

National Cultural Policy Submission

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Public

Individual

Felicity Bott

Short submission (text box 500 words or less)

ABOUT Felicity Bott

Felicity has worked in professional contemporary dance since 1989 as a company dancer, independent artist, choreographer, educator, Artistic Director and CEO in both Tasmania and WA. She is currently also Artistic Director of Great Southern Dance.

With 28 years of creative leadership across seven not-for-profit dance organisations, Felicity's work has been recognised through multiple national nominations, awards, and international presentation. Felicity's dance-making for Great Southern Dance since 2019 includes:

- Main stage work featured on ARTWORKS, ABC iView;
- Topographical residencies (Nipaluna/Hobart Rivulet and Turrakana/Tasman Peninsular) in 2020, 2021, 2022 and 2025; Site Geist dance films exhibited in the open archive at the Australian Pavilion at the 2023 Venice Architecture Biennale;
- Intergenerational performance research in 2024 Hiero, and 2025 Dance Commons;
- Dance in the Royal Hobart Hospital as Artist-in-Residence for Inscape Arts at CRU January-June 2024;
- Dance on film to seed new work about individual and collective acts of counter-dominance.

ABOUT WHAT I WOULD LIKE TO SEE:

* **STRONGER AND ACTIVE PROTECTION** of all cultural and artistic resources of our country so as to create bold, place-responsive art that speaks locally, nationally and internationally:

- Prioritise people, their stories, ideas and IP;
- Bricks and mortar, technology;
- Opportunities/residencies/access to resources.

Our communities need culture and this culture needs 'homes' - locations, settings, facilities and opportunities that bring the output of artists to communities.

* Policy that fosters artist-with-audience **ENGAGEMENT FRAMEWORKS** that invite people not simply to witness dance, but to inhabit it — as participants, collaborators and co-authors of cultural life.

* Immediate and ongoing **GREATER ACKNOWLEDGEMENT** of the contribution of the **MOST VULNERABLE** artists and arts-makers:

- independents
- the nimble small-medium sector organisations

As well as being the essential avant garde, both of these groups are the feeder-contexts/hothouses for uncovering and nurturing talent;

* **GREATER RECOGNITION & RESOURCING** for **DANCE** as an art form because it foregrounds the embodied intelligence of humans. In an age of machine learning and at a time when humans are becoming increasingly sedentary, it is timely that **DANCE** is elevated and celebrated for the myriad ways it **CONNECTS** us with ourselves, with each other and **REMINDS** us of how to live somatically rich and physically/sensorily responsive lives. Our bodies (nature!!) connect us to nature and climate and each other in irreplaceable ways.

* ACKNOWLEDGEMENT PROFESSIONAL DANCERS as the custodians of this and that they MUST be fostered to develop boldly in secondary, tertiary and community settings. Notably also, these arts professionals engage potently with creatives from other sectors: ARCHITECTURE, FILM, DESIGN, MUSIC, STORYTELLING and foster art works with vibrancy, meaning, powerful expressiveness and potential great reach. LET'S LOCATE, RECOGNISE AND FOSTER POTENTIAL!!!

* GREATER RECOGNITION OF INTERGENERATIONAL arts practice - of the fundamental value of cultural settings and projects that synergise the agency and voices of diverse ages being together - for socio-cultural cohesion, knowledge continuity and the bolstering, innervating innovation of the new. Again, DANCE is an art form that does this exceptionally well because it brings people into shared space and time.