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The University of Tasmania welcomes the timely development of a National Cultural Policy, and the role it plays in ensuring the strength, vibrancy, and diversity of the sector in Tasmania and nationally into the future.

The economy of Lutruwita/Tasmania is increasingly dependent on arts and culture, and our island communities place a high value on the potential of education, creativity, and discovery to foster social inclusion and individual and community well-being.

The University plays a vital role in this cultural economy within our regional setting and holds a broader custodian role for the state through its investment in training and research in all aspects of culture-making and creative industries. As the sole university in the state, with campuses in Hobart, Launceston, and Burnie, the University offers multiple degrees and specialisations in the creative arts, in arts education and in associated disciplines.

The University works extensively with industry and community stakeholders in the cultural sector in Tasmania, including major arts festivals, museums and galleries, the film industry, and state and municipal government. Our staff and students require strong cultural institutions in Tasmania and nationally to support their learning, research, experimentation, and innovation. These include University repositories housed in campus museums, archives, and libraries, with items of Tasmanian, Australian and international significance.

The University of Tasmania provides the wider community and arts practitioners with access to cultural infrastructure across the state. The opening of the Hedberg performing arts complex in 2020, a partnership funded between the Theatre Royal, the Tasmanian and Australian Governments and the University of Tasmania, has provided a world-class facility and state-of-the-art recording studios, and illustrates the transformative impact of partnerships.

### **Guiding Principles**

We suggest three key principles to guide the National Cultural Policy:

1. Articulate an inclusive definition of arts, creativity, and culture that acknowledges the centrality of and the plurality of stories from First Nations peoples; and the voices of our migrant communities and regional populations, as in Tasmania, who are under-represented in national institutions and cultural programs, so to better reflect the diversity of Australia and our immediate challenges of addressing the need for truth-telling and First Nations' voice.
2. Invest in creativity in Tasmania and nationally as a connective thread to our shared histories as well as to globally in-demand skills of the future; in cultural institutions and collections; and in higher education institutions for their role in training a culturally confident and globally renowned creative nation.
3. Celebrate the benefits of arts, creative, and cultural programs through outcomes-based and impact-focused public engagement, supported by purposeful partnerships across governments and industry, to ensure that culture and the arts, especially in regional communities, are appreciated and sustainable.

## Challenges and opportunities in the five pillars

### First Nations

What this means to us	Challenges and Opportunities
<p>We acknowledge the traditional owners of the land on which we live and work as the University of Tasmania, and we recognise their enduring culture.</p> <p>We also recognise that decisions about the future of Indigenous education and research are to be made by First Nations leaders within the University, in discussion with other senior leaders.</p>	<p>The National Cultural Policy is the effective avenue to present the views of Indigenous Elders as it relates to First Nations' cultural knowledge. Our position in cultural leadership in Tasmania is not only strengthened from but is deficit without this foundation.</p> <p>Offer frameworks in cultural competency for non-First Nations organisations, through providing training programs in essential Tasmanian Aboriginal perspectives and knowledges; and bringing together existing recommendations around engaging with Indigenous Cultural and Intellectual Property.</p>
<p>Curricula Indigenisation has been a key strategic focus for the University to embed First Nations' knowledge and perspectives respectfully and appropriately.</p>	<p>More broadly, we need to safeguard employment and representation of First Nations people in all major institutions not solely as cultural advisors, but across all aspects within the arts and cultural sectors.</p> <p>We will continue to Indigenise our curriculum and research, and embed Indigenous epistememes through considered avenues, as we expand our experiences to learning <i>from</i> First Nations people, shifting away from learning <i>about</i> Indigenous culture.</p>
<p>We acknowledge and champion the plurality of voices.</p>	<p>A National Cultural Policy should engage in a nuanced dialogue that makes space for a multitude of First Nations voices, including Aboriginal Tasmanians. This would involve investment in a broad range of training programs, and a framework to express traditional cultural practice and urban contemporary practice alike.</p>

### A place for every story

What this means to us	Challenges and Opportunities
<p>We focus on place-based research and education for the benefit of Tasmania, Tasmanians and beyond, bring that excellence to the world.</p>	<p>Place-based storytelling intrinsically acknowledges First Nations precedence and embedded knowledge. The National Cultural Policy should expand to include dialogue from refugees, migrants, and remote-based groups to contribute to the culture of Australia, acknowledge place-making and local place-based stories.</p>

We want to ensure every story within Tasmania has the potential to be shared, heard, and amplified.	The National Cultural Policy must celebrate the positive impact of Australian diversity across gender, sexuality, race, class, socio-economic, age, career stage, artform (including gaming), and emergent media technologies.
We play a vital role in providing access and pathways to cultural participation for diverse, regional communities.	Isolation and vast distances within regions can be barriers for engagement in arts, education, and culture. The costs of regional participation must be reviewed frequently to enable affordable touring of cultural programs, exhibitions, and arts productions within and between regions.
Every place is unique, and we see the role that digital infrastructure can play in supporting strong networked regional communities.	Additional innovation investment into an Australia-wide digital repository (such as expanding the capability of Trove) will allow for places to showcase place-based and unique regionality to wider audiences amplifying the prospects of Tasmania as a cultural tourism destination.

