National Cultural Policy Submission

Anonymous
Submitted: 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:

First Nations
Opportunity to embed transparency and accountability into how copyright is collected and distributed to First Nations artists and communities.

There is no recognition of collective/community ownership in copyright and there is much work to do here in education and capability building across the cultural sector.

The Centrality of the Artist
Consideration must be given to capability building for artists in their practice and how artists, and their work, intersects with technology, business, industry and sustainability.

Strong Institutions
What is the definition of 'institution'?
Are copyright collection societies and performing rights organisations (PROs) considered institutions within this policy? If so, that is problematic. Their core business is revenue collection & distribution and in the case of musical works operate with a monopoly and are criticised for their lack of transparency and accountability. An imbalance of power and resources exist and this needs to be acknowledged.

Collection societies have an important role to play in the ecosystem but are NOT serving a common goal of cultural and economic sustainability for Australian arts & culture. This needs to be articulated explicitly in the policy detail for confidence in accountability and transparency.

Reaching the Audience
The National Cultural Policy would be strengthened by clearly framing online audiences for all arts and cultural production around 'consumer' VS 'commercial' access, distribution, and revenue.

When Tony Burke MP talks about 'content quotas' for Australian stories on platforms the issue is more complex and nuanced. The creation and distribution of screen content and music to protect and promote Australian artists and storytelling is only one plank of a complex ecosystem of licensing and rights frameworks for all artforms and their expressions esp when it comes to reproductions, broadcasting, and public performance.

Consumer platforms are for PRIVATE consumption.

Commercial platforms are for BUSINESS use and amplify and leverage social, cultural and economic returns.

In the case of songs and sound recordings – any Australian 'content quotas' placed on consumer streaming platforms cannot return accurate revenue to artists. The NCP has an opportunity to promote and protect LICENSED commercial streaming platforms to ensure Australian artists and rights owners are paid for their work.

Revenue from royalty distribution is complex and a National Cultural Policy needs to acknowledge this and provide meaningful opportunities for engagement and support structural and regulatory change that would return ALL royalties from Australian content generated in Australia to Australian rights owners.

This policy would trigger re-investment into the creative ecosystem.

Embracing technology and data are artist-focused solutions.

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:

Strong Institutions
Accountability, Transparency and Sustainability of all arts and cultural institutions (including copyright collection societies) is vital to ensuring artists' works are promoted, protected and revenue is repatriated where it is needed most – to Australian artists and rights owners.

Reaching the Audience
The intersection of arts and audiences is vitally important.

Distribution is key – online, offline, virtual, imagined.

Safety, inclusion, and diversity of audiences is as equally important as for artists.

A Cultural Policy needs to empower collaboration between arts, culture, and technology sectors to solve problems, manage risk and embrace global opportunities for Australian art, culture, and stories.

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

Art making, performance, creativity, and cultural production in the 21stcentury ALL rely on creative-technology and digital platforms.

The Media Provision Cycle of product/content development — distribution — exhibition — consumption — feedback/evaluation needs to be considered in the National Cultural Policy framework.

Empower and collaborate with Australian innovation and creative technology to provide the infrastructure, investment and ACCESS TO AUDIENCES that artists' creations require.

The NCP needs to embrace technology and deeply understand the opportunities and risks to audiences, Australian cultural production and protection of IP and infringement.