



Date: 31st March 2026

“Australia’s National Cultural Policy” Submission

About Us

Dreamtime Art Creative Consultancy (DACC) is an Aboriginal-led creative consultancy established in 2009. We partner with corporate, not-for-profit and community organisations to deliver culturally safe projects grounded in Indigenous Cultural and Intellectual Property (ICIP) governance. Our work prioritises co-design, clear permissions and benefit-sharing so First Nations artists and communities remain in control.

Challenges and opportunities

The central challenge we see is that cultural value is being extracted at scale while protections and bargaining power lag behind market reality. Art and designs are reproduced across brand assets, templates, print-on-demand, merchandise and the built environment, often with unclear consent boundaries, inconsistent attribution, and limited pathways for renewals or ongoing fees. The opportunity is to rebuild integrity so ethical practice is normalised, creators retain control, and buyers have clear rules.

What matters to us and our practice

What matters most is cultural authority and self-determination in real transactions. This means free, prior and informed consent (FPIC) that is genuine and documented; usage boundaries that are easy to understand and enforce; and respect for moral rights, including attribution and protection from derogatory treatment. It also means fair commercial outcomes that reflect the value created when culture is used publicly and commercially. We are particularly concerned for independent artists and creators facing one-sided contracts, time pressure, and “exposure and promotion” being treated as payment.

What we would like reflected in the new National Cultural Policy

DACC recommends five practical measures:

1. Regulation and enforcement: Deliver stand-alone ICIP protections with enforceable remedies and penalties for infringement, moral rights breaches, royalty breaches and exploitative conduct, across public and private markets.
2. Fair cultural contracting: Introduce a Fair Cultural Contracting Standard for public procurement and a model standard for private uptake. Require plain-language terms,





separation of commission fees from usage rights, defined scope, renewal triggers, auditability, and demonstrable FPIC. Prevent forced ownership transfers and enable contract review and refresh pathways.

3. Training and pathways: Establish First Nations creative training centres using a hub-and-spoke model across urban, regional and remote locations. Provide vocational certificates, micro-credentials and degree pathways, plus creator boot camps supported by business clinics. Prioritise ICIP literacy, licensing, digital rights, contracts, negotiation, pricing, market development and financial literacy. Train buyers for ethical engagement.

4. Consumer recourse and transparency: Create accessible complaint pathways for unauthorised reproduction and misleading behaviours. Require large-scale users to maintain usage records and comply with reporting and renewal obligations, with penalties for non-compliance.

5. Fake art and profiteering: Strengthen deterrence against inauthentic production and ensure licensing and compliance settings deliver direct benefits to First Nations artists and communities.

We also see an opportunity to strengthen support behind creators through shared templates, plain-English guides, funded advisory services and dispute support to help artists price work, track use, and pursue remedies. Public education should be funded so audiences understand provenance, licensing, attributions and share-benefit modelling. Implemented together, these measures would strengthen cultural integrity, improve artist livelihoods, rebuild consumer confidence, and ensure First Nations artists and communities remain the primary beneficiaries of their culture.

Kind Regards,



Matthew Everitt
Founder | Director

