



ARTISTS AT WORK TASKFORCE - SEPTEMBER 2024

Artist at Work Taskforce Cover Art Commission

Artist: Rosina Possingham
Artwork Title: *All up in the air*

Artist Statement

The cover art for the Artists at Work Taskforce report captures the chaotic rhythm of creative life. Photocollage elements depict hands in dynamic motion, juggling blurred balls suspended mid-air, symbolizing the uncertainty of balancing a creative practice.

A surreal, dreamlike atmosphere emerges from the highly stylized colour scheme, evoking a hazy, never-ending juggle. The gritty, textured background adds depth by grounding the dreamy hands and floating balls. The work highlights the precariousness of keeping a creative practice afloat, a place where ideas and responsibilities are constantly in motion. It questions the complexity of knowing when something has landed, echoing the uncertainty that often comes with artistic labour/creative work, while celebrating the resilience and fluidity of artists.

About the Artist: Rosina Possingham

Rosina Possingham is a photographic artist based in Kaurua Yerta (Adelaide, South Australia). Her practice is concerned with challenging people to experience landscapes and environments in a new way, through analogue photography, alternative printing practice and printmaking. Integral to her art practice is learning sustainable analogue techniques from living people and applying them alongside her background with digital photography and 3-D modelling. She is particularly interested in native Australian flora and ecology and presenting these complex structures in new ways through a blend of analogue and digital experimentation.

Rosina's art practice encompasses on-the-ground research with both field experts and community members, studio experimentation, gallery exhibitions, and community workshops.

Her work integrates both traditional analogue techniques with contemporary digital mediums, particularly focusing on digital strategies with environmental themes. Recent explorations in screen printing cyanotypes demonstrate her commitment to addressing environmental concerns. She is motivated to bring to light the stories and contributions of ecological activists striving to protect our environment and understand their unique perspectives of knowledge.

Rosina has a Master's degree in Visual Art and Design from the University of South Australia (2016), and her recent major projects, such as 'Herding Caterpillars', a play transformed into a virtual reality experience, have earned recognition, including a finalist award for innovation from Conservation SA.

Artists at Work Taskforce Members

Nicholas Linke (Chair from June 2024)

Dr Daniel Connell	Nathan Luscombe	Rhys Sandery
Aaron Connor	Amanda Macri	Simon Tait
Mimi Crowe	Kath M Mainland CBE	Sandy Verschoor
Christopher Drummond	Lewis Major	John Wardle
Sarah Feijen	Dr Ross McHenry	Emma Webb OAM
Jennifer Greer Holmes	William Mellor	Dr Samuel Whiting
Angela Heesom	Jo O'Callaghan	Rebecca Young
Justyna Jochym	Anthony Peluso	

Final Report of the Artists at Work Taskforce

September 2024

Acknowledgement of Country

We acknowledge and respect the Aboriginal peoples of South Australia as the first peoples and nations of South Australia.

We recognise them as the traditional owners and occupants of land and waters in South Australia and that their spiritual, social, cultural and economic practices come from their traditional lands and waters. We recognise that they maintain their cultural and heritage beliefs, languages and laws, which are of ongoing importance. We recognise that they have made, and continue to make, a unique and irreplaceable contribution to the State.

Our Language

This document has been reviewed by Access2Arts and uses identity-first language to refer to d/Deaf and disabled artists, as this terminology is broadly preferred within the disability arts community referred to.

Contents

- Artist at Work Taskforce Cover Art Commission 2**
 - Artist Statement 2
 - About the Artist: Rosina Possingham 2
- Artists at Work Taskforce Members 2**
- Acknowledgement of Country 4**
- Foreword..... 6**
- Acknowledgements from the Chair..... 8**
- Summary of Priority Recommendations..... 9**
- Introduction13**
 - Establishment of the Artists at Work Taskforce..... 13
 - The Need for Change 13
 - Report Structure 13
- Taskforce timeline and approach14**
 - Timeline 14
 - Scope of Taskforce | Definition of ‘Artists’ 14
- Recommendations15**
- Additional Recommendations27**
- Appendix.....31**
 - Summary of Priority Recommendations31**
 - Further considerations and opportunities36**
 - Artists at Work | Terms of Reference.....37**
 - Establishment and Scope37
 - Objectives.....37
 - Responsibilities.....37
 - Membership.....38
 - Selection Criteria38
 - Meeting Arrangements and Preparation Process39
 - Term39
 - Artists at Work Taskforce Members40**
 - Formation of Working Groups41
 - Consultation and engagement.....43**
 - Engagement with the Aboriginal and Torres Strait Islander Arts Advisory Panel43
 - Meetings with Guest Presentations.....43
 - List of Acronyms and Abbreviations44**
 - Role of Arts South Australia45**
 - Background Briefings Index45

Foreword

South Australians are great storytellers. Here's a story we've been proud to tell for 50 years;

“Our state is a leading cultural light in the nation. We stand at the vanguard of the arts. We look after our artists. We are a cultural jewel in the crown of Australia.”

This story is enduring. It is the stuff of legend. We are the festival state. The arts state. The culture state. We punch above our weight.

And yet, today, the lived experience of artists in South Australia is one of scarcity, precarity, near-invisibility and systemic diminishment. Too many of our artists have too little security. Their circumstances are such, there must be a reckoning. If we do not act, we risk losing more than a story. We risk losing the lifeblood of South Australia's own living culture.

With the Artists at Work Taskforce, the South Australian Government and the arts and culture sector have been gifted an opportunity to inspire a new legend.

The formation of the Taskforce shows forward-thinking by the Labor Government and is an important acknowledgement that there are serious issues to be addressed. The Artists at Work Taskforce and its recommendations will go some way to deliver on the Government's promise to ensure that the arts are contemplated in the development, planning and infrastructure of community life. We congratulate the Government for taking this action.

The Artists at Work Taskforce is cognisant of this once in a generation opportunity to create a new story, in dialogue with the new South Australian cultural policy, a nation leading story. This requires the elevation of the status of, and a commitment to increasing the overall public investment in the South Australian arts, culture and creative sector.

So, what is to be done?

First Nations communities and peoples know how to care for culture. As a South Australian community, we are proud to recognise First Nations peoples' profound connection to land, language, lore and culture. This is an invaluable lesson.

Culture is fundamental. Culture is living. Culture is the anchor.

Do we believe that culture is intrinsic and living and central to all we do? That those who make culture deserve respect and value? Certainly, we hear (as we must) that food, shelter, health, education, freedom and safety are all non-negotiables to our way of life. But what do we say of culture?

Culture has a central role in our society's sustainable development, in peace, wellbeing and social cohesion.

South Australia is in a unique time and place to tell a world leading story about the importance of culture and artists. Our size, geographic centrality, history of cultural innovation, set alongside a workforce hungry to contribute, grow and create, positions us to do so.

The members of the Artists at Work Taskforce bring a depth of experience across independent arts practice, cultural leadership, and legal, industry and union expertise. We value the engagement with Arts South Australia's Aboriginal and Torres Strait Islander Arts Advisory Panel.

Our recommendations are visionary and deliverable, telling a new story built on the fundamental understanding that culture is a public good. That it is a human and social right. That artists and cultural workers contribute to the public good and deserve a better deal.

While funding infrastructure and arts bodies is important, culture only happens when creative practitioners have a chance to create: when novels, plays and poems are written, images made, songs composed, dance choreographed. We need to fund skilled practitioners to make here in South Australia.

Art builds culture by being unique, radically different, and often unexpected. People encounter unfamiliar art in settings that welcome and celebrate diversity of points of view. This experience enhances our ability to embrace differences.

Artists are vital because they can lead cultural and social dialogue in our society. The risk taken by the unbeholden work of the artist is significant and must be valued. The extent to which a society values and supports artists is a reflection of its courage, dynamism, curiosity, hospitality, and resilience.

First Nations First

The recommendations begin with three reforms concerning First Nations artists, workers and culture, contributing to respect for First Nations cultural load and protocols in the arts and culture sector; acknowledging First Nations culture is intrinsic and present, including in our workforces.

- Cultural safety in the workplace
- Provisions for cultural leave
- The development of a new set of protocols for working with First Nations artists and arts workers, specifically designed for the South Australian context.

Cultural Centrality + Future Thinking

These recommendations elevate artists and culture to a new centrality in public policy, contributing oversight of the rights of artists and cultural workers, and groundbreaking work on the biggest challenge facing South Australian artists – income precarity.

- *Whole of Government Approach*: Prioritisation across all government departments to elevate our artistic and cultural endeavours, including through infrastructure and transport, health and wellbeing, education, environment and water.
- *Commissioner for Artists*: Representation and a strong voice to our state's leaders.
- *Basic Payment for Artists*: A groundbreaking nation-leading pilot addressing precarity.

Action Now + A Future for Artists at Work

Our report then sets out a series of recommendations in areas such as state awards, workers entitlements, secure housing, and a meaningful increase in progressive, artist-focused funding models, that the South Australian Government has the power and levers with which to make a big difference.

The Artists at Work Taskforce Report asserts that culture in South Australia is intrinsic and central, for now and for future generations. We present our recommendations in the belief that they can help the South Australian Government create a new story for artists and for us all.

Members of the Artists at Work Taskforce

Acknowledgements from the Chair

On behalf of the Artists at Work Taskforce, I extend our deepest gratitude to all individuals and bodies that have contributed to our mission.

Our sincere thanks go to the Honourable Andrea Michaels MP, Minister for Arts, and the Government of South Australia, for recognising the precarious nature of creative work and for providing a platform to devise and recommend strategies to enhance job security and income for artists and creatives.

We are particularly thankful to Alison Lloyd-Wright, whose initial leadership as Chair of the Taskforce set a strong foundation for our endeavours. Her profound knowledge of government processes has been instrumental in guiding our efforts to foster positive change for South Australia's artistic community.

