody Museum at Harvard University and the British Museum. There is a steady engagement on social media, with users sharing their discovery of cultural items never seen before. Media outlets in the Pacific, New Zealand and Australia have covered the launch of the website and interviewed several of the cultural heritage experts who designed the website. The pilot commenced with a target of 15,000 items to be accessed from the website. Having surpassed that mark within three months of the launch of the website, a revised target of 250,000 items has been set before the pilot ends in April 2022.

Financial resources allocated to the policy/measure in USD:

US\$1,100,000 (A\$1,400,000)

Has the implementation of the policy/measure been evaluated?: NO

PARTNERING WITH CIVIL SOCIETY

Professional organizations and/or trade unions representing artists and/or cultural professionals in the following sectors exist in your country (i.e. federation of musicians, publishers unions, etc.):

Cinema/Audiovisual arts

Design

Media Arts

Music

Publishing

Visual Arts

Performing Arts

Public funding schemes supporting CSOs involvement in promoting the diversity of cultural expressions exist: YES

Training and mentoring opportunities were organized or supported by public authorities during the last 4 years to build skills on communication, advocacy and/or fundraising of civil society organizations involved in the promotion of the diversity of cultural expressions: NO

Dialogue mechanisms between public authorities and CSOs for cultural policy making and/or monitoring have been implemented during the last 4 years (meetings, working groups, etc.): YES

If YES, please provide up to 2 examples:

Creative Economy Taskforce

The Office for the Arts' (within the Department of Infrastructure, Transport, Regional Development and Communications) engagement with peak bodies for the arts.

Policies and measures promoting the diversity of cultural expressions have been elaborated in consultation with CSOs during the last 4 years: YES

Relevant Policies and Measures:

Creative Economy Taskforce

Name of agency responsible for the implementation of the policy/measure:

Office for the Arts, Department of Infrastructure, Transport, Regional Development and Communications

Website of the policy/measure, if available:

<http://www.arts.gov.au/covid-19-update/creative-economy-taskforce>

Describe the main features of the policy/measure:

In August 2020, the Australian Government established the Creative Economy Taskforce (the Taskforce) of 12 eminent experts from Australia's cultural and creative sector and business sector to provide strategic advice on the Government's A\$250 million Creative Economy JobMaker Package and the role of the creative economy in Australia's recovery from COVID-19. The Taskforce provides strategic advice on the cultural and creative sector within Australia, including matters to protect and promote the diversity of cultural expressions such as representation by geographical location and art form.

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

As at 31 March 2021, the Taskforce has met four times. Subgroups of the Taskforce have also met a number of times to discuss key focus areas. The Taskforce has provided strategic advice on the Australian Government's A\$200 million Restart Investment to Sustain and Expand (RISE) Fund, which supports the presentation of new or re-imagined arts and entertainment events and experiences to reactivate the sector after COVID-19. identified four key focus areas and priorities within these areas to progress, comprising revenue generation, innovation, tourism, and mental health and wellbeing, including: meeting with other Australian Government portfolio areas to identify opportunities for and synergies with the creative economy, such as how the cultural and creative sector can activate cities; meeting with Australia's National Mental Health Commission to promote the benefits of the cultural and creative sector for mental health and wellbeing; working with the Australia Council for the Arts to develop a summit on creativity, mental health and wellbeing; providing advice on the importance of cultural tourism; and recommending additional research into Australian Government business support programs to identify barriers to members of the cultural and creative sector accessing such support.

Financial resources allocated to the policy/measure in USD:

N/A

Has the implementation of the policy/measure been evaluated?: NO

GOAL 2 - ACHIEVE A BALANCED FLOW OF CULTURAL GOODS AND SERVICES AND INCREASE THE MOBILITY OF ARTISTS AND CULTURAL PROFESSIONALS



MOBILITY OF ARTISTS AND CULTURAL PROFESSIONALS

Please indicate if the following policies and measures exist in your country:

Policies and measures supporting the outward mobility of artists and cultural professionals (e.g. export offices, support for participation in international cultural markets for cultural professionals, etc.)

Specific visa policies or other cross border measures supporting the inward mobility of foreign artists and cultural professionals in your country (e.g. simplified visa procedures, reduced fees for visas, visas for longer durations)

Please indicate if the following operational programmes have been developed or supported/funded by public authorities during the last 4 years:

Infrastructure (e.g. arts residencies, cultural institutes, etc.) having a mandate to promote the diversity of cultural expressions and hosting a large number of foreign artists, notably from developing countries

Major cultural events (e.g. cultural seasons, festivals, cultural industries markets, etc.) having a mandate to promote the diversity of cultural expressions and hosting a large number of foreign artists, notably from developing countries

Please indicate if the following mobility funds (e.g. scholarships, travel grants, etc.) have been managed or supported by public authorities during the last 4 years:

Public funds supporting the outward mobility of national or resident artists and other cultural professionals

Public funds supporting the inward mobility of foreign artists and other cultural professionals, notably from developing countries

Public funds specifically supporting the mobility of artists and other cultural professionals from or between developing countries, including through North-South-South and South-South cooperation

Relevant Policies and Measures:

Blak LAB, part of the Asia-Pacific Triennial of Performing Arts (Asia TOPA) 2020

Name of agency responsible for the implementation of the policy/measure:

Arts Centre Melbourne

Website of the policy/measure, if available:

<https://vimeo.com/427576347>

Describe the main features of the policy/measure:

Asia-Pacific Triennial of Performing Arts (Asia TOPA) is a triennial festival that celebrates the creative imagination of artists and cultures in the Asia-Pacific region, and explores connections with contemporary Australia and its growing diaspora. A joint initiative of Arts Centre Melbourne and the Sidney Myer Fund, with support from the Australian and Victorian governments, Asia TOPA 2020 engaged a cohort of 72 Australian and over 50 international cultural partners to present Asia-focused and inspired works across the Melbourne Arts Precinct, metropolitan and regional centres over a three-month period. Asia TOPA engaged artists from 22 countries and regions, deepening bilateral collaboration with and between Asia-Pacific artists and performing arts companies. As part of AsiaTOPA 2020, Arts Centre Melbourne initiated Blak LAB – a First-Nations-led creative incubator. Blak LAB brought together First Nations artists and producers from across the Asia-Pacific region to connect, strengthen networks and develop cross-cultural collaborations.

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

Blak LAB fostered collaborations between First Nations artists and producers across Australia and the Asia-Pacific. Participant selection was self-determined by the APAM First Nations Advisory Group, which brought together 12 Indigenous Australian artists with eight First Nations artists from Aotearoa (New Zealand), Samoa and Taiwan. The 10-day facilitated creative lab culminated with a featured presentation at the Australian Performing Arts Market (APAM - a major international arts industry gathering and market) and invested in future new works for contemporary First Nations performance. Participants stated Blak LAB created important profile-building outcomes and networking opportunities supporting their practice. Beyond the creative lab, artists participating in Blak LAB have continued developing new works through two-way skills and knowledge sharing, cultural exchanges and reciprocal visits. All projects seeded through Blak LAB are now in conversation with Asia TOPA's global network of cultural partners interested in supporting their continued development.

Financial resources allocated to the policy/measure in USD:

US\$70,000 (A\$92,000)

Has the implementation of the policy/measure been evaluated?: YES

If yes, what are the main conclusions/recommendations?:

A formal and extensive First Nations-led evaluation was commissioned to critically assess the Blak LAB's strengths and areas for improvement. The evaluation considered patterns and trends, and made recommendations for future engagement that aligns with the following themes: new work; respectful work; collaborative work; international work; community work; and marketed work. Other recommendations included: engaging facilitators earlier to work on project design with the artists; investing more in cross-cultural facilitation techniques so diversity can be better embedded into the program design and delivery; allow extra time for artists to live and work together to foster relationships and better facilitate collaboration; and schedule increased time for artists to engage in local community contexts. Some of the feedback from the participating artists in the Blak LAB project included having a platform to share ideas, aspirations, hopes and dreams, while also gaining confidence and satisfaction that their careers are on a great path.

Partner(s) engaged in the implementation of the measure:

Office for the Arts, Department of Infrastructure, Transport Regional Development and Communications

Type of entity:

Public Sector

Australian Performing Arts Market (APAM)

Type of entity:

Public Sector

ILBIJERRI Theatre Company

Type of entity:

Private Sector

Abbotsford Convent Foundation

Type of entity:

Civil Society Organization (CSO)

The Australia-Singapore Arts Group

Name of agency responsible for the implementation of the policy/measure:

Office for the Arts, Department of Infrastructure, Transport, Regional Development and Communications
The Ministry of Culture, Communities and Youth (MCCY), Singapore

Describe the main features of the policy/measure:

The Australia-Singapore Art Group (ASAG) was established in May 2016 for an initial five-year term until 2021. ASAG provides strategic and expert advice on arts and cultural engagement, exchange and partnership opportunities, and collaborative capability development between the creative sectors of Singapore and Australia. It supports the mobility of artists and cultural professionals through cultural activities between the two countries, including touring theatrical productions, hosting authors at writers' festivals, and collaborative dance performances. The Group includes representatives from Australia and Singapore with arts sector experience, government and business skills. The Ministry of Culture, Communities and Youth (MCCY), Singapore and the Office for the Arts within the Department of Infrastructure, Transport, Regional Development and Communications in Australia, act as secretariats for their respective countries for the ASAG members and meetings. In more recent years, ASAG has further developed its approach to support triangular cooperation with developing nations, for instance through support of participation in the Asia-Pacific Triennial of Performing Arts, which showcases artists from a variety of countries in the Indo-Pacific region.

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

ASAG has had six meetings thus far — January 2017 (Singapore), May 2017 (teleconference), September 2017 (Adelaide), July 2018 (Singapore), September 2019 (Melbourne), and November 2020 (virtually hosted by Singapore) — during which major collaborations between cultural organisations were discussed and agreed upon, such as the Cultural Leaders' Forum and Singapore showcase at OzAsia, both held in September 2017 in Adelaide, as well as the joint blockbuster exhibition by the National Gallery of Singapore (NGS) and the Queensland Art Gallery and Gallery of Modern Art (QAGOMA) on the work of renowned Japanese artist Yayoi Kusama.

Financial resources allocated to the policy/measure in USD:

N/A

Has the implementation of the policy/measure been evaluated?: YES

If yes, what are the main conclusions/recommendations?:

There has been an increase in regular cultural exchanges between Australia and Singapore across art forms relating to ASAG. ASAG has raised the profile of the arts and cultural sectors of both countries, as well as boosted sustained collaboration beyond one-off events. It is recommended that Australia and Singapore give added consideration to further cooperation in long-term capability building, joint engagement of third countries to demonstrate benefits of Australia-Singapore cooperation in the region, and in promoting the economic and social value of the arts.

