

National Cultural Policy Submission

Anonymous

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

Follow First Nations lead and focus on place based art to expand cultural tourism.

A Place for Every Story cultural tourism

Balance the current predominance of fly in fly out cultural tourism models.

Leverage digital collections to build for cultural tourism on site in regional areas.

Develop a national digital producers' strategy. Hire 22 producers to work in residence across Australia's 22 major towns and cities. Producers in residence collaborate with artists, locals, and cultural organisations to coordinate delivery of cross arts stories of place. Digital Producers direct digitisation policies and priorities to memory institutions to build cultural tourism onsite. Showcase varied, engaging and challenging art and stories of place.

The Centrality of the Artist

The arts/ arts businesses, like all small business, operate in an unfriendly setting.

[Estimates are](#), ...one in three new small businesses in Australia fail in their first year of operation, two out of four by the end of the second year, and three out of four by the fifth year

Create a cocoon of Government protection to empower artists and arts entrepreneurs to experiment, innovate and build sustainable business models.

Develop an interdepartmental committee chaired by Attorney Generals, to investigate the barriers artists and arts business face around insurance, licencing, partnerships, and sales tax. Collect submissions on how to reduce these barriers to increase success rates.

Promote a charter of rights for cultural business and arts workers to lessen their exposure to risk and reduce the costs of their participation in other industries including tourism, events, festivals, and digital industries.

While we believe all business should be treated equally, a case for the arts essential health and social service is evident, post pandemic. A social dividend is required.

Work with Creative NZ and Singapore Arts schools to set up digital residencies and studio swaps between artists.

Revamp arts grants funding guidelines along the lines of Screen Australia, Gender Matters initiative. To combat gender inequality and encourage and support outstanding female talent.

Focus on telling Aboriginal and or Torres Strait Islanders, and women's stories because they are harder to access and what people want to hear.

Strong Institutions

Remove the efficiency dividend for all National Cultural Institutions.

Replace it with a productivity dividend when NCIs work together to delivery collection material to towns and cities for place based cultural tourism.

The Productivity Commission suggested [Changes to Copyright legislation](#), these have been drafted but not yet passed. Pass the legislation and release all Government owned collections at high res for free use and distribution.

This will assist knowledge economy, create jobs, skills for future workforces, including digital transformation, and support cross-sector / cross-industry collaboration.

Partnering with memory institutions artists and tourism agencies. Encourage the development of cultural tourism content to be provided for local travel companies.

Release content for creative re/use. (See—[Europeana](#)'s digital strategy.) ^[1]

Support research and use of collections. Release government owned collections, and public domain material at no cost for artists, cultural industries and cultural tourism purposes.

Use AGIEI funding to send Australian blockbuster exhibitions O.S.

Update Visions program guidelines to focus on place-based arts / cultural development, not just fly in fly out touring shows. Build cultural capacity onsite.

Encourage NCIs vision beyond the venue-based arts tourism to the development of self-sustaining arts experiences in the regions. Audience outreach assisting others to build their own 'site-seeing' activities.

Reaching the Audience

Connect the Experience Economy. Festivals are keyways artists can experiment with engaging audiences and pilot innovative cultural tourism products. Australia has a huge number of festival, but independent artists or local tourism operators are not always engaged with program development or included in event communication.

Provide a platform to connect experience economy and tourism (Arts and Austrade):

- Ensuring arts and local tourism operators are not charged fees to participate in festivals
- Ensuring no festival, event or Government supported blockbuster exhibition takes place without a local add on
- Combine Fly in Fly Out (FIFO) festivals with locally embedded place-based arts tourism
- Pilot incubation models for urban play and creative research across festivals
- Address systemic sex discrimination in the arts, festival and blockbuster line ups by supporting exhibitions and festivals with inclusive content only
- Build cultural capacity in place over time with every event as part of an overarching audience public art policy

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:

First Nations

Provides best practice models for our site responsive arts practice

A Place for Every Story

Our arts social impact and business model is to improve our human right to freedom of movement and cultural safety. Our focus on place recognises the importance of local production and local knowledge.

The Centrality of the Artist

Only cultural change brings structural change. We focus on creating equitable - urban play and authentic cultural tourism Spotlighting women's role in placemaking. Sharing stories that feed a sense of belonging and care for places we live. Airing ideas about cities, safety, public space, art, culture, and the environment.

The arts and entertainment industries remain deeply misogynistic. A longitudinal research study (over 30 years) by the Australia Council shows the income gap between men and women is wider in the arts than the average gap across all industries in Australia.

Strong Institutions

A key part of the nation's cultural infrastructure and knowledge economy it is yet to be mined extensively by artists and communities to build site specific tourism experiences.