Our appreciation also extends to Jennifer Layther, former Director Arts South Australia, whose insights into the sector's history and complexities have been invaluable.

The perspectives and expertise shared by guest speakers Dr. Ben Eltham, South Australian Small Business Commissioner Nerissa Kilvert, and Creative Workplaces Director Kate Schaffner have significantly contributed to the Taskforce's comprehensive understanding of the sector and the support systems available to individual artists and sole traders.

We are immensely grateful to the Aboriginal and Torres Strait Islander Arts Advisory Panel for their open-hearted sharing of concerns and experiences, which has been crucial in advocating for those facing the greatest challenges.

The Taskforce Secretariat and Arts South Australia team deserves special mention for their unwavering support and dedication to the Taskforce's mission, ensuring that our work effectively serves the artists of South Australia.

Lastly, to my fellow Taskforce members, your dedication and collaborative spirit have been the driving force behind our collective effort. Thank you for your enthusiasm, robust debate and bold vision to foster a more secure future for South Australian artists and creatives.

Mr Nicholas Linke
Chair, Artists at Work Taskforce
27 September 2024

Summary of Priority Recommendations

The Artists at Work Taskforce has made the following priority recommendations:

First Nations First

The South Australian Government should:

1. Cultural Safety:

1.1 Require all arts, culture and creative agencies and organisations in receipt of annual, multi-year or recurrent funding to regularly deliver Aboriginal and Torres Strait Islander Cultural Safety Training to Board members, employees, contractors and other stakeholders.

1.2 Offer an annual Aboriginal and Torres Strait Islander Cultural Safety Training program for the arts, culture and creative sector, including small-to-medium organisations, independent artists and producers, and creative enterprises.

1.3 Encourage the inclusion of budget allocations for Cultural Leave and other culturally related expenditure in grant and funding for projects and programs with Aboriginal and Torres Strait Islander artists and participants.

2. Acknowledge the additional cultural load carried by Aboriginal and Torres Strait Islander employees, contractors, volunteers, board directors and artists working in the arts, culture and creative sector, and its impact on their health, safety and wellbeing, by actions such as:

2.1 Require funded organisations in receipt of government funding (including statutory authorities, major and small-to-medium organisations) to put in place appropriate measures to address the issue of cultural load, such as:

2.1.1 Providing a cultural salary loading or allowance to recognise Aboriginal and Torres Strait Islander people who assume cultural responsibilities and contribute knowledge to the workplace in addition to their substantive duties.

2.1.2 Providing Cultural Leave (refer Rec 1.3 above).

2.1.3 Where possible, employment of multiple Aboriginal and Torres Strait Islander staff in organisations to reduce isolation and workload.

3. Protocols:

3.1 Facilitate the development of a set of Protocols, including consideration for Indigenous Cultural and Intellectual Property (ICIP), for working with Aboriginal and Torres Strait Islander artists and arts workers, specifically designed for the South Australian context.

3.2 Require that all relevant recipients of Arts South Australia funding agreements respond to these Protocols in their applications and acquittals.

Cultural Centrality + Future Thinking

The South Australian Government should:

4. Establish a whole-of-government framework for the arts, culture and creative sector to:
 - 4.1 Establish a cross-portfolio steering committee to oversee expenditure on arts and culture across all Departments, agencies and projects, to embed art centric and artist-led outcomes across government policy and programs.
 - 4.2 Require all Departmental Chief Executives to commit to actions that support arts and cultural outcomes.
 - 4.3 Embed cultural Key Performance Indicators (KPIs) in all Departmental strategies and business plans.
5. Establish a Commissioner for Artists as an independent statutory entity (e.g. position, office). The Commissioner would have the remit to:
 - 5.1 Advocate for and advise on the well-being, status and public good role of artists and the arts sector.
 - 5.2 Provide oversight of government and arts sector compliance with funding and procurement policies, including a mechanism for reporting and resolving a lack of compliance.
 - 5.3 Liaise with artists, peak bodies, the arts and culture sector, and government, in order to identify policy issues and opportunities affecting the arts and culture sector.
 - 5.4 Conduct outreach activities in the community to ensure that the benefits and value of arts and culture are better understood and maximised across the community.
 - 5.5 Produce and disseminate educational materials on artists' and organisations' rights and obligations on issues such as: superannuation rights and obligations, leave entitlements, employment types, and intellectual property rights.
6. Establish a pilot project to trial the introduction of a Basic Payment for Artists in Australia, drawing on the methodology and results of the Basic Income Pilot Scheme currently proceeding in Ireland.
7. Trial a Sick Pay Guarantee pilot program for contract, casual and fee-based artists and cultural workers.
8. Commit to South Australia being the most catalytic philanthropic jurisdiction in Australia and undertake a review of the mechanisms within State control and provide recommendations on sustainable philanthropic giving to support artists living, working, and creating in South Australia.
9. Investigate the establishment of an independent, self-sustaining Trust Fund, to strengthen the creative practice of South Australian independent artists, with foundational investment from government, supplemented with private contributions.

Action Now + A Future for Artists at Work

The South Australian Government should:

10. Fellowships:

10.1. Expand Arts South Australia's Fellowships program to create new Fellowships totalling \$5 million per annum, across all artforms, with each Fellowship valued at \$100 000 per annum, plus Consumer Price Index (CPI), ensuring that specific Fellowships are available for Aboriginal and Torres Strait Islander, LGBTQIA+, CALD, d/Deaf and disabled and regional and remote artists.

10.2. Consider the creation of a Fellowships Alumni program that would facilitate opportunities for Fellows to share knowledge and experiences publicly, and support commissioning opportunities.

10.3. Expand Arts South Australia's funding program to create a Career Kickstart Fund, with 20 new, one-off grants for artists in the first five years of professional practice, each valued at \$15 000 per annum.

11. Investigate the establishment, through legislative or regulatory mechanisms, of a 'Percent for Art' scheme, whereby all new government, industry, and commercial residential construction projects valued at over \$10 million must include a one percent budget levy to be spent on public art or cultural outcomes to be delivered by South Australian artists.

12. Indexation:

12.1. Provide equivalent levels of indexation (including supplementation) to all not-for-profit organisations across the arts, culture and creative sector as to those in other sectors.

12.2. Provide indexation equivalent to CPI (net of savings) to program budgets and operating grants across the Arts budget.

13. Boards:

13.1. Recommend that Boards of arts and cultural statutory authorities include practising artists and creatives.

13.2. Recommend that Boards of non-government arts and cultural organisations in receipt of recurrent, operating funding include practising artists and creatives.

13.3. Facilitate access to Board and Governance training for independent, practising artists and creatives, with a priority for Aboriginal and Torres Strait Islander, LGBTQIA+, culturally and linguistically diverse (CALD), d/Deaf and disabled and regional and remote artists, leading to the development of a pool of board ready arts leaders.

14. Awards:

14.1 Develop a new award, under the state awards system, to cover a broader range of artists and arts workers who are not otherwise covered by an award.

14.2. Undertake a comprehensive review of the current State Awards that apply in the arts and culture sector, including the South Australian Public Sector Live Performance Award (SAPSLPA), Live Theatre and Concert (Adelaide Festival Centre Trust) Award and

Performing Arts Centre (Adelaide Festival Centre Trust) Award, to ensure compliance and consistency with current Modern Awards (taking into account the recommendations of the Fair Work Commission Modern Awards Review) and industry best practice.

15. Introduce a Portable Long Service Leave (PLSL) scheme for the arts and culture sector, emulating the recent passing of legislation for the social and community services sector.

16. Review and amend the South Australian Government Procurement Framework, and other procurement policies, to better support outcomes for local arts and cultural suppliers.

17. Take a leadership role in advocating nationally for the improvement of processes regarding independent artists' access to benefits by:

17.1 Ensuring that grants and the way they are paid do not unfairly compromise eligibility for concessions or government income support benefits, including:

17.1.1 That project grant payments are not automatically recognised as personal income.

17.1.2 That income from lump sum grant payments can be amortised across the project period.

17.1.3 That processes for reporting income from grants are simple and accessible.

17.2 Ensuring that all State and Federal public funding agencies have a consistent policy of allowing the auspicing of grants and or staged payment.

17.3 Ensuring that the National Disability Insurance Scheme (NDIS) recognises creative practice as employment.

18. Create opportunities for sector-led recommendations and strategies for how artists and the State's creative workforce can be embedded into the Government's *A Better Housing Future* strategy, to reduce the housing precarity faced by artists, and to attract and keep creatives living well in our state's cities, suburbs and regions.

Introduction

Establishment of the Artists at Work Taskforce

The Artists at Work Taskforce was a non-statutory advisory body established by the Government of South Australia to provide high level independent advice to the Minister for Arts on issues related to work insecurity and income inequality experienced by some South Australian artists and creatives.

Twenty-seven members were appointed to the Taskforce by the Department of the Premier and Cabinet in March 2024, and noted by the Minister for Arts.

The Taskforce was initially established for a four-month period, with the first meeting taking place on 16 April. A short extension until the end of September 2024 was agreed by members, to enable full consideration of the suite of recommendations.

Members represented a strategic cross-sector focus, including government and non-government employees with technical and business knowledge in the areas of industrial relations, employment and the arts, culture and creative sector.

The Need for Change

The delivery of this election commitment acknowledges that work for artists and creatives is particularly precarious, with only a small proportion earning all their income through their creative work alone. The reality is that many artists and creatives work casually or part-time, in both arts and non-arts-related work (industries like teaching, hospitality and tourism).

The Taskforce was established to make recommendations for actions within the parameters of authority and levers available to the South Australian Government to address these challenges. These recommendations address industry-wide issues as well as the specific needs of different sectors of the South Australian arts and culture landscape.

