

Minutes

Gorman Arts Centre Resident Advisory Group

Meeting #G-20-005-G

Date: 18/03/2021 Venue: Main Hall, Gorman Arts Centre
Start time: 12:00 pm End Time: 1:08 pm
Meeting Chair: Joseph Falsone

Residents attending:

Amelie Langevin (QL2 Dance)
Cathy Adamek (Ausdance ACT)
Lanthe Daly (Rebus)
Luke Rogers (CYT)
Ruth Osborne (QL2 Dance)

Arts Capital board/staff attending:

Dr Jodie-Lee Trembath, Board Member
Elizabeth Harris, Board Member
Adelin Chin, Business Manager
Lachlan Johnson, Strategic Planning Officer

Apologies:

Bryn Evans
Hugh Withycombe (Musicale)
Kirsten Biven
Lauren Honcope (Ausdance ACT)

Agenda Item

Item 1 Welcome and apologies

Joseph Falsone (JF) began the meeting with some general housekeeping. It was noted that residents are strongly encouraged to propose agenda items to realise the benefit and purpose of the advisory group meetings.

Amelie Langevin (AL) noted that relevant topics may not necessarily be appropriate for a group discussion. JF noted the opportunity for individual discussions whilst also encouraging residents also to raise what might be considered either difficult or trivial issues, as they may also be relevant to other residents.

The role of meeting chair was also discussed, as we had invited/approached residents but not had a volunteer to chair this resident meeting. It was agreed that one way to encourage

participation would be to ask at the end of each meeting for a resident volunteer to chair the subsequent meeting.

JF then acknowledged the apologies received for the meeting and invited the two Arts Capital board members in attendance to introduce themselves.

Elizabeth Harris studied Law and Art History at ANU, is now working as a lawyer with a strong interest in governance. Elizabeth also writes for international arts publications.

Dr Jodie-Lee Trembath is the director of research for an independent arts and culture policy research think tank *A New Approach*. Jodie's joined the board of Arts Capital with a desire to contribute to the practical application of arts policy research in a local context.

Item 2 Conflicts of interest (if any)

No conflicts of interest were identified.

Item 3 Update from the CEO

Following on from Jodie's introduction, JF mentioned that Arts Capital had prompted by an invitation by Greens MLA Jo Clay to prepare a short policy briefing paper addressing arts and economic value and Jodie's research-informed contribution had proved invaluable. This had been shared with artsACT and the arts minister as well. Luke Rogers (LR) asked if this paper was available to access ahead of CYT's forthcoming meeting with the arts minister. JF offered to circulate the paper along with this meeting's minutes, and also recommended the resources available at New Approach website (<https://newapproach.org.au/>). It was also suggested that the resident advisory group meetings could also be used to discuss relevant policy/government relations matters if residents wished.

ACTION: Arts Capital to share arts policy briefing paper with residents.

Cathy Adamek (CA) explained that Ausdance ACT is a peak body and enquired if A New Approach would be open to meeting with them. Jodie advised she would love to have a chat in her capacity as a researcher.

JF provided the following updates on staff changes:

- Our Program Manager, Adelaide Rief, has stepped down after nearly six years on the team, to work for artsACT as Covid Recovery program officer
- After a public recruitment round, Rochelle Whyte has been promoted to replace Adelaide as Programs Manager. Rochelle has worked with us a creative producer for five years an extensive knowledge of the local arts sector and close familiarity with our residents' work.
- Dolly Prajapati, our administration and finance officer, is due to have a baby in May and will be reducing her work hours progressively as the due date approaches. Dolly is planning to take six months' maternity leave.
- Janam Shah will cover Dolly's role in her absence. Janam has begun working Tuesdays and Fridays in the lead-up, before taking on five days a week while Dolly is on leave.

ACTION: Arts Capital to notify all residents of Janam Shah's appointment and advise that he will be their point of contact re: invoices/account enquiries etc.

Item 4 Arts Capital Safeguarding Policy

JF introduced Arts Capital's safeguarding policy, explaining that the new policy had been developed in line with our charity obligations under Australian Charities and Not-for-profit Commission (ACNC) registration, and is based closely on the ACNC's model policy.