Partner(s) engaged in the implementation of the measure:

National Museum of Australia

Type of entity:

Public Sector

Singapore National Heritage Board

Type of entity:

Public Sector

Australia Council for the Arts

Type of entity:

Public Sector

National Arts Council Singapore

Type of entity:

Public Sector

Melbourne Symphony Orchestra

Type of entity:

Civil Society Organization (CSO)

Singapore Symphony Orchestra

Adelaide Festival Centre

Type of entity:

Civil Society Organization (CSO)

The Pacific Libraries Network

Name of agency responsible for the implementation of the policy/measure:

Pacific Libraries Network

National Library of Australia

Website of the policy/measure, if available:

<https://www.pacificlibrariesnetwork.com/>

Describe the main features of the policy/measure:

The Pacific Libraries Network is a dynamic group of emerging and experienced leaders from across the Pacific including library practitioners, innovators and mentors, representatives of library associations and partnering institutions focused on developing leadership and priorities in library services across the Pacific region. The Pacific Libraries Network grew from the International Network of Emerging Library Innovators (INELI) Oceania program for the Pacific Region, which was funded by the Bill and Melinda Gates Foundation. Over four years the INELI Oceania program brought together 34 young library leaders from Australia, Fiji, New Zealand, Papua New Guinea, Timor Leste, and Vanuatu to develop their capacity to advocate, innovate and lead change. Both the Pacific Libraries Network and INELI have been supported by the National Library of Australia. The purpose of the Pacific Libraries Network is to strengthen leadership, build advocacy skills, raise awareness of the role of libraries and create opportunities for a collaborative regional network.

Does it specifically target young people?: YES

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

- Increased advocacy at a national level, including a significant number of Sustainable Development Goals workshops and promotions highlighting the work of libraries including events in Kiribati, Samoa and Timor Leste.
- Focus on strategic initiatives, including the adoption of a National Strategy for library development by the Government of Papua New Guinea, strategic recognition of the importance of libraries and archives by the Government of Tuvalu, and development of a library policy including potential library legislation currently underway in Vanuatu.
- Improved advocacy, through increased membership of International Federation of Library Associations (IFLA).
- Increased networking through the Pacific Libraries Network Facebook page and a listserv (hosted by the National Library of Australia). These are both active online communities sharing exciting programs and heroic, inspirational leadership.
- Contributions from Pacific Libraries to international conference and publications.
- Representation of the Pacific Virtual Museum Steering Committee.

Financial resources allocated to the policy/measure in USD:

N/A

Has the implementation of the policy/measure been evaluated?: NO

Partner(s) engaged in the implementation of the measure:

Bibliothèque Bernheim Library, New Caledonia

Blue Shield Pasifika

Buk bilong Pikinini, Papua New Guinea

College of Micronesia, Federated States of Micronesia

Community Education and School Services, Solomon Islands

Feleti Barstow Public Library, American Samoa

International Federation of Library Associations (IFLA)

International School, Suva, Fiji

Type of entity:

Civil Society Organization (CSO)

Kiribati National Library

Library Services of Fiji, Ministry of Education, Fiji

Type of entity:

Public Sector

Kiribati Ministry of Education

Type of entity:

Public Sector

Sports and Culture, Samoa

Type of entity:

Public Sector

National Archives of Fiji

National Library and Archives of Papua New Guinea

National Library of New Zealand

National Library of the Cook Islands

National University of Samoa

Nausori Library, Fiji

Nelson Memorial Public Library, Samoa

Northern Territory Library, Australia

Type of entity:

Public Sector

The Pacific Community (SPC), Fiji

Palau Nation Congress, the OEK Library

Port Vila Public Library, Vanuatu

Solomon Islands National Library Services

State Library of Queensland, Australia

Type of entity:

Public Sector

State Library of Western Australia

Type of entity:

Public Sector

Suva City Council, Fiji

Type of entity:

Public Sector

Tuvalu National Library and Archives

UNESCO Office for the Pacific States, Samoa

University of Guam

University of the South Pacific

Vanuatu National Library and Archives

Xanana Gusmao Reading Room, Timor-Leste

Pacific Song Project

Name of agency responsible for the implementation of the policy/measure:

Australian Department of Foreign Affairs and Trade

Cultural domains covered by the policy/measure:

Music

Performing Arts

Describe the main features of the policy/measure:

To celebrate the UNESCO International Year of Indigenous Languages 2019, the Australian Department of Foreign Affairs and Trade ran a series of initiatives highlighting language and its centrality to culture and identity. One of the key initiatives for the year was the attendance of the combined Soul Harvest and Navataparop Gospel Choirs from Vanuatu at the annual Desert Song Festival in Alice Springs where they sang in language with the Central Australian Aboriginal Women's Choir and the Soweto Gospel Choir. The project celebrated the revival and preservation of Indigenous languages, partnerships and women's voices. The choir's 14-day program included close to 40 events, mostly centred on the 10-day Desert Song Festival. The annual festival draws storytellers, musicians, artists and audiences to experience a special showcase of musical talent presented mostly in language by vibrant and diverse communities. The 22-member Soul Harvest choir shared original songs in Nakanamanga (their local language) and took home new songs in Pitjantjatjarra, Western Arrernte, Zulu and English. The program included technical workshops, masterclasses, formal and informal collaboration opportunities, media interviews, school visits and community engagement with artists, Indigenous Australians and Pacific diaspora groups in Australia. A highlight of the tour was the opportunity for Soul Harvest to perform on stage with the renowned Soweto Gospel Choir at the Araluen Arts Centre in Alice Springs, Northern Territory. The project encouraged cross cultural exchange and collaboration and build networks and relationships that both the choir can draw on in the future.

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

The project demonstrated to the young choir members the value of their own language as a unique cultural asset and it built a new sense of pride in their own culture. The project provided the Soul Harvest Choir with exposure to the management of a large international cultural festival in a remote location. It afforded them valuable professional education and development, particularly through the workshop experience at the Desert Song Festival and by performing in the Marble Foyer at Parliament House in Canberra. A planned reunion of the three choirs in Vanuatu in April 2020 was disrupted by the COVID-19 outbreak but will hopefully be undertaken when travel is safe again. The project successfully supported partnerships in Australia and Vanuatu, fostered institutional and people-to-people links, and built relationships for the future (across Vanuatu Government, cultural organisations in Australia and Vanuatu, broadcasting organisations, commercial producers and tour agents).

Financial resources allocated to the policy/measure in USD:

US\$80,000 (A\$104,000)

Has the implementation of the policy/measure been evaluated?: YES

If yes, what are the main conclusions/recommendations?:

Evaluation highlighted the desirability of further skills exchange through visits by the Central Australian Aboriginal Women's Choir and Soweto Gospel Choir to Vanuatu.

Partner(s) engaged in the implementation of the measure:

Government of Vanuatu

Type of entity:

Public Sector

Desert Song Festival

Department of Foreign Affairs and Trade's Indigenous International Speaker Series

Name of agency responsible for the implementation of the policy/measure:

Department of Foreign Affairs and Trade

Describe the main features of the policy/measure:

In 2019 the Australian Department of Foreign Affairs and Trade (DFAT) supported visits by 20 Indigenous Australians to 18 Australian Embassies and High Commissions in an International Indigenous Speaker Series to celebrate the UNESCO 2019 International Year of Indigenous Languages. Performers, writers, experts in language preservation and revival, community leaders, journalists and creators of films in language undertook programs across the Indo-Pacific, attended international conferences and supported the Australian delegation to the Expert Mechanism on the Rights of Indigenous Peoples in Geneva. The program was a unique opportunity for Indigenous Speakers to engage with diverse audiences and counterparts, showcase their scholarly research and creative talents, develop collaborative relationships and showcase Indigenous Australia's expertise abroad. DFAT is currently working to produce a video recapping the 2019 program. This will be used to promote the UN International Decade of Indigenous Languages from 2022-2032.

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

Participants reported that the program built pride in culture, developed skills through workshops and exchanges, and exposed them to ways in which counterparts in other countries are reviving and promoting cultural knowledge.

Financial resources allocated to the policy/measure in USD:

US\$100,000 (A\$129,000)

Has the implementation of the policy/measure been evaluated?: NO

Partner(s) engaged in the implementation of the measure:

Australian Embassies and High Commissions

Type of entity:

Public Sector

The Bundanon Artists in Residence program

Name of agency responsible for the implementation of the policy/measure:

Bundanon

Office for the Arts, Department of Infrastructure, Transport, Regional Development and Communications

Website of the policy/measure, if available:

<https://www.bundanon.com.au/residencies/>

Describe the main features of the policy/measure:

The Bundanon Artist in Residence program focuses on providing space and time for artists of all disciplines to create and develop work on the properties owned by Bundanon. Artists may apply to be in residence as individuals or groups from one to eight weeks. The Artist in Residence program is open to both national and international artists, hosting an average of 10-12 international artists each year.

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

Bundanon has a number of formal partnerships and artist residency exchanges in place with the aim of enabling artists to cross borders, exchange ideas and inspiration and create new connections:

- The French Embassy in Australia for an artist exchange program with France: Bundanon has hosted four artists for a six-week residency each and one artist for a two-week residency since 2017.
- Biennale of Sydney and French Embassy agreement: Bundanon hosted two French artists commissioned for the 2020 Sydney Biennale.
- Africa Centre Residency program supporting an African artist in residence for up to six weeks: Bundanon hosted Rwandan film maker Kantarama Gahigiri in 2019, Beza Hailu in 2017 and Yewande Omotoso in 2015.
- Red Gate Gallery in Beijing, a cross cultural artist exchange between China and Australia: Bundanon hosted four artists for a six-week residency and facilitated the exchange of two Australian artists to undertake residencies at Red Gate Gallery in China in 2018 and 2019.
- Partnership with Word Travels provides a residency opportunity for Indigenous spoken Word artists: Bundanon has hosted four artists since 2017 from Canada, Yirrkala (East Arnhem Land) and Papua New Guinea.
- Partnership with Performance Space brings together artists from across Australia and the Asia Pacific to undertake an intensive two-part residency program to support the creative development of artists from a number of developing Asian countries: Bundanon has hosted 13 artists during this residency partnership since 2017.

