

# DIVERSITY ARTS AUSTRALIA ANNUAL REPORT 2025



BUILDING LASTING CHANGE



**DiversityArts**  
**Australia**

# ACKNOWLEDGEMENT OF COUNTRY

Diversity Arts Australia acknowledges the First Peoples of these lands, pays respects to Elders past and present, and recognises that sovereignty has never been ceded.

We cannot address migration and race in Australia without contextualising it within the colonisation and dispossession of Aboriginal and Torres Strait Islander people. We seek to be guided in all our work by First Peoples' leadership, recognising the immense value that First Nations artists and cultural workers create within the arts and cultural landscape.

**Always was, always will be,  
Aboriginal land.**

## **About Diversity Arts Australia**

Diversity Arts Australia (DARTS) is the national voice for ethnocultural and migrant racial equity in the creative sector. Our work is underpinned by a human rights ethic, social justice principles, and the belief that a diverse spectrum of creative expression and participation is fundamental to a democratic, inclusive and sustainable creative sector and society.

We conduct research, share information and knowledge, produce events, provide training, consultancy and mentorships, an commission new works to tell empowering and provoking stories.

DARTS began life in 2001 as Kultour, an initiative established through the Australia Council for the Arts (aka Creative Australia) to increase the profile of culturally and linguistically diverse (CaLD) artists by touring them nationally. Kultour began to shift and sharpen its focus to higher-level strategic support and advocacy.

By 2016, Kultour moved from Melbourne to Western Sydney and shortly afterwards became Diversity Arts Australia. Between 2016-2019, DARTS adopted a new strategic approach to building relationships, partnerships and alliances with the cultural sectors to work towards greater racial equity within the sector.

## **Our Vision**

A creative sector empowered by Australia's cultural and linguistic diversity.

## **Our Purpose**

Diversity Arts is here to transform our creative sectors by foregrounding culturally and linguistically diverse arts and cultural work, championing leadership that better reflects our communities, and changing the way institutions engage with diversity.

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**Diversity Arts Australia**  
**8 Victoria Road, Parramatta NSW 2150**  
**Diversityarts.org.au**  
**CreativeEquityToolkit.org**

# CHAIR REPORT

It is my pleasure to reflect on a year of continued growth, consolidation, and strategic progress for Diversity Arts Australia, as the organisation continues to build lasting change across the creative sector.

DARTS plays a critical role in Australia's cultural ecosystem as the national voice for ethnocultural and migrant racial equity in the arts, screen, and creative industries. This year, the organisation continued to strengthen that position, delivering impactful programs while deepening its governance, partnerships, and long-term sustainability.

A key focus for the Board over the past year has been supporting the organisation through a period of evolution and increased activity. This has included strengthening governance frameworks, refining financial oversight, and working closely with the CEO and leadership team to support strategic planning, risk management, and organisational development, in line with the goals set out in our 2024–2028 Business and Strategic Plans.

This year also marked an important milestone for the organisation, with DARTS entering a new multi-year funding period with Creative Australia, and our first as a funded service organisation under this category. We also received confirmation of forthcoming multi-year funding from Create NSW from 2026, strengthening the foundations required to sustain this work over the long term.

We were pleased to welcome new members to the Board this year, Melina Talanis and Dr Bilquis Ghani, bringing additional expertise across fundraising and research, strengthening our collective capacity.



Partnerships continue to be central to DARTS' success, enabling the organisation to deliver programs of national significance and influence sector-wide conversations around equity, representation, and inclusion.

As demand for this work continues to grow, supporting organisational sustainability and capacity remains a key priority for the Board.

I would also like to thank my fellow Board members for their ongoing commitment, expertise, and stewardship of the organisation during this period of growth and change.

On behalf of the Board, I would like to acknowledge the leadership of CEO Lena Nahlous whose passion, energy and focus drives the work of the organisation. I thank Paschal Daantos Berry for his time as acting CEO during the first half of 2025 whilst Lena undertook Churchill Fellowship research. I acknowledge the dedication and commitment of the DARTS team, whose work underpins the organisation's impact across the country.

Finally, I thank our partners, funders, and collaborators for their ongoing support in shaping a more equitable and representative creative sector.

**Anthony Peluso, A/g Chair**

# CEO REPORT



This year has been one of consolidation and focus for Diversity Arts Australia, as we continue to build the foundations for lasting change across the creative sector.

We are working in a time shaped by global instability, including ongoing wars, genocides, displacement, and rising social division. These conditions directly impact the communities we work with, and reinforce the urgency of cultural equity, representation, and justice in the arts. Artists and creatives are not separate from these realities, they are living, responding, and creating within them.

In this context, our work remains focused on supporting artists and organisations to embed equity in meaningful and sustained ways.

In 2025, we delivered a strong program of activity across capacity building, leadership development, research, and advocacy. This included the continuation of Shifting the Balance, supporting mid-career culturally and racially marginalised leaders, and the launch of How to Be Anti-Racist in the Arts at the Sydney Opera House. These initiatives reflect our commitment to both individual pathways and structural change.

We also continued to invest in knowledge creation and sector leadership through tools, training, and resources that support practical action on equity. This work builds the infrastructure needed for long-term change.

A significant milestone for me personally was undertaking a Churchill Fellowship focused on cultural archives and the preservation of the histories and contributions of culturally and racially marginalised creatives. I am grateful to the Board for their support. This work will inform the future development of DARTS' Cultural Archives and our broader contribution to sector knowledge.

As an organisation, we continue to navigate both opportunity and challenge, with growing demand for our work alongside ongoing sector precarity. Our focus remains on balancing responsiveness with sustainability, ensuring our work is both impactful and enduring.

In 2026, we will continue to strengthen our programs, deepen partnerships, and build the infrastructure needed to support lasting change.

I would like to acknowledge Paschal Daantos Berry for acting in my role during my Churchill Fellowship, and thank the DARTS team for their care, rigour, and commitment. I also thank our Board, including Acting Chair Anthony Peluso, Chair Cecilia Anthony, and Treasurer Francisca Peña, as well as our partners, funders, and the many creatives and organisations we work with across the country. This work is collective, and it would not be possible without you.

