



# National Cultural Policy consultation

## Brief submissions

Included are short comments received by 22 August 2022, for which the submitter gave their approval for publication. Some comments have been edited to remove information which the Department considered could enable identification of the submitter.

### ***Anna Moore***

Art is so important to our communities. Funding for the arts enables artists to produce art that is meaningful and has the power to change lives. Please provide more support for artists as their work is just as important as the work of teachers, politicians, and other professions.

### ***Anonymous***

Recommendations

\*Reimbursement pandemic payment 2020,2021 and 2022 sydney residents in longest lockdowns in the world. We overtook melbourne.

\*being paid to do a grant with australia council, create nsw and nava

\*respect over the phone applications a bit like an interview for those who find paper difficult. Not everyone wants to disclose they have disability but still want support

\*reimbursement payment (fee)for those who applied for a grant with australia council and create nsw and didnt get one. Peer assessor is about \$1000 so make it that fir each application written unless that person got paid for an organisation or job

\*australia council to offer people to go on disability board for peer assessment without having to have disability. This means if they have disability and dont want to disclose but still want to support disability by having lived experience and NON lived experience on board becomes diverse, inclusive and for those who are private they can pretend they dont have one if thats what they choose. They might have another career like health or military and it puts them in a difficult position

\*when someone proposes to create nsw or australua council such as a 2day a week job, rather than tell them to look out for seek or programs why not take on someones innovative initiative and leafership on proposing a role which could benefit them

\*scribes over the phone to help people with grant applications in the wordy bit. They know what they want to say but dont know how to unless they speak to someone to articulate because articulate is tricky due to cognitive symptoms and when they get feedback its articulation but then the questions are not very articulate

\* feedback is selfish. On email and not personal. Over phone is best fkr some people

\* ubderstanding voice is huge with certsin illnesses instead of writing with applications, feedback etc etc.

Prople need to work within their boundaries to manage their health

### ***Anonymous***

For a strong cultural policy, there needs to be strong and supportive facilitator's, creators and mentors. They come from training and learning, how can we support this - by having accessible courses. The federal government dropped the university fee assistance to many humanities subjects making it untenable for many students.

***Anonymous***

I support the development of a National Cultural Policy. I also support ATYP and others' Key Recommendations for a Youth Engagement Framework that includes cultural policy prioritisation, special funding from within the Australia Council for arts organisations that prioritise youth engagement, cross-portfolio funding streams and an independent Youth Advisory Committee for Australia Council and the Minister for the Arts because the youth, particularly regional youth, need the enrichment of Arts experiences that have been so difficult to access. We risk a lost generation of artists, risk an absence of cultural and national celebration and storytelling, and risk the decline of the economic contributions of the Arts without it.

***Anonymous***

For visual artists to receive a stipend fortnightly enough to live and purchase supplies to enable a security in the development of their practice. Artists are those recognised by the arts community and not hobbyists

***Anonymous***

As an independent regional First Nations visual artist, struggling with finances and time due to Covid issues and cultural commitments (on top of limited funding to the arts sector, especially regarding funds that target First Nations arts and cultural needs), I support the submission by Regional Arts WA as an independent regional First Nations visual artist.

***Anonymous***

Comment re terminology: Creative and cultural producers/practitioners work across a wide range of fields and forms. So use of the terms 'artist' or 'arts worker' as descriptors is overly simplistic, inadequate and inaccurate. Please expand the vocabulary to embrace those of us who have specialist expertise and earn our living from the art world/cultural sector but don't use either term to describe our activities. For example, I am an independent (self-employed sole trader) art historian-curator specialising in collection-based research and content-generation. I create and share cultural knowledge and content through written and spoken words or visual images and installations/exhibitions, but I would not use the term artist or performer to describe myself. Nor do I work for an organisation and I would never describe myself as an 'arts worker'. Please adopt new terms such as creative and cultural producers/practitioners, or something similar, to describe the multitude of people like me to whom this simplistic two-fold terminology does not apply. Thank you.

***Anonymous***

I support the development of a National Cultural Policy. As an emerging writer and arts worker I see the importance of the arts every single day and the impact it has on not only my own life, but on society as a whole. All Australians deserve to tell their stories. Not only do the arts and cultural industries provide huge economic and social benefits but, most importantly, art connects us, transcending language, political, social or cultural boundaries. Art makes us human.

***Anonymous***

A simple idea that will cost the government nothing and promote support of arts and culture from the private sector and semi government sources.

The idea is this...that government mandate that all tenders for government works include an arts and culture response.

Let's get those who do business with government to consider arts and culture in their response documents and these responses to be considered when awarding tenders

***Anonymous***

I am writing as a person who is interested in our nation's arts, entertainment and creation of culture.

I am writing to suggest the creation of the role of an Australian Poet Laureate.

The Poet Laureate role can provide a focus on the centrality of the poet as a catalyst for reflecting and stimulating thinking about ourselves and our nation.

Their storytelling can come from a place of diversity, including that of First Nations, their writing can widen the reader's horizons.

The role can originate from and promote the strength of an existing cultural institution but equally the poet may stand outside the boundary of an established institutions.

I suggest that the creation of a position of Poet Laureate will provide increased and valuable opportunity for poets to reach a far wider and diverse audience.

***anonymous***

Making diversity of cultural expression the cultural goal for Australian cultural policy

Cultural diversity should be a key goal for the new national cultural policy. Being Asian working in the field of cultural policy can present many barriers. I often felt that my voices are marginalised, and my views based on contextualised knowledge of cultural policies in Asia are treated as an afterthought, rather than as feasible models for the cultural policy problems we face here in Australia. But it shouldn't be if we are truly cherishing cultural diversity as a desirable Australian cultural identity.

