

National Cultural Policy Submission

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Public and anonymous

Individual



Short submission (text box 500 words or less)

My name is [REDACTED] (b. 1988, Israel). I am an Australian socially engaged artist and researcher based on the unceded lands of the Kombumerri families of the Yugambeh language region. I holds a PhD in Visual Art from the Victorian College of the Arts (2018), a Bachelor of Arts with First Class Honours from Griffith University (2010) and I am best known for my artistic and academic work in the field of craftivism. I currently work as a research officer at [REDACTED] and as a casual artist educator at [REDACTED]

I am concerned that while the current policy recognises artists as workers, many structural issues remain unresolved. Underpayment, unpaid labour, insecure income, rising costs, lack of affordable space, uneven access to opportunities, and limited long-term support continue to affect artists and arts workers across the sector. Furthermore, issues of racism and censorship in the arts sector, in particular as it relates to government funding/funded opportunities and major festivals (such as the writers festival and the Venice Biennale) are becoming increasingly concerning.

I am also very concerned about the state of arts education in this country. Students are being disincentivised from studying art in school and are having to pay unreasonably large sums to study at a tertiary level – if they can even access such degrees in their area/due to high competition for limited places. This new policy must address the declining access to arts in schools (across practices) and limited tertiary education opportunities. As part of this, the policy must also improve Equity, access and representation for CALD, Disability and marginalised voices as well as first nations people.

As an early mid career artist myself, I would like to see greater support for the Small to Medium Sector which provides so much of the opportunities available to artists such as myself – alongside the communities which they are a part of and serve. Part of this policy should revolve around the rethinking cultural infrastructure (i.e. not just buildings but investing in people and organisations) with a key focus on Investment in Fast Growing Regions such as South East QLD.

Finally, I would like to see this new policy fully embrace community arts and community cultural development (CACD) as essential cultural infrastructure. CACD is not a niche artform. It is a methodology embedded across disciplines and sectors including health, education, justice, disaster management and climate adaptation. Only 5–6% of national arts investment is explicitly attributed to CACD, this significantly underrepresents CACD's reach, as it is dispersed across multiple funding streams and not consistently measured. This systemic undercounting leads to undervaluation and misalignment with policy commitments to inclusion and cultural democracy.

CACD delivers outcomes across multiple domains. It strengthens social cohesion and belonging, improves wellbeing, builds local economies and workforce pathways, enhances civic participation, and supports environmental awareness and climate adaptation. Crucially, it provides the relational infrastructure that enables communities to respond to complex challenges and to participate in shaping their cultural futures.

At a time of increasing climate instability, social fragmentation and compounding disasters, Australia requires approaches that build trust, connection and collective capacity. These are not outcomes policy alone can deliver.