**Lena Nahlous, CEO**

# IN 2025 WE DELIVERED:

A REVIEW IN NUMBERS



229,311

**DIRECT AUDIENCES  
REACHED**



156+

**CREATIVES  
COMMISSIONED  
AND EMPLOYED**



121

**SEMINARS,  
TRAINING  
SESSIONS AND  
MASTERCLASSES  
PRESENTED**



57

**REVIEWS,  
ARTICLES AND  
INTERVIEWS  
PUBLISHED**



242

**CREATIVES  
PARTICIPATED  
IN LEADERSHIP &  
PROFESSIONAL  
DEVELOPMENT  
PROGRAMS**



6

**REPORTS,  
BOOKS AND  
PUBLICATIONS  
LAUNCHED\*\***



200+

**ORGANISATIONS  
ENGAGED  
THROUGH OUR TALKS,  
EVENTS AND TRAINING**

*These figures reflect aggregated participation across multi-year programs, alumni initiatives and commissioned works. Our methodology draws on internal program tracking, partnership reporting and evaluation data to ensure accuracy and avoid duplication across categories.*

*\*\*Publications include: CCDN Report; Anti-Racism & the Arts website; Ritual anthology; Love anthology; After Australia (reprint); Another Australia (reprint).*

# SOCIAL MEDIA & DIGITAL IMPACT

## FOLLOWERS/SUBSCRIBERS

27,662

Combined  
followers &  
subscribers

5,773

Facebook  
followers

5,856

Instagram  
followers

4,776

Linked In  
followers

3,313

X  
followers

348

YouTube  
followers

2,837

DARTS Newsletter  
Subscribers

2,129

DARTS Media Release  
Subscribers

150,142

Combined  
Website Hits

32,365

Creative Equity Toolkit  
Website Hits

117,777

Diversity Arts  
Website Hits

## REACH/IMPRESSIONS

936,720

combined reach  
across  
social media platforms

50,000

X  
Impressions

499,349

Facebook  
reach

259,067

Instagram  
Impressions

121,304

LinkedIn  
Impressions

1,000

Bluesky News  
Impressions

## VIEWS

6,000

YouTube  
views

# RECOGNITION IN 2025



**Nominated in the Caption** by Hyatt Connecting Communities Award, which forms part of the 7NEWS NSW and ACT Community Achievement Awards.

Nominated for the **2025 ZEST Awards** in two categories:

**Outstanding Project - Community Arts and Culture (StoryCasters)** and **Outstanding Community Partnership** (DARTS & Sydney Opera House) (Intergenerate)

Recognition for the Anti-Racism and the Arts website at the 2025 LearnX Awards, receiving two 2025 LearnX Awards:  
**Diamond Award - Best Learning & Development / Learning Campaign**  
**Platinum Award - Best eLearning Design / Free Learning Resource**

I Am Not A Virus website was recognised as one of the **Top 10 Best Community Websites of 2025** by DesignRush

Diversity Arts Australia was named a **finalist for the Community Award** at the 2025 Australian Human Rights Awards.



*2025 Australian Human Rights Awards: Diversity Arts' Carolina Triana Cuéllar, Francisca Peña, Simone Amelia Jordan, and Lena Nahlous*

# 2025 IN REVIEW

## YEAR IN REVIEW

In 2025, Diversity Arts Australia (DARTS) delivered leadership initiatives, mentorships, workshops, seminars, research, advocacy, commissioned works and capacity-building programs. This work focused on elevating cultural and linguistic diversity in the arts and building sustainable pathways for underrepresented communities, particularly those who are culturally and racially marginalised.

### Highlights include:

- Diversity Arts was a finalist in the Community Category of the Australian Human Rights Awards, and was also nominated for the ZEST Awards and the 2025 7NEWS Community Achievement Awards (NSW/ACT). The I Am Not A Virus website was recognised as one of the Top 10 Best Community Websites of 2025 by DesignRush
- CEO Lena Nahlous undertook her Churchill Fellowship research, submitting her report in December for review. Paschal Daantos Berry acted in the CEO role during this period.
- Two First Nations Imagine talks, delivered in partnership with Garuwa and Shifting Ground, received an exceptional response, with over 200 people registering.
- The Anti-Racism & the Arts project launched the How to Be Anti-Racist in the Arts campaign at Sydney Opera House in April. The accompanying website received two LearnX 2025 Awards (Diamond and Platinum), as well as a Special Kudos Award from the CSS Design Awards.
- Masterclasses were delivered to 27 core Anti-Racism & The Arts participants.
- Shifting the Balance Stage 2 supported 14 mid-career leaders through fellowships and mentoring. This was complemented by the Shifting the Balance Alumni program, which brought together graduates from across our leadership programs for a series of talks and discussions with industry leaders.
- The Dream Collective delivered safe, supported networking and mentoring opportunities for over 250 First Nations and CaLD women working in the arts.
- The Creative Cultural Diversity Network (CCDN) review report was completed and shared with the sector. The network was relaunched through the CCDN on the Road event in Canberra, in partnership with the University of Canberra.

# 2025 IN REVIEW

Policy and advocacy work included submissions to key processes across government and the sector, including the Federal Pre-Budget (2025–26), Federal Election, National Cultural Policy Senate Inquiry, Creative Workplaces Discussion Paper, NSW Cultural Tax Reform consultation, and City of Parramatta’s Creative Parramatta 2025–2034.

DARTS co-curated *I Am Not A Virus* with the Australian Design Centre, presenting *No Friends But The Ghost* (Ceng Beng) by Jayanto Tan (10 October – 19 November 2025). Developed during COVID-19 lockdowns, the work reflects on race, migration, identity, and imposed stillness (see right).

DARTS contributed to sector dialogue through panels and presentations at major forums, including the Welcoming Australia Symposium, Urban Theatre Projects’ *Another World Festival*, City of Sydney’s Creative Impact webinar, and Inner West Council’s Creative Toolbox Symposium.



# CREATING CONTENT + PLATFORMS

## CREATIVE EQUITY TOOLKIT (CET)

The Creative Equity Toolkit (CET) continued as a flagship platform advancing equity across the arts, screen and creative industries. Developed in partnership with the British Council and supported by GARUWA, it provides practical, action-based guidance and remains central to DARTS' sector impact.

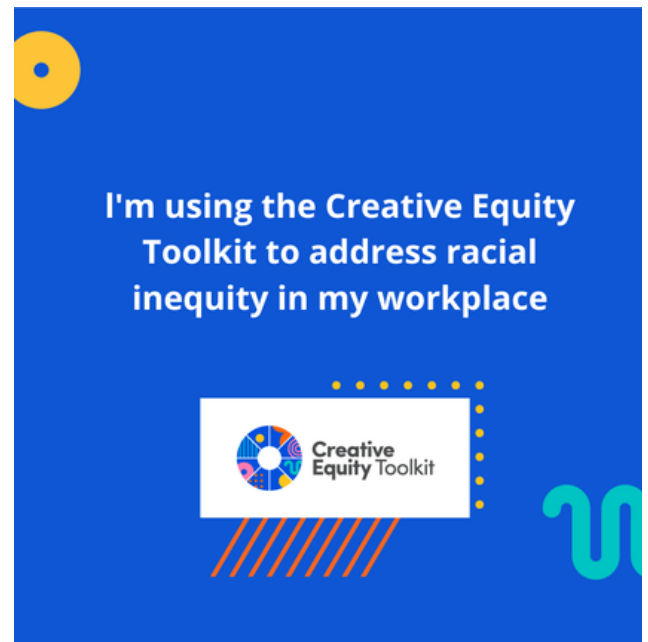
In 2025, hundreds of resources were added and updated, alongside new commissioned content including the Imagine case studies. We also delivered CET presentations to organisations seeking support to embed equity across governance, programming and workforce structures.

The Toolkit underpins Diversity Arts' broader work, informing our training, the How to Be Anti-Racist in the Arts campaign, and policy and advocacy initiatives. Monthly newsletters maintained strong engagement, with an average open rate of over 40 percent.

