

National Cultural Policy Submission

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Submitted: As an artist and individual

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

First Nations

Australia has an opportunity to be the first Commonwealth Nation to incorporate indigenous economic principles and practice into the heart of the nation's economic processes. Establishing this initially via its National Cultural Policy would be a logical first step. This can be achieved partly through a mechanism whose working title might be a national Nonexclusionary Cultural Apprenticeship.

A Place for Every Story

The entire country is the cumulative narrative of everyone's story for the last perhaps 100,000 years. Each story is essential and each story has a cultural value. Through a reassessment of what we value cultural practice can now have a role at the centre of our economy. Art and its peripheral industries with a new economic role in an adaptive and inclusive post colonial society will make up for the last two or so centuries of lost economic opportunity.

The Centrality of the Artist

The artist and their work comes from place and community which is in turn is central to both the individual and their community's economic health and development. It is community, family, and government that invests billions of dollars each year into the development of young artists and their practice. This resource then is largely lost to the vagaries of an unregulated private market.

Strong Institutions

- i. The role of government is to build a framework in which each individual artist can express and be rewarded through their cultural practice. Rewarded enough to participate to not have to worry about food and shelter.
- ii. To create a Nonexclusionary Cultural Apprenticeship system, adaptation and renewal of existing policies and institutions, as well as revisiting copyright and performance rights agreements will be required. Examples:
 - APRA/AMCOS to include performance returns alongside copyright returns
 - Royalties from Major Creative Industries & General taxation revenue & Cultural Mining Royalties (CMRs)
 - Redeploy funds from various departments to support new NCA
 - Human Services
 - Education & Training
 - Small Medium and Large Business
- iii. Nonexclusionary Cultural Apprenticeship would lead to ongoing Job Market Based Wages
- iv. Cultural worker apprenticeships would serve as a supporting framework around other entry points and careers in the cultural jobs market. This would be in conjunction with all levels of training and education from preschool to PhD and beyond.
- v. Of course the Apprenticeship would not stand as a gateway or closed shop to any other engagement or qualification, formal or otherwise, in the field of cultural work.

Reaching the Audience

Although over thirty years in its development, the kernel of this idea was development in a small predominately indigenous town in north west Queensland. The age group that was missing from that town was from about 13 to 33 due to young people leaving for high school and not returning for a while.

None the less, extremely high level of unemployment impacted the community. This was despite high levels of skill in the community and high level of cultural knowledge, with enormous opportunity for the development of local research and development through partnerships with other people, organisations, and institutions.

It occurred to me that there was a way to bring actual wages into the community by being inventive with available resources and rewarding the survival skills of the community with living wages.

In small communities the audience, community, and creative, cultural workers are one and the same.

The world is a small town. It's universality became obvious.

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

