



# Towards the Next National Cultural Policy Australia

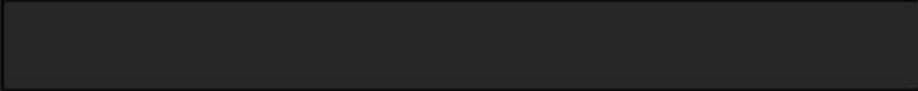
## Ausdance WA Submission

24 May 2026



Dance Industry Development Opportunities and Challenges in Western Australia

Dance Health Valid Culturally-Based Complementary Therapy





The community of Ausdance WA acknowledges the Traditional Owners of all Lands and Countries on this continent. We pay particular respect to Elders, Cultural and Community Leaders, and emerging leaders.

With this understanding of the country's First Peoples, we are grateful for our place in learning and serving Dance, Arts and Culture in Western Australia.

*Always Was. Always Will Be.*



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## Attachments to this Submission (provided as links)

### **//INMOTION// Ausdance WA Dance Sector Consultation March 2024**

[file:///C:/Users/61417/Desktop/Ausdance%20Folder/Ausdance%20WA%20National%20Cultural%20Policy/INMOTION-Report\\_FINAL-1.pdf](file:///C:/Users/61417/Desktop/Ausdance%20Folder/Ausdance%20WA%20National%20Cultural%20Policy/INMOTION-Report_FINAL-1.pdf)

### **Whole of Life Engagement with Dance (Training and Careers as Qualified Dance Health Specialists in Western Australia) (Dance and Allied Health Curriculum Pathways and Mapping) October 2025**

<file:///C:/Users/61417/Desktop/Ausdance%20Folder/Curriculum%20Mapping%20and%20Pathways/FINAL%20WHOLE%20OF%20LIFE%20DISCUSSION%20PAPER/Final%20Whole%20of%20Life%20Engagement%20with%20Dance%20Consultation%20Draft%2030%20October%202025.pdf>

### **Western Australian Government information on proposed new Creative industries Hub on the former site of the WAAPA Mount Lawley**

<file:///C:/Users/61417/Desktop/Ausdance%20Folder/Ausdance%20WA%20National%20Cultural%20Policy/Creative%20Industries%20Hub%20WA%20State%20Labor%20Government.pdf>

### **Joint Media Release on ECU City Campus Federal-WA State Governments**

<file:///C:/Users/61417/Desktop/Ausdance%20Folder/Ausdance%20WA%20National%20Cultural%20Policy/Joint%20Media%20Statement%20Albanese%20Federal%20Labor%20Government%20and%20Western%20Australian%20Cook%20Labor%20Government%20.pdf>

### **Joint Media Release ECU-Ausdance WA Partnership**

<file:///C:/Users/61417/Desktop/Ausdance%20Folder/Ausdance%20WA%20National%20Cultural%20Policy/MG%20Media%20Release%20-%20AusDance%20ECU%20MoU.pdf>

### **Western Australian Dance Health Leaders Case Studies**

<file:///C:/Users/61417/Desktop/Ausdance%20Folder/Ausdance%20WA%20National%20Cultural%20Policy/Western%20Australian%20Dance%20Health%20Leaders%20Case%20Studies.pdf>

### **ECU-Ausdance WA-Scottish Ballet Forum Breaking Barriers, Building Lifelong Dance Career Pathways 26 November 2025**

<file:///C:/Users/61417/Desktop/Ausdance%20Folder/Ausdance%20WA%20National%20Cultural%20Policy/ECU%20Ausdance%20WA%20Scottish%20Ballet%20Health%20Forum%20Consolidated%20Presentation%2026%20November%202025.pdf>

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## Overview

# The Arts, Culture and Creative Industries as National Drivers of Innovation, Skills and Economic Diversification: Arts Entrepreneurship and Commercialisation Opportunities in Western Australia and the Nation

This Ausdance WA submission builds on and extends the frameworks developed in the 2023 National Cultural Policy *Revive: a place for every story, a story for every place*.

In addition, it exemplifies the Western Australian Government Policy *Diversify WA* which recognises Arts, culture and creative industries as “key drivers of innovation, creativity, skills, and global markets”.

This Ausdance WA submission translates the broad strategic principles of *Revive* into a detailed applied framework centred on Dance as a case study for whole-of-government cultural policy integration.

The submission strongly aligns with all Five Pillars of *Revive* while extending their practical implications.