Report Structure

This report is designed to provide the Minister for Arts with a summary of recommendations identified by the members of the Artists at Work Taskforce.

The following sections outline how the recommendations were identified and why they are critical to addressing artist work insecurity and income inequality. Priority recommendations have been divided into three themes: First Nations First, Cultural Centrality + Future Thinking, and Action Now + A Future for Artists at Work, followed by a list of additional recommendations.

Taskforce timeline and approach

Timeline

The Artists at Work Taskforce was established in March 2024. Eight official meetings were held on the following dates:

16 April 2024	9 July 2024
7 May 2024	30 July 2024
28 May 2024	20 August 2024
18 June 2024	27 September 2024

In addition to the eight official meetings, members contributed out of session time to the process of forming recommendations in support of the work of the Taskforce.

Scope of Taskforce | Definition of 'Artists'

Artists are independent practicing artists (creators of work) who seek to create art as their professional practice - i.e. those who aspire to make a career out of the making of art. This includes practitioners from emerging through to established.

The Artists at Work Taskforce members considered who their recommendations should prioritise in addressing income inequality and work insecurity, as well as those most at risk in the arts, culture and creative sector.

The Taskforce recommendations and report specifically speak to independent practising artists and creatives, particularly those operating as freelancers. It prioritises those who aspire to make a career out of the creation of art and who identify professionally in this role, whether they are emerging or established in their careers, and across all artforms. This approach encompasses independent artists who often work as sole traders, focusing on creative practice as their primary business or area of employment. Underrepresented groups within this cohort were also given particular consideration.

The Taskforce noted that recommendations may also benefit arts workers, and that the term 'artists and creatives' should not exclusively mean independent artists, but where appropriate also include those working within the arts, cultural and creative sector more broadly.

Members noted that artists and creatives often seek to supplement their income by working secondary jobs as arts workers.

The Taskforce considered that the critical shortage of production personnel is a significant national conversation that is adjacent to artist work precarity and should not be conflated with the purpose of this Taskforce but hoped that relevant recommendations may extend to also benefit this cohort.

In the development of the recommendations for this report, the Taskforce aimed for a sector agnostic approach. The Taskforce sought to create positive outcomes broadly for all artists and creatives, rather than calling out specific artforms.

Recommendations

The Artists at Work Taskforce made the following recommendations:

First Nations First

In the development of recommendations, the Artists at Work Taskforce consulted with Arts South Australia's Aboriginal and Torres Strait Islander Arts Advisory Panel (the Panel), to understand what the lived experience is for Aboriginal and Torres Strait Islander artists and creatives, and to ensure that recommendations to the Minister for Arts would be inclusive and meaningful for all. The Taskforce agreed that intersectional artists experience some of the most acute precarity, and additional layers of disadvantage.

Following consultation with the Panel, the following three sets of recommendations were developed.

The South Australian Government should:

1.1 Require all arts, culture and creative agencies and organisations in receipt of annual, multi-year or recurrent funding to regularly deliver Aboriginal and Torres Strait Islander Cultural Safety Training to Board members, employees, contractors and other stakeholders.

1.2 Offer an annual Aboriginal and Torres Strait Islander Cultural Safety Training program for the arts, culture and creative sector, including small-to-medium organisations, independent artists and producers, and creative enterprises.

1.3 Encourage the inclusion of budget allocations for Cultural Leave and other culturally related expenditure in grant and funding for projects and programs with Aboriginal and Torres Strait Islander artists and participants.

The Taskforce acknowledged that cultural understanding and cultural safety are vital for Aboriginal and Torres Strait Islander artists and creatives to thrive. Cultural safety is imperative within the sector at every level of engagement with Aboriginal and Torres Strait Islander artists and creatives.

When consulting with the Panel, the Taskforce agreed that cultural safety training should be a mandatory reporting requirement for all recipients of Arts South Australia's Arts Organisational Program funding and Arts Statutory Authorities.

It was noted that systems for reporting compliance already exist, e.g. organisations are already required to have working with children checks or disability access and inclusion plans. This could be extended to include Aboriginal and Torres Strait Islander arts, cultural literacy and cultural safety. It was noted that the funds for achieving cultural awareness training across Statutory Authorities should be allocated within operational funding, and not through additional grants. The priority for achieving cultural literacy across boards, employees and contractors needed to be invested in, as a standard part of business practice and costs.

The Taskforce considered approaches for achieving cultural safety training across the sector and identified that peak bodies could play a centralised role in the delivery. With peak bodies acting as the intermediary to ensure equal and equitable access to training at affordable or subsidized rates, cultural safety training could become accessible to independent freelancers, as well as small, medium and large organisations.

The Taskforce heard that a consistent policy across all Statutory Authorities should be implemented to address cultural safety and cultural load. The Taskforce saw the opportunity for the South Australian Government to implement this consistency in all Arts South Australia funded bodies as a standard practice, and that this model could then be used as an example for expansion out to other sectors to adopt. The Taskforce hoped that, in future, this would lead to an increase in cultural literacy amongst those who engage with Aboriginal and Torres Strait Islander artists, creatives and communities.

The Taskforce agreed that this education and commitment cannot be once-off, that cultural safety and literacy education needs to be mandatory and revisited regularly.

Another step towards embedding culturally safe practices would be to appoint Aboriginal and Torres Strait Islander members to government-appointed boards for the Arts Statutory Authorities.

Cultural Leave is an important aspect of workplace diversity and inclusion, particularly for Aboriginal and Torres Strait Islander individuals. The Taskforce heard that it should encompass time off not only for traditional mourning practices, known as Sorry Business, but also for activities such as cultural mentoring and learning. These activities are essential for the enrichment of the individual and the workplace and should not be deducted from annual entitlements.

The Taskforce noted that the Media, Entertainment and Arts Alliance (MEAA) Aboriginal and Torres Strait Islander committee, working alongside independent freelance committees, are engaged in discussions to better define and negotiate the terms of Cultural Leave.

Recommendations include conducting a government audit to clarify the scope of Cultural Leave and the allocation of days and integrating Cultural Leave days into employment systems. This would ensure that the absence of an employee on Cultural Leave does not disrupt workflow and that upon their return, adequate support is provided. Establishing trust in employees' self-assessment of their work capacity and creating a supportive environment for truth-telling are also crucial. These measures would foster a culturally safe workplace where individuals feel valued and supported.

The South Australian Government should:

2. Acknowledge the additional cultural load carried by Aboriginal and Torres Strait Islander employees, contractors, volunteers, board directors and artists working in the arts, culture and creative sector, and its impact on their health, safety and wellbeing, by actions such as:

2.1 Require funded organisations in receipt of government funding (including statutory authorities, major and small-to-medium organisations) to put in place appropriate measures to address the issue of cultural load, such as:

2.1.1 Providing a cultural salary loading or allowance to recognise Aboriginal and Torres Strait Islander people who assume cultural responsibilities and contribute knowledge to the workplace in addition to their substantive duties.

2.1.2 Providing Cultural Leave (refer Rec above).

2.1.3 Where possible, employment of multiple Aboriginal and Torres Strait Islander staff in organisations to reduce isolation and workload.

The Taskforce acknowledged that Aboriginal and Torres Strait Islander employees bring their whole identity into their roles, and often take on cultural load through expectations of cultural sharing and teaching from the artists, employees and organisations they work with.

The Taskforce explored new approaches that recognise the additional responsibilities and expertise often expected of Aboriginal and Torres Strait Islander employees and artists, especially in cultural and language support.

The idea of a 'cultural workload allowance', for example as introduced by Murdoch University, acknowledges the unique contributions of Aboriginal and Torres Strait Islander employees who take on cultural duties in addition to their job roles.

The South Australian Government should consider expanding the principles behind other specialised allowances, such as the First Aid allowance, which compensates for the added responsibility and expertise required. This could pave the way for a broader recognition of the value of cultural knowledge and responsibilities in the workplace. However, the implementation of such an extension may depend on legislative changes and the recognition of 'cultural load' as a compensable element in the award structure.

Employing at least three Aboriginal and Torres Strait Islander individuals in an organisation was recognised as best practice for cultural safety and workload distribution. For smaller arts organisations, the Taskforce acknowledged that there is a challenge in integrating this model due to size and resource limitations. Collaborative solutions across small to medium arts organisations could be explored, such as creating a shared emerging talent pool that allows Aboriginal and Torres Strait Islander artists and creatives to rotate through different roles within the sector.

This approach could provide broader experience and understanding across various roles within the arts, culture and creative sector, similar to the DPC Graduates program model. It could involve adapting the public sector model for the private sector and tailoring the program's structure to fit the unique needs and capacities of the participating organisations.

The South Australian Government should:

3.1 Facilitate the development of a set of Protocols, including consideration for Indigenous Cultural and Intellectual Property (ICIP), for working with Aboriginal and Torres Strait Islander artists and arts workers, specifically designed for the South Australian context.

3.2 Require that all relevant recipients of Arts South Australia funding agreements respond to these Protocols in their applications and acquittals.

Developing protocols for working with Aboriginal and Torres Strait Islander artists and creatives in South Australia would be a significant step towards respecting and safeguarding Aboriginal and Torres Strait Islander cultural and intellectual property. The Taskforce considered the protocols from Terri Janke and Associates developed with Creative Australia (formerly the Australia Council), and whether a framework should be created with Terri Janke specifically for a South Australian context, or whether the South Australian Government through Arts South Australia should promote the use of the national protocols.

The Taskforce emphasised the importance of understanding and integrating ICIP considerations, as guided by the protocols, into Arts South Australia's funding agreements.

