

# Lifelong

September 2022

## Perceptions of Arts and Culture among Baby Boomer Middle Australians

A New Approach (ANA)

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# About ANA

A New Approach (ANA), Australia's leading arts and culture think tank, has shown through independent research and analysis that Australians from every walk of life participate in and benefit from the arts, culture and creativity.

ANA's staff, board, expert advisory group and philanthropic partners are driven by a shared vision of a cultural life that emboldens Australia.

ANA's work informs discussion, shifts beliefs, inspires public policy and brings together decision makers and industry leaders around evidence-led ideas and pathways for pragmatic action.

ANA acknowledges the cultures of Aboriginal and Torres Strait Islander peoples in Australia and their continuing cultural and creative practices in this land.

## ANA Board

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## ANA Partners

ANA is supported by a unique collaboration of 11 philanthropic organisations across the country. This national coalition comprises the following:



**Aranday Foundation**



# About this report

## **ANA Paper No. 2022-02, September 2022**

This report was written by Dr Angela Vivian and Kate Fielding from A New Approach (ANA). The primary research underpinning the report was completed by the qualitative research firm, Visibility Consulting, and was led by Tony Mitchelmore. Additional research support was provided by Aakanksha Sidhu from ANA.

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The opinions in this insight report do not necessarily represent the views of ANA's funding partners, the individual members involved in governance or advisory groups or others who have provided input.

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## **The Insight series**

This paper is the eighth in ANA's Insight series. Our Insight reports provide a comprehensive review of the research and analysis of a particular arts and cultural policy topic or other area of interest.

You can find all our previous work at [www.newapproach.org.au](http://www.newapproach.org.au)

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# **Executive Summary**

This report brings together published and unpublished data on the attitudes and beliefs towards arts and culture held by 'Baby Boomer middle Australians'. In presenting the findings of a third national focus group study on middle Australia, the aim is to ensure that Australia's policy settings and public investments remain relevant, targeted and effective for the 21st century. As an independent think tank, ANA's research informs conversations about arts, culture and creativity, including the current development of Australia's National Cultural Policy.

In a 2022 landmark report on the cultural and creative sectors, the Organisation for Economic Cooperation and Development (OECD) states, 'cultural participation<sup>1</sup> underpins both the supply of and demand for cultural and creative goods and services and generates important social benefits'.<sup>2</sup> Against this backdrop, two questions arose for ANA regarding cultural participation: how well do we know Australians' views on arts and culture? And what are middle Australians' understandings and views of its value as an area for investment and social benefits?

**ANA defines 'middle Australians' as people who are:**

- from low- and middle-income households;
- living in outer suburban or regional locations; and
- politically unaligned (they have changed their vote to a different major party more than once, and at both state and federal elections).

*Lifelong: Perceptions of Arts and Culture among Baby Boomer Middle Australians ('Lifelong')* explores the views of middle Australians who are aged 58-75.<sup>3</sup> ANA's interest in qualitative research involving this cohort arose in recognition of the political and cultural agenda-setting role of this group, as well as its relevance to broader public conversations about Australia's health, wellbeing, productivity, socio-economic inequality and changing demographics.

Our middle Australia series contains insights into the attitudes and behaviours of Australians across various age groups and some common - albeit not universal - life transitions. *Young middle Australians* reported that arts and culture are woven into the very fabric of that cohort's everyday life, while *Middle-aged middle Australians* describe arts and culture as being essential to the Australian way of life, providing inspiration and a sense of belonging. In listening to the views of Baby Boomer middle Australians, ANA learnt, most notably, that this cohort believes that art and culture are important for keeping them young and building connections across generations.

This cohort also told us that they want arts and cultural investments that strengthen communities and support better health and education outcomes across generations. Meanwhile, all three age groups believe that an arts-and-culture-less world would lack colour, expression and freedom.

Importantly, *Lifelong* shares these insights in the Baby Boomer middle Australians' own words.

