artsACT Consultation

To gather feedback from the arts community on a mechanism to provide advice to the Minister

August 2017

Prepared for artsACT
1. Executive Summary

In July 2017 the ACT Government engaged The Communication Link to conduct and report on a series of community consultations to consider issues related to finding the best ‘mechanism’ for the Minister for the Arts to interact with the arts community.

To achieve this, two activities were undertaken to get a broad range of community response:

- A series of four Roundtables or workshops was held in Tuggeranong, Civic and Belconnen; and
- An online survey that was active for 6 weeks, closing on 28 July.

The Roundtable participants were asked to consider the following questions:

- Why the Arts community should have an advisory role?
- What areas should advice be provided on?
- How should this advice be given?

The survey participants responded to essentially the same questions, but with an additional consideration on how a formal advisory body would best serve both the arts community and the government.

In all, 136 individuals took part in the consultation process. The feedback views offered were varied and often divergent, depending on the interests of those involved. However, analysis across all feedback identifies a number of common themes in response to the key questions. In summary they were:

- Agreement that a representative body or communication mechanism was needed. This should act as a conduit between the arts community and government and should contribute creative and innovative ideas. However, no suggestions other than a committee or board type organisation were put forward.
- Informing the Minister - keeping him up-to-date, lobbying (some contradictory views) and awareness raising.
- Growing the arts sector - through research, managing resources and funding, and establishing priorities and strategic policy making.
- Representation - as broad and diverse as possible, with limited tenure and regular meetings.

This report outlines in more detail the key themes and messages heard during the consultation process, but does not attempt to make any resultant recommendations, as this is a matter for government.
2. **Introduction**

The ACT Minister for the Arts and Community Events and artsACT within Chief Minister, Treasury and Economic Development seek to improve support for the arts sector and general community. To this end, they commissioned a series of community consultations to consider issues related to finding the best ‘mechanism’ for the Minister to interact with the arts community.

The consultation process considered issues such as the purpose of establishing such a mechanism (eg an advisory body or some other method); what it would advise on; how to ensure that the full spectrum of the arts is represented in this advice; and how the mechanism will best serve both the arts community and the government.

This report outlines the key themes and messages gathered during the consultation process.

3. **Community Feedback**

**Community Engagement Approach**

The following activities were undertaken to get a broad range of community responses:

- A series of four roundtables or workshops at various locations across the city:
  - Belconnen on 5 July
  - Tuggeranong on 17 July
  - Two sessions in Civic on 24 July and 28 July

Interested parties were invited to submit an Expression of Interest to attend one of the Roundtables. 85 Expressions of Interest were received and 77 invitations issued to the Roundtable. Invitations were not issued to those who did not leave accurate contact details or where multiple Expressions of Interest were received from the same organisation. The final attendees were selected by the Minister to ensure a diversity of the arts community was represented. A total of 57 people participated in the sessions.

- An online survey that was active for 6 weeks, closing on 28 July
Community Participation

The table below provides an overview of the number of participants involved in the various consultation processes:

<table>
<thead>
<tr>
<th>Activity</th>
<th>Number of Participants</th>
</tr>
</thead>
<tbody>
<tr>
<td>Belconnen Roundtable (5 July)</td>
<td>16</td>
</tr>
<tr>
<td>Tuggeranong Roundtable (17 July)</td>
<td>11</td>
</tr>
<tr>
<td>Civic Roundtable (24 July)</td>
<td>15</td>
</tr>
<tr>
<td>Civic Roundtable (28 July)</td>
<td>15</td>
</tr>
<tr>
<td>Online Survey</td>
<td>79</td>
</tr>
</tbody>
</table>

Roundtable Methodology

The Roundtables were consistent in their format, agenda and feedback collection. Participants were divided into small groups and asked to consider the following questions:

- **Why** the Arts community should have an advisory role?
- **What** areas should advice be provided on?
- **How** should this advice be given?

Each question was presented and discussed individually by the facilitator, with time given to small working groups to brainstorm each one. Each group appointed a scribe and the responses to the questions were recorded on butchers paper and reported back to the larger group with a whole group discussion to follow. Participants were also given extra opportunities to express themselves on coloured sheets of paper. This was followed by a summing up of the messages, with participants asked to peruse the butchers paper notes and identify the most important take-away from the session, through a rudimentary voting exercise. A workshop evaluation concluded each session.

The typed up butchers paper notes from each Roundtable are at Attachment 1.

Feedback from participant in Civic Roundtable

*Because participants were motivated, thoughtful and had thought about the issues and were respectful and collaborative, it was a good process*

Feedback from participant in Tuggeranong Roundtable

*Needs to be longer...whole day...more time to flesh out ideas*
Roundtable Feedback

Participants at all the Roundtables were enthusiastic and committed, and representative of a variety of arts forms and organisations. As could be expected, the views offered were varied and often divergent, depending on the interests of those involved. However analysis of the feedback highlights a number of common themes and messages in response to the questions asked. These are outlined below.

