



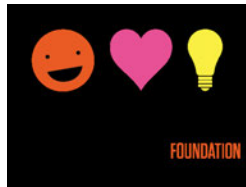
Towards a new National Cultural Policy

Think+DO Tank Foundation

Author: Jane Stratton, CEO & Founder
24 May 2026

Think+DO Tank Foundation: Human connection in action. Creativity with purpose.

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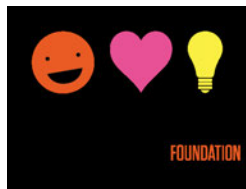


Introduction

We thank the Minister for the Arts, the Commonwealth Government and the Office for the Arts for the opportunity to contribute to this review of the current National Cultural Policy, *REVIVE: a place for every story, a story for every place* (2023-2028). We congratulate the Government for the progress it has already made through *REVIVE*, and take this opportunity to name the gaps and priorities for investment and governmental action.

The Commonwealth Government is uniquely positioned to ensure the arts are at the centre of our national identity, democratic fabric and social, economic and cultural development. It is important that the arts and cultural policy that results from this work is capable of bipartisan support to ensure enduring implementation.

We make this submission with an expectation that with a sustained policy framework coupled with increased investment, the Commonwealth accepts responsibility for ensuring that through its own investment and support, and leadership of all State and Territory jurisdictions, the full ecology of arts and culture in Australia from early learning centres to schools and arts training centres; and from community arts centres to major performing arts companies is sustained.



About Think+DO Tank Foundation

Think+DO Tank Foundation (TDTF) collaborates with low-income and marginalised, urban communities in NSW, particularly in South Western and Western Sydney. We explore how arts-based approaches can shift systems that reinforce poverty. Our work is deliberately multilingual. We focus on culturally and racially marginalised (CaRM) women and their families. Together, we develop a shared way of doing things, designing projects that have a demonstrated and lasting impact.

Our evidence-based, replicable approaches improve social cohesion; reduce isolation; strengthen community capacity; and foster equity. By using the arts, imagination and creativity and social enterprise to approach communities we shift the realms of possibility while we simultaneously address the pragmatic challenges of disadvantage which hinder change.

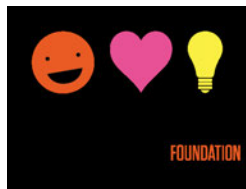
Art asks us to examine our humanity, to amplify the threads that connect us and diminish those that divide us through geography, language and politics. Art starts conversations, holds and celebrates diverse points of view and asks each of us to imagine, and to create a world that does not yet exist.

How can we create change if we don't have the imagination to design a different world for ourselves?

TDTF amplifies the stories of people and their places, in their own languages and in English. By creating space for artistic self-expression in the languages spoken in the communities around us each of us can take an equal place in making new Australian stories and imagining new possibilities, together.

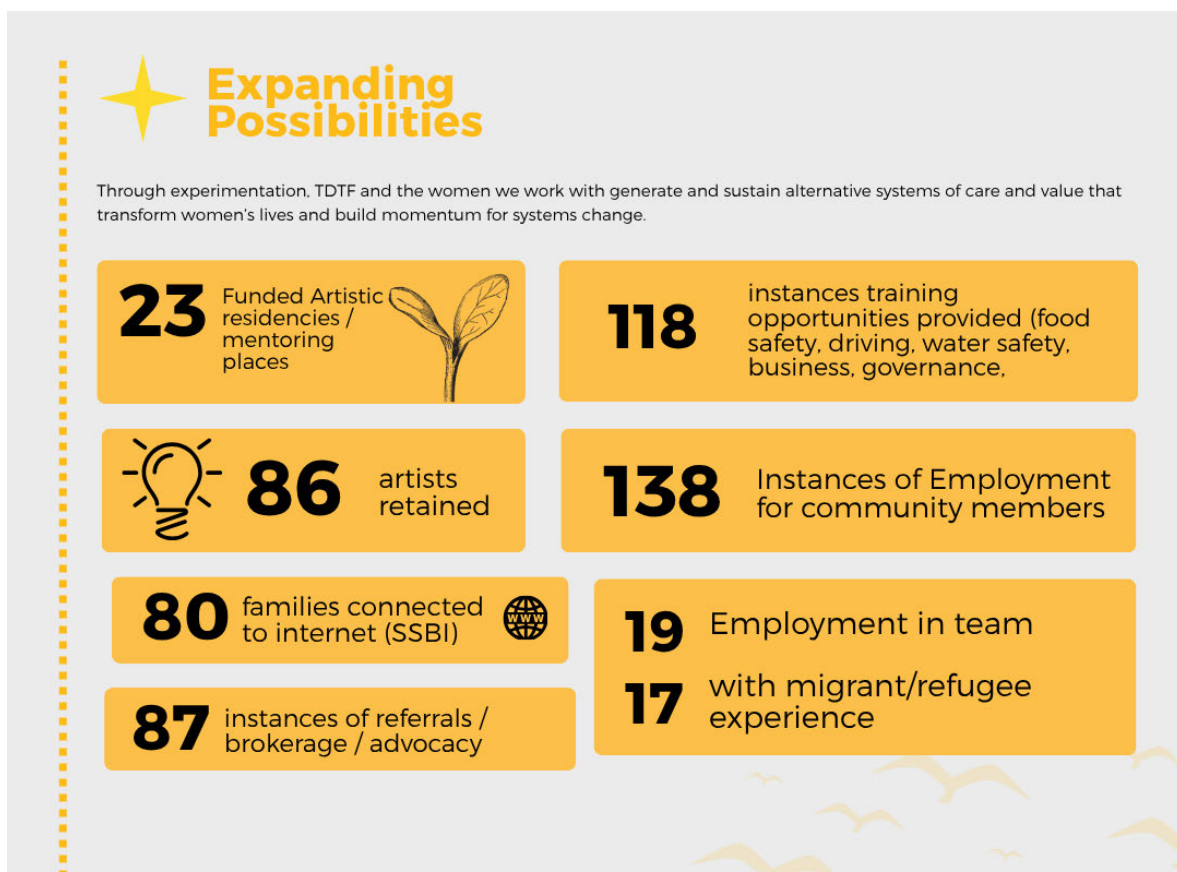
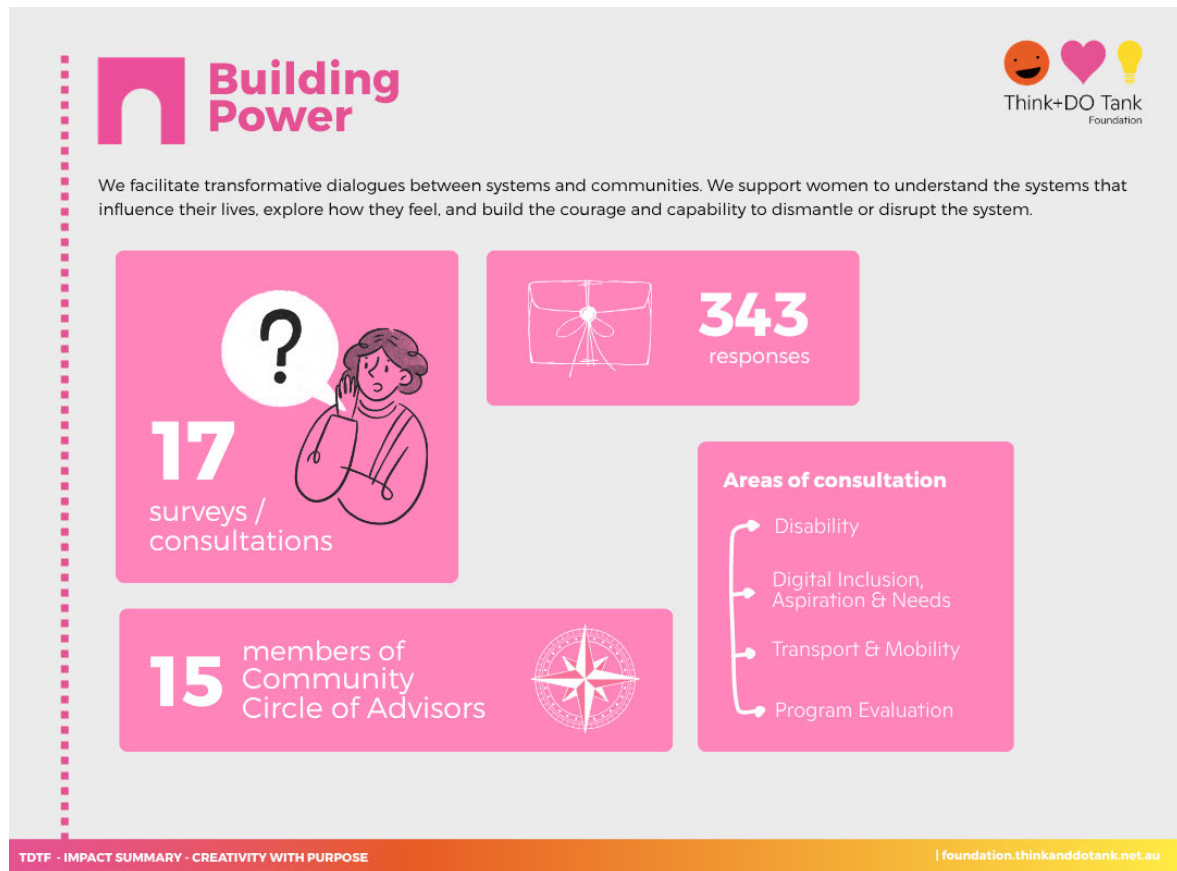
TDTF's key programs include:

