

Response to the National Cultural Policy Discussion Paper

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Executive Summary

The Tasmanian Government, through the Department of Economic Development, Tourism and the Arts, strongly supports the development of a National Cultural Policy (NCP) and welcomes the discussion paper. This is a significant opportunity to build on previous work undertaken at a national level and reform and publicly renew Australia's commitment to the arts, its culture and creative and cultural industries.

The NCP should be informed by work undertaken by the previous Cultural Ministers' Council, presented to ministers in 2009 as the basis for a Cultural Ministers' national cultural policy. It should also be informed by the outcome and recommendations of other policy and research currently occurring, such as the Mitchell Review of Private Sector Support for the Arts; the policy recommendations and issues arising out of the International Federation of Arts Councils and Culture Agencies (IFACCA) 5th World Summit on arts and culture held in Melbourne in October 2011; the Australian Media and Communications Authority's Convergence Review; and the Australia Council funded project on developing a national touring framework. The NCP should include the strategies already developed through the National Arts and Disability Strategy and include strategies relating to Arts and Health. Indigenous arts and culture should be considered an intrinsic part of each of the goals and strategies. The significance of the collections sector should be recognised in developing the NCP.

It is noted that there is some industry concern that the discussion paper is very broad and does not offer a clear sense of purpose, specific strategies or measurements. It is hoped the consultation response will result in specific strategies and policies that will be resourced at all levels of government.

In moving towards this, the Department of Economic Development, Tourism and the Arts puts forward the following recommendations for consideration and discussion:

1. Recognition of the value of regional context in a national cultural policy should form one of the pillars on which the policy is built. National identity arises from regional difference and regional difference is therefore of national significance. All regions are of equal value and importance to the nation.
2. The NCP should become an integral part of wider policy drivers in national and state/territory governments' focus on economic development, tourism, education and social inclusion.
3. Whilst recognising that the NCP is not a binding COAG agreement, strategies arising out of the NCP should be considered in governments' budget planning and forward estimates – a commitment to the policy must include a commitment to fund the implementation of the policy.
4. The Australian Government should play a key role in developing educational programs that teach Australian art and culture, including Indigenous culture as part of the national curriculum development.

5. The Australian Government should consider providing incentives for Indigenous artists, regional artists, artists living with disability and multicultural artists to participate in the arts and encourage audience development in these sectors. Incentives could include support for training in new technologies, business skills or mentorships – such incentives would need to build on/collaborate with existing opportunities to provide a clearer, more accessible, more obvious pathway in arts participation for these sectors.
6. An examination of the role of public broadcasters is suggested to determine whether the current broadcasting framework best serves the charter of cultural diversity and, if not, what should be changed and how.
7. Strategies to improve access, participation and engagement need to be broadened; funding bodies need models that enable them to meet the real challenges of participation and engagement across the nation, especially in regional and rural communities. Strategies need to be broader than funding touring to ensure that investment in projects that meet the goals of the NCP is supported.
8. The screen producer offset mechanism (administered by Screen Australia through the Australian Taxation Office, which provides a tax offset for certified Australian produced feature films, telemovies, TV drama series and documentaries) could be extended to encompass digital media and cross platform content, thereby supporting business models within the area of new and emerging technologies.
9. The provision of a federally administered online platform through which to access certified Australian content should be considered (digital certification is an extension of the certification already involved in the producer tax offset mechanism).
10. The introduction of a national qualifications framework for film, television and new media should be included.
11. Support for the creation of a digital training institute that provides opportunities for training, research and development, creation and prototyping of screen content, to be delivered on convergent platforms to assist in positioning Australia as an innovative leader in the digital media environment.
12. Australian Government investment in providing capacity building to State and national cultural organisations, specifically to provide new media opportunities to encourage greater access to collections and sites.
13. Specific initiatives that enable access to the potential of the NBN and emerging technologies should be encouraged and funded. These might be specific grant or infrastructure development funds targeted to the cultural heritage and collections sector.
14. Given the cessation of CMC funding to the Collections Council of Australia and Collections Australia Network, it is timely to consider an alternative model of support for not only digitising national collections but enabling research, creative development and access to collections.
15. The National Collaborative Research Infrastructure Strategy that is federally funded to support major research infrastructure in the science sector is a model worthy of consideration in the arts, collections and creative industries realm.
16. Research and knowledge sharing is a priority. A suggested opportunity for collaborative action includes research into audience behaviour/motivators (not just

attendance) that could inform programs and strategies designed to build new audiences.