**Why the arts community should have an advisory role?**

- Informing the Minister - giving strategic advice on identified issues and allocation of resources.
- Grow the arts sector and keep it viable through growing funding and resources.
- Keep both the arts sector and Minister up to date with trends in the industry through research and benchmarking.
- Lobbying - views on this theme diverged, with some emphatically against a lobbying function, while others were supportive of arts having a voice in government through lobbying.
- Representation - all agreed that any representation should be diverse and broad - mentioning all artists and art forms
(specifically including indigenous artists and digital/creative industries), experts, and geographical location.

What areas should advice be provided on?

- Develop a better understanding of the arts community (environmental scan) and its needs in order to establish priorities and create a focused arts policy eg a strategic 5 year plan including measurable targets.
- Sectoral clarity and how to best develop connections and communication between art sectors.
- Assist government in prioritising and managing resources to grow and support a viable ACT arts industry and community. An analysis of Return on Investment (ROI) for both community and government should be included.
- Future planning - a stable systematic approach that balances the need to stay current and also have stability.
- Promote and raise awareness of the importance of arts as an industry across government and in the ACT community through education and ministerial advocacy.

How should this advice be given?

- While there was discussion of a ‘mechanism’ to provide communication between the Minister and the arts community, there were no specific suggestions other than a representative committee or advisory body.
- Composition of a broadly representative body - there were diverse views ranging from: sub-committees reporting up to one body; representatives chosen by nomination and vote; representatives to be drawn from arts community not general public; specific representation from youth, CALD, Indigenous, LGBTQI and disability groups as well as art form experts; and in contrast, it was also stated that there was a need for the body to be small, flexible and responsive.
- Tenure of body - views ranged from fixed 2 year terms to rolling 2 and 4 year appointments to maintain some overlap for continuity. Views also varied on paid/voluntary nature of appointments.
- Meeting frequency - suggestions were monthly or bi-monthly meetings, with one or two public meetings per year.
- There was repeated emphasis on advising on and overseeing implementation of funding and policy.
Survey feedback

The online survey proved to be a popular form of feedback within the consultation process, with 79 responses being received. The survey comprised four open-ended questions:

Q1. In your opinion, what is the purpose of a formal advisory mechanism for the Minister?

Q2. What do you think a formal advisory body would advise on?

Q3. How can the Government ensure that advice is received in relation to the full spectrum of art forms, practice and experience in the ACT?

Q4. In your opinion, how would a formal advisory body best serve both the arts community and the government?

Because of the open-ended nature of the questions, detailed work was done to draw from the data some key themes/issues for each respondent, which could be grouped into broad ‘themes’. This information is available on excel spread sheets if required, but as there is considerable data, a summary of the most popular themes (those repeated 6 times or more within each question) appears in Attachment 2.

‘I think the body should not merely be populated by ‘senior’ practitioners.’

Feedback from participant in Civic Roundtable

‘Advisory body with a credible, broad makeup of artform experts’

Feedback from participant in Belconnen Roundtable

‘An advisory body would be a feedback mechanism for the suite of arts activities in Canberra and allow a voice for those that feel neglected. It would be able to advise the minister on budget proposals …..and could analyse the proposals and recommend on equitable distribution of support.’

Survey response
The following charts are indicative of the main themes and their popularity as a percentage of total comments provided.

The **purpose of the advisory mechanism** was clearly defined by two broad themes - policy and strategic development and funding.

In keeping with the results of question 1, the most popular area for **advice to be provided on** was policy and strategic development and funding.
Ensuring broad representation was seen as the most effective way to ensure that the full spectrum of art forms, practice and experience was captured.

There was a broader range of views on how to ensure the mechanism well served the arts community and the government, including relationships, policy and strategic development priorities, ensuring industry perspectives, implementation considerations and appropriate representation.
Roundtable evaluation

An important aspect of gathering community feedback is to test if the consultation tools used were effective. Roundtable participants were asked to evaluate each session by completing a short post-workshop survey relating to the session’s clarity of purpose, contextual understanding, relevance of discussion, ability to participate and contribute, facilitation effectiveness and session techniques. There was also the ability to provide a comment on the consultation process and administration. These are provided below.

52 surveys were completed, representing 91% of participants. Participants rated each of these questions on a scale of 1 to 5 where 1 was the lowest. The results of the evaluation of all four sessions combined are illustrated in the graph below. As can be seen, the overall evaluation feedback was very positive, with most rating the session components at fours and fives.

