



appendix

AUDIENCE SUBMISSIONS TO SLIDO

The Summit used Slido, an interactive survey and polling software, to allow live audience feedback and interaction throughout the day.

The following audience questions and feedback were submitted to Slido under key themes, for the panels and roundtable discussions.



PANEL 1

What is the shared ambition for the future of arts, screen and culture in NSW?

THEME	AUDIENCE SLIDO SUBMISSIONS
Working cross-sector to develop the presence of arts	<ul style="list-style-type: none"> • How do we work cross-sector to change perception e.g. education. HSC down ranking arts subjects vs stem subjects • Is the economic argument for the arts dead or do we have to frame the value in jobs and growth? • How do we align our genuine desire to collaborate with the competitive nature of funding? • Can we explore joint funding ventures between portfolios to create art; Arts& health arts & justice arts & tourism Arts can/does intersect across all aspects of life
Improving and promoting the diversity of audiences	<ul style="list-style-type: none"> • Why are our major institutions struggling to engage diverse audiences? • Could the leaders of cultural institutions here tell us why access to their institutions to tell their stories for Screen is so challenging to achieve? • How can we ensure organisations are engaging diversity at all levels i.e. in leadership roles and in programming and engagement? • How do we get more local content in Sydney arts institutions? Local content is the best case for relevance • Arts companies have had corporate expertise on boards for a long time how about artists on corporate boards - infiltration strategy • How do we inspire young people to be excited about their Australian cultural identity and counter young Australians speaking in US accents, creating US content? • How do we promote gender equity in arts opportunities? • How can artists and organisations lead on their own definitions & strengths in diversity, rather than formulaically having to tick every state priority box?
A state-wide push for arts and promoting regional stories and subcultures	<ul style="list-style-type: none"> • Why regional? Let's talk about community, state-wide. • Isn't the state community a composite of smaller communities - including regional communities - of which each have their own unique stories and subcultures? • Whilst regional/western Sydney requires support, why is there a perception that Sydney and other metropolitan cities aren't also important and under-funded? • How do we better engage with the locals, including local government and facilities such as regional galleries? • The south west region of NSW currently has \$41million worth of unfunded cultural infrastructure projects in this region. Regions matter • Will Create NSW develop a roadmap for working with Federal and local government (including the Australia Council) to reduce overlap, identify gaps etc.? • Regional NSW is not connected to the artistic cultural environment in the city. How can we share this same culture with extreme isolated areas (not just Byron)? • Advocacy for the arts in the regions exists through regional arts development organisations - How can we help them broaden this role in the regions and the city?

PANEL 1

What is the shared ambition for the future of arts, screen and culture in NSW?

THEME	AUDIENCE SLIDO SUBMISSIONS
<p>Promoting individual artists, creatives and artistic initiatives, on the same level as cultural infrastructure and other 'bricks and mortar'</p>	<ul style="list-style-type: none"> • If the government sees the arts as important will you invest in the creative production as heavily as you will invest in the bricks and mortar. • Ben Quilty talks about the perception of artists. We must pay artists properly for their work if we are to change this perception. How do we tackle that? • How do we stop talking about icons and start talking about great arts for all wherever they are? • How do we develop the next generation of creatives? Can we come up with strategies, traditional methods and new and alternative methods? • How do we fund/sustain the necessarily rigorous - but expensive - development phase for TV production? • Can we see risk taking and failure as a benefit of creative processes? • NSW has the biggest film and TV sector but less money per capita to support its work than other states. How can this change? • How do we change policy to keep artists or creative practitioners in urban areas that they have regenerated?
<p>Supporting emerging talent through education and development opportunities, and changing perceptions of the sector</p>	<ul style="list-style-type: none"> • How will education recognise and value arts excellence. Bring artists into schools? PD for teachers? Advisory panel to the Education minister? • How can the arts industry work more closely with educators to help emerging creative talent navigate creative industry careers? • Perception is a huge problem especially when comparing our artists to our sports people. Tax concessions, affordable housing, re-investing in in TAFE, what else? • How can we break out of instrumentalising the arts - valuing it only for health or economic outcomes - and speaking about the inherent value of art and artists? • How do we create ongoing Govt. support and frameworks that ensures pathways from schools to sustainable careers? • How do we work together to support artists' practice and arts development, not only focussing on production • How can youth artists, with low socioeconomic backgrounds particularly, become 'qualified' as a result of cuts to tertiary study (advanced diplomas & Cert IV)? • Do we really need another iconic building for the arts or do we need to invest more in education in the Arts and local arts infrastructure? • How do we spread artistic opportunities beyond the usual suspects to build new creative capacity / particularly in the regions? • We talk new models of arts & private sector working together, but hold to old model companies (AD/GM/Board model). Support energy of Indy social enterprises. • How do we better align the arts with sciences/ economics in schools, university and industry without offending or destroying its inherent value? • This art/science dichotomy is very recent, should we advocate for a new renaissance where science, innovation, art and philosophy intersect? • Can arts be valued as it stimulates creativity, enriches aesthetic experience, insights, appreciation of cultural diversity, belonging to a shared heritage?



