

National Cultural Policy Submission

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Public and anonymous



Short submission (text box 500 words or less)

As a multidisciplinary artist with over 25 years' experience working across community arts, public art, sustainability, and creative reuse, these five pillars strongly connect to both my practice and the communities I work alongside. My work is grounded in participation, connection, and creating spaces where people feel welcomed into creativity, often for the first time. The pillars that resonate most strongly with my practice are A Place for Every Story, Centrality of the Artist, and Engaging the Audience. Together they recognise that arts and culture do not only exist in galleries and major institutions, but in libraries, schools, shopping centres, festivals, regional towns, and community spaces where people gather and connect. One of the biggest challenges I see is that community-engaged arts practice is still undervalued despite the enormous impact it has socially and creatively. The work artists do in communities extends far beyond delivering a workshop or making an artwork. It involves planning, relationship building, accessibility, sourcing materials, travel, facilitation, installation, and creating spaces where people feel safe to participate and express themselves. Much of this labour is invisible, and many artists are working in unsustainable ways while delivering important outcomes for communities. I would also like to see greater support for artists working in long-term community projects and relationships. Some of the most meaningful outcomes from creative work cannot always be measured immediately or through numbers alone. Connection, confidence, belonging, wellbeing, and shifts in how people see themselves and others often happen slowly over time. Community arts practice needs space to grow organically, build trust, and respond to people and place. Not every outcome can or should be measured through attendance figures or short-term deliverables. Some of the most important impacts are the conversations that continue after a workshop, the relationships formed, or the sense of connection people carry with them long after the project has ended. I would like to see stronger long-term investment in artists and community-led creative programs, particularly in regional areas. Short-term project funding often limits the ability to build genuine relationships and lasting impact. Community arts practice creates connection, confidence, wellbeing, and belonging, and this work should be recognised as essential cultural work. I also believe the next National Cultural Policy should continue recognising participation itself as a valuable form of cultural engagement. Increasingly, people are looking for creative experiences that are hands-on, inclusive, and socially connected. I see this constantly through my own workshops and public activations, where people stay longer than expected, continue conversations, and reconnect through making together. These spaces matter. Sustainability and creative reuse are also important parts of my practice and something I would like to see reflected more strongly within future cultural policy. Working with reclaimed and recycled materials not only reduces waste, but encourages people to rethink value, creativity, and possibility. The five pillars matter because arts and culture shape how communities connect, tell stories, and see themselves reflected. Creativity is not an extra, it is essential to wellbeing, identity, belonging, and human connection.