



# National Cultural Policy Submission

## Deakin University's Arts & Cultural Management (ACM) program

### 1. Context

Consultation for the National Cultural Policy is framed around 5 pillars: First Nations, A Place for Every Story, the Centrality of the Artist, Strong Institutions and Reaching the Audience.

We acknowledge the central role of stories – particularly from First Nations cultures – as the focus of arts and creative practice and expression of Australian cultural identity. Australia's arts and culture requires nuanced and authentic stories built on more than traditionally dominant Anglo-culture.

All five pillars/ goals align in the pursuit of sharing unique and distinctive Australian stories.

Based within a Business School Deakin University's Arts & Cultural Management program undertakes research, teaching and industry engagement particularly aligned with pillar 4: *Strong institutions* and pillar 5. *Reaching the Audience*. We offer feedback regarding challenges, opportunities and strategic initiatives associated with these two pillars.

### 2. Challenges, opportunities and strategic suggestions

#### Pillar 4 Strong Institutions

Challenges	Opportunities
<ul style="list-style-type: none"> <li>• Institutions are associated with conservative practice and resistance to change</li> <li>• 'Strong' institutions suggests organisations with limited dynamic or innovative capacity</li> <li>• Need to support organisations other than those which have traditionally received MPA or multi-year funding</li> <li>• Support for institutions/ organisations should not be limited to capital funding</li> <li>• Support for institutions should not be restricted to collecting institutions such as museums and galleries – these types of organisations also require programming support etc.</li> </ul>	<ul style="list-style-type: none"> <li>• Rather than considering 'institutions' attend to the notion of a creative eco-system comprising: social networks, hard and soft infrastructure, dynamic and learning capabilities</li> <li>• Need to support and resource sustainability, growth, learning and innovation in the creative eco-system</li> <li>• A strong creative eco-system needs support at a field-level e.g. though peak and professional bodies, all levels of government, not-for profit organisations and private sector</li> <li>• Importance of local government given its proximity to communities, but the limited resources available within local government to implement state and federal initiatives</li> </ul>
<b>Strategies/ initiatives (Pillar 4 Strong Institutions)</b>	
<ul style="list-style-type: none"> <li>• Rename this pillar 'Sustainable and innovative structures'</li> <li>• Commit to the development of a sustainable and innovative arts and cultural eco-system rather than strong institutions or organisations</li> </ul>	

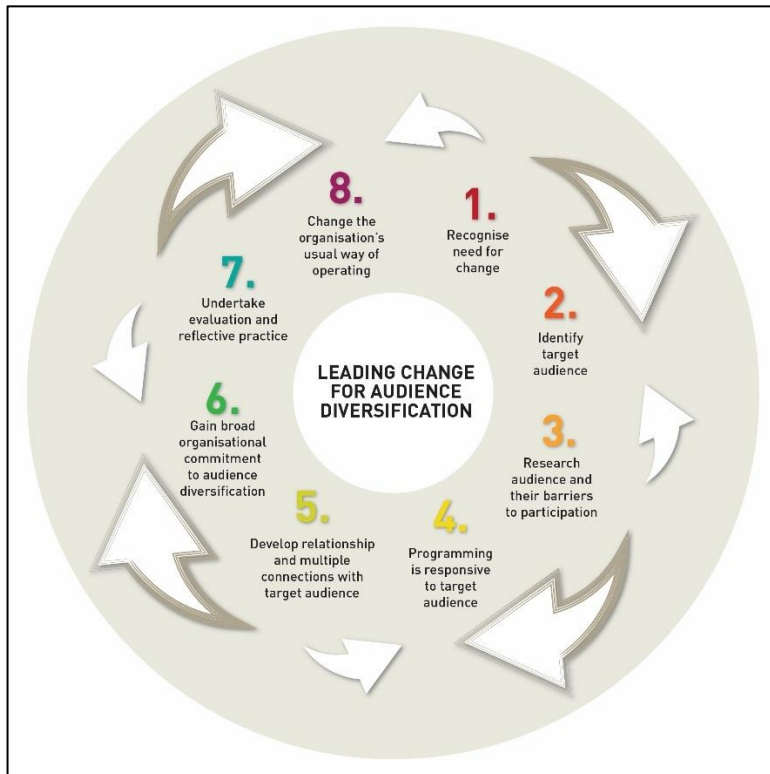
- Support professional development and higher education programs that foster a next generation of arts workers - particularly from diverse backgrounds – able to implement the new National Cultural Policy and achieve its goals
- Support professional development and higher education programs that build innovative practice, dynamic learning capabilities, leadership and entrepreneurial skills within the arts and cultural eco-system
- Support research and evaluation that considers the arts and cultural eco-system, and examines drivers and inhibitors of sustainable, dynamic and innovative organisational practice
- Provide opportunities for knowledge gained from research/ evaluation to be shared broadly and used to inform practice