Australia has an enviable record in attracting and accommodating creative talents from around the world. But very few from non-Anglo background has been able to influence cultural policy making in this country. This is in stark contrast to best practices of global cultural policy peak bodies such as UNESCO. [REDACTED] as an expert working under the 2005 Convention for the Protection and Promotion of Diversity of Cultural Expression, I found out that all 42 experts are from different countries and of which more than 80% do not speak English as our first language. I feel empowered to speak my view on global cultural policy concerns by the carefully designed policy making process. On occasions, I have presented examples from within Australia to this international circle of experts.

Working with cultural policy making has made me more aware of the issue of cultural diversity across the cultural and creative industries. Stats from the UK and Australia show that cultural and creative Industries are the opposite of diversity: class division, gender inequality and racial inequality are significant obstacles for the cultural labour market. Part of the challenge for addressing such issue is how to empower those disadvantaged to become change makers.

That is, to make policy rather than being an object of policy making. To want to contribute new narratives for Australian cultural policy discourse. And to have their ideas to be taken seriously. I want to see more people and cultural agents from diverse cultural background to be involved in making decisions about cultural policy – not only to provide knowledge and information but also to be empowered to shape Australian future cultural landscape.

I hope the new Australian cultural policy will take cultural diversity to a new level by implementing training programs for people from diverse cultural background to learn about cultural policy making and to provide real opportunities for participation in cultural policy at organisational, local and state government level.

**Anonymous**

Young people are the future of the Arts and in our National Cultural Policy we need to recognise and fund their contributions and development;

We could do this by establishing an ongoing funding stream for Young People's Arts and fund companies whose core business is young people's engagement and provide funding to established organisations to provide part of their programming to engage young people.

The diversity of young Australians and their stories need to be reflected in our film, television and theatre & companies need to be funded to develop local works, suitable for young audiences, preschoolers, primary aged students and secondary students. Young children can engage with intelligent story telling & complex stories that aren't dumbed down and we don't need violence, swearing and sex to tell a good story. This needs to be encouraged through the provision of funding to support these works. Education can be enhanced by complex local stories and schools want to access this for students but lots of works are not engaging younger audiences or appropriate. The Cultural policy has the chance to address this.

**Anonymous**

I get to witness the wonderful impact youth theatre has on the many young and old members of our community. Our young people are experiencing significant stress and anxiety as a result of Covid, global political unrest, climate change, online bullying and a range of other complex social issues.

We need constructive ways for our youth to relay their stories, to foster conversations about issues that matter and to rebuild personal connectivity. Youth theatre like ATYP provide safe and creative platforms. I endorse ATYPs priorities outlined in their submission.

We need to provide a secure investment in our young people. They are our future. They will inherit the problems our generations have created. Let's give them the skills to solve for them... creativity, communication, confidence, collaboration, storytelling, diversity, inclusion, social mobility ... youth theatre plays an important role and should be accessible for all.

**Anonymous**

We need more funding to support emerging artists and greater funds for smaller arts organisations.

**Anonymous**

Re : Indigenous inclusion

The IAMStraddie (Island artists and makers) arts trail happened over the last 2 weekends. It received federal and local government grants funding along with private sponsorship. Organisers worked hard to secure funding and bring the local community together. The need for Indigenous support for that funding created division.

If the Indigenous voice in the arts is to be valid and helpful to reconciliation it has to be specific to traditional cultural issues, articulated as such and included without edit in public documents so all can see, be educated and reach a greater understanding. This arts trail experience of Indigenous Voice policy has been a failure across our community and has set reconciliation within our island community back. Real reconciliation happens between individuals and families at the community level. Policy in this area needs to appreciate that. Where there are rights being given the corresponding responsibility need to be balanced, articulated and carried out. The arts is one area where there is genuine space to make progress on reconciliation. It deserves policy based on what is reasonable and good for the whole arts community and not allow for division. I think more considered thought and less emotive thinking needs to be employed. Thanks for listening.

**Anonymous**

The Resale Royalty Scheme has failed to achieve its projected outcome - NAVA and CAL both claimed it would support indigenous artists. Conversely, living indigenous artists have made almost nothing from the RRS. Instead, the RRS has grossly enlarged bureaucracy, caused a slowing of the emerging art market and caused hugely increased workload for indigenous communities and for commercial galleries. The beneficiaries of the RRS are almost entirely old white male artists. Like other culturally sophisticated countries, such as France, the RRS should be scrapped to allow the emerging art market to flourish.

**Anonymous**

As an artist who exhibits internationally I am always pleasantly astonished to witness and engage with The British Council in their endeavours to support and promote UK artists. OZCO has much to learn! Since Minister George Brandis slashed the OZCO funding nothing has been done to rethink or re-fund OZCO.

Brandis's advisers oversaw the cutting of most International Residencies run by OZCO, a devastating move and almost impossible to reinvigorate. But there is surely room to re-think the structure and role of OZCO. From my perspective it has become a cumbersome grant-giver, rather than a dynamic, international supporter of Australian art and culture. Our stores are important, OZCO gives out huge numbers of tiny grants to inconsequential projects. Ambitiously large contemporary art has no chance to meeting the tyranny of distance without a re-thought OZCO

**Anonymous**

The greatest visual art movement on the planet right now is contemporary Indigenous art from Australia. Yet not one state museum in the country puts it at the front of the gallery! Cultural policy in the Visual Arts needs to recognise, embrace and promote our most blindingly significant art movement. The rest of us will ride on their coat tails.