The following comments were provided in response to the prompt ‘General comments on how the Roundtable was run, or the consultation process administered:

Useful starting point but we need more in-depth discussion.
Too short.
Room was too small. Voting outcomes more popularity and not necessarily reflective of key priorities. Too short - much info overload.
I would have enjoyed and found more useful to have 1 hour to discuss and unfold the final graffiti wall commentary.
The process was controlling. Less process and just hearing everyone speak would have been more useful. A public meeting would have been more democratic and transparent. Who wasn’t allowed in? On what basis? Why don’t we know the answers to these questions?
Clear instructions however unsure of the follow up.
Well run.
Not really enough time. Maybe a weekend day?
Needs to be longer. Whole day.... More time to flesh out ideas.
Needed more time.
Did capture the essence of the arts issues.

I look forward to progress forward from here.
Good standard.
A cup of tea would have been welcome?
Need to share results and demonstrate that the feedback would be applied to improve Arts ACT.
Bit rushed.
Further time would have been great to properly flesh-out the exercise. It was very rushed.
Should have been three dots each for voting at the end.
It feels as though these discussions may potential lead to further discussions that go nowhere.
Great to be able to have an input.
Because participants were motivated, thoughtful and had thought about the issue and were respectful and collaborative it was a good process.
Good start! Would like to see something like this continue regularly.
4. Conclusion

The arts community appeared to embrace this chance to provide feedback to the government about ‘mechanisms’ to provide advice and input to the Minister for the Arts.

Clear themes appear consistently across both the Roundtables and survey feedback:

- Agreement that a representative body or communication mechanism was needed. This should act as a conduit between the arts community and government and should contribute creative and innovative ideas. However, no suggestions other than a committee or board type organisation were put forward.
- Informing the Minister - keeping him up-to-date, lobbying (some contradictory views) and awareness raising.
- Growing the arts sector - through research, managing resources and funding, and establishing priorities and strategic policy making.
- Representation - as broad and diverse as possible, with limited tenure and regular meetings.

Post-roundtable evaluations indicate that participants felt the opportunity to provide input was effective. This report provides a summary of the feedback obtained for consideration by artsACT.
Butchers Paper Notes from Workshops

ACT Arts workshop 5th July 2017 (Belconnen)

Why / purpose

- 2 way information flow between minister and community (all levels)
- Advocation for arts as no one else will, so that what happened at last election with funding doesn’t (happen again)
- Strategic advice and background information from the sector
- To mobilise arts community
- To provide recommendations not decisions
- Sounding board for minister’s BIG ideas to give confidence
- To bring ideas from arts community to minister
- Give strategic advice
  - Define problem set
  - Suggest recommendations
  - Provide data and knowledge for policies
- To provide background information / keep info up to date
  - Assist strategic decisions
  - Create conduit between Arts and Government.
- Shouldn’t be a “What’s on”
- Consultation – Minister gets all the information – fair and balanced
- Credible
- Expert art form advice – composed of recognised individuals
- Strategic
- Open conversation between government, arts ACT, arts organisations and individual practitioners.
- Advisory council for Non arts organisations who may wish to be involved in some way.
- Provide advice to whole of government rather than just the arts Minister.
- Structure of funding programs advice / key arts organisation
- Review of arts funding currently on – keeping people involved in decision
- Transparent
- Research of trends / bench marking / what is working well / identifying issues – maybe produce a paper at the end of that
- Mobilise
- To give minister confidence to make tough decisions
- Should be
  - Qualified group
  - Strategic advice
  - Policy and vision
  - Assist in growth of art sectors
  - Practitioners not bureaucrats
  - Advice on funding and oversight of
    - Programs
    - Infrastructure
    - Partnerships
  - Advice on synergies between art forms
  - Create vision in sector for ACT in agreement with government
  - Mission / strategic plan
  - Collaborate with arts ACT
• Should not be
  o House of representatives
  o Fragmented lobby group – not a competition for funding
  o Research – no new research

**What - Program of work**

• Review arts program / expenditure
• Promote industry (grow arts and culture)
• Create vision
• Choosing benchmarks and how to assess success (cost vs benefit) – include interstate and international
• Think about integration of arts sector
• Art events
• Enlighten
• Archibald (NSW)
• Oversee and collaboration of creation plan for short, medium and long term
• Determine scope of its own work program
• Education – primary, secondary and tertiary
• Assist in managing public art
  o Optimise public art works (buy, sell, lease, commission)
  o Roadside art works
• Identify key stakeholders
• Stakeholders to submit primary problems / issues / proposals
  o Assist highlighting common trends
• Analyse pitfalls of current “Art Landscape”
  o SWOT analysis
  o Address problems and leverage strengths in ACT
• Propose new policies / funding for consultation with arts community
• What are the issues for the arts community?
• What is the return on investment on funding and policy from both community and government?
• How to increase government confidence in arts budgets and how to expand?
• How do we allocate arts funding most effectively (tough love)?
• Gross government advocacy
• Benchmark – identifying knowledge gaps
  o Adequacy of funding / per capita usage / average wage
• Current priorities / vision for future
• Identifying organisations / industries and needs / aspirations
• Future planning
• What arts facilities do we need overall?
• Sharing of conversational ideas
• Opening lines of communication with government, advisory councils, meeting with ministers
• Value of the body / mechanism
• Professional development pathways – sector wide collective action
• Sectoral clarity – clusters
• Art form / not geographical
• Find it’s feet

