

National Cultural Policy Submission

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Public

Individual

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Short submission (text box 500 words or less)

I am a producer who has worked in various roles with organisations including the Tasmanian Live Performance Exchange, youth dance company DRILL Performance Company Inc., Van Diemen's Band, the Chamber Music Society of Tasmania Inc. (Musica Viva Tasmania), Arts Tasmania, Ten Days on the Island and the Australian Antarctic Festival.

I am pleased to have the opportunity to contribute to the consultation for the National Cultural Policy.

I would like to advocate for greater funding to be available to Creative Australia, to allow it to support a larger number of small to medium organisations.

I understand that the Creative Australia grant round with the decision date of 28 November 2025 had so many applications that staff were not able to offer feedback to applicants, which shows the level of need for funding is much greater than Creative Australia currently has capacity to service.

In that grant round there were only five grants made to dance organisations in the Arts Projects for Organisations category, which is a very small number. As a national program, to not even be able to support as many organisations as there are states and territories in Australia, shows how this level of funding is truly inadequate. Our national funding body should be able to support 15-20 organisations in any given round.

In Tasmania, organisations can only receive a maximum of \$200,000 of funding from Arts Tasmania's Arts Organisations Annual Program round, and there is a requirement that at least 30% of an organisation's income be secured from other sources, such as Creative Australia. With ticketing income and donations income falling due to the cost of living crisis, there's a real risk that organisations in Tasmania will need to close due to being unable to secure that other funding – and the inability for organisations to secure Creative Australia Funding is a significant part of that problem.

Revive acknowledged that youth arts was an underfunded area. I understand there was some one-off funding that allowed a number of additional youth arts organisations to receive Creative Australia funding in one round, but that this funding was not ongoing, when there is a need for that support. I would like to advocate for Youth Arts funding to have separate funding and assessment. It is very difficult for youth arts, which by its nature does not have professional performers, to compete in the same round with those organisations that have professional performers. Excellence in youth arts looks quite different to excellence in professional practice, and the assessment of applications should be comparing like with like.

I would also like to endorse the submission by the National Advocates for Arts Education, and that of Lesley Graham, which highlight the difficulties for youth arts and arts in education, as well as the reduction in tertiary training in the arts.

Yours sincerely

Cathryn Williams