Financial resources allocated to the policy/measure in USD:

US\$1,024,000 (A\$1,304,221)

Has the implementation of the policy/measure been evaluated?: NO

Partner(s) engaged in the implementation of the measure:

French Embassy in Australia

Type of entity:

Public Sector

Biennale of Sydney

Africa Centrea

Red Gate Gallery, Beijing

World Travels

The Performance Space

FLOW OF CULTURAL GOODS AND SERVICES

Export strategies or measures to support the distribution of cultural goods and services outside your country exist for the following cultural domains:

Cinema/Audiovisual arts

Design

Media Arts

Music

Publishing

Visual Arts

Performing Arts

Cultural management

Your country has granted or benefited from preferential treatment* to support a balanced exchange of cultural goods and services in the last 4 years:

-

If YES, please provide up to 2 examples:

Australian trade agreements are comprehensive in nature and liberalise a range of goods and services. www.fta.gov.au

Your country has provided or benefited in the last 4 years from Aid for Trade support, a form of Official Development Assistance (ODA), that helped to build capacities to formulate trade policies, participate in negotiating and implementing agreements that provide a special status to cultural goods and services:

-

If YES, please provide up to 2 examples:

-

Relevant Policies and Measures:

Australian Government funding for the Kluge-Ruhe Aboriginal Art Collection exhibition

Name of agency responsible for the implementation of the policy/measure:

Office for the Arts, Department of Infrastructure, Transport, Regional Development and Communications

Cultural domains covered by the policy/measure:

Visual Arts

Website of the policy/measure, if available:

<https://kluge-ruhe.org/exhibition/madayin/>

Describe the main features of the policy/measure:

The Australian Government provided direct investment in the Kluge-Ruhe Aboriginal Art Collection exhibition project which facilitates the flow of cultural goods and services. The project focusses on the curation and exhibition of Madayin: Eight Decades of Aboriginal Australian Bark Painting from Yirrkala, which will tour the United States of America. Initial funding was provided to undertake curatorial research and develop a bilingual catalogue (Yolŋu-matha/English) for the exhibition. Further investment was undertaken by the Australian

Government following the disruption caused by COVID-19. The funding provided will support the design and development of a website that showcases the Madayin exhibition. The website will provide another platform to promote Indigenous Australian art to new and expanding international audiences and markets. It will further foster cultural understanding through short videos of selected artists talking about their work, and audio files providing pronunciation of key terms. The photography and videos of Yolŋu artists, art works and landscapes associated with the 13 clans represented in the exhibition will provide a window into Yolŋu life and culture that extends beyond the exhibition and catalogue.

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

While curatorial travel between Yirrkala, Australia and Virginia, United States was not possible due to the COVID pandemic, the curators of Madayin successfully pivoted to online meetings via Zoom. A regular schedule of weekly meetings was established to connect key project members in Yirrkala, Melbourne, Charlottesville, Virginia and Hanover, New Hampshire. Using virtual modelling software, the Yolŋu curators and consultants were able to direct the exhibition design for the Hood Museum of the Art in real time, while simultaneously consulting with relevant knowledge holders in the community. This process was highly successful, and integrated Yolŋu curators into the curation and exhibition design in far deeper ways than was initially imagined. Yolŋu curators have gained familiarity with exhibition design processes and virtual modelling, while building relationships with American museum curators. This process has also allowed artists and staff members from Buku-Larrnggay and The Mulka Project to participate in decision-making processes and advise on key aspects of the exhibition, from the placement of artworks to the wall colours in the galleries. This was particularly important to the curatorial team as it allowed older artists such as Nyapanyapa Yunupingu to see the exhibition under development and offer curatorial advice and guidance. In addition, the lead Yolŋu curator has been working virtually with members of the Kluge-Ruhe Aboriginal Art Collection education department to develop educational materials to accompany the exhibition. Working on Zoom has greatly increased the Yolŋu project member's familiarity with video-conferencing with the flow-on result of creating new opportunities for remote artists and knowledge holders to present their work in an international context. The Kluge-Ruhe Aboriginal Art Collection has since facilitated several web-based programs with remote Indigenous artists both in the classroom and as part of the museum's public programming. Work on the bi-lingual exhibition catalogue has been greatly accelerated by the funds provided by the Australian Government. These funds have allowed for the employment of two dedicated Yolŋu translators. The translation of texts will be used for the catalogue, website and exhibition, ensuring that Yolŋu voices are prominent in every aspect of the exhibition.

Financial resources allocated to the policy/measure in USD:

US\$85,900 (A\$110,000)

Has the implementation of the policy/measure been evaluated?: NO

Partner(s) engaged in the implementation of the measure:

Buku Larrnggay Mulka Incorporated

Type of entity:

Civil Society Organization (CSO)

Hood Museum of Art

Type of entity:

Private Sector

Vibethink

Type of entity:

Private Sector

Jefferson Trust

Type of entity:

Civil Society Organization (CSO)

University of Virginia

Type of entity:

Public Sector

TREATIES AND AGREEMENTS

Multilateral or bilateral trade and/or investment agreements providing a special status to cultural goods and/or services have been signed during the last 4 years or are under negotiation:

YES

Multilateral or bilateral agreements including specific provisions providing a special status to cultural goods and services and digital products in the field of e-commerce have been signed during the last 4 years or are under negotiation:

-

Multilateral or bilateral agreements, declarations and/or strategies on relevant policy issues for the diversity of cultural expressions (e.g. education, digital, intellectual property, sustainable development, gender equality, etc.) signed or amended to take into account the objectives or principles of the Convention during the last 4 years: YES

Relevant Policies and Measures:

Memorandum of Understanding on Cooperation in the Field of the Creative Economy between the Government of Australia and the Government of the Republic of Indonesia (2018)

Name of agency responsible for the implementation of the policy/measure:

Office for the Arts, Department of Infrastructure, Transport, Regional Development and Communications
Government of the Republic of Indonesia

Describe the main features of the policy/measure:

The Memorandum of Understanding on cooperation in the Field of the Creative Economy between the Government of Australia and the Government of the Republic of Indonesia 2018 (MoU) aims to promote cooperation and mutual understanding between the two countries in the field of the creative economy that may be of mutual interest and benefit. The MoU fosters the exchange of information, professional expertise and creative economy activities. Areas of cooperation may include broadcasting, visual arts (craft, fine arts and photography), creative industries (performing arts, screen production including animation and visual effects, games, music, literature and publishing, architecture, design and fashion) and cultural heritage. Cooperation through the MoU will assist Indonesia to develop its creative sector, as an important part of its economy, through the establishment of a framework to facilitate the exchange of cultural and creative expertise and capacity-building.

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

Since the signing of the MOU, a number of activities of arts and cultural exchange have taken place between Australia and Indonesia. Some examples include working with relevant authorities on the protection of an Australian warship; return of cultural items to Indonesia under the Protection of Movable Cultural Heritage Act 1986; exchange, tours and workshops to build capacity of cultural professionals; and collaboration with Indonesian counterparts for the curation and exhibition of Indonesian art and cultural heritage items.

Financial resources allocated to the policy/measure in USD:

N/A

Has the implementation of the policy/measure been evaluated?: NO

GOAL 3 - INTEGRATE CULTURE IN SUSTAINABLE DEVELOPMENT FRAMEWORKS



NATIONAL SUSTAINABLE DEVELOPMENT POLICIES & PLANS

National sustainable development plans and strategies recognize the strategic role of:

Please rate from 1 to 4 the type of outcomes expected by the inclusion of culture in national sustainable development plans and strategies (1 most often expected outcome 4 least expected outcome):

Public cultural bodies and agencies responsible for culture or creative industries are involved in the design and implementation of sustainable development policies and plans (i.e. participate in coordination mechanisms such as joint planning committees): -

Cultural industry-led regeneration initiatives and projects at the regional, urban and/or rural levels have been implemented in the last 4 years: YES

Policies and measures facilitate participation in cultural life and access to diverse cultural facilities and expressions, notably addressing the needs of disadvantaged or vulnerable groups (e.g. via reduced entrance fees; audience development, arts education and audiences awareness-raising): YES

Latest data on cultural participation rates by socio demographic variables (sex/age groups/rural- urban/income levels/education levels):

Cultural participation rates by sex and age group

Persons aged 15 years and over participating in selected cultural activities, By age and sex, Australia — 2017-18		
	Number ('000)	Participation Rate (%)
Males		
15–24 years	512.8	32.7
25–34 years	469.9	26.5
35–44 years	445.1	27.9
45–54 years	360.6	23.6
55–64 years	298.7	21.7
65 years and over	336.4	19.5
Total	2,427.0	25.4
Females		
15–24 years	684.9	45.2
25–34 years	683.4	37.3
35–44 years	555.8	34.0

45–54 years	548.5	34.1
55–64 years	536.8	37.0
65 years and over	685.5	36.0
Total	3,692.3	37.1
Persons		
15–24 years	1,199.0	38.9
25–34 years	1,153.3	32.0
35–44 years	1,001.1	31.0
45–54 years	904.4	28.8
55–64 years	835.0	29.5
65 years and over	1,022.9	28.2
Total	6,119.4	31.4

Source: ABS 4921.0 Participation in selected cultural activities Australia 2017-18

Cultural participation by area of usual residence

Persons aged 15 years and over, participation numbers and proportions of participation by area of usual residence Australia - 2017-18				
Persons aged 15 years and over	Participants	Non-participants	Participants	Non-participants
	Number ('000)		Proportion (%)	
Area of usual residence				
Capital city	4,287.7	8,959.1	70.1	66.9
Balance of state/territory	1,833.1	4,436.6	30.0	33.1

Source: ABS 4921.0 Participation in selected cultural activities Australia 2017-18

Cultural participation by income

Persons aged 15 years and over, Whether participated in selected cultural activities by income levels Australia - 2017-18				
Persons aged 15 years and over	Participants	Non-participants	Participants	Non-participants
	Number ('000)		Proportion (%)	
Equivalent weekly household income(e)				
Lowest quintile	750.1	1,809.2	12.3	13.5
Second quintile	883.5	1,995.6	14.4	14.9
Third quintile	980.8	2,144.9	16.0	16.0
Fourth quintile	1,042.2	2,178.2	17.0	16.3
Highest quintile	1,119.6	2,019.8	18.3	15.6

Source: ABS 4921.0 Participation in selected cultural activities Australia 2017-18

Cultural participation by education levels

Persons aged 15 years and over, Whether participated in selected cultural activities by education levels Australia - 2017-18				
Persons aged 15 years and over	Participants	Non- participants	Participants	Non- participants
	Number ('000)		Proportion (%)	
Highest educational attainment				
Postgraduate degree	473.3	691.5	7.7	5.2
Graduate Diploma or Graduate Certificate	233.7	293.9	3.8	2.2
Bachelor degree	1,376.0	2,035.2	22.5	15.2
Advanced Diploma or Diploma	696.8	1,221.4	11.4	9.1
Certificate III or IV	898.2	2,700.8	14.7	20.2
Certificate I or II	9.1	37.7	0.1	0.3
Year 12	985.7	2,311.9	16.1	17.3
Year 11	263.0	707.1	4.3	5.3
Year 10 or below(c)	1,028.7	3,068.0	16.8	22.9
Level not determined(d)	147.7	320.4	2.4	2.4

Source: ABS 4921.0 Participation in selected cultural activities Australia 2017-18

Relevant Policies and Measures:

Australia Council for the Arts' Arts and Disability Mentoring Initiative 2019-2021

Name of agency responsible for the implementation of the policy/measure:

Australia Council for the Arts

Website of the policy/measure, if available:

<https://www.australiacouncil.gov.au/funding/funding-index/arts-and-disability-mentoring-initiative-2019-21/>

Describe the main features of the policy/measure:

The Australia Council's Arts and Disability Mentoring Initiative (2019-2021) supports individuals with disability undertaking an artistic collaboration involving mentoring. The purpose is to support collaborations that fuel ambition, embolden ideas and innovation, build networks and capacity, and strengthen future works. From 2019-2021 there are six grants of A\$30,000 available per year to individual artists or arts workers with disability. Support for artists with disability is a priority for the Australia Council, as its research report Making Art Work: An Economic Study of Professional Artists in Australia highlights the need for greater investment. Artists with disability continue to be under-represented among practicing professional artists and earn on average 42 percent less than their counterparts without disability. This measure was developed in response to Australia Council research involving artists and arts workers with disability. The findings highlighted the importance of role models and mentors, and of

disability-led practice. The research has informed the Australia Council's three-year strategic investment in artists with disability, creating access to resources and supporting sustainable careers for artists with disability.