**Anonymous**

I support the development of a National Cultural Policy. I also support ATYP and others' Key Recommendations for a Youth Engagement Framework because...

Together with our Youth Arts colleagues, ATYP is putting forward four key recommendations, which you may wish to include in your submission. They are:

1. Include "Young People's Engagement" as a priority of the National Cultural Policy;
2. Establish an ongoing funding stream for Young People's Arts and investment in companies whose core business is young people's engagement, to be administered by the Australia Council for the Arts;
3. Establish a separate stream of funding for Young People's engagement and participation to be made available to Health, Employment and the Arts – co-managed by the Australia Council;
4. Establish Young People's Advisory Committees that reflect the diversity of young Australians, managed independently, as an ongoing standing committee for the Australia Council for the Arts and the Minister for the Arts.

**Anonymous**

The Arts in Perth are now more important than ever, off the back end of the Covid-19 pandemic (hopefully) it's more detrimental than ever that peoples stories are told to strengthen and support our communities. Story telling is such a fundamental part of Indigenous culture, by taking away funding and facilities many of these voices will be lost once again in white Australian history. How can we compliment ourselves on having a vibrant and accepting culture in Australia when the government is actively suppressing these voices which carry the stories of generations? As a non-indigenous performing arts student, it's already prevalent that

there's a shortage of accessibility to the mainstream arts community for First Nations peoples. The arts are being taken as a joke but at the end of the day it's the arts that create stronger bonds and senses of community. We need connection now more than ever in these times despite the virus, help us keep voices in the arts alive or we'll suffer the consequences of wiping out storytelling as a means of bringing our long and unjust history to light once again. The arts aren't just a means of expression, they're a lifestyle - a fundamental part of Australian culture.

***Anonymous***

Inauthentic Aboriginal and Torres Strait Islander style art products disrespect culture, degrade our First Nations' people and deceive the consumer. Such products pay no credence to the importance of the role of art in our society and must be banned. The revival of a National Cultural Policy, with the goal of recognising and respecting the place First Nations' stories hold at the centre of Australian arts and culture, is both important and urgent.

***Anonymous***

Include "Young People's Engagement" as a priority of the National Cultural Policy;  
 Establish an ongoing funding stream for Young People's Arts and investment in companies whose core business is young people's engagement, to be administered by the Australia Council for the Arts;  
 Establish a separate stream of funding for Young People's engagement and participation to be made available to Health, Employment and the Arts – co-managed by the Australia Council;  
 Establish Young People's Advisory Committees that reflect the diversity of young Australians, managed independently, as an ongoing standing committee for the Australia Council for the Arts and the Minister for the Arts.

***Anonymous***

The Arts and Arts Workers are valuable members of society that contribute to challenging ideas and bringing joy to our community. Acknowledging them as legitimate contributors to Australian society is essential to any Arts and Culture Policy. They are passionate people who always deliver and go above and beyond. We should be a country that rewards that behaviour by ensuring Arts companies have the resources they need and giving Arts Workers our full support. Consider ideas like transferable leave schemes, whole of industry training and resources, and giving Arts based not-for-profits the same incentives and benefits as health promotion charities.

***Anonymous***

In recent years funding has been removed particularly from art education, including from the TAFE system, a system that helped me start my arts career and academic path. Media based platforms for broad design careers, particularly in media based studio practices such as Jewellery / ceramics / Glass and wood have suffered from an out dated "employment" performance indicator. This system of tracking benefit to society / the individual / economy belays the important work these educational pathways provide to varying design and arts communities and industries. Free and Subsidised arts education is often just the beginning to confidence building towards other varied education and career pathways.

***Anonymous***

We need to protect the culture of our vibrant art that has been in a state of survival for decades. This new policy recognises the vital contribution arts & entertainment play in our community. It upholds the sacred artform of storytelling (which has been going on for thousands and thousands of years in indigenous communities long before we came here).

***Anonymous***

"I support additional funding for the arts, but there needs to be more transparency around the pathway programs for aspiring artists and the criteria for continuing to fund artists and arts programs in the long term.

Full and part time athletes are acknowledged to have limited careers in sport, and a great deal of investment is made by governing bodies to set them up for life after competitive sport. Similar initiatives should be established for people in the arts.

Also, if arts are to become an aspirational vocation and something that values health and wellbeing, there should be a "performance enhancing" drug testing regime in place for government funded arts participants as there is for athletes.

There is no economic merit or fairness in applying superannuation and/or workcover to artists' contract positions. Athletes don't receive this benefit, so why should artists?"

**Anonymous**

I would like to see regional eisteddfods receive funding to support local people. The Dubbo Eisteddfod pays the council \$30,000 in hire fees for the eisteddfod, that is money that can otherwise be spent supporting local people, schools and musical groups. Thanks

**Anonymous**

"As a publisher turned researcher I have seen both sides of the effects of cultural policy: as a publisher how difficult it is to publish innovative, unusual or experimental work and as a researcher how even in the recent past there has been far more support than we currently enjoy. There is a misperception that literature doesn't need help given a successful local publishing industry. This is wrongheaded because it is built on unpaid labour and inequitable opportunities.

We need immediate and significant increases to bring funding levels back up to pre-2015 levels – when the Australia Council was gutted by the government of the day. Without reinstatement of at least that level of funding as a starting point, we are missing out on new work from some of our best, new work from those at the beginning of their careers and a stable and equitable industry to publish the work. By the Australia Council's own metrics, literature grants always have an oversupply of 'unfunded excellence' by which they mean applications that deserve funding and would receive it if only the budget would allow.