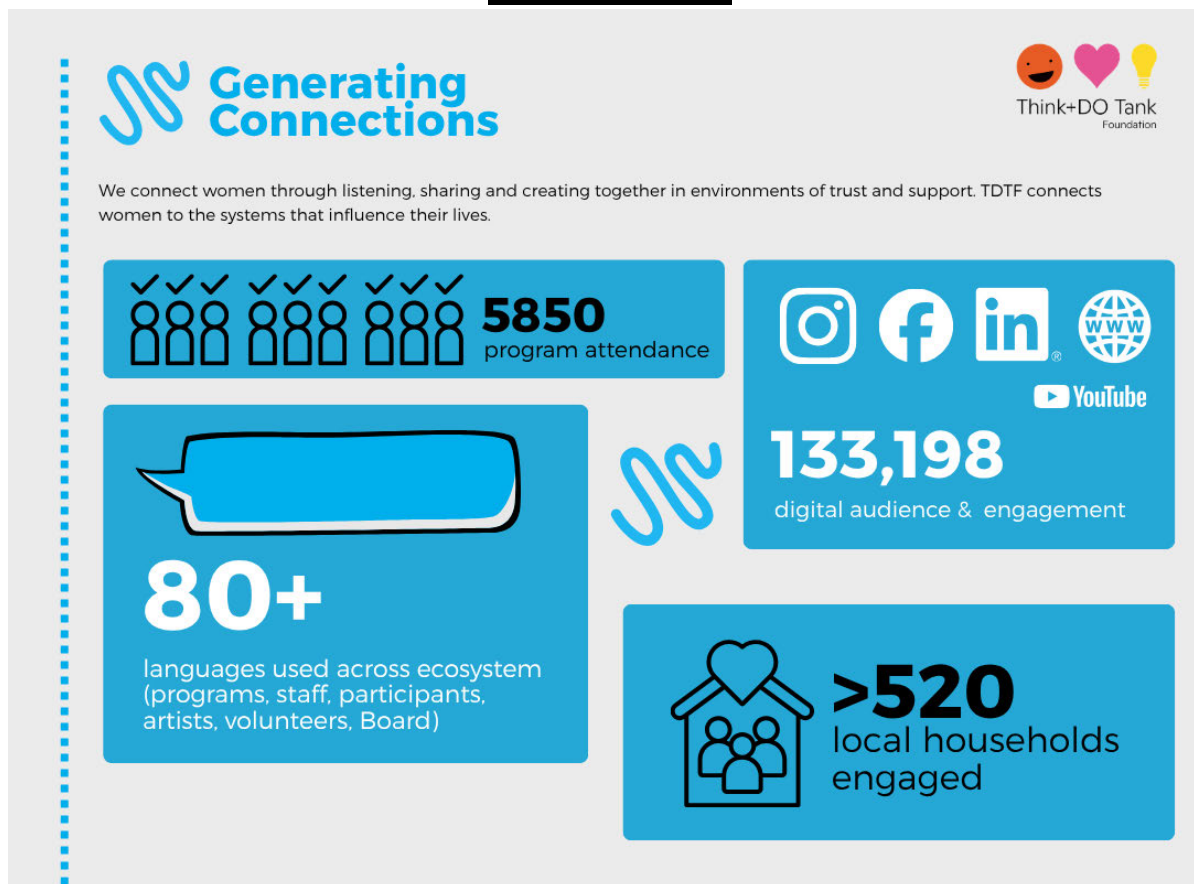
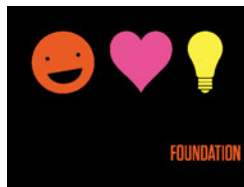
- [Think+DO Tank Community House](#): A thriving community house that supports more than 530 households across South Western Sydney with free creative programming.
- [LOST IN BOOKS multilingual bookshop](#) that operates as a social enterprise, sourcing excellent literature from around the world in more than 80 languages for Australian readers, families, schools and libraries.
- [FLOURISH Women's Collectives](#) that collectivise CaRM women's skills and cultural expertise in storytelling, translation, catering and food production, couture and adornment, to bring ethical goods and services to the market and to increase women's household incomes.
- [Community in Motion Outreach Fleet](#) of five vehicles to bring high quality arts and creative programming to the hardest to reach communities.
- [Research, policy and advocacy](#).



Think+DO Tank Foundation's Impacts

In 2025 alone, TDTF delivered impacts across three key domains – **Power, Connections & Possibilities**.





Context of Submission

This submission should be read alongside *Revive Community Arts*, the collective work of the CACD sector, in which representatives from CACD organisations identified priority actions for the next national cultural policy.

Think+DO Tank Foundation endorses the recommendations made by our colleagues at:

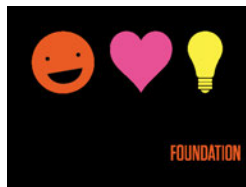
- [Revive Community Arts campaign](#)
- [Next Wave.](#)
- [Creative Cultural Diversity Network](#)
- [National Advocates for Arts Education](#)
- Milk Crate Theatre (MCT) in relation to our collaborative project led by MCT to articulate the value and impacts of the community arts and cultural development (CACD) sector, [Creating Impact](#).

Through our social enterprise, LOST IN BOOKS, as multilingual booksellers and creative producers of multilingual literature, we endorse the submissions of:

- [Australian Booksellers' Association](#)
- [Australia Reads](#)
- [Australian Publishers' Association](#)
- [Australian Society of Authors](#)

both individually, and collectively through the Books Create Australia collaboration's [National Plan for Books and Reading](#).

We add to those submissions our call for investment in the missing dimension of **multilingual** literary development, production, publication and reading. We maintain that Australian multilingualism



remains the blindspot of cultural policy and practice.

Executive Summary

Think+DO Tank Foundation, with our sectoral colleagues, makes these recommendations to **inform cultural policy development** and to ensure the new **National Cultural Policy** supports the plurality and diversity of Australian artists and creatives, and their audiences:

Pillar 1: First Nations First

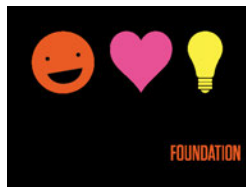
- Implement the Uluru Statement from the Heart
- Self-determined priorities and implementation
- Investment in First Nations Languages
- Training, Capacity Building & Professional Development
- ICIP in a digital age
- Community Arts & Cultural Development practice.

