

National Cultural Policy Submission

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Submitted: On behalf of an organisation with arts-components (e.g. community organisation, tourism, venue, health, education etc)

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:

A Place for Every Story

History is an important part of any story and should be explicitly included.

The Centrality of the Artist

Yes but we should also encourage historical awareness in our artists, with the help of the historical community.

Strong Institutions

Not only galleries, but the nation's libraries, museums and archives are essential parts of our culture and should be funded and encouraged accordingly.

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:

Reaching the Audience

I am a practising musician as well as an academic and historian. The best-attended events I have presented in recent times have had an explicitly historical focus. History attracts audiences to culture.

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

While applauding the development of a National Cultural Policy and supporting the five pillars you have identified, as President of the History Council of South Australia I would argue that stronger representation from the historical community would be of the greatest importance and benefit to developing this policy. I acknowledge that there is historical awareness among the panel's members – no First Nations person can be unaware of Australia's historical background, for example – my colleagues and I urge the inclusion of some panel members with formal historical training. And in

addition, we wish to emphasise the vital part that the country's libraries, archives, and museums play in enabling and grounding our culture, and to point out that all of these national institutions have suffered crippling funding cuts over the past decade or more which severely limit their ability to operate as they should in the development of cultural events and artifacts specifically and the nation's culture more generally.

My colleagues and I endorse the arguments put forward by Michelle Arrow and Frank Bongiorno in their Conversation article of 18 August 2022 on this subject.

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