

I write this submission as a member of the GLAM (Galleries, Libraries, Archives and Museums) sector, the last decade spent in University Art Museums.

While I recognise the achievements of Revive, the contributions of the Visual Arts broadly, and the GLAM sector's small to medium organisations specifically, are being routinely overlooked, as are the tertiary institutions that train new generations of artists and Arts workers - evidenced by the newly-elected representatives advising the National Cultural Policy. Of the 24 experts and Advisory Group members, only *one* is from Visual Arts, with no representation from the institutions integral to facilitating visual arts opportunities. This is despite the GLAM sector providing some of the most stable employment in the Arts.

Two areas need urgent action:

- Education

There is sustained evidence regarding the value of creative skills to the economy, and their critical contribution to education, health, technology, law, and sciences, as well as the non-profit sector. Creative skills are integral to the fast-growing industries in Australia - in an era defined by instability, Arts degrees equip students for careers that are essentially unknown, offering comprehensive skills adaptable across a broad range of industries.

Despite this, creative industries are not seen as offering 'serious' career pathways – creative subjects within primary and secondary education are considered inferior to STEM courses, while the Australian Government's Job-Ready Graduates Scheme saw enrolment in tertiary Arts/Humanities degrees plummet due to astronomical hikes in course fees and the perception that future growth in these sectors is unsupportable within our economy.

A coordinated national strategy is needed to ensure the next generation of creative workers are supported and appropriately trained, with Arts-focussed career pathways embedded within Australia's education system. Better links between the sector, schools and tertiary institutions would ensure that subjects and training offered are tailored to the skills needs of the future.

Dedicated strategic partnerships funding that promotes cross-portfolio collaboration and investment would drive job creation and inspire innovation across sectors. Partnerships with organisations outside the Arts would encourage sector growth, recognise creative and transferable skills when equipping young people for future work and cultivate innovation to fuel Australia's talent pipeline.

- Support for Small to Medium visual arts organisations

Current funding opportunities favour performance and/or large arts organisations, and champion major, high-exposure events with largescale investment while overlooking the integral role of small-to-medium organisations in supporting artists to transition from emerging to established, and their specific needs and capacity to deliver projects.

For example: Archie Moore is one of Australia's most internationally successful artists who, in 2024 won the Venice Biennale's Gold Lion for his solo presentation 'kith + kin' in the Australian Pavillion. This work, which was co-produced by QAGOMA, Brisbane, was first mounted at Griffith University Art Museum (GUAM), who afforded him the first institutional solo exhibition of his career in 2018. Our investment in his practice during the critical early stages of his career gave him the vital support required to expand his practice into a truly international career.

In order to have more figures like Archie Moore, we need to ensure the conditions for their emergence, supporting local creative ecologies and the training institutions through which they are produced. Investment in local artistic infrastructure is investment in the future of Australia's creative industries and in Australia's reputation on the world stage.