Under **Pillar 1: First Nations First**, the submission reflects the policy’s emphasis on cultural leadership, truth-telling and lifelong cultural participation through its acknowledgment of Traditional Owners, support for First Nations pathways, and proposals for inclusive Dance-health and educational frameworks.

However, it extends the pillar further by proposing integrated Dance Health vocational and therapeutic Allied Health pathways where First Nations cultural knowledge and movement practices can contribute to preventative health, wellbeing and community engagement systems.

Under **Pillar 2: A Place for Every Story**, the submission strongly advances *Revive*’s commitment to cultural participation and equity by proposing “whole of life” Arts engagement from early childhood through schooling, TAFE, university and lifelong participation.

This extends *Revive*’s concern with access into a longitudinal cultural participation model linked directly to workforce development and social wellbeing and raises the issue of declining numbers nationally in Arts education from pre-school to tertiary studies, most notably in Western Australia.

There is a case for the creation of a sixth pillar, Arts Education, in the next national cultural policy iteration. Ausdance WA is aware of peak advocacy associations making this case, and supports these efforts. The broader structural issues associated with HECS and the cost of Arts and Humanities degrees would be having an impact on secondary student choice. If Arts Education were to become a sixth pillar, these structural issues can be more fully addressed.

Under **Pillar 3: Centrality of the Artist**, the Ausdance WA submission makes one of its strongest contributions. *Revive* reframes artists as both creators and workers.

This submission extends this substantially by proposing a parallel professional ecosystem of certified Dance Health Specialists operating across aged care, disability, rehabilitation, mental health and preventative health sectors. In doing so, it expands the concept of artistic labour into interdisciplinary health, education and wellbeing economies while maintaining that artistic excellence remains foundational to therapeutic efficacy and credibility.

A number of Western Australian Dance Health leaders, detailed in the attached Ausdance WA *Whole of Life Engagement with Dance* document are actively and successfully commercialising Dance Health systems and products through their innovation and entrepreneurship for specific Dance Health purposes.

**Link to Whole of Life Engagement with Dance**

<file:///C:/Users/61417/Desktop/Ausdance%20Folder/Curriculum%20Mapping%20and%20Pathways/FINAL%20WHOLE%20OF%20LIFE%20DISCUSSION%20PAPER/Final%20Whole%20of%20Life%20Engagement%20with%20Dance%20Consultation%20Draft%2030%20October%202025.pdf>

These include Lifespan Dance, Onyx Movement, Dance with Parkinsons, elderly falls prevention, people living with dementia, Dance psychology and neurodiverse teenagers and young adults on the Autism Spectrum. Link to profiles and short case studies Dance Health Leaders WA:

<file:///C:/Users/61417/Desktop/Ausdance%20Folder/Ausdance%20WA%20National%20Cultural%20Policy/Western%20Australian%20Dance%20Health%20Leaders%20Case%20Studies.pdf>

Under **Pillar 4: Strong Cultural Infrastructure**, the submission provides one of the clearest applied examples of *Revive*'s infrastructure agenda. It argues that Arts infrastructure should be understood as essential national infrastructure connected to innovation systems, universities, urban revitalisation, technology and workforce capability. The ECU City project and proposed Creative Industries Hub are presented as tangible models of the integrated infrastructure ecosystems envisioned conceptually in *Revive*.

Under **Pillar 5: Engaging the Audience**, the submission extends audience engagement beyond spectatorship into active participation, health intervention, community wellbeing and lifelong engagement with Dance. This reframes cultural participation not merely as audience consumption, but as an ongoing civic, educational and preventative health activity.

Overall, the Ausdance WA submission does not depart from *Revive*; rather, it operationalises and expands it. Its major extension lies in positioning Arts and culture — particularly Dance — not simply as cultural sectors requiring support, but as scalable cross-portfolio systems capable of contributing simultaneously to economic diversification, preventative health, education, workforce development and social cohesion.

In this respect, the submission advances a more deeply integrated whole-of-government cultural policy model than is explicitly articulated in *Revive* itself.

Importantly, the information provided in this submission demonstrate that these policy settings are no longer operating at the level of aspiration alone, but are already beginning to materialise through major institutional, infrastructure and research investments across Western Australia.

Collectively, the documents selected reveal a significant convergence between cultural policy, higher education, economic diversification, workforce development, urban revitalisation, innovation policy and preventative health agendas. The documents also reinforce the central

proposition of this submission: that Arts, culture and creative industries should now be understood and treated as essential national infrastructure with cross-portfolio value extending far beyond traditional Arts funding models.