17. Insurance overheads are a considerable burden on providing access to touring exhibitions in regional areas in particular and any national initiative to underwrite collections and tours would be welcome.
18. The current discussion around anti-seizure legislation for touring exhibition material could result, if implemented, in a tangible way for the Australian Government to directly increase access throughout the nation, particularly in regional Australia.
19. Physical access to venues of all kinds is a barrier for many audiences and funding and programs to appropriately address this is desirable.
20. Creation of a national fund for the provision of captioning and audio description for live performance.
21. Federally based tax mechanisms should provide greater relief for artists, as already implemented in international jurisdictions.
22. Business training for artists should be supported nationally to develop 'artpreneurs' with real skills in this area.
23. Existing programs through AbaF, Enterprise Connect, and the Creative Industries Innovation Centre et al must recognise that the arts (including most screen craft practitioners) are micro-businesses and support organisations and individual artists with smaller incomes/turnover – the current thresholds are too high, especially for arts organisations and almost all screen businesses in Tasmania.
24. There needs to be a significant increase in resources through programs such as Visions Australia, Playing Australia and Touring Australia, to improve access across Australia, especially in regional areas.
25. Improved infrastructure funding for the development and touring of shows and exhibitions to international audiences.
26. National funds to enable improvements in regional infrastructure, so that shows and exhibitions can more easily tour to regional centres, improving access, participation and audience development.
27. Government incentives and support for business and the philanthropic sector to support the arts are essential in increasing support for the arts and creative industries outside government. Schemes that seed investment from the private sector through dollar-for-dollar matching, employment subsidies and tax deductions are vital to build new partnerships and funding models.
28. As stated above, the delivery of the arts through the national curriculum is important in achieving this goal. Teaching of Australian and Indigenous arts and culture in schools, including delivery of the curriculum by artists in partnerships with schools and partnerships with national institutions is recommended.
29. Recognition, promotion and articulation that the arts and culture are an intrinsic part of healthy, effective, liveable societies and economies should be reinforced at all levels of government and across government portfolio areas.
30. Cultural infrastructure should be included in the NCP.
31. Cultural tourism should be included in the NCP.

Introduction

The Department of Economic Development, Tourism and the Arts (the Department) is broad in scope, with a common purpose across its divisions of working together to make Tasmania a prosperous, vibrant and healthy community in which to live, work and do business. The Department is committed to improving the prosperity of all Tasmanians through development which is economically, socially and environmentally sustainable. The Department has undertaken a lead role in the development of a new Economic Development Plan for Tasmania, which is available for download at http://www.development.tas.gov.au/economic/economic_development_plan

The Culture, Recreation and Sport Division of the Department includes Screen Tasmania, the Tasmanian Museum and Art Gallery (TMAG), and Arts Tasmania, all of which have provided input into this submission.

Screen Tasmania is responsible for supporting and developing Tasmania's film, television and digital media industries by increasing the amount of independent screen production occurring in Tasmania. Screen Tasmania provides loans, grants and equity investments in the development, production and marketing of Tasmanian screen projects. It also develops programs that aim to provide long-term strategic support for Tasmania's screen industry.

The Tasmanian Museum and Art Gallery is Tasmania's leading natural, cultural and heritage organisation. It is a combined museum, art gallery and herbarium which safeguards the physical evidence of Tasmania's natural and cultural heritage and the cultural identity of Tasmanians.

Arts Tasmania is responsible for policy, planning, strategic development and funding of the arts in Tasmania. Arts Tasmania aims to support the development of a diverse arts sector in Tasmania, where all communities are artistically vibrant places with rich and varied creative opportunities accessible to all. arts@work is the industry development unit of Arts Tasmania, whose brief is to increase the capacity of the arts sector and the viability of a career in the arts.

Arts Tasmania, as the State Government representative on the Meeting of Cultural Ministers Officials Working Group, is the lead business unit responsible for engaging in the National Cultural Policy discussion on behalf of the Department.

This submission endeavours to identify where Tasmania sits within the national picture and where initiatives to meet the goals of the NCP exist or can be developed locally. It also responds to the broader context and importance of the NCP as a national policy driver.

Support for a National Cultural Policy

The Tasmanian Government, through the Department of Economic Development, Tourism and the Arts, strongly supports the development of a National Cultural Policy (NCP) and welcomes the discussion paper. This is a significant opportunity to build on previous work undertaken at a national level and reform and publicly renew Australia's commitment to the arts, its culture and creative and cultural industries.

It is noted that there is some industry concern that the discussion paper is very broad and does not offer a clear sense of purpose, specific strategies or measurements. It is hoped the consultation response will result in specific strategies and policies that will be resourced at all levels of government. It is also recommended that recommendations and strategies from other recent policy documents, such as the Mitchell Review, the National Arts and Disability Strategy, be specifically included in the final NCP.

The Department, through Arts Tasmania as a member of the former Cultural Ministers' Council (CMC) Standing Committee, has been involved in debate and discussion around the need for a national strategy for some years. It is noted that at CMC in 2009, Ministers were presented with a draft Cultural Ministers' Council Strategy that outlined some opportunities for collaborative action in national arts and cultural policy. This draft strategy was the result of some years of collaborative work between jurisdictions at officer level and it is suggested this be referenced in the development of the current NCP.

The Department believes recognition of the value of regional context in a national cultural policy should form one of the pillars on which the policy is built. National identity arises from regional difference and regional difference is therefore of national significance. All regions are of equal value and importance to the nation.

Creative Industries

There has been for some time debate and discussion internationally around the terminology of “culture”, “arts” and “creative industries” and Tasmania welcomes the attempt in the NCP discussion paper to bring arts and creative industries together as a part of a bigger vision to develop and deliver a range of cultural, social, economic policies and strategies. We consider it vital that the NCP becomes an integral part of wider policy drivers in national and state/territory governments’ focus on economic development, tourism, education and social inclusion.