Associated with this ecosystem are our national cultural institutions, notably archives and libraries. It was shameful that it took a campaign in a newspaper for our archives to avoid wholesale destruction of our nation's history.

This sector is important for the people it employs, the revenue it generates and the contribution it makes to Australia's economy. But this is more than a question of the contribution to the economy: it is a question of what we want our society to value and promote. If we want to avoid losing another generation of writers, editors and publishers, it is time for the government to recognise how significant the contribution of the arts sector is and fund it accordingly."

**Anonymous**

The arts need increased funding, especially for ongoing operational costs for organisations. So many grants and funding opportunities are project-based when in reality these organisations need funding to sustain their current programs, grow and seek new ventures with an appropriate amount of staff. Please fund arts workers, especially emerging arts workers and artists.

**Anonymous**

Can we have our individual portfolio restored back to Department of Communication and Arts.. and also restore accessible fees for humanities subjects at University..

**Anonymous**

I support Regional Arts WA's submission on behalf of the regional arts sector of WA. Sadly I have limited time to compile a submission on my own, due to years of limited of resources and investment in the sector.

**Anonymous**

"1) Include "Young People's Engagement" as a priority of the National Cultural Policy;

2) Establish an ongoing funding stream for Young People's Arts and investment in companies whose core business is young people's engagement, to be administered by the Australia Council for the Arts;

3) Establish a separate stream of funding for Young People's engagement and participation to be made available to Health, Employment and the Arts – co-managed by the Australia Council;

4) Establish Young People's Advisory Committees that reflect the diversity of young Australians, managed independently, as an ongoing standing committee for the Australia Council for the Arts and the Minister for the Arts.

I copied this on recommendation from ATYP whose ideals I support- I am also in youth theatre (in WA) and am currently too burnt out to make a considered statement."

**Anonymous**

Whilst artists need to reach an audience as an existential necessity - we do not necessarily want or need to pander to them! Rather than pandering to what we believe audiences think they want - we must aspire to give them what they need including inspirational provocations for them to aspire to in order to alter the conditions of reality and transcend our everyday limitations. We must believe in the centrality of the artist and their institutional support including via Centrelink - where upon our goals are legitimised with Case Worker Mentors. The challenge of the opportunities First Nations and A Place For Each Story presents include an ethics of appropriation. How might others represent their empathy for others without misappropriation?

**Anonymous**

"I support the development of a National Cultural Policy. I also support ATYP and others' Key Recommendations for a 'Youth Engagement Framework' because youth are integral stakeholders, provide diversity of views, and are uniquely placed to address and invest in their ongoing creative, health, and employment needs The key recommendations I endorse are:

1) Include "Young People's Engagement" as a priority of the National Cultural Policy;

2) Establish an ongoing funding stream for Young People's Arts and investment in companies whose core business is young people's engagement, to be administered by the Australia Council for the Arts; and a separate stream of funding for Young People's engagement and participation to be made available to Health, Employment and the Arts – co-managed by the Australia Council;

3) Establish Young People's Advisory Committees that reflect the diversity of young Australians, managed independently, as an ongoing standing committee for the Australia Council for the Arts and the Minister for the Arts."

**Anonymous**

I support the development of a National Cultural Policy. I also support ATYP and others' Key Recommendations for a Youth Engagement Framework that includes cultural policy prioritisation, special funding from within the Australia Council for arts organisations that prioritise youth engagement, cross-portfolio funding streams and an independent Youth Advisory Committee for Australia Council and the Minister for the Arts because a society that invests in the upcoming generation will thrive.

### ***Art in Motion***

Supporting the Artist Creator and celebrating their value as creator of New works either Dance choreographer, Creative Visual Artist, New Media artist cross art forms etc As Art Connects to the World to others we may never meet or know it affirms our relationship to the rest of humanity. Australia Council Research "What do you do for a Living". The creative aspect of the arts is the least rewarded yet stretches the furthest over lasts the test of time if it's a work of Art or Masterpiece. Artists also are more qualified the most professionals yet earn less. If we could have Artists in Residence in Schools right now it would help support the system and bring Creative Recovery and Well-being as well as inspire and connect students to their own creativity which is innate and something that needs to be modelled more than taught it needs a certain freedom of Artistic Expression not step by step direction which is the current practise. In America Artists in Residence have been utilised in very underprivileged areas and helped teach many subjects in a different way it has happened in Victoria yet seems rare in NSW. Universal Basic Income for Artists.

### ***Brett Anderson***

Hi

Thank you for the opportunity to provide some feedback from Dubbo in Regional NSW.

I attended the recent Town Hall event.

Our family own and run SME's on the Eastern Seaboard.

We love art and the regional areas where we live and work. We have a belief that business, all levels of Government and community should contribute to the arts. We see it as a vital way to lift the spirit of our communities, reminding us of the important things we do to enhance our national and Earthly existences. In particular we see public art as a way of doing this.

We have become frustrated with the bureaucratic or slow nature of the process of donating money to encourage public art. We have several instances of making donations or offering to donate money and the projects have gone on for years with nothing happening.

We find it strange and very different to the world we operate in.

Money from private sources should be leveraged with matching funding from different levels of Government. If you could develop an easy to use platform or system to allow real outcomes in an efficient manner to allow the business community to link with artists to produce beautiful outcomes, we would be so grateful.

If you could do that I will encourage our friends and contemporaries in business to become more involved and donate time, effort and money towards the arts.

The 17 sustainable development goals of the UN and the message they are sending would make a great focus for artistic pursuits as we face the very serious issues that the planet faces.

Thanks for the opportunity to provide feedback and for visiting our city.