In consideration of the two landmark Federal and WA State Government policies mentioned above, Ausdance WA shares the belief that Australia's next National Cultural Policy needs to recognise Arts, culture and the creative industries as essential national infrastructure that drive innovation, creativity, workforce capability, health, social cohesion and global economic engagement.

While *Revive* establishes culture as central to national identity, workforce development, wellbeing and economic opportunity, the Ausdance WA submission demonstrates how these aspirations are already beginning to materialise institutionally through the new world-leading ECU City campus, the proposed Creative Industries Hub in Western Australia and the ECU–Ausdance WA Partnership (signed 21 May 2026).

**Further, the attached *//IN MOTION// Ausdance WA (May 2024)*** Dance sector consultation report strongly builds on the strategic foundations established in *Revive: A Place for Every Story, A Story for Every Place* by translating the national cultural policy's broad principles into a practical, sector-specific framework for Dance development in Western Australia.

**Link to *//INMOTION//***

[file:///C:/Users/61417/Desktop/Ausdance%20Folder/Ausdance%20WA%20National%20Cultural%20Policy/INMOTION-Report\\_FINAL-1.pdf](file:///C:/Users/61417/Desktop/Ausdance%20Folder/Ausdance%20WA%20National%20Cultural%20Policy/INMOTION-Report_FINAL-1.pdf)

Like *Revive*, the *//IN MOTION//* report emphasises advocacy, workforce development, cultural participation, infrastructure, education pathways and stronger sector coordination. The report directly reinforces the Five Pillars of *Revive* through its focus on First Nations cultural respect and cultural safety, diversity and inclusion, artist wellbeing, sustainable career pathways, youth engagement, infrastructure needs and audience development.

In particular, the report advances Pillar 3 (*Centrality of the Artist*) by identifying the precarious employment conditions, fragmented career structures and wellbeing pressures facing Dancers and Dance educators, while simultaneously advocating for stronger professional development systems, accreditation pathways and safer working environments.

Importantly, *//IN MOTION//* extends the ambitions of *Revive* by positioning Dance not simply as an artform requiring support, but as a socially and economically valuable ecosystem connected to education, health, youth development, regional development and community wellbeing.

The report repeatedly highlights that Dance contributes to mental health, confidence, collaboration, social connection, physical wellbeing and cultural inclusion, thereby broadening the rationale for public investment beyond traditional cultural policy settings.

Its recommendations for a coordinated WA Dance Strategy, stronger cross-sector partnerships, regional engagement frameworks, youth Dance pathways, and integrated leadership and advocacy structures effectively operationalise the “whole-of-government” approach foreshadowed in *Revive*.

In this sense, the report extends *Revive* from a national cultural vision into a detailed implementation model demonstrating how Dance infrastructure, workforce capability and lifelong Arts participation can contribute directly to cultural, social and economic resilience.

## Investment in Creative Industries Infrastructure and Technology

The significance of this investment is reinforced by the joint Albanese Federal Labor Government and Western Australian Cook Labor Government co-funding with ECU the new ECU City campus, a project explicitly designed to bring together “*creative industries, business, and emerging technologies under one roof in the heart of Perth.*”

The project demonstrates a practical governmental recognition that the future creative economy will increasingly depend upon interdisciplinary collaboration between the Arts, technology, education, research and industry sectors.

The ECU City development further positions creative practice not as a peripheral activity, but as a central contributor to innovation ecosystems, workforce capability and city activation strategies.

### Link to Media Release

<file:///C:/Users/61417/Desktop/Ausdance%20Folder/Ausdance%20WA%20National%20Cultural%20Policy/Joint%20Media%20Statement%20Albanese%20Federal%20Labor%20Government%20and%20Western%20Australian%20Cook%20Labor%20Government%20.pdf>

## Ausdance WA Partnership with ECU

The ECU–Ausdance WA Memorandum of Understanding further strengthens this proposition by establishing a formal framework for collaboration between higher education and the Dance industry sector around “participation, training pathways for Dance-health, and lifelong engagement with Dance,” alongside workforce development, research dissemination and innovation activities.

The implications of this partnership are significant because they demonstrate how Dance can increasingly operate within interdisciplinary research and workforce systems connected to education, health, wellbeing and community engagement.

The ECU-Ausdance WA agreement effectively models the type of integrated institutional partnerships that a future National Cultural Policy could actively encourage nationally.