Even within this Department, there are differing views of the “creative industries” and this demonstrates the importance of linking both the arts and the creative industries together, while recognising that elements of both are also different. Arts Tasmania views the NCP through the lens articulated by Professor David Throsby of culture as a series of concentric circles, with the creative arts at its heart; the model examines cultural or arts content as a proportion of the overall outputs of an industry to arrive at “core”, “related” and “wider” industries. It was suggested by the Council for the Humanities, Arts and Social Sciences (CHASS) that this can be a useful lens in looking at the relationship between the “arts”, “creative industries” and broader “culture”.¹

From the point of view of Arts Tasmania and TMAG, this model is important, as the sphere of influence of these two bodies does not necessarily extend to the entire concept of culture and creative industries. Arts Tasmania’s focus is necessarily on the “arts” as the central of the concentric circles model articulated by Professor Throsby; but of course we want Tasmania’s artists to be able to work across the realm of activities and actually earn a living whilst avoiding the risk of the arts being channelled only into economic arguments and measurements.

The Department considers the discussion paper characterises collection institutions purely as big venues holding collections; the Department notes that collection institutions such as TMAG undertake significant creative endeavours to present stories and programs to actively engage communities in cultural heritage, arts practice and appreciation. There is also room within the definition of “creative industries” to consider the role of museums and art galleries as vital components for education and social inclusion as well as creative industries in their own right.

From the perspective of Screen Tasmania, the focus is to develop and implement programs that support the creation of high-quality, marketable and commercially viable Tasmanian projects, which can be as broad as series television and factual entertainment, such as lifestyle and format television shows. Globally, as the screen industries are experiencing rapid technological change, opportunities are increasing for 3D and interactive content, multimedia and multiple platforms; and the significance of the National Broadband Network (NBN) roll-out in Tasmania will be a driver of creative industries in the broadest sense.

The relationship between the arts and cultural industries is something that is being grappled with continuously. Arts Tasmania notes that in his response to the NCP Discussion Paper, Professor Justin O’Connor of the Creative Industries Faculty at Queensland University of

¹ CHASS National Cultural Policy Submission 15 February 2010

Technology has emphasised there should be no separation of government support for cultural outputs (the arts) and economic outputs (creative industries), stating:

“To divide the two cuts off the arts from contemporary energies, and hangs the creative industries out to dry in the winds of market forces. Both of these block their full contribution to national culture...we need to ask how these [creative] industries are to be enhanced and developed *not only* as an economic sector *but also* as part of our national cultural policy.”²

The Department agrees with Professor O’Connor’s comments, but notes that one of the challenges in enacting strategies to support the NCP is the current structure of government bodies at all tiers of government where the “arts” department may be separate from the “heritage” department and the “creative industries” or economic areas. Therefore working effectively across government and outside traditional government structures will be an essential part of delivering NCP strategies.

² O’Connor, J. (2011) *The National Cultural Policy Discussion Paper – Response by Justin O’Connor*

Feedback on the NCP goals and strategies

Goal I

To ensure that what the Government supports – and how this support is provided – reflects the diversity of a 21st century Australia, and protects and supports Indigenous culture

Suggested additional strategies to meet this goal

- i. The Australian Government should play a key role in developing educational programs that teach Australian art and culture, including Indigenous culture as part of the national curriculum development. Such programs could be developed in conjunction with key national institutions such as the Australian Film, Television and Radio School and the National Film and Sound Archive, to be co-ordinated and delivered at state and territory level;
- ii. The Australian Government should consider providing incentives for Indigenous artists, regional artists, artists living with disability and multicultural artists to participate in the arts and encourage audience development in these sectors. Incentives could include support for training in new technologies, business skills or mentorships – such incentives would need to build on/collaborate with existing opportunities to provide a clearer, more accessible, more obvious pathway in arts participation for these sectors.
- iii. An examination of the role of public broadcasters is suggested to determine whether the current broadcasting framework best serves the charter of cultural diversity and, if not, what should be changed and how. The Australian Media and Communications Authority's Convergence Review which is currently underway, will shed light on a number of regulatory and technological issues facing screen-based industries, but even at this stage it is clear that the National Broadband Network will change the way people access and interact with screen content.
- iv. Strategies to improve access, participation and engagement need to be broadened; funding bodies need models that enable them to meet the real challenges of participation and engagement across the nation, especially in regional and rural communities. Strategies need to be broader than funding touring to ensure that investment in projects that meet the goals of the NCP is supported.

Tasmania recognises that Australia's Indigenous culture is central to the nation's cultural identity and should be recognised as such. It is not only "one of the world's most enduring cultures" but is also developing a dynamic, contemporary arts expression that transcends artform and race delineations. It is suggested that acknowledgement of Aboriginal and Torres Strait cultural practice is at the forefront of the document and includes recognition of contemporary practice as well.

The separation between "art" and "culture" in Tasmanian Aboriginal communities is not as marked as in non-Indigenous communities and Tasmania suggests these two things should be linked in the document and subsequent strategies. It is further suggested that Indigenous arts should be imbedded into each of the goals and strategies.

Improved opportunities for access and participation are noted in the second dot point under this goal. It is recommended that this references the work of the National Arts and Disability Strategy.

Tasmanian examples that meet this goal

In Tasmania, the development of a strong, contemporary artistic expression grounded in the traditions of an ancient culture is an important focus of such projects as *tayenebe* and *luna tunapri*, two partnerships between Arts Tasmania, TMAG and the Aboriginal community that involve cultural retrieval as well as the creation of contemporary work.