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What is the shared ambition for the future of arts, screen and culture in NSW?

THEME	AUDIENCE SLIDO SUBMISSIONS
Marketing to build demand	<ul style="list-style-type: none"> • Good point re support for artists but we need to start thinking about supply and demand. People have to want what we have to give/sell. • To foster our home grown culture through art, film, music, dance, theatre we need to build the demand from within. How can that demand be facilitated across NSW? • Sport has passionate fans that fuel our national obsession. How do the arts learn from this and cultivate our own fans? • Service industries make the connections across individual organizations and speak up for their sectors; can we invest in the connectors and advocates?
Building an artistic ecosystem in NSW	<ul style="list-style-type: none"> • How do we practically work together across arts? • How can we work together practically to foster cross-pollination across Arts platforms so that we can all reach more people? • Can we have a network that assists local arts workers know about and access initiatives that might visit my rural community? • The most valuable thing our sector has is community. They are our creators, producers, consumers, audiences. Let's talk about our process of engagement?
Improving affordability of displaying works/ Adding venues for artistic presentation to keep artists	<ul style="list-style-type: none"> • Sydney has more Film Festivals per capita than anywhere, but it's a struggle to find affordable cinemas to showcase this diverse work. What can be done? • NSW is one of the toughest places for artists to survive – cost of living, lack of opportunity – compared to other states. How can we reverse this? • Art is about taking risks but Sydney is an expensive place to do that, how can artists afford to live and learn and create? • We need a universal basic income for artists as Wesley says. • The lack of large performance venues is an issue how can we address this? • How do we change policy to keep artists or creative practitioners in urban areas that they have regenerated?

PANEL 2

How do we extend the reach of arts, screen and culture so that it enriches local communities and promotes NSW as a global destination?