**How?**

• Future vision
• Facilitate arts community feel not individuals and organisations
• Even sector coverage
- Transparent open consultation
- Advisory body of great people or larger representative type forum or both
- Consider strategic partnerships within government and non-government sectors
- Be informed and inspired by national and international trends and models and powerful strategic promotion of the essential value of the arts to a healthy nation with appropriate resources.
- Advisory body with a credible, broad makeup of artform experts.
- Legitimacy to represent the arts community and be given credence by the arts and other ministers
- Clear conflict of interest rules to maintain integrity whilst not disqualifying expert recruitment
- Sector areas propose areas of interest
- Advisory body works with Arts ACT to gather views of each sector
- Geographic and sector based consultations
- Ongoing dialogue sector and government
- Have government clearly articulate what they want out of their investment into the arts
- Shared vision for the arts
- Have arts sector clearly outline how they can leverage art funding to
  - Meet their needs
  - Meet government objectives
- Board policy diversity
- Meet 6 times per year
- One annual strategy session
- Well qualified focussed members
- Understand community and other stakeholders and report to minister on stakeholder issues
- Rely on arts act as secretariat for advice and action items.
- Encourage community engagement
- Provide opportunities to youth and small business/startups
- Financial outcomes and benefits to ACT
- Data driven decisions
- Support collaboration in the arts
- Initiatives that grow a sustainable arts community
- Long term focus
- Transparent, fair, unbiased
- Flexible body with fixed appointees and flexible ones who would provide advice on specific matters
- Link with the business community not only arts
- Be holistic
- Encourage community engagement
- Consult with all stakeholders
- Review previous policy and mechanisms and understand what worked and what didn’t.
- Understand how these issues have a wider impact
- Make decisions that benefit multiple parties and the economy
- Understand current landscape
- Strategic plan of outcomes and vision
- Artform organisations and individuals need to be resourced to have substantive ongoing discussions about artform development
- 2 open public meetings a year – spring and autumn
- A completely independent volunteer activist arts group
- A formally constituted government advisory group
- Promotes and supports arts, arts ACT and government
- Arts practitioners
- Diversity
- Accessibility for all levels
• Represents all levels not just experts
• Group actively interacts with all levels not just those comfortable with
• Advisory board to assist/advise minister
• Small focussed group of 5-6 people
• Focus on strategic advice
• Evidence based, fair, transparent, progressive
• Public forum
• Think tank
• Periodic data mining
• Create policies that support growth of ACT art.
• Provide funding accessible and appropriate for all art types
• Funding events for recognition
• Public meetings to receive speakers and papers and open discussion
• Policy review – propose new
• Funding mechanism
• Reports of good programs
• Best practice models of arts practice national and international
• Formal body to consist of working artists across all artforms including community arts and cultural development and emerging artists
• Chosen by an open, transparent and democratic process
• With specific representation of youth, CALD, Indigenous, GLBTIQ and disability communities
• Broadly representative advisory body of artform experts with 2 year terms, 8-10 people. Supported by artform advocacy service organisations

Additional notes on coloured paper:

• One representative body made up of working practitioners in different art forms OR a number of art form specific committees
• What: Arts practitioners
  o Advisory body with limited numbers (6-8) or more representative forum
• Why is there NO affordable community level arts centres in this state? If there is no foundation how is it going to grow?
• Program of work
  o Prioritise funding
  o Manage finite resources
  o Cultural investment fund
  o Policy advice on grant funding
    ▪ Equipment
    ▪ Facilities
    ▪ Professional development
    ▪ Event subsidies
• Linking art and capital / business -> pathways.
• 0.6% of 1% of the budget is not acceptable anywhere in Australia
• Consider the creative digital sector specifically game development and education as integral and active contributors to the arts community and Australian economy.
  o IGEA report –
    ▪ 65% of households have 3 game devices.
    ▪ 98% of homes with children have video games.
    ▪ 24% of Australia have used games for work training.
    ▪ 35% of Australian students use games for school curriculum.
  o There is no game funding
There is little assistance towards sector funding that supports new and existing start-ups therefore creating a skills shortage.

Current industry issues
- Investment attraction
- Early stage funding
- Skill shortage
- Limited government understanding

Acknowledgment of creative digital sector
- ABS report 2017
  - Total income increased by 24%
  - Employment increased 26%
  - Female participation increased from 9% to 15%
- This industry receives little to no support, most other governments support this sector

ACT Arts workshop 17th July 2017 (Tuggeranong)- Butchers paper notes

Why?