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

A\$360,000 investment has supported twelve artists and arts workers with disability, supporting collaborations that fuel ambition, embolden ideas and innovation, build networks and capacity, and strengthen future works.

Financial resources allocated to the policy/measure in USD:

US\$424,000 (A\$540,000)

Has the implementation of the policy/measure been evaluated?: NO

Regional Arts Fund (RAF)

Name of agency responsible for the implementation of the policy/measure:

Office for the Arts, Department of Infrastructure, Transport, Regional Development and Communications

Website of the policy/measure, if available:

<https://www.arts.gov.au/funding-and-support/regional-arts-fund>

Describe the main features of the policy/measure:

As reported in Australia's previous Quadrennial Periodic Report, the Regional Arts Fund (RAF) is an Australian Government program that supports sustainable cultural development in regional and remote communities in Australia. RAF provides A\$3.6 million per year in funding for people living in regional, remote and very remote communities to undertake arts projects, professional development for artists and arts workers, and strategic projects. RAF is delivered on behalf of the Australian Government by Regional Arts Australia, regional arts organisations or state government arts agencies. RAF supports projects that target a range of disadvantaged demographics including people with disability, young people, women, Aboriginal and Torres Strait Islander people, people from culturally and linguistically diverse backgrounds and older Australians. As an example, in 2020 the Australian Government committed A\$84,604 to a project that invested in the long-term development of regional artists and supported regional practice, Indigenous artists and emerging artists. The project aimed to assist in community recovery through creative practice, following damaging drought and bushfire seasons in Australia in 2019-2020. The project built new connections, generated exchange and allowed regional artists to explore and share the experiences and resilience of impacted communities in regional and remote Australia.

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

RAF continues to increase participation in, and access to, Australia's arts and culture in regional and remote Australia by:

- encouraging and supporting sustainable economic, social and cultural development in regional communities;
- developing partnerships and networks which leverage support for projects and encourage ongoing collaboration;
- developing audiences and broaden community engagement with the arts; and
- increasing employment, professional development opportunities and profile of regional and remote artists.

Financial resources allocated to the policy/measure in USD:

US\$2,700,000 (A\$3,600,000) annually

Has the implementation of the policy/measure been evaluated?: YES

If yes, what are the main conclusions/recommendations?:

The 2016-2020 RAF funding cycle was extended for a further year to 2020-2021 to provide certainty for the regional arts sector during the COVID-19 crisis and enable the rapid delivery of the additional A\$10 million provided to the program in 2020. The program is being reviewed further in 2020-2021 and changes will be implemented for the next funding cycle commencing 1 July 2021. The program will be further streamlined to achieve a level of national consistency, whilst still allowing flexibility for each jurisdiction to customise delivery of the program to meet the needs of the regional arts sector in that jurisdiction.

Partner(s) engaged in the implementation of the measure:

Regional Arts Australia

Type of entity:

Civil Society Organization (CSO)

Regional Arts New South Wales

Type of entity:

Civil Society Organization (CSO)

Regional Arts Victoria

Type of entity:

Civil Society Organization (CSO)

Regional Arts Victoria

Type of entity:

Civil Society Organization (CSO)

Flying Arts Alliance Inc

Type of entity:

Civil Society Organization (CSO)

Regional Arts Western Australia

Type of entity:

Civil Society Organization (CSO)

Country Arts South Australia

Type of entity:

Civil Society Organization (CSO)

RANT Arts Ltd

Type of entity:

Civil Society Organization (CSO)

Darwin Community Arts

Type of entity:

Civil Society Organization (CSO)

artsACT

Type of entity:

Public Sector

Art and Dementia Program

Name of agency responsible for the implementation of the policy/measure:

National Gallery of Australia

Website of the policy/measure, if available:

<https://nga.gov.au/tours/artdementia/>

Describe the main features of the policy/measure:

As reported in Australia's previous Quadrennial Periodic Report, the Art and Dementia Program provides people living with dementia with an opportunity to connect with the world in enriching and life-enhancing ways. A discussion-based tour of works of art provides intellectual stimulation and social inclusion. Participants are able to contribute knowledge, engage in interpretation, express emotions and recall memories. Participation can lead to an increase in wellbeing and quality of life. Established in 2007, the Art and Alzheimer's program at the National Gallery of Australia was renamed in 2015 to reflect the many types of dementia. The Art and Dementia program includes a variety of tours to suit people with different living arrangements and capabilities. The National Gallery works closely with community-based health professionals, residential care providers and directly with people living with dementia in the community to provide the program. The National Gallery of Australia developed the Art and Dementia Outreach program in 2009. The Outreach program delivers a two-day training workshop for arts and health professionals in communities across Australia to assist regional galleries to devise sustainable and appropriate Art and Dementia programs for the community. Between 2010 and 2019 the National Gallery delivered 4-6 training workshops each calendar year and held three national seminars with representatives from galleries in seven states and territories for professional development and networking. In 2014, Dementia Australia became a partner in delivering this outreach program. In 2017, the onsite program expanded to include artmaking in the National Gallery's purpose-built Learning Studio which was then delivered to regional galleries. In response to the restrictions in place to prevent the spread of COVID-19, the pilot online Art and Dementia program was delivered over 12 weeks from June to August 2020. In partnership with Dementia Australia, the program aimed to understand how people living with dementia who had previously visited the National Gallery for a facilitated tour would adjust to an online experience. The pilot found that all six participants developed confidence with the technology, participating actively and with evident enjoyment. Following the success of this model, the National Gallery is planning to introduce this offering as part of the Outreach program in 2021. During 2020 two online Art and Dementia outreach training workshops were delivered.

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

- Increased well-being and quality of life for participants;
- Increased confidence in participants in residual intellectual capacity and ability to engage with works of art;
- Increased sense of self in participants through opportunity to learn and reflect on knowledge and experience;
- Sustainable and supportive community arts and health partnerships;
- Increased emphasis on human rights and needs of people living with dementia;
- Normalisation of people living with dementia;
- Increase in local, regional and national galleries and museums with art and dementia programs;
- Extension of the outreach training program to include artmaking;
- International collaboration and exchange in the areas of training and online delivery; and
- An extension of the core principles of the Art and Dementia program into new areas such as mental health.

Financial resources allocated to the policy/measure in USD:

US\$30,200 (A\$40,000) per annum

Has the implementation of the policy/measure been evaluated?: YES

If yes, what are the main conclusions/recommendations?:

During 2018, the University of Canberra (UC) conducted research to substantiate anecdotal and observational benefits of the *Art and Dementia* program recorded by National Gallery staff over the lifetime of the program. The Gallery worked with lead researcher and University of Canberra PhD candidate Nathan D’Cunha.

The research conducted by the University of Canberra confirmed that the Art and Dementia program reduces stress for participants and has widespread health benefits. Immersive or psychosocial activities such as participating in a facilitated discussion or artmaking workshop at the Gallery offers respite and distraction as well as relaxation which assists people to experience the physiological benefits of normalised cortisol levels. Based on this evidence, the Gallery continues to develop and deliver its onsite and outreach *Art and Dementia* program to expand the reach and benefits of the program to its national audience.

Partner(s) engaged in the implementation of the measure:

Dementia Australia

Type of entity:

Civil Society Organization (CSO)

University of Canberra

Type of entity:

Public Sector

Hands on Australia

Type of entity:

Civil Society Organization (CSO)

Communities at Work

Type of entity:

Civil Society Organization (CSO)

ACT Health

Type of entity:

Public Sector

INTERNATIONAL COOPERATION FOR SUSTAINABLE DEVELOPMENT

Your country has contributed to or benefited from the International Fund for Cultural Diversity (IFCD) during the last 4 years:

YES, my country has contributed to the IFCD

Development cooperation strategies, including South-South cooperation strategies, recognize the strategic role of creativity and diverse cultural expressions: YES

If YES, please provide the name(s) of the strategy and year(s) of adoption:

One recent example is the Memorandum of Understanding on Cooperation in the Field of the Creative Economy between the Government of Australia and the Government of the Republic of Indonesia (2018).

Your country manages multi- and/or bilateral technical assistance and capacity building cooperation programmes supporting:

Medium, small or micro-enterprise development of creative industries and markets in developing countries
Artists and cultural professionals in developing countries

Value of the total national contribution to the International Fund for Cultural Diversity (in USD):

373,972.00

2020

Relevant Policies and Measures:

Australia's contribution to the International Fund for Cultural Diversity (IFCD)

Name of agency responsible for the implementation of the policy/measure:

Office for the Arts, Department of Infrastructure, Transport, Regional Development and Communications

Website of the policy/measure, if available:

<https://en.unesco.org/creativity/countries/australia>

Describe the main features of the policy/measure:

As reported in the previous quadrennial periodic report, Australia is committed to contributing to the International Fund for Cultural Diversity (IFCD), which supports the protection and promotion of the diversity of cultural expressions. It also fosters the emergence of a dynamic cultural sector in developing countries through activities such as the sustainable development and implementation of cultural policies, capacity-building for cultural entrepreneurs, the mapping of cultural industries and the creation of new cultural industry business models. Australia has made voluntary contributions to the IFCD so that it can continue to support these activities that protect and promote the diversity of cultural expressions. Since the last quadrennial report, Australia has continued to make voluntary contributions to the IFCD and made two donations totaling over A\$200,000 during the reporting period of 2017-2021.

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

The IFCD, assisted by contributions from Australia and other countries, has funded a number of projects in developing nations, leading to enhanced international cooperation. Through the Intergovernmental Committee, meetings have been held on the Protection and Promotion of the Diversity of Cultural Expressions, in which Australia participates on a yearly basis. Australia's IFCD contribution has fostered the emergence of a dynamic cultural sector in developing countries. Australia's contribution also meets its international obligations under Article 18 of the Convention, which in turn supports the protection and promotion of the diversity of cultural expressions.

Financial resources allocated to the policy/measure in USD:

US\$373,972 (A\$452,226) to date (as at 2020).

Has the implementation of the policy/measure been evaluated?: YES

If yes, what are the main conclusions/recommendations?:

The implementation of Australia's voluntary contribution to the IFCD is monitored by UNESCO.

