

SUBMISSION TO THE CONSULTATION FOR AUSTRALIA'S NEXT NATIONAL CULTURAL POLICY

Submitted by: Jozef Szekeres | Sydney, Australia | May 2026

Primary Pillar: Pillar 3 — Centrality of the Artist

Intersecting Pillars: Pillar 4 — Strong Cultural Infrastructure | Pillar 5 — Engaging the Audience | Pillar 2 — A Place for Every Story

1. Introduction

This submission documents a trajectory of independent Australian creative practice spanning more than four decades and identifies structural conditions within Australia's cultural-policy environment that have allowed an independently developed, creator-originated embodiment and morphology research system of demonstrable international significance to exist without institutional recognition, archival support, intellectual property protection, or economic return to its Australian creator.

It is not submitted as a complaint. It is submitted as evidence — evidence of structural gaps that consecutive national cultural policies have identified but not yet fully resolved, and which the next policy has an opportunity to address with greater specificity and future-facing cultural understanding.

The central argument of this submission is this:

Australia currently lacks adequate mechanisms to identify, preserve, legitimise, and protect sovereign creator-originated cultural systems before they are absorbed into global commercial circulation, algorithmic retail ecosystems, and de-attributed industrial propagation structures.

This submission provides documented evidence of that condition and proposes specific policy responses.

Increasingly, the Humetoyetics™ Archive represents not merely an artistic body of work, but a sovereign Australian creator-originated embodiment research ecology documenting the emergence, stabilisation, propagation, and partial historical invisibility of a glamour-body morphology paradigm that appears to have reorganised international collector embodiment culture while remaining structurally vulnerable within asymmetrical global cultural systems.

2. The Practice

Beginning with figurative sculpture at age twelve in 1983, and developing through professional contributions to Disney's *Aladdin* (1993), the Sydney 2000 Olympic mascots, *Peter Pan 2: Return to Neverland* (2001), and multiple independent commercial character projects across animation, advertising, and collectible manufacturing, I developed a self-directed creative research practice operating across:

- sculptural design,
- character codification,
- proportion theory,
- embodiment systems,
- articulation engineering,
- fashion doll design,
- symbolic glamour structures,

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- narrative world-building,
- and collectible manufacturing.

Between 1994 and 2020, this practice produced the Humetoetics™ Design Codification Doctrine — a creator-originated glamour-body embodiment framework governing the relationship between stylisation, anatomical abstraction, behavioural posture logic, silhouette architecture, symbolic femininity structures, and manufacturable character form.

This system was publicly stabilised through the Elizabet Bizelle sculpt (2001), developed through more than two decades of iterative self-funded independent research, and later brought to production as the GlamourOZ Dolls line (released 2020).

Humetoetics™ increasingly functions not merely as a doll-design methodology, but as a codified embodiment system integrating:

- sculpture,
- posture logic,
- glamour aesthetics,
- behavioural morphology,
- couture-presence architecture,
- symbolic imagery,
- affective perception,
- and relational silhouette continuity.

This work was conducted without sustained institutional support, government funding, academic infrastructure, or industry backing of any kind. It was self-funded, self-directed, and self-archived over more than two decades.

The artist is the original gig worker — and this practice exemplifies the exact conditions Revive was designed to address.

3. The Szekeres Archive — A Sovereign Australian Cultural Intelligence System

The Szekeres Archive, Sydney, contains continuous documentary evidence establishing the Elizabet Bizelle sculpt (2001) as the earliest currently identified fully resolved physical codification of a glamour-body morphology system characterised by:

- elevated pelvic indexing,
- torso compression,
- femoral dominance,
- behavioural contrapposto,
- and continuous silhouette hierarchy within the collector fashion doll form.