- Up to date
- Lack of communication between arts groups
- Competition?
- All suggested points valid
- How to keep vested interests out of an ‘advisory board’
- More than just key organisations because it becomes ‘ghetto-ised’ and they define what is ‘the arts’
- Need a very broad cross section of the arts
- How to choose?
- Related to the vision we want for arts – as to what advice we give to the arts. Longer term vision needed.
- Need for objectivity – how? Conflict of interest?
- Rolling membership within body – to avoid hijacking by special interests or becoming stalled in vision.
- Special meetings with minister when needed but also regular meetings.
- Advice on allocation of arts resources / funding / paying attention to demographic and geographic
- Forward planning / strategic thinking
- Grow the funding pie / resources
- Must be informed / up to date with the general trends
- Research on art funding policy / where we are the benchmarks / best practice / case studies
- Advocacy – independent from the government
- How we intersect with the region
- Separate function to the peer review panels
- To advise the arts minister
- Representational
  - By art form
  - By creative industries
  - By location
  - With diversity as central
- Allocation of specific roles and areas of focus
- Intersect with the experts who have the information
- How the different sectors overlap – funded / not for profit, commercial, independent
- Clear about relationship with ministers

What - Program of work
• Research
  o communication connections between arts / networking
  o ambitions / plans of artists and organisations
  o for artists and consumers
  o artists need to know they are supported and can survive here
• raise awareness of arts in the community
• raise awareness to the government of the arts and how they can support it
• Vision – a long term plan – 20 years to make something vibrant, exciting and supported
• Policy funding to this aim
• Funding - how much is necessary? A baseline
• Canberra gets a lot of art for free.
  o Professional and amateur artists give it
  o Line has always been blurred between professional and amateur
• How to disentangle figures between national institutions and local groups
• Is it possible for government to get involved in what artists / groups are paid?
• Research – understand the industry
• Gathering the statistics
• How does the current policy address the current needs and opportunities?
• Arts leadership
• No more booklets
• Understand arts ACT processes and assess it
• Community engagement with the end users / audience / clients
• Look at other models
• $20M into TAC
• Better understanding of the breadth of practice / opening up lines of communication
• Collaboration / enabling / facilitation

How?
• Advisory board meets 4-6 times a year
• Independent in operational and administrative terms
• Broad based representative
• Sector representation
• Probably be around 12-14 in size
• Have secretarial support from arts ACT
• Meet quarterly with minister
• Meet monthly
• Paid / unpaid??
• Include representatives of key arts organisations and individual artists with a rolling membership so no one member serves for more than 18 months
• Conduct research and communication to determine priorities
• Working groups of art sectors eg: music, theatre
• Each to devise plans to market sector(s) as a whole
• Growing the sector
• Take now of what works successfully now
• Take not of what is needed / recommended for the future
• Support these with group funding
• Advisory board mechanism to discuss how much money can be spent on each sector
• Meet regularly to see how the support of each sector is working
  o Every 2 months?
  o Closer to times of grant applications
• Advisory board
  o 5 to 10 members
  o People are allocated to represent specific industries
  o Responsible for consulting, gaining feedback and taking views to a wider body who can then discuss
• General meetings once a month, bi-annual etc
  o Bring stakeholders together
  o Allow everyone’s views to be heard
• Arts ACT and policy people events and Childers Group plus 5 key professionals – develop model(s) for minister’s consideration
• Consultation outcomes should be worked through to develop two models for minister’s consideration
• Bi-partisan acceptance across the assembly
• Advocacy
• Funding role
• Policy development
• Watching brief on implementation?
• Independent
• Advisory board with special working groups for particular topics for community consultation (with artists and art organisations)
• Advisory council
  o Meet every 3-4 months
  o Rotating members every 2 years
  o Sourced from diverse artists / organisations / community
  o Give strategic advice and advocacy for the arts
• Ministerial advisory council
  o Arts ACT to create charter based on the meetings including specific roles and areas of interest
  o Budget allocation
  o Arts ACT to advertise via EOI process for 12 council members
  o Selection of council and meetings commence (4 per year)
  o Each of the 12 roles has a clear brief and tasks to be completed in the first 12 months
  o 2nd meeting – minister to attend

Additional notes:

• Funding:
  o Seems every arts body is worried about losing their funding
  o But some industries ie games receive zero funding currently. Hard for them to get a slice of the pie.
  o Body should advise minister on necessary increases to overall arts funding pool to ensure that ALL arts industries receive some funding.

ACT Arts workshop 24th July 2017 (Civic)

Why?

