



National Cultural Policy consultation

Brief submissions II

Included are short comments received by 7 September 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.

Anastasia Beasley

I'm excited to have a national cultural policy that prioritises First Nations art and making a place for every story. It's important that we prioritise supporting people to connect, learn, and express themselves with art on all levels, not just the professional level. The policy needs to show that we value art as much in our schools, libraries, local radios, prisons, community centres, hospitals and care facilities just as much as we do in our galleries and theatres.

Anna Thomson

What I would like to see in the 5 Pillars:

First Nations

Extra funding and opportunities for First Nations, including a focus on Arts Education/arts in schools.

A Place for Every Story

Extra funding for migrant/BIPOC artists, sharing more diverse stories and more programming on national television with better representation.

The Centrality of the Artist

Focus groups that put artists at the centre with regards to policy and funding decisions – nothing about us, without us.

Strong Institutions

More funding for independent theatres in each state (i.e. reinstating money that was cut by Aus Co in 2021) - Brown's Mart Theatre, La Mama Theatre, The Blue Room Theatre

Reaching the Audience

Funding specifically for performing arts that focus on engaging public/audiences who wouldn't usually come to the theatre/site specific performance/public performance.

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

A larger funding budget overall for arts projects, domestic and International residencies.

Anonymous

This submission advocates that the next Australia census has a set of questions that ask about people arts and cultural activities (not including attendance as audiences). The information about all our creative activities can then help determine where our three levels of government can provide resources, infrastructure and funding for the most popular and the most underresourced ones.

Anonymous

We are two acclaimed, award-winning and established writers.

We wish to support the call by the Australian Society of Authors for a National Plan and a funding framework through the Australia Council, defining funding priorities for the literature section and locking in multi-year funding, so we are not dependent on the whims of particular individuals and politicians with power, or political parties.

We call for a National Fellowship and Grants Program to build the create economy of the future, and for authors to be paid minimum amounts of pay. Authors are commonly expected to survive way below the poverty line and this is a national shame. In fact, we ask for a Living Wage pilot to be rolled out in Australia, similar to the Basic Income for the Arts scheme in Ireland. We support increased funding for the Literature fund of the Australia Council.

All this is because authors like us provide much of the unseen creative inspiration and intellectual capital of our society, but go financially unrecognised.

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 young people deserve a voice and deserve to be invested in. As a young person who has entered into the Arts Sector I am disheartened by the entire lack of support from both a state and federal level for arts organisations that play a crucial role in young peoples lives in this country. I was engaged in performance art for the entirety of my childhood, and was determined to make a place for myself in the arts sector. While I have been lucky enough to do so, there are countless young Australians who cannot pursue their passion as the arts industry struggles to stay afloat. The importance of storytelling and creativity in young peoples development is undeniable, as is the cultural influence that the arts has. I hope to see the arts as a key focus of this National Cultural policy, as investment in the arts is an investment in young people and in the cultural health of our country.

Anonymous

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

Less sport and more art and innovation

Anonymous

Leonardo Da Vinci once said, "Art is never finished, only abandoned." So let's not abandon any type of art because art is the one that makes us introspect, go inward, and make changes at the deepest level.

Anonymous

I apologise for the lateness of this submission but hope this concept can be added to the mix of solutions considered for the arts, entertainment and cultural sectors and helps to shape a new and sustainable National Cultural Policy.

I work in the arts, entertainment and cultural sector but not as an artist. I, like many people who work across this sector, have enjoyed a series of short-term, long-term, part-time and full-time contracts which is not uncommon. Even though I have consistently worked in this sector for about 25 years, holding positions with the federal, state and local governments, festivals, privately owned enterprises and grant funded projects, I have never enjoyed long service leave. My contracts have almost always included long-service leave but at the end of each position, this earning has not been paid out.

If long service leave was paid in to superannuation at the end of a contract or was portable it would not only be fair, it may go some way to address many of the long term impacts of seasonal, contract and transitory work.

Anonymous**Strong Institutions**

The Institutions that existed in the screen sector, and other sectors, that supported beginner artists to become emerging/mid-career artists, have been disappearing. The Mercury CX in South Australia is the latest to be under threat of closure and the equivalent organisation in other states are all gone. This step on the ladder of the arts is crucial for creating opportunities for communities to share knowledge and find audience and support for initial works.

Institutions have supported my 13 year career so far, and in particular I have benefitted from there being entry level screen bodies (such at The Mercury CX) and then also screen institutions that can help launch my career to the world (such at the SAFC and Screen Australia).

Reaching the Audience

There is not enough support from the Government to ensure that streamers and platforms in Australia fund and share Australian stories.

Please tell us how each of the 5 pillars are important to you and your practice and why. Feel free to respond to any or all that are applicable to you:

We need to support Australian stories on Australian screens with quotas for Australian content on streaming services.

A Place for Every Story

Diversity in stories told makes our society richer and also has emboldened me to tell more honest and powerful stories.