Thanks

Brett & Paula Anderson

***Cardinia Ranges Publishing House***

As an independent publisher we support the submission from the Australian Publishers Association. We publish beginning authors' works especially with the aim to improve people's wellbeing, relationships and outlook in life.

We particularly support recommendations 2, 3, 8 and 10 from the APA submission. We provide an independent voice to the Australian readership, eagerly seeking to promote Australia's rich and old cultures. However, as a small publisher we are vulnerable to any crises and market disruptions, but also any insufficient Government response or policies. These recommendations will aid us significantly in our work.

***Dr David Stephens***

My submission is formed by

- (i) nine years managing the website [honesthistory.net.au](http://honesthistory.net.au), dedicated to the proposition that Australia is more than Anzac - and always has been
- (ii) three years convening the community group, Heritage Guardians, which campaigned unsuccessfully against the \$548m expansion of the Australian War Memorial.

The submission addresses just one of the 'pillars' set out: 'Strong institutions: providing support across the spectrum of institutions which sustain our arts and culture'. It proposes that this pillar will be supported by moving the Australian War Memorial from the Defence-Veterans' Affairs portfolio to a culture or arts portfolio.

Alison Broinowski and I said this in chapter 20 of *The Honest History Book* (2017):

'[W]e should "level the playing field" between the institutions that promote Anzac (and flirt with Anzackery [the extreme, jingoistic version of the Anzac legend]) and the other cultural institutions that deal with the broader spread of our history. At the federal level, the Australian War Memorial should be removed from the Veterans' Affairs portfolio (under the Defence umbrella) and returned to a cultural portfolio, from one of which it was excised more than 30 years ago [following RSL lobbying of Prime Minister Hawke]. The memorial would then have to compete directly for public money with institutions such as the National Gallery, the National Library and the National Museum, rather than continue its privileged funding of more and more buildings to house more and more military relics.'

This change, plus making the War Memorial Council more representative of Australia, and less like the governing body of a military club (11 out of 13 current members being ex-military, or former Defence Minister, or former Prime Minister with a yearning for military things), would help the Memorial become again the possession of all Australians, not just of military buffs and recent veterans.

***Dr Görkem Acaroğlu***

I am what is described as a CALD mid career verging on senior artist from across disciplines, predominantly theatre. I am also a theatre academic, diversity arts consultant and producer. These are the most critical issues I see as needing to be addressed in a National Cultural Policy:

- Funding bodies should not provide funding to major and small to medium arts organisations unless they demonstrate diversity standards, as is becoming common practice in the UK
- More funding should be provided to independent artists themselves.
- The National Cultural Policy should work towards raising the value of artists themselves. The Australian arts places way too much value on producers, managers and administrators - not on the artists and culture makers.
- All venues, companies and government funded arts and cultural entities must represent the demographic

make up of the Australian population in leadership, staffing and programming.  
- More value must be placed on seniors artists.

***E J Rider***

There should be generous Federal funding for local public libraries which will promote reading of Australian authors and sponsor writing workshops and book groups.

***Elizabeth Tanya Salehian***

I feel NAVA has a duty in this country of cultural diversity to adopt an 'equal' attitude to all Visual art genres, from contemporary Aboriginal work to all our Other cultures' contemporary Visual arts. Each Nation's visual arts in our country can be Spot lit with Museum and Regional Art gallery exhibitions as well as regular overseas Works to stand in tandem.1. I'd like to see many more mixed exhibitions. 2. We have little high standard Visual arts at this stage. International Visual art magazine's have left this country. I myself am chosen to show with Spotlight Art International, I still am, but no other artists from Australia and the magazine is longer available here. I have to send for my copy with an image of mine. E Tanya Salehian ( Kingston)

***Emily Colliver***

Our country needs help to creating spaces for culture, art exhibitions, young theatre.

I call myself a Cultural Entrepreneur - I have written a book on art <https://www.artpharmacy.com.au/products/emilya-colliver-making-art-matter> and have another book coming out titled 'The Art Project' A handbook to teach property developers to work with artists. I know first hand about what is happening for our artists in the sector

I have just started another business called Sugar Glider Digital- I have been working in the industry for over 20 years (10 years as a business owner)

At Art Pharmacy , we're certainly no stranger to the world of popups art shows. Our team has been staging successful and impactful pop-up art exhibitions for over a decade - I still remember our first ever pop-up show on Oxford Street, Sydney in 2012! It was actually the first time we used the name 'Art Pharmacy' and our team dressed up in lab coats - how fun!

What is also interesting, we have searched high and low in Sydney for a space in 2022- we contacted over 35+ developers, supporters, our local City of Sydney council, state government and we couldn't find a space to activate our city. Or when we did, the place still remains empty collecting dust and the landlord is just land banking. BUT Seriously what is happening to Sydney, I ask? You ask anyone- supporting creatives, artists in the community creates a real vibe, so why is there no spaces available for creatives?

It is pretty saddening and a rude awakening, in all honesty..... If we are struggling with space (a successful creative arts business), what about the next generation of artist and curators ?

Quite frankly our city is quite screwed culturally!

As a side note, I would also like to ask that you please include "Young People's Engagement" as a priority of the National Cultural Policy;

Establish an ongoing funding stream for Young People's Arts and investment in companies whose core business is young people's engagement, to be administered by the Australia Council for the Arts.

Establish Young People's Advisory Committees that reflect the diversity of young Australians, managed

independently, as an ongoing standing committee for the Australia Council for the Arts and the Minister for the Arts

Thank you

***Erica Green***

1. Universities have had a long tradition of supporting the arts, investing in galleries, museums, collections, theatres, music, and other cultural events. The cuts to the arts AND university sector have seen these investments decline. Targeting Federal university funding requiring universities to invest in the arts and culture will make a difference.