• Consult
• Current system doesn’t work for artists
• Minister’s office needs better understanding and information
• Artists need appropriate access to minister
• To tell minister what vision should be
• No current sustained policy direction
• Transparency
• Information should come from artists / sector not just bureaucrats
• Equitable representation for all artists and artforms including indigenous arts
• Interpret arts issues / needs for the minister
• Draw on arts expertise
• Keep minister up to date
• 2-way dialogue between minister and arts sector
• Keep arts sector viable
• Keep arts sector up to date
• Creative control and mutual co-operation
• Provide background information
  o For minister’s and arts sectors understanding
  o Transparency
  o Survival and growth of arts and artists and regions cultural identity and image
  o Provide clear and full foundation on which to build arts for the future.
• Must be made up of artists from sector who have been nominated by the sector
• Reasonable approach – as for other industries
  o Not a well-funded industry
• Strategic advice
  o Appropriate funding to employ artists and facilitate diversity and innovation and export potential
  o 5 to 10 years and beyond planning to create the vibrant and innovative arts sector we want (as for arts policy)
  o Best possible investments in the arts for present and future viability
• Ministers change and don’t always have up to date experience / context / advice
• Change is an ongoing factor
• Supplementary advice to department
• Wider representation to the arts community
• Move from consultation to engagement (listen)
• Under-utilisation of existing expertise
• Steer arts policy in positive direction (what is best for arts in the ACT)
• What are the outputs from funding (how do these tie into outcomes) as part of acquittal process
• Vision / clear policy / strategy / outputs / outcomes
• Renewal: process needs to be invigorated
• Arts unique – state of flux
• Community engagement
• Advisory panel / board has to be transparent in its appointments
• Arts community has a direct line to minister, not only through arts ACT
• Fair representation across arts disciplines – direct voice to minister
• Contribute to forming strategic plan for arts in the act
• Provides real world information and advice to minister about what is happening across the art scenes (visual, dance, theatre, literature etc)
• There is a widely-held understanding that artsACT don not actively engage with the arts community, with projects, or events – not highly visible
• Advocacy role
• Assets – expertise of arts professionals in ACT

What - Program of work

• Focussed arts policy – not relying on external consultants (eg Loxton report)
• Strategic 5 year plan for each arts discipline including measured targets
• Review of the funding model for
  o Key arts organisations
  o Project funding
  o Program funding
• Other – all forms – of funding
• Greater engagement and information going to arts sector about development of arts precincts / hubs / infrastructure
• Enhance arts ACT capabilities and relationship with the sector
• First 6 months of advisory body’s work priorities
  o Establish the vision and processes for working effectively
  o Identify what structural change is needed
  o Identify where resources are required
  o What internal / external demands affect the sector
  o What went wrong with the current system eg: eliminating cultural council
  o What actively restricts / constrains development of the arts
  o Re-assert the importance of the arts economically and in creating identity
  o SWOT analysis but broader and deeper
• Develop systematic approach to arts policy
  • Above party politics – cult development network
  • Consistency
• Link arts to culture – multi disciplinary ecosystem
• Arts contributing to and building a healthy society, reinforce
• Economy

How?
• Broad representative body
• Devolve to special working groups for key tasks
• Transparency in appointment
• Fixed term appointment
• Equitable
• Representative from each arts sector
• Representatives chosen via nomination and vote from each arts sector
• Expert body nominated by arts professionals and representing all disciplines of the arts - arts professionals and practitioners
• An advisory committee with expert knowledge of each art form including multidisciplinary
• Expert panel of advisors made up of active senior artists / arts workers from the ACT community nominated by the community on a rotating basis
• Arts lifeline board / advisory
  o Feed in from arts establishment
  o Eg CFC Childers street
  o Arts disciplines eg music, multidiscipline
  o Access to external expertise as needed
• How does minister do this?
  o Be advised by the arts sector and accept its recommended candidates for advisory body and appoint them
  o Listen to and respect the advisory body’s recommendations
  o Enter into regular consultation with all sectors of the arts
  o Consult the advisory board on short and long term arts development and investment
  o Enter into a reciprocal mutual planning process for long term policy and investment and implementation for arts
• Set up an arts Ministerial advisory board by October 2017 who reports directly to the minister.
  o The board established to provide principled and transparent advice around arts funding and policy and consists of arts practitioners nominated by the arts community.
  o No cronyism or nepotism either!
• Effective advisory board – strategy plan with measured outcomes against a time line
• The minister needs to actually listen to industry nominated representatives to make informed decisions and sell those decisions to the community and explain these decisions to industry
• How minister does it
  o Gain understanding of the arts through contact with a group/panel who are experienced and work in different art forms and have the expertise to give the minister a real understanding of what is needed. From this a vision is created for this in Canberra to then be put into action and lead to consistent advancement in areas for our region and for the National scene.
• A government funded advisory committee with authority to comment and advise independently and meet very regularly
  o Common sense – diverse true representation on an advisory committee
  o Regular engagement with an industry prone to flux – ie a reflexive, responsive system
  o A willingness to re-think assumed bureaucratic systems
• Advisory body
  o Representative / inclusive
  o Flexible / responsive
  o Transparent
  o Accountable

Additional notes on coloured paper

• In response to ‘how’
  o I think the body should not merely be populated by senior practitioners
  o Artists at various stages of their careers may be willing / appropriate candidates for an advisory board
• In response to ‘what’
  o I also disagree with ‘targets’ (at least in first strategic plan)

