



National Cultural Policy Submission

Deakin University's Arts & Cultural Management program

May 2026

1. Background

For over 30 years the Arts & Cultural Management program in the Deakin Business School has provided a tailored business education for arts workers. We remain one of the only arts management programs located in a business school. Our staff and students bring extensive arts management professional experience; entry to the program requires a minimum of two years professional work experience.

This submission is a collaboration between students and staff in the Arts & Cultural Management program. It draws on our combined professional experience, sector leadership and research.

Thank you for the opportunity to contribute to consultation for the National Cultural Policy. For more information regarding this submission please contact:



2. Feedback and strategic suggestions

Pillar 2: A Place for Every Story

Community Arts and Cultural Development (CACD) practice – work which is 'by, with and for' communities – is key to producing work which is authentic and distinctive.

CACD practice does not figure prominently in the current REVIVE strategy or the consultation paper. There is a need for training in CACD practice and funding for innovative community-based arts projects. This area of work requires specialist skills in facilitation, collaboration, community building, stakeholder engagement and audience development.

Pillar 3: Centrality of the Artist

We acknowledge that creative practice is what makes the arts and creative sectors unique. However, a strong creative ecosystem is needed to ensure creative practice and production is sustainable, has impact and accessible to audiences.

We highlight the contribution of arts managers to this creative ecosystem, along with curators, creative producers, and hybrid/ interdisciplinary creatives.

Pillar 4: Strong Cultural Infrastructure

We highlight the need for both 'hard' and soft' infrastructure to support arts, cultural and heritage organisations. Included in the 'soft' infrastructure needs of the sector are awards programs, accessible funding, training and professional development, and sector specific

peak bodies. Local government plays a significant role in the provision of 'hard' and 'soft' arts infrastructure, but this level of government is not well recognised in the current REVIVE policy or the discussion paper.

Pillar 5: Engaging the Audience

The 8-task model of audience-centric practice developed by Deakin researchers offers a practice framework for organisational change that leads to the engagement of new and diverse audiences: [Leading Change: Audience Diversification in the Arts | Creative Australia](#)

Audience-centric practice is important because it:

- Engages new and diverse audiences
- Enables publicly funded arts to deliver better public value
- Strengthens financial sustainability
- Promotes cultural vibrancy and distinctive programming

Pillar 6: Creative Futures (NEW ADDITION)

We propose the addition of a new pillar which we term 'Creative Futures'. This pillar looks to creative practitioners and audiences of the future. Greater recognition and support is needed for organisations and creative practitioners who work with and make works for young people.

Work relevant to this new pillar includes:

- Creative practice: funding, awards, training and support for new and emerging artists;
- Audiences: attention to children and young people who will be the future creative producers, leaders and audiences.