Pillar 2: A Place for Every Story

- Multilingualism, Plurality & Diversity: Recognising Australian Stories are held and experienced in many languages
- Recognising Community Arts & Cultural Development Practice
- Enabling Digital Access & Affordability through the Arts

Pillar 3: Centrality of the Artist

- Strengthening Levels of Investment & Training Pathways
 - Guaranteeing minimum levels of investment
 - Funding training and early career pathways
 - Count capital expenditure, cost of public servants, and National Performing Arts Partnership separately from investment in small to medium arts organisations and independent artists
- Recognise the role of the small to medium sector
- Invest in enablers of investment including:
 - Incentives to permit creative uses of real estate
 - Industry Codes & Planning Overlay
 - Tax reforms
- Establish a base line of indicators and measures and mandate regular publication of the data on the benefits of the arts across the entire spectrum of government
- Enshrine principles of Arts Governance in National Cultural Policy
 - Insist that Artists Lead Decision Making in the Arts
 - Arms-Length, Peer-Based Decision Making
 - Freedom from Political Interference & Intervention
 - Artistic Leadership: National Arts & Culture Assembly
- Develop clear principles in the National Cultural Policy to protect artists' and communities' rights and interests in relation to new and emerging technologies require explicit opt-in mechanisms for licensing or assignment by artists, translators, creatives and communities.
- Investment in new training grounds for socially engaged workforces.

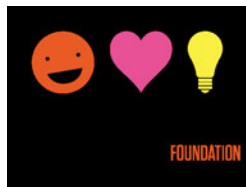


Pillar 4: Strong Cultural Infrastructure

- Recognition of CACD as Essential Cultural Infrastructure
- Redress the Structural Under-recognition and Under-resourcing of CACD
- Pay artists, sustainably fund small and medium sector: Significant increase in investment in arts and culture investment
- Public Value: Understand and Value our Impact
 1. Invest in Sector Capacity Building
 2. Develop Shared Evaluation Frameworks and Benchmarks
 3. Prioritise Participatory and Trauma-Informed Evaluation Approaches
 4. Position CACD as a cross-government delivery mechanism
- Revive Community Arts Recommendations
 1. **Formal Recognition of CACD as distinct and essential field of practice**
Explicitly recognise Community Arts and Cultural development within the new cultural policy as a distinct and essential field of practice.
 2. **Establish a National CACD Entity**
Embed a national body dedicated to CACD within Creative Australia to lead coordination, advocacy, research and sector development.
 3. **Increased investment in CACD practice**
Supporting local arts initiatives that strengthen social cohesion and foster belonging in Australian communities
 4. **Invest in Workforce & Practice Sustainability**
Support training, mentoring, wellbeing and trauma-informed practice frameworks specific to the needs of CACD practice.
 5. **Reform Funding Models**
Shift to long-term, place-based and relational investment models for CACD practice.
 6. **Embed CACD Across Policy Areas**
Position CACD across health, disaster management, climate adaptation, justice, education and regional development.
 7. **Strengthen Research & Evaluation**
Further develop national CACD data, impact measurement and evidence frameworks.
 8. **Equity of Access**
Ensure equitable access to funding, resources and participation nationwide.
- Recognise Education Systems as Part of the Arts.

Pillar 5: Engaging the Audience

- Recognising and Valuing the Multilingualism & Diversity of Australian Audiences
- Recognising the Value of CACD Practice
- Internationalising Careers for Australian artists and creatives through
 - Multilingualism, relevance to Australian and international audiences
 - Translation
 - International exchange
 - International Engagement Fund
 - Cultural Diplomacy
- Writing Australia creates a Delivery Partnership focused on multilingualism.



Pillar 1 — First Nations First

Recognising and respecting the crucial place of First Nations stories at the centre of Australia's arts and culture.

The government is seeking views on how cultural policy can continue to reflect First Nations priorities, strengthen recognition of cultural rights, recognise the centrality of language to culture, and support pathways for First Nations leadership across the cultural landscape.

Implement the Uluru Statement from the Heart: in the absence of a constitutionally enshrined Aboriginal & Torres Strait Islander Voice mechanism, the National Cultural Policy can and should do part of the work of implementing the intention of the Uluru Statement from the Heart in the arts.

Self-determined priorities and implementation: Think+DO Tank Foundation supports investment by government in mechanisms for First Nations' communities and artists/creatives to direct public investment according to the priorities they determine.

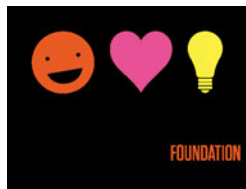
Investment in First Nations Languages: strengthen investment in the recovery, safeguarding and transmission of First Nations Languages as a central pillar of cultural life.

Training, Capacity Building & Professional Development: Think+DO Tank Foundation supports public investment in improved training and development pathways for all artists, creatives and cultural workers, including self-determined pathways for First Nations colleagues.

ICIP in a digital age: Prioritise the development of principles, practices and enforcement measures to ensure respect for Indigenous Cultural and Intellectual Property Protocols in archival practices and in regulation of digital technologies and platforms.

Community Arts & Cultural Development practice:

- Supports self-determined cultural activity, storytelling and long-term cultural relationships
- Builds respectful, long-term relationships with First Nations community and organisations



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.

Multilingualism, Plurality & Diversity: Recognising Australian Stories are held and experienced in many languages

A significant gap in Australia's National Cultural Policy is explicit recognition of the ***multilingual*** and multicultural dimensions of contemporary Australia, its stories, artists, and audiences. Australia is changing and diversifying quickly.

At the last Census in 2016, more than half of us (51.5%) were first- or second-generation migrants, and more of us are from non-English speaking countries than in the past. The last Census in 2021 showed that more than 5.5 million Australians use a language other than English, an increase of 800,000 people from the previous Census, and representing around one in four of us (22.3% nationwide; 29.5% in Greater Capital Cities, *ABS Census, 2021*). This upward trend is expected to continue.

The National Cultural Policy must acknowledge the value to Australian arts and culture of multilingual and diverse perspectives on the world that increasingly characterise Australian communities and artists; and the international relevance of Australian stories in many languages through explicit investment in strategies and delivery partnerships that focus on **multilingualism, plurality and diversity**.

Recognising Community Arts & Cultural Development Practice

To deliver on REVIVE's vision of "*a place for every story*," the government must invest in the people, practices and relationships that ensure those often-invisible stories are seen, heard and valued. **Community Arts and Cultural Development (CACD) is that infrastructure and must be recognised, resourced and embedded as the cornerstone of Australia's cultural future.** CACD practice:

- Ensures all voices – particularly underrepresented communities – are visible and valued
- Activates storytelling as a tool for inclusion and equity

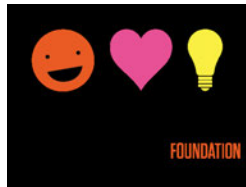
It ensures underrepresented communities are not just included in, but actively shaping cultural life reflective of lived experiences and linguistic and cultural diversity.

Enabling Digital Access & Affordability through the Arts

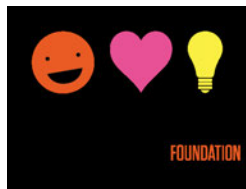
Arts and culture can be powerful accelerators for access and equity to digital technologies. In Fairfield, South Western Sydney where Think+DO Tank Foundation is headquartered, the community experiences some of the highest rates of digital exclusion in NSW. It is incorrect to assume that everyone is able to connect to the internet – device and data poverty are functions of socio-economic exclusion.¹

The National Cultural Policy should include guarantees of access to digital

¹ Parkinson, S; McCosker A; Thomas, J; Lodwick M; and Holcombe-James, I (2023), Uncovering the Digital Divide in the Western Parkland City: Findings Report for Western Parkland City Digital Equity and Inclusion Program, ARC Centre of Excellence for Automated Decision-Making and Society: Swinburne University of Technology and RMIT University. <https://doi.org/10.26185/ism0-pm17> and <https://apo.org.au/sites/default/files/resource-files/2024-03/apo-nid326109.pdf>, accessed 24 May 2026.



technologies for all Australians to enable equitable access to contemporary forms of art and culture – the internet.



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.

Strengthening Levels of Investment & Training Pathways

Australia is failing artists and arts and cultural sectors in two critical ways that the National Cultural Policy should address:

A. Enduring Scarcity: Falling levels of investment by the Commonwealth in arts and culture

Whether measured as an investment per capita or as a percentage of Gross Domestic Product (GDP), Commonwealth investment in arts and culture is inadequate and falling in real terms over time. The arts and cultural sector contributes roughly \$67 billion per annum or 2.5% of GDP. It receives investment of around \$8.6 billion or 0.9% of total governmental spending. Spending based on the Classification of Functions of Government (COFOG) data indicates that Commonwealth government spending on “recreation, cultural, and religion” was 0.7% of total governmental spending compared to 1 – 3% by State and Territory governments, and 11 – 26% by local governments.²

Guaranteeing minimum levels of investment: Given the acknowledgement of the value of the arts in the Public Consultation Paper articulated both as productivity and capability measures,³

Think+DO Tank Foundation recommends a guaranteed floor of investment of 1.25% of GDP for funding the small and medium arts organisations and independent artists.