The Taskforce suggested requiring recipients to respond to these protocols in their applications and acquittals, implementing a clear directive to uphold these standards. Additionally, creating contract templates for use by grant recipients that incorporate these protocols would provide a practical tool to ensure that the rights and cultural heritage of Aboriginal and Torres Strait Islander artists and creatives are respected in all artistic collaborations and projects in receipt of funding from the South Australian Government.

Cultural Centrality + Future Thinking

The South Australian Government should:

4. Establish a whole-of-government framework for the arts, culture and creative sector to:

4.1 Establish a cross-portfolio steering committee to oversee expenditure on arts and culture across all Departments, agencies and projects, to embed art centric and artist-led outcomes across government policy and programs.

4.2 Require all Departmental Chief Executives to commit to actions that support arts and cultural outcomes

4.3 Embed cultural KPIs in all Departmental strategies and business plans.

The Taskforce noted that commitment across all relevant government agencies is required to improve artists income and working conditions, and that responsibility for arts and cultural development for the state cannot sit within one department.

To enable this, a steering committee should be formed to ensure that every relevant department engages meaningfully with artists and invests in creative outcomes.

This cross-portfolio steering committee would be a way to maintain commitment across government, ensuring a whole of government investment in the arts, culture and creative sector for the benefit of South Australia and all South Australians.

The South Australian Government should:

5. Establish a Commissioner for Artists as an independent statutory entity (e.g. position, office). The Commissioner would have the remit to:

5.1 Advocate for and advise on the well-being, status and public good role of artists and the arts sector.

5.2 Provide oversight of government and arts sector compliance with funding and procurement policies, including a mechanism for reporting and resolving a lack of compliance.

5.3 Liaise with artists, peak bodies, the arts and culture sector, and government, in order to identify policy issues and opportunities affecting the arts and culture sector.

5.4 Conduct outreach activities in the community to ensure that the benefits and value of arts and culture are better understood and maximised across the community.

5.5 Produce and disseminate educational materials on artists' and organisations' rights and obligations on issues such as: superannuation rights and obligations, leave entitlements, employment types, and intellectual property rights.

The establishment of a Commissioner for Artists in South Australia was a key recommendation by the Taskforce to address the multifaceted challenges faced by artists and ensure the vitality of the arts, culture and creative sector. This would provide a direct line of communication to Ministers and government departments.

Currently, information and support systems are fragmented and complex, making it difficult for artists and creatives, particularly those without extensive business knowledge, to navigate and access necessary resources. This decentralisation not only hinders artistic development but also places an undue burden on artists to possess skills outside their creative expertise.

Limited understanding of rights and responsibilities are further complicated by the absence of industry awards in some areas. This gap in knowledge and protection is detrimental to the sector's health and the welfare of individual artists and arts workers.

Despite recent legislative reforms by the Federal Government, such as the superannuation guarantees for sole traders and measures against sham contracting and wage theft, awareness of these changes and their implications remains low. Moreover, the duplication of artist support functions across peak bodies leads to inefficiencies and diverts focus from fostering creative practice to managing the business aspects of arts delivery.

The transient nature of initiatives like the Artists at Work Taskforce, while beneficial, underscores the necessity for a permanent entity to champion the arts.

A Commissioner for Artists would provide continuity and a sustained voice, advocating for the integration of arts, culture and creativity across the community, influencing policy-making and amplifying the voices of artists and creatives.

The Office of the Commissioner would serve as a centralised hub or portal for artists and creatives seeking advice and advocacy on their rights. It would offer a robust support system to address and resolve issues including taxation, superannuation and non-payments.

This inclusive approach ensures that all independent arts practitioners, regardless of their background or discipline, have equal access to these resources, marking a significant step towards a more supported, respected, and thriving artistic community.

The South Australian Government should:

6. Establish a pilot project to trial the introduction of a Basic Payment for Artists in Australia, drawing on the methodology and results of the Basic Income Pilot Scheme currently proceeding in Ireland.

The Taskforce recognised that the work of artists represents a public good and that payment for this work is generally very low and often sporadic. Implementing a Basic Payment Pilot could potentially lead to a more vibrant and sustainable arts sector, with artists being able to invest more time and resources into their practice.

The concept of a Basic Payment for Artists has been gaining traction as a means to support the arts, culture and creative sector. The Irish pilot scheme, which provides the equivalent of around \$450AUD per week to 2,000 artists, is a significant example of this type of initiative.

The scheme aims to address the financial instability that many artists face, allowing them to focus on their creative work without the stress of financial insecurity.

While the full effect of a Basic Payment for Artists is presently being evaluated, early results indicate positive outcomes from such schemes include improved mental health, more sustainable artistic practices, increased artistic collaboration, and a reduction in poverty among artists, as well as supplementing the precarious income of freelance artists and arts workers.

The South Australian arts, culture and creative sector presents an ideal environment for a pilot program that could explore the benefits of providing a guaranteed basic payment to artists and creatives. Such a scheme could position South Australia as the leading place in Australia for artists to live and work, fostering a thriving cultural ecosystem. The potential benefits of a Basic Payment for Artists are substantial for the artists themselves and the broader community, as it recognises the intrinsic value of arts and cultural practice.

The Taskforce also considered alternative models for ensuring basic financial supports for artists and creatives, who work across seasonal or contract-based employment. Members examined the intermittent du spectacle (IDS) model in France and considered a recommendation for an unemployment insurance scheme for contract and fee-based workers who could demonstrate a minimum number of hours of professional practice in the preceding calendar year (drawing on the methodology of the French 'scheme for intermittent workers in the performing arts').

Ultimately in seeking a consensus, members agreed that implementing a Basic Payment for Artists could offer immediate financial stability, reduce poverty and enhance the creative output and wellbeing of artists. Over time, this initiative could drastically improve work and income security among artists, curbing the trend of artists leaving the sector for more stable jobs.

As a pioneering program in Australia, it could position South Australia as a leader in supporting the arts, potentially attracting talent and boosting the state's economy nationally and internationally.

The South Australian Government should:

7. Trial a Sick Pay Guarantee pilot program for contract, casual and fee-based artists and cultural workers.

Freelance and casual artists and arts workers currently have no access to sick leave, exacerbating the precarity of their working conditions.

The Taskforce recommends that South Australia conduct a Sick Pay Guarantee trial program in relation to freelance and casual artists and arts workers.

The South Australian arts and culture sector, because of its small size, is well-placed for a pilot program which can seek to explore the benefits of providing guaranteed sick leave to precarious and vulnerable workforces who have mostly never benefited from sick leave; a benefit most workers take for granted.

Through implementing such a pilot program, freelance and casual artists and arts workers in the arts, culture and creative sector would receive a number of sick days per year reducing loss of income in the sector.

The South Australian Government should:

8. Commit to South Australia being the most catalytic philanthropic jurisdiction in Australia and undertake a review of the mechanisms within State control and provide recommendations on sustainable philanthropic giving to support artists living, working, and creating in South Australia.

The Taskforce considered that South Australia has the potential to become a national leader in philanthropy in the arts if the Government were to create the right framework for private trusts and benefaction. The Taskforce also noted that this recommendation should not take away from the need for increased public funding for arts and culture.

The Government should commit to reviewing and making strategic legislative changes to incentivise private donations to the arts and culture sector and foster a supportive and enduring environment for contributions towards creative outcomes.

Encouraging South Australia to be the place for the creation of trust funds and social enterprises dedicated to the arts could significantly impact the state's artistic outcomes and establish a legacy of philanthropy and cultural growth.

The South Australian Government should:

9. Investigate the establishment of an independent, self-sustaining Trust Fund, to strengthen the creative practice of South Australian independent artists, with foundational investment from government, supplemented with private contributions.

The Taskforce noted that continuous, sustainable practice requires money, and recommends that the South Australian Government investigate the establishment of an independent, self-sustaining trust fund, like the Churchill Trust, specifically for creative practice development.

The concept for a new self-sustaining trust fund aims to provide a dedicated financial resource for the creative development of independent South Australian artists. The proposed structure includes an initial one-off contribution from the state government to establish the fund, supplemented by public capital raising and private contributions, noting that independent artists often cannot generate sponsorship or investments for themselves.

A philanthropic trust would manage and distribute the funds. The trust would not only offer fellowships for creative practice development but also ensure that the knowledge and skills acquired are then shared within the state, fostering a multi-generational pool of knowledge ensuring South Australia is a vibrant and cohesive place to live and work now and for future generations.

Action Now + A Future for Artists at Work

The South Australian Government should:

10.1. Expand Arts South Australia's Fellowships program to create new Fellowships totalling \$5 million per annum, across all artforms, with each Fellowship valued at \$100 000 per annum, plus CPI, ensuring that specific Fellowships are available for Aboriginal and Torres Strait Islander, LGBTQIA+, CALD, d/Deaf and disabled and regional and remote artists.

10.2. Consider the creation of a Fellowships Alumni program that would facilitate opportunities for Fellows to share knowledge and experiences publicly, and support commissioning opportunities.

10.3. Expand Arts South Australia's funding program to create a Career Kickstart Fund, with 20 new, one-off grants for artists in the first five years of professional practice, each valued at \$15 000 per annum.

The Taskforce considered various options for increasing the number of fellowships available to South Australian artists and creatives.

Fellowships are grants that provide long term funding towards creative practice. They provide funding to artists themselves rather than to short term project outcomes. While they usually result in outcomes and artistic production, the model of fellowships is directed to support the practice of people. By their nature, fellowships are a way to bridge the gap between grants on the one hand and salaried employment on the other.

Currently in South Australia, fellowships are treated like special awards rather than a common and effective way to support artists. Providing a larger program of fellowships would be a progressive way to start shifting the dynamic of grants programs.

It is important that fellowships are offered at a reasonable level, commensurate with a living wage.