JF highlighted that resident orgs who work with the public at Ainslie and Gorman Arts Centres will have their own equivalent policies and procedures in place, and that we will be in touch to arrange one-on-one meetings with organisations to discuss the policies and better coordinate safeguarding responsibilities.

JF invited feedback on the policy from the meeting. No specific feedback was given on the policy document, but a general safety discussion was held, and, in particular, the group discussed the difficulties of supervision on Batman Street after school hours when programs involving children are in full swing. It was noted that the extension of Batman Street into the city had created an increase in foot traffic. Various experiences and approaches were discussed, including the potential for greater coordination of information and supervision responsibilities between organisations; the complexities involved when marginalised and disadvantaged individuals are seen through a "security" lens; the importance of parental confidence in supervision arrangements; and the role of training.

It was agreed to organise a separate meeting of interested residents to explore safeguarding at the Batman Street boundary, particularly in relation to children using the centres.

ACTION: Arts Capital to organise a meeting between staff and interested residents to workshop safety issues re: supervision of children.

ACTION: Arts Capital to hold meetings with relevant resident orgs re: safeguarding policies.

Item 5 Centenary Renewal Planning Project

JF gave a brief history of the centenary renewal project noting that it has been two years since funding was allocated by the ACT government for architects to draft plans for the renovation of both centres. Philip Leeson Architects were engaged by artsACT in September 2020, but work has not commenced as artsACT has not provided a brief. At the October election, ACT Labor pledged \$8m towards Gorman renovations by 2024.

In the absence of an ACT arts facilities strategy to guide development at ACT Government Arts Facilities and given the age of the last scoping study that was undertaken by artsACT relating to our centres (2013, to guide 2015 renovations), Arts Capital has highlighted the need for a clear process that engages residents, situates our role in the context of other facilities, engages visitors and the broader community, and develops a guiding vision to guide design work. This work will not only result in a strategic plan, but will also be used to weigh up design options, brief architects and guide the renovations.

Arts Capital has engaged Ellis Jones to carry out a research and strategy development project to help fill this gap. Stakeholder engagement will begin shortly, and Ellis Jones will be conducting/coordinating this process – it will include a mix of in-depth interviews, surveys, written submissions, and workshops involving visitors, residents and hirers, and our board and staff.

Item 6 Sub Licence Update

JF advised that Arts Capital met again with artsACT and were promised another due date for new draft head licences (following their expiry on 31/12/20), which has since passed. Arts Capital is waiting on the head licence to fulfill relocation requests for existing residents, fill vacancies with new artists and offer new sub-licence terms to existing residents who are currently holding over month-to-month.

Arts Capital has requested a meeting with the ACT Arts Minister to escalate the issue. As well as pushing for a head licence, Arts Capital will also be advocating for changes to reduce the administrative burden that is currently placed on artists signing sub-licences – this may include a longer head licence term to allow for less frequent renewals.

Item 7 Date and Time of Next Meeting

JF advised that the next meeting was scheduled for mid-June [17 June as previously advised] but that the date might shift forward somewhat to be closer to Arts Capital's AGM in late May. TBC.

Lanthe Daly has volunteered to chair the next meeting and will be recommended to the Arts Capital board chair.

Action List

ACTION: Arts Capital to share arts policy briefing paper with residents.

ACTION: Arts Capital to notify all residents of Janam Shah's appointment and advise that he will be their point of contact re: invoices/account enquiries etc.

ACTION: Arts Capital to organise a meeting between staff and interested residents to workshop safety issues re: supervision of children.

ACTION: Arts Capital to hold meetings with relevant resident orgs re: safeguarding policies.

