

# National Cultural Policy Submission

## Anonymous

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**

It is crucial to support mid-career and experienced practitioners. We need to advocate and resource practitioners who are going deeply into their artistic practice, creating work which may not sit within structures such as the AMPAG, or be picked up for touring. Support older practitioners who continue to push boundaries and work at the edges of their discipline. As we age, we do not produce large amounts of work each year, but use our energies more carefully. Time and space and resources are needed for this. Hippocrates' axiom that 'Life is short and art is long' does not fit into neoliberal frameworks and an emphasis on product. I note that The Australia Council Fellowships, once handsome sums to genuinely allow a mature artist to take two years to investigate, develop and produce work/s, are now \$80 000 for two years. This seems like a gift until compared to a full-time wage for two years – it's evident that a recipient would need to continue teaching, editing, working in retail in the other roles creative practitioners undertake to support themselves. Multitasking works against the flow state required for deep inquiry. You either value artist practice and the time and resources it takes, or you don't. My practice is not a hobby or a genteel past time.

### **Strong Institutions**

Many of us work in tertiary level creative arts programs, which have been diminished by funding cuts to the tertiary sector, and then either discontinued or reduced due to the financial constraints caused by Covid.

In surviving creative arts programs, we have seen the reduction of contact hours in practice-based learning. In Music, Visual and Performing arts, practice-based learning, which relies on iteration and embodied practice, has been decimated. Small class sizes are scrutinised. But how does one teach performance skills to more than 20 students in a meaningful way? University Creative Arts courses are the engine

room of the arts sector. Its where emerging artists take their first steps, and try things, often through extracurricular arts societies – but all of this has been compromised by years of conservative government, and the diminishment of Universities.

**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**

We need to support and share First nation's artistic practice and hear their stories – I have nothing to add except that it enriches us all.