THEME	AUDIENCE SLIDO SUBMISSIONS
Protecting cultural heritage in metro and regional NSW	<ul style="list-style-type: none"> • Where does heritage, particularly as collected and presented in museums, fit within the arts? • If our history and cultural heritage is an important aspect of our identity, how do create and support this as an integral part of public experience? • What role do heritage institutions have to play in a rapidly developing global Sydney? • How important are place and heritage in this time of dramatic change to inform this blueprint for investment in arts & culture? • We need people to go out to the regions, not come into the city! How about supporting historic properties outside Sydney? • What are we doing to preserve and store our cultural heritage - the work made in Australia for thousands of years? • What are the “effective measures” the sector can employ that acknowledges and enacts First Nations cultural rights?
Recognising women in the arts, and other areas of sector diversity	<ul style="list-style-type: none"> • Women in the arts! How do we encourage and increase participation of women in the arts in all kinds of roles? • Regarding the women in the arts question, what is the m/f ratio here today? How do we challenge traditional masculinity stereotypes for better arts engagement from men? • When are women going to be running our State Institutions - not just Regional? • Women do run our cultural institutions such as Elizabeth Macgregor, Dolla Merrillees, Rose Hiscock and Dawn Casey. What needs to be done to recognise this? • Why aren't LGBTQ+ communities included in the State/Create NSW's current definitions of diversity? • Why doesn't significant strategic investment occur where the lowest hanging fruit is? Diversity, community and creativity aren't exclusive to Western Sydney.
Connecting regional to metro Sydney	<ul style="list-style-type: none"> • How can we tour more exhibitions to communities throughout NSW? • Do you think there's anything that we could do to better connect the regional and metro arts and culture communities? • Regional touring is massively underfunded in NSW. How do we ensure we're investing in work and artists, not just buildings, in regional NSW? • How can we develop new models like Living Museums with connected spaces across regional NSW and connected to Sydney • How can govt. support longer term art and cultural activities where they are in marginal communities which don't have critical mass? • Funding staff to work regionally! Fund staffing so organisations are not dependent on volunteers to do work that should be paid. • Create more ari style galleries in regional centres • How can regionals with big ideas be heard in person and invited to meetings to discuss our projects. As big budget Vivid type events Regional NSW. • Can Destination NSW hold Regional workshops like in Port Stephens where Auspol Media operates an International Film Festival ausgff.com with no support? • How are we going to care for our regional object collections that are deteriorating day by day in poorly run historical society organizations?

PANEL 2

How do we extend the reach of arts, screen and culture so that it enriches local communities and promotes NSW as a global destination?

THEME	AUDIENCE SLIDO SUBMISSIONS
Developing cultural infrastructure and planning that supports individual artists	<ul style="list-style-type: none"> • How is the cultural infrastructure plan supporting places for artist to make and live??? • How is the Greater Sydney Commission considering the needs of the arts and creative industries in their planning? • Do our major NSW institutions include enough local content? Surely they set the tone for local pride? • How do we keep artists in the urban areas they regenerate? Shouldn't this be written into policy? • Why does government invest in new buildings for cultural institutions, why aren't we reimagining more heritage places for creative purposes? • NSW needs a new large scale indigenous art gallery/ museum as an investment in understanding ourselves - (tourists would also love it) • Why doesn't NSW government review its capacity to subsidise artists living &/or working in spaces NOT owned by NSW? It happens in Victoria. • Case study: CHASHAMA.ORG in New York lets working artists use vacant commercial real estate to enliven neighbourhoods and manages subsidized live/work studios.
Provide international marketing and development opportunities	<ul style="list-style-type: none"> • National/international mobility is a major issue. Artists and orgs are already leading international conversations. How can policy support this leadership?
Support financial affordability	<ul style="list-style-type: none"> • Don't reinvent the wheel. We know what artists need. Can the State Govt. provide affordable living and a base wage? Imagine what would happen. • Why don't we measure the LOSS to our sector every time an artist has to get a "real job", spending valuable time that should be spent making art? • How do you afford a studio space in this town? Should Government ensure there are more affordable spaces? • Should we look to affordable housing for artists in precinct planning? • Should the liveable wage for artist, tax reform, building code reform/regulation reform AND quarantined funding for individuals BE THE PRIORITY? • Can artists & arts workers have lives outside their jobs? Does it take everything out of us and leave us with no financial stability? • How does the escalating cost of living in Sydney impact/threaten the future of the arts/ culture from an audience perspective? • Is there a problem with the increasing proliferation of programs and venues that do not pay professional artists? • Justene Williams suggests she'll be moving from W.SYDNEY to QLD, so how can we legitimately address the question of the cost of living vs privilege in NSW? • The govt. builds defence housing - why not build arts workers housing? • How can we provide artists access to the high levels of affordable housing currently being developed in Sydney?

PANEL 2

How do we extend the reach of arts, screen and culture so that it enriches local communities and promotes NSW as a global destination?

