



Creative Brisbane Collab.

Submission from the Creative Brisbane Collab. Ltd
to the
Towards a new National Cultural Policy
Public Consultation Paper

Contents

1. About the Creative Brisbane Collab.....	2
2. Context of this submission.....	2
3. A Million Cups of Tea: How we'll create cultural legacies from 2032	3
4. Seven Principles for Cultural Legacy Success.....	3
4.1 Principle 1: Nothing about us without us	3
4.2 Principle 2. Turn on all the lights.....	3
4.3 Principle 3: There's nothing "nice" about creativity	3
4.4 Principle 4: Keep it real, keep it Queensland	3
4.5 Principle 5: Extending time – from the sunshine to the night lights	4
4.6 Principle 6: Sport, meet art	4
4.7 Principle 7: We'll take your measure	4
5. Addressing Pillar 2 - A place for every story	4
5.1 Relevant extracts from "A Million Cups of Tea"	4
6. Addressing Pillar 3 - Centrality of the artist.....	5
6.1 Relevant extracts from "A Million Cups of Tea"	5
7. Addressing Pillar 4 - Strong cultural infrastructure	7
7.1 Relevant extracts from "A Million Cups of Tea"	7

1. About the Creative Brisbane Collab.

The Creative Brisbane Collab. (Collab.) was formed in late 2022 with the motivation to build a strong relationship between Brisbane's/southeast Queensland's corporate sector and its creative industries.

The collaboration is a way to enable structured and ongoing engagement between industry and creativity – to improve communication and understanding and, ultimately, provide a shared platform for advocacy to the community and governments on the importance of creativity to health and wellbeing, to the regional economy, for talent attraction and retention, and for city/regional reputation.

There are more than 400 registered Affiliates of the Collab. representing all parts of the creative economy and the corporate and university sectors: [Our Mission & Our Objects — Creative Brisbane Collaboration](#)

The Collab.'s Mission is: To transform Brisbane into a city where creativity is everywhere and arts and story-telling are embedded in daily life.

The principal Object of the Collab. is to foster, promote and advance the arts and creativity in Brisbane and its regional surrounds.

Although the Collab. has determined that its remit is the Brisbane Local Government Area, its intent is to ensure its activities provide a legacy that is relevant to and/or repeatable for all of Queensland and Australia.

2. Context of this submission

In preparing this submission, the Collab. has focussed on the cultural legacy opportunities associated with the Brisbane 2032 Olympic and Paralympic Games – and the ambitions articulated by the creative sector to achieve meaningful, positive outcomes from investments in those events.

Brisbane 2032 offers Australia a once-in-a-lifetime opportunity to elevate cultural legacies that go far beyond stadiums, medals or infrastructure.

The Games will provide a global stage for Queensland and Australia to showcase their creativity, diversity and authenticity—but the true measure of success will be how these opportunities embed long-term social, cultural and economic benefits for communities across the state and country.

In July 2025, the Creative Brisbane Collab. conducted a full-day workshop that brought together 140 diverse creative and corporate sector voices to shape this vision.

Participants considered six key legacy themes: First Nations creatives, creatives with disability, young creatives, venues and infrastructure, global showcasing, and Queensland's night-time economy.

3. A Million Cups of Tea: How we'll create cultural legacies from 2032

In March 2026, the Collab. published “A Million Cups of Tea: How we'll create cultural legacies from 2032”. The report is both a vision and a strategy that represents the views and ambitions of people who deliver art, culture and creativity on the ground every day: [2032 Cultural Legacies Project — Creative Brisbane Collaboration](#)

The report identified Seven Principles for Cultural Legacy Success that collectively frame how art, culture and creativity can become embedded in every layer of Brisbane 2032 planning and delivery. Together, the Principles provide a roadmap for ensuring cultural initiatives are co-designed with communities, integrated with infrastructure, authentically Queensland, and measured for real impact.

These Principles highlight that culture is not a “nice to have” but essential infrastructure contributing to identity, wellbeing, economic growth and global reputation.

While focussed on Brisbane 2032, many of the Principles, Objectives and Actions identified have direct relevance to some of the Pillars nominated in the Towards a new National Cultural Policy Public Consultation Paper, specifically:

- Pillar 2 - A place for every story
- Pillar 3 - Centrality of the artist
- Pillar 4 - Strong cultural infrastructure

This submission presents extracts from the *Million Cups of Tea* report that speak to the Minister's message that asks “how we can continue to build a cultural landscape that reflects our diversity, supports our art workers, and strengthens the nation we share”.