Artist fellowships provide stable income for artists to develop their craft and work to effectively integrate their practice with South Australia's producing companies, festivals and presenting networks and infrastructure.

With an increase in Arts and Culture funding, prioritising fellowships, South Australia has the opportunity to lead the nation by creating a large-scale program of multi-year fellowships that drive artistic, cultural, social and economic outcomes.

The South Australian Government should:

11. Investigate the establishment, through legislative or regulatory mechanisms, of a 'Percent for Art' scheme, whereby all new government, industry, and commercial residential construction projects valued at over \$10 million must include a one percent budget levy to be spent on public art or cultural outcomes to be delivered by South Australian artists.

The Taskforce noted that many of its recommendations will require an increased government arts budget. There is potential for some of these costs to be offset through a 'Percent for Art' scheme, whereby construction projects over a certain value attract a levy that would then be allocated to the arts.

Examples of such a scheme exist nationally. A particularly successful example is the Western Australia Percent for Art Scheme, which encourages art in the built environment by using a percentage of a development's overall budget to commission art on new public buildings such as schools, police stations and hospitals, and has been in place since 1989. The scheme contributes to the social, economic, and cultural fabric of the state and is helping to make Western Australia a vibrant, engaging and culturally rich place to live and work.

The Taskforce recommends a similar scheme for South Australia. If actioned, a significant amount of private sector money will be injected into the arts, culture and creative sector immediately and will generate a thriving ecosystem and creative landscape.

The South Australian Government should:

12.1. Provide equivalent levels of indexation (including supplementation) to all not-for-profit organisations across the arts, culture and creative sector as to those in other sectors.

12.2. Provide indexation equivalent to CPI (net of savings) to program budgets and operating grants across the Arts budget.

The Taskforce recommended that arts organisations, particularly those in the small and medium not-for profit (NFP) sector, should have their operational grants indexed each year at the same rate as the rest of the for-purpose, social sector (going forward at 3.5 percent). This would maintain the value of the funding and enable arts organisations to pass on indexation to wages and fees paid to artists and arts workers, as well as support organisations to cope with the increased operating costs.

The costs of producing events, running venues, putting artists on stages and art on walls in Australia is estimated to have increased by 30-50 percent since pre COVID (2020). It is unrealistic and unsustainable to expect organisations and individuals to produce the same content for the same funding pre 2020 to now. Without a lift, more organisations, artists and projects will decrease outputs, make lower quality work, or trade in a higher risk manner, increasing the unpaid labour this Taskforce sets out to reduce.

Providing indexation equivalent to CPI would ensure organisations can sustainably deliver the work for which they were funded, increasing artist employment and outcomes for artists living and making work in South Australia.

The South Australian Government should:

13.1. Recommend that a fair representation of Board members of arts and cultural statutory authorities consist of independent, practising artists and creatives.

13.2. Recommend that a fair representation of Board members of non-government arts and cultural organisations in receipt of recurrent, operating funding consist of independent, practising artists and creatives.

13.3. Facilitate access to Board and Governance training for independent, practising artists and creatives, with a priority for Aboriginal and Torres Strait Islander, LGBTQIA+, CALD, d/Deaf and disabled and regional and remote artists, leading to the development of a pool of board ready arts leaders.

The Taskforce noted that these recommendations recognise that practicing artists and creatives are often underrepresented in the governance structures of arts and cultural bodies. This underrepresentation can lead to a disconnect between decision-making processes and the on-the-ground realities of creating art as a primary source of income. By ensuring that a significant number of board members are independent, practising artists, the South Australian Government can foster a more inclusive and representative governance model.

The outcomes of such an initiative could include a more dynamic and responsive arts, culture and creative sector that truly reflects the diversity and creativity of its constituents. It would also empower artists and creatives, providing them with the skills and opportunities to contribute to the governance of the institutions that shape their sector. Peak bodies could

also be a mechanism to facilitate low-cost board and governance training in a centralised way to ensure the standard of quality for future board members.

The recommendations aim to emphasise the importance of artists' voices in shaping the policies and strategies that affect their livelihoods and the cultural landscape and guarantee that artists are not only beneficiaries of the arts ecosystem but also active participants in its governance and direction. This inclusive approach can lead to more equitable and sustainable practices within the arts, culture and creative sector.

The South Australian Government should:

14.1 Develop a new award, under the state awards system, to cover a broader range of artists and arts workers who are not otherwise covered by an award.

14.2 Undertake a comprehensive review of the current State Awards that apply in the arts and culture sector, including the South Australian Public Sector Live Performance Award (SAPSLPA), Live Theatre and Concert (Adelaide Festival Centre Trust) Award and Performing Arts Centre (Adelaide Festival Centre Trust) Award, to ensure compliance and consistency with current Modern Awards (taking into account the recommendations of the Fair Work Commission Modern Awards Review) and industry best practice.

The Taskforce recognised art as work, and that artists and creatives need to be acknowledged under awards to ensure fair working conditions. The South Australian Government under the state awards system should develop a new award to cover artists and artworkers who are not otherwise covered by an award, to guarantee protections and workplace conditions required for artists and creatives to thrive. The Taskforce acknowledged that this is an opportunity for South Australia to be a national leader in this space.

The Taskforce also raised concerns about the status of the State Awards in relation to statutory authorities in the Arts (Adelaide Festival of Arts, State Theatre Company South Australia and State Opera Company of South Australia). These awards are managed by the South Australian Employment Tribunal with a triennial review process.

The Taskforce considered that these Awards are antiquated and do not accurately reflect modern industry conditions and pay rates. The South Australian Public Sector Live Performance Award (SAPSLPA), the result of integrating various guild and company agreements with the Federal Live Performance Award, was considered to be outdated. The Taskforce's view was that the SAPSLPA does not reflect the current industry standards for conditions and pay within the arts sector and reflected that it arose from a hasty process aimed at protecting these agreements from the Work Choices Regime. The SAPSLPA now presents a complex mix of clauses that can be challenging to navigate and apply effectively. Additionally, the conditions for performing artists under the SAPSLPA are not consistent with those in other regions, prompting artists to seek opportunities elsewhere.

The pay rates for the Live Theatre and Concert (Adelaide Festival Centre Trust) Award and the Performing Arts Centre (Adelaide Festival Centre Trust) Award are linked to the C10 classification of the Metal Industry Award. This connection has led to pay rates that are close to or just above the federal minimum wage of \$24.10 per hour as of 1 July 2024. Such pay structures have had a negative impact on the perceived value of the work done by artists and related workers in the live performance industry. The result is a talent drain, with skilled individuals leaving for better opportunities in different sectors, as well as challenges in attracting new talent.

Therefore, the Taskforce recommends that the South Australian Government undertake a comprehensive review of current awards to modernise and consolidate where appropriate, in consultation with the sector.

The South Australian Government should:

15. Introduce a Portable Long Service Leave (PLSL) scheme for the arts and culture sector, emulating the recent passing of legislation for the social and community services sector.

Artists and arts workers in salaried employment rarely have the opportunity to access Long Service Leave. This is due to the high turnover rate of positions in the sector and positions typically being temporally attached to impermanent funding. The exception to this rule is for those who work in statutory authorities or within the public service.

The Taskforce recommends that a Portable Long Service Leave (PLSL) scheme for the arts and culture sector would address this issue.

Portable long service leave schemes exist in the construction industry and a new PLSL scheme is currently being developed in the Social and Community Services Sector.

Exploring PLSL in the arts was a Labor election commitment and can be acted on within this term of government. Enabling our workforce to take periods of rest during their careers has huge benefits.

If implemented, artists and arts workers who have provided dedicated, salaried service across ten years could access long service leave, consistent with the experience of employees in other sectors.

The South Australian Government should:

16. Review and amend the South Australian Government Procurement Framework, and other funding and procurement policies, to better support outcomes for local arts and cultural suppliers.

The Taskforce noted the need for more inclusive procurement and funding policies that value arts and cultural outcomes, including more opportunities for local artists and crew whenever South Australian Government incentives or funding are utilised, particularly when the recipient is from interstate or overseas. The Taskforce suggested amending the South Australian Government's procurement policy to include conditions ensuring genuine local talent engagement.

The Taskforce considered whether a role of the Office of the Industry Advocate could be to set quotas for employment outcomes for South Australian artists and arts workers.

Such changes aim to provide more consistent employment opportunities for South Australian creatives, allowing them to remain in the state while working in their chosen field.

The South Australian Government should:

17. Take a leadership role in advocating nationally for the improvement of processes regarding independent artists' access to benefits by:

17.1 Ensuring that grants and the way they are paid do not unfairly compromise eligibility for concessions or government income support benefits, including:

17.1.1 That project grant payments are not automatically recognised as personal income.

17.1.2 That income from lump sum grant payments can be amortised across the project period.

17.1.3 That processes for reporting income from grants are simple and accessible.

17.2 Ensuring that all State and Federal public funding agencies have a consistent policy of allowing the auspicings of grants and or staged payment.

17.3 Ensuring that the NDIS recognises creative practice as employment.

The Taskforce recommended that the South Australian Government take a leadership role in advocating nationally for reform of processes around the interaction of grant funding and access to benefits such as those provided by Centrelink and the National Disability Insurance Scheme (NDIS). This is to ensure that individual artists receiving grants do not face unfair disadvantages, such as the potential loss of welfare benefits and housing support.

The current method of grant funding reporting and its impact on Federal Government benefits is considered complex and in need of revision. Collaboration with federal agencies is recommended to establish a transparent process for arts grants that will not negatively affect artists' income support.

It is also recommended that grants from the South Australian Government, through Arts South Australia, should continue to be eligible for auspicings, allowing artists to obtain funds management support. Many artists who rely on income support payments are unable to navigate the complexities of receiving grant funds. Additionally, it is proposed that clear guidance be provided to artists on managing grant-related income reporting.