As an example of collaborative action on a national strategic basis, Arts Tasmania and the Aboriginal Torres Strait Islander Arts Board of the Australia Council are currently in discussions regarding a co-funded three-year partnership to build capacity in Aboriginal arts in Tasmania. This includes work specifically in intellectual property, linked to the Solid Arts project, and specifically in up-skilling Tasmanian Aboriginal Artists in working in an online environment.

Arts Tasmania's arts and disability program will focus on professional development for artists living with disability and artists who work with people living with disability; and audience development for work by artists living with disability as well as access to work by new audiences living with disability.

Arts Tasmania has been involved in the New Models, New Money dialogue over the past few months and is investigating ways in which it, as a state government funding agency, might better support artists and arts organisations. In 2011-2012, Arts Tasmania will explore the development of a suite of funding options, including microloans, direct grants, seed funding and crowd sourcing, that can be made available to support artists across artforms and the trajectory of their careers.

The COLLECT Art Purchase Scheme delivered by arts@work is an example of providing government support in an innovative way to artists. COLLECT is an interest-free loan scheme that enables the purchase of artworks by contemporary Tasmanian artists from participating Tasmanian galleries. It is available to all Australian residents. It is cash flowed by the Department and since its launch in November 2008 has facilitated the purchase of 700 works valued at \$1.65 million.

Feedback on the NCP goals and strategies

Goal 2

To encourage the use of emerging technologies and new ideas that support the development of new artworks and the creative industries, and that enable more people to access and participate in arts and culture.

Suggested additional strategies to meet this goal

- i. The screen producer offset mechanism (administered by Screen Australia through the Australian Taxation Office, which provides a tax offset for certified Australian produced feature films, telemovies, TV drama series and documentaries) should be extended to encompass digital media and cross platform content, thereby supporting business models within the area of new and emerging technologies.
- ii. The provision of a federally administered online platform through which to access certified Australian content (digital certification is an extension of the certification already involved in the producer tax offset mechanism).
- iii. The introduction of a national qualifications framework for film, television and new media.
- iv. Support for the creation of a digital training institute that provides opportunities for training, research and development, creation and prototyping of screen content, to be delivered on convergent platforms to assist in positioning Australia as an innovative leader in the digital media environment. Such an institute could be based in Tasmania to leverage off the first mover advantage of the NBN rollout. Tasmania has already made advances in this area through its Intelligent Island and MAPP (Market Access and Partnership Program – designed to take ICT innovation in Tasmania to a global market) programs and is well placed to provide both creative and technological expertise to create content that will have an international impact in this arena.
- v. Australian Government investment in providing capacity building to State and national cultural organisations, specifically to provide new media opportunities to encourage greater access to collections and sites. TMAG has had some success with private philanthropy in addressing social inclusion within Tasmania, through its Access Arts outreach program – increased resourcing of new technology would enhance this.
- vi. It is important that the arts and cultural collections sector is able to access new and emerging technologies in a cost effective way. While taxation incentives as one model might be valuable, specific initiatives that enable access to the potential of the NBN and emerging technologies should be encouraged. These might be specific grant or infrastructure development funds targeted to the cultural heritage and collections sector.
- vii. Given the cessation of CMC funding to the Collections Council of Australia and Collections Australia Network, it is timely to consider an alternative model of support for not only digitising national collections but enabling research, creative development and access to collections.
- viii. The National Collaborative Research Infrastructure Strategy (NCRIS) that is federally funded to support major research infrastructure in the science sector is a model worthy of consideration in the arts, collections and creative industries realm.

A key enabler of this research collaboration is the data management and electronic communication tools in place.

- ix. Research and knowledge sharing is a priority. A suggested opportunity for collaborative action includes research into audience behaviour/motivators (not just attendance) that could inform programs and strategies designed to build new audiences. Arts Tasmania is considering a fellowship and conference program focussed on audience development that could be run in partnership with the University of Tasmania and other funding partners as one future initiative in this area.
- x. Insurance overheads are a considerable burden on providing access to touring exhibitions in regional areas in particular and any national initiative to underwrite collections and tours would be welcome.
- xi. The current discussion around anti-seizure legislation for touring exhibition material could result, if implemented, in a tangible way for the Australian Government to directly increase access throughout the nation, particularly in regional Australia.
- xii. Physical access to venues of all kinds is a barrier for many audiences and funding and programs to appropriately address this is desirable.
- xiii. Creation of a national fund for the provision of captioning and audio description for live performance.

Emerging Technologies

The CMC report *Building a Creative Innovation Economy* identified some opportunities for creative sectors in the digital environment; the tension between “creative industries” and “arts” as noted in our introduction is relevant here. The Department supports the point made by Professor Justin O’Connor in his submission that public funding needs to be strategically used to build the creative ecosystem as a whole and this is a challenge that funding agencies and government entities outside the arts funding bodies need to tackle. In Tasmania, for example, Arts Tasmania is pushing to ensure the support of artists and arts organisations as micro-businesses within the recently launched Small Business Strategy. Micro-businesses, however, especially “creative” ones, need to operate in a fluid and flexible structure, which is not always offered by government bureaucracies. Strategies outlined in the NCP discussion paper should be nationally driven so that all government departments in all states and territories are driven to support the creative sector through their business, communications, NBN and economic development strategies – the aim should be to enable artists and audiences from Kalgoorlie to Devonport to have access to arts content, production and audiences through the NBN.