2. Art Education: Art training (artists and arts workers) in universities is failing us, as arts faculties clamber for funds and relevance they increasingly look to the arts to serve research outcomes, rather than celebrating and valuing the arts and culture as underpinning an 'education' and understanding. Training for the arts and culture sector needs a new model; informed and led by recognised practitioners. The European model of engaging actual artists and arts workers s short-term 'visiting fellows', not institutionalised well-remunerated researchers. Perhaps an investment in quality rather than quantity of institutions providing arts training may provide better outcomes?

3. Review State and Federal Government funding and policy agencies and their relationships as part of the NCPR brief, recognising the arts ecology broadly, NOT JUST CLIENTS!

4. Supporting thoughtful sophisticated arts journalism/writing/reviews, particularly in communities beyond the 'great divide'. Celebrating the arts in mainstream media through \$ support. e.g. the ABC could do a three minute arts new story from around the country before the news.

5. Ensuring arts and culture funding first and foremost supports and enables the so called 'high-end/elite' arts practices, concerts, exhibitions, performances and artists which would not otherwise survive without government-led support.

***Ettore Altomare***

The First Nationals pillar should be complemented by an extension and integration our Multicultural Population so that we do have a Place for Every Story and reach a cohesive outcome. I know that many Aboriginal Elders feel this way and seek policies that make them part of the broader community.

***Genoefa Budas***

Northam Heritage Forum Inc is the umbrella organisation in Northam representing Northam Army Camp Heritage Association Inc, who represent past use of Northam Army Camp by Military, POW, Displaced Persons and Cadet organisations. As part of Arts and culture support has been provided to host multicultural festivals celebrating diversity (Pillar 1&2). Earth Solutions Avon Valley Inc provides support to artists with rural sculptures (3). Northam and District Historical Society Inc share stories of the founders of Northam (5). Time and limited volunteers do not allow for a longer submission from each organisation as we are focusing on strategic use of our limited resources.

***Georgia Deguara***

As Director of an independent arts company, I am too under-resourced and time poor to make a considered submission. I look forward to a plan that supports independent and regional artists and arts workers, for us to have a sustainable career.

***Grace Wilson***

I support the development of a National Cultural Policy. I also support ATYP and others' Key Recommendations for a Youth Engagement Framework that includes cultural policy prioritisation, special funding from within the Australia Council for arts organisations that prioritise youth engagement, cross-portfolio funding streams and an independent Youth Advisory Committee for Australia Council and the Minister for the Arts because I am a young person who has experienced the changes of the arts sector throughout Covid. I have been witness to the struggles of companies who love what they do but cannot afford to keep going. I have witnessed the loss of hope, the loss of culture, the loss of creativity due to a sector with no support or funding from the federal government. Immediate action is required to support the future of this sector, and the future of youth arts. Companies such as ATYP are vital to the continued success of cultural diversity and youth creativity on a national scale, and they require national support to continuing running. The establishment of youth voice in regards to legislation and legislative amendments surrounding the arts is extremely important as today's government lacks youth input in this area, and to establish this would provide a better outlook for this sector.

***Humphrey Bower***

As an actor, director and playwright the most significant challenge I face is the lack of continuity in income or employment as an artist. A viable national cultural policy depends on recognising the centrality of artists to the arts and cultural industries. I would also like to see the words 'art', 'artistic' and 'the arts' restored to their rightful place in any discussion about a national cultural policy.

***Irina Rey***

I would like to see more Multicultural arts, please.  
I'd like to see return of Community TV, please.  
Thank you

***Jim Page***

I believe an effective way for the Australian Government to support writing in Australia is to provide funding for writing competitions, particularly short story writing competitions, and to do so vigorously. The Government could do well to provide more financial support for NGOs and Local Government authorities to offer writing prizes, and indeed the Government could also do well to fund its own national short story writing prize, with categories for youth, nonfiction and fiction.

***Justin Stambouliah***

Working at ATYP for nearly a decade, I have watched the company's reach, relevance and resounding voice of young artists grow exponentially. It is one of, if not the most, important youth arts companies to the cultural fabric of Australia and its future. Federal funding is imperative to ATYP's survival and to prove this government's commitment to the creation and security of our nation's culture.

***Kain Shepherd***

The Arts is considered a novelty, an add on to culture. Take the ABC News for example. News, Sport Weather. Sport clearly recognised as an integral part of our life. If the arts feature on the news it is usually tacked on the end over the credits as a feel-good story. When we see News, Sport, Arts, Weather OR News Arts Weather on ABC I know the government understands and values culture and the arts.

As an Arts Marketer in an arts organisation I feel Marketing is considered last, or not at all. Marketing needs to be imbedded in the development phases of all projects. OzCo once provided conferences on Arts Marketing, these were valuable but dropped off since Covid.

***Kate Civil***

National culture involves a consistent approach to paying artists for their work. If required to give an opinion then it follows that a fair price be asked by the original instigator or concept designer. It needs to be inclusive of all nationalities, with no discrimination for any reason. In the arts there are many variations of the type of work, visual arts, music, dance and theatre.

