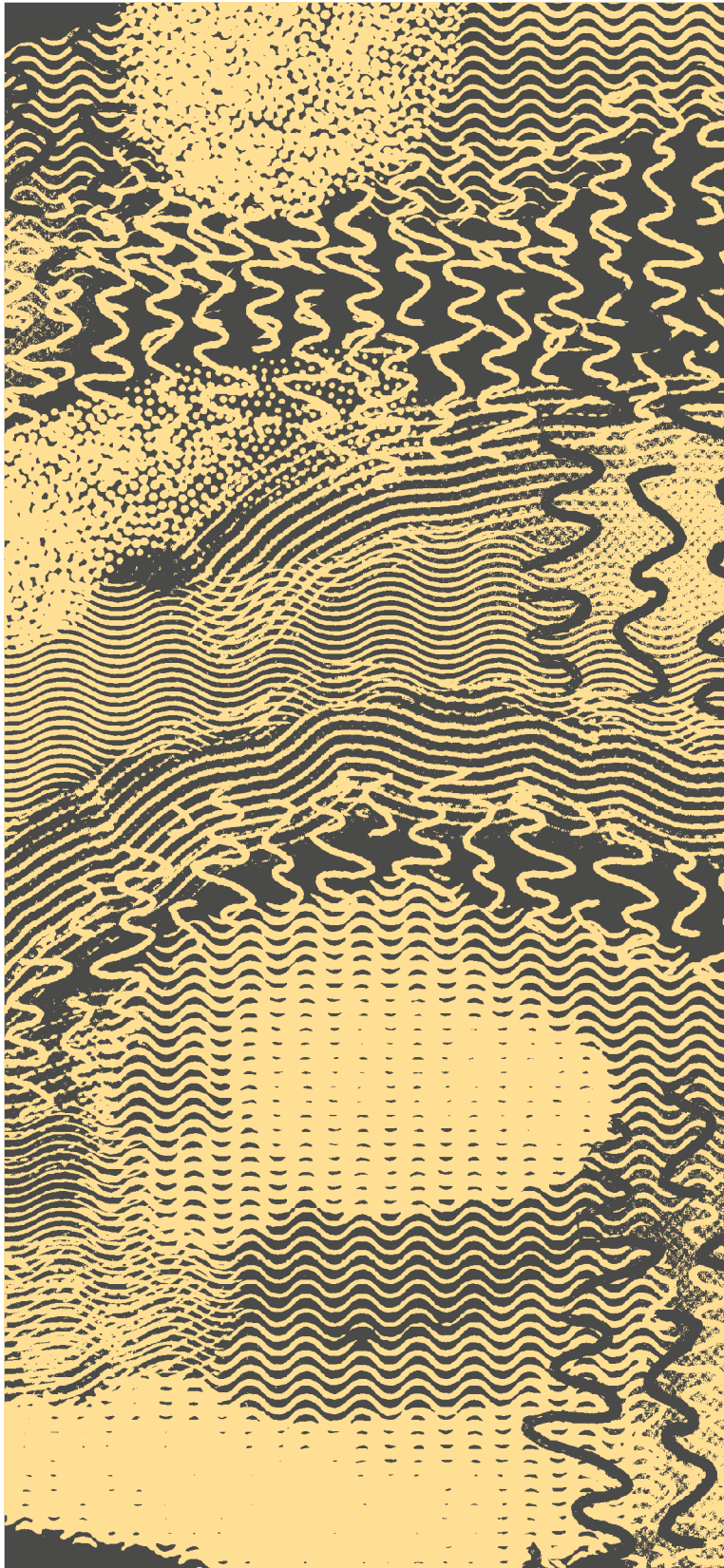


SUPPORTACT

FIRST NATIONS STRATEGIC PLAN



WHO IS THIS STRATEGIC PLAN FOR?

This strategic plan is for Support Act staff and the community we serve. It has been developed to guide, communicate, encourage and support what we are doing to achieve our vision and purpose in relation to our First Nations programming. We acknowledge that while we are a non-First Nations organisation, our First Nations strategic plan will be led by the First Nations community.

ACKNOWLEDGEMENT

We acknowledge and pay our respects to First Nations peoples and recognise the role of intergenerational song practitioners in establishing the rich and diverse music practices that exist today.

We will be reviewing this document regularly to ensure we are meeting our objectives and will undertake a formal review every three years.

SUPPORTACT

FIRST NATIONS STRATEGIC PLAN

VISION

To become an industry leader in offering culturally intelligent, respectful, and trustworthy support for First Nations musicians and music industry workers who are accessing our services.

PURPOSE

To offer targeted crisis relief (financial and non-financial aid), mental health and wellbeing support, social work, and prevention strategies to meet the diverse needs of First Nations peoples in the music industry.

What do we mean when we say First Nations?

Support Act's First Nations Strategic Plan is designed to shape and guide inclusive engagement with First Nations peoples of the land we know as Australia. We recognise that there is continued opportunity to engage with and be guided by First Nations people from around the world and extend our support to all First Nations music workers based in the land we know as Australia. We also note that not all First Nations people like to be referred to as First Nations and will respect and acknowledge this through our connection with them.

PRINCIPLES

Destigmatising Mental Health

We recognise that mental health needs to be destigmatised and that we need to acknowledge and play our role in dismantling the impacts of structural racism and colonisation on the mental health of First Nations peoples in music.

Connection and Community

Support Act acknowledges that cultural connectedness, connection to land, maintenance, self-determination, ancestry and being proud in culture is a protective factor that improves mental health and wellbeing outcomes.