Gavin Artz of Australian Network for Arts and Technology points out artists are driving the development of media and communications in our culture, reflecting Justin O’Connor’s view that the arts and creative industries are not separate:

“The arts have been involved in an ongoing exploration that has led to the growth and evolution of a vibrant, living culture in digital realms...the feeding back of ideas from arts to creative industries, from community creativity and culture to industrial process will develop new art forms, and technology will be a tool, muse and medium into the future.”³

³ Artspeak (2011) *Response to the National Cultural Policy Discussion Paper - Appendix A*

Jason Potts, senior lecturer in Economics at the University of Queensland argues that there is a difference between cultural economics (CE) as a closed system and the economics of creative industries (ECI) as an open system:

“...cultural economics is centered [sic] on the prospect and efficiency implications of market failure; whereas the economics of creative industries is centered on the efficacy of existing markets in processing novelty and the prospect of new markets associated with the coordination of new opportunities...CE focuses on existing markets and what’s wrong with them. ECI focuses on how new markets emerge, along with other new or adapted institutions.”⁴

From the perspective of providing opportunities for the arts and creative industries in Tasmania, it is clear that “adapted institutions” will be important – not only do our arts organisations and artists need to adapt and change the way they work, but so do governments. Government funding bodies at all tiers of government need to be more innovative and less risk-averse themselves, to support creative industries in the kind of economy argued by Potts above.

Tasmanian examples that meet this goal

Funding bodies and industry bodies need to be flexible enough to support and facilitate this growth. Arts Tasmania, through its industry development arm, arts@work, is building a three-year digital arts strategy that includes a digital marketing strategy for Arts Tasmania. The strategy also covers upskilling artists and artswomen through the provision of a Digital Coach model, already developed by Tourism Tasmania. Finally, Arts Tasmania’s strategy will seek to partner with the Australia Council’s Geek-in-residence initiative, by establishing a Roving Geek program based on the highly successful Arts Tasmania Roving Curator program, where we maximise resources by sharing with the industry. This could be developed into a joint collaboration nationally with a range of national pilots.

Screen Tasmania has recently completed a five-year strategic plan that provides a framework for investment and implementation of funding programs that support the development of marketable, high-quality, commercially viable Tasmanian screen projects, with the aim of significantly increasing the amount of locally generated production. Traditionally funding agencies have provided funding support and little in the way of guidance, mentoring, networking assistance, or marketplace intelligence. Screen Tasmania, Arts Tasmania and arts@work are developing various packaging and financing options to build capacity and support artists, creatives, developers and projects in more varied and flexible ways.

The Tasmanian Museum and Art Gallery houses the State collection of Tasmania. It has the broadest collecting mandate of any single institution in the nation, being a museum, art gallery and herbarium. That linked with the rollout of the NBN in Tasmania positions the museum perfectly to develop comprehensive content that would enable more people to access and participate in arts and cultural experiences. It could also provide the ideal test ground for such initiatives.

⁴ Potts, J. (2011) *Creative Industries and economic evolution*. Edward Elgar Publishing Limited.p24

The Department will focus on building the connections between artists and arts organisations and the creative industries and IT sector to generate content and build commercialisation opportunities. Innovative technologies are essential, but the Department is mindful that a quality artistic idea must be at the centre of developing new content and product – as O’Connor puts it very succinctly:

“A *killer app* business model is no consolation for, or guarantee against, a hollowed out arts and creative ecosystem.”⁵

Arts Tasmania’s digital arts strategy, to be finalised in 2011-12, will include establishing a Digital Arts grants fund that will enable clients to realise digital projects either in content creation, integration of technology into existing arts practice, or integration into operations – either business or marketing.

The Department notes that the use of digital technology in the arts is not only for product outputs – it is also a tool to make more and better “traditional” art. IHOS Opera in Tasmania has secured funding from the Tasmanian Community Fund to pilot a program called Sky Music, where individual music lessons are provided via Skype to students in regional Tasmania. Thus, instead of travelling from the northwest coast to Hobart for a music lesson once a month (an eight-hour round trip), a student can have a lesson every single week, at home, via Skype, with teachers from around the world.

Innovation is not unique to the digital realm. For example, Tasmania is home to some of the world’s top scientists, with Hobart having one of the highest single concentrations of Antarctic and marine scientists in the world. There are a number of Tasmanian visual artists whose practices interconnect very directly between arts and science. Exploring ways to better encourage and support this kind of innovation across disciplines is an important opportunity to be developed.

Access

According to the ABS 2009 Survey of Disability, Ageing and Carers, four million Australians (just under 1:5) identify with disability, with over one million identifying with a profound or severe core activity limitation.

Arts Tasmania strongly recommends that the goals, strategies and recommendations of the National Arts and Disability Strategy (NADS) are incorporated within the NCP. Funding and policy in a national context must include access, participation, strategic development, inclusion and flexibility in the way people living with disability are able to participate in Australian arts and culture as artists, arts workers and audiences.

Rates of profound or severe core activity limitation are highest in Tasmania. People living with disability tend to be restricted from participating in arts and cultural activity because of their environment and attitudes of the people among whom they live. It is estimated that only seven per cent of Tasmanians living with disability participate in the arts and attendance at arts events is generally lower than for the non-disabled.

⁵ O’Connor, J. (2011) *The National Cultural Policy Discussion Paper – Response by Justin O’Connor*

In meeting their obligations under the Disability Discrimination Act, governments have a role to play to ensure arts and cultural venues are supported to enhance engagement with their audiences and reduce the probability of offering people with disability a lesser service. Arts Tasmania is keen to work across governments on specific initiatives that allow for the NCP to be responsive to the needs of those with disability to engage with arts and culture.

