

# National Cultural Policy Submission

## **Tanya Goldberg**

**Submitting:** As a worker/professional in an industry who uses arts (e.g., art therapist, tour guide); As an artist; As an individual

**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**

I refer to and endorse the submission from a cohort of leading national Young People's Arts companies: Arena, ATYP, Shopfront, St Martins and Polyglot. 'A place for every story' must include children and young people, who deserve opportunities to tell their stories and see themselves reflected in our culture. We need stronger youth arts institutions to support children and young people as artists and creators of culture, to create work that engages and appeals to them as audiences, and to improve mental wellbeing.

### **The Centrality of the Artist**

The arts is a legitimate profession and needs to be recognised as one by government. This entails changes to what is recognised by Centrelink as 'seeking employment', and the adoption of an annual averaging process for artists' fluctuating income as is done by the ATO. There is also an opportunity to encourage employers to put artists onto payroll instead of contracts, as this ensures artists receive superannuation and are covered under WorkCover. This could be a requirement or a target for funded organisations to meet.

## **Strong Institutions and Reaching the Audience**

I believe that local government institutions are uniquely placed to address cultural, social, and wellbeing needs in their local government areas. Local governments have existing mechanisms in place to deliver support programs and arts and culture activities that work together for the benefit of audiences.

There is a missed opportunity at both federal and state levels of government to better enable local governments to deliver arts and culture programming for an audience that both broadly encompasses a wide range of demographics and needs, and is hyper-local and specific.

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:

## **A Place for Every Story**

ATYP was central to my development as a professional artist and arts worker. It provided me with authentic, meaningful, ongoing opportunities to explore and develop my craft when I was an emerging artist. Through ATYP I was awarded a scholarship to study internationally, and this set me on my course upon my return towards NIDA and a thriving career as a practitioner and now in arts management. ATRYP is irreplaceable, nothing else exists that could fill its gap, and the work it does must be elevated and protected at the highest levels.

## **Strong Institutions**

I work for a local government institution, leading that council's arts and culture program. We strive to support the local creative community and its local audiences in access to meaningful arts and culture opportunities.

For artists and creatives this means providing opportunities for developing and presenting work, professional development, networking with senior local artists and creatives, and promoting work produced locally on a broader platform. We actively engage with the local creative community. We seek their input, advice and feedback, provide unique opportunities to them, and champion their progress and development on local, regional, national and international stages.

For audiences, our task is to provide meaningful arts and culture experiences, both passive and active, where our community lives. We recognise the significant role arts and culture experiences plays in developing strong social cohesion and resilient, connected communities. Our programs have the capacity to cater to broad audiences and targeted audiences, and can explicitly support at-risk and high-need sectors within our diverse community.

Local government institutions are delivering a range of services across a broad area. Arts and culture is only one part of this vast whole. To resource arts and culture programs in this competitive organisational context, councils need to be sufficiently empowered to continue this important work in the cultural space by access to federal and state cultural support, funding, and input.

The difference in our outputs from arts organisations and that of individual artists should be better acknowledged within a National Cultural Policy that recognises the unique and important role local government institutions play in this sector. This could take the form of specific funding streams for local government organisations, or an allocation of funding for programs provided specifically to local governments to administer.

Local government is uniquely well placed to use existing creative network and local grant mechanisms to allocate federal funding or deliver federal programs, and provision for this should be included in a National Cultural Policy.