

Thank you for this opportunity, and taking the time to consider my submission.

My name is Tim Hansen. I'm a composer, theatre-maker and educator.

I'm a country boy. I grew up in Orange, NSW, and now live in nearby Carcoar, but a lack of sustainable work opportunities means that I still must travel to Sydney over half the year for work.

I hold a BA in theatre (CSU), and both a BMus (ANU), and a MMus (NYU) in Music Composition. I've had a rich and varied career, but the roles I've held or hold related to my submission are:

Musica Viva's Artist in Residence program, where I teach music to generalist primary school teachers in areas of socio-economic disadvantage

Program Manager with Percussion Australia, which managed Taikoz (40 years +) and Synergy Percussion (50 years +), until the company folded in 2024

A 25 year career as a freelance theatre-maker and composer.

The two most serious challenges I see to Australia's culture and creative industries are a lack of opportunities for disadvantaged children to access arts education (relating to Pillar 2), and the lack of infrastructural/financial support for arts companies and freelance artists (Pillars 3 and 4) .

My policy suggestions for your consideration are as follows:

A nationwide artist in residence program, similar to the one run by Musica Viva: Since 2020, I've been teaching music in primary schools in Sydney in areas of socio-economic disadvantage. The focus of this program is unusual however, because my job is to make myself redundant: though I teach music to the students, the real students are the teachers, and I've seen myself the great strides that can be made in a short period of time.

Though music (and all CAPA) is part of the school curriculum, generalist primary school teachers do not have sufficient training to confidently deliver these subjects. This means that unless parents have the means to send their children to a private school, it is likely their children will miss out on this basic (and once more, compulsory) part of the school curriculum. Freelance artists like me need regular work, and most joyfully share their passions and training with eager young people. If states are unable or unwilling to ensure all schools are delivering this curriculum area to their students, a nationwide program like this would quickly rectify this injustice, and ensure the next generation of artists and audiences are ready to contribute to our nation's culture.

Affordable, purpose-built spaces for arts companies: Percussion Australia folded in 2024 simply because the company could not find a space for the ensembles they managed to rehearse in. Percussion is loud, and as rental prices rose in Sydney, it was impossible to find a suitable space the company could afford. Even office space became impossible to afford. Though local councils such as the inner-west council in Sydney are turning unused council buildings into affordable artist spaces, they are not fit-for-purpose for all arts companies. Recognising that "The Arts" is a very broad church, and that affordable spaces must also be useable by all disciplines of art is a basic must if arts companies are to thrive across Australia. Creating a grant for councils to refurbish or build such spaces will make headway on this issue.

A UBI for artists: In any other industry, my experience and qualifications would assure me a \$100k+ job, however I have never once reached this in my 25 year career. Home ownership is a pipe dream, and I've yet to pay off my HECS debt for my undergrad degrees (I received a scholarship for my Masters). One of the main factors that freelance artists like myself are in this situation is due in part to the fact it takes many years of unpaid work for artists to develop their craft and reputation to the point they can justify professional fees to clients. The UBI would be means tested, and applicants would need to prove they are professionals, but even a small stipend of \$500 a week would ensure our

communities are filled with professional artists, sharing their craft, teaching the next generation, and ensuring our cultural industries are sustainable, contemporary, and relevant.