Arts South Australia is urged to explore the option of disbursing grants in increments or instalments to mitigate these challenges. The Taskforce believed that implementing these changes would protect artists from losing their benefits upon receiving a grant, as only their artist fee would be considered as income, distributed evenly over the project duration.

The South Australian Government should:

18. Create opportunities for sector-led recommendations and strategies for how artists and the State's creative workforce can be embedded into the Government's A Better Housing Future strategy, to reduce the housing precarity faced by artists, and to attract and keep creatives living well in our state's cities, suburbs and regions.

The Taskforce noted the need to address the housing insecurity and precarious living conditions some artists and creatives are facing, within the pressures of the current housing market. These conditions, in addition to issues of work insecurity and income inequality, add another layer of disadvantage to this cohort who are significantly impacted by freelance and intermittent working schedules.

The Taskforce recommends that the Government's *A Better Housing Future* strategy should include consultation with artists and creatives, to incorporate strategies to achieve positive housing outcomes for this demographic within South Australia.

This could involve Arts South Australia playing a role to ensure that the needs and voices of artists and creatives are represented. By doing so, the strategy would not only acknowledge the unique challenges faced by artists in securing stable housing but also actively work towards creating affordable housing solutions.

Collaborative efforts between the government and the arts sector could lead to innovative, sector-led recommendations and strategies that support the well-being of the state's creative workforce.

Additional Recommendations

Further to the 18 priority recommendations listed above, the Taskforce made the following additional recommendations:

The South Australian Government should:

19. Require all publicly funded music and arts festivals and events to pay award rates or above to artists (e.g. the MEAA Musicians Australia and Musicians Union recommended minimum rate).

The Taskforce noted that Musicians Australia, an initiative of the Media Entertainment and Arts Alliance, supports a '\$250 Musicians Australia Minimum Performance Fee' to ensure gigging musicians are paid a minimum fee for performing.

The South Australian Government should:

20. Provide grant and funding applicants with access to information and resources on appropriate award rates and other fees for artists (e.g. wage calculator).

The Taskforce noted that Arts South Australia connects the arts and culture sector in South Australia with financial support for a range of activities. Applications for the Arts and Culture Grants Program are made online through the SmartyGrants platform.

This recommendation ensures that applicants consider their wage in the application process, and that the funding assessors are aware of the wage component when assessing the overall budget. As part of a new focus for funding bodies to protect the professional careers of artists, a wage calculator embedded in the grant application process could help ensure artist wages are a critical consideration in funding decisions.

The South Australian Government should:

21. Implement a policy of fully funding all successful grant applications (where budgets are assessed to be accurate and realistic).

The Taskforce noted that some independent music projects are part funded by Arts South Australia's Music Development Office. This often results in artists foregoing wages and

contributing their own earned income to make projects viable, which then impacts on their capacity to earn a living wage from their practice.

The Taskforce noted that Creative Australia do not part fund through their project rounds for independent artists or groups.

Therefore, the Taskforce recommends that Arts South Australia preclude part funding for projects, independent artists or groups, hence ensuring that successful applications are fully funded.

The South Australian Government should:

22. Review its grant programs and mechanisms within Arts South Australia to ensure they are accessible, equitable and fit for purpose, this includes:

22.1 Ensuring that clear and explicit information is provided to grant applicants about their rights and obligations, including applicable awards, superannuation and taxation information.

22.2 Providing simple tools (or referrals to tools) such as wage calculators, in the grant process to assist applicants to be aware of, understand and calculate budget items such as salaries and superannuation.

22.3 Improved accessibility and tested user experience design of grant application forms.

22.4 The simplification of grant processes where possible (considering the use of artificial intelligence (AI) and embedded tools).

22.5 Considering the amendment of auspice fees and artists own access requirements, funding is to be an additional allocation on top of the allowable granting amount (removing inherent disadvantages for d/Deaf and disabled, Aboriginal and Torres Strait Islander, CALD and regional and remote artists).

22.6 Investigating allowing payment of grant funds in instalments.

22.7 Ensuring that organisational grant recipients are required to report on minimum pay rates, awards and superannuation to ensure they are meeting their obligations.

The Taskforce noted that as technology evolves and artform and disciplines change, guidelines delineating between areas of artform practice, age restrictions and other parameters become increasingly irrelevant. Outside of specific sector factors relating to industry and infrastructure, barriers between artforms are largely arbitrary. As a result, South Australia has an opportunity to drive innovation by offering hybrid outcomes and opportunities for cross art form ideas. This would encourage greater collaboration, for example between the screen and theatre sector, or the live performance and contemporary sector.

Funding programs could also actively support the development of emerging and early career artists, acknowledging they may work across art form practice areas to develop their work.

The Taskforce noted that it is important to regularly review and refine grant programs to ensure they are fit for purpose, including through mechanisms that allow for feedback directly from industry and artists.

The South Australian Government should:

23. Investigate the inclusion of 'AI Rider clauses' in all government employment contracts and service agreements to protect employees' and contractors' IP and images from unauthorised usage in perpetuity without fair compensation.

The Taskforce considered the issue of current and future uses of generative AI for performers and crews' images, bodies, movements, digital likeness in perpetuity, and that this has significant ramifications to the potential for further gainful employment and adequate remuneration for these workers.

An increase in unrestricted usage clauses within crew and performer contracts threatens sector viability for South Australian artists. Examples include using an actor's voice to be reproduced digitally through AI without permission or remuneration and using an artist's work to 'train' a generative AI program without proper compensation.

Therefore, the Taskforce recommended the inclusion of an 'AI Rider clause' that would protect future employment and ensure fair compensation for copyright usage of all artists engaged in government agencies or outsourced contracts.

The South Australian Government should:

24.1. Require all funded projects and organisations to pay minimum award or industry rates and superannuation when employing or contracting artists and arts workers.

24.2. Support the delivery of an information campaign for artists and employers about the obligation to pay superannuation to all employees and contractors.

The Taskforce noted that independent artists are often not paid superannuation that they are entitled to, or are unclear if they are entitled to receive it. Independent artists may feel that they lack the power to follow up with employers, at the perceived risk of losing potential work to other artists who do not request superannuation.

Furthermore, processes around the requirement for artists to pay superannuation to people engaged in working on their grants and creative projects are unclear and often overwhelming.

Part of the issue is that employers are not aware of their responsibilities in this regard. Similarly, artists/ employees are equally unaware, and if they are, may feel as though asking for superannuation to be paid on top of any wage/fee will put them in a precarious position for any future work.

This recommendation would address several issues to ensure artists understand current superannuation requirements and are being paid superannuation correctly.

The South Australian Government should:

25. Continue to invest in, undertake and participate in research and data analysis to grow understanding of arts, culture and creative workplaces and their challenges and help inform future policy development.

The Taskforce acknowledged that there is a lack of understanding of the makeup of the arts and culture workforce, albeit some recent and upcoming research reports are helping to rectify this. Understanding changes in the workforce is critical to good policy making,

including monitoring the future impacts of the recommendations of the Artists at Work Taskforce.

The Taskforce also noted that Arts South Australia collects a large amount of data through grant acquittals and encouraged the use of this to support policy development.

Appendix

Summary of Priority Recommendations

The Artists at Work Taskforce has made the following priority recommendations:

First Nations First

The South Australian Government should:

1. Cultural Safety:

1.1 Require all arts, culture and creative agencies and organisations in receipt of annual, multi-year or recurrent funding to regularly deliver Aboriginal and Torres Strait Islander Cultural Safety Training to Board members, employees, contractors and other stakeholders.

1.2 Offer an annual Aboriginal and Torres Strait Islander Cultural Safety Training program for the arts, culture and creative sector, including small-to-medium organisations, independent artists and producers, and creative enterprises.

1.3 Encourage the inclusion of budget allocations for Cultural Leave and other culturally related expenditure in grant and funding for projects and programs with Aboriginal and Torres Strait Islander artists and participants.

2. Acknowledge the additional cultural load carried by Aboriginal and Torres Strait Islander employees, contractors, volunteers, board directors and artists working in the arts, culture and creative sector, and its impact on their health, safety and wellbeing, by actions such as:

2.1 Require funded organisations in receipt of government funding (including statutory authorities, major and small-to-medium organisations) to put in place appropriate measures to address the issue of cultural load, such as:

2.1.1 Providing a cultural salary loading or allowance to recognise Aboriginal and Torres Strait Islander people who assume cultural responsibilities and contribute knowledge to the workplace in addition to their substantive duties.

2.1.2 Providing Cultural Leave (refer Rec 1.3 above).

2.1.3 Where possible, employment of multiple Aboriginal and Torres Strait Islander staff in organisations to reduce isolation and workload.

3. Protocols:

3.1 Facilitate the development of a set of Protocols, including consideration for Indigenous Cultural and Intellectual Property (ICIP), for working with Aboriginal and Torres Strait Islander artists and arts workers, specifically designed for the South Australian context.

3.2 Require that all relevant recipients of Arts South Australia funding agreements respond to these Protocols in their applications and acquittals.

