

# National Cultural Policy Submission

## **Stretton Institute (University of Adelaide)**

Submitted: On behalf of an organisation with arts-components (e.g. community organisation, tourism, venue, health, education etc)

**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:**

### **Strong Institutions**

In many policy domains there is a lot of shouting, but not enough listening. Good arts policy depends on bringing together performers, administrators and policy makers to better understand what is important in each sphere and how to build collaboratively. Understanding how institutions operate, the values underpinning them, and the policy and philosophy that frame our endeavours is crucial for a vibrant and sustainable sector.

### **Reaching the Audience**

Considerable research has shown the many benefits of education in the arts. Very few of those who study the arts become creators or performers, but the evidence is overwhelming that arts education adds enormously to public value, cognitive skills, teamwork, and problem solving ability. The audience we are looking at is not the consumers of events, but rather the community, its businesses and its institutions, all of whom can benefit in many ways if the arts are valued and promulgated.

**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**

The Stretton Institute is the University of Adelaide's public policy institute. Among the seven programs is one entitled "Cultural Policy". The program director is distinguished performer and educator Professor Anna Goldsworthy. Our aim is to assist in the development of policy to sustain and build the performing arts ecosystem.

This is built on the understanding that the arts contribute overwhelmingly to public value. Numerous studies have demonstrated both the monetary and non-monetary public value components of the arts. Our approach is to work with people involved in cultural policy and help them develop tools to participate in policy debates. Too often many with strong knowledge of performing arts have little appreciation of policy dynamics. Also sometimes those advising on policy have insufficient appreciation of the knowledge and skills of, and challenges facing creators and performers.

As a University of Adelaide Institute we can host roundtables that will be led by an experienced policy analyst and bring together key players (on both sides) in the field. For example on 22 August 2022 we are involved in a workshop bringing together researchers and policy makers in the health sphere to get them to understand the skills of those "on the other side". We would follow this model in the performing arts.

Following consultation there would be more specific topics that the University of Adelaide could facilitate by building on our research and education base. Where we differ from consultants etc is that our work is built on education and research, and we can draw on numerous staff with diverse skills and backgrounds in the arts.

This would be a significant step in developing strong institutions and having those involved better understand how stakeholders operate and how to develop good governance processes.

### **Reaching the Audience**

As noted above the Stretton Institute can play a role in education by bringing together key stakeholders in a neutral environment and focussing on the public value component of reaching the audience which is the community, its businesses and its institutions.

In addition we can scan the environment (local, national and international) for best practices and assemble evidence of what works and what does not in policy in this space.

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