

National Cultural Policy Submission

Australian Dance Party

Submitted: On behalf of an organisation with arts-components

What challenges and opportunities do you see in the pillar or pillars most relevant to you?

First Nations First

Challenges

- First Nations Elders and consultants will become overwhelmed with requests
- Ensuring the authenticity of First Nations Lead and First Nations Controlled
- Working in a timely way with First Nations artists is sometimes conflicting with cultural protocols and grant/funding timelines
- The truth in Australia's cultural colonised history

Opportunities

- Creating First Nations only opportunities
- Normalising working with First Nations artists (removing exoticism and working holistically together, side by side)
- Celebrating and acknowledging the vital and beautiful culture of Aboriginal Australia and its powerful resonance and relevance across deep time.
- First Nations perspectives on work that is site specific, environmentally aware brings deeper meaning, layered messaging
- To tell truth in Australia's cultural colonised history

A Place for Every Story

Challenges

- Removing perceptions on learned language 'multicultural' and 'equal' and replacing that with 'diversity' and 'equity'
- Finding ways to remove all barriers to being part of art making/enjoying
- Removing 'Whitewashing' perceptions

Opportunities

- Acknowledging the richness in our individual and combined cultural heritage, recognising that Australians are diverse culturally and finding a way to celebrate this
- Removing all barriers to being part of the rich Australian tapestry of arts practice and enjoyment
- Engaging with powerful narratives that resonate with both specific and broad communities, finding collaborative creative methods and drawing out meaningful themes

National Cultural Policy Submission

The Centrality of the Artist

Challenges

- Being an artist is largely still not recognised as a job, instead a hobbyist, which means that they are consultants, taking care of their own admin and producing necessities. No working conditions such as sick leave, holiday pay etc.
- Lack of funding to support producers, who are the nervous system to the creative economy
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- Artists are not seen as the centre of a project, but the 'personnel'. Replaceability
- Not enough funding

Opportunities

- normalising art in mainstream society, seeing art as the glue, the conduit
- creating pathways for parents/women/carers in the creative workforce beyond starting a family
- Career pathways in creative industries that are beyond performance/making - arts admin/arts workers, creative producers, curators...
- Increase funding and opportunities for PAID Prof Development
- Finding ways to incorporate artistic process/artists themselves in non-arts spheres and contexts

Strong Institutions

Challenges

- They are expensive to feed
- They can be only open to working in their own circles
- Often governed by local or state gov, which creates boundaries/barriers
- People stay in these jobs forever
- limited to pick up of works

Opportunities

- Potential for more employment of artists/artswokers, and facilitation of connections and support to independents
- Removing bureaucracy/over administered, allow the art to be the priority

National Cultural Policy Submission

Reaching the Audience

Challenges

- Limited and selected budgets
- Perception of art being weird
- Audience engagement takes time and community/relationship building
- Cost of making art, needs to be valued yet needs to be accessible

Opportunities

- seeking wider, new voices and stories through unusual channels (eg. non-arts, public spaces, tourism)
- new career pathways for people who are unaware of art as a career
- wider message sharing
- different modes of income generation