The quotes in this report deepen our understanding of the national statistics on cultural participation, attendance and consumption. The quotes and supplementary data drawn from the *2021 Australian Survey of Social Attitudes* also bring to life the cultural and non-cultural policy problems we face today, highlighting three key areas of priority action:

1. *Deploying* cultural engagement to build cohesion across generations and different points of view
2. *Promoting* arts and culture for population wellbeing and as a preventive and potentially remedial health measure
3. *Removing* any barriers to accessing arts and culture for Australians

Based on this research, targeted actions in these areas could both benefit and receive the support of a growing number of Australians. The group demographically described as 'Baby Boomers' (55-74 years old as of 2021) remains the largest generational group in Australia, though the Millennials group (25-39 years old as of 2021) has almost caught up.<sup>4</sup> Various demographic analyses also show the following:

- Australia's population is ageing. In 2016, the first Australian Baby Boomers turned 70; increasing numbers are nearing or are already in their late 60s.<sup>5</sup>
- Life expectancy in Australia continues to rise, with a baby boy expected to live to 81.2 years and a girl to 85.3 years.<sup>6</sup>
- There are also an increasing number of older Aboriginal and Torres Strait Islander people.<sup>7</sup>
- In 2021, half a million Australians (581,139) had served or were currently serving in the Australian Defence Force (ADF), with more than one quarter of former serving members (26.1%) in the 65-74 age bracket.<sup>8</sup>

Thus far, ANA's middle Australia series has been both thought-provoking and action-provoking. The first two reports allowed voices from middle Australia to be included in national conversations about arts and culture during the early months of the COVID-19 pandemic and during the extended periods of lockdowns and travel restrictions. The voices and the findings were referenced in submissions, hearings and in the final report of the 2021 Parliamentary Inquiry into Cultural and Creative Industries and Institutions.

ANA is confident that similar and continuing impacts on the conversations about the arts and cultural sector will emerge from this third report in the series, as the focus shifts towards developing and implementing Australia's new National Cultural Policy.

# Summary of findings

## Finding 1

Baby Boomer middle  
Australians value arts and culture. They say a world without arts and culture would be 'colourless', 'depressing', 'uninspiring' and 'like a totalitarian state'.

## Finding 2

Baby Boomer middle  
Australians say that cultural experiences create lifelong memories, provide opportunities for intergenerational dialogue and help them 'stay young'.

## Finding 3

This cohort believes that cultural participation helps us test opinions, negotiate, listen, compromise, see others' points of view and have healthy disagreements - in other words, it encourages 'pro-social' behaviours and skills.

## Finding 4

During the discussions on mental ill-health and thriving communities (particularly in terms of COVID-19 pandemic recovery), the view of public investment in arts and culture shifted from 'nice to have' to 'essential' for the Baby Boomer middle Australians.

## Finding 5

Baby Boomer middle  
Australians believe arts and culture play a valuable role in shaping and expressing our diverse identity, locally and abroad.

## Finding 6

This cohort takes a broad view of 'arts and culture', ranging from traditional cultural activities to 'graffiti in an alley', 'music in the car' and 'even tattoos'.

## Finding 7

For this cohort, online and digital platforms such as YouTube or Tik-Tok are accepted - but not always preferred - means of accessing and sharing arts and culture.

## Finding 8

Baby Boomer middle  
Australians say age and life stage influence their participation in arts and culture, with the participation playing an important role both early on and later in life.



# Summary of opportunities

## Opportunity 1

Adopt an intentionally cross-portfolio approach to cultural policies and programs, noting community support for the claims that arts and culture strengthen communities, positively influence Australian health and may help in treating a mental health condition.

## Opportunity 2

Capitalise on the support for cultural investments on the basis of monetary and non-monetary returns in health services and social care, measuring and communicating these gains from Australia-specific interventions.