Arts Access Australia has argued that the NADS is largely unresourced, being left up to individual jurisdictions to resource and implement activities in response to the NADS within their own budgets and programs.

Tasmanian examples that meet this goal

The Tasmanian Government committed funding to an Arts and Disability Program in 2010 to support the implementation of the NADS in Tasmania. This commitment of funding for four years presents an ideal opportunity for Tasmania to develop strategies and initiatives particularly pertaining to the arts and disability community.

Since 2010 Arts Tasmania has run two Arts and Disability grant programs that have provided people with disability opportunities to realise their artistic ambitions, and employed two part-time Disability and the Arts Program Officers. In addition to the Arts and Disability Grant Program, Arts Tasmania has commenced the development of three programs (Audience Development, Capacity Building and Strategic Development) that work towards implementing the NADS.

Access to the performing arts for Tasmanians who are blind, sight impaired, Deaf or hard of hearing is extremely limited. The costs associated with providing audio description, hiring interpreters, the lack of interpreters available in Tasmania, the lack of exposure to inclusive performances that feature both Auslan and English actors, reluctance to include open captioning via surtitles on stage for artistic reasons, and installation of hearing loops that are accessible for those people with modern hearing aids, prevent many arts organisations and venues from making their services accessible to blind, sight impaired, Deaf and hard of hearing audiences.

Arts Tasmania is developing programs to encourage Tasmanian arts and cultural venues to adopt the use of technology to make their services more accessible. In particular Arts Tasmania is interested to support the use of captioning and audio description technologies in arts and cultural venues.

TMAG's AccessArt program, funded through Detached Cultural Foundation, is an art education outreach program for sectors of the community that face challenges in accessing TMAG and the many arts and cultural experiences it offers.

Through stimulating and engaging art programs and a variety of rich resources, the program encourages participants to consider new ideas and rethink the familiar. Activities emphasise contemporary culture and encourage critical engagement with art and creative expression.

Program participants have included people with disability, students in remote and regional areas and prison inmates.

Feedback on the NCP goals and strategies

Goal 3

To support excellence and world-class endeavour, and strengthen the role that the arts play in telling Australian stories both here and overseas

Suggested additional strategies to meet this goal

- i. Federally based tax mechanisms should provide greater relief for artists, as already implemented in international jurisdictions. Building on the existing notion of a tax rebate to reward entrepreneurship should be extended to the arts – the term ‘artpreneurship’ has been coined to describe options for artists as entrepreneurs. Exploring more options for tax rebates on research and development, including artistic creative development, as well as ensuring there are strong incentives for private sector support are essential.
- ii. Business training for artists, as mentioned elsewhere in this document, should be supported nationally to develop ‘artpreneurs’ with real skills in this area.
- iii. Existing programs through AbaF, Enterprise Connect, and the Creative Industries Innovation Centre et al must recognise that the arts (including most screen craft practitioners) are micro-businesses and support organisations and individual artists with smaller incomes/turnover – the current thresholds are too high, especially for arts organisations and almost all screen businesses in Tasmania.
- iv. A significant increase in resources through programs such as Visions Australia, Playing Australia and Touring Australia, to improve access across Australia, especially in regional areas.
- v. Improved infrastructure funding for the development and touring of shows and exhibitions to international audiences.
- vi. National funds to enable improvements in regional infrastructure, so that shows and exhibitions can more easily tour to regional centres, improving access, participation and audience development.

The principles behind this goal, of supporting artistic excellence and talent, and ensuring it is showcased to the rest of the world, are supported by the Department. Any strategies to empower Australian artists to become financially viable and to position artistic endeavour as a genuine and valued career are welcomed. As mentioned elsewhere, audience development is key under this goal – growing demand for Australian art across all genres will result in an increased economic return through attendance, box office receipts, sales of art, merchandise etc. This is not to detract from the importance of governments recognising and supporting the arts for their intrinsic value.

It is respectfully suggested that there may seem to be a tone of “cultural cringe” in the use of the terms “world-class” and “Australian stories”. The Department believes it is important to support excellence, which by definition should be world-class. The Department suggests that the term “national significance” is over-used along with “world-class” and that national significance in Australia is often regional difference. Regional arts practice in Australia is often also “world-class” and it is not just the big international tours of major performing arts companies that should be considered in the context of this goal. The objective of the Department is to support activities which demonstrate excellence, which nurture talent

across the span of careers, and which express the unique perspectives of Tasmanian artists in a global context. The Department proposes that this goal reflects the focus on excellence, wherever it may lie in terms of geography or artform.

It may be useful to consider the work previously undertaken by CMC Standing Committee in relation to goal 3 of the CMC Strategy discussed in 2009: Projecting Australia to the world. The Department supports the language and strategies outlined in this part of the CMC Strategy, noting that the opportunities for action are still relevant. They reflect and support the strategies proposed in the NCP discussion paper with some more details and perhaps more appropriate language. The Department supports the comment made by Susan Donnelly from the Australian Major Performing Arts Group:

“We hope that the intent of the National Cultural Policy is not only about “telling Australian stories” but also about promoting and advocating our multiple identities...”⁶

Museums and art galleries are significant employers of interpretive creative to tell Australian stories, however workforce development is primarily on the job. There is an opportunity to consider programs the sector can lead when coupled with NBN-based education delivery. Programs targeting young people and ‘prosumers’ should be considered in the use of new technology to tell our stories in a different way. A technology driven arts campaign that markets Australian culture as an experience to the rest of the world could be connected to cultural tourism initiatives, for example.

