

**National Cultural Policy Submission**

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Public

Individual

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Short submission (text box 500 words or less)

I am currently teaching Cultural Policy at University of Melbourne, where I am finishing my PhD in Arts & Cultural Management.

Pillar 1: Providing specific, non-competitive mechanisms for First Nations practices in both individual and collaborative works for each First Nations community. There should be artist development mechanisms to continually refine and strengthen proposals until they are ready for funding and production, as opposed to rejecting any work or creating competitive bid processes in which labour associated with denied submissions is lost effort. Connecting First Nations creative expression and heritage to other policies (agriculture/forestry/fisheries, etc.) is critical for long-term sustainability and sovereignty of the Australian economy.

Pillar 2: At national, state, regional, and municipal level, one of the easiest ways to cultivate a place for every story is by providing anthology collection opportunities for stories from every place. At community-by-community level, establishing financing for revolving funds that create anthologies and collections across each medium (short story anthologies, photo calendars, compilation albums, etc.) to give every community a reason to put their own stories on display and generate both revenue for direct sales and support tourism draw.

Pillar 3: Artists are generally the source of new ideas that enter the broader market, and working to centralize artists should help accelerate innovation. This can be done through firm-building mechanisms for proactive, inclusive agency representation, artist management, and business development, which help match artists with the financial, legal, administrative, and marketing support to build artists into creative engines for greater impact across the economy at large.

Pillar 4: Cultural infrastructure is being undermined by AI systems, and these systems do not attribute provenance of knowledge. As AI systems cannot generate new ideas, and none of the commercially available models are trained exclusively on public domain material, they degrade information integrity and attribution of cultural contributions to the cultural infrastructure. At an international level, making the process for international touring and creative exchange visas simplified process would aid in strengthening creative economy across the regional cultural infrastructure. Australia should lead international associations/guild expansion for Oceania.

Pillar 5: Creating artistic work that highlights practice that explores examining problems and fostering solutions across sectors would be worth highlighting. There is enough dystopian practice mainstreamed in enough other sectors, and very few other industries are operating sustainably. The opportunity to drive societal optimism through placing creative practice at the tip of the spear in devising societal problem-solving tools (connecting art to science, and bridging audiences, since many outside the creative sectors do not engage meaningfully with creative ideation and practice). Creating a national creative credit system, which rewards active audiences for participating in supporting the creative community, and allows tax rebates for creative sector spending (i.e. – bought a pair of theater tickets, or maybe purchased ProCreate software, or wanted to buy a new book? Write off up to \$2,600 per year - \$50 per week – in creative sector spending).