Partner(s) engaged in the implementation of the measure:

UNESCO

Type of entity:

Public Sector

National Film and Sound Archive Pacific Engagement Project

Name of agency responsible for the implementation of the policy/measure:

National Film and Sound Archive (NFSA)

Describe the main features of the policy/measure:

Australia prioritises sustainable development and capacity building in the Indo-Pacific through programs such as the National Film and Sound Archive's (NFSA) Pacific Engagement Project. As reported in Australia's 2018 report, the Pacific Engagement Project began in 2015 with the objective of identifying the preservation needs of audiovisual collections and training needs of audiovisual technicians across the Pacific region. Building on this work, the NFSA aims to enhance archive representatives skills in areas such as technical skills/digitisation, collection conservation and storage, disaster preparedness and management, resource management, collection development, and metadata management/cataloguing. The NFSA is working with the following Indo-Pacific institutions: • Fiji: National Archives, Ministry of Itaukei Affairs (Indigenous Affairs) Fiji Museum, Ministry of Information • Samoa: National Archives and Records Authority of Samoa, Department of Health, Secretariat of the Pacific • Tonga: Tonga Broadcasting Commission • New Caledonia: Bernheim Library, Archives of New Caledonia, Tjibaou Cultural Centre • Papua New Guinea: National Film Institute The NFSA also has a strong regional interest exemplified by its involvement with the South East Asia-Pacific Audio Visual Archive Association (SEAPAVAA).

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

The NFSA began this capacity building project in 2015 to identify the preservation needs of audiovisual collections and training needs of audiovisual technicians across the Pacific region, as described in Australia's 2018 report. The NFSA has subsequently been building upon this work to support identified institutions and their staff around the Pacific region to train audiovisual technicians in appropriate preservation methods for audiovisual collections. The NFSA received further funding from the Australia Government, over four years to 2024, to work with audiovisual archives in the Pacific region to prioritise digitisation needs for the collections of these institutions, and to prepare an approach to digitising the material and build capacity for staff. The NFSA will work with each archive to digitise at-risk material, including NFSA staff visiting the Pacific archives to provide practical collection management support, and staff from the archives visiting the NFSA in Canberra to deliver collection material and receive further digitisation training.

Financial resources allocated to the policy/measure in USD:

US\$158,500 (A\$200,000) in Australian Government funding

Has the implementation of the policy/measure been evaluated?: NO

Partner(s) engaged in the implementation of the measure:

Office for the Arts, Department of Infrastructure, Transport, Regional Development and Communications

Type of entity:

Public Sector

National Archives, Fiji

Type of entity:

Public Sector

Ministry of Itaukei Affairs (Indigenous Affairs), Fiji

Type of entity:

Public Sector

Fiji Museum

Type of entity:

Public Sector

Ministry of Information, Fiji

Type of entity:

Public Sector

National Archives and Records Authority of Samoa

Type of entity:

Public Sector

Department of Health, Samoa

Type of entity:

Public Sector

Secretariat of the Pacific, Samoa

Type of entity:

Public Sector

Tonga Broadcasting Commission

Type of entity:

Public Sector

Bernheim Library, New Caledonia

Type of entity:

Public Sector

Archives of New Caledonia

Type of entity:

Public Sector

Tjibaou Cultural Centre, New Caledonia

Type of entity:

Public Sector

National Film Institute, Papua New Guinea

Type of entity:

Public Sector

GOAL 4 - PROMOTE HUMAN RIGHTS AND FUNDAMENTAL FREEDOMS



GENDER EQUALITY

Ministries, governmental agencies and/or parliamentary bodies in charge of gender equality:

Exist and are relevant for artists and cultural professionals

Policies and measures to support the full participation of women in cultural life have been implemented during the last 4 years: YES

Policies and measures have been adopted to support the recognition and advancement of women as artists, cultural professionals and/or creative entrepreneurs, (e.g. ensure equal pay for equal work or equal access to funding, coaching or mentoring schemes, anti-discrimination measures, etc.): YES

Data is regularly collected and disseminated to monitor:

Participation of women in cultural life

Percentage of women/men in decision-making /managerial positions in public and private cultural and media:

For Australian Government arts boards and councils:

Agency	Filled positions on Boards and Councils that are subject to Gender Targets	
	Male	Female
Australia Council for the Arts	5 (45%)	6 (55%)
Australian Children's Television Foundation	3 (100%)	0 (0%)
Australian Film Television and Radio School	2 (67%)	1 (33%)
Australian National Maritime Museum	6 (60%)	4 (40%)
Bundanon Trust	6 (60%)	4 (40%)
Creative Partnerships Australia	5 (72%)	2 (28%)
National Cultural Heritage Committee	3(60%)	2 (40%)
National Film and Sound Archive	4 (44%)	5 (56 %)

National Gallery of Australia	5 (45%)	6 (55%)
National Library of Australia	6 (66.7%)	3 (33.3%)
National Museum of Australia	5 (63%)	3 (37%)
National Portrait Gallery of Australia	4 (50%)	4 (50%)
Screen Australia	3 (43%)	4 (57%)

Note: percentage is based on the number of filled board positions. This is Australian Government data, more information available at: <https://www.directory.gov.au/reports/australian-government-organisations-register>

Relevant Policies and Measures:

Australia Council for the Arts' investment in female artists

Name of agency responsible for the implementation of the policy/measure:

Australia Council for the Arts

Website of the policy/measure, if available:

<https://www.australiacouncil.gov.au/research/the-gender-pay-gap-among-australian-artists/>

Describe the main features of the policy/measure:

The Australia Council for the Arts is the Australian Government's arts funding and advisory body. As reported in Australia's previous quadrennial report, the Australia Council invests in female artists to undertake a wide range of artistic, skills and career development activities that supported their direct participation and engagement in cultural life. In 2018-2019 and 2019-2020 the Australia Council invested just over A\$18.4 million in grants to female artists, arts workers and cultural professionals. The success rates for women and men applying to the Council's grants programs are broadly comparable, suggesting that female artists are not disadvantaged in relation to funding opportunities. However, research indicates that Australian female artists continue to earn less than their male counterparts. In the most recent comprehensive national survey of professional artists' economic circumstances, Making Art Work: An Economic Study of Professional Artists in Australia which was undertaken in 2016-17, the total incomes of female artists were 25 percent less on average than for males, and women earned 30 percent less from their creative work. These differentials were greater than the workforce gender pay gap of 16 percent at that time. Analysis of this data in the Australia Council's report The Gender Pay Gap Among Australian Artists: Some preliminary findings (2020) highlight the particularity of the social, cultural and economic conditions likely to affect the gender gap. It explores variables such as education and training, experience, creative work hours, socio-demographics, and other factors affecting an artist's career. It appears that even after allowing for a range of differences between men and women artists, the gender pay gap remains virtually unchanged. The Australia Council is therefore left with the conclusion that women artists across all artistic occupations are subject to forms of gender-related disadvantage that reflect discriminatory problems affecting women in society at large, and which may be more serious in the arts than in other areas. Applications to the Australia Council's Leadership programs consistently indicate a higher proportion of women applying to and participating, suggesting that the Council's investment in arts leaders has the potential contribute over time to these disparities.

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

Expected results include: • Higher representation of women in leadership roles in the arts and cultural sector; • Higher participation of women in art forms where they are under-represented; and • Awareness of the gender pay gap among female artists and factors contributing to the pay gap.

Financial resources allocated to the policy/measure in USD:

Financial resources are allocated within existing budget.

Has the implementation of the policy/measure been evaluated?: YES

If yes, what are the main conclusions/recommendations?:

Further research is needed to identify the sources of gender disadvantage within different contexts, and the impacts of such disadvantage on the careers and working circumstances of professional women artists. Ongoing work will consider the impact of disability and cultural background on the relative incomes of male and female artists, and the different income relationships for First Nations artists living in different cultural contexts around Australia.

Partner(s) engaged in the implementation of the measure:

Macquarie University

Type of entity:

Public Sector

National Gallery of Australia Know My Name initiative

Name of agency responsible for the implementation of the policy/measure:

<https://knowmyname.nga.gov.au/>

Website of the policy/measure, if available:

<https://knowmyname.nga.gov.au/>

Describe the main features of the policy/measure:

Launched in May 2019, Know My Name is a gender equity initiative of the National Gallery of Australia. Aligning with the National Gallery's mission to lead a progressive and inclusive cultural agenda, Know My Name is a whole of institution initiative that is simultaneously a celebration, a commitment and a call to action. The National Gallery has acknowledged that only 25% of its Australian art collection and 33% of its Aboriginal and Torres Strait Islander art collection is by women artists. A defining moment in the history of the National Gallery, Know My Name represents a new chapter for the institution that addresses historical gender bias through programming, education and awareness building, collection development, and ongoing cultural and structural change within the organisation. Critically Know My Name is underpinned by permanent structural change through policy development and associated reporting metrics. In 2019 the National Gallery formally committed to gender equity through the establishment of Guiding Principles for Gender Equity, and in 2020 gender equity was embedded into Corporate Plan. In association with Know My Name throughout 2020-2021 the National Gallery is delivering a vibrant program of exhibitions, events, commissions, creative collaborations, publications and partnerships. These activities aim to reconsider the stories of art, to elevate the voices of all women and to celebrate and enhance understanding of the contributions women have made and continue to make to Australia's cultural life. The flagship exhibition Know My Name: Australian Women Artists 1900 to Now is being delivered in two parts over 14 months creating a significant footprint across the National Gallery's first floor and across the program. The largest presentation of work by Australian women artists to be exhibited in Australia to date the exhibition in totality will include over 400 works by over 200 artists. An extensive program of associated onsite and online events and programs has been developed to engage wide and diverse audiences. A dynamic new microsite (<http://knowmyname.nga.gov.au>) was launched in November 2020. The strategic intention of the site is to create a focused platform for Know My Name that captures the full breadth of the initiative and will become an ongoing digital archive and legacy of the project as well as public research and resource site. The site's content will continue to be developed throughout the delivery of Know My Name and will include extended exhibition information, digital experiences, education resources, gender equity commitments and associated public reporting.

Does it specifically target young people?: YES

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

Through the program of activities from March 2020 to January 2021: 480+ artists were engaged; 13+ exhibition and projects were delivered; 85+ events and learning programs were delivered; 289,135 people visited the exhibition Know My Name: Australian Women Artists 1900 to Now; 41,477+ people attended onsite and online events and programs; and 509 students and teachers have participated in digital and onsite school excursions. The Know My Name Virtual Conference delivery included: 48 presenters and 40 facilitators (all women); 748 delegates from six countries with 2,021 online visitation over four days during 14hrs 45min of screen time and 25,799 total page views and 10,752 unique page views on the conference platform. To date Wikimedia Australia

partnered initiatives have resulted in: 145,200+ words being added to Wikipedia including the creation of 79 new pages on Australia women artists, 351 existing articles being edited and 1,539 new references added; 152 volunteer editors have so far participated nationally; and new and edited articles have been viewed 242,000+ times on Wikipedia. Know My Name specific content produced includes 256 new articles, commissioned texts and biographies have been produced. Of these, 16 blog/medium articles have resulted 7,595 reads to date, and 21 videos produced including livestreams with an online reach to date of 72,442 and 23,664 watches Know My Name has generated: 450+ national and international media items; a potential reach of 1.6 billion+ people; the advertising value equivalency of reach is A\$15 million+; and social media campaign including Facebook, Instagram, Twitter & LinkedIn includes 493 published posts to date with a reach of 4,406,206 and engagement of 209,567. Current partnerships are valued at A\$8,117,800 value in kind and cash with A\$285,000 cash value. To date A\$2,186,800 has been raised through private giving with contributions from 581 individual donors.