## Opportunity 3

Prioritise programs and policies that deliberately harness and celebrate the pro-social behaviours and skills generated through cultural participation (in both cultural and non-cultural sectors).

## Opportunity 4

Better leverage the recognised role for arts and culture in building connections across generations and in Australia-specific responses to the ageing population, ageist attitudes and any perceptions of intergenerational conflict.

## Opportunity 5

Continue to reduce barriers to engagement with arts and culture, including time, cost, class and safety concerns. However, beware talking about arts and culture 'helping you age well' — the language may be off-putting.

## Opportunity 6

Redress cultural participation barriers, including digital infrastructure and skills limitations, to help ensure Australian products and experiences are both globally competitive and locally accessible.

## Opportunity 7

Use 'arts' and 'culture' together, rather than separately since this is more effective in evoking the range of activities this cohort values.

## Opportunity 8

Tailor definitions of 'arts and culture' to a given policy audience, national or state economy, community or individual. Consider adapting [ANA's inclusive definition of arts and culture](#).



# Introduction

This report explores how arts and culture is defined across a cohort of Baby Boomer middle Australians. It also examines this cohort's attitudes towards cultural investments and the relevance and impacts of cultural activities in their daily lives. In presenting the findings and implications of this national focus group study - the third in the series - we aim to ensure that Australia's policy settings and public investments remain relevant, targeted and effective for the 21st century.

ANA has divided our research series exploring middle Australia's perceptions into three reports based on the age bracket of the participants. The first report in the series found that the cohort we defined as 'middle-aged middle Australians' (aged 35-60) has an immense enthusiasm for arts and culture.<sup>9</sup> This group places a particular priority on ensuring that the younger generations can access art and cultural experiences to assist in connections, development and wellbeing.

Our second report<sup>10</sup> found that 'young middle Australians' (aged 18-29) - to whom the report warmly-rather-than-literally referred to as the 'offspring' of middle-aged middle Australians - view art and cultural experiences as being woven into the very fabric of everyday life. In short, they don't associate arts and culture with elitism; rather, they regard this landscape as integral to a full and rounded life.

This third report in the series examines perceptions through focus groups with Australian participants, the majority of whom fell into the age bracket demographically

defined as 'Baby Boomers' (born between 1946 and 1965). ANA deploys the label 'Baby Boomers' as descriptive shorthand in the report to explore how this specific cohort views and participates in arts and culture as they enter and transition through life's common milestones. Here, these milestones included children leaving home, retirement from full-time work and other changing social and family circumstances (e.g. losing a parent or loved one).

#### **This report comprises two parts:**

- **Part 1** presents themes related to the perceived role that the arts and culture play in the lives of Baby Boomer middle Australians, as well as in the lives of their families, the community and the wider society.
- **Part 2** highlights the implications of these findings and identifies specific opportunities for change to ensure that Australia's arts and cultural landscape best serves Australia's contemporary and future demographics.

## Describing our participants

ANA defines 'middle Australians' as people who are:

- from low- and middle-income households;
- living in outer suburban or regional locations; and
- politically unaligned (they have changed their vote to a different major party more than once, and at both state and federal elections).

## Why study the perceptions of middle Australians?

- Their perspectives towards arts and culture are under-explored and frequently misrepresented.
- Existing data suggest that they may be keen cultural consumers and invest in cultural goods and services.
- They are of particular interest to political (and therefore policy) decision-makers.

## Why select the 58–75 age group?"

- This is one of the largest and most influential voting groups in Australia.
- This group has experienced significant transformations in Australia's art, cultural and creative industries.
- The group members are navigating life-stage shifts that may influence how they participate in artistic, cultural and creative experiences.