THEME	AUDIENCE SLIDO SUBMISSIONS
Support young people through education to promote the arts	<ul style="list-style-type: none"> • If we are serious about the arts in schools, why are we not funding it? Enough empty rhetoric. • Where is the plan for a new arts school in Western Sydney? • Arts orgs have an opportunity to support much needed training for teachers to ensure quality arts education in schools. How can Create NSW support this? • With the growth of AI and the need for more critical thinking, collaboration and creativity, shouldn't we be expanding our art schools? • Bring back TAFE art schools as an investment in local arts infrastructure • Could we see more emphasis on arts development? Artist residencies, seed funding, etc. • Why don't we open all the schools at nights and weekends to give artists spaces to work? • Young people in sport are nurtured to become better sportspeople. Professionals are involved in supporting Young's players. Why are we not better at this? • How can industry better support young emerging artists in schools? We need expertise from you all to provide guidance and mentoring. • Young people need to remain a key priority area for NSW with specific support strategies • We talk about young people, as audiences of the future...what about supporting them as artists in their own right? Where is the funding and space for them?
Changing the perception of the arts	<ul style="list-style-type: none"> • Changing the perceptions of how people view the arts - do we need a dedicated public relations & communications strategy for the arts across public & political sectors? • Can we drill down into Ben's question of shame and how we create transformation in this area? • Artists are often expected to justify there is demand for their work in community in a way, say a lawyer, isn't. Can we start shift that cultural value? • "The arts" and "industry" Are perceived as separate yet the way forward is collaboration. How do we (and did we) invite industry into this conversation? • Join up impact of outcomes arts & health?
Building young audiences	<ul style="list-style-type: none"> • 99% of Young People are involved in creative practice in some way, yet audiences continue to age. How can we support development of Young and future Audiences?
Changing the funding / investments structure	<ul style="list-style-type: none"> • Providing recurrent funding beyond the current one year cycle • How do we leverage more co-investment into the arts from across NSW Government-transport, health, education, community services? • Is there a better way of counting the in-kind contributions of communities around the artists to better budget and advocate true costs in the future ? • Private business and individual support is essential to our cultural sector. What incentives can NSW implement to drive corporate/philanthropic support? • How does NSW govt. stimulate corporate investment in soft/content arts infrastructure?
Building sector capability	<ul style="list-style-type: none"> • The challenge around being able to make a living disappears if the community values the offering. People pay for what they value. • The media has an important role in changing perception of the arts, but arts journalism is dying because arts coverage is declining. What can be done? • There are more than 400 small museums in NSW how can they survive digital disruption?
Developing sector leadership to promote the sector and its value	<ul style="list-style-type: none"> • 'Change happens if people at the top make it a priority' Why is NSW's investment in arts and culture less per capita on arts & culture to Victoria-
Promoting innovation through the sector	Arts people are great innovators, but don't have resources to jump through hoops required by industry & government to realise them. How can NSW better support?
Building an artistic ecosystem in NSW	We need more spaces like 107 Projects that Jess Cook manages. It is about community. About artists. How can we encourage this in other areas?
Integrated government	Can there be better connection between state and federal government initiatives?

ROUND TABLE DISCUSSIONS

Sub-topics

ROUND TABLE QUESTION	AUDIENCE SLIDO SUBMISSIONS
1. How can the sector better attract alternative forms of funding?	<ul style="list-style-type: none"> • Adopt national best practice standards for arts funding • Use government investment to develop capability in the sector in the skills needed to attract private sector funding
2. What are the principles that could inform how government prioritises investment in the sector?	<ul style="list-style-type: none"> • Investing in individual artists and artistic projects instead of cultural infrastructure and buildings • Deliberate investment in developing diversity in the sector
3. How can we support a diverse and dynamic arts, screen and culture sector in regional NSW?	<ul style="list-style-type: none"> • Encouraging greater touring and outreach of metropolitan organisations to promote further regional engagement, e.g. through satellite hubs with two-way artistic exchange, or through regional residency programs • Recognising the nuances of specific regions rather than clustering together as 'regional NSW' • Coordinated economic support between local and state governments • Investing in digital media and other digital infrastructure relevant to the locational context to support the creation and distribution of regional arts to the rest of Australia and internationally • Engaging regional arts boards / RADOs to provide mentorship and strategic input to local organisations, rather than operating independently to deliver projects • Direct engagement with funding bodies • Using abandoned / underutilised spaces for audience development, e.g. for film screenings
4. How can the sector work with others to create better access to arts, screen and culture, and enrich local communities?	<ul style="list-style-type: none"> • Further economic integration of metropolitan and regional artists • Defined and accessible spaces for arts • Using models such as Clean Up Australia and Inspiring Australia to bring arts to communities across NSW and Australia