Financial resources allocated to the policy/measure in USD:

US\$1,918,200 cash and US\$6,624,800 in kind (A\$2,774,868 cash and A\$9,583,436 in kind).

Has the implementation of the policy/measure been evaluated?: YES

If yes, what are the main conclusions/recommendations?:

The Know My Name initiative activities are still in progress and the Gender Equity Action Plan is still in development. Outcomes and reach to date including the metrics outlined above have been compiled and reported to the Gallery's Council (Board of Directors). The Know My Name Project Board, which includes representatives from the National Gallery's Council and Senior Management Group along with the Director, have met to reflect on the successes and learnings of the initiative to date and to consider future priorities. Recommendations at this stage of the project are to continue delivering the program of activities, to focus on building content on the Know My Name microsite as an educational legacy of the initiative and to focus on the drafting and implementation of the Gender Equity Action Plan.

Partner(s) engaged in the implementation of the measure:

oOh!media

Type of entity:

Private Sector

ACT Government through VisitCanberra

Type of entity:

Public Sector

Australian Broadcasting Commission (ABC)

Type of entity:

Public Sector

Australia Council for the Arts

Type of entity:

Public Sector

Citi

Type of entity:

Private Sector

Seven Network

Type of entity:

Private Sector

Additional strategic, content and programming partnerships include: Google Lens; The Countess Report cultural and gender equity partner; Wikimedia Australia national Wikipedia edit-a-thons and WikiClub; National Museum of Women in the Arts, Washington D.C.

Type of entity:

Civil Society Organization (CSO)

Screen Australia's Gender Matters

Name of agency responsible for the implementation of the policy/measure:

Screen Australia

Cultural domains covered by the policy/measure:

Cinema/ Audiovisual Arts

Website of the policy/measure, if available:

<https://www.screenaustralia.gov.au/sa/new-directions/gender-matters>

Describe the main features of the policy/measure:

Gender Matters is the umbrella term referring to Screen Australia's efforts since 2015 addressing the underutilisation of female talent in key creative roles in the Australian screen industry. Women are historically, and currently, under-represented in key creative roles in Australian screen stories. Gender Matters policies and measures support stories created by and about women, and sustainable and self-generating careers that will support women to build a range and breadth of skills in the screen industry for the long term. Gender Matters also reflects the aim of the 2030 Agenda for Sustainable Development Goal 5.c – adopting sound policies for the empowerment of women and girls. First Gender Matters initiative (2016 – end of 2018-2019) As reported in Australia's previous Quadrennial Periodic Report, Screen Australia's first Gender Matters initiative, comprised the following actions to address the gender imbalance within the Australian screen industry: • A suite of initiatives attached to a A\$5 million five-point plan: Brilliant Stories, Brilliant Careers, Better Deals (distribution), Attachments for Women, and assessment criteria changes; • The initial gender-targeted key performance indicator (KPI), requiring at least 50 per cent of projects receiving Screen Australia production funding to have at least half of the key creative roles (writers, producers and directors) occupied by women, based on a three-year average (from 2016-17 – 2018-19); and • Screen Australia's first Gender Matters Taskforce, which provides independent advice to the agency, and works beyond Screen Australia's direct sphere of influence to deliver outcomes for female creatives and assist in the broader industry efforts to achieve gender parity (from 2016 – current). Second Gender Matters KPI (2019-2020 to 2021-2022) The Gender Matters five-point plan completed in 2018, but after the initial success of the program and the KPI, Screen Australia committed to continue and expand the Gender Matters program. These measures include: • In August 2019, Screen Australia announced a new Gender Matters key performance indicator (KPI). The second KPI requires at least 50 per cent of the key creatives (writers, producers and directors) across all projects that receive Screen Australia development and production funding to be women, across a three-year average (2019-2020 to 2021-2022).; • Expanded public reporting on gender participation, including industry-wide data charting individual women working in key creative roles in Australian feature film, television, and online drama and documentary content, and data on the gender of protagonists in drama programs funded by Screen Australia. The data enables the industry to understand disparities and opportunities, encourage changes in hiring practices and character development, and provide evidence to inform other screen agencies gender initiatives; • A refreshed Gender Matters Taskforce, comprising all sectors of the industry, from content development, production and distribution, to film financing and academia; • Ongoing attachment opportunities via an expanded program, which also supports attachments reflecting the theme or content of the projects (for example, gender, Indigenous, disability, LGBTQI+, cultural or linguistically diverse); and • A requirement that a funded drama series, which involves more than one filming 'block', must have at least one female director attached, unless there are exceptional circumstances. Screen Australia's Gender Matters initiatives and KPIs ensure that agency funding encourages and supports women to be in key creative roles, therefore promoting gender equality in the screen industry. Women in producer, writer and director roles are at the

forefront of creative and business decisions: their promotion encourages diverse stories and female characters on screen, supporting women's participation in cultural life. Other attachment programs and initiatives support women in other crew roles, and those beginning their careers, while the Gender Matters Taskforce ensures that Screen Australia's practices and initiatives targeting gender equality are well-informed, and understood, by industry.

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

In 2019, Screen Australia announced that it exceeded its initial KPI goal of 50 per cent, with 56 per cent of projects receiving production funding having at least half of the key creative roles occupied by women, based on a three-year average (from 2016-2017 to 2018-2019). In 2020, Screen Australia released data showing that the agency is on track to meet its second KPI at the end of 2021-2022, with 57% of key creative roles across approved development and production funding held by women in 2019-2020. The KPI measurements are different, and therefore the results are not comparable. Some highlight titles from the Gender Matters initiative include Ride Like A Girl, which was the first Brilliant Stories-developed feature film to go into production and became the highest-grossing Australian feature film in 2019/20. The second feature to go into production supported through Brilliant Stories, Relic, had its world premiere at the 2020 Sundance Film Festival and has been critically acclaimed. Across the broader Australian industry, women continue to be under-represented in almost all key creative roles, with particular disparities in feature drama despite some small gains. However, women's participation in television drama has increased by 10 per cent across the most recent four-year reporting periods. More information, including full notes on data, is available here:

<https://www.screenaustralia.gov.au/sa/media-centre/news/2020/10-15-screen-australia-gender-matters-kpi-update>

Financial resources allocated to the policy/measure in USD:

US\$3,800,000 (A\$5,000,000)

Has the implementation of the policy/measure been evaluated?: YES

If yes, what are the main conclusions/recommendations?:

See above for KPI reporting results. Screen Australia is currently consulting with stakeholders including the Gender Matters Taskforce on the implementation of new policies.

ARTISTIC FREEDOM

The constitution and/or national regulatory frameworks formally acknowledge:

-

Independent bodies are established to receive complaints and/or monitor violations and restrictions to artistic freedom: NO

Initiatives to protect artists at risk or in exile have been developed or supported by public authorities during the last 4 years (e.g. providing safe houses, guidance and training, etc.): NO

Measures and initiatives intended to ensure transparent decision-making on government funding/ state grants and awards for artists exist (e.g. through independent committees, etc.): YES

Social protection measures that take the professional status of artists into account have been adopted or revised in the last 4 years (e.g. health insurance, retirement schemes, unemployment benefits, etc.): NO

Economic measures that take the status of artists into account have been adopted or revised in the last 4 years (e.g. collective agreements, income tax and other regulatory frameworks, etc.): NO

Relevant Policies and Measures:

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MEASURES AND INITIATIVES REPORTED BY CIVIL SOCIETY ORGANIZATIONS

Describe how the CSO form has been used to promote collaboration with CSOs in the preparation of this report, including the distribution of the form and the modalities of collection and analysis of the information received. Please indicate the percentage of measures and initiatives received that have been considered as relevant by the Party and included in the QPR.:

The drafting team used existing stakeholder relationships to identify and contact appropriate CSOs that undertook work which aligned with the goals of the 2005 Convention. Having the opportunity to provide input to the report has not only provided CSOs with an opportunity to reflect on and showcase the work they are doing, but also assess the impact this has on the broader Australian community. This reflection also provides a different lens for CSOs to identify future priorities by framing their priorities around the goals of the 2005 Convention. By taking a targeted approach, the drafting team was able to use all measures and initiatives submitted by CSOs.

GOAL 1 - Support sustainable systems of governance for culture:

A New Approach

Name of CSO(s) responsible for the implementation of the measure/initiative:

A New Approach

Cultural domains covered by the measure/initiative:

Cinema/ Audiovisual Arts

Design

Media Arts
Music
Performing Arts
Publishing
Visual Arts

Website of the measure/initiative, if available:

<http://www.newapproach.org.au>

Describe the main features of the measure/initiative:

A New Approach's (ANA) vision is for an Australia that celebrates, benefits from, and invests in, arts, culture and creativity for the benefit of all Australians. It is a non-partisan, evidence-based think tank which champions the positive effects of arts, culture and creative activity in contemporary Australian society. ANA's ambition is to strengthen bipartisan, business and wider community support for arts, culture and creativity through an independent and non-partisan approach. In pursuit of this ambition, ANA works to foster a more robust discussion about cultural policy that is based on evidence led insights and informed by shared understandings. ANA works to create the evidence base, inform policy development, lead discussion and coordinate goodwill in a focused and sustained way. ANA was initiated as a collaborative project by some of Australia's leading philanthropic organisations. In 2021 ANA is supported by a unique consortium of nine philanthropic organisations from across the country. ANA describes its independence as a key asset, as its work is informed by governance and advisory groups with deep, broad and diverse expertise and perspectives.

Does it specifically target young people?: NO

Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?: NO

What are the results achieved so far through the implementation of the measure/initiative?:

ANA played a role in encouraging the current parliamentary inquiry into creative and cultural institutions and industries. ANA's research reports are developed with the purpose of being used across governments, businesses, cultural institutions and by individual creators to shape policy, strategy, investment and advocacy. Providing independent and rigorous evidence, analysis and insight in this manner is one of the key ways ANA supports stronger, better-informed governance for culture in Australia. One of these reports, A view from middle Australia: Perceptions of arts, culture and creativity, explores current attitudes to arts and culture amongst 'middle Australians' (middle-aged, middle-income swing voters) with a particular focus on marginal electorates in suburban and regional areas. It finds that middle Australians are passionate about the role of arts and culture in their lives, and have clear views about the opportunities that arts and culture create for them, for their families, and for society more broadly. Importantly, these middle Australians felt that without arts and culture people would be less tolerant of each other's differences, and they would have fewer opportunities to learn from others who were less like them—something participants seemed to genuinely value.

