

National Cultural Policy Submission

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Submitted: As an artist

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

The utter paucity of on country cultural reclamation opportunity for artists in formal arts academic/educational settings in regional and remote Australia requires remedy. (I speak to this in the Institutions section.) Yet in terms of industrial equity (that cam in response and remedy to carpetbagging and opportunistic exploitation) the copyright, legal frameworks and artist led enterprises have addressed the abuse experienced by some artists.

The model of arts production and ethics and industry, fair work, fair pay that has been modelled by Desart could be generalised across artforms and provide an industrial award system for artists across Australia.

The model of governance and ethics and industry in the APY Lands across the art centres and the reach out to the wider world outside of that region, into the capitals of Australia through galleries and entering prizes and aligning with art institutions provides a model of industrial practice that could be generalised across other art sectors as it provides artists with a living wage and through sales.

The utilisation of an art practice across a diverse and dispersed landscape by the Tjampi artists, in technical innovation, novel stories in the materials and income generation as well as social valorisation coupled with economic independence is a model of art practice that could be studied as research for creating wellbeing for artists as a model of practice.

These models and why they were adopted, underpinned by industrial equity principles can be generalised to artists in general as remedies for the exploitation of artists through the lack of a living wage and security of arts employment and artistic and career growth.

A Place for Every Story

The validity of each person and the honouring of each story creates the glue that hold the social fabric of our lives, histories, dreams, and futures not yet imagined.

The Centrality of the Artist

The lifelong development of the artist through opportunities.

The education of the artist without the burden of fees.

The provision in industry of a percentage of national large industry builds, national infrastructure in transport and in health, and national park development, to fund visual artwork, film, plays, text-based work, as part of the build. (To create a national cultural trace.)

The artist represents and responds to the story of the land upon which we work and live. The artist calls for a sustainable future, an earth that is able to maintain our lives. In light of this a share of industrial royalties (not looking at taxes as those are dispersed through accounting, but royalties are consistently and reliably paid) from Australia's resources and mineral bounty of .5% as funding artists and would provide artists with a living wage to continue careers.

Strong Institutions

Out national architecture of educational and cultural institutions that view our place in the world's culture.

Reclamation of art courses that have left regional and rural provision. (Planned cessation of the Gippsland Academy of Art, Federation University, Churchill, Vic. When current students are taught out.) Same occurred with this course at Federation University, Horsham, Vic. This weakens regional institutional provision.

Institutions that are securely funded, that academic and technical support staff have tenure track and are able to develop their research with the knowledge that their contribution to arts knowledge is valued for its own sake. That the value of their industry is valued for itself. That the development of bodies of knowledge, innovation, and future thinking while firmly in the present with a sound rationale of their beginnings. That the body of culture is in itself the industry of choice.

The funding of cultural institutions so that the wage of workers in those institutions keeps up with CPI requires levying from industries that benefit from those public institutions. Say any institutional capital works amount could have 1-5% levied as an amount to support research within the arts. That would enable a broader and ready funding enhancement.

Reaching the Audience

Reaching audiences, or is it the audience reaching to the artist? The convention of courting the audience is limited as the arts needs to lead our nation rather than pander to the punters desperately earned spare dollar.

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

Models of practice developed by Desert, the APY Lands, Tjampitjampala provide a model of sustainable arts practice which could be generalised into the broader arts communities. (The Netherlands has a living wage for artists.)

Ongoing vigilance against carpetbagging and elder abuse is continually needed. (Yay for the Arts Law Centre.)

A Place for Every Story

We come from everywhere and our stories are varied. These need valuing, sharing.

The Centrality of the Artist

The artist is the mirror of the soul of the nation.

Strong Institutions

Institutions need to be valued for themselves a valued repositories of knowledge and creative rigor.

The funding models seem not to serve to their growing and being well.

Reaching the Audience

A well-educated audience reaches to the artist.

Reaching the audience is a binary construct that fails the test.

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

Education being without cost to the student.

Art education being nationally available from kindergarten onwards.

The re-provisioning of the various artforms in a curriculum concurrently.

Strengthening of national cultural institutions in regional and remote Australia.