

**National Cultural Policy Submission**

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Public

Individual

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Short submission (text box 500 words or less)

The New Cultural Policy is a good progression from its earlier phases. The 'Revive' policy has enabled a more focused view on the importance of creative arts for culture. The first Pillar - First Nations First - has already created an imperative to treasure our FN cultural heritage and practice both in the promulgation of traditional musics and art alongside the vibrant creation of new music. The Sydney Conservatorium has responded to this challenge with the inclusion of FN artists within our community, an integration of FN musical practices within our curriculum, and the opportunity for all students (including FN students) to engage in collaborative artistic practices in the classroom and on country.

The established Pillars of Revive has enabled a license to include 'stories' from all areas in our Australian community, looks to the fairness of employment for artists, indicates that the location of artistic activity should be supported, and should appreciate the role of audience in the promulgation of artistic practice.

What is missing from 'Revive' and the NSW Contemporary Music Strategy (Phase 1), and the potential National Cultural Policy is an overt recognition of the role of education to make the aspirations a reality into the future. The NSW Contemporary Music Strategy aspires to the establishment of an elite music school for this (the Sydney Conservatorium of Music would contest that we already have this in NSW within our current course structure - evidence by the support of USYD for the construction of the Parramatta location for this form of music making). However, the rhetoric of the material provided to inform the New Cultural policy, is light on how music education is to be supported in the pre-tertiary space.

Music education - cultural education - needs to be included as an every day activity in primary and secondary schools. There are so many different cultural groups that constitute the school community indicating that there is an abundance of possibility for cultural education. To fulfill this aspiration we need well educated specialist teachers (general teachers generally feel a bit frightened of engaging in musical/cultural practices - actually, many are also rather frightened of teaching mathematics as well), we need physical infrastructure that supports 21st century forms of music making (including digital technologies etc), we need teachers to have a good understanding of music/cultural careers, we need the govt to reduce the cost to students of music/art education.

In our current era there are also problems with Australian music getting swallowed up in the general massive influx of music from the US. This is particularly apparent in streaming music where the 'algorithm' supports the promulgation of non-Australian music. We consequently need strong support of our artists through reasonable remuneration, attention to Australian Copyright law, 'anti-scraping' of Australian content for US platforms, a means to ensure that Australian artists IP is captured and royalties provided. Alongside this, we need live venue spaces that are not ruinously expensive for small musical groups. Providing advantageous - subsidized - venue costs is critical for creative activity.