Ainslie Arts Centre
Elouera Street
Braddon ACT 2612
T +61 2 6182 0000

Gorman Arts Centre (Main Office)
55 Ainslie Avenue
Braddon ACT 2612
T +61 2 6182 0000

A+G Ainslie + Gorman
Arts Centres



Jo Clay MLA
Member for Ginninderra
via email: clay@parliament.act.gov.au

cc:

Tara Cheyne MLA, Minister for the Arts (cheyne@act.gov.au)
Genevieve Jacobs, Chair, Minister's Creative Council (gjacobs@region.com.au)
Sam Tyler, Executive Branch Manager, artsACT (sam.tyler@act.gov.au)

17 February 2021

Re: Valuing arts and culture and the creative economy – relevant sources

Dear Jo,

Thanks for asking Arts Capital what we think are some relevant sources about economic value in the arts and return on investment for public funding. I understand it's a conversation you're closely engaged in with Minister Cheyne and I'm excited to know there's new energy in this Assembly to renew a vision for the arts and creative industries in the ACT and to review funding models.

We've compiled a quick overview, attached, of:

- Context: cultural policy drivers
- Key concepts and facts about Australia's cultural and creative economy
- Reading list: "top five" sources about how arts, culture and creativity contribute to the economy

It's a rich and lively field and there's a wealth of material available to guide policy makers in the ACT, though work remains to be done to adapt it to our local context. I believe Minister Cheyne is deeply interested in this area and that others – including Sam Tyler and the team at artsACT, and Genevieve Jacobs as Chair of the Creative Council – are also giving a lot of thought to policy matters so I've copied them in, too. A lot of this material may be familiar to you all, but I hope the attached summary and reading list may be of use nonetheless.

Arts Capital welcomes informed policy debate, drawing for our part on the research expertise and the deep arts sector experience of our board and staff, academic partners, and industry networks. (My colleague and Arts Capital Board Director Dr Jodie Trembath dived straight into this response and is an invaluable and knowledgeable guide.)

We're excited to be able to share our passion for cultural policy and practice with you, and look forward to working with the ACT Government, artsACT, and the sector to develop a shared language around why arts and culture matter, and what works to grow a vibrant creative economy in the ACT.

Kind regards,

Joseph Falsone
CEO Arts Capital
Director, Ainslie and Gorman Arts Centres

Arts and Culture by Numbers

A quick explainer

For context: drivers of cultural policy settings

Different stakeholders have different motivations for valuing, promoting and funding arts and culture. These underlying motivations - or drivers - influence the decisions that stakeholders make, and the things they say to others, in relation to arts and culture.

The four most prominent cultural policy drivers (in addition to arguments about the intrinsic value of arts and culture) that have emerged since the middle of the 20th century, drawing on international and Australian literature, are summarised below.

It can be useful to keep these four drivers in mind when speaking to other stakeholders of arts and culture. They may help to explain confusion between parties.

<p>Collective identity</p> <p>People or policies motivated to bring people together around a common goal or idea may believe that the primary purpose of arts and culture should be to help groups of otherwise disparate individuals to unite around a collective identity that builds on the things they have (or can be argued to have) in common.</p>	<p>Reputation building</p> <p>People or policies motivated to build reputation may believe that the primary purpose of arts and culture should be to help build the reputation of a country, region, organisation or individual, often by associating these entities or individuals with standards of excellence as defined by relevant stakeholders.</p>
<p>Social improvement</p> <p>People or policies motivated to improve societal outcomes may believe that the primary purpose of arts and culture should be to provide spillover benefits in areas of societal concern (like education, health and disaster recovery) to the widest range of people possible.</p>	<p>Economic contribution</p> <p>People or policies motivated to grow the economy may believe that the primary purpose of arts and culture should be to contribute to the nation's economic prosperity, either directly through income and/or employment generation, or indirectly by influencing innovation.</p>

The four most prominent cultural policy drivers found in Australian and international literature between 1950 and 2020. Source: ANA 2020, "Behind the Scenes: Drivers of arts and cultural policy in Australia and Beyond".

Today, most cultural policies are motivated in varying degrees by all four of these drivers. This makes cultural policy a complex space for politicians and policy advisors to navigate, but also one rich with opportunities.

What we know about Australia's Cultural and Creative Economy

Based on "Australia's Cultural and Creative Economy: A 21st Century Guide" (ANA 2020)

Best for: understanding direct contributions to GDP.

