

# **University of South Australia, Education Futures**

## **National Cultural Policy Submission**

**22 August 2022**

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

The UniSA, Education Futures Arts Education team is comprised of academics, arts educators, teaching artists and researchers who work in the fields of pre-service teacher education and research across early childhood, primary and secondary education. UniSA is an instrumental partner with University of Texas and Carclew in the Creative and Body-based Learning (CBL) project to embed CBL pedagogies in South Australian learning communities to transform learning into a space where every child can make the most of their inherent creative potential.

### **Responses to question 2.**

#### **First Nations**

Opportunities for young people, educators, and learning communities to engage with and develop an understanding of diverse and continuing First Nations cultures and learn about First Nations arts works, artists and practices.

Opportunities for First Nations artists and arts education leaders to consult and guide education and training for arts educators, teaching artists, pre-service teachers, teachers, and young people.

Opportunities for Indigenous and non-Indigenous artists and educators to co-construct action research projects for sustainable cultural practice and education.

Challenge: Without rigorous research that investigates the impact of First Nations arts and cultural practices upon young people's learning as part of a larger arts research project.

Challenge: First Nations artists and communities may be overwhelmed by demand from non-Indigenous people and communities to provide consultation and guidance.

#### **A Place for Every Story**

Opportunity to enrich quality arts education that fosters creative and critical understandings, empathy for multiple perspectives and enriches social and emotional wellbeing.

Opportunity for all young Australians, artists and educators to engage with and understand local, regional, national, and global arts histories, practices, and cultures.

Opportunity to access artists and arts education in schools through sharing diverse arts and cultural experiences and practices.

#### **The Centrality of the Artist**

As artists and audiences, young people and their educators develop creative and critical practices and make and respond to their own arts works and the arts works of others.

Opportunities for artists in schools' programs to provide vital connections with creative practices and approaches to teaching and learning in the arts.

Opportunities for Indigenous artists to share their language and culture with students through the arts, bringing local languages back to life and promoting the value of our local culture to students.

Challenge: Schools either don't have the funding for Indigenous Artists in Schools programs or it is seen as a low priority. Individual teachers must therefore make the time to apply for grants.

### **Strong Institutions**

Challenge: Despite the strong position of the arts and the inclusion of the Arts as five arts subjects in the Australian Curriculum, the arts in schools remain marginalised and under-resourced.

Opportunity to strengthen arts education across early childhood, primary, secondary and tertiary education to ensure continuity in creative practices with artists and educators across the school curriculum, across the arts curriculum and across arts education industry and institutions.

Opportunity to strengthen teacher education programs in the arts across the tertiary sector to ensure that all young people have access to high quality arts education and arts experiences.

Opportunity to provide resources to ensure delivery of a rigorous and balanced arts curriculum that supports and resources artists and educators at all levels and equally across all five arts disciplines.

Opportunities for creative industries, education institutions and pathways to recognise the economic benefits of a thriving arts and cultural industry and the diverse employment opportunities within the sector locally, nationally and globally.

### **Reaching the Audience**

Opportunity to build upon community and industry networks to develop industry partnerships across arts and education institutions and create sustainable audiences and participants across institutions and their programs.

Opportunity to invest in arts education to develop the audiences of tomorrow.

Provision of access to arts and cultural experiences that are appropriate for young people and educator's development and learning.

### **Responses to question 3.**

#### **First Nations**

A quality arts education develops students' engagement with the diverse and continuing cultures, arts works and practices of First Nations Australians.

Guides educators to follow protocols that describe principles, procedures, and behaviours for recognising and respecting First Nations Australians and their intellectual and cultural property.

Teachers use approved resources, appropriate to their location, or First Nations Australians education consultative groups, or other protocols accredited by First Nations Australians

Our institution prides itself in ensuring that we connect and seek input and advice from the Aboriginal and Torres Strait Islanders communities. Our courses are developed to ensure they are culturally appropriate. The Stronger Smarter Institute places the importance on developing high expectation relationships and courses. We indeed do this and continue to strive to maintain the strength in our institution. Ref: [Stronger Smarter Institute](#)

## **A Place for Every Story**

Arts education is foundational for Australian arts and cultural development. The Arts develops young peoples':

- understanding of local, regional, national and global cultures, and their arts histories and traditions, through engaging with the worlds of artists, arts works, audiences and arts professions.
- empathy for multiple perspectives and understanding of personal, local, regional, national, and global histories and traditions through the arts.
- knowledge and skills to imagine, observe, express, respond to and communicate ideas and perspectives in meaningful ways.

[Reference: ACARA (2022) The Arts F-10 Version 9.0]

## **The Centrality of the Artist**

As artists and audiences, young people and their educators develop creative and critical practices and make and respond to their own arts works and the arts works of others.

When young people and educators partner with artists, teaching artists and arts organisations:

- they develop creativity, critical thinking, aesthetic knowledge and understanding about arts practices.
- Learn to manipulate the elements, principles, language, conventions and processes of art forms.
- Develop practices and skills to use available materials and technologies to develop and communicate ideas, perspectives and meanings.
- Create and make new work and interpret art works created by others informed by observation, analysis and reflection.

[Reference: ACARA (2022) The Arts F-10 Version 9.0]

A teaching artist is needed for every school. Improved accessibility and funding for schools to engage in community arts projects.

Funding to support professional learning programs and for teachers and mentorships with Teaching Artists.

## **Strong Institutions**

The nexus between artists, teaching artists, arts organisations and university of South Australia can be strengthened to support institutes, workshops and research in arts education.

Developing a funded and well-resourced connection between universities and external partners builds a broad network and supports research in the field of the intrinsic and instrumental benefits of the arts in and for communities as well as building a creative nation.

## **Reaching the Audience**

Using university spaces and places to build audiences with young people and centralising a succession model where young people are recognised as both artist and audience.

Funding is always a big issue for building and reaching audiences. If we are to acknowledge and celebrate our 'Living Culture", there must be the opportunity for all Australians to learn, participate, observe and understand the relevance of the oldest continuing culture on the planet. Importance needs to be placed on providing funding which will enable Aboriginal and Torres Strait Islander people to develop programs, performances and strategies that will not only enrich us all but close the gap with the reconciliation process.

At the moment there is only a very small percentage of non-Aboriginal people who engage with Aboriginal Communities and Culture-we need to reach a much wider audience, or indeed the Reconciliation process will take even longer.

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

- The role of Education in Australian arts and culture should be acknowledged through the addition of a sixth pillar of the new National Cultural Policy.
- Rigorous research that investigates the impact of First Nations arts and cultural practices upon young people's learning as part of a larger arts research project.
- Arts education in schools, tertiary institutions and in the community should be embedded in all aspects of a national cultural policy.