The Centrality of the Artist

This is an important pillar to have because it is possible the artists themselves can be lost in the scaffolding around them.

Anonymous

As a kid growing up the Australian Theatre for Young People allowed me to find like minded people and gave me opportunities far beyond anything imaginable and the global outreach it had has allowed teens & young adults to have a form of expression & a voice, as well as the opportunity to extend that voice on a global stage. Youth theatre is important as it engages not just the youth but adults & the broader community as to what issues affect the present & upcoming generations. It's scary to know that funding has been cut to a company that has provided countless opportunities to so many across Australia

Chrysalis Projects

Our active research project funded by Arts Queensland shows that our new approach to artist procurement, unveils the local cultural capital that is of high value to urban planners, developers and local economies. Chrysalis Placemaker is "Artifying" places revealing stories and democratising access to employment for local artists and creatives.

The cultural workforce has a valuable and tactical role in urbanisation and regional regeneration, bringing significant place-based socio-economic benefits in the long term. However, our research and experience confirm, that city-makers face challenges in identifying and accessing the cultural workforce, the sector is, therefore, under-employed in urbanisation and regeneration projects. This is an important growth sector of our creative economy in Australia.

As established cultural leaders we have collaborated on the Chrysalis Placemaker a model to access this missed employment opportunity applying our intellectual property, talents, digital technologies and reactive AI to coordinate and profile creative workforces across a community or precinct. Our method saves time, money and resources when curating meaningful and economic impactful creative placemaking projects. We are enabling cultural producers and stories to become more visible for curatorial, planning and procurement purposes.

One action the new National Cultural Policy could embed is to re-imaging percent for art programs for cities and regional places enabling opportunities for the cultural and creative workforce as integral contributors to local economies.

We are very happy to meet to discuss our projects and research findings.

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

First Nations Recognition as a sole trader business, and protection for our art, copyright, and knock off's. As an Aboriginal artist this is important.

Eleanor Swan

Not much is being done to uphold local quality children's media. Children cannot learn about or experience art if none of the stories being made are appropriate to them. Works made for young people are about drugs, sex and violence, pre-school and primary school children are being completely ignored. Australia's new cultural policy should uphold companies that promote and produce works for young people like ATYP, and set standards for theatre, film and television industries as to how much content needs to be made for these audiences, so that they are not left out like they are now.

Harry Good

I am a PhD candidate at Macquarie University researching the economics of streaming. The National Cultural Policy must address the rising power of digital platforms, such as Spotify, have over the success of Australian artists. Spotify and others have amassed huge amounts of 'gatekeeping power' which must be understood through more research and addressed with regulation.

Horizon Theatre

Horizon Theatre looks upon the five pillars suggested in the National Cultural Policy with guarded favour. As a theatre company working in a multicultural setting, we have always strived to promote the arts and the work of artists.

Our concerns are that support should reach artists and small companies at a grass roots level rather than be lost to bureaucracy. The pillar that discusses the centrality of the artist seems to cover this. The pillar for strong institutions needs to bear the centrality of artists in mind as, too often in the past, strong institutions seemed to have worked to maintain a status quo. A strong organisation should be inclusive.

The other three pillars seem self obvious within the framework of a successful multi-cultured country that Australia strives to be.

Joanna Cole

Goals:

1. **A place for every story.** Suggestion: a government funded, updated digital Library & Gallery and SHOP of Public Art, including artist name and "the Story" of the art. For example: the BONDI BEACH SEA WALL.
2. **Reaching the Market.** Suggestion: I wish I had one... Instagram has been my best business partner, Facebook a close Second, Personal relationships with galleries and other artists the next.
3. **Centrality of the Artist.** Suggestion: Tony Twinning ncp0033 idea for the COLOUR PAINTING COMPETITION is great (leaving out point 4.1) Suggestion: ncp0085 idea for Basic Artist wage has potential. Suggestion: Dr Ann Stephen " Artist in Schools" idea gets my vote.
4. **Strong Institutions,** Suggestion: Nathan Kaw Woodburn Creatives ncp 0061 idea for support for artist studios and spaces is also relevant to my situation.

Jock Brodie

A country without the artists (including visual and musical artists) is a country without a soul. A country without cartoonists is a country without a conscience. Artists, in all their forms, had a hard time in the Covid restrictions, but they have never had it easy. While not all art appeals to all people we need a variety of art and art forms. We also need to encourage young artists. Our society needs a robust cultural policy which assists and encourages all artists.