ACT Arts workshop 28th July 2017 (Civic)

Why?
• Harness / activate time and resources as a group
• Lobby mechanism
• Voice in government / representation
• Public communication
• Importance around transparency
• Planning both individually / organisationally
• Accountability
  o Arts community
  o Government
  o Public
• Procedural justice and justification for government decisions
• Knowledge and information sharing
• Who is being given an opportunity to speak and who is being heard?
• Community contexts / policy contexts
• Strengthen the voice of the arts community in broader government departments
• Whole community representations
• The diversity of the community
• Connectivity
• Bridges into other government departments
• Strategic thinking and advice
• Rigorous questioning of “what is the arts?” and what does it mean to us and articulated regularly
• To involve community in policy making
• Diverse voice — across arts and including consumers
• Direct access to minister
• Remove bureaucratic process
• Inform minister about ‘real world’ arts community
• Instil an understanding on complex issues and reality
• What role does the arts consumer play in process?
• How do we evaluate arts and their influence on consumers / audiences?
• To open access to the minister, rather than provide an obstructive / exclusive force
• To dilute competitiveness between art forms and encourage cohesion in a supported way
• Support across the arts
• Maintain independence of arts
• The arts participate in government
• Simplify access and process
• Push boundaries
• Continued knowledge and understanding especially with change of minister
• Diversity of opinions / experiences to be heard
• Explaining value, because it is a difficult thing to justify
• Communication that arts can harness so many needs in the community
• Ongoing and up to date connection to community and industry
• Ambitious cultural vision for the most artistic, cohesive and healthy community

What - program of work

• Articulate relationship, responsibilities to ensure ongoing effectiveness between artsACT and “group” – ensure resources work well
• Environmental scan – who is out there, what are they doing? Increase understanding of arts in the ACT.
• Ensure diverse contribution from groups and inclusivity as a key principle.
• Developing a clear relationship to minister and to other areas of government with the minister as an advocate for the arts and connection points
• Developing understanding of broader creative community through scoping which captures both those who want to be involved but cannot be involved eg because of other commitments or lack of confidence.
• Review current and past policy and develop a clear stance on what does and does not work
• Short medium and long-term goals for the group itself and the arts more broadly
• Conduct a fiscal impact survey; including the ACT and other directorates looking to national and international aspirations
• Address issues of group renewal to maintain energy and integrity through specific parameters
• Establish priorities from the community’s perspective and determined by the representative group
• Ongoing and regular consultation or meetings
• Tangible strategies that are followed through at government level and no disruption of political process
• What are the most effective decisions that create real sustainability over the long term
• Identifying the obstacles
• Understanding and communication of government process to the arts community
• Understanding that there might not be a single mechanism and identifying these multiple mechanisms
• Open debate across the arts community
• Setting up pathways of communication
• Collating various studies or information available for use in advocacy
• A new tactic altogether that’s not all of the above
• What are the priorities to tackle first?
• Audit of what is in the arts landscape – assess context
• Identify qualities /skills / diversity of panel participants
• What is the mission statement - aims / what it will and won’t do
• COI
• Diversity
• Build and connect access to community engagement - outreach
• Lobbying across portfolios for arts funding
• Explain the effects of cuts
• How to link with other areas and integrate with the community
• Measure impact of arts activity both positive and negative
• Measure in ways the government might understand decrease in funding

**How?**

• A council which can build a relationship and secure the confidence of the minister
• But should have clear wider mechanisms for audience such as
  o Sub committees / work parties with consistent meetings
  o Regular wider community consultations
• Small interdisciplinary discussion groups
• Create a range of ‘feeder’ brains trust to inform each member of the group
• Focussed small group meetings which feeds a central group that consults the minister
• Minister or representative to actually visit and talk directly to each arts organisation at least once a year
• Arts events which provide cross collaboration and networking across artforms
• Artist groups across all disciplines who confer to share challenges and ideas
• These ideas distilled by the ‘mechanism’ that report and liaise with the minister and arts ACT
• People with capacity - time / connections / initiative
• Advisory group representing diverse arts cross disciplinary community
• Set term and rules
• Paid and valued contribution
• Area of skills, expertise and community relationships
• Champions with a voice
• Include an annual public meeting to present outcomes from the group
• Call for expression of interest
  o Fixed term
  o Bi-monthly
  o Clear expectations of role and requirements
  o Ability to reach out to diverse group
  o Area of expertise
  o Transparent
• Monthly meeting of no more than 10 people comprised of randomly drawn individuals each taken to represent arts practitioners, arts industry, non-artist community figures and none of the above citizens. Stagger membership renewal to allow continued work without stagnating. Provide food – good vegan options.
• Membership should consist of just those who are artists or connected to the arts, not general public.
• Meet quarterly meetings
• Members found by recommendation or self-motivation with decisions voted on by previous council
• Group
  o Monthly meetings
  o Paid staff (secretariat)
  o Quarterly survey
  o Diverse sectors
• Size of council should be reasonable to encourage broad representation i.e. 10 or more
• Balance continuity of advisory group with regular change to some members to keep it fresh – alternate 2 and 4-year membership
• Have the board drawn from the arts community that then connects with the broader community
• Establish set up for board and then have working groups for specific agendas
• Create a channel for transparent public reporting