***Kate Jenkins***

A living wage for artists ..... living on Centrelink, or part-time work in Hospitality or other industries are not a sustainable ways of living for artists

***Lesley Sweeney***

Hi there,

I feel that it is essential to continue to fund theatre and particularly theatre for young people so they can tell their stories and see themselves reflected in our culture. As such I encourage the government to:

1. Include "Young People's Engagement" as a priority of the National Cultural Policy;
2. Establish an ongoing funding stream for Young People's Arts and investment in companies whose core business is young people's engagement, to be administered by the Australia Council for the Arts;
3. Establish a separate stream of funding for Young People's engagement and participation to be made available to Health, Employment and the Arts – co-managed by the Australia Council;
4. Establish Young People's Advisory Committees that reflect the diversity of young Australians, managed independently, as an ongoing standing committee for the Australia Council for the Arts and the Minister for the Arts.

Kind Regards,  
Lesley Sweeney

***Maggie Madfox***

We would love to have more fundings that has criterias of which supports genres outside of the western canon , white contemporary dance.

***marcus boehm***

The Arts tell our story which is essential to underpin democracy.

During the pandemic the arts were not supported. Power accumulated in an authoritarian regime beyond the disclosed. Stories were untold. Voices were silenced and demonised.

The Arts serve as a platform for Australians to have their say far more inclusively than our parliament will ever be.

Fund the Australian music industry. Let bands replace pokies for pub entertainment. It happens in WA.

Export our Arts industry. Home grown soft power. Cheaper than any submarine.

Artist organisations should tour regional Australia. Diversity should include the audience.

Thanks all allowing my participation.

***Margaret Frodsham***

Australian stories should reflect the Australian culture - both First Nations culture and the very diverse culture of the Australian population. More Australian films please. As an example, I have written a 120 page screenplay about a 1925 murder that occurred in the W.A. Government House Ballroom. It's a true and great story, but apparently the cost would be prohibitive. We need more finance for Australian films !

***Michelle Parker***

Include "Young People's Engagement" as a priority of the National Cultural Policy;  
 Establish an ongoing funding stream for Young People's Arts and investment in companies whose core business is young people's engagement, to be administered by the Australia Council for the Arts;  
 Establish a separate stream of funding for Young People's engagement and participation to be made available to Health, Employment and the Arts – co-managed by the Australia Council;  
 Establish Young People's Advisory Committees that reflect the diversity of young Australians, managed independently, as an ongoing standing committee for the Australia Council for the Arts and the Minister for the Arts

***Nelson Gilmour***

I have read the Regional Arts WA submission and wholeheartedly agree with "Shift the balance from exporting to the regions to investing in the diverse work and stories produced by regional arts organisations and individuals." On the South Coast of Western Australia we are 5 hours from Perth, but we have an abundance of creative capacity that is under utilised and under appreciated because of well-funded cultural imported works. Touring is good, but there needs to be an understanding that the regions can produce works that reflect unique communities, they just need to be funded to do so.

***Rachel Rainford***

As an artsworker in WA our ongoing challenge is finding ways to coordinate resources and opportunities to as many regional communities and artists as possible – celebrating and championing the world-class work already happening and helping to strengthen and develop further work. A lack of resources, time and core operational funding we see in the regions puts strain on the regional arts sector to function in a stable and healthy manner. I hope a national cultural policy is able to address these important issues.

***Robin Sevenoaks***

The Arts in all their dimensions is a vital part of my life and wellbeing.  
 During Covid their absence was a harsh reminder of what was so important to me and indeed our entire community. Many struggled but selflessly provided entertainment through new vehicles.  
 The health of Australia is dependent on a healthy , well funded arts sector in order to tell our stories.  
 I wholeheartedly support a complete refurbishing of policies which will bring this about.

***Samara Hand***

To support young peoples' right to participate fully in cultural and artistic life, I urge the government to include "Young People's Engagement with the Arts" as a priority of the National Cultural Plan. Young people should be given ample opportunities to share their own stories, listen to others, and build on the rich tradition of storytelling and sharing that is ancient to the lands of Australia. Including Young People's Engagement with the Arts as a priority in the National Cultural Plan, will also encourage, rather than hamper, young peoples'

creativity and critical thinking, skills that will be critical to navigating the complex global challenges we now face. Investing in young peoples' engagement with the arts will ensure they are provided the space and opportunities to freely express themselves, to imagine new worlds and to bring people together through exploring the issues facing young people.

### ***Sara Dowse***

Literature has been and continues to be the handmaid of the arts. Think of the films, plays, operas, paintings that have been based on literary works. Yet, apart from a few, most of us writing today barely make a living from our art practice, established authors included. It's more than heartening that the new Labour government has an arts minister and is developing a plan for augmenting our creative industries. Over the past decade federal Arts Council support for individual writers has plummeted by 40 percent. At the same time ongoing consolidation of the publishing industry, already dominated by multinationals, has had its impact, on both small local publishers and individual writers. As with the other arts, we need a national plan for developing the potential of our industry. I'm hoping that the government will give due consideration to expanding its support for this most neglected of our arts, and deliver a lasting policy for expanding its support.

### ***Sarah Roots***

I find myself severely under-resourced and unable to put as much as I'd like together. Much of my time and my most valued practice is volunteering with Traditional Owners' (of the land upon which I live and work) Art Group. They are also incredibly under-resourced and over looked by the continued colonisation of the arts in what is the economic powerhouse of the country.

More than any other state I have ventured, Western Australia is so far entrenched in ubiquitous colonial violence. Not surprising when you see the figures of the booming economy extracted from stolen lands. I hope to see policy protecting arts and culture from the continued erasure of Indigenous excellence, and policy disbanding blatant censorship of those who dare to share experience other than what is considered palatable by those upholding colonisation.

I thank you for your time.