One of the most tangible benefits in encouraging excellence in the cultural sector is enabling institutions to showcase their cultural stories throughout the nation and overseas. Cultural exchange is a key driver in telling Australian stories and global stories from an Australian perspective. Recent budget restrictions nationally have significantly reduced the opportunities for cultural exchange in all artforms, including touring exhibitions and productions.

⁶ Artspeak (2011) *Response to the National Cultural Policy Discussion Paper - Appendix A*

Feedback on the NCP goals and strategies

Goal 4

To increase and strengthen the capacity of the arts to contribute to our society and economy

Suggested additional strategies to meet this goal

- i. Government incentives and support for business and the philanthropic sector to support the arts are essential in increasing support for the arts and creative industries outside government. Schemes that seed investment from the private sector through dollar-for-dollar matching, employment subsidies and tax deductions are vital to build new partnerships and funding models.
- ii. As stated above, the delivery of the arts through the national curriculum is important in achieving this goal. Teaching of Australian and Indigenous arts and culture in schools, including delivery of the curriculum by artists in partnerships with schools and partnerships with national institutions is recommended.
- iii. Recognition, promotion and articulation that the arts and culture are an intrinsic part of healthy, effective, liveable societies and economies should be reinforced at all levels of government and across government portfolio areas.

Tasmanian examples that meet this goal

The Department strongly supports this goal and has already submitted some information on the work being undertaken by the University of Tasmania in mapping, promoting and strengthening creative arts pathways in Tasmanian education. The Pathways Project is creating an integrated model for creative arts education in Tasmania, with a focus on equity, diversity and sustainability. This project is a partnership between the University of Tasmania and the Tasmanian Polytechnic. Details are available at <http://www.pathways.tas.edu.au/home>. This is an example of a strategy to build pathways in the arts that is already underway.

The Artist in Residence (AIR) program, undertaken in partnership with the Australia Council and arts@work, has been extremely successful in developing an exchange hub model that provides professional development to both teachers and artists. arts@work is considering ways in which the exchange hubs component of the Tasmanian model could expand into a partnership with the UTAS Education Faculty into arts residencies and seeding creative learning communities, whereby artists and teachers could partner in the implementation and delivery of the new national arts curriculum. This would include using an e-school model for distance learning. The connection between teachers, students, artists and communities in the AIR model will ensure ongoing development and engagement with the arts not only to local but broader audiences – for example, the AIR 2010 and 2011 projects in Tasmania have been highlighted via You Tube.

Increasing private sector support is a challenge in a small jurisdiction; hence the Tasmanian Government has partnered with AbaF to deliver the Premier's Arts Partnership Fund. A new corporate partner for the fund was announced on 27 September 2011 and the State Government has committed \$50 000 p.a. for the next three years to continue the fund. The

fund works by matching dollar-for-dollar the contribution of a new business arts partner. Since its inception in 2008, the fund has provided \$342 686 in support across 55 new business arts partnerships. With matched dollars, these partnerships have contributed a total value in excess of \$685 372 in arts investment in Tasmania.

The redevelopment of the Tasmanian Museum and Art Gallery, further described in the section on cultural infrastructure below, is a significant opportunity to deliver on this goal. The full redevelopment will make TMAG the most physically and intellectually accessible cultural facility in the nation, creating an exciting forum for ideas generation and lifelong learning for Tasmanians and national and international visitors.

Other goals/strategies

Cultural Infrastructure

The Department notes that in a recent teleconference of arts agencies, it was identified that cultural infrastructure should be included in the NCP. Creating and supporting dynamic cultural places is important in promoting our cultural identity. Public art, performance spaces, museums and galleries, heritage sites and virtual environments can also promote social inclusion and act as hubs for cultural activity, innovation and renewal. The 'Renew Newcastle' project is a solid example that is now being emulated through Project Queenstown in Tasmania. In Hobart, the Glenorchy Art and Sculpture Park (GASP!) is an outstanding project in progress that encompasses high-quality public art with social inclusion and improved community infrastructure.

An integrated approach to urban planning, design and architecture is a highly desirable goal in terms of showcasing our design and creative industries, improving social cohesion and creating an authentic sense of place. The State Architect in Tasmania is working towards a state design strategy; planning and design strategies at local government level should also be informed by public art strategies by both state and local government.

The role of the Department's Liveable Places unit is to support and promote initiatives that further develop the liveability of Tasmania's cities, towns and regional communities and to actively promote Tasmania as a place to live, work and learn. Within this, the unit is focused on better connected whole-of-government opportunities to promote Hobart as a unique waterfront city, gateway to Antarctica, a knowledge centre and a thriving urban environment. This includes cluster developments on the Hobart waterfront and expansion of a cultural precinct that will maximise the connection between science, education, arts and culture. Current developments include the Institute of Marine and Antarctic Studies at the Princes Wharf No. 2 site, which will provide contemporary educational facilities and an increased number of students and researchers visiting, living and working in Hobart and participating in its cultural life. Princes Wharf No. 1 Shed has already been redeveloped and relaunched as a public event and exhibition space, mostly recently hosting major music collaboration between MONA FOMA and the Tasmanian Symphony Orchestra. An expression of interest process is currently underway for Macquarie Wharf No.1 Shed, which should add to the diverse and culturally rich experiences available on and around the waterfront.