Cultural Centrality + Future Thinking

The South Australian Government should:

4. Establish a whole-of-government framework for the arts, culture and creative sector to:
 - 4.1 Establish a cross-portfolio steering committee to oversee expenditure on arts and culture across all Departments, agencies and projects, to embed art centric and artist-led outcomes across government policy and programs.
 - 4.2 Require all Departmental Chief Executives to commit to actions that support arts and cultural outcomes.
 - 4.3 Embed cultural Key Performance Indicators (KPIs) in all Departmental strategies and business plans.
5. Establish a Commissioner for Artists as an independent statutory entity (e.g. position, office). The Commissioner would have the remit to:
 - 5.1 Advocate for and advise on the well-being, status and public good role of artists and the arts sector.
 - 5.2 Provide oversight of government and arts sector compliance with funding and procurement policies, including a mechanism for reporting and resolving a lack of compliance.
 - 5.3 Liaise with artists, peak bodies, the arts and culture sector, and government, in order to identify policy issues and opportunities affecting the arts and culture sector.
 - 5.4 Conduct outreach activities in the community to ensure that the benefits and value of arts and culture are better understood and maximised across the community.
 - 5.5 Produce and disseminate educational materials on artists' and organisations' rights and obligations on issues such as: superannuation rights and obligations, leave entitlements, employment types, and intellectual property rights.
6. Establish a pilot project to trial the introduction of a Basic Payment for Artists in Australia, drawing on the methodology and results of the Basic Income Pilot Scheme currently proceeding in Ireland.
7. Trial a Sick Pay Guarantee pilot program for contract, casual and fee-based artists and cultural workers.
8. Commit to South Australia being the most catalytic philanthropic jurisdiction in Australia and undertake a review of the mechanisms within State control and provide recommendations on sustainable philanthropic giving to support artists living, working, and creating in South Australia.
9. Investigate the establishment of an independent, self-sustaining Trust Fund, to strengthen the creative practice of South Australian independent artists, with foundational investment from government, supplemented with private contributions.

Action Now + A Future for Artists at Work

The South Australian Government should:

10. Fellowships:

10.1. Expand Arts South Australia's Fellowships program to create new Fellowships totalling \$5 million per annum, across all artforms, with each Fellowship valued at \$100 000 per annum, plus Consumer Price Index (CPI), ensuring that specific Fellowships are available for Aboriginal and Torres Strait Islander, LGBTQIA+, CALD, d/Deaf and disabled and regional and remote artists.

10.2. Consider the creation of a Fellowships Alumni program that would facilitate opportunities for Fellows to share knowledge and experiences publicly, and support commissioning opportunities.

10.3. Expand Arts South Australia's funding program to create a Career Kickstart Fund, with 20 new, one-off grants for artists in the first five years of professional practice, each valued at \$15 000 per annum.

11. Investigate the establishment, through legislative or regulatory mechanisms, of a 'Percent for Art' scheme, whereby all new government, industry, and commercial residential construction projects valued at over \$10 million must include a one percent budget levy to be spent on public art or cultural outcomes to be delivered by South Australian artists.

12. Indexation:

12.1. Provide equivalent levels of indexation (including supplementation) to all not-for-profit organisations across the arts, culture and creative sector as to those in other sectors.

12.2. Provide indexation equivalent to CPI (net of savings) to program budgets and operating grants across the Arts budget.

13. Boards:

13.1. Recommend that Boards of arts and cultural statutory authorities include practising artists and creatives.

13.2. Recommend that Boards of non-government arts and cultural organisations in receipt of recurrent, operating funding include practising artists and creatives.

13.3. Facilitate access to Board and Governance training for independent, practising artists and creatives, with a priority for Aboriginal and Torres Strait Islander, LGBTQIA+, culturally and linguistically diverse (CALD), d/Deaf and disabled and regional and remote artists, leading to the development of a pool of board ready arts leaders.

14. Awards:

14.1 Develop a new award, under the state awards system, to cover a broader range of artists and arts workers who are not otherwise covered by an award.

14.2. Undertake a comprehensive review of the current State Awards that apply in the arts and culture sector, including the South Australian Public Sector Live Performance Award (SAPSLPA), Live Theatre and Concert (Adelaide Festival Centre Trust) Award and Performing Arts Centre (Adelaide Festival Centre Trust) Award, to ensure compliance and consistency with current Modern Awards (taking into account the recommendations of the Fair Work Commission Modern Awards Review) and industry best practice.

15. Introduce a Portable Long Service Leave (PLSL) scheme for the arts and culture sector, emulating the recent passing of legislation for the social and community services sector.

16. Review and amend the South Australian Government Procurement Framework, and other procurement policies, to better support outcomes for local arts and cultural suppliers.

17. Take a leadership role in advocating nationally for the improvement of processes regarding independent artists' access to benefits by:

17.1 Ensuring that grants and the way they are paid do not unfairly compromise eligibility for concessions or government income support benefits, including:

17.1.1 That project grant payments are not automatically recognised as personal income.

17.1.2 That income from lump sum grant payments can be amortised across the project period.

17.1.3 That processes for reporting income from grants are simple and accessible.

17.2 Ensuring that all State and Federal public funding agencies have a consistent policy of allowing the auspicings of grants and or staged payment.

17.3 Ensuring that the National Disability Insurance Scheme (NDIS) recognises creative practice as employment.

18. Create opportunities for sector-led recommendations and strategies for how artists and the State's creative workforce can be embedded into the Government's *A Better Housing Future* strategy, to reduce the housing precarity faced by artists, and to attract and keep creatives living well in our state's cities, suburbs and regions.

Additional Recommendations

The South Australian Government should:

19. Require all publicly funded music and arts festivals and events to pay award rates or above to artists (e.g. the MEAA Musicians Australia and Musicians Union recommended minimum rate).

20. Provide grant and funding applicants with access to information and resources on appropriate award rates and other fees for artists (e.g. wage calculator).

21. Implement a policy of fully funding all successful grant applications (where budgets are assessed to be accurate and realistic).

22. Review its grant programs and mechanisms within Arts South Australia to ensure they are accessible, equitable and fit for purpose, this includes:

22.1 Ensuring that clear and explicit information is provided to grant applicants about their rights and obligations, including applicable awards, superannuation and taxation information.

22.2 Providing simple tools (or referrals to tools) such as wage calculators, in the grant process to assist applicants to understand and calculate budget items such as salaries and superannuation.

22.3 Improved accessibility and tested user experience design of grant application forms.

22.4 The simplification of grant processes where possible (considering the use of artificial intelligence (AI) and embedded tools).

22.5 Considering the amendment of auspice fees and artists own access requirements funding to be an additional allocation on top of the allowable granting amount (removing inherent disadvantages for d/Deaf and disabled, Aboriginal and Torres Strait Islander, CALD and regional and remote artists).

22.6 Investigating allowing payment of grant funds in instalments.

22.7 Ensuring that organisational grant recipients are required to report on minimum pay rates, awards and superannuation to ensure they are meeting their obligations.

23. Investigate the inclusion of 'AI Rider clauses' in all government employment contracts and service agreements to protect employees' and contractors' IP and images from unauthorised usage in perpetuity without fair compensation.

24.1. Require all funded projects and organisations to pay minimum award or industry rates and superannuation when employing or contracting artists and arts workers.

24.2. Support the delivery of an information campaign for artists and employers about the obligation to pay superannuation to all employees and contractors.

25. Continue to invest in, undertake and participate in research and data analysis to grow understanding of arts, culture and creative workplace and its challenges and help inform future policy development.

Further considerations and opportunities

The Taskforce considered the following topics as pertinent to its remit and that they could inform future policy development for the South Australian Government.

- Introduce land use planning instruments to support the creation of Special Entertainment Precincts, having regard to national best practice across the states and territories.
- Investigate the refreshed development of coordinated better regulation frameworks for the arts, cultural, live music and performance sectors also having regard to national best practice across the states and territories.
- Introduce funding criteria to ensure South Australian performing artists are genuinely considered for and given the first opportunity to audition for all available roles on projects that are in receipt of government funding.
- Strengthen the conditions of awarded grants and rebates to ensure greater employment outcomes for local cast and crew.
- Investigate ways to make school card qualifications more streamlined, considering that artists are disproportionately engaged as sole traders.
- Work with Commonwealth, State and Territory Governments through the mechanism of the Cultural Minister's meeting to investigate the feasibility of introducing a 40 percent Live Performance Tax Offset, similar to the existing Screen and Gaming Offset.
- Work with Commonwealth, State and Territory Governments to investigate the introduction of cancellation insurance cover for live music, performances and events to ensure that contractors and other employees are protected.
- Support the establishment of a Set, Prop and Costume Store to re-use and recycle waste materials produced by the film industry.
- Convene, through Arts South Australia, regular meetings of the South Australian Arts Peak Bodies to:
 - Develop more collaboration opportunities to benefit artists.
 - Reduce duplication of artist supports and services.
 - Ensure consistency of information and services available to all artists.
 - Consider the delivery of awareness campaigns across the sector for pertinent arts issues (i.e. superannuation payments).

Artists at Work | Terms of Reference

The Artist at Work Taskforce was established under the following Terms of Reference:

Establishment and Scope

The Artists at Work Taskforce (“the Taskforce”) was a non-statutory, time-limited advisory panel established to provide high level independent advice for the Minister for Arts (“the Minister”) on issues related to the work insecurity and income inequality experienced by some South Australian artists and creatives.

Establishment of the Artists at Work Taskforce was a commitment of the South Australian Government, forming part of its 2022 election platform.

The Artists at Work Taskforce was a state-wide, multi-stakeholder panel of experts with knowledge in the fields of industrial relations, employment, and arts, culture and creative sectors. It was established to:

- Identify specific issues leading to the work insecurity and income inequality experienced by some South Australian artists and creatives.
- Invite consultation from relevant subject matter experts.
- Advise the Government on how factors that contribute to work insecurity and income inequality apply in South Australia, including in the public, not for profit and private sectors.
- Make recommendations on where change can have the most impact, including policy and legislative reform, informed by recognised best practice.

The Taskforce was announced in March 2024, commenced in April 2024, and operated until September 2024. It was not a decision-making group and concluded once the report was delivered to the South Australian Government.