### The centrality of the artist

<b>What this means to us</b>	<b>Challenges and Opportunities</b>
We contribute to strong and sustainable pathways for continuing education in the creative arts and related disciplines to ensure thriving and sustainable careers for Tasmanians in arts and culture.	We need to amplify the recognition of artists as workers, with more frequent revisions of minimum remuneration amounts. Arts-adjacent work, including arts practitioners in non-arts sectors must also be recognised as professional employment to allow artists to build sustainable careers. We need incentives for organisations to implement paid internship opportunities for arts and creative students and practitioners.
Support for life-long careers as makers, and in the creative industries.	We need strategic grant funding to support a broader arts ecology, including philanthropy and private-sector participation schemes for careers at all stages.
In an era of technological advancement, creativity is becoming an essential skill for the future, and brings Tasmania to the world.	Creative practitioners should be included on specialist panels that make decisions about funding arts projects, while also included as participants within cross-sector settings to benefit from divergent, creative, and innovative thinking skillsets.
Academic freedom and safeguarding against censorship.	The National Cultural Policy should safeguard the future of creative practitioners by supporting the sector without needing oversight of the themes and content.

## Strong institutions

What this means to us	Challenges and Opportunities
<p>The University of Tasmania is the sole tertiary educator for arts, entertainment, and cultural programs within Tasmania, co-located next to key Tasmanian cultural institutions such as Theatre Royal, Tasmanian Museum and Gallery, Tasmanian Symphony Orchestra, Queen Victoria Museum and Art Gallery, Libraries Tasmania, and Design Tasmania.</p>	<p>The role of higher education in the Tasmanian and national wider cultural ecology is often at risk of being excluded from the cultural agenda. A holistic view of arts and culture recognises the contributions that educational institutions make towards supporting the growth of artists, arts workers, and arts-adjacent professions' capability and capacity. This includes the value of the arts as applied in health settings with arts and health programs delivering positive impacts on overall wellbeing as we have seen in Tasmanian settings.</p> <p>The role of the University in the arts and cultural ecology can be strengthened by further co-location and partnering with arts organisations to increase public access and awareness.</p>
<p>As we have seen in Tasmania, strong cultural and collecting institutions have responsibility for the ongoing interrogation of history, with the repository as a generative archive for creative and cultural production.</p>	<p>The National Cultural Policy must not only support our national institutions that hold the records of our histories and culture, but our state-based institutions. We must invest in the accessibility, including digital access, of repositories of culture for students and practitioners: for instance, through the new Tasmania platform. This helps strengthen our sense of belonging to place, ourselves, and each other as a nation.</p>

## Reaching the audience

What this means to us	Challenges and Opportunities
<p>The new National Cultural Policy provides an opportunity to recognise the impact of digitisation and globalisation for both our Tasmanian and national economies.</p>	<p>We should invest in agile and innovative digital capability for organisations to profile a diverse range of cultural outputs from remote, regional, and urban creators. This assists regional and rural arts workers in Tasmania to reach national and international audiences. Technology innovation will allow for both local or context specificity as well as harvesting collections and content to national platforms such as Trove.</p>
<p>Tasmania is an island with high levels of participation and engagement with cultural programs.</p>	<p>Specific challenges exist around producing and delivering programs effectively within remote regions. We need to ensure that all Australians have opportunities to engage with arts and culture wherever they live and whoever they are, subsidising the costs of freight and regional touring.</p> <p>We need to investigate resourcing initiatives that balance local 'live' efforts with national digital access to mitigate against digital creep in remote, regional, and rural areas</p>

	eroding the production of community-based arts and culture.
Beyond embedding arts and culture in society, we need advocacy to grow awareness of how important arts and culture are to the good life in Tasmania and nationally.	A National Cultural Policy could consider and re-work how culture and the arts are measured through impact-based and outcomes-focussed reporting that are communicable to the broader public. The arts are essential to a good life for all Australians, as has been increasingly recognised, and cultural participation needs to be encouraged throughout the life cycle.

**Please attribute this submission to:**

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