ROUND TABLE DISCUSSIONS - KEY QUESTION

What does NSW need to do to become a global creative leader?

THEME	AUDIENCE SLIDO SUBMISSION
Interstate and international marketing and partnerships	<ul style="list-style-type: none"> • Destination NSW to include arts and culture in its promotions • Using Advance.org's existing global network to further promote NSW • Working first with our Regional neighbour nations. E.g. As I am with Singapore. • Increasing engagement with international organisations between arts professionals and Artists by investing in funding of professional development exchange programs - promoting cultural diversity regionally by fostering relationships and exploring connections. • Strong policy backed up by hard funding to encourage reciprocal international exchange and global mobility for NSW artists and organisations acknowledging the leadership of the sector in establishing and leading these international conversations. • Destination NSW to support Cross department promotion of regional brands tying creative arts to regional produce or existing regional brand • Collaboration with global and national broadcasters to digitally export regional arts and cultural work • Promote existing leaders in regional Australia - better marketing - more attractive residencies - living spaces etc. • Send Arts 'ambassadors' overseas to events to engage on a global platform, marking Australians as artistic peers within global arts/industry communities • Send NSW artists out onto the international stage • Get Create and Destination NSW to work more closely together. • International policy to be developed that brings together existing efforts including Destination NSW (family and journalist visits) support of international touring by NSW artists; supporting artists of diverse cultural backgrounds to to connect and tour to their country of backgrounds • State based International policy framework that coordinates international investment, consulates, responsive funding for international opportunities, a PR campaign for NSW that includes Arts in key messaging. • Produce work which 'travels' i.e. is relevant to overseas audiences • Destination NSW to include culture when inviting international journalists to Sydney/NSW • Develop international offices and invest in creative hubs / cultural infrastructure. Define the future of arts practice - hybridity - through all levels of education - and enable it. Invest in infrastructure and programs, engage general public. Ensure consistency across government, true leadership and commitment across departments. • Destination NSW to extend its promotion to include the arts as a key element of the appeal of NSW • Focus on doing things well (supporting creatives, building great institutions, creating opportunities, engaging with international creatives and ideas) that are authentic and the world will pay attention. By being hyper-local and unique the benefits will accrue from the global. • Policy and hard funding for artists and organisations in reciprocal global mobility collaboration and networks • Create a long-term, well-funded international market development strategy, otherwise Melbourne will continue to be seen as Australia's cultural capital. • Fund and provide space for international residencies; partner with international peer organisations to enable this exchange; and Create NSW to develop capacity to develop international markets beyond screen.