The Toolkit is a shared sector infrastructure, connecting research, case studies, training and advocacy into a cohesive equity framework, with topic areas like Leadership and Governance supporting organisational change.

### FIND OUT MORE

[creativeequitytoolkit.org](https://creativeequitytoolkit.org)



# CREATING CONTENT + PLATFORMS

## IMAGINE CASE STUDIES AND TALKS

In 2025, the Imagine Project continued to build knowledge and leadership in cultural equity through case studies and sector dialogue.

A key highlight was two Imagine First Nations talks, facilitated and led by GARUWA and Shifting Ground. These well-attended knowledge exchange sessions centred First Nations-led approaches to equity, governance and cultural practice, and created important space for sector reflection and learning.

The Imagine Case Studies project, part of the Creative Equity Toolkit, documents leading practice across the arts and screen sectors.

Since 2021, more than 70 case studies have been commissioned from artists, academics and writers, supporting sector-wide learning and advocacy.

This project supports institutions to move beyond consultation towards shared authority and structural change.

In 2025, we continued our collaboration with the Canada Council for the Arts and Toronto Metropolitan University. Two new case studies, featuring Cultural Pluralism in the Arts Movement Ontario (CPAMO) and Nunavut Independent Television Network (Uvagut TV), will be released in 2026.

## FIND OUT MORE

[Imagine Project](#)

[Imagine First Nations](#)

[Imagine Around the World](#)



*Imagine Around The World (Peru): The Santa Margarita Youth Center is the only youth detention centre for girls in Peru. Photo credit: Desde Adentro*

# CREATING CONTENT + PLATFORMS

## **IMAGINE AUSTRALIA**

Launched in 2021, this stream includes 21 case studies highlighting leading practice in cultural diversity nationally.

## **IMAGINE AROUND THE WORLD**

Delivered with the British Council, this stream features 40 case studies from across the Global South, showcasing equity-driven innovation internationally.

## **FIRST NATIONS KNOWLEDGE EXCHANGE**

Led by Genevieve Grieves (GARUWA) and Dr Lilly Brown (Shifting Ground), this stream centres culturally grounded First Nations-led equity practices. It includes 13 case studies, ongoing Toolkit content development, and the two 2025 knowledge exchange sessions.



*A still from upcoming video on NITV Canada (Ugavut TV) for the Imagine Canada project*

# CREATING CONTENT + PLATFORMS



*L-R: Dianne Jones, Odette Kelada in conversation with Lilly Brown.  
Image courtesy of the artists.*

## IMAGINE TALKS

In 2025, two First Nations *Imagine Talks* were delivered in partnership with GARUWA and Shifting Ground, with more than 200 people registering and engaging live and via recordings.

### **The Story of Race: Racial Literacy as a Tool for Social Justice**

*Dianne Jones and Odette Kelada  
in conversation with Lilly Brown*

Across the globe, there is growing resistance to work that names systemic racism and colonial power. Theories that help us understand race are often contested precisely because they expose structural inequality and demand accountability. This session explored how racial literacy strengthens creative practice and enables institutions to identify and address entrenched power structures, asking a critical question: who is afraid of race, and why?

### **Access the talk**

### **From Consultation to Co-Creation: Strengthening Relational Practice**

*Ben Graetz and Clothilde Bullen  
in conversation with Genevieve Grieves*

What do inclusive futures in the arts require? Co-creation is more than participation; it involves equity, trust and the redistribution of authority. This session explored how relational practice, racial literacy and structural awareness are essential for ethical collaboration in the creative sector.

### **Access the talk**

### **PARTNERS AND FUNDERS:**

Creative Australia, Create NSW, GARUWA, Shifting Ground, Canada Council for the Arts and Toronto Metropolitan University, Cultural Pluralism in the Arts Movement Ontario (CPAMO) and Nunavut Independent Television Network (Ugavut TV).

# THE COLOUR CYCLE PODCAST (SEASON 7)



The Colour Cycle podcast continues to offer practical, thought-provoking and engaging conversations that educate, inform and inspire the sector.

Released in January 2025, Season 7, Where We Are Now, was produced throughout 2024. The season explores stories of creativity, resilience and social change, spotlighting women in hip hop, radical care in the arts, and the transformative impact of diverse leadership across Australia and the UK.

#### **PARTNERS AND FUNDERS:**

British Council Australia, Renaissance One, Creative Australia and Create NSW.

#### **TUNE IN:**

[Colour Cycle Season 7](#)

# I AM NOT A VIRUS AUSTRALIA



Co-Curator Annie Brockenhuus-Schack (left) visiting venues during a national scoping trip.

## EXHIBITION IN 2025

In 2025, Diversity Arts Australia continued to develop the I Am Not A Virus project through both presentation and future planning, building momentum towards a national touring model.

With support from the Australian Government's Visions of Australia program through the Office for the Arts, we undertook national scoping for a future regional tour. This groundwork included visits to key locations across the country, including Canberra, Western Australia, South Australia, Tasmania, and the Northern Territory. These conversations with venues and partners laid the foundation for a potential national tour from 2026 onwards, with the next stage focused on securing touring investment.

Alongside this, the project's sixth exhibition was presented in partnership with the Australian Design Centre in Darlinghurst. Featuring Ceng Beng by Jayanto Tan, the exhibition reflected on race, migration, and identity through a deeply personal lens. Developed during the COVID-19 lockdowns, the work brings together earthenware clay and embroidered found materials to connect the artist's birthplace in North Sumatra with his life in Western Sydney. Presented in the Australian Design Centre's window gallery, the exhibition was accessible to the public 24 hours a day, extending its reach beyond traditional gallery audiences.

The project also received international recognition in 2025, with the I Am Not A Virus website named one of the Top 10 Best Community Websites by DesignRush. This acknowledgement speaks to the strength of the platform as both a creative and public resource, and to the work of designers Ken Mah, Ihsan Atkia, and DARTS producer Kevin Bathman, alongside the many artists and communities who have contributed to the project. Together, this work reflects a continued commitment to addressing racism and representation in the arts through storytelling, visibility, and sustained engagement with communities across Australia.

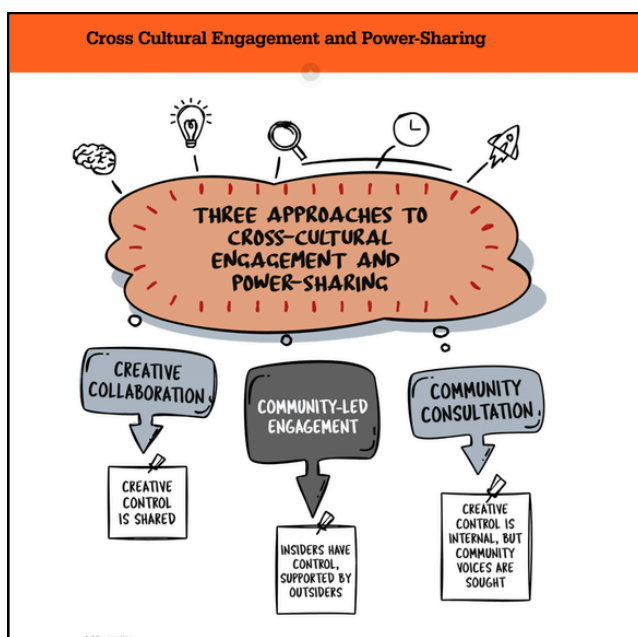
## WEBSITE

[iamnotavirusaustralia.org.au](http://iamnotavirusaustralia.org.au)

## PARTNERS AND FUNDERS (IN 2025):

Australian Government through the Visions of Australia program (Office for the Arts), Australian Design Centre, Creative Australia, Create NSW

# TRAINING, CAPACITY-BUILDING + PROFESSIONAL DEVELOPMENT



## CREATIVE EQUITY TRAINING

In 2025, Diversity Arts Australia continued to provide training programs, including Fair Play training models and other bespoke training and consultancy as requested.

