

National Cultural Policy Submission

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Submitted: As an artist

What challenges and opportunities do you see in the pillar or pillars most relevant to you? Feel free to respond to any or all pillars:

The Centrality of the Artist

Copyright and acknowledgment of creative production. I'd be happy to be a central to the story of society, but what has been absent is ongoing remuneration and acknowledgement for that role.

Strong Institutions

Strong institutions need strong infrastructure. As a regionally based artist, internet connectivity diminishes institutional engagement.

Secondly is the institution of volunteering in the arts. Many hours are given to producing cultural product for community as engagement and learning, however this is somewhat undermined by the types of Public Liability risks that this involves.

Reaching the Audience

See above

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:

First Nations

This is important as a sense of belonging in truth and dignity.

A Place for Every Story

Diversity offers a rich source of gratitude, a sense of abundance.

The Centrality of the Artist

Creativity is the key to connecting, storytelling and hope building. It is the flexible thinking that is required to produce art that can combine and legitimise the past, the present and the future.

Strong Institutions

Institutions can provide leadership to the disparate artistic community, but they must also be responsive to the artistic community.

Reaching the Audience

Audience validates a creative pursuit. As Australia has a relatively small (in global terms) population, the capacity to reach and international audience is paramount.

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

A sixth pillar should be included in the policy framework. This is otherwise known as the community arts sector. Art workers, volunteers, and community grass roots participants. *"It takes a community to support an artist"*, a variation on the adage *"it takes a village to raise a child"*. While infrastructure, big grants, and big audiences are vote winners, what about small town festivals, small audience gigs and volunteer groups. These are the place where talent and direction are nurtured. A local town arts festival with 2-3000 attendees, and 2-300 active participants will have the same insurance risk as a ticketed fully sponsored corporate conference or product launch.

Film production is something Federal Government can support, as it is a high risk, all-encompassing industry that needs a range of creative inputs from music to writing the visuals, along with the obvious roles of acting and filming.

Internet is a national infrastructure project that the Feds are responsible for, and in many places in the regions is either thin or expensive. Roll that original NBN plan out or get provincial artists hooked up to satellites.

Festivals, like film have broad inclusive scope for a range of creative inputs, meeting tourist and social health objectives. As an expression of diversity and locality, festivals create and reinvigorate community stories.

The Irish Artist Tax model. While we often don't earn enough to pay tax, on those occasions that we do, it would be good to know a tax break as a level of Federal Government support exists. It would also mean that artists winning prizes, seeking funding and acquittals need to raise less grant funds for projects, if the end results in sales or remuneration that is not taxed.

<https://www.revenue.ie/en/personal-tax-credits-reliefs-and-exemptions/income-and-employment/artists-exemption/index.aspx>

Copyright is a significant issue in the Aboriginal Arts sector. Expansion of the understanding of the moral and economic rights of creative producers would help the broader community to understand the ongoing value after production of the arts not just to community, but to the artists in perpetuity. Can you name the artist who produced the next silo art you pass?

And finally, legacy. When a big name comes to town to gig, paint, or build, then where is the learning legacy for those less able to travel? I mean I don't want to sit on Elton John's lap when he's belting down the Yellow Brick Road, but a slot backstage for a junior assistant cable runner would be a thrilling learning experience and a memorable legacy for a Macquarie Conservatorium student.

And finally, finally, going back to my first point in this section, what about less structured creative learning places. Where community can meet and create and learn, away from school, TAFE and Uni. Like the old School of Arts centres that used to be in every country town. In Dubbo the Community Arts Building at Western Plains Cultural Centre is a good model, but one of these places in every community and suburb.