## Pillar 5 Reaching the Audience

Challenges	Opportunities
<ul style="list-style-type: none"> <li>• The term ‘right’ people in relation to this pillar also implies the notion of ‘wrong’ people. Instead the arts and culture should be accessible to all, not a privileged few</li> <li>• Deeper care in the language used to describe audiences is a characteristic of organisations with a strong audience-centric culture</li> <li>• Emphasise the diversity of audiences and communities to be engaged in the arts and culture rather than attention to size of audience</li> <li>• Geographic gaps in government funding for programming and audience reach e.g. the outer suburban belt in capital cities</li> </ul>	<ul style="list-style-type: none"> <li>• Focus on nurturing relationships not just an exchange with audiences</li> <li>• The notion of ‘reach’ characterised by proactive engagement of audiences; reaching out to welcome in new audiences/ stakeholders</li> <li>• Acknowledging the complex ways in which relationships with audiences are developed e.g. community engagement, programming in different places, telling new stories, supporting new creative practitioners</li> <li>• Funding that aims for reach and audience growth rather than audience loyalty or deeper relationships with existing audiences</li> <li>• Targeting smaller audiences in order to grow new and more diverse audiences</li> <li>• New and diverse arts workers who will facilitate the engagement of new audiences and build relationships with those currently under-represented in arts and cultural audiences</li> <li>• Acknowledge and support both receptive and creative engagement in the arts, drawing on the notion of an audience involvement spectrum (Brown &amp; Novak-Leonard, 2011, p. 15</li> </ul> <div data-bbox="805 1691 1348 2049" data-label="Diagram"> <p><b>The Audience Involvement Spectrum</b></p> <p>The diagram illustrates five levels of audience involvement, from left to right:</p> <ul style="list-style-type: none"> <li><b>SPECTATING (RECEPTIVE):</b> Spectating is fundamentally an act of receiving a finished artistic product. It is therefore outside the realm of participatory arts practice.</li> <li><b>ENHANCED ENGAGEMENT:</b> Educational or "enrichment" programs may activate the creative mind, but for the most part do not involve creative expression on the part of the audience member.</li> <li><b>CROWD SOURCING:</b> Audience becomes activated in choosing or contributing towards an artistic product.       <ul style="list-style-type: none"> <li>• Youth councils</li> <li>• Photographically contests</li> <li>• An open dialog comprised of tweets</li> <li>• Virtual reviews</li> </ul> </li> <li><b>CO-CREATION:</b> Audience members contribute something to an artistic experience curated by a professional artist.       <ul style="list-style-type: none"> <li>• Participatory theater</li> <li>• Problem concerts</li> <li>• Storytelling events</li> <li>• Participatory public art</li> </ul> </li> <li><b>AUDIENCE-AS-ARTIST (PARTICIPATORY):</b> Audience members substantially take control of the artistic experience, focus skills from the product to the process of creation.       <ul style="list-style-type: none"> <li>• Public dances</li> <li>• Community drawing contests</li> </ul> </li> </ul> <p><b>PARTICIPANT'S LEVEL OF CREATIVE CONTROL:</b> CREATIVELY INTERPRETIVE, INTERPRETIVE, INVENTIVE</p> </div>

### Strategies/ initiatives (Pillar 5 Reaching the Audience)

- Support the arts and cultural eco-system to develop audience-centric practice
- Commit to sector development initiatives that enable the organisational change needed to diversify audiences ([Leading Change: Audience Diversification in the Arts \(deakin.edu.au\)](http://deakin.edu.au)):



- Build the capacity of the arts and creative eco-system to be leaders rather than avoiders or adaptors of the work needed to diversify arts audiences: [Leading Change: Audience Diversification in the Arts \(deakin.edu.au\)](http://deakin.edu.au)

### 3. Importance of the pillars to Deakin University's Arts & Cultural Management program

Located within a Business School, the two pillars with particular relevance to the Deakin Arts & Cultural Management program are:

- 4: *Strong Institutions*, and
- 5: *Reaching the Audience*.

Deakin works towards these pillars through its education programs and industry facing research.

Information about the Arts & Cultural Management program can be found here: [Arts and cultural management | Deakin](http://deakin.edu.au)

Researchers with the Arts & Cultural Management program have industry funding to investigate drivers and inhibitors of the organisational change needed to diversify arts and cultural audiences: [Leading Change: Audience Diversification in the Arts \(deakin.edu.au\)](http://deakin.edu.au)

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

Free and accessible tertiary education (postgraduate and undergraduate) is essential to realising the aims and principles of the National Cultural Policy.

This would assist Deakin to foster a new generation of arts leaders and workers to implement the new national cultural policy and realise its aims

**5. Attribution**

<b>Suitable for publishing</b>	<p><b>Organisation:</b> Deakin University Business School, Arts &amp; Cultural Management program</p> <p>[Redacted text]</p>
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