Alongside this, we continued the development of Creative Equity Training (formerly Creative Equity at Work), an online, on-demand program designed to support the arts and creative industries to embed equity, inclusion and anti-racism into everyday practice. Building on the foundations of Fair Play, the program is accessible, practical and responsive to the realities of contemporary arts workplaces.

Work in 2025 focused on the development of six specialist modules and the refinement of program content, informed by sector feedback. Alongside this, DARTS commenced business planning and developed a communications and marketing strategy to support a sustainable and scalable rollout.

**Creative Equity Training will be launched in 2026.**

### WEBSITE

[diversityarts.org.au/training](https://diversityarts.org.au/training)

### FUNDERS AND PARTNERS:

City of Sydney, City of Parramatta Council, Creative Australia and Create NSW, Wordology

# TRAINING, CAPACITY BUILDING + PROFESSIONAL DEVELOPMENT



*Image: A group photo of 12 people, including mentors and interns from the 2025 Ripple Disability and Culturally Diverse Internship Program and Accessible Arts staff. Photo by Erika Arabit.*

## **RIPPLE: DISABILITY + CULTURALLY DIVERSE INTERNSHIP PROGRAM**

Led by Accessible Arts and delivered in partnership with Diversity Arts Australia (DARTS), Ripple is a professional development and internship program supporting d/Deaf and disabled emerging creatives from culturally diverse backgrounds. The program provides paid internships, mentorship and pathways into the arts and creative industries.

In 2025, the third iteration of Ripple was delivered to eight early-career creatives, who undertook placements with APRA AMCOS, Art Gallery of NSW, Campbelltown Arts Centre, Urban Theatre Projects (Utp), Powerhouse Museum, 4A Centre for Contemporary Asian Art, and the National Portrait Gallery. The final event and graduation were held at the Art Gallery of NSW.

**2025 participants:** Aisyah Sumito, Ava Lagoon, Daley Rangi, Katerina Asistin, Lina Ali, Soph Li Rong, Sufiya Naqvi and Taryn Lee.

**PARTNER:**  
Accessible Arts

**FIND OUT MORE**  
[Ripple](#)

# TRAINING, CAPACITY BUILDING + PROFESSIONAL DEVELOPMENT

## STORYCASTERS: SUPPORTING YOUNG AND EMERGING CREATIVES

In 2025, StoryCasters continued to strengthen pathways for young and emerging creatives from underrepresented culturally and linguistically diverse backgrounds.

Building on the success of the previous year, StoryCasters 2025 delivered targeted training, mentorship and publishing opportunities across writing, criticism, podcasting and photojournalism. A key development was the introduction of a new Theatre-Making stream, initiated after StoryCasters graduate Pratha Nagpal pitched a pilot program to DARTS in late 2024. Following budget review and approval, DARTS launched this additional five-week program.

The Theatre-Making stream attracted 21 applicants, with seven participants selected. Delivered between March and April 2025, the program culminated in six completed projects. Outcomes included articles published in Multicultural NSW's The New Point Magazine and theatre pitches developed for future professional use.

Publishing outcomes remained a core focus of StoryCasters 2025. A publishing partnership with Aniko Press, first established during StoryCasters 1.0, was reactivated, resulting in six new book reviews by participants. Additional works were published in The New Point Magazine, featuring contributions from participants across the Theatre-Making, Podcasting, Writing and Photojournalism streams.

Through its expanded program model and emphasis on real-world outcomes, StoryCasters continued to serve as a vital pipeline for emerging culturally diverse voices, supporting participants to build confidence, develop professional networks and publish across Australia's media and creative sectors.

To date, **StoryCasters 2.0 has engaged over 100 participants across the program.**

### **PARTNERS AND FUNDERS:**

Multicultural NSW, Creative Australia, Create NSW, Media Diversity Australia, Sweatshop Literacy Movement, Arts & Cultural Exchange, Phoenix Eye, Aniko Press.

### **READ THE STORIES:**

[storycasters.net](https://storycasters.net)

# TRAINING, CAPACITY BUILDING + PROFESSIONAL DEVELOPMENT

## ANTI-RACISM & THE ARTS CAMPAIGN: HOW TO BE ANTI-RACIST IN THE ARTS

This campaign and training program builds anti-racism capacity across the creative sector. In 2024, 27 culturally diverse participants completed anti-racism training delivered in partnership with TAFE NSW, led by Dr Paula Abood with support from Gary Paramanathan and Simone Jordan.

Alongside the training, we collaborated with the Project Reference Group and Masterclass participants to shape the campaign and its educational materials. This included the development of a dedicated resource hub ([antiracism.art](http://antiracism.art)), an online Racial Literacy quiz/module, and the commissioning of artist Judy Kuo to produce campaign artworks and illustrations.

The campaign emerged at a time when public discourse around race and racism is increasingly contested. Across Australia and internationally, work that names systemic racism is often met with resistance or framed as divisive. Our work responds directly to this climate, asserting that racial literacy is necessary and foundational to ethical cultural practice.



Creative industries are not immune to the ways institutions can individualise racism, deflect responsibility or render it unspeakable. The campaign addresses these dynamics directly, offering tools to recognise structural patterns rather than treating racism as isolated incidents.

The campaign was launched at Sydney Opera House in April 2025, alongside the release of the website and downloadable resources, including five posters and postcards. Following the launch, we delivered free talks and workshops to organisations and supported Masterclass participants to deliver these sessions in a paid capacity.

For a full list of Project Reference Group members and Masterclass participants, see the Acknowledgements section.

# TRAINING, CAPACITY BUILDING + PROFESSIONAL DEVELOPMENT



*Carolina Triana Cuéllar (above) presenting the Anti-Racism & The Arts Campaign Posters at Western Sydney University's Anti-Racism Conference in November 2025.*

## **FUNDERS AND PARTNERS:**

NSW Department of Premier and Cabinet, TAFE NSW, Creative Australia, Create NSW, City of Sydney, Sydney Opera House, Arts and Cultural Exchange, Anti-Discrimination NSW, Australian Human Rights Commission, Curious Works, Democracy in Colour, Settlement Services International, We Are Studios.