4. Seven Principles for Cultural Legacy Success

4.1 Principle 1: *Nothing about us without us*

Cultural legacies should be identified, informed and led by the communities who deliver art, cultural and creative experiences on the ground – in co-design partnerships with relevant agencies and organisations. Creatives must be inside the decision-making.

4.2 Principle 2. *Turn on all the lights*

Regenerate and activate the assets we already have, as well as ensuring that ongoing cultural use and activation is a required outcome for Games-related infrastructure.

4.3 Principle 3: *There's nothing “nice” about creativity*

Art, culture and creativity are not “nice to have”, they are critical to the health and wellbeing and economic sustainability of cities and towns.

4.4 Principle 4: *Keep it real, keep it Queensland*

Use Queensland art and culture - and Queenslanders - to deliver the authentic experiences for visitors and watchers for the 2032 Games, all-the-while building a treasure-chest of Queensland stories and experiences to last beyond 2032.

4.5 Principle 5: Extending time – from the sunshine to the night lights

Develop the policies and practices to enable and grow safe night-time economies in Queensland cities and towns, relevant to the local community. Increased safety = increased dwell time = more spending = economic growth.

4.6 Principle 6: Sport, meet art

Connect art and culture with everything associated with the Games, particularly the sport. Start practising now with the big sporting events hosted every year and those coming over the next few years.

4.7 Principle 7: We'll take your measure

The measurement of legacy progress and outcomes is critical: endeavours should be measurable and reportable and should start now. Traditional cost-benefit metrics often fail to capture the full impact of arts and cultural initiatives – particularly their role in fostering connection, wellbeing and social cohesion.

5. Addressing Pillar 2 - A place for every story

Reflecting the breadth of our stories and the contribution of all Australians as the creators of culture.

The government is seeking views on how cultural policy can continue to recognise diverse forms of cultural expression and participation, including local and place-based practice and emerging modes of expression, while responding to changing patterns of participation and supporting inclusion.

5.1 Relevant extracts from “A Million Cups of Tea”

5.1.1 Principle 4: Keep it real, keep it Queensland

Context

Use Queensland art and culture - and Queenslanders - to deliver the authentic experiences for visitors and watchers for the 2032 Games, all-the-while building a treasure-chest of Queensland stories and experiences to last beyond 2032.

Objectives

- Let art and culture connect people - in all cultural legacy endeavours be authentic and celebrate existing Queensland strengths and character, eg friendly and welcoming, healthy, clean, blue skies.

Principle 4 in action (examples)

- Use locals as the story-tellers – empower and engage residents to share their “why Brisbane/SEQ/Queensland” stories through curated social media campaigns/platforms and let visitors follow the locals’ lead.
- Develop a true “What’s On in Queensland” guide – a web-based portal and app for residents and visitors to connect seamlessly with art, culture and entertainment experiences throughout the State
- A feature-length or mini-series adaptation of journalist Andrew Stafford’s book Pig City about the unique Brisbane music scene - “From The Saints to Savage Garden”. An opportunity to reach into music cultures in Los Angeles (tie into 2028) and elsewhere to track the influence and successes of Brisbane bands over time.

6. Addressing Pillar 3 - Centrality of the artist

Supporting the artist as worker and celebrating artists as creators.

As creative practice, technology and work patterns continue to evolve, the government is seeking views on how cultural policy can respond to changing conditions for creative work, including safer and fairer workplaces, the protection of creative rights in the digital environment and the role of arts education, creative skills and lifelong learning, and how creators are recognised across the broader economy.

6.1 Relevant extracts from “A Million Cups of Tea”

6.1.1 Principle 1: Nothing about us without us

Context

Cultural legacies should be identified, informed and led by the communities who deliver art, cultural and creative experiences on the ground – in co-design partnerships with relevant agencies and organisations, ie creatives inside the decision-making.

Objectives

- Early, continuing and meaningful co-design engagement in planning and decision making with creatives, with a specific focus on First Nations creatives, creatives with disability and/or who are D/ deaf, young creatives, LGBTQIA+ and other CALD creatives: for stadiums; community facilities; cultural experiences (eg Cultural Olympiad). Good things take time - early engagement is critical.
- Align local impacts with local opportunities by commissioning creative individuals, businesses and groups to coordinate and deliver temporary creative programs associated with infrastructure projects.
- Develop/fund more internships for young creatives, such as those available through Brisbane Festival, Metro Arts and Queensland Writers Centre.
- Build capacity and capability in our creatives through targeted skills, training and employment opportunities that address areas of need (nominated by creatives), including administration, staging, lighting and sound.
- Determine ambitious and achievable targets for the employment and engagement of local creatives, including a dedicated focus on creatives from the First Nations, disability, youth, LGBTQIA+ and other CALD communities.