### ***Saretta Fielding***

#### 1. First Nations

- Inauthentic Aboriginal and Torres Strait Islander style art products must be banned
- Artists need accessible, transparent and readily available information to make informed decisions on how they wish to participate in the art market
- Increased support for Aboriginal and Torres Strait Islander employment in the arts industry across public and private sectors
- Recognition of artists as workers, increased respect and safety for artists to do their work
- Consumer education is required to help buyers make ethical choices from the point of view of the artist

### ***Skip Lipman***

- Inauthentic Aboriginal and Torres Strait Islander style art products must be banned
- Artists need accessible, transparent and readily available information to make informed decisions on how they wish to participate in the art market
- Increased support for Aboriginal and Torres Strait Islander employment in the arts industry across public and private sectors
- Recognition of artists as workers, increased respect and safety for artists to do their work
- Consumer education is required to help buyers make ethical choices from the point of view of the artist

### ***Stephen Champion***

Government funding for arts and cultural activity comes from all three levels of government with local government providing a surprisingly large share of this support. However, there is no structured collaboration, communication, consultation between these three levels. It would be good to see this occur and be recognised in the national cultural policy.

Congratulations on bringing cultural policy back to the forefront.

### ***T Reid***

Include support and resources to encourage the emergence of older aged, new writers who after completing full time employment in sectors other than the arts, have a wealth of life experiences, writing skills, broad perspectives and stories to add to the narratives that shape and reflect our Australian culture.

### ***Ted Witham***

Support writers, especially playwrights to complete works, perhaps by competitions, or paying for early readings of scripts.

Create a framework for consultation with arts organisations and artists, perhaps a Ministerial Advisory Committee. (I am a member of the Edge Performance Writers collective. )

### ***Theatre Thoughts Australia***

As a new voice in the Australian Theatre industry, we believe it to be essential in sharing stories that reflect the Australia of today. We therefore believe that this will allow for greater encouragement for inclusivity and establishment of voices that reflect the arts industry as it stands today.

### ***Tim Bain***

I am a kids TV writer and creator of the popular animated action-comedy Kangaroo Beach on ABC Kids, which offers kids and families life-saving water safety messages, particularly on Australian surf beaches. Even with the show in series 2 production, I need to look outside Australia for work, as there is not enough to sustain a full time career here - my next series is for a US network. And as a father of three kids under 5, I crave more Aussie content with Aussie voices for my children. ABC Kids is the only home of Aussie preschool TV and is desperately underfunded, producing very few titles each year. A funding boost for ABC Kids and ABC Me would be marvellous, as well as quotas on streamers to produce more Aussie kids content.

### ***Tim Elliott***

I am 52 years old, and have worked as a journalist for 30 years. I have written several books and of course been an avid reader. Never in my life have I seen Australian writers and writing more in need of support than right now.

Australian writers have long had an outsized impact on our national identity. They have entertained and educated. They have explained Australia to Australians, reinforced our sense of self, and projected our culture overseas. They have been at the heart of the creative economy, generating tens of thousands of jobs in publishing, journalism, academia, libraries, events and festivals, and flow on industries including radio, film, TV and stage and podcast production.

And yet writers themselves are largely ignored and pitifully remunerated. Most of us long ago accepted that ours is a precarious profession (despite there being no prima facie reason that this should be the case). All that writers require to thrive is a semblance of security, and the stable and sustainable support for the ecosystem that goes into making it possible to have their work reach an audience. Writers festivals. Writers centres. Literary journals. Start up publishing houses. Grants. Residencies. Mentorships. Reading programs. Support for literature and writing needs to be embedded in long term arts planning. It needs to be recognised as a stand alone funding priority. And there is no special pleading here. All writers ask for is a fair go. If just one tiny fraction of the colossal subsidies thrown at extractive industries in Australia were redirected to

writing and books, the impact on our national identity and creative industries would repay the investment many times over.

This new Labor government has the mandate and wherewithal to make this happen. Conservative governments aren't going to do it. I ask that the government act boldly, and grab with both hands this rare opportunity here to enrich our national culture and economy.

### ***Tony Bernard***

I would like to make the following submission as an individual to the National Cultural Policy.

I have recently become a published author with what will probably be my only book.

I have been a healthcare worker my entire life and this work has been able to subsidise the writing of my book over the past decade.

Even with the moderate commercial success of a published book I have realised that it is extremely difficult to support oneself through writing.

And yet we all love to read books and need new authors to write for us.

I feel that in the past, in comparison to the performing arts, literature has been the overlooked poor cousin.

I would ask that any review of National Cultural Policy look at ways to provide some type of support for writers.

Thank you for considering my submission.

Yours Faithfully

Tony Bernard

### ***WA Portrait Artist Association***

We welcome the new National Cultural policy and support the pillars. We think it crucial that the new policy recognises, supports, promotes, and includes artists in the states remote from the East Coast hub of Sydney, Melbourne and Canberra.

We hope this leads to :

- reducing the financial barriers facing remote artists when submitting work to major awards and galleries;
- encourages National participation from remote artists
- leads to recognition, sponsorship and inclusion of remote artists in the National Art scene.

We suggest regular touring regional exhibitions, financial support to overcome the tyranny of distance when transporting art works and a conscious choice to reach out to remote states to include and promote their artwork, stories and voices.

Thank you for this opportunity.

WA Portrait Artists.

### ***Warren Kerr AM***

It appears that this review is not regarding architecture as part of Australia's national culture.

I believe that Australia's architecture should both reflect and define Australia's identity and be an integral part of Australia's culture. I believe that the Minister should appoint a sixth panel of architectural creatives to develop Australia's new architectural cultural policy to ensure that the architecture of our built environment strengthens our national identity and resonates Australia's heritage and culture.