# Who did we talk with?

We spoke with 72 participants divided equally across six male focus groups and six female focus groups. The participants' residency covered almost every Australian jurisdiction.<sup>12</sup> While the sample was not representative of the Australian population, the participants had various features in common:

- All were politically unaligned (they had changed their vote to a different major party more than once, and at both state and federal elections).
- None of the participants worked in arts and culture.
- 32%<sup>13</sup> had household incomes under \$50K, 51% between \$51K and \$100K and 17% between \$101K and \$150k.<sup>14</sup>
- 67% were from swinging electorates.
- 29% were from regional or remote locations.
- 46% were aged 58-65, 51.4% were aged 66-75 and 2.6% were aged over 76
- 68% had children who were no longer living at home.
- 50% were retired or semi-retired.
- 31% of the participants were receiving Age Pension government benefits.
- 11% of the participants reported speaking a language other than English at home, including Filipino, Croatian, German, Macedonian, Italian, Portuguese and Greek.
- 6% of the participants self-identified as Aboriginal or as Torres Strait Islander.

# What did we discuss with the participants?

The moderator of the focus groups drew upon a discussion guide to generate the discussions about arts and culture. The discussion guide included various open-ended questions and prompts to create more dynamic conversations about attitudes and views.

The following are examples of the questions and prompts from that guide:

- *What arts and culture things would you like to see in your area?*
- *How has the role arts and culture plays in your life changed throughout your life?*
- *How are you left feeling about arts and culture after this focus group?*

The participants were also asked to write down the first two words that come to mind in response to the phrase 'arts and culture' and were also prompted to discuss a world without arts and culture.

Overall, the moderator responded to the flow of the group discussion, rather than strictly adhering to the list of questions and prompts. In so doing, the moderator built some rapport with the participants and encouraged the rich conversations about arts and culture that informed this report.

# How to use this report

The table below outlines how the report may be used by a range of different stakeholder groups.

## **For elected members and policy advisers**

This report can be used to better understand both the priorities of Baby Boomer middle Australians when it comes to arts and culture and the language they use to discuss these priorities.

This may assist in initiating strategic discussions about effective investment in arts and culture, exploring new policy opportunities with your stakeholders and writing a policy in a way that connects with contemporary understandings of arts and culture.

## **For cultural and creative organisations and individuals**

This report can be used to gain new insights into the attitudes and priorities of a group of consumers you may not have previously targeted.

It may assist you in considering new markets, new types of engagement and new ways to understand the relevance of what you do. It may also assist in preparing advocacy documents and grant applications.

## **For philanthropists and sponsors of arts and culture**

This report can be used to gain an up-to-date understanding of the arts and cultural activities most valued by Baby Boomer middle Australians.

This may assist in initiating strategic discussions about what investments may be relevant or most crucial to your desired outcomes.

## **For researchers and educators**

This report can be used as a reliable resource that provides new insights into Baby Boomer middle Australians' engagement with arts and culture.

This may assist you in identifying productive areas of further inquiry.

## **For the interested public**

ANA's reports and papers can be used as an introduction to some of the aspects stakeholders consider when determining what effective, relevant investment in a rich cultural life may look like.

This report can be considered as an accessible, qualitative overview of the attitudes and priorities towards arts and culture held by many older Australians in the 21st century.



# Part 1: Findings



## **This part of the report outlines the key research findings and themes under four key questions:**

- How does this cohort define 'arts and culture'?
- What role, if any, does arts and culture play in the lives of this cohort?
- How have the attitudes of this cohort towards arts and culture changed over their lifetimes?
- To what extent does this cohort want governments to invest in Australian arts and culture?

# How does this cohort define 'arts and culture'?

## Finding:

This cohort takes a broad view of 'arts and culture', ranging from traditional cultural activities to 'graffiti in an alley', 'music in the car' and 'even tattoos'.

In discussing and defining arts and culture, the participants called for the inclusion of the widest possible array of experiences, activities, opportunities and events. These descriptions included but were certainly not limited to going to museums, galleries, art exhibitions, concerts, the theatre, community events, cultural festivals and fairs. For example, the focus group discussions alluded to the art of 'graffitiing' an alleyway and even tattoos or 'music in the car', while, for some, the circus is a cultural construct.