GOAL 2 - Achieve a balanced flow of cultural goods and services and increase the mobility of artists and cultural professionals:

Borak Arts Series at OzAsia Festival 2018

Name of CSO(s) responsible for the implementation of the measure/initiative:

Adelaide Festival Centre

Cultural domains covered by the measure/initiative:

Performing Arts

Website of the measure/initiative, if available:

<http://www.borakarts.com>

Describe the main features of the measure/initiative:

Borak Arts Series was Southeast Asia's major annual performing arts conference and market, creating opportunities and building capacity through the congregation of artists, presenters, producers, intermediaries, cultural leaders, funders, academics and students. OzAsia Festival is Australia's leading international arts festival engaging with Asia. Held over 18 days in October each year, the Festival presents the very best in contemporary dance, theatre, music, visual arts, film, literature and more from across Asia and Australia. In 2018, Borak Arts Series was held outside Southeast Asia for the first time to coincide with OzAsia Festival. Hosting the conference in Australia built on the success of the ASEAN-Australian Special Summit and ASEAN-Australian Business Summit held in Sydney earlier that year, adding an arts and cultural dimension to demonstrated ASEAN-Australian engagement in 2018. The theme of Borak Arts Series in 2018 was 'Amplifying Exchange'. The conference program supported collaboration and exchange between Australian and international artists and arts organisations through panel and roundtable discussion topics including: • Breaking Barriers through Information Sharing; • Trends in the Arts: What You Ought to Know; and • Expanding Horizons through Collaboration. With 197 delegates there were many avenues for strengthening international alliances on both individual and institutional levels. The official three-day conference program for Borak Arts Series was developed by co-curators Collette Brennan (Australia) and Joseph Gonzales (Malaysia) along with staff from both OzAsia Festival and Borak Arts Series. This program included: keynote lectures; small group breakout sessions; one-on-one meetings; genre specific gatherings; and pitching sessions.

Does it specifically target young people?: NO

Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?: NO

What are the results achieved so far through the implementation of the measure/initiative?:

A total of 197 delegates registered to attend Borak Arts Series at OzAsia Festival. This included 107 Australian delegates, 78 Southeast Asian delegates and 12 delegates from other countries. A total of 18 countries/regions were represented at Borak Arts Series 2018, including Australia, Indonesia, Malaysia, Singapore, Thailand, Taiwan, Hong Kong, the Philippines, Vietnam, Belgium, India, Iran, Japan, Laos, Myanmar, Syria, the United Kingdom and the United States of America. The three-day conference event featured a total of 55 official program activities, including 26 one-on-one meetings, 12 pitches, four networking functions, four spotlight performances, three keynote presentations, two panels, three roundtable sessions and one breakaway session. Based on a post-conference survey issued to all delegates, 97.5% of respondents would attend the next Borak Arts Series if they have the chance and would recommend it to others. 55% of respondents rate the relevancy of the conference content as 'Excellent' and a further 30% as 'Good'. Leading Australian and international institutions represented at Borak Arts Series 2018 included Australia Council for the Arts, Department of Communications and the Arts, Arts South Australia, National Arts Council, Singapore, BEKRAF – Indonesia's Agency for Creative Economy, CENDANA – Cultural Economic Development Unit Malaysia, Taiwan's National Culture and Arts Foundation, Theatre Network Australia, Australian Performing Arts Market, Asia-Europe Foundation, Melbourne Festival, Adelaide Festival, Arts Centre Melbourne, George Town Festival, Singapore International Arts Festival, and Australian Government Representative, Senator The Hon. Simon Birmingham.

GOAL 3 - Integrate culture in sustainable development frameworks:

First Languages Australia's Aboriginal and Torres Strait Islander Languages Education and Employment Strategy

Name of CSO(s) responsible for the implementation of the measure/initiative:

First Languages Australia (FLA)

Website of the measure/initiative, if available:

<https://firstlanguages.org.au/resources/nintiringanyi>

Describe the main features of the measure/initiative:

As reported by First Languages Australia, "For Aboriginal and Torres Strait Islander people in Australia, our stories contain our knowledge, our history and our guiding pathways for the future. We cannot tell our stories without our language. Our language anchors our culture, it gives the meaning to our art and allows the truest expression of who we are and where we have come from." First Languages Australia is the peak body committed to ensuring the future strength of all Aboriginal and Torres Strait Islander languages. In collaboration with language centres and programs nationally, we share the stories of the people, the histories and the diversity of our languages; we work to bring the best tools to our communities to enrich their teaching and sharing of language; and we pledge that by bringing strong partners to share our commitment, the first voices of this land will be heard clearly and loudly into the future. As language is vital to all aspects of life, our organisation's scope is necessarily broad. We initiate, and collaborate on, a diverse range of projects targeting different audiences (for example: policy makers, the public, educators, media, language custodians, young people), all with the intention of supporting language custodians in reaching their language goals. Across the country language custodians are working to ensure their languages are spoken into the future. It is a radical understatement to say that in Australia this is no small task. With the long-term future in mind, as well as considering their families today, each community prioritises their personal time and resources in their effort to reach their language goals. Junyirri: A framework for planning a community language projects (2017) can be useful in helping community language teams come to an understanding of whether the time is right to commit the time and energy required to develop, implement and maintain the delivery of a local language curriculum in partnership with local schools. Language communities are very aware of the competing demands on their time and all decisions are made based on prioritised needs. Deciding to work with a school – with an awareness of the high level of regulation, required reporting and staff turnover, and the ever-changing political priorities – is a significant commitment and risk. However, for some, schools and learning institutions are prioritised as critical sites of language activity. With this in mind, the Australian Curriculum, Assessment and Reporting Authority (ACARA) released the Australian Curriculum Framework for Aboriginal Languages and Torres Strait Islander Languages in 2015. The Framework guides Australian schools in the teaching and learning of the languages of this country from Foundation to Year 10. The Framework is intended to help schools and language custodians who wish to work together to develop local language teaching and learning programs, ensure their programs are on the same level as other language learning programs in terms of teaching, learning and assessing. It is designed to be very flexible and to be adapted for each unique language, community and school; and can support the teaching of all Aboriginal languages and Torres Strait Islander languages, including: languages used everyday communication within a community; languages being revived; or one of the many creole languages that have evolved through the history of language contact in Australia, such as Kriol, Torres Strait Creole and other new varieties. The release of the Framework represented a significant step in acknowledging the national importance and value of our languages. However, its sustainable implementation requires diverse actions across four core areas: government and policy, teacher training and employment, knowledge and resources, and school community relationships. In 2019, First Languages Australia (FLA), Aboriginal and Torres Strait Islander language centres, educators and the Australian

Government Department of Education, Skills and Employment (DESE) began working together to identify ways to support Indigenous language educators and encourage the long-term uptake of Aboriginal and Torres Strait languages in Australian school classrooms. This current project builds on collaborations with language centres and teachers nationally with support from the Indigenous Languages and Arts team in the Office for the Arts, within the Australian Department of Infrastructure, Transport, Regional Development and Communications, a summary of which is published as Nintiringanyi: National Aboriginal and Torres Strait Islander Language Teaching and Employment Strategy (2018). The current project consists of three pillars through which to boost Aboriginal and Torres Strait Islander languages education in schools. These are: 1. Research into best-practice implementation of the Framework for Aboriginal Languages and Torres Strait Islander Languages. 2. The development of resources to promote best-practice implementation of the Framework. 3. The development of a culturally appropriate Indigenous language education workforce strategy. First Languages Australia is collaborating with language centres, educators, education departments, registered training organisations, universities and academics nationally to undertake and report on actions under the above headings. A report on each of the Three Pillars will be prepared for DESE. The final report on project outcomes and recommendations for future work be provided to DESE in 2022 after which First Languages Australia and DESE will work together to establish implementation pathways.

Does it specifically target young people?: YES

Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?: NO

What are the results achieved so far through the implementation of the measure/initiative?:

Pillar one of the project is nearing completion. This has included: • The identification of a broad range of stakeholders positioned to support Framework delivery. • Collaboration with each of the stakeholders around the project activities. • Each of the state and territory education authorities working with First Languages Australia to outline the work happening in their regions toward sustainable delivery of the Framework. • Profiling the resources available to support framework delivery. • Spotlighting the systemic issues that undermine successful framework implementation. • Highlighting the actions required to see best-practice framework delivery. Discussions with partners through pillar one has reiterated the need for all language activities in school to be community lead, with sustainable resources required to support the involvement of what are otherwise unfunded (or radically underfunded) community language teams. Furthermore, for the teaching of local language in schools to be sustainable, local curriculum delivery needs to include such things as: On Country learning and excursions, external resource production, content integrated learning, educator training, industrial relations tools, community language learning, teaching teams, whole of school awareness and support, associated community collaborations, community school agreements and systems established to ensure that that efforts dedicated to program establishment cannot be undermined by schools administrative changes. Pillar two of the project is underway. This pillar involves working with partner organisations to develop and test professional development activities and resources for the range of audiences including community educators, registered language teachers, and supporting teachers and administrators. The activities are currently in development and will be tested throughout 2021. Work on pillar three of the project will commence in the second half of 2021, bringing together community language centres, unions and education authorities to establish appropriate industrial relations tools to support language educators wishing to work with schools.

GOAL 4 - Promote human rights and fundamental freedoms:

Sheila Foundation Contemporary Women Program

Name of CSO(s) responsible for the implementation of the measure/initiative:

Sheila Foundation Ltd

Cultural domains covered by the measure/initiative:

Visual Arts

Website of the measure/initiative, if available:

<http://www.sheila.org.au>

Describe the main features of the measure/initiative:

Sheila is a not-for-profit foundation with a mission to overturn decades of gender bias by writing Australian women artists back into art history and ensuring equality for today's women artists. One of its three focus areas is the Contemporary Women program. The focus of the Contemporary Women program is to provide practical assistance to artists through activities and events that support women artists to overcome bias and inequality, and through support of The Countess Report which provides supporting data and measurement of outcomes. Aims of the program include:

- Ensure ongoing, regular collection of data on gender parity in Australian contemporary art to establish a statistical case for reform.
- Develop advocacy campaigns and programs to improve gender parity and opportunities for women.
- Devise programs to support the professional development of women working in Australian contemporary art.
- Promote scholarship into women's art by art historians, curators and artists.
- Support lectures and symposiums to use as a platform to raise issues.
- Build the representation of contemporary women artists in the Cruthers Collection of Women's Art and other public collections through a targeted acquisitions program.
- Establish contact with like-minded international organisations and build partnerships and exchanges.

Sheila has developed the following programs to support contemporary women artists:

- An annual Fellowship for female artists at a critical juncture of their career to produce and exhibit work.
- The Sheila Network – a group of artists, curators, gallerists and arts industry professionals to assist women artists to progress their careers.
- Grants to the Cruthers Collection of Women's Art to acquire works by women artists.
- Partner with other not-for-profit organisations and large cultural institutions to help create positive change e.g. as cultural partner with the National Gallery of Australia for the Know My Name exhibition.
- Organise and support symposia on topics related to women artists.