## **FIND OUT MORE**

[Anti-Racism & The Arts](#)  
[Antiracism.art](#)

# TRAINING, CAPACITY BUILDING + PROFESSIONAL DEVELOPMENT



*Shifting the Balance Leaders undertaking training with Dr Paula Abood and Dr Amrit Versha at Granville TAFE*

## SHIFTING THE BALANCE LEADERS

*Shifting the Balance Leaders* is a program for arts and creative sector professionals seeking to strengthen their leadership practice, expand networks, and explore new ideas and collaborations.

Delivered in partnership with TAFE NSW, the program is tailored to people from underrepresented Culturally and Linguistically Diverse (CaLD) and Culturally and Racially Marginalised (CaRM) backgrounds across NSW's arts and cultural sectors. It targets mid-career professionals with more than five years' experience, including artistic directors, curators, senior producers, CEOs, managers and others in decision-making roles who are committed to equity and social change.

## Training and Masterclasses

From 2024 to 2025, 20 creative sector leaders completed two TAFE NSW leadership micro-credentials, achieving a 100% completion rate. Training, masterclasses, mentoring, and networking opportunities strengthened participants' leadership capabilities, sector knowledge, and professional pathways.

The second stage commenced in 2025 and included fellowships, mentorship, industry excursions, further training and self-directed leadership projects. Graduates from Stage 1 presented their fellowship projects at the Museum of Contemporary Art in September.

# TRAINING, CAPACITY BUILDING + PROFESSIONAL DEVELOPMENT



The Alumni Program expanded engagement to a broader group of leaders through a series of industry days, talks and excursions, including:

- August – Day 1: Professional development Q&A sessions with CuriousWorks, Bankstown Arts Centre and NAVA senior staff, held at Darling Square Library
- September – Day 2: Q&A with the Museum of Contemporary Art, followed by group project presentations and program graduation
- November – Day 3: Professional development excursion with senior staff at the Sydney Opera House
- November – Day 4: Professional development roundtable with Create NSW, Arts & Cultural Exchange and Diversity Arts Australia, held at ACE Parramatta

See the Acknowledgements for list of participants.

## **PARTNERS AND FUNDERS:**

TAFE NSW, Create NSW, Creative Australia, City of Sydney, City of Parramatta, Museum of Contemporary Art.

## **FIND OUT MORE:**

[Shifting the Balance](#)

# TRAINING, CAPACITY BUILDING + PROFESSIONAL DEVELOPMENT



## STORYCRAFT: ART & STORYTELLING PROGRAM

Diversity Arts Australia (DARTS), in partnership with Palestine Australia Relief and Action (PARA), delivered StoryCraft, a community arts and cultural development program supporting recently arrived Palestinians and other Arabic-speaking community members.

The program was designed to foster connection, creative expression, and pathways into the arts, creative industries, and beyond. It was also designed to support settlement and networks. Delivered bilingually in Arabic and English, StoryCraft offered a series of workshops exploring storytelling across photography, writing, visual art, sound, and film.

Led by experienced artists and facilitators, the program ran as an eight-part workshop series, with an average of 20 participants per session. Participants developed new creative skills, built confidence, and formed meaningful connections. Central to the program was supporting participants to tell their own stories, in their own voices, in a culturally safe and collaborative environment.

StoryCraft also created opportunities for participants to engage with the broader creative sector, laying the groundwork for future pathways in arts practice, collaboration, and community leadership.

The program will continue into 2026, with a public showcase and further gatherings planned to celebrate participant work and support ongoing engagement. A dedicated Melbourne program is also in development, building on the learnings and outcomes of the Sydney delivery.

**LEARN MORE:**  
[Storycraft](#)

**PARTNERS AND FUNDERS:**  
Department of Home Affairs,  
Utp (Urban Theatre Projects)

**DARTS CORE FUNDERS:**  
Create NSW, Creative Australia

# TRAINING, CAPACITY BUILDING + PROFESSIONAL DEVELOPMENT



## **FAIR PLAY: EQUITY, INCLUSION AND THE CREATIVE INDUSTRIES**

***“Participating in Fair Play was an incredibly valuable experience... a must for any arts organisation.”***

***“I’m better equipped to have future discussions about racism both in society and in the workplace.”***

Fair Play is Diversity Arts Australia’s flagship equity, diversity and inclusion capacity-building program for the arts, screen and creative sectors.

In 2025, Fair Play continued to support the sector through work focused on equity, accessibility and systemic change. The year centred on translating Fair Play’s in-person training into the development of Creative Equity Training, an online, on-demand, self-paced program designed to support broader and more sustainable access.

Alongside this transition, planning progressed for Fair Play: Reflections, a seven-year review of the program’s impact. Development of the accompanying report continued in 2025, with a public launch scheduled for February 2026 at The Wheeler Centre.

Since its launch in 2019, Fair Play has worked in-depth with more than 75 arts and creative organisations nationally, engaging over 2,000 creative workers in sustained equity learning.

The introduction of Creative Equity Training in 2026 builds on this foundation, complementing in-person and live training while extending the program’s reach.

**FIND OUT MORE:**  
[Fair Play Project Training](#)

# ADVOCACY + INFLUENCE

As a national organisation for ethnocultural and racial equity in the arts, screen and creative sectors, Diversity Arts Australia's advocacy is informed by sustained engagement with artists, creative workers and organisations nationally. Our submissions draw directly from program delivery, research and collective advocacy, and are developed in collaboration with national peak bodies, grassroots organisations and artists.

## BREAKING GROUND SYMPOSIUM: INTERNATIONAL WOMEN'S DAY 2025



In March 2025, Diversity Arts Australia presented Breaking Ground, a major International Women's Day symposium bringing together First Nations and culturally diverse women and gender-diverse people from across the arts, creative and media sectors to examine power, leadership and systemic change in Australia's creative industries.

Held at Arts & Cultural Exchange, Parramatta, and livestreamed nationally, the symposium convened 89 in-person attendees, including 10 supported through regional bursaries, and reached a further 172 livestream participants, creating an accessible hybrid space for dialogue, learning and connection. Breaking Ground centred the voices and lived experiences of those often excluded from decision-making and leadership platforms.

# ADVOCACY + INFLUENCE

The program featured keynote conversations, panels and in-depth discussions with leading artists, cultural leaders, journalists and changemakers, exploring barriers to change, leadership models and strategies for more equitable and inclusive industries, grounded in lived experience.

Sessions were professionally recorded, with video highlights shared publicly to extend the symposium's reach beyond the live event. The symposium also forms the basis of an upcoming Breaking Ground podcast series, currently in production and scheduled for release in 2026.