Objectives

The objectives of the Taskforce were to:

- provide information, advice and recommendations to the South Australian Government on current issues and trends regarding workplaces both nationally and in South Australia; and towards creating sustainable careers for artists and creatives.
- propose strategies and actions relevant to South Australia to address work insecurity and income inequality experienced by some artists and creatives.
- provide guidance and advice on best practice for potential regulatory and legislative reforms from local, state and federal governments, noting South Australia alone may not hold the levers to facilitate proposed reforms
- provide relevant advice that will ensure the resulting strategies, demonstrate global best practice and will be relevant and effective in the South Australian context
- bring fresh perspectives to identification of actions that strive to enable South Australian artists and creatives to live well.

Responsibilities

Taskforce members were asked to:

- act as a strategic advocate for the Taskforce, fostering positive communication regarding progress and outcomes from the Taskforce
- consider any proposals and issues impacting artists and arts workers ability to live well, as referred to the Taskforce by the Minister
- provide timely recommendations, information and advice, considering a whole of Government approach
- review issues relating to income insecurity for the arts, culture and creative sector that are of strategic significance, as they relate to Government policies and programs
- undertake any other relevant business that may arise as agreed by the Taskforce and/or as directed by the Minister.

Membership

Taskforce members were appointed by the Department of the Premier and Cabinet and noted by the Minister for Arts. Members were selected from a list of nominations collected through an open Expression of Interest process.

The taskforce had 27 members, including the Chair, ensuring a representative composition.

The first four meetings of the Taskforce were chaired by the Deputy Chief Executive, Community, Culture and Place, Department of the Premier and Cabinet.

A new Chair, Mr Nicholas Linke, was appointed in June following the resignation of the Chair from her position in the South Australian Government. Mr Linke had previously been a member of the Taskforce.

In consideration of the commitment required to participate in Taskforce meetings and the need to attract dedicated and capable representatives, non-public sector members were paid an honorarium in line with the remuneration guidelines for boards and committee members outlined in Premier and Cabinet Circular 016. Public sector and public servant employees were not remunerated. Members could also elect to not receive an honorarium.

Selection Criteria

The Taskforce consisted of persons representing a strategic cross-sector focus and included government and non-government employees with technical and business knowledge in the areas of industrial relations, employment and arts, culture and creative sectors.

Taskforce members were sought with strong backgrounds in industrial relations, workplace entitlements, awards and labour laws, and/or workforce trends, particularly in an arts and culture context.

Selection was based on skills, abilities and expertise in one or more of the following criteria:

- technical and business knowledge in the areas of arts and/or industrial relations matters
- demonstrated understanding of employment and income matters that concern the arts, culture and creative sectors
- broad understanding of current issues and future trends affecting the arts, culture and creative sector in South Australia, nationally and internationally.

Meeting Arrangements and Preparation Process

The Taskforce met regularly between April and September 2024, with the option of remote attendance of members via Microsoft Teams.

Members of the Secretariat, from Arts South Australia, attended meetings to record the decisions of the meetings, track program progress, and provide relevant advice to support Taskforce activity and decisions. The Secretariat recorded and distributed meeting minutes to members.

Arts South Australia also provided research support as required into lines of investigation and questioning from the Taskforce, summarised in meeting papers. Meeting papers were provided to members no later than one week in advance, and the minutes were provided no later than two weeks after the meeting.

To satisfy the requirement for a quorum, meetings had to be attended by half of the appointed members, plus one (1).

Where members could not attend a meeting, proxy attendance was not permitted.

The Taskforce, in consultation with the Department of the Premier and Cabinet, through Arts South Australia, was able to establish working groups as necessary, and any working groups established were able to meet on an as needs basis.

Term

These Terms of Reference came into effect in November 2023 and were either reviewed monthly, or at the discretion of Arts South Australia, for the lifespan of the Artists at Work Taskforce.

Artists at Work Taskforce Members

Members of the Artists at Work Taskforce:

Alison Lloyd-Wright (Chair until June 2024)

Nicholas Linke (Chair from June 2024)

Elena Carapetis (until May 2024)

Dr Daniel Connell

Aaron Connor

Mimi Crowe

Christopher Drummond

Sarah Feijen

Jennifer Greer Holmes

Angela Heesom

Justyna Jochym

Nathan Luscombe

Amanda Macri

Kath M Mainland CBE (a shared role with Ruth Mackenzie CBE until August 2024)

Lewis Major

Dr Ross McHenry

William Mellor

Jo O'Callaghan

Anthony Peluso

Rhys Sandery

Simon Tait

Sandy Verschoor

Patricia Walton (until July 2024)

John Wardle

Emma Webb OAM

Dr Samuel Whiting

Rebecca Young

Upon the resignation of Ms Lloyd-Wright in June 2024, Mr Linke was appointed as Chair on 18 June 2024.

Formation of Working Groups

To support a deeper investigation of issues relating to artists work insecurity and income inequality, the Taskforce agreed to form five working groups:

Working groups	Specific lines of inquiry
Artists incomes as employees	<ul style="list-style-type: none"> • Lack of enforceable awards and award coverage • Requirement of unpaid or underpaid labour • Lack of workplace entitlements/social safety nets – e.g. sick, parenting, carer’s, long service leave, • Gender pay gap • Expectation of long/atypical hours, lack of flexible work arrangements in some sectors.
Precarious employment	<ul style="list-style-type: none"> • Unstable and insecure employment attachments - casual, short term and seasonal contracts, freelance • Project-based employment • Increasing operational costs for organisations • Shortage of skilled technical production staff reducing employment opportunities for artists • Talent drain • Work, health and safety (WHS) hazards and risk assessments for sector, including psycho-social, fatigue and burnout, inexperience, lack of training • Barriers to entry level artists.
Artists as freelancers – contractors	<ul style="list-style-type: none"> • No Code of Practice or standardised pay rates, often trading at a loss • Challenges of artists juggling multiple income streams • Impact of irregular income on income support benefits, rental assistance etc • Cost of doing business rising dramatically • Business costs, including access to appropriate and affordable insurance • Taxation issues • Impact of Industrial Relations (IR) laws including on fixed term contracts and unintended consequences.

Artists as freelancers – creative practice	<ul style="list-style-type: none"> • Market changes – sales, performance fees, box office, copyright, advances, royalties, residuals • Gender pay gap in creative incomes • Lack of affordable and accessible places for artists to practice • Lack of salaried employment to create.
Funding models	<ul style="list-style-type: none"> • Erosion of arts and culture budget • Issues around un-aided grants • Inability to earn income through current grants system, as most grant money goes to production • Increase opportunity for areas where funding is provided for South Australian artists and creatives • Clear delineation between increase in funding and using existing funds to go to practising artists.
<p>Issues for all working groups to consider:</p> <ul style="list-style-type: none"> • There is a crisis in sustainable careers for Aboriginal and Torres Strait Islander artists. • Artists from marginalised backgrounds face more difficulties in accessing income and opportunities. 	

Consultation and engagement

Engagement with the Aboriginal and Torres Strait Islander Arts Advisory Panel

Arts South Australia's Aboriginal and Torres Strait Islander Arts Advisory Panel was established in 2022 to provide strategic and expert advice, support and feedback that will guide and strengthen Arts South Australia's Aboriginal and Torres Strait Islander Arts Strategy on best cultural practices within Aboriginal arts in South Australia.

The Aboriginal and Torres Strait Islander Arts Advisory Panel was engaged at several different points during the life of the Taskforce.

A formal out of session meeting was held on 14 June 2024 with representatives of the Taskforce and members of the Aboriginal and Torres Strait Islander Arts Advisory Panel.

Meetings with Guest Presentations

Taskforce meeting 4 – 18 June 2024

Dr Ben Eltham, Lecturer in Media and Communications, Monash University

Taskforce meeting 5 – 9 July 2024

Nerissa Kilvert, SA Small Business Commissioner

Taskforce meeting 6 – 30 July 2024

Kate Schaffner, Director, Creative Workplaces

List of Acronyms and Abbreviations

Acronyms

AI	Artificial Intelligence
CALD	Culturally and Linguistically Diverse
CPI	Consumer Price Index
ICIP	Indigenous Cultural and Intellectual Property
IDS	Intermittent du Spectacle
IP	Intellectual Property
IR	Industrial Relations
KPIs	Key Performance Indicators
LGBTIQ+	Lesbian, gay, bisexual, transgender, intersex, queer, asexual and other sexually or gender diverse
MEAA	Media, Entertainment and Arts Alliance
NFP	Not-for Profit
NDIA	National Disability Insurance Agency
NDIS	National Disability Insurance Scheme
PLSL	Portable Long Service Scheme
SAPSLPA	S.A. Public Sector Live Performance Award
WHS	Work, Health and Safety

Role of Arts South Australia

Arts South Australia, within the Department of the Premier and Cabinet, provided Secretariat services to the Artists at Work Taskforce.

Secretariat services included developing the Terms of Reference (for endorsement by Taskforce members), preparing a range of background briefings, onboarding members, research and preparation of papers at the request of the Taskforce, agenda preparation, meeting planning and delivery, minuting of meetings, and facilitating engagement with subject matter experts.

Background Briefings Index

Prepared by Arts South Australia

Context:

- Aboriginal and Torres Strait Islander artists
- Artistic labour markets
- Existing policies

Current issues for artists:

- Artist incomes
- Freelancing
- Funding sources
- Precarious employment

Responses:

- Federal
 - Changes to mutual obligation requirements
 - Fair Work Commission Modern Award Review 2023-24
 - Limits to fixed term contracts
- International
 - Basic income for artists
 - Housing security for artists
 - Other international initiatives
- Other states
 - Direct employment
 - Incentives to buy and commission art
 - Sick leave
- South Australia
 - Aboriginal and Torres Strait Islander Arts Advisory Panel
 - Gender Pay Gap Taskforce
 - Portable long service leave
 - Select Committee on the Gig Economy (SA Legislative Committee)