Principle 1 in action (examples)

- Develop a self-determined First Nations arts and cultural venue as a permanent, physical location for story-telling, education and engagement.
- Place artists with disability in positions of leadership, not advocacy, to enable sustainable, well-resourced frameworks that could be enhanced with accessibility allies to ensure universal access as a first principle in all activities.
- Support small and independent creative endeavours/organisations through a new shared-services model to minimise costs and maximise benefits, particularly to achieve good governance standards. Shared services may include: bookkeeping and BAS and annual returns; insurance brokerage; IT platforms and support, including e-newsletters and cybersecurity; secretariat services, including meeting agendas and minute-taking.

6.1.2 Principle 3: *There's nothing "nice" about creativity*

Context

Art, culture and creativity are not “nice to have”, they are critical to the health and wellbeing and economic sustainability of cities and towns. The arts are essential social infrastructure – let’s connect art and culture to everything.

Objectives

- Build cultural legacies from the ideas generated by creatives by providing a safe place/repository where any creative idea can be shared (with strong IP protection), considered and commissioned (if adopted) with relevant agencies.
- Facilitate intergenerational mentorships, creative hubs and projects where young creatives are empowered to define their own visions of legacy in tandem with established artists and elders.
- Implement a “creative quota” that mandates paid contributions/participation from the creative sector on government-sponsored projects and major sporting events, eg NRL Magic Round, to source local Queensland creative talent to develop/participate in city activations, stadium entertainment and pre- and post-game stadium precinct entertainment.

Principle 3 in action (examples)

- “Artify STEM” to foster the development of more artists and make our community more artist-friendly. A long-term (legacy) project to expose students to art, without requiring them to enrol in dedicated art classes, eg create a physics assignment with artistic elements, such as having students create a visual and auditory project using a tuning fork to represent how vibrations travel through different mediums, teaching them the concept of wave propagation.
- Play (and identify) music by Queensland artists at Queensland events, including the Olympics and Paralympics – their music is named in programs; artists perform at openings and closings each day.

6.1.3 Principle 4: *Keep it real, keep it Queensland*

Context

Use Queensland art and culture - and Queenslanders - to deliver the authentic experiences for visitors and watchers for the 2032 Games, all-the-while building a treasure-chest of Queensland stories and experiences to last beyond 2032.

Objectives

- Ensure the cultural legacy from the Games is a thriving creative ecosystem, including by mandating in Olympic/Paralympic, government and council tenders that Queensland artists and companies are awarded work – as per the Queensland Government commitments to the IOC to build capacity and capability through skills development and training and job creation and entrepreneurship.

Principle 4 in action (examples)

- Enhance the arrival experiences at all Queensland airports by promoting local art and culture and telling local stories, with a particular focus on First-Nations stories and art (determined by First Nations creatives).

6.1.4 Principle 6: Sport, meet art

Context

Connect art and culture with everything associated with the Games, particularly the sport. Building on the Paris 2024 experience, the Cultural Olympiad was conceived on the basis of three main pillars: engagement, celebration and legacy. The priority goals of the Cultural Olympiad included the following main evaluation criteria:

1. Linking art and sport: the Cultural Olympiad made it possible to create crossovers between art, sports and Olympics and Paralympic values.
2. Transforming partnerships and ways of working: the Cultural Olympiad sparked new artistic and cultural collaborations and formats.
3. Diversifying the audiences for art, culture and sport: the Cultural Olympiad helped to diversify audiences and attract new ones around the Games.

Objectives

- Build ties between sports and art to inform cultural showcases during the Games – to prepare for the cultural programming that will support sports events at the Olympics and Paralympics.
- (As per *Principle 3: There's nothing "nice" about creativity*) Implement a "creative quota" that mandates:
 - Paid contributions/participation from the creative sector to integrate art and artistic programming/ activations into existing sporting infrastructure, eg sporting stadiums, transport, digital galleries, precinct plans and sports marketing activities (eg the NRL Magic Round).
 - The use of local Queensland creative talent to develop/participate in city activations, stadium entertainment and pre- and post-game stadium precinct entertainment.

Principle 6 in action (examples)

- Replicate the State Government's sports vouchers initiative and introduce arts vouchers to Queensland schools to encourage and support participation in arts and culture from the earliest age.
- Artists with disability or who are D/deaf working/partnering with aspiring Paralympians – sharing lived experiences and informing artistic endeavour.

7. Addressing Pillar 4 - Strong cultural infrastructure

Providing support across the spectrum of institutions which sustain our arts, culture and heritage.

The government is seeking views on how Australia's cultural infrastructure can remain resilient, adaptable and fit-for-purpose, including how existing partnerships, investment, infrastructure and systems could be used more effectively to support long-term sustainability.