B. Funding training and early career pathways:

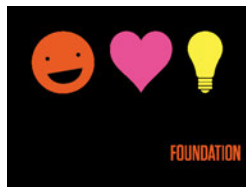
There are inadequate funded training pathways that produce the producers, curators, arts-workers and socially engaged artists the arts and cultural sector requires. Following the exodus from the arts by experienced workers during COVID, it is a national priority to invest in the capabilities and readiness of our future workforce alongside finding incentives to attract experienced colleagues to return to the sector.

Think+DO Tank Foundation recommends that the National Cultural Policy:

- Recognises community artists as essential cultural workers
- Supports practice that is collaborative, relational and socially embedded

² A New Approach, The Big Picture: Expenditure on Artistic, Cultural and Creative Activity by governments in Australia in 2007 – 08 to 2023 – 24, accessed 21 May 2026 at <https://thebigpicture.newapproach.org.au>.

³ The arts and cultural sectors generate approximately 2.5% of Gross Domestic Product. Public Consultation Paper – National Cultural Policy 2026, at 6. “Culture drives prosperity and innovation: In 2023-24 cultural and creative activity contributed \$67.4 billion to Australia’s economy and employed over 591,000 people. Beyond direct economic contribution, culture fosters creativity, design thinking and problem-solving capabilities, and is increasingly recognised as important for innovation and productivity in the workforce.”



- Actively invests in arts career pathways for emerging artists and arts workers of diverse backgrounds.

We endorse two of Next Wave's recommendations, namely the call to:

- **establish a funded national program that supports emerging artists, producers, curators, and arts workers** through structured paid placements inside small-to-medium cultural organisations. This would:
 - formalise the currently unpaid or informal “entry pathways” into the sector;
 - rebuild the producer/curator pipeline;
 - support organisational capacity while training future workforce;
 - recognise cultural work as skilled labour requiring structured learning environments.

and

- **A coordinated national strategy addressing the decline in arts workers** (producers, curators, technicians, programmers), including:
 - funded traineeships in cultural organisations;
 - national mentorship networks;
 - supported “return to practice” pathways for mid-career artists;
 - leadership development programs embedded in small-to-medium organisations;leadership development programs for First Nations and culturally and linguistically diverse practitioners embedded in small-to-medium organisations. This directly addresses the pipeline failure currently being experienced across the sector.

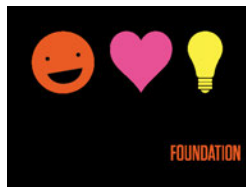
Count capital expenditure, cost of public servants, and National Performing Arts Partnership separately: Capital expenditure, cost of public servants, and investment in the National Performing Arts Partnership Framework should be excluded from this calculation. It masks the underinvestment in artists and in the small to medium sector.

Recognition of the role of S2M sector: The continually missing elements in arts and cultural funding are independent artists and small and medium sector organisations. Artists and the small to medium (**S2M**) sector are chronically undervalued, yet they make the National Performing Arts companies viable. It is the S2M sector that identifies, supports, develops and trains artists of the future, that the major companies program.

To be clear: major arts companies do not develop artists. They do not invest in the pathway for those artists to become great at what they do – the community arts and cultural development, small and medium arts sector do that work for very little public investment.

This inequity in funding **must change as an urgent priority**.

As the small and medium sector and independent artists go to the wall from unrelenting precarity and insufficient funding - broke, exhausted and disillusioned – major performing arts companies enjoy multi-year public funding and subsidies from government, and are released from the burden of seeking funding to run their operations. This is a failed public policy approach, and a



flawed and unsustainable investment strategy.

Of course, major companies must continue to exist – and without the CACD and S2M sectors, they will fail in the long-term. It has been said repeatedly: the arts are an ecosystem and **all parts of it require attention and investment**.

No other industry contributes to economic productivity, wellbeing, social cohesion, national identity and a sense of place like the arts.

Yet artists and arts organisations work in conditions of relentless scarcity in which artists benefit least. Scarcity mitigates against experimentation and enduring collaboration, and punishes failure. It promotes cultures of gatekeeping, nepotism and power imbalances that do not reward artists and creatives adequately. The quality, breadth and ambition of Australian arts suffers as a result. A National Cultural Policy should create the **conditions for enduring abundance**.

Enablers of investment

Incentives to permit creative uses of real estate

Think+DO Tank Foundation proposes a three-tiered approach to encouraging asset-owners to make use of their assets directly, or through partnerships with artists or arts organisations – incentivise; reward; and penalise. The National Cultural Policy could prioritise this in collaboration with state and territory governments.

Industry Codes & Planning Overlay

Small to medium arts organisations face considerable complexity and cost to comply with planning law and regulations that affects our capacity to take up tenancies.

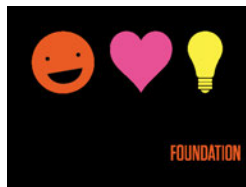
TDTF advocates for simple guides to compliance using Exempt and Compliant Codes for creative activations and occupancy of premises, land and public lands for creative activations. The National Cultural Policy could prioritise this in collaboration with state and territory governments.

Tax reforms

Arts and creative organisations that satisfy a not for profit and public value test should be treated equivalent to Public Benevolent Institutions (**PBI**). The PBI category carries significant financial benefit – for instance, it allows pre-tax salary benefits to be paid to staff free from fringe benefits tax, enabling every salary dollar to go farther.

Think+DO Tank Foundation recommends the government amend tax law to recognise the value of arts and creative sectoral contribution by creating a clear pathway equivalent to PBI status for established arts organisations delivering demonstrable public value to remedy the chronic underfunding of the sector.

This will make arts organisations more sustainable and a career in the arts a better choice by unlocking access to Fringe Benefits Tax exemption, allowing the value of salaries in real terms to increase by up to \$15,000 per worker.



Australian Bureau of Statistics Focus: Benefits of the arts – establish a base line of indicators and measures and mandate regular publication of the data on the benefits of the arts across the entire spectrum of government by the Australian Bureau of Statistics (**ABS**) and Creative Australia as accelerators of community, wellbeing and health, social capital, social inclusion and full participation.

Data should be published by government rather than requiring the sector to continually convince government that its work generates public value.

See “Public Value: Understand and Value our Impact”.

Arts Governance

The National Cultural Policy should entrench the centrality of artists as decision makers in the arts; and the freedom from political interference and intervention in the arts.

Insist that Artists Lead Decision Making in the Arts

A. Arms-Length, Peer-Based Decision Making

The recent rescission of a peer decision appointing Australia’s artistic delegation (Sabsabi/Dagostino) to the Venice Biennale by the Creative Australia Board, including the executive leadership of Creative Australia, reminds us of the importance of ensuring the absolute integrity of the principles of peer-based, arms-length assessment of arts funding.

B. Freedom from Political Interference & Intervention

Public arts funding and commissions should respect creative freedom of expression and guarantee freedom from political interference and intervention or the perception of political interference and intervention.

Ministers, arts bureaucrats, executives and Ministerially-appointed Boards must:

- defend the integrity of peer-based decision making, respect and defend those decisions, and remain outside artistic decisions; and
- protect artists and cultural processes from censorship and political pressure.

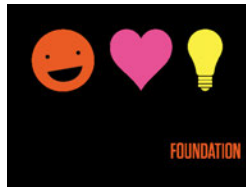
C. Artistic Leadership: National Arts & Culture Assembly

Australia could lead the world with the establishment of an arts and cultural council elected by artists and cultural workers.

Think+DO Tank Foundation proposes a National Arts & Culture Assembly, a democratically-elected arts governance and advisory mechanism to shape and safeguard the National Cultural Policy, its iteration and implementation. All practising artists, arts and cultural workers could elect sector peers for fixed-term appointment to this independent body the advice of which the Minister and all national, State and Territory arts bodies would be obligated to seek and to consider.

