

National Cultural Policy Submission

1471291

Public

Individual

Bridget Brazel



Short submission (text box 500 words or less)

As the Marketing and Communications Assistant at [REDACTED], I work across digital communications, audience engagement, and public programming to help connect people with contemporary creative practice. Day to day, that means sharing exhibitions, workshops, artist stories, and public programs through social media, digital marketing, content creation, and campaigns. Through this work, I get a real sense of how much arts organisations do beyond showcasing work - they help shape cultural identity, support creative communities, and create accessible ways for people to engage.

The 2026 National Cultural Policy really speaks to this, especially in how it links cultural infrastructure with audience engagement. These are often talked about separately, but in practice, I believe they're closely connected. Engagement doesn't just happen on its own - it relies on the infrastructure that sits underneath it: the spaces, systems, tools, and people that make cultural work possible in the first place.

At [REDACTED], this is something we see every day. As part of South Australia's creative sector, we support artists through exhibitions, our Associate program, artist development opportunities, and industry partnerships across our ceramics, glass, furniture, and jewellery/metal studios. Having access to these spaces and facilities isn't just important for the artists making the work - it's also what allows audiences to experience and connect with it in meaningful ways.

From a communications perspective, digital storytelling plays a big role in that connection. Social media, artist interviews, EDMs, video content, and online campaigns are often the first point of contact people have with [REDACTED]. They help extend what we do beyond our physical spaces and make contemporary practice more accessible to wider audiences. But they also rely on what's happening behind the scenes - time, technical systems, equipment, access to studios, and the capacity to consistently capture and share work as it happens. Short-term funding cycles make this even harder, limiting the ability to plan ahead, invest in the right tools and systems, and maintain consistent storytelling over time.

Infrastructure isn't just about buildings or operations. It shapes how we communicate, how we respond to changing digital platforms, and how effectively we stay connected with audiences. When it's limited or outdated, it doesn't just affect what gets made - it also affects what gets seen, and who gets to see it.

That's why I see continued investment in cultural infrastructure as direct investment in audience engagement. Supporting organisations like [REDACTED] means supporting the artists, audiences, and communities that are all part of the same ecosystem.