Laila Chesterman

I am a young actor, writer and creative working in Sydney, for mostly underfunded and indie productions. I cannot express how much joy, meaning and pleasure theatre gives not only me but every single person I have worked with. Organisations such as ATYP, and smaller theatres such as KXT, Flightpath, the Old Fitz and many others work incredibly hard to support actors, creatives and audiences on budgets that are not large enough to have the impact on peoples lives that they should. ATYP especially has supported and enhanced my passion for theatre through my childhood, with workshops, and two productions (Bathory Begins, Lights In The Park) with Q Theatre, that aimed to bring theatre into areas of Sydney and the Blue Mountains that don't have well established performing arts centres. I cannot explain how important it is to support these cultural pillars, which have made me feel so accepted as a creator, an actor and a member of the LGBTQIA+ community. The space that theatre creates for conversations about incredibly important topics and communities cannot be matched by anything in the world. It is what has driven me my whole life, and continues to plot out my future. Allowing these spaces to exist with proper budgets will only enhance this for me, other creatives, and other young people who may not have found their path yet.

Libby Hyett**The Centrality of the Artist**

Making a living is one of the biggest problems I have, as a creator. I live on disability support pension. I don't really have business skills, however I'm really exceptional as an artist. I also don't have the solution I just want you to know that quality of life is hard on a very low income.

Strong Institutions

TAFE is absolutely awesome because the arts courses teach industry skills. Uni, by comparison, doesn't prepare students for work.

I'm in a community artist cooperative, which is registered as Not For Profit. There are about 50 members. We rent a retail premises and volunteer in the shop one day per month. I've made sales and built my profile since joining. So, there's strength in numbers.

Reaching the Audience

Spotify is horrible, because recording artists can't make money from it. Why is spotify a free business model? The audience pays for audible books. Why does the same not apply for any audio file?

Lucy Alexander

I am a poet and writer and mother and daughter and fairly upstanding citizen. I was thinking about writing a submission but then I wrote a poem instead. I sat on the phone to the bank. I walked the dogs and did the shopping and planted the seedlings in the garden for spring and then I thought about the submission. But, it was time to collect the kids from school and take them over to visit their grandparents in the aged care home. And, minister, that is always emotionally exhausting. So, though I am not being very instructive to you I will not be able to write if there is no time and sometimes it feels that the expectations on a woman and a mother to support the family comes at the cost of time for culture. Tonight I have fed the kids (there are four of them, I know, I know) and now I am pleading with them to get into bed so they can have good days tomorrow. I am not attending a gallery or a poetry reading...Sometimes I feel that the segmentation of activities of culture vs everyday is ultimately undermining the very thing we are seeking to celebrate. Because culture is the everyday.

Dear Minister, if I don't send you this I will not get to sending you anything.

Professor Bridget Griffen-Foley

I am concerned about the state of our national cultural and collecting institutions. Their services, including opening hours, and their staffing levels have been significantly downgraded due in part to the corrosive effect of 'efficiency dividends' since the 1980s. Researchers from overseas and around Australia wishing to do research in the Sydney office of the National Archives of Australia are forced to travel to Chester Hill, where they can only work from Wednesdays to Fridays (10am to 4pm); a one-off injection of funding did not address the significant structural issues at the NAA. The boards and councils of cultural and collecting institutions have been stacked with individuals appointed because of their conservative political affiliations rather than their expertise, eg in history and research. Some significant collections remain tucked away, with work on their

accessioning, and listing in databases, not undertaken. Vital work on preservation and digitisation has not been undertaken. There is considerable potential for our cultural and collecting institutions to be really world-class, but for that there needs to be political vision rather than cronyism, a significant investment of funds rather than disinvestment, and a commitment to cultural enrichment and building the national estate rather than a relentless commitment to driving down costs, services and expertise.

Professor Ruth Rentschler and Dr Boram Lee

South Korean cultural industries have developed rapidly since the late 1990s, becoming the world leader of the 21st century with their celebrated sensational cultural products of the Korean Wave ('Hallyu' in Korean), including K-pop and K-drama. Together with the advancement of digital technologies, Korea has extensively expanded its cultural export markets and responded to the COVID-19 crisis innovatively and creatively. In 2019 alone, the total sales revenue of content of the South Korean cultural and creative industries was around 126.7 trillion South Korean won. We seek to reshape the debate on cultural policy in Australia, based on the Korean experience of success.

Raymond Harding

Since the 1990s funding for the arts in Australia has been severely curtailed. This despite the Entertainment Industry being the fourth largest in the country. There seems to be an assumption by politicians that if someone wants to be a writer, an actor, a musician or visual artist they will simply do so off their own bat. We would never make these assumptions of someone who wished to become a doctor or an engineer. There is ample anecdotal evidence that great discoveries have been made in the sciences and in medicine within weeks of the discoverer having been to the theatre or a concert and had their synapses and thought processes stimulated.

Rick Burchall

The various State theatre companies are all were presenting a number of Australian works in their season, which is great. However, it is quite expensive to see these plays – albeit cheaper than the commercial producers but without the “smash hit” USA/UK publicity etc. If one of the aims is to increase appreciation of the performing arts then the government could take the lead from the UK – viz. have the ABC record a stage performance and broadcast it, after the season. free to air. It would mean that funds would need to be allocated for this purpose only, viz. rights, actors, directors etc.