**PRESENTERS:** Lena Nahlous (DARTS CEO), Dr Anita Heiss, Suzy Wrong, Dr Alexia Derbas, Anushri Sood, Belinda Jombwe, Carolina Triana Cuellar, Emerald Brunt, Fatma Mohammed, Katie Shammas, Kween G, Lusi Austin, Moones Mansoubi, Nancy Diaz, Oumi Karenga-Hewitt, Peta Strachan, Dr Paula Abood, Dr Roanna Gonsalves, Rhanna Collins (NITV), Dr Rohini Balam, Sandi Woo, Sara Mansour, Simone Amelia Jordan

## **PARTNERS AND FUNDERS:**

Women NSW, Creative Australia, Create NSW, Arts & Cultural Exchange (venue), The Dream Collective, Hachette Australia, Parramatta Artists Studios, Better Read Than Dead

## **FIND OUT MORE:**

[Breaking Ground](#)



# ADVOCACY + INFLUENCE



## ANTI-RACISM & THE ARTS: HOW TO BE ANTI-RACIST IN THE ARTS CAMPAIGN

Following the launch of *How to Be Anti-Racist in the Arts* at the Sydney Opera House in April 2025 (see Training, Capacity Building + Professional Development), DARTS produced a series of short videos capturing key discussions and sector insights from the event.

Campaign materials, including the poster and postcard series, were distributed nationally, extending the reach of the project beyond the launch and supporting ongoing engagement across the sector. These outputs form part of DARTS' broader advocacy work, contributing to public dialogue, sector awareness and continued uptake of anti-racism resources.

[Access the videos](#)

[Website](#)

# ADVOCACY + INFLUENCE

## CREATIVE CULTURAL DIVERSITY NETWORK (CCDN) & ON THE ROAD IN CANBERRA



Diversity Arts Australia (DARTS) continued its long-standing collective advocacy through the Creative Cultural Diversity Network (CCDN), a national network of artists, organisations and cultural workers committed to advancing racial and cultural equity across the creative sectors.

Following the release of the CCDN Review Report in May 2025, which outlined recommendations to renew and strengthen the network's purpose, structure and reach, DARTS relaunched the CCDN with a renewed focus on national connectivity, shared learning and sector-wide advocacy.

The first major initiative of this revitalised phase was **CCDN On the Road: Canberra**, a two-day symposium delivered in partnership with the University of Canberra. Held on 27–28 November 2025, the event brought together artists, organisations, academics and advocates to share knowledge, build connections and shape the next phase of the network.

The program combined public talks, creative presentations and closed sessions designed specifically for culturally and racially marginalised (CaLD and CaRM) creatives, creating space for both broad engagement and deeper, community-led dialogue. Sessions explored storytelling, leadership, diaspora publishing, and the structural challenges and opportunities facing diverse creatives, alongside performances and facilitated listening circles.

**58 participants attended across the two days.**

Speakers and contributors included Professor Julian Knowles (University of Canberra), Lena Nahlous (CEO, DARTS), Dr Bilquis Ghani (DARTS Board and University of Canberra), Irfan Master (author), Sophia Cai (curator), Piumi Wijesundara (theatre practitioner), and Dr Luis Eduardo Quintão Guerra, with a performance by GlowLing. The program also featured contributions from University of Canberra leadership and local creative practitioners. Participant feedback highlighted the importance of dedicated, culturally safe spaces for collective thinking and advocacy.

# ADVOCACY + INFLUENCE



*“It was great to have the combination of talks and interactive activities, allowing us to meet and engage with new people.”*

*“The closed session was moderated in a way where I felt comfortable to share, felt heard, not judged, and also offered compassionate recommendations. Such a supportive environment.”*

*“As a first-generation migrant artist... this symposium spoke across themes that were incredibly relevant and valuable to me. More than anything, it helped me find my people in Canberra.”*

CCDN On the Road: Canberra marked a significant step in reactivating the network through place-based engagement, strengthening national connections and informing future CCDN activity.

**[Join the network](#)**

**[Read the CCDN Report](#)**

**[Event details](#)**

# ADVOCACY + INFLUENCE: INQUIRIES & SUBMISSIONS

In 2025, DARTS made a series of targeted submissions addressing cultural policy, sector sustainability, equity and workforce conditions.

These included:

## **2025-26 Pre-Budget Submission**

DARTS called for targeted investment to ensure the arts, screen and creative sectors reflect Australia's cultural and racial diversity. The submission outlined key proposals and recommendations to improve access, employment pathways and equity for Culturally and Racially Marginalised (CaRM) creatives across the sector.

[READ MORE](#)

## **Federal Budget Response**

DARTS responded to the 2025-26 Federal Budget, welcoming investment in multicultural communities while noting limited new funding for the arts, the absence of targeted support for CaRM creatives, and the need for dedicated funding to implement the National Anti-Racism Framework.

[READ MORE](#)

## **A Creative Sector That Reflects Us All: Recommendations for the 2025 Federal Election (April 2025)**

Outlining priorities for the incoming Federal Government, including First Nations creative self-determination, addressing systemic exclusion of CaRM creatives, protecting freedom of artistic expression and peer review, implementing the National Anti-Racism Framework, and pursuing equitable tax reform.

[READ MORE](#)

## **Response to Creative Workplaces Discussion Paper (May 2025)**

Addressing inequitable work arrangements and compounded precarity faced by CaRM artists and arts workers in the creative industries.

[READ MORE](#)

## **Submission to the NSW Government Consultation on Cultural Tax Reform (August 2025)**

Presenting recommendations to address structural inequities affecting creative workers and small-to-medium arts organisations. Following the submission, DARTS was invited to participate in sector discussions at the NSW tax reform symposium.

[READ MORE](#)

# ADVOCACY + INFLUENCE: INQUIRIES & SUBMISSIONS

## **Submission to the Senate Inquiry into the National Cultural Policy, Revive (October 2025)**

Reflecting on progress and gaps three years on, and calling for an industry-led anti-racism strategy, protections for artistic freedom, equitable tax reform, and stronger ethical frameworks for emerging technologies.

### **READ MORE**

## **Submission to City of Parramatta: Creative Parramatta 2025-2034**

Responding to Council's draft cultural strategy, with recommendations to prioritise CaRM and First Nations creatives, embed measurable equity targets, formalise consultation mechanisms, and support the development of Creative Cultural Archives headquartered in Parramatta.

### **READ MORE**

## **Together Against Racism: the work is ongoing**

In June 2025, Australia marked the 50th anniversary of the Racial Discrimination Act 1975 (RDA), alongside 50 years since the introduction of Australia's first multicultural policy. This milestone provided an important moment to reflect on progress, while acknowledging ongoing, systemic and overt racism.

DARTS used this moment to reaffirm our commitment to racial equity and cultural rights in the creative sector, and to call for concrete action aligned with the National Anti-Racism and Multicultural Framework Reviews and the establishment of the new Office for Multicultural Affairs. It was timely that we launched the How to be Anti-Racist in the Arts campaign in March, and continued this work throughout the year by delivering talks and sharing campaign resources across the sector.

### **READ MORE**

# RESEARCH + CONSULTATION

DARTS is a leading organisation in creative sector equity research. We collect quantitative and qualitative data across our programs and communication platforms, and produce reports, podcasts and digital resources to share findings, facilitate dialogue and drive change.