Artificial Intelligence and new technologies

As new technologies emerge – such as Artificial Intelligence (**AI**)- the National Cultural Policy needs principles to guide governmental priorities, policy settings and investment that:



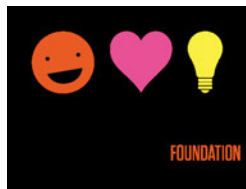
- protect and respect artists', translators', creatives' and communities' Intellectual Property Rights and moral rights, whether held individually or collectively (eg, ICIP)
- require explicit opt-in mechanisms for licensing or assignment by artists, translators, creatives and communities
- ensure equitable royalties and income streams associated with revenues are guaranteed to artists, translators and rights holders, including for past works already "ingested"
- are non-discriminatory, and that respect plurality of perspectives
- are governed equitably, transparently, contestably and reversibly with the participation of rights holders in governance frameworks
- are enforceable under Australian law.

The government must engage in efforts to achieve internationally consistent norms and regulation to protect the interests of Australian artists, translators, creatives, and communities.

We endorse the submission of the [Australian Society of Authors](#) and its call for a mandatory Code of Conduct in relation to AI, and by extension to emerging technologies.

Training Grounds

Think+DO Tank Foundation commends the government for its support of the ARTS8 national arts training organisations. We call on the government to invest in new arts training organisations nationally, including in Western Sydney where on development of a socially engaged workforce capable of engaging in CACD practice would be a powerful investment.



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.

Recognition of CACD as Essential Cultural Infrastructure

Think+DO Tank Foundation has a vision of a diverse, connected and socially healthy nation where cultural and creative practice is recognised as **essential infrastructure** supporting cultural, social, ecological, economic and civic pluralism and exchange. We refer you to the full submission of the coalition of CACD from *Revive Community Arts*, the collective work of the CACD sector, in which representatives from CACD organisations identified priority actions for the next national cultural policy and we excerpt it here at **Appendix 1** below.

Despite its national reach and impact, CACD is **not explicitly recognised within the current REVIVE policy framework**, limiting:

- Visibility of a critical cross-sector creative practice
- Effectiveness of policy outcomes related to inclusion, access and participation
- Capacity to mobilise creative practice in response to compounding national challenges (social fragmentation, economic inequality, climate, disaster) .

Without CACD, REVIVE risks overlooking the **primary mechanism through which many Australians meaningfully engage with arts and culture**.

Redress the Structural Under-recognition and Under-resourcing of CACD

Despite its central role in delivering public value, CACD remains **structurally under-recognised and under-resourced within national funding frameworks**.

Analysis of the *Creative Australia Annual Report 2024–25* indicates CACD receives approximately \$13–15 million in total investment within an overall funding pool of approximately \$237.4 million, representing only ~5–6% of total national arts investment. It sits well below major artforms like Music ~18 and Visual Arts ~14%. On face value, this positions CACD as a minor category within the cultural economy. However, this figure is **structurally misleading**.

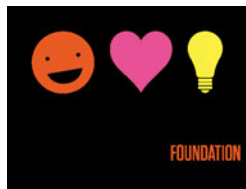
CACD is not a niche artform—it is a **cross-cutting methodology** underpinning work across First Nations arts and culture, theatre, music, dance, visual arts, literature, digital media and community-led initiatives. As a result:

- Community-engaged practice is funded across multiple panels
- Outcomes are embedded within broader programs (including First Nations, multi-year funding and cross-sector initiatives)
- There is **no consistent mechanism to track or report CACD-aligned investment**.

This produces a systemic distortion:

Undercounting

Community-engaged practice is dispersed and not consistently identified across funding streams, masking its true scale and reach.



Undervaluation

With only ~5–6% explicitly labelled, CACD appears marginal—reinforcing the perception that it is peripheral rather than foundational, and constraining the case for proportional investment.

Policy Misalignment

This contradicts national commitments to access, participation, equity and cultural democracy embedded across REVIVE and associated frameworks, weakening their implementation.

Why This Matters

This is not simply a reporting issue—it has **material policy consequences**.

- What is not counted is not prioritised
- What is not visible is not scaled
- What is not recognised is not sustained

At a time when Australia is seeking to:

- Increase arts participation (National Arts Participation Survey, 2025/26)
- Address systemic inequities in access and representation
- Strengthen social cohesion and community resilience

The under-recognition of CACD **limits the effectiveness of national cultural policy itself**.

Recent mapping work ([Where Community Meets Creativity, 2025](#)) demonstrates the breadth of CACD activity across Australia, particularly in:

- Regional and remote communities
- Disaster-impacted areas
- Diverse and marginalised populations

Yet this scale of activity is not reflected in funding visibility, measurement frameworks, proportional investment or policy architecture.

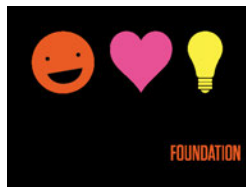
As outlined in this submission, CACD provides the **relational infrastructure** that enables communities to connect, adapt and respond—particularly in contexts of social change, climate disruption, and recovery. Without increased, clearly identified and trackable investment, this infrastructure remains fragile, limiting both its impact and its capacity to meet growing national demand for community-driven solutions to complex challenges.

Policy Implication

If government is serious about cultural inclusion, social cohesion and equitable access, CACD must be:

- Recognised as **core cultural infrastructure**, a cornerstone of Australia's cultural future not a marginal category
- **Equitably invested** alongside other artforms within Creative Australia, ensuring inclusive, community-led cultural practice is valued and resourced on an equal footing.
- **Properly measured** across all funding streams, not confined to a single panel
- Resourced in proportion to its **cross-sector impact and national reach**

Until CACD is accurately counted, it will continue to be underfunded. And while it remains



underfunded, Australia's cultural system will continue to fall short of its commitments to **equity, participation and inclusion**.

What CACD Delivers

Through its community centred creative process, CACD delivers outcomes across multiple policy domains:

Social

- Improves social cohesion
- Increases sense of belonging
- Improves mental and physical wellbeing
- Strengthens relationships and trust
- Bridges social difference without erasing it
- Produces innovative and transformative solutions to challenges faced by communities
- Creates safer, inclusive spaces for expression and connection where people feel valued
- Increases sense of safety and security

Economic

- Builds local economies through creative participation
- Develops skills and workforce pathways
- Builds resilience

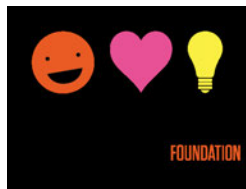
Civic

- Advances democracy
- Amplifies community voice
- Builds civic trust and participation
- Enables culturally responsive policy design
- Builds shared identity and civic participation

Environmental

- Inspires environmental stewardship and supports First Nations led environmental stewardship
- Deepens ecological understanding
- Supports climate response and adaptation
- Activates place-based sustainability practices

CACD builds the creative **relational infrastructure** that enables communities to mobilise, adapt and thrive.



Public Value: Understand and Value our Impact

Think+DO Tank Foundation joins our colleagues, Milk Crate Theatre in this section, drawing on our collective work in the *Creating Impact* project.

Drawing on the specific evidence and learnings of the *Creating Impact* project, the following recommendations are offered to strengthen future cultural policy and investment settings.

1. Invest in Sector Capacity Building

Small and medium arts organisations require sustained investment in evaluation training, systems, tools, and workforce development to meaningfully measure and communicate impact. Capacity building funding should be embedded within program and operational support.

2. Develop Shared Evaluation Frameworks and Benchmarks

The CACD sector requires nationally consistent, sector-appropriate impact frameworks and benchmarks that reduce duplication, improve comparability, and support shared learning across organisations and funders. The *Creating Impact* project demonstrates the value of this approach and the need for ongoing policy support to sustain and extend it.

3. Prioritise Participatory and Trauma-Informed Evaluation Approaches

Evaluation processes should align with CACD principles by being inclusive, accessible, participatory, and responsive to the communities involved. Policy frameworks should recognise that traditional evaluation models are not always appropriate for community-engaged or trauma-informed practice.

5. Position CACD as a cross-government delivery mechanism

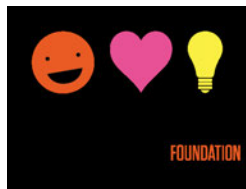
Many community arts organisations operate at the intersection of arts, health, education, social services, justice, environmental protection, climate adaptation, disaster preparedness and recovery, and regional development. Future policy should support more coordinated and collaborative funding approaches across government portfolios to reflect the cross-sector outcomes these organisations deliver.