Extra notes on coloured paper
• Identify opportunities to cultivate and promote cultural engagement
• Identify and work to remove obstacles to cultural engagement
• Advocate for the arts as a universal resource and work for commensurate access and opportunity
• Communications from the government to the arts
• Push boundaries
• Remove surprises
• Crucial that whatever mechanism is set up does achieve real, visible outcomes. Otherwise the arts community will splinter further.
• Disengagement is a real risk when procedural injustice is perceived as it was in 2016
• External exclusion - people are not invited, can’t come (timing, transport, child care)
• Internal exclusion - people are present but the space / structure / formality excludes them
• Need to ask is it only encouraging argument?
Summary of the most popular survey question theme groupings (those repeated 6 or more times):

Q1 Purpose of formal advisory mechanism for the Minister?

<table>
<thead>
<tr>
<th>Theme</th>
<th>Detail</th>
<th>Response Frequency</th>
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</thead>
</table>
| Policy and Strategy Development | • Principle source of information/advice (on policy and strategy development and policy implementation) for Arts Minister/Government (i.e. strengths and weaknesses and which areas need more support etc)  
• Principle source of information, advice, understanding and appreciation on art sector perspectives (including what it is like to live as an artist in Canberra). | 47, 41             |
| Lobbying and Representation   | • Provide direct information/advice from the art community not filtered by external consultants/groups  
• Ensure advice is informed by representative discussion within the sector (across levels, demographics and groups)  
• Conduit between art community and government | 23, 17, 12         |
| Implementation                | • Funding allocations and gaps                                                                                                                                                                            | 16                 |
| Industry Perspectives         | • Provide advice on current art practice and research (both international and in Australia) to ensure that the arts in Canberra is of the highest level possible                                                                 | 6                  |
Q2 What do you think a formal advisory body would advise on?

<table>
<thead>
<tr>
<th>Theme</th>
<th>Detail</th>
<th>Response Frequency</th>
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</thead>
<tbody>
<tr>
<td>Policy and Strategy Development</td>
<td>• Fair, productive, balanced, empowering policy framework</td>
<td>24</td>
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<tr>
<td></td>
<td>• Principle source of information, advice, understanding, and appreciation on art sector perspectives (including what it is like to live as an artist in Canberra)</td>
<td>9</td>
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<tr>
<td></td>
<td>• Arts policy</td>
<td>16</td>
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<tr>
<td></td>
<td>• Produce strategies for partnerships and collaboration between sectors</td>
<td>36</td>
</tr>
<tr>
<td>Funding</td>
<td>• Funding allocations and gaps</td>
<td>36</td>
</tr>
<tr>
<td>Industry perspectives</td>
<td>• Provide advice on current art practice and research (both international and in Australia) to ensure that the arts in Canberra is of the highest level possible</td>
<td>8</td>
</tr>
<tr>
<td></td>
<td>• Assist in understanding of the value of arts to the broader community</td>
<td>8</td>
</tr>
<tr>
<td>Innovation</td>
<td>• Be able to genuinely contribute creative and innovative ideas for the sector</td>
<td>7</td>
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<tr>
<td>Implementation</td>
<td>• Infrastructure planning</td>
<td>6</td>
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Q3 How can the government ensure that advice is received in relation to the full spectrum of art forms, practice and experience in the ACT?

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<tbody>
<tr>
<td>Relationships</td>
<td>• Proactive, regular consultation</td>
<td>27</td>
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<td></td>
<td>• Variety of consultation techniques</td>
<td>12</td>
</tr>
<tr>
<td>Representation</td>
<td>• Needs to be large enough to represent wide range of art forms as well as wide range of views</td>
<td>54</td>
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<tr>
<td>Implementation</td>
<td>• Membership renewal process (fixed terms)</td>
<td>10</td>
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<tr>
<td></td>
<td>• Create sound administrative systems to minimise conflict of interest</td>
<td>7</td>
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</tbody>
</table>

Q4 In your opinion, how would a formal advisory body best serve both the arts community and the government?

<table>
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</thead>
<tbody>
<tr>
<td>Relationships</td>
<td>• Acts as a genuine conduit for both sides (art community and government)</td>
<td>27</td>
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<tr>
<td></td>
<td>• Transparent and accountable</td>
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<td></td>
<td>• Shaping clear strategic and funding plans which give a clear reflection of interests without bureaucracy.</td>
<td>9</td>
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<tr>
<td>Representation</td>
<td>• Clear consultation mechanisms</td>
<td>6</td>
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