The Archive comprises:

- Original physical sculptures, 1983–2020, in continuous custody
- Developmental drawings and morphology diagrams, 1994–2020

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- Comparative morphology analyses documenting the Bizelle system against international industry outputs (2001–2025)
- Articulation prototype studies and manufacturing component records
- Studio photography documenting scale comparisons at true relative proportion
- Published media coverage: *FDQ* magazine Spotlight feature; *Haute Doll* magazine feature; Tom Courtney industry commentary (2014)
- Provenance records: *Sirene* (1994), *Elizabet Bizelle* (2001), GlamourOZ Dolls (2006–2020)
- Comparative embodiment studies documenting field-wide morphology convergence
- Developmental continuity materials evidencing longitudinal morphology cognition
- Collector-field discourse remnants documenting transitional glamour-body perception shifts
- Social-media residue and comparative imagery relating to the emergence and normalisation of contemporary glamour-body morphology systems within collector culture

Increasingly, the archive functions not merely as preservation material, but as:

a longitudinal creator-originated cultural intelligence system.

It preserves:

- developmental morphology cognition,
- symbolic continuity,
- glamour embodiment structures,
- affective perception systems,
- propagation evidence,
- comparative historiographic material,
- collector-field perception traces,
- and distributed cultural-transition

residue across more than four decades.

This continuity is exceptionally rare within Australian cultural history.

The archive therefore contributes not merely to artistic history, but increasingly to:

- design history,
- embodiment studies,
- morphology historiography,
- affective culture,
- archive studies,
- symbolic cognition research,
- digital historiography,

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- collector ethnography,
- distributed cognition studies,
- and emerging AI-era humanities inquiry.

The archive is also currently being developed as the foundation of a proposed interdisciplinary doctoral research project examining creator-originated embodiment systems, morphology propagation, glamour-body codification, cultural visibility instability, and archive preservation within contemporary Australian and international cultural contexts.

The proposed doctorate increasingly intersects with:

- design history,
- embodiment studies,
- AI-era humanities,
- affect theory,
- archive studies,
- cultural infrastructure research,
- visual culture studies,
- digital historiography,
- and morphology historiography.

Without active support for preservation, formal recognition, and scholarly access, this knowledge system remains structurally vulnerable outside formal Australian cultural memory.

“Creator-originated embodiment systems can constitute cultural knowledge structures worthy of preservation. The archive itself is the evidence — its chronology, physical continuity, developmental persistence, comparative morphology analyses, and field-perception residues constitute forensic cultural documentation.”

4. International Significance and Morphological Propagation

The Szekeres Archive contains extensive comparative morphology analysis documenting progressive international convergence toward embodiment configurations consistent with those first publicly stabilised in the Bizelle sculpt (2001).

These include documented comparative analyses involving:

- Mattel (USA) — body-system evolution 1959–2009
- Integrity Toys (USA) — body-system evolution 2008–2011
- Robert Tonner Doll Company (USA) — body-development convergence 1999–2022
- Superdoll London (UK) — Sybarite body system 2005–2019
- Kingdom Doll (USA/UK) — 2018–2019
- Aquatalis / Phạm Anh Quân (Vietnam) — 2020–2022
- JamieShow Muses (USA) — 2020
- Popovy Dolls — 2012

- MoDoll — 2015
- Andrew Yang / Kadira — 2017
- Superdoll Generation 8 body — 2025
- Transitional collector-field evidence relating to the Mattel Model Muse era and associated glamour-body morphology shifts

The documented pattern of convergence — characterised by increasing alignment toward:

- elevated pelvic indexing,
- torso compression,
- behavioural contrapposto,
- glamour-line elongation,
- couture-presence embodiment,
- and femoral dominance —

suggests the propagation of an already-stabilised glamour-body morphology paradigm predating many later industrial manifestations.

The archive provides the forensic baseline against which this propagation is assessed.

Importantly, collector-field remnants, historical discourse traces, and surviving online comparative materials increasingly indicate that the transition toward contemporary glamour-body morphology systems was socially perceptible within collector culture during the early-to-mid 2000s, particularly during the emergence of the Mattel Model Muse body and associated high-fashion embodiment aesthetics.

These materials function as distributed field evidence documenting transitional perceptual adaptation within collector communities prior to full industrial stabilisation of the contemporary glamour-body schema.

This submission does not advance direct legal accusations of infringement.

It presents:

- comparative evidence,
- morphology convergence,
- propagation analysis,
- distributed field evidence,
- and a structural cultural-policy concern.