Cultural Intelligence

We ensure that our organisation is culturally intelligent for both employees and the music communities we serve through the presence of First Nations voices and ongoing cultural awareness.

First Nations-Led Service and Support

Our core services of mental health and wellbeing support, crisis relief programs, and other financial and non-financial services are shaped by First Nations peoples and their diverse cultures and lived experience.

Industry Leadership

We will set an example for the music industry through the way we are guided by, engage with and support First Nations peoples, with the understanding that First Nations owned and operated music industry organisations and First Nations people will lead the way.

OBJECTIVES

1 Visibility & Representation

To increase the visibility and recognition of First Nations culture, musicians and music workers within the industry.

2 Connection

Create and nurture opportunities for peer support, knowledge sharing and exchange. Bring people together, connect existing services and support connection to culture.

3 Prevention & Education

To develop rich resources and training grounded in cultural protocols regarding mental health that are accessible to all First Nations music workers.

4 Support

To offer and create opportunities for relevant and culturally Intelligent support.

STRATEGIES

1.1 Support the involvement of First Nations businesses to deliver services across the industry and ensure the continued growth of Support Act's First Nations staffing / human resources.

1.2 Establish culturally appropriate representation and recognition within the industry through consultation with First Nations peoples and engagement with platforms that are Indigenous-led and owned.

1.3 Continue to seek collaboration, input, feedback and guidance from First Nations musicians, workers, industry leaders and community. Acknowledge that First Nations knowledge is valuable and will be treated as such.

1.4 Take initiative to engage and support First Nations music industry organisations and people in developing a First Nations Music Industry Charter together.

1.5 Celebrate First Nations musicians as intergenerational song practitioners to increase the visibility and recognition of First Nations peoples in the music industry.

2.1 Ensure that our programs and services recognise and incorporate the vital role that culture plays in promoting and maintaining good mental health and wellbeing.

2.2 Provide regular opportunities and nurturing for First Nations music industry workers to get together with each other (online and offline) to discuss mental health and wellbeing.

2.3 Celebrate First Nations excellence within the industry as a way to generate new industry connections by sharing stories and highlighting First Nations excellence where possible.

2.4 Collaborate with other organisations, peak bodies and government departments relevant to the industry to share data and broaden support.

2.5 Provide connections to other services within the mental health and community services spaces and beyond.

3.1 Develop and offer Mental Health First Aid training that is inclusive of First Nations lived experience.

3.2 Develop educational resources and training specific to First Nations contexts. For example, Diversity, Equity and Inclusion training for the wider industry which will create culturally intelligent spaces and mentally healthy workplaces for First Nations people.

3.3 Promote a greater understanding of First Nations lived experience across the industry.

3.4 Develop all resources, programming and support with an understanding that systemic racism and colonialism has a major impact on the mental health of First Nations people.

3.5 Undertake regular staff training or relevant workshops to ensure all staff understand and implement cultural intelligence, recognising that a whole organisation approach is necessary.

4.1 Ensure that support is accessible to everyone, in urban, rural and remote communities.

4.2 Develop programming and services that are relevant to First Nations contexts and lived experiences.

4.3 Stay up to date with the current landscape, trends and issues to ensure we are adjusting to the needs of our First Nations people where needed.

4.4 Celebrate and share the stories of First Nations music industry workers seeking support to create a greater understanding of the services offered by Support Act.

Words sometimes don't get the message across that we are aiming for. Some people interpret wording differently than others would as we are all unique in our own ways. Please reach out if you would like to get greater understanding about this document or talk about certain elements.

WHO IS SUPPORT ACT?

Support Act is the music industry's charity, delivering crisis relief services to First Nations musicians, managers, crew and music workers across all genres who are unable to work due to ill health, injury, a mental health problem or some other crisis, such as COVID-19.

It also develops and implements life-saving First Nations-specific mental health and wellbeing programs and services, such as the Support Act Wellbeing Helpline (including the dedicated First Nations Support Line), First Nations Mental Health First Aid Training and Yarning Strong open access webinars.

All services and programs are culturally intelligent and are led by First Nations people or people with cross cultural training.

FOR INFORMATION AND SUPPORT

Visit supportact.org.au or Call **1300 731 303**.

For the Wellbeing Helpline, call **1800 959 500** (option 3 for the First Nations Support Line).

PEOPLE INVOLVED IN CREATING THIS DOCUMENT

Support Act: Clive Miller (CEO), Cerisa Benjamin (First Nations Community Engagement and Social Worker), Anne Jacobs (National Welfare Manager) and Luke O'Connor (National Mental Health and Wellbeing Manager).

Tristan Schultz & Bec Barnett (Relative Creative), Mitch Tambo, Uncle Robbie Bundle, Mitaru McGaughey, Dameila Thompson aka Dameela, Alethea Beetson, Jacob Ridgeway, Patricia Adjei, Larissa Ryan, Corey Webster aka Nooky, Jarred Wall (Boox Kid), Johnathan Lindsay, David Leha and Nancy Bates.

PEOPLE WHO WE CONSULTED AFTER THIS DOCUMENT WAS CONSTRUCTED

Julia Robinson, Alethea Beetson, William Barton, Mau Power, Shellie Morris, Mark Atkins and Michael Hutchins.

Thank you to everyone involved in creating and constructing this document.

This document would not have been possible without the support of JB HI-FI Helping Hands program.

JB HI-FI