7.1 Relevant extracts from "A Million Cups of Tea"

7.1.1 Principle 2: Turn on all the lights

Context

Regenerate and activate the assets we already have, as well as ensuring that ongoing cultural use/activation is a required outcome in new (temporary and permanent) Games-related infrastructure. Create more diversity of offerings at night, especially for young people's engagement through more suburban activation, ie entertainment "where you are".

Objectives

- Make the best creative use of existing space by curating artistic development into empty spaces - pair creatives with empty shop fronts, buildings and rooms, including short between-lease residencies or longer-term rehearsal spaces in warehouses etc. We can have live performance venues, but we need to fill them with a quality and community of creatives who firstly need spaces to rehearse.
- Incentivise private asset owners to activate spaces for creatives, eg via tax incentives or grants from the gaming fund (generated by Brisbane's primary 24/7 business) for short and long-term uses.
- Test, and respond to where required, initiatives for safe night-time activities by activating creative spaces (new and existing) and use as trial sites to prepare for Olympics and Paralympics cultural experiences.
- Bring art, culture and creativity back into the CBD and inner city – expose residents and visitors to regular artistic and cultural experiences (and get them “match fit” for the intensity of activity during the Games).

Principle 2 in action (examples)

- Audit existing infrastructure, including vacant spaces (local and state governments and private) with the objective to repurpose and reuse spaces for creative endeavours (and make them affordable and accessible for creatives).
- Ensure creative placemaking principles are enshrined in project briefs for all Games-related infrastructure.
- Replicate the Making Space for Cultural Incubation Program, implemented by the City of Sydney, to bring together the property and creative sectors with the objective to build networks, share knowledge and better position both sectors to deliver solutions to providing creative space.
- Activate spaces on and along the Brisbane River through collaborations between creatives and local businesses to establish pop-up venues for creatives to showcase their performances and artwork (at any time of the day), allowing people to enjoy a meal/drink and engage with the arts.

7.1.2 Principle 3: *There's nothing “nice” about creativity*

Context

Art, culture and creativity are not “nice to have”, they are critical to the health and wellbeing and economic sustainability of cities and towns. The arts are essential social infrastructure – let's connect art and culture to everything.

Objectives

- Ensure that cultural legacy responsibilities sit within decision-making structures by embedding creatives in the critical decision-making phases of planning for the Olympic and Paralympic Games

Note: The cultural successes associated with the Games, and the cultural legacies we should achieve, will rely on co-ordinated policy-making, investment and commitment from the Federal Government, Queensland Government, numerous city and regional councils, the Brisbane 2032 Organising Committee and creatives. Leveraging the inputs from all parties will deliver cultural sector sustainability as a legacy outcome.

Principle 3 in action (examples)

- Reintroduce a 2% public art contribution on State Government capital projects and extend to Olympic and Paralympic Games' related infrastructure.
- Art on the move (transport initiative) – showcase local art/artists in and on public infrastructure: bridges, public transport, wayfinding signage, cultural walking trails/experiences.

7.1.3 Principle 5: Extending time – from the sunshine to the night lights

Context

Develop the policies and practices to enable and grow safe night-time economies in Queensland cities and towns, relevant to the local community. Increased safety = increased dwell time = more spending = economic growth.

Objectives

- Strengthen local economies, including more jobs in hospitality and growth in retail and entertainment spending and investment, by activating public spaces and creating well-designed night-time districts.
- Generate positive community perceptions of night-life safety and vibrancy by enhancing safety, accessibility and inclusivity for all community members – and increase participation in arts, cultural and leisure activities after dark.
- Build sustainability and resilience into the development of night-time precincts to prepare Games-relevant cities and towns for the cultural norms of 2032 visitors (and cater for the late-night cultural norms of existing international visitors and residents).

Principle 5 in action (examples)

- Undertake an audit of state and local government policies associated with night-time economies (including policing and planning policies) and remove/amend the policies that hinder progress and implement new policies to enable it.
- Install women into leadership positions associated with night-time economy initiatives, to learn and benefit from the positive changes experienced in New York, London and elsewhere. "A city planned for women becomes for everyone..."
- Provision of State Government funding/grants (ie gambling fund) to encourage more food and beverage and entertainment businesses to trial extended/late night trading hours to cater for new customers, eg the shift-worker economy and night-time venue patrons, such as after-show dining for theatre goers.
- State and local governments use proactive, enabling regulation to simplify frameworks to support safe, diverse night-time activity – specific to communities and with a focus on best practice outcomes.
- Strategic (researched) placement of the right type of lighting in the right places to improve safety in public spaces, supported by better wayfinding and signage to guide residents and visitors to safe night-time activities.