The broader policy argument is more historically important than any isolated legal claim:

it demonstrates that creator-originated Australian embodiment systems can generate internationally propagating cultural paradigms while remaining structurally under-recognised within the nation in which they emerged.

5. Platform Capitalism, Algorithmic Erasure, and the Failure of Creator Protection

Most significantly, proportional and embodiment structures associated with the GlamourOZ Dolls system have appeared within products distributed through the Temu global retail platform — circulating internationally at mass-market price points without attribution, licensing, or economic recognition of the originating Australian creator.

This is not an abstract policy concern.

It is a documented case of Australian creator-originated embodiment research — developed through decades of self-funded independent practice — entering globalised manufacturing and algorithmic retail ecosystems without protection, attribution continuity, or economic return.

In policy terms, this represents:

- a failure of attribution frameworks,
- a failure of creator protection infrastructure,
- and a failure of sovereign cultural retention mechanisms.

It also demonstrates how creator-originated morphology systems may dissolve into high-noise algorithmic retail environments, where embodiment languages become widely circulated while simultaneously detached from:

- developmental history,
- creator continuity,
- chronology,
- sovereign cultural origin,
- and archival traceability.

This is one of the major cultural-policy challenges emerging within contemporary digital and platform economies.

“The documented absorption of this embodiment design language into international commercial manufacturing pipelines — including algorithmic mass-market retail systems — without attribution, licensing, or economic return to the originating Australian creator represents a concrete failure of Australia’s creator-protection and cultural-recognition frameworks.”

6. Structural Conditions Requiring Policy Response

My experience identifies four specific structural conditions requiring policy attention within Australia’s next National Cultural Policy.

6.1 The Gap Between Artistic and Commercially Adjacent Creative Practice

Independent creators working across:

- character design,
- embodiment systems,
- toy design,
- collectible manufacturing,
- figurative sculpture,
- and commercially adjacent creative research

occupy a structural gap between:

- the fine arts sector,
- entertainment industries,

- and industrial design frameworks.

Vocational pathways, funding structures, archive support systems, and research recognition mechanisms have not historically been designed for creators operating across these intersecting domains.

6.2 The Inadequacy of Intellectual Property Protection for Independent Creators

Australia's existing intellectual-property framework does not adequately protect independently developed embodiment systems, morphology codifications, or creator-originated design languages developed outside formal institutional or corporate structures.

Sole practitioners without significant legal resources cannot realistically access the protections that theoretically exist.

This leaves creator-originated Australian systems highly vulnerable within global manufacturing and platform economies.

6.3 The Absence of Preservation Infrastructure for Independent Creator Archives

The Szekeres Archive represents more than four decades of continuous creator-originated morphology research and cultural production.

Without active support for:

- preservation,
- digitisation,
- scholarly access,
- and institutional recognition,

this knowledge system remains vulnerable to fragmentation and historical loss.

Australia possesses frameworks for preserving institutional cultural collections, but limited equivalent structures for independently held creator-originated archives of comparable significance.

6.4 Institutional Visibility Gaps for Independent Cultural Systems

Independent creator-originated cultural systems operating outside dominant institutional, academic, or corporate infrastructures often remain historically illegible despite substantial cultural influence.

Australia currently lacks robust pathways for identifying and stabilising such systems before:

- fragmentation,
- de-attribution,

- algorithmic erasure,
- or historical invisibility occur.

This submission demonstrates the need for improved cultural-recognition infrastructure capable of recognising creator-originated systems before their histories become unrecoverable.

7. What I Am Asking For

I respectfully ask the Expert Panel for Pillar 3 — Centrality of the Artist — and the Policy Advisory Group to consider this submission as evidence of structural conditions requiring policy response, and to recommend:

- That the next National Cultural Policy explicitly recognise independent creator-led commercially adjacent creative practice as a legitimate and supported area of Australian cultural production, with appropriate research support, funding pathways, and cultural recognition mechanisms.
- That a review of intellectual-property protections be commissioned examining the adequacy of current mechanisms for independently developed embodiment systems, morphology codifications, character design languages, and related creator-originated frameworks.
- That a national framework for identifying, preserving, digitising, and providing scholarly access to independent creator-originated archives of cultural significance be developed through Creative Australia and/or National Collecting Institutions.
- That creator-originated longitudinal embodiment archives be recognised not merely as artistic collections, but as culturally significant interdisciplinary research infrastructures relevant to:
 - design history,
 - embodiment studies,
 - AI-era humanities,
 - archive studies,
 - cultural propagation theory,
 - digital historiography,
 - collector ethnography,
 - and morphology historiography.
- That export development support currently focused on music, literature, and screen industries be extended to include creator-originated Australian intellectual property operating within character design, embodiment systems, and collectible manufacturing domains.
- That the next policy explicitly address the intersection of:
 - platform capitalism,
 - algorithmic retail systems,
 - creator protection,
 - and attribution instability,

recognising the vulnerability of independently developed Australian cultural systems within global manufacturing ecologies.

2026 also marks the 25th anniversary of the Elizabet Bizelle sculpt (Sydney, 2001). As part of the archive's ongoing cultural activation and preservation trajectory, discussions concerning potential exhibition pathways — including possible future presentation within Australian design and cultural institutions such as Powerhouse Museum — form part of the project's broader public-engagement and cultural-visibility objectives.

8. Conclusion

Australia's cultural policy has consistently stated that:

- artists are workers,
- creative knowledge is a national resource,
- and Australian intellectual property deserves protection and support within international markets.

This submission tests whether those commitments extend to independent creators working across commercially adjacent cultural domains without institutional affiliation, whose creator-originated systems may nonetheless possess substantial international cultural significance.

The Szekeres Archive is a sovereign Australian cultural intelligence system.

The Humetoyetics™ Design Codification Doctrine is a creator-originated Australian embodiment research framework of substantial historiographic and interdisciplinary significance.

The glamour-body morphology paradigm first publicly stabilised through the Elizabet Bizelle sculpt (Sydney, 2001) appears to have propagated internationally across collector embodiment culture while remaining structurally vulnerable to invisibility, de-attribution, and algorithmic flattening within asymmetrical global cultural systems.

None of this has been formally recognised, preserved, or protected by existing Australian cultural infrastructure.

The next National Cultural Policy has an opportunity not merely to preserve an archive, but to recognise and stabilise a vulnerable Australian cultural intelligence system before further fragmentation, historical invisibility, or algorithmic erasure occur.

I respectfully ask that it does.

Jozef Szekeres

Sydney, Australia | May 2026

Contact and archive enquiries available on request.

Appendix — Supporting Documentation Available on Request

The following materials are held within the Szekeres Archive, Sydney, and are available to the Expert Panel or Policy Advisory Group on request:

- Original physical sculptures, 1983–2020, in continuous custody
- *Sirene* (1994) — original 6” physical sculptural artwork
- *Elizabet Bizelle* sculpt (2001) — original 16” fixed-pose figure
- GlamourOZ Dolls production sculpt (2006–2020) — 22” raw sculpt and 18” production figure
- Comparative morphology analyses: Bizelle system vs. international industry outputs (2001–2025)
- Somatic Reality Anchors™ proportion diagram documentation
- Somatic Articulation Integration studies (2001–2008)
- Studio photography documenting comparative morphology structures
- *FDQ* magazine Spotlight feature — “The LizBiz”
- *Haute Doll* magazine feature — Elizabet Bizelle debut coverage
- Tom Courtney industry commentary (2014)
- Collector-field remnants relating to Model Muse transitional morphology discourse
- Comparative industry morphology plates:
 - Mattel
 - Integrity Toys
 - Robert Tonner
 - Superdoll
 - Kingdom Doll
 - Aquatalis
 - JamieShow
 - Popovy Dolls
 - MoDoll
 - Andrew Yang/Kadira
 - Superdoll Generation 8
- Developmental drawings and morphology sketches, 1994–2020
- Disney production maquettes:
 - *Aladdin* (1993)
 - *Peter Pan 2: Return to Neverland* (2001)
- Sydney 2000 Olympic mascots sculptural codification documentation
- Documentation concerning algorithmic retail propagation and Temu comparative morphology evidence

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