## CHURCHILL FELLOWSHIP: CREATIVE CULTURAL ARCHIVES

In 2025, CEO Lena Nahlous undertook a Churchill Fellowship to research models of creative and cultural archiving that centre culturally and racially marginalised communities. Over six weeks, she travelled to Aotearoa New Zealand, Hong Kong, Japan, the United Kingdom, France, Belgium and the Netherlands, meeting with archivists, artists, curators and community leaders working across institutional and community-led contexts.

The Fellowship explored how archives document, preserve and activate the creative histories of Black, Indigenous, migrant, LGBTIQ+ and other historically excluded communities. These conversations examined governance models, digital infrastructure, community stewardship and long-term sustainability.

The research was supported by the Churchill Trust and Diversity Arts Australia. Lena has since returned to Australia and is currently completing the final Fellowship report, to be published in 2026. The findings will be shared in next year's Annual Report. The insights are already informing DARTS' long-term thinking around Creative Cultural Archives and the documentation of culturally diverse creative histories.



# RESEARCH + CONSULTATION

## **SHIFTING THE BALANCE RESEARCH AND REPORT: FIRST NATIONS AND CULTURALLY DIVERSE LEADERSHIP WITHIN AUSTRALIA'S ARTS, SCREEN AND CREATIVE SECTORS.**

We continued our research for Shifting the Balance 2.0, a follow-up to our landmark 2019 report. The research scope was expanded to include a First Nations focus, in partnership with the University of Technology's Jumbunna Institute for Indigenous Education and Research and Creative Australia.

This research has expanded to include a new qualitative component, interviews and yarning circles, and a review of over 2,000 leadership roles in the creative sector.

By documenting who holds decision-making power, this research provides accountability and makes visible patterns that are often normalised or obscured. The report will be completed and launched in 2026.

### **PARTNERS AND FUNDERS:**

Creative Australia, Jumbunna Institute for Indigenous Education and Research, University of Technology (UTS), University of Western Australia

## **CREATIVE EQUITY TOOLKIT (CET): GLOBAL AND NATIONAL RESEARCH**

The Creative Equity Toolkit (CET), developed in partnership with the British Council, is a flagship research and knowledge platform supporting cultural equity across the arts and creative sectors in Australia and internationally.

Launched in 2020, the Toolkit continues to grow its global reach, with more than 2,500 subscribers and strong engagement across Australia, New Zealand, the United States, the United Kingdom, Canada and the Philippines. In 2025, hundreds of resources were updated and expanded, with newsletters maintaining an average open rate of over 40%.

The CET underpins DARTS' broader research, training and advocacy work, providing an evidence base for programs including How to Be Anti-Racist in the Arts, sector capacity building initiatives, and policy engagement.

The Toolkit also houses the Imagine case study series, a major body of national and international research documenting leading practice in cultural equity.

*For further detail on the Imagine projects and case studies, see [Creating Content + Platforms](#) (p 11).*

### **FIND OUT MORE:**

**[CreativeEquityToolkit.org](https://CreativeEquityToolkit.org)**

**[DARTS website](#)**

# RESEARCH + CONSULTATION

## FAIR PLAY REFLECTIONS REPORT

Since the launch of the Fair Play program in 2019, DARTS has undertaken deep equity work with more than 70 organisations and businesses. The Fair Play Reflections Report, currently in development, shares key learnings and qualitative insights from programs and symposia delivered since 2019.

The report is scheduled for launch in February 2026 at The Wheeler Centre in Melbourne.



# PARTNERSHIPS + INFRASTRUCTURE

Strong reciprocal partnerships and robust infrastructure remain central to our work and long-term sustainability. These principles underpin all DARTS programs and internal operations.

## **Partnerships**

In 2025, we continued to build and strengthen partnerships that expanded our reach across research, program delivery, systems change and advocacy.

## **Infrastructure**

We strengthened both our digital and organisational infrastructure to support long-term sustainability and sector impact. This included continued development of websites and shareable resources that advance equity, inclusion and anti-racism across the creative industries. Internally, we refined systems across administration, communications, planning, technology and training to better support our team and embed accessible, trauma-informed practices.

We also worked with external advisors to strengthen organisational sustainability. This included business development and revenue strategy support through Madlen Toumbourou Consulting, alongside digital and communications strategy refinement with Pubblico.

Earlier revenue and fundraising groundwork developed with WAUC and Wendy Brooks & Partners continues to inform our fundraising and income generation work.

This work was guided by Diversity Arts Australia's Justice, Equity, Diversity and Inclusion Plan, alongside our Strategic Plan, Business Plan, Fundraising Strategy and Digital Engagement Strategy, which together provide a clear roadmap for long-term sustainability and impact.

## **Training and Professional Development**

Staff and board members engaged in ongoing professional development, reinforcing our commitment to continual learning and organisational resilience. This includes training and capacity building across areas such as mental health and wellbeing, trauma-informed practice, accessibility and inclusion, alongside participation in sector-led learning and professional development opportunities.

# ACKNOWLEDGEMENTS

## OUR PEOPLE

Thank you to our board, staff, contractors and collaborators.

## BOARD MEMBERS

**Cecilia Anthony** (Chair of Board; Chair, Governance Subcommittee) - *Industry Professor, Indigenous Policy at Jumbunna, UTS*

**Francisca Peña, CPA** (Treasurer; Chair, Financial Subcommittee) - *General Manager, Carriageworks*

**Anthony Peluso** (Acting Chair of Board and Deputy Chair; Acting Chair and Member, Governance Subcommittee) - *Chief Executive/Executive Director and RAP Champion, Country Arts SA*

**Professor Karen Soldatic** (Director; Member, Fundraising and Growth Subcommittee; co-Chair, Equity Action Planning Subcommittee) - *Canada Excellence Research Chair in Health Equity and Community Wellbeing; Professor, School of Disability Studies, Toronto Metropolitan University (formerly Western Sydney University)*

**Ade Djajamihardja** (Director; Co-Chair, Equity Action Planning Subcommittee). *Writer, Producer and Co-Founder, A2K Media*

**Phebe Chan** (Chair, Fundraising and Growth Subcommittee) - *Senior Commercial Partnerships Manager, VMO (Val Morgan Outdoor)*

**Dr Bilquis Ghani** (Director) (joined December 2025) - *Lecturer in Arts at the University of Canberra and Lead for the Hunar Symposium*