This report provides an overview of key concepts related to Australia's cultural and creative economy, including what it is, how it is measured and by whom, and what we know about the results of those measurements.

A few key facts:

- At the federal level, the cultural and creative economy is currently measured by the Bureau for Communications, Arts and Regional Research (BCAR), by replicating satellite accounts created by the ABS in 2008-09. These satellite accounts used the ANZSIC codes to establish 12 domains (industry groupings) of economic activity related to arts and culture. The 12 domains are:
 - Broadcasting, electronic or digital media, and film
 - Design
 - Environmental heritage
 - Fashion
 - Library and archives
 - Literature and print media
 - Museums
 - Music composition and publishing
 - Other cultural goods and manufacturing and sales
 - Performing arts
 - Supporting activities
 - Visual arts and crafts.

It's important to note that these 12 domains are drawn from 8 different industry divisions - not only from Division R (Arts and Recreation Services), which also includes sport and gambling.

- The first of these replications was published by BCAR in 2018, based on economic activity from 2016-17. In 2020, they produced an update, based on activity from 2017-18. This update conveyed the following:
 - Cultural and creative activity has grown from \$110.3 billion in 2016-17 to \$115.2 billion in 2017-18. This is a 4.4% increase in that 12-month period. There has been a 34% increase over the 10 years since the 2008-09 Cultural and Creative Satellite Accounts.
 - Cultural and creative activity as a share of GDP has slightly decreased between the BCAR's 2016-17 release and the 2017-18 release, from 6.4% to 6.3%.
 - Cultural and creative activity has fluctuated between 6% and 7% of GDP between 2008-09 and 2017-18.

- All four components of cultural and creative activity (GVA + net taxes; Compensation of embedded creative employees; Value of volunteer services; Non-market output of market producers) have grown in the last ten years.
- Australia's biggest cultural and creative contributors to GDP are still (in order of contribution) Design; Fashion; Broadcasting, electronic or digital media, and film; and Literature and print media. This is the same as in 2016-17.
- The number of embedded creatives — that is, creative specialists working outside of the cultural and creative industries — has grown by nearly 44% over the last 10 years.
- Only two industry divisions outpaced the rest of the economy by the end of the 10-year period. Cultural and creative activity in 'Professional, scientific and technical services' outpaced the economy by 18.9 percentage points. Cultural and creative activity in 'Education and training' outpaced the economy by 16.6 percentage points.



The cultural and creative supply chain helps understand how these activities make economic contributions to the cultural and creative economy. Source: ANA 2020. Adapted from ABS 2014c Explanatory Notes, by PwC.

A reading list: How arts, culture and creativity contribute to the economy

1. Publicly Funded Culture and the Creative Industries (Holden, 2007)

Best for: Understanding the relationship between subsidising arts and culture, and stimulating the economy.

http://www.demos.co.uk/files/Publicly_Funded_Culture_and_the_Creative_Industries.pdf?1240939425=

2. Creative Health: The Arts for Health and Wellbeing (UK All-Party Parliamentary Group on Arts, Health and Wellbeing, 2017)

Best for: An operational example of how arts and cultural interventions can have positive, economic spillover effects in other areas of the economy (i.e. health.)

<https://www.culturehealthandwellbeing.org.uk/appg-inquiry/>

3. Measuring the Quality of the Arts: Public Value Measurement Framework (WA Government, 2014)

Best for: An operational example of how a government can measure the intrinsic, instrumental and institutional value of arts and culture.

<https://www.dlgsc.wa.gov.au/department/publications/publication/public-value-measurement-framework.-measuring-the-quality-of-the-arts-2014>

4. Domestic Arts Tourism: Connecting the Country (Australia Council for the Arts, 2020)

Best for: Understanding the direct and indirect relationships between arts and culture and domestic tourism activity in Australia.

<https://www.australiacouncil.gov.au/research/domestic-arts-tourism-connecting-the-country/>

5. Creative Economy Outlook: Trends in international trade in creative industries (UNCTAD, 2018)

Best for: Comparing cultural and creative industry trends across nations.

<https://unctad.org/webflyer/creative-economy-outlook-trends-international-trade-creative-industries>