The participants also alluded to arts and culture through more abstract meanings and forms, including expression, place and creation:

*I associate it with diverse expression. It gives the opportunity for people to express themselves. (Male, Melbourne)*

*It's like a window into the past, especially Indigenous art. It spans back something like 20,000 years. In Europe, you can be looking at things from centuries ago. (Male, Brisbane)*

*I like being challenged by arts and culture. You learn about new things, and I like knowing more. Seeing things outside my normal life feels challenging. It takes me out of my comfort zone and that's a good thing. (Female, Tasmania)*

*It's fantastic for kids from an early age. I'm from a migrant family and didn't get to see many things, but when I did as a child it really left an impression. (Male, Townsville)*

*It takes me to a happy place. Going to galleries or festivals, I always find it very interesting. I always walk away having had a good time. (Female, Melbourne) I feel like for me it's an education. I went to Tassie recently with some friends and we went to MONA [Museum of Old and New Art]. I find it really interesting learning about how people think about things they've created. It may not be something that I like or agree with, but I love seeing different perspectives. (Female, Brisbane)*

The participants described specific experiences with free, accessible public arts, as well as with commercial and not-for-profit organisations, and cited creativity at all levels, from the hobbyist to the professional artist. Their definitions of arts and culture can only be described as overwhelmingly inclusive:

*I mean what is art, or what is artistic? Is it a hobby? My hobby is model trains ... I like to build layouts, but I don't really regard them as artistic. I don't know, maybe it is, I don't know. (Male, Western Sydney)*

As a stand-alone term, 'arts' is, for many, a somewhat narrow concept, with the participants stating that 'culture' was a far broader concept. In line with the findings in ANA's research involving the middle-aged cohort,<sup>15</sup> the term 'arts' largely evoked the notion of 'high art', which is seen as elitist and for other (wealthier) people – not them.

*If we ain't got arts? We ain't got culture. I like me movies. I love new music. I like stage shows and productions and all that sort of stuff. And I think if we don't have that, we're a poorer place. (Male, Melbourne)*

*There can be a bit of snobbery and yeah, like judgments made on people. Like me, my cousin thinks I'm, you know, a bogan, because I don't like opera. (Female, Melbourne)*

## Finding:

For this cohort, online and digital platforms such as YouTube or Tik-Tok are accepted – but not always preferred – means of accessing and sharing art and culture.

The participants indicated that online media have increased the accessibility of art and creativity both for them personally and for their age group, especially in the context of the barriers to in-person access during the COVID-19 pandemic.

*The arts in particular are so much more accessible now. 20 years ago, if you wanted to experience the arts you had to go physically. Now, we have access to anything around the world online. I'm exposed to significantly more now than I was 20 years ago. (Male, Perth)*

*I think I'm a great lover of technology. And I think in the next 10 years, technology is going to make the arts even more accessible. I've had a fair bit to do with virtual reality, and to be able to immerse yourself in a complete room or within an art experience, is just going to be something else. So, I think technology is going to open art and culture up to even more people in the next 10 years. (Female, Adelaide)*

Within and across various national focus groups, the participants expressed a desire for enhanced digital literacy to support their connection with other generations.

*If you don't understand what your kids or grandkids are looking at, they won't want to have anything to do with you. (Male, Brisbane)*

*But in getting older, we also get lazy and don't want to go out at night, like [we] rather stay home in front of the heater, I think, than go out... I mean, you can still engage with things at home, and we've got all this online stuff now and even, you know, Netflix, which the kid has... You can watch almost anything on that little Xbox that he's got. I don't really know how it works, but I know it does. (Female, Melbourne)*

*The biggest change I have noticed is the language... they use a lot more swear words now. There's a few more abbreviations, so if you're not up with them, you don't quite understand. I suppose the English language