Implementation Considerations

The long-term future of *Creating Impact* will be shaped by the learnings from the pilot implementation phase. However, the project has strong potential to evolve into a permanent, sector-led resource providing community-engaged arts organisations with accessible tools, frameworks, training, and shared approaches to impact measurement.

To support this future, ongoing investment will be required in platform development, sector coordination, governance, and knowledge sharing. A paid advisory group may also be needed to steward the platform's growth and ensure that it remains responsive to the needs of the sector, funders, and government partners.

A consistent, sector-endorsed approach to evaluation would reduce reporting burden, strengthen advocacy, and support organisations to articulate their impact with greater confidence and credibility.



Revive Community Arts Recommendations

Think+DO Tank Foundation adopts the recommendations of the **National Alliance of Community Arts & Cultural Development Sector** (#revivecommunityarts) as follows:

1. **Formal Recognition of CACD as distinct and essential field of practice**
Explicitly recognise Community Arts and Cultural development within the new cultural policy as a distinct and essential field of practice.
2. **Establish a National CACD Entity**
Embed a national body dedicated to CACD within Creative Australia to lead coordination, advocacy, research and sector development.
3. **Increased investment in CACD practice**
Supporting local arts initiatives that strengthen social cohesion and foster belonging in Australian communities
4. **Invest in Workforce & Practice Sustainability**
Support training, mentoring, wellbeing and trauma-informed practice frameworks specific to the needs of CACD practice.
5. **Reform Funding Models**
Shift to long-term, place-based and relational investment models for CACD practice.
6. **Embed CACD Across Policy Areas**
Position CACD across health, disaster management, climate adaptation, justice, education and regional development.
7. **Strengthen Research & Evaluation**
Further develop national CACD data, impact measurement and evidence frameworks.
8. **Equity of Access**
Ensure equitable access to funding, resources and participation nationwide.

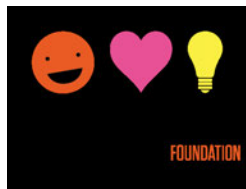
Recognise Education Systems as Part of the Arts

Early learning centres, schools, TAFEs, libraries and universities should be understood as part of the ecology of the arts.

Arts education is being reduced at every level, including in the training of arts educators. Think+DO Tank Foundation endorses the submission of the National Advocates for Arts Education,⁴ and of Next Wave.⁵

⁴ See <https://naae.org.au/news/submission-to-the-national-cultural-policy-consultation-revive-20> accessed 24 May 2026.

⁵ https://admin.nextwave.org.au/media/pages/news/our-national-cultural-policy-submission/750824771-1779422956/next-wave-submission-to-the-review-of-the-national-cultural-policy_final.pdf



Pillar 5 — Engaging the Audience

Making sure our stories connect with people at home and abroad.

The government is seeking views on how cultural policy can respond to changing audience behaviours, discovery pathways and modes of engagement, including innovation in presentation and discovery to sustain participation, as well as marketing and distribution so Australian creativity continues to inspire, include and connect.

Recognising and Valuing the Multilingualism & Diversity of Australian Audiences

Think+DO Tank Foundation has already described the rapidly diversifying Australian population above. Engaging with Australian audiences means prioritising multilingualism and critically questioning the assumption that English is the only language that we share, or the most effective language in which to practice the arts.

Recognising the Value of CACD Practice

Think+DO Tank Foundation uses CACD methodologies and practices because CACD:

- moves beyond audiences to participation and co-creation
- reaches diverse audiences that experience barriers to participation in the arts
- builds lifelong cultural engagement through belonging and agency.

The National Cultural Policy should recognise the power of CACD practice to develop and strengthen new and diverse audiences and to invite audience members to become co-creators.

Internationalising Careers for Australian artists and creatives

Think+DO Tank Foundation advocates for the recognition of the **global relevance of Australian arts and culture for the potency and quality of our arts and cultural sectors, and for the multilingual talent** Australia increasingly has to offer, heightening the relevance of Australian arts for Australian and global audiences.

An underexamined driver of global relevance is translation capability in the emerging languages that are increasingly spoken in Australia. The National Cultural Policy must consider **translation practices** as an enabler of increased audiences and global reach.

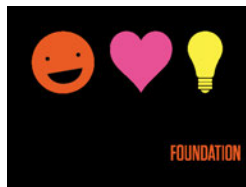
Additionally, we recommend increased investment in:

- **International Engagement and International Travel Funds** and **Translation Fund** at Creative Australia; and
- **Cultural Diplomacy** streams through the Department of Foreign Affairs & Trade.

Australian Books and Readers: Literature, Publishing, Bookselling & Reading

In addition to the recommendations of our literary sector colleagues – **Australian Booksellers' Association; Australia Reads; Australian Publishers' Association; Australian Society of Authors** – we recommend that:

- Writing Australia creates a Delivery Partnership focused on **multilingualism** that includes:



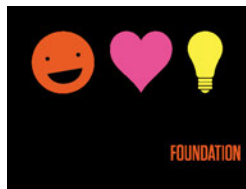
- o funded artist development opportunities
- o market research to provide up to date data to inform viability analysis and audience demand
- o literary production and publishing strategies and incentives
- o investment in translation of the languages that are and that are becoming spoken more prevalently in Australia (for example, Simplified and Traditional Chinese, Punjabi, Hindi, Tagalog, Arabic, Farsi, Dari, Nepali, Thai, Urdu, Bahasa Indonesia, and Vietnamese)
- o audience development and reading strategies
- o regional exchanges to create peer-to-peer relationships across the Indo-Pacific and South West Asia and North Africa (**SWANA**) regions reflecting the dominant source countries for migrant and humanitarian settlement in Australia⁶
- o international sales strategies to realise the market value of Australian multilingualism globally.

As noted earlier in this submission, more than 5.5 million Australians were recorded in the last Census of 2021 to use languages other than English. Around one in four of us (22.3% nationwide; 29.5% in Greater Capital Cities, *ABS Census, 2021*). This upward trend is expected to continue.

This is the work that LOST IN BOOKS, the Think+DO Tank Foundation's multilingual bookshop and creative hub delivers.

<https://www.lostinbooks.com.au/>

⁶ See Department of Home Affairs, *Country Ranking of Australia's migration program 2024-25*, accessed 24 May 2026, available at <https://www.homeaffairs.gov.au/research-and-statistics/statistics/country-profiles/country-ranking>.



Appendix 1 – Revive Community Arts Submission

We write to you as a national alliance of Community Arts and Cultural Development (CACD) organisations and independent practitioners working at the forefront of arts, culture and community life across Australia.

Our collective practice – Community Arts and Cultural Development – sits at the intersection of creativity, community and public value, cultivating social cohesion, strengthening resilience, and enabling meaningful cultural participation in communities experiencing both opportunity and increasing complexity.

We welcome the review of the REVIVE National Cultural Policy as a critical moment to ensure that Australia’s cultural framework reflects the full breadth of creative practice shaping our nation.

Through this submission, we seek to highlight the essential role of Community Arts and Cultural Development as the social and relational cultural practice that enables communities to participate in, shape and sustain cultural life—making REVIVE’s vision of “a place for every story” achievable in practice.

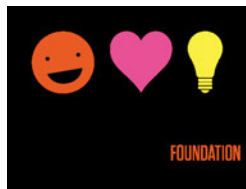
By relational practice, we refer to long-term, trust-based, community-led creative processes that build connection, participation and collective capacity. Known across Australia through traditions of community arts, community arts and cultural development, socially engaged practice, applied arts and arts for social change, this work has a long and significant history of enabling diverse communities to express, shape and sustain the cultural life of the nation.

Drawing on lived experience across regional, remote and metropolitan communities, and informed by national research and policy priorities, we offer both evidence and practical recommendations to strengthen the next cultural policy’s capacity to deliver on equity, access, participation and cultural democracy.

We look forward to contributing constructively to this process and to working with the government to ensure that no community is left behind in Australia’s cultural future.