THEME	AUDIENCE SLIDO SUBMISSION
Investing in digital	<ul style="list-style-type: none"> • Support for digital distribution of artistic work to promote the sector globally • Government support for digital dissemination of artistic work
Telling Australian stories	<ul style="list-style-type: none"> • Support works which showcase an authentic Australian voice • Develop a creative and cultural vision for NSW that: <ul style="list-style-type: none"> • Centres Australian stories and voices • Promotes best practice and innovation • Invests in a sustainable ecosystem • Connects artists to creative industries and vice versa • Incentivises local and global collaboration across art forms • Invests in export and celebration/promotion of local champions
Supporting the next generation of artists through education and funding	<ul style="list-style-type: none"> • Support and investment in next generation of arts and cultural leaders • Lift the value of arts and culture from the ground up e.g. in schools- more real world projects, establish art precincts for artists to live and work in, collect data to evaluate value of art is well-being, connectedness to community, cognitive development of the brain, high speed rail, raise value of art through authentic experimentation. • Investment in the leading art school in the Asia Pacific so we have a groundswell of exceptional artists being produced, and therefore significant art is made in NSW. Develop creative hubs where leading artists are attracted to NSW as studios are available and cost of living is reasonable. • Put money at every level of education, access to the arts
Better arts policy and funding coordination between government at all levels	<ul style="list-style-type: none"> • Leadership shared by Fed, State and Local Govt. to implement strategic, consistent and resourced cultural sector and industry development in all regions together to create the incentives and opportunities for commercial and community sectors to then play a role. • Encouraging active participation in public spaces • Promoting regulation that enables access and use of public space for artists • Leadership, support and advocacy for the arts across all levels of government, working together for strategic outcomes. Cultural • Reforming planning and other laws that discourage participation in vibrant public life in our cities (e.g. heavy restrictions on late night trading, lockout laws, onerous requirements of venues for public events, a culture of risk aversion in over-conservative risk management, fear of the new and unconventional) • Developing policy that enables a certain amount of risk to be taken by artists and companies
Increasing overall investment per capita on individual artists	<ul style="list-style-type: none"> • The quantum of funding needs to reflect the scale of the vision. NSW massively under invests in its discretionary funding for making and touring work - without investing in artists NSW can't be a global leader. • Raise per capita spend on arts and culture to the level of per head spend in Victoria • Increase per capita spending on arts and culture (minus the opera house) to Victoria. • Match Victoria's per capita spend on the arts and culture. • The NSW government needs to spend a greater percentage of budget on arts and culture • 1. With relatively little incremental investment, enable larger organisations/institutions to provide back office / workshop support for artists & smaller organisations. This will create hubs of creativity as well as being more efficient. 2. Create multi portfolio units: Arts & Health; Arts & Education. With more than project funding. 3. Increase per capita funding to Victoria's level 4. Get a fully functional NBN to create communities of practice and better distribution of arts education in schools.

THEME	AUDIENCE SLIDO SUBMISSION
Promoting diversity in communities and sources of ideas	<ul style="list-style-type: none"> • A major industry/Government mindset shift toward the position that BIG IDEAS CAN COME FROM SMALL PLACES and that work that is powerful, significant and important can be made in places that are comparably less powerful, or, viewed as insignificant or unimportant. • Acknowledge that big ideas can come from small places and if we even the funding playing field this will really place the whole of NSW as a global leader • Question supposes this is necessary. Perhaps a better ambition is to aim toward being a leader which values cultural diversity and the contributions of all Australians. Until Aboriginal Australians have a greater leadership role then we cannot pretend to lead. • Support and champion the full diversity of NSW communities across the sector....people and processes
Defining and supporting arts and culture in regional NSW	<ul style="list-style-type: none"> • Further funding for the Regional Development Fund • Increased touring • Unique inspiration for the arts found in regional areas. For example, horse jamborees, music festivals. Don't only give the stories of city- it is an unfair representation of the state. • Reclaim the word/concept of the "humanities" as the word "culture" in the regions is sometimes occupied in the regional space by sport. • Residencies and stronger partnership between regional areas and metro centres • Look at the Kandos Centre of Cultural Adaptation as a model for regional areas. E.g. artists work with the community to bring about positive changes to the land. • Greater investment in regional based story telling bodies , including Aboriginal communities. • Fund ambitious ideas/programs for western Sydney and fund them to succeed. • Start Funding regional cultural organisations outside Sydney. All state support is currently focussed on Sydney centric - e.g. Sydney Modern \$244m.Regional Australia has rich cultural offerings that represent Australia on a global stage!
Investing in Aboriginal culture	<ul style="list-style-type: none"> • Recognise nurture Indigenous culture as an attractor