

National Cultural Policy Submission

1472927

Public and anonymous

Individual

Short submission (text box 500 words or less)

[REDACTED]

As [REDACTED] the main challenge is incorporating this approach into mainstream music education in order to foster inspired performance in the younger generation. This is particularly difficult in view of the withdrawal and neglect of music teaching in both schools and higher education (viz. recent articles in Limelight magazine). Not to mention the failure to provide for artists during the recent pandemic. We, as artists, are compelled to generating our own opportunities or musical events wouldn't take place. There are countless groups like mine who work on their own initiative without funding - unable to afford a team of administrators, advertising platforms, and high-quality publicity material. Crowd-funding is not an option for us as it is a humiliating form of begging and I would rather people invest in coming to hear and watch what we do. And we need long-term investment rather than short-term funding for individual projects. It is regrettable that we are on the whole unsupported by current musical institutions who are not interested or able to welcome artists outside their own walls. An unfortunate reality is that funding for arts organisations does not cover what is needed for them to survive and thrive. The constant obligation to chase funding in order to justify an artistic existence is time-wasting, deflating and exhausting.

What matters most is that the musicians get paid adequately, and indeed that funds actually get to the performing artists. Ticket sales don't cover this for small groups, and overhead costs mean running at a loss. Subsidised concert and community halls/venue hire would be welcome so that we don't rely on capacity audiences in order to be financially successful. Musicians frequently get asked to work for nothing. While recognition of First Nations people and stories is laudable, Australian-born musicians also have traditions to maintain, especially with regard to top-quality music which has kept its place on the concert platform for hundreds of years. These values need continued recognition and support. There is a healthy and enthusiastic audience for [REDACTED] musical exploits which blend the familiar with innovation and incorporate a strong pedagogical element. The average age of a concert-goer is 60+/retired, therefore educating and inspiring a renewed audience existence is a priority for the future.

[REDACTED]