Key Recommendations summary

- 1. Formal Recognition**
Explicitly recognise Community Arts and Cultural development within the new cultural policy as a distinct and essential field of practice.
- 2. Establish a National CACD Entity**
Embed a national body dedicated to CACD within Creative Australia to lead coordination, advocacy, research and sector development.
- 3. Increased investment in CACD practice**
Supporting local arts initiatives that strengthen social cohesion and foster belonging in Australian communities
- 4. Invest in Workforce & Practice Sustainability**
Support training, mentoring, wellbeing and trauma-informed practice frameworks specific to the needs of CACD practice.
- 5. Reform Funding Models**
Shift to long-term, place-based and relational investment models for CACD practice.
- 6. Embed CACD Across Policy Areas**
Position CACD across health, disaster management, climate adaptation, justice, education and regional development.
- 7. Strengthen Research & Evaluation**
Further develop national CACD data, impact measurement and evidence frameworks.



8. Equity of Access

Ensure equitable access to funding, resources and participation nationwide.

Recognising Community Arts and Cultural Development

To deliver on REVIVE's vision of *"a place for every story,"* the government must invest in the people, practices and relationships that ensure those often-invisible stories are seen, heard and valued. **Community Arts and Cultural Development (CACD) is that infrastructure and must be recognised, resourced and embedded as the cornerstone of Australia's cultural future.**

What is CACD?

Community Arts and Cultural Development (CACD) is a nationally embedded, practice-led field of arts and cultural activity that leads to **social cohesion, resilience and collective wellbeing**.

Through long-term, place-based and relational arts practice, CACD enables communities to:

- Respond to complex social, environmental and economic challenges
- Process lived experience
- Be creative
- Experience aesthetic enrichment
- Gain knowledge, ideas and insight
- Engage with and appreciate diverse cultural expressions
- Break down barriers and build connections and trust
- Challenge prejudices
- Present creative experiences to audiences which inspire, challenge and provoke perceptions, building greater understanding and awareness for those most marginalised, and present voices rarely heard on the mainstage
- Through participatory engagement grow new audiences for Australia's creative sector, many of whom would not otherwise attend theatre performances or visual art exhibitions

CACD operates across arts, health, education, justice, community services, disaster management, climate adaptation and social policy—delivering outcomes that extend far beyond traditional cultural metrics.

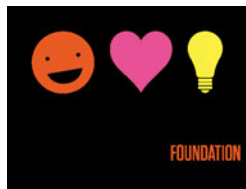
Our vision of social cohesion is a diverse, connected and socially healthy nation where cultural and creative practice is recognised as **essential infrastructure** supporting cultural, social, ecological, economic and civic harmony.

The Gap in REVIVE

Despite its national reach and impact, CACD is **not explicitly recognised within the current REVIVE policy framework**.

This absence limits:

- Visibility of a critical cross-sector creative practice
- Effectiveness of policy outcomes related to inclusion, access and participation
- Capacity to mobilise creative practice in response to compounding national challenges (social fragmentation, economic inequality, climate, disaster)



Without CACD, REVIVE risks overlooking the **primary mechanism through which many Australians meaningfully engage with arts and culture.**

This gap is particularly significant in light of national policy and research priorities that emphasise:

- Equity and inclusion (e.g. *The Arts and Disability Associated Plan*, 2024)
- Cultural diversity and representation (*Towards Equity 2*, 2026)
- Audience diversification and participation (*Leading Change*, Deakin University & Creative Australia, 2024)
- Youth engagement (Creative Industries Youth Advisory Group)
- Multicultural participation (Australian Government Multicultural Framework Review response)
- Community and First Nations led Climate adaptation and recovery – National Climate Risk Assessment <https://www.dcceew.gov.au/climate-change/policy/adaptation/ncra>

Collectively, these frameworks identify participation, representation and access as central policy challenges—all of which CACD directly addresses in practice.

Structural Under-recognition and Under-resourcing of CACD

Despite its central role in delivering public value, CACD remains **structurally under-recognised and under-resourced within national funding frameworks.**

Analysis of the *Creative Australia Annual Report 2024–25* indicates CACD receives approximately \$13–15 million in total investment within an overall funding pool of approximately \$237.4 million, representing only ~5–6% of total national arts investment. It sits well below major artforms like Music ~18 and Visual Arts ~14%. On face value, this positions CACD as a minor category within the cultural economy. However, this figure is **structurally misleading.**

CACD is not a niche artform—it is a **cross-cutting methodology** underpinning work across First Nations arts and culture, theatre, music, dance, visual arts, literature, digital media and community-led initiatives. As a result:

- Community-engaged practice is funded across multiple panels
- Outcomes are embedded within broader programs (including First Nations, multi-year funding and cross-sector initiatives)
- There is **no consistent mechanism to track or report CACD-aligned investment.**

This produces a systemic distortion:

Undercounting

Community-engaged practice is dispersed and not consistently identified across funding streams, masking its true scale and reach.

Undervaluation

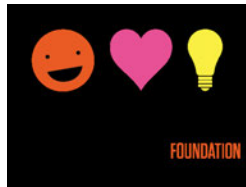
With only ~5–6% explicitly labelled, CACD appears marginal—reinforcing the perception that it is peripheral rather than foundational, and constraining the case for proportional investment.

Policy Misalignment

This contradicts national commitments to access, participation, equity and cultural democracy embedded across REVIVE and associated frameworks, weakening their implementation.

Why This Matters

This is not simply a reporting issue—it has **material policy consequences.**



- What is not counted is not prioritised
- What is not visible is not scaled
- What is not recognised is not sustained

At a time when Australia is seeking to:

- Increase arts participation (National Arts Participation Survey, 2025/26)
- Address systemic inequities in access and representation
- Strengthen social cohesion and community resilience

The under-recognition of CACD **limits the effectiveness of national cultural policy itself.**

Recent mapping work ([Where Community Meets Creativity, 2025](#)) demonstrates the breadth of CACD activity across Australia, particularly in:

- Regional and remote communities
- Disaster-impacted areas
- Diverse and marginalised populations

Yet this scale of activity is not reflected in funding visibility, measurement frameworks, proportional investment or policy architecture.

As outlined in this submission, CACD provides the **relational infrastructure** that enables communities to connect, adapt and respond—particularly in contexts of social change, climate disruption, and recovery. Without increased, clearly identified and trackable investment, this infrastructure remains fragile, limiting both its impact and its capacity to meet growing national demand for community-driven solutions to complex challenges.

Policy Implication

If government is serious about cultural inclusion, social cohesion and equitable access, CACD must be:

- Recognised as **core cultural infrastructure**, a cornerstone of Australia's cultural future not a marginal category
- **Equitably invested** alongside other artforms within Creative Australia, ensuring inclusive, community-led cultural practice is valued and resourced on an equal footing.
- **Properly measured** across all funding streams, not confined to a single panel
- Resourced in proportion to its **cross-sector impact and national reach**

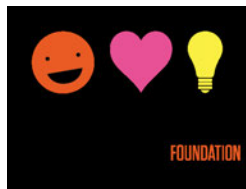
Until CACD is accurately counted, it will continue to be underfunded. And while it remains underfunded, Australia's cultural system will continue to fall short of its commitments to **equity, participation and inclusion.**

What CACD Delivers

Through its community centred creative process, CACD delivers outcomes across multiple policy domains:

Social

- Improves social cohesion



- Increases sense of belonging
- Improves mental and physical wellbeing
- Strengthens relationships and trust
- Bridges social difference without erasing it
- Produces innovative and transformative solutions to challenges faced by communities
- Creates safer, inclusive spaces for expression and connection where people feel valued
- Increases sense of safety and security

Economic

- Builds local economies through creative participation
- Develops skills and workforce pathways
- Builds resilience

Civic

- Advances democracy
- Amplifies community voice
- Builds civic trust and participation
- Enables culturally responsive policy design
- Builds shared identity and civic participation

Environmental

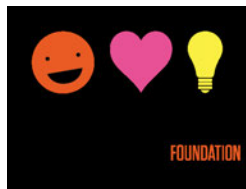
- Inspires environmental stewardship and supports First Nations led environmental stewardship
- Deepens ecological understanding
- Supports climate response and adaptation
- Activates place-based sustainability practices

CACD builds the creative **relational infrastructure** that enables communities to mobilise, adapt and thrive.

How CACD Works

CACD is not a single artform—it is a **creative methodology** grounded in:

- Equity and access
- Community-led decision making
- Cultural democracy
- Long-term relationship building
- Lived experience as expertise
- Trauma informed practice



It is:

- Place-based
- Intersectional
- Cross-sectoral
- Responsive and adaptive

It prioritises **ongoing engagement over one-off delivery**, ensuring sustained impact.