Additionally, the proposed co-location of the Conservatorium of Music alongside the historic Theatre Royal aims to create a multi-venue, nationally-recognised performing arts and education centre (centre) as part of the Hobart waterfront cultural precinct, building upon the waterfront's reputation as a vibrant place for cultural development. The proposed colocation would generate increased life and activity within this precinct through the presence and activity of performing arts students during the day and local, national and international visitors attending performances both during the day and in the evening.

As well as extending the cultural activity in this area, it is estimated the proposed centre would have an important economic impact within the Tasmanian economy, largely within

the Hobart area and the southern region, as a result of both the construction phase, and also through the centre's ongoing operations.

The Tasmanian Museum and Art Gallery has been housed on its current site at the centre of Hobart's waterfront since 1863. As a museum and art gallery whose collection spans art, history and science, TMAG occupies a unique place in the Australian cultural landscape. The growth of TMAG's unique collections and visitor numbers combined with its location in the hub of the arts and cultural precinct on the Hobart waterfront has underpinned the importance of TMAG to the Tasmanian community and to the cultural tourism industry of the state.

The Tasmanian Government has provided \$30 million seed funding for the critical redevelopment of the TMAG, which has resulted in a whole-of-site masterplan, whole-of-site architectural concept design and funding for Stage One of the redevelopment. This stage is due for completion in early 2013 and is ready to proceed straight into the next phase of design and construction. Further funding from national, state and local government and the private and corporate sector is required to realise the full potential of TMAG's nationally and internationally significant site, buildings and collections.

The full redevelopment will provide a central hub in Hobart's developing cultural precinct that will provide new training and career opportunities, including in the creative industries, as more diverse collections will be able to be displayed, researched and interpreted in new ways. The full redevelopment project will create 1 782 direct and indirect jobs in construction and return over \$90 million to Gross State Product. The redeveloped site will add to Tasmania's cultural tourism market with the potential to double current visitor numbers and house national and international touring exhibitions.

More broadly, in consideration of the impact of cultural infrastructure and experiences on communities and their liveability, the Liveable Places unit will this year deliver a Liveable Places Development Program. The program, which focuses on the need for healthy, inclusive and vibrant communities, will enable the unit to engage and work directly with local councils on a range of strategic initiatives aimed at further developing the liveability of key economic growth centres within Tasmania. While the scope of the program is broad, the importance of arts and cultural infrastructure and experiences is a key focus area, allowing for the support of local arts and cultural strategies and building on opportunities for artistic and cultural expression, access and participation in the arts.

Cultural tourism

Cultural tourism should be included in the NCP. The opening of the Museum of Old and New Art in Hobart in January 2011 has been the catalyst for building stronger arts and cultural tourism initiatives in Tasmania. Arts Tasmania has partnered with Tourism Tasmania to develop a tourism arts strategy for 2012-2014, which is currently under consideration by the Department.

In Tasmania, arts@work has led the way with the development of **smart** map tasmania, an interactive website that connects visitors with arts experiences across Tasmania.

arts@work intends to expand smart map to a second stage, including smartphone apps, in the coming year, dependent on funding.

The COLLECT Art Purchase Scheme outlined above is another Tasmanian arts tourism initiative, as it is open to all Australian residents. Currently about 25 per cent of purchases are made by non-Tasmanian visitors. Purchases and commissions can also be made through COLLECT online – another export opportunity for Tasmanian artists and participating galleries.

ARTBIKES, a free bike hire service to visit Hobart galleries, has been another successful initiative and cross-government partnership between Arts Tasmania, Contemporary Art Services Tasmania, TMAG and Climate Connect. Funds to roll out this model into other local government areas would enable the program to run statewide and interest has already been expressed on the north-east and north-west Tasmanian coast.

On a national scale, a partnership between arts and tourism entities to undertake arts tourism research, enhance data capturing tools and techniques to provide information on visitor behaviour, and build tourism capacity and understanding in arts organisations would be beneficial.

A collective, collaborative, national approach to driving development and growth in arts and cultural tourism to Australia should be considered in the context of the NCP. Such an approach would potentially assist in the delivery of all four NCP goals.

Conclusion

The NCP should include a focus on the rights of Australians to artistic and cultural expression, access and participation in the arts. Recognition of the value of regional context in a national cultural policy should form one of the pillars on which the policy is built. National identity arises from regional difference and regional difference is therefore of national significance. All regions are of equal value and importance to the nation.

The NCP should be a national framework that recognises both the intrinsic value of the arts as well as the ways in which the arts, culture, creative and cultural industries contribute to the social, physical and economic health of our society. It should become an integral part of wider policy drivers in national and state/territory governments' focus on economic development, tourism, education and social inclusion.

Whilst recognising that the NCP is not a binding COAG agreement, strategies arising out of the NCP should be considered in governments' budget planning and forward estimates – a commitment to the policy must include a commitment to fund the implementation of the policy.

Tasmania looks forward to working with all jurisdictions to identify opportunities for collaboration and priorities in national arts policy arising out of the NCP framework.



Tasmania
Explore the possibilities

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