

Pillar 2 'A place for every story'

1. All Australians are not necessarily 'creators of culture' in the sense being discussed in this policy. Of course, every citizen by their very existence forms part of society and therefore has a bearing on what society looks like, but everyday Australians are not necessarily going to produce artistic or creative expressions. Suggesting this is to weaken Pillar 3, Centrality of the Artist.
2. There is great opportunity to showcase neglected areas of artistic expression, i.e. stories of complicated aspects of the human condition. Support for exhibitions that tell rich stories of grief, bereavement, motherhood, or trauma, for example, would generate potentially powerful shows with the added benefit of attracting a broader audience than the typical art exhibition-goer. Another bonus-and proven in much arts/health research, is the potential for remarkable therapeutic benefits to the attendees' wellbeing.

Pillar 3 'Centrality of the Artist'

3. In recognition of the precarious financial state that most artists live in and the often substantial amount of private income (say from a day job/spouse) that is spent in producing cultural objects/work, a number of financial improvements could be made.
Eg. a) Don't tax art prize winnings. This idea has already been raised by some artists but there's been no change, to my knowledge. Artists often contribute enormously to the life of the nation's creative culture and it costs them dearly in terms of time, money, years of study, opportunity costs, hardship and health.
b) Provide financial support for the costs of holding an exhibition. Typically it costs many thousands of dollars and that is if you can get a space at a gallery.
c) Provide more funded exhibition spaces that are politically neutral, i.e. don't have ideologically prescriptive agendas which must be addressed as a condition of exhibiting.
4. Creative Australia should not have their focus on teaching artists to be better fund raisers. That is not supportive of Pillar 3 because fundraising is not the artist's core business and would draw time and energy away from creating. There are others better suited to this role.

Pillar 5 Engaging the Audience

1. There are software programs (eg Curio Publishing) that are used by museums to present material in ways that are more 'interactive' and hands-on with the audience. The viewer selects elements of the exhibition material, which then opens out, revealing more about their chosen image/artefact. This can include sound, spoken voices, text, as well as images.
2. See Pillar 2. 2. Re the opportunity for broadening audience through choice of subject matter.