**Melina Talanis** (joined in December 2025) - *Acting Executive Director of St Vincent's Foundation VIC*

## CORE TEAM

**Lena Nahlous** - *CEO and Executive Producer*

**Paschal Daantos Berry** - *Acting CEO (March to June 2025) and Associate Producer (July-December 2025)*

**Joanne Cooper** - *Administration Manager and Executive Assistant to CEO*

**Glaiza Perez** - *Digital Engagement and Communications Manager*

**Kevin Bathman** - *Producer - Strategic Projects*

**Dr Rohini Balram** - *Research, Education and Policy Manager (until March 2025)*

**Carolina Triana Cuéllar** - *Research and Policy Associate*

**Sonia Mehrmand** - *Training Consultant*

**Dr Ivy Vuong** - *Content Producer and Research Associate (until August 2025)*

**Ayesha Mahmud** - *Research Assistant*

## THANK YOU

**Sherryl Reddy** - *Volunteer Impact Manager and Creative Equity Training Lead*

**Dr Amrit Versha**, *Educator (TAFE NSW), Shifting the Balance Leaders Training Lead*

# ACKNOWLEDGEMENTS

## KEY CONTRACTORS IN 2025

**Madlen Toumbourou and Bonnie Young,**  
*Madlen Toumbourou Consulting*

**Dr Görkem Acaroğlu,** *Lead Training  
Consultant and Producer*

**Simone Amelia Jordan,** *Project Producer -  
Special Initiatives*

**Aneeta Menon,** *Wordology  
(Online Training Developer)*

**Tiani Chillemi,** *Publico  
(Marketing Consultant)*

**Dr Teena Clerke,** *Research Associate*

**Nadyat El Gawley,** *Podcast Producer*

**Dr Paula Abood,** *Educator (TAFE NSW),  
Anti-Racism & The Arts Masterclass Series;  
Shifting the Balance Leadership Program*

**Ben Hoh,** *Studio Thing (Design and  
Content Production)*

**Margaret Mayhew,** *Accessibility  
Consultant*

**Morwenna Collett,** *Accessibility  
Consultant*

**Gary Paramanathan,** *Trainer/Facilitator,  
Anti-Racism & The Arts Masterclass Series*

**Anne-Marie Brockenhuus-Schack,**  
*Co-Curator, I Am Not a Virus Tour  
Development*

**Pratha Nagpal,** *Theatre-Making  
Facilitator, StoryCasters*

**Dr Ruth DeSouza,** *Educator  
and Trainer*

**Judy Kuo,** *Artist and Illustrator,  
Anti-Racism & The Arts*

**Suzy Monzer,** *Research Assistant,  
Anti-Racism & The Arts*

## STORYCRAFT PROGRAM

**Fadia Abood,** *Project Coordinator and  
Facilitator*

**Ludwig El Haddad,** *Lead Facilitator,  
Photography and Video*

**Reem Borrows** (*Dreem Consulting*),  
*Coaching and Consulting*

**Adeeb Razzouk,** *Video Workshop  
Facilitator*

**Sarah Ayoub,** *Writing Facilitator*

**Zeina Iaali,** *Visual Arts Facilitator*

**Natalia Figueroa Barroso,** *Administrative  
Support*

**Thank you to all of our contractors,  
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# ACKNOWLEDGEMENTS

## FUNDERS, PARTNERS, SPONSORS AND SUPPORTERS

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### KEY FUNDING PARTNERS (2025)

- Creative Australia
- Australian Government - Department of Home Affairs
- Create NSW
- Multicultural NSW
- Equity Trustees (Barbara Jane Auld Trust, Alec Veit Trust, C D Donehue Fund)
- City of Sydney
- Australian Government (Office for the Arts, Visions of Australia program)
- NSW Government - The Premier's Dept and The Cabinet Office
- City of Parramatta
- Canada Council for the Arts
- NSW Government - Women NSW

### SPONSORS

- Hachette Australia
- WELD Storytelling
- Wordology
- Arts and Cultural Exchange (ACE)
- SBS & NITV

## PARTNERS AND COLLABORATORS:

- Sydney Opera House
- TAFE NSW
- Accessible Arts
- GARUWA
- Shifting Ground
- Jumbunna Institute for Indigenous Education and Research
- The Dream Collective
- Sweatshop Literacy Movement
- Anti-Discrimination NSW
- Australian Human Rights Commission
- Settlement Services International
- Democracy in Colour
- CuriousWorks
- Utp (Urban Theatre Projects)
- Palestine Australia Relief and Action (PARA)
- University of Canberra
- Parramatta Artists Studios
- Media Diversity Australia
- The Wheeler Centre
- British Council Australia
- Toronto Metropolitan University
- Renaissance One
- Australian Design Centre
- Phoenix Eye
- Aniko Press
- Better Read Than Dead

# ACKNOWLEDGEMENTS

## PROGRAM PARTICIPANTS AND REFERENCE GROUPS

Anti-Racism and the Arts Project Reference Group Members:

- **Dr Paula Abood**, *Senior Education Officer – Multicultural Engagement, TAFE NSW*
- **Emmanuel Asante**, *Artist and Board Member, We Are Studios*
- **Dr Rosalie Atie**, *Director, National Anti-Racism Strategy, Australian Human Rights Commission*
- **Raphael Brasil**, *Arts & Culture Producer, Settlement Services International*
- **Jenny Cao**, *Digital Communications Coordinator, Democracy in Colour*
- **Nadyat El Gawley**, *Radio Producer and Podcaster*
- **Joannie Lee**, *Community Organiser, Democracy in Colour*
- **Moones Mansoubi**, *Manager – Youth, Women & Communities, Settlement Services International*
- **Zarlasht Sarwari**, *Community Engagement Officer, Anti-Discrimination NSW (thank you also to Gillian Stokie who also contributed)*
- **Morlai Kamara**, *Community Engagement Officer, Anti-Discrimination NSW*
- **Adol Takpiny**, *Community Engagement Officer, Anti-Discrimination NSW*
- **Kiriaki Zakynthinos**, *CEO, CuriousWorks*

## Anti-Racism and The Arts Masterclass Participants:

Adrian Mouhajer, Dr Alexia Derbas, Alissar Seyla, Angie Pai, Arfa Khan, Athésia Music, Egan Sun-Bin, Emmanuel Asante, Jayanto Tan, Jonathan Chan, Leo Chau, Madison Connors, Marisa Pasicznik Ross, Nadia Di Martino, Nancy Diaz, Natasha Yayoi Marich, R. Ramos, Sara Mir, Shasha Gong, Swaroopa Unni, Thirangie Jayatilake, Tia Mavanie and Yuki Kawakami.

## Shifting the Balance of Leadership Program Participants:

Ali Mahmoud Ibrahim, Athésia Music, Belinda Jombwe, Maria ‘Coti’ Cibils, Jonathan Chan, Danielle Tuwai, Juan Guillermo Robayo Gomez, Laura Luna, Lucia Nguyen, Lusi Austin, Marian Abboud, Maissa Alameddine, Moones Mansoubi, Neel Banerjee, Oumi Karenga-Hewitt, Nicole Pingon, Piumi Widjesundara, Talia Smith, Vanessa Andres and Yuki Kawakami.

## Ripple Disability and Culturally Diverse Internship Program

Participants: Aisyah Sumito, Ava Lagoon, Daley Rangi, Katerina Asistin, Lina Ali, Soph Li Rong, Sufiya Naqvi and Taryn Lee.

## Ripple Disability and Culturally Diverse Internship Program Host Organisations:

4A Centre for Contemporary Asian Art, APRA AMCOS, Art Gallery of NSW, Campbelltown Arts Centre, UTP, Powerhouse Museum and National Portrait Gallery.

## StoryCasters 2.0 Theatre-Making Program Participants:

Benjamin Tiger La, Guillermo Robayo Gómez, Josephine Lee, Kathleen Thomas, Nargis Batool Razai, Valerie Chidiac and Zara Hashmi.



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