Does it specifically target young people?: NO

Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?: NO

What are the results achieved so far through the implementation of the measure/initiative?:

- Successful and ongoing collaboration with The Countess Report for the collation and release of well-researched and influential data to support the need for greater equality for women in visual arts in Australia.
- Improvement in statistics for women's representation in 6 of the 10 areas between 2014 and 2018 as measured by The Countess Report.
- Practical opportunities provided to artists to progress their careers including Fellowship to Salote Tawale, annual acquisitions of emerging artists to join the influential Cruthers Collection of Women's Art, networking opportunities for artists to share information and workshop issues that hold back their careers.
- Hosting of two symposia on issues affecting Australian women artists.
- Positive feedback on the Foundation's data and advocacy influencing change.
- Acknowledgment of the Foundation by the National Gallery of Australia as a cultural partner in their all women's exhibition Know My Name 2020-2021.
- Increase in request for loans from the Cruthers Collection, evidencing an increased interest in the art of women artists. Other results observed that suggest positive change in the area:
- Significant increase in number of works by women artists in commercial auctions and increase in their values.
- Increased enquiries for collaboration from other arts

organisations. • Increased interest in historical women's art. • Increase in number of women artist shows in state galleries.

On the basis of the analysis of the responses provided through the CSO form, present up to ten main priorities of CSOs to implement the Convention over the next four years.:

The Civil Society Organisations (CSOs) represented in our report have identified a number of priorities to improve the way that the public and private sectors, CSOs and artists implement the goals of the Convention and therefore improve the profile and access to the arts. These include: • Continue essential work across all four goals outlined in the Convention, particularly as each goal is essential to the work of all Aboriginal and Torres Strait Islander CSOs. • Put Aboriginal and Torres Strait Islander arts and cultures at the core of our rich cultural terrain, and use Indigenous knowledge and experiences to draw closer links between arts, culture and other aspects of our lives. • Acknowledge Australians' changed and changing relationship with digital engagement, with COVID-19 having accelerated the digital disruption Australia was already experiencing. • Research, capacity building and professional development for mainstream CSOs and cultural professionals to engage in authentic, rigorous and best practice collaboration with diverse artists and cultural organisations in developing countries. • Contribute to the development of a national mechanism that: o Provides a framework for all public, private and CSO entities and the cultural and creative industries to engage, partner and co-invest in the arts more effectively; o Recalibrates policy, regulatory, legislative and investment settings to reflect a broader, more contemporary definition of arts, culture and creativity based on existing international and Australian categorisations; and o Informs better-targeted investment that is appropriate for 21st century Australia to maximise the benefits of arts, culture and creativity for all Australians. • Ensure cultural offerings reflect Australia's changed demographic to create a better sense of inclusion and belonging for all Australians. • Ensure measurement of outcomes so institutions are held to account for measures of equality for women, First Nations and ethnically diverse artists. • Champion and influence change in school arts curriculums. • With regard to First Languages Australia's work on languages, education and culture, priorities over the next four years will be to continue to grow relationships with stakeholders to make available high efficacy programs and resources, as tools that communities can access in their ongoing efforts toward language goals.

EMERGING TRANSVERSAL ISSUES

Relevant Policies and Measures:

Improving the discovery and promotion of Australian Aboriginal and Torres Strait Islander material and languages

Name of agency responsible for the implementation of the policy/measure:

National Library of Australia

Australian Institute of Aboriginal and Torres Strait Islander Studies (AIATSIS)

Cultural domains covered by the policy/measure:

Music

Publishing

Describe the main features of the policy/measure:

The Australian Institute of Aboriginal and Torres Strait Islander Studies (AIATSIS) AUSTLANG database provides information on over 1,200 Indigenous Australian languages, both current and historical. The system gives each language an alphanumeric code that functions as a unique identifier. In 2018, the National Library of Australia and AIATSIS successfully petitioned the Library of Congress to adopt the AIATSIS AUSTLANG coding system in place of the single code it was using to cover all Indigenous Australian languages. Together with AIATSIS, the National Library actively encouraged Australian libraries to adopt the AUSTLANG coding system. The coding system has been taken up by over 70 libraries across Australia. During National Aborigines and Islanders Day Observance Committee (NAIDOC) Week in 2019, to mark the 2019 Year of Indigenous Languages, the National Library and AIATSIS partnered with the library community to hold an AUSTLANG National Code-a-thon. Participants—including librarians, Trove text correctors, volunteers, language practitioners and the general public—updated catalogue records and added Trove tags using AIATSIS' AUSTLANG database codes. Trove is the National Library's online platform—a single access point that the opportunity to discover a huge array of unique Australian content, such as artefacts, curiosities and stories from Australia's cultural, community and research institutions. By the end of the week, a total of 8,017 records in the Australian National Bibliographic Database had received an AUSTLANG Indigenous Australian language code, with 465 unique languages represented. The results and impact of this event have far exceeded expectations. The work achieved during the AUSTLANG National Code-a-thon has resulted in a searchable map, made available via Trove, that showcases the diversity of language material available in Trove and an easy way to discover all works in a particular language. Indigenous Australian language materials are easier to find than ever before. Ongoing promotion of the uptake of AUSTLANG is assisting communities to keep traditional languages strong into the future.

Does it specifically target young people?: YES

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

- Improve discovery and promotion of Australian Aboriginal and Torres Strait Islander material and languages in Australian collections as discoverable through Trove;
- Increased access to important Australian documentary and cultural heritage; and
- Increased and improved engagement between Indigenous Australians and their cultural heritage.

Financial resources allocated to the policy/measure in USD:

N/A

Has the implementation of the policy/measure been evaluated?: NO

CHALLENGES AND ACHIEVEMENTS

Describe the main results achieved to implement the Convention (at least one major achievement in one of the four goals):

Australia protects and promotes the diversity of cultural expressions through policies, measures and programs across governments. While the COVID-19 pandemic has presented challenges during this reporting period, Australia has also implemented a number of effective response measures to support the cultural and creative industries at this time. Key examples of successful initiatives promoting cultural diversity implemented in response to the pandemic include: • The Australian Government Restart Investment to Sustain and Expand (RISE) Fund, which is supporting the Australian arts and entertainment sector to reactivate following the disruption caused by the COVID-19 pandemic. • The Creative Economy Taskforce, a key example of collaboration between the Australian Government and civil society, has been established to provide strategic advice on the role of the creative economy in Australia's recovery from COVID-19. • The funding cycle for the Regional Arts Fund (RAF) was extended a further year to provide extended support as Australia's regional cultural sector recovers from the impacts of COVID-19. RAF provides funding for people living in regional, remote and very remote communities to undertake arts projects, professional development for artists and arts workers, and strategic projects. • New online and virtual pivots of various programs and initiatives. These have included providing support for aspects of the design and development of the University of Virginia's Kluge-Ruhe Aboriginal Art Collection exhibition website in collaboration with the Australian Yolŋu Aboriginal community. The National Gallery of Australia's Art and Dementia program also saw the online delivery of training outreach workshops. Another key achievement is the variety of new initiatives implemented to promote gender equality in the culture and media sectors, consistent with Article 7 of the Convention, SDG 8 and UNESCO's global priority in this domain. Some key examples include Screen Australia's Gender Matters initiative, which addresses the underutilisation of female talent in the Australian screen industry, and the Australia Council for the Arts' investment in female artists to undertake career development activities supporting their direct participation and engagement in cultural life.

Describe the main challenges encountered to implement the Convention and the main solutions found or envisaged to overcome them:

The Australian arts sector has been heavily affected by COVID-19 and the 2019-2020 summer bushfires on Australia's east coast. This has resulted in some challenges in the implementation of the Convention and a number of measures and initiatives aimed at promoting the diversity of cultural expressions were delayed or put on hold. Creative industries have been amongst the sectors hardest hit, and impacts have included artists being unable to travel, museums and other venues closing, festivals and screen production ceasing, and regional communities being devastated by the damage from bushfires. Key measures highlighted in this report that were impacted include the Pacific Song project, which facilitates cross-cultural exchange between Indigenous choirs in the Pacific, had to postpone its reunion event due to the impacts of COVID-19 on international travel. The opening of the Kluge-Ruhe Aboriginal Art Collection exhibition, supported by the Australian Government, was also delayed. A key solution to these challenges has been to modify or pivot to the virtual delivery of projects, thereby ensuring that the protection and promotion of cultural diversity can still be achieved. Alternate modes of delivery, such as using video calling software to enable meetings and workshops, and presenting virtual tours of museums, have proven to be effective methods of delivery in spite of these challenges. For instance, new funding to support the development of a website for the Kluge-Ruhe Aboriginal Art Collection exhibition will further foster cultural understanding through short videos of selected artists talking about their

work, and audio files providing pronunciation of key terms. Meetings conducted online for this project, as opposed to in person, has created new opportunities for remote artists and knowledge holders to present their work in an international context.

Describe the steps planned in the next four years to further implement the Convention and the priority areas identified for future policy action based on the conclusions of the current reporting process:


Over the next four years, the Australian Government will continue to:

- Implement digital culture strategies across a range of programs and initiatives in order to build a digital-enabled future for the arts and creative industries.
- Support the cultural and creative sectors to recover from the impacts of the COVID-19 pandemic, through sector specific measures that promote the diversity of cultural expressions. This will continue the momentum of and build upon initiatives such as the Restart Investment to Sustain and Expand (RISE) Fund.
- Put Aboriginal and Torres Strait Islander arts and culture at the core of Australia's work on the protection and promotion of cultural diversity. This includes using traditional Aboriginal and Torres Strait Islander knowledge and experience to draw closer links between arts, culture, and other aspects of daily life.
- Encourage cross cultural exchange, collaborations, and the building of networks bilaterally and multilaterally, including via North-South and triangular cooperation.
- Work with CSOs through the Australian National Commission for UNESCO, which provides expert policy advice to the Australian Government on UNESCO matters, and acts as a point of liaison between government, UNESCO, and civil society.
- Invest in the long-term development of cultural diversity in regional Australia, including by supporting the development of regional artists, Aboriginal and Torres Strait Islander artists, and assisting in recovery from national disasters.
- Work to embed creative sector policy in broader government initiatives, including reactivating cultural tourism, the role of the arts in mental health and wellbeing, creative small businesses, and digital engagement in creative and cultural experiences.

ANNEXES

Please upload relevant documents (law, policy, agreement, regulation, strategy, etc.), studies and statistics in PDF format related to the implementation of the 4 goals and the 11 areas of monitoring of the Convention in your country. The documents should have been produced during the reporting period covered by this periodic report. Please provide the title and a description of the main content of the document in English or French.:

Attachment

 annex_-_additional_information_digital_environment_statistic.pdf

SUBMISSION

Designated official signing the report:

Title: Ms.

First name: Alison

Family name: Todd

Organization: Office the Arts, Department of Infrastructure, Transport, Regional Development and Communications

Position: A/g Assistant Secretary, Arts Development and Investment

Date of submission:

2021

Electronic Signature:

A. Todd

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