Alignment with REVIVE Pillars

CACD strengthens all five pillars of REVIVE:

1. First Nations First

- Supports self-determined cultural activity, storytelling and long-term cultural relationships
- Builds respectful, long-term relationships with First Nations community and organisations

2. A Place for Every Story

- Ensures all voices – particularly underrepresented communities – are visible and valued
- Activates storytelling as a tool for inclusion and equity

3. Centrality of the Artist

- Recognises community artists as essential cultural workers
- Supports practice that is collaborative, relational and socially embedded
- Actively invests in arts career pathways for emerging artists and arts workers of diverse backgrounds

4. Strong Cultural Infrastructure

- Positions CACD as social infrastructure

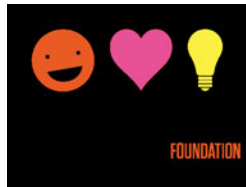
5. Engaging the Audience

- Moves beyond audiences to participation and co-creation
- Reaches diverse audiences that experience barriers to participation in the arts
- Builds lifelong cultural engagement through belonging and agency

Priority Communities

CACD plays a critical role in engaging:

- First Nations Communities
- Children and young people
- Refugee and migrant communities
- d/Deaf and disabled communities

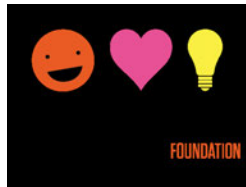


- LGBTQIA+ communities
- People of Colour
- Culturally and linguistically diverse communities
- Communities experiencing racism and marginalisation
- Seniors
- Regional and remote communities
- Disaster-impacted communities

It ensures these communities are **not just included in, but actively shaping cultural life reflective of lived experiences.**

Key Recommendations

1. **Formal Recognition**
Explicitly recognise CACD within the new cultural policy as a distinct and essential field of creative practice and core cultural infrastructure.
2. **Establish a National CACD Entity**
Create a national body within Creative Australia to:
 - Advocate for the CACD sector
 - Develop and safeguard CACD practice frameworks
 - Coordinate national collaboration amongst CACD practitioners
 - Lead research, evaluation and data collection to further understand and communicate the impact of CACD
 - Strengthen cross-sector partnerships
 - Amplify community voice in policy
3. **Increased investment in CACD practice**
Invest in local place-based arts initiatives that:
 - Strengthen social cohesion
 - Foster belonging in Australian communities
 - Build local capacity and agency
 - Promote well-being and Inclusion
4. **Invest in Workforce & Practice Sustainability**
Invest in:
 - Training, mentoring and professional development specific to CACD practice
 - Support for emerging and established CACD practitioners
 - Professional supervision and wellbeing frameworks specific to CACD practice
 - Recognition of frontline, trauma-informed practice
5. **Reform Funding and Measurement Systems**

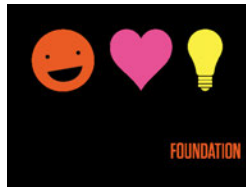


- **Introduce** cross-program tracking of CACD-aligned investment
 - **Report annually on** total community-engaged funding (direct + embedded)
 - **Shift from short-term project funding to** long-term, place-based investment models for CACD practice
 - **Resource** the relational and ongoing nature of CACD practice
6. **Embed CACD Across Government Policy**
Position CACD as a **cross-government delivery mechanism** across:
- Health and wellbeing
 - Disaster preparedness and recovery
 - Climate adaptation
 - Social services and justice
 - Regional development
 - Education and community development
7. **Strengthen Research & Evaluation**
- Invest in and support activation of national CACD data collection and impact measurement
 - Build Partnership with research institutions
 - Align with national datasets (participation, equity, diversity)
 - Ensure CACD informs evidence-based policy
8. **Equity of Access**
Guarantee equitable access to:
- Funding and resources
 - Cultural participation opportunities
 - Networks and infrastructure
- Particularly for:
- First Nations communities
 - Regional and remote communities
 - Culturally and linguistically diverse communities
 - Disabled and marginalised groups
 - Children and young people

Why This Matters Now

Australia is facing:

- Social fragmentation



- Increasing climate instability
- Rising inequality
- Compounding disaster impacts

These are not just policy challenges—they are **relational challenges**.

CACD provides the creative, relational and community-led infrastructure required to respond. Social cohesion is not a fixed outcome — it is an aspirational ongoing goal. CACD practice achieves outcomes across the cultural, social, environmental, economic, and civic policy domains that help move Australian society towards this goal.

Through creativity, cultural practice and collective expression, CACD:

- Builds a sense of belonging and connectedness
- Deepens understandings and appreciation of others
- Strengthens trust
- Enables voice and agency

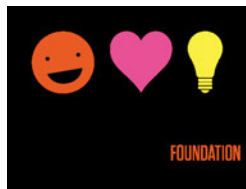
These are relational outcomes that represent the human infrastructure of a healthy society and ones that cannot be achieved by policy alone.

Conclusion

CACD is how communities come together in times of change, crisis and recovery. Through creativity, aesthetic enrichment, ideas, and cultural practice, CACD builds belonging, appreciation of difference, voice and connection—things policy alone can't achieve. We need the next iteration of REVIVE to recognise and resource this work so no community is left behind.

To realise the vision of REVIVE, it must be **recognised, resourced and embedded as a cornerstone of Australia's cultural future**.

#REVIVECOMMUNITYARTS



Glossary of terms

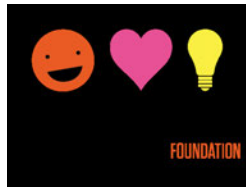
Community Arts & Cultural Development or CACD is a social and relational creative practice that sits at the intersection of creativity, community and public value, cultivating social cohesion, strengthening resilience and collective wellbeing, and enabling meaningful cultural participation in communities experiencing both opportunity and increasing complexity.

Through long-term, place-based and relational arts practice, CACD enables communities to:

- Respond to complex social, environmental and economic challenges
- Process lived experience
- Be creative
- Experience aesthetic enrichment
- Gain knowledge, ideas and insight
- Engage with and appreciate diverse cultural expressions
- Break down barriers and build connections and trust
- Challenge prejudices
- Present creative experiences to audiences which inspire, challenge and provoke perceptions, building greater understanding and awareness for those most marginalised, and present voices rarely heard on the mainstage
- Through participatory engagement grow new audiences for Australia's creative sector, many of whom would not otherwise attend theatre performances or visual art exhibitions.

CACD operates across arts, health, education, justice, community services, disaster management, climate adaptation and social policy—delivering outcomes that extend far beyond traditional cultural metrics.

Culturally and Racially Marginalised or CaRM refers to people who cannot be racialised as white. This group includes people who are Black, Brown, Asian, or any other non-white group, who face marginalisation due to their race. The term “culturally” is added because it recognises that people may also face discrimination due to their culture or background.



REVIVE COMMUNITY ARTS CAMPAIGN

KEY RESOURCES LIST

#revivecommunityarts

From the Australian Government

- [*Revive: A place for every story, a story for every place*](#) (2023)
- [*Equity: The Arts and Disability Associated Plan*](#), an associated plan under the National Disability Strategy (2024)
- [*Creative Industries Youth Advisory Group*](#) (2024)
- [*Multicultural Framework Review – Australian Government Response*](#)
- [*Leading Change: Audience Diversification in the Arts*](#), research by Deakin University and Creative Australia (2024)

From Creative Australia

- [*Towards Equity 2: Creative Australia Diversity Data Report*](#) (2026)
- [*Where Community Meets Creativity: Mapping Community Arts and Cultural Development activities across Australia*](#) (2025)
- The [*Creating Value: Results of the National Arts Participation Survey*](#), 2025 results to be published in June 2026
- [*Creative Australia Annual Report 2024–25*](#)

From the Sector

- Diversity Arts Australia's [*Anti-Racism and the Arts*](#)
- A New Approach's [*Belong, Trust, Connect: Policy opportunities for social cohesion through arts and culture*](#) (2025)
- Cultural Development Network's [*Outcomes Schema*](#)
- Bong Ramilo's [*The Community is the Artist, A Democratic Imagination of Community Arts*](#) (2025)

International

- UNESCO [*Global Report on Cultural Policies, Culture: The Missing SDG*](#) (2025)