

# SUGAR°GLIDER°DIGITAL°

Sugar Glider Digital



4th April 2026

**Submission to the National Cultural Policy Consultation** *Submitted by Sugar Glider Digital*

*Sugar Glider Digital is an Australian digital art platform specialising in the curation, commissioning and presentation of digital art for commercial buildings, public spaces and cultural events. We work with developers, institutions and governments to keep built environments culturally alive through dynamic, rotating digital art programs. We maintain a curated database of over 200 digital artworks by Australian and international artists, ready for immediate deployment across screens, facades and public installations. We are a sister company to Art Pharmacy, [REDACTED] leading B Corp-certified art consultancy, and we submit this response from the specific vantage point of digital art practice.*

## **Digital art is cultural infrastructure**

*Digital art is not a novelty. LED media facades, responsive installations, projection mapping and screen-based works are becoming standard expectations in premium precincts globally. Buildings are increasingly dynamic cultural platforms, their facades and interior screens capable of displaying curated artworks that change with the seasons, the cultural calendar and community input. This shift represents one of the most significant expansions of public cultural access in a generation, and Australia's next National Cultural Policy has an opportunity to recognise and accelerate it.*

## **Pillar 2 – A Place for Every Story**

*Digital art has a unique capacity to place diverse stories in the path of everyday life. Unlike a gallery or festival, a digital artwork in a public building or streetscape reaches people who may never actively seek out cultural experiences. Content can be updated to reflect First Nations seasons and cultural calendars, community events, emerging artists and local stories. Augmented reality art trails can layer Indigenous histories over contemporary streetscapes, giving communities a richer, more honest experience of place.*

*The next policy should explicitly recognise digital art in the public realm as a legitimate and important form of cultural participation, and encourage planning frameworks that support*

*dynamic, updatable digital art programs as part of development contributions, not just permanent physical installations.*

#### ***Pillar 4 – Strong Cultural Infrastructure***

*For digital art to deliver on its cultural potential, the infrastructure must be right. Too often, digital screens are installed in buildings with no curatorial framework, no artist commissioning process, and no ongoing program, defaulting instead to advertising or corporate content. This is a missed opportunity and a misuse of publicly accessible space.*

*The next policy should support the development of national standards for digital art curation in publicly accessible spaces, including guidance on artist commissioning, content governance and the distinction between cultural programming and commercial display. It should also consider how existing cultural funding mechanisms, including percentage-for-art contributions, can be extended to support digital art programs. Our database of 200+ ready-to-deploy works demonstrates that the supply of quality digital art exists — what is missing is the policy framework and commissioning infrastructure to activate it consistently and fairly for artists.*

*Australian digital artists are producing world-class work. The infrastructure, policy settings and commissioning frameworks to sustain careers in this space are lagging behind the talent.*

#### ***In conclusion***

*Digital art is one of the most powerful tools available for making culture genuinely accessible, participatory and responsive to the community. The next National Cultural Policy should treat it as the cultural infrastructure it is. Sugar Glider Digital strongly advocates for that recognition.*