

National Cultural Policy Submission

Name: Georgia Efford OAM

Submitted: As an artist

What challenges and opportunities do you see in the pillar or pillars most relevant to you?

First Nations

I am impressed with the documentaries and episodes which include first nations people over the ABC, NITV and SBS television. This could also include cooperative events with a wider ethnic range of artists.

The Centrality of the Artist

Artists often require financial and project support in their early adult years. More Artist in Residence programmes, grants from NGO's for mutual results. Artists are precious people, sensitive to their emerging chrysalis stages. Local community involvement within a safe network can be provided.

Strong Institutions

At local government, grass roots level there are weak and strong policies. Local governments could work in tandem with other LGs art programmes. The cost of exhibiting with local government is a deterrent. I've visited Victorian Art Galleries where there is a constant exhibition of local artists in one room with specific artists, large exhibitions which may be international in another space.

Support for ART Education begins in Primary School where currently it doesn't seem to rate highly with Curriculum designers. All schools, including universities need to provide some creative outlet for all students irrespective of their major choices for subjects.

Tertiary level art education definitely needs more funding. Working with practising artists as part of their studies. Overseas travel grants needed.

Rural communities need to be supported by artists in residence and funds for annual exhibitions open to a wide entry level. Country towns could become proficient in specific themes or modes of exhibitions or engagement.

Reaching the Audience

Individual exhibitions where the public can walk in.

Community supportive exhibitions.

Media training.

To have good exposure through the media. What would happen if following the Arts became as popular as Sport?

Please tell us how each of the 5 pillars are important to you and your practice and why.

First Nations

I am profoundly moved by indigenous culture and seek to visualise their history and thoughts in my own landscape paintings as an 84 year old white Australian.

The Centrality of the Artist

The artist has to unflinchingly reveal their core thoughts and images. Each is individual. Programmes, funding and projects may not follow a blue print plan for all.

Strong Institutions

As an earlier lecturer in Art History and trained as an Art Specialist teacher, I have experienced the great privilege of working with young and old artists who are committed to a creative life. It has been shocking to see art institutions in WA close down. We need Specialist Arts at Tertiary level education open to all ages and our wider cultural populations. Local government may have a Community Arts officer which is valuable, but how do they operate in their community and what funding comes to them compared with eg sports. University of the Third Age can be incorporated into local government and State planning.

Are there any other things that you would like to see in a National Cultural Policy?

International exchange for artists can be a pathway for peace. How important and vital is that?????