### Link to Ausdance WA Partnership with ECU

<file:///C:/Users/61417/Desktop/Ausdance%20Folder/Ausdance%20WA%20National%20Cultural%20Policy/MG%20Media%20Release%20-%20AusDance%20ECU%20MoU.pdf>

# Scottish Ballet Health Case Study : An Evidence Based Model

**Scottish Ballet Health by invitation, presented at a joint ECU-Ausdance WA research forum held on the ECU Joondalup Campus Western Australia on 26 November 2024.**

## **Link to presentation**

<file:///C:/Users/61417/Desktop/Ausdance%20Folder/Ausdance%20WA%20National%20Cultural%20Policy/ECU%20Ausdance%20WA%20Scottish%20Ballet%20Health%20Forum%20Consolidated%20Presentation%2026%20November%202025.pdf>

Scottish Ballet Health developed by Scottish Ballet, has emerged as one of the world's most distinctive and innovative models of dance-health integration.

Operating as a National Centre for Dance Health, SB Health represents a significant evolution in the relationship between Arts, health care, rehabilitation, preventative medicine, and social wellbeing.

Since its establishment in 2013, the initiative has demonstrated how a major cultural institution can function not only as a performing Arts organisation, but also as a recognised contributor to public health infrastructure and community wellbeing.

What makes Scottish Ballet Health particularly unique internationally is the extent to which it has been integrated into Scotland's wider public health and social care ecosystem, including partnerships connected to NHS Scotland, healthcare professionals, neurologists, general practitioners, rehabilitation specialists, universities, and social prescribing networks. Rather than existing as a peripheral Arts outreach initiative, SB Health has progressively positioned dance as a legitimate evidence-informed health intervention capable of supporting physical, cognitive, emotional, and social wellbeing.

A defining feature of the Scottish Ballet Health model is its emphasis on evidence-based practice and comprehensive research. The organisation has established formal research and evaluation frameworks to examine participant outcomes, programme effectiveness, movement-based interventions, and long-term health impacts.

Its work combines artistic expertise with medical and academic collaboration, ensuring programmes are informed by both clinical knowledge and creative practice.

The research dimension is central to the organisation's credibility and international influence. Studies linked to SB Health have explored the impacts of dance on neurological conditions, long COVID recovery, emotional wellbeing, confidence, mobility, social connection, and quality of life.

One recent mixed-methods study examining Scottish Ballet's long COVID programme identified improvements in participants' physical and mental wellbeing, increased confidence in movement, reduced anxiety, and the creation of safe social environments for recovery. The organisation also maintains a dedicated research committee to oversee evaluation methodologies and strengthen the evidence base for dance-health interventions.

Another major strength of the Scottish Ballet Health approach is its life-course model. Unlike many Arts-health initiatives that target only one demographic group, SB Health delivers specialist programmes across multiple age cohorts and health contexts.

These programmes span children and young people, working-age adults, older adults, people living with chronic illness, individuals recovering from illness, carers, and healthcare professionals themselves.

Its neurological dance-health programmes are among the most internationally recognised. These include Dance for Parkinson's Scotland, SB Elevate® for people living with Multiple Sclerosis, and Time to Dance® for people experiencing dementia and cognitive decline.

These programmes are specifically designed to improve balance, posture, coordination, confidence, communication, creativity, and social engagement while also supporting emotional resilience and reducing isolation.

Importantly, participants are treated not as patients, but as dancers and creative participants, helping to remove stigma associated with illness and disability.

Scottish Ballet Health has also expanded into emerging and complex health areas. Its *Emerge and Engage* programmes were developed to support people living with long COVID through carefully designed movement and wellbeing interventions created in collaboration with healthcare professionals and people with lived experience of the condition.

In addition, Health at Hand resources support healthcare workers and carers through movement-based wellbeing activities aimed at reducing stress, burnout, and physical fatigue.

For younger people, initiatives such as Safe to Be Me® and The Close focus on identity, inclusion, emotional wellbeing, confidence, empathy, and resilience. These programmes demonstrate how dance can operate simultaneously as an educational, social, preventative health, and community development tool.

A particularly important innovation within the Scottish Ballet Health framework is its role in social prescribing. Social prescribing refers to the practice of healthcare professionals referring patients to non-medical community-based interventions that support wellbeing, connection, and preventative health outcomes. Scottish Ballet has become a leading example of how Arts organisations can contribute meaningfully to social prescribing systems.

Through partnerships with organisations such as the Health and Social Care Alliance Scotland, Scottish Ballet has explored formal pathways for “dance on prescription” across Scotland. Healthcare professionals, neurologists, GPs, and allied health practitioners increasingly refer patients into SB Health programmes as complementary supports for chronic illness management, rehabilitation, mental wellbeing, and social engagement. This integration into Scotland's health and social care system represents one of the most advanced examples globally of dance being embedded into community health strategy.

The social prescribing dimension is particularly significant because it reframes dance from being viewed solely as performance or recreation into being recognised as a preventative and community-centred health intervention.

Scottish Ballet's work demonstrates how Arts organisations can contribute to reducing isolation, supporting ageing populations, improving mental health, strengthening community cohesion, and complementing overstretched health systems.

Equally important is the accessibility of the model.

Scottish Ballet Health delivers programmes through studios, online platforms, schools, care homes, community hubs, health settings, and hybrid formats. This flexible delivery system enables participation by rural communities, people with reduced mobility, individuals unable to travel, and those requiring home-based engagement.

Internationally, Scottish Ballet Health is increasingly regarded as a pioneering model demonstrating how cultural institutions can become integrated contributors to public health, preventative care, rehabilitation, and wellbeing policy.

Its significance lies not simply in the delivery of dance classes, but in the creation of an interdisciplinary ecosystem where artists, researchers, clinicians, community organisations, and participants work together within an evidence-informed framework.

The broader implication of the Scottish Ballet Health model is profound. It shows that dance and the Arts are not peripheral to health systems, but can become central components of holistic care, social connection, and preventative wellbeing strategies.

By combining artistic excellence, rigorous research, NHS-linked collaboration, social prescribing pathways, and programmes spanning the full human lifespan, Scottish Ballet Health has established itself as a global leader in dance-health innovation and an important blueprint for future cultural-health policy internationally.

## **Western Australian Opportunities for Dance Health**

This argument is strongly reinforced by current Western Australian Government planning for a Creative Industries Hub at the existing ECU Mount Lawley campus site.

The proposed Hub would provide “performance, rehearsal, production and office spaces for not-for-profit organisations, commercial creative enterprises and emerging artists,” while also supporting “collaboration and new employment pathways.”

The implications are profound because the proposal recognises that sustainable creative economies require long-term investment in physical infrastructure, collaborative ecosystems and professional development environments.

The Hub model aligns directly with the submission’s argument that strengthening the core artistic ecology is the necessary precondition for future workforce expansion into therapeutic, educational and interdisciplinary applications.

Together, the reports put the position that investment in artistic excellence and sector capacity is not separate from Dance-health outcomes — it is the essential foundation upon which they depend.

The “Whole of Life Engagement with Dance” discussion paper advances this proposition by mapping pathways through schools, TAFE and universities into allied health and community wellbeing careers with potential First Nations pathways identified.

### **Link**

<file:///C:/Users/61417/Desktop/Ausdance%20Folder/Ausdance%20WA%20National%20Cultural%20Policy/Creative%20Industries%20Hub%20WA%20State%20Labor%20Government.pdf>

## **Professional Dancers Unique Capacities**

Professional Dancers possess highly specialised and unique expertise in movement, locomotion, cognition, coordination, embodied communication and neuroanatomical awareness that can be translated into work across aged care, disability services, Parkinson’s programs, mental health, autism support, rehabilitation, preventative health and community wellbeing initiatives.

Yet the Discussion Paper also makes clear that these capabilities arise from years of rigorous artistic and technical Dance training.

Consequently, maintaining strong pre-professional and professional Dance ecosystems is critical not only for cultural reasons, but also because they generate the movement expertise that underpins therapeutic effectiveness.

These pathways therefore create sustainable portfolio careers where Dancers remain deeply connected to artistic practice while expanding their professional relevance, economic resilience and contribution to broader societal wellbeing.

The ECU–Ausdance WA partnership media release further demonstrates how this transition is already emerging in practice through research collaborations focused on “Dance, health, participation, pathways, and lifelong engagement.”

Importantly, the Partnership identifies Dance not only as an artistic discipline, but also as “*a powerful contributor to health, wellbeing and social connection.*”

## **Dance Health Specialists: A New Highly-Skilled Parallel Profession for Dancers in Australia**

This reframing has major implications for future National cultural policy because it positions Dance within its artistic remit with extensions into preventative health, social cohesion and workforce development strategies, thereby extending the economic and social rationale for investment in the Arts.

Commercially, there is a major opportunity opening nationally by building a new ecosystem of certified Dance Health Specialists operating across public and private sectors.

These may include social enterprises, private Dances studios delivering evidence-based therapeutic programs, hospital and aged-care partnerships, Medicare and NDIS-aligned services, regional wellbeing initiatives, corporate wellness programs and preventative health services.

## **Rapid Scale Up Potential: Providing High Quality Dance Health Therapeutic Services to Large Populations at a Fraction of the Cost**

Western Australia is particularly well positioned because of its existing strengths in Dance training, research capability at ECU and WAAPA and emerging interdisciplinary collaborations between Arts and health sectors.

The attached government and institutional announcements and builds further demonstrate that Western Australia is actively constructing the physical, educational and research infrastructure necessary to support such an ecosystem.

The ECU City campus alone represents an \$853 million investment bringing together creative industries, cyber security, business, Indigenous education and emerging technologies in a multidisciplinary environment designed specifically to stimulate innovation and industry collaboration.

The implications for cultural policy are substantial because the development signals a shift toward viewing Arts and creative industries as active components of broader innovation economies rather than isolated cultural sectors.

Critically, these opportunities depend upon maintaining a vibrant and professionally supported Dance industry.

The *IN MOTION* report demonstrates that strengthening the Dance sector itself — through investment, visibility, networks, infrastructure and career pathways — is essential to generating the artistic quality and workforce capability required for credible and impactful Dance-health applications.

To encourage innovation and to open new opportunities this Ausdance WA submission proposes a new whole-of-government approach to cultural policy that extends beyond the traditional boundaries of Arts funding and cultural transition, development and preservation.

This submission contends that when considering a new cultural policy that there are significant benefits to be gained through integration across education, health, innovation, regional development, tourism, employment, and economic diversification portfolios.

The ECU City project, the Creative Industries Hub proposal, and the ECU–Ausdance WA research partnership each reveal increasing policy convergence between creative industries, innovation systems, health and education sectors.

Together they provide evidence that a future National Cultural Policy can operate as a whole-of-government framework capable of contributing simultaneously to economic diversification, preventative health, social cohesion, urban revitalisation, workforce development and international competitiveness.

## **A Solid Foundation: Whole of Lifespan Arts Education**

To realise Australia's full potential in this area, the Ausdance WA submission proposes a national framework that ensures all Australians have continuous and equitable access to Arts and cultural engagement from early childhood, through compulsory schooling, TAFE and university education, and into lifelong engagement, participation and employment in the Arts.

Using Dance as a detailed case study, the submission demonstrates how the Arts generate substantial public value beyond artistic outcomes alone.

As a result, the submission concludes that Australia's next National Cultural Policy should formally position Arts, culture and creative industries as central contributors to the nation's future prosperity, resilience and wellbeing.

The attached documents and associated institutional agreements, infrastructure investments and government policy initiatives collectively demonstrate that the conditions for such a transformation are already emerging in Western Australia.

What is now required is a coherent national policy framework capable of connecting these initiatives into an integrated long-term strategy for cultural development, workforce innovation, preventative health and economic diversification.

## **New Dance Health Culturally-Based Dance Health Industry Careers Beyond Artificial Intelligence**

Finally, the evidence presented throughout this submission suggests that the future growth of the Arts, culture and creative industries may also provide an important strategic response to emerging disruptions associated with Artificial Intelligence (AI) and automation.

While AI is likely to increasingly replace routine, procedural and data-driven forms of labour, many of the capabilities embedded within Dance and the broader creative Arts remain fundamentally human and cannot be authentically replicated through automation alone.

Human movement, embodied communication, empathy, physical presence, emotional intelligence, interpersonal care, creativity, cultural knowledge, trust-building and lived relational experience are central to Dance practice and to the emerging Dance-Health and wellbeing workforce described throughout this submission.

The development of new industries involving Dance Health Specialists, creative ageing programs, disability and rehabilitation services, community wellbeing initiatives, youth engagement including neurodiverse young people, cultural participation and preventative health models therefore represents not simply an expansion of the Arts sector, but the emergence of new forms of human-centred employment built upon uniquely human capacities.

In this context, investment in the Arts and Creative Industries should also be understood as investment in future workforce resilience — generating sustainable careers and industries where human connection, creativity, care, cultural understanding and embodied knowledge become increasingly valuable precisely because they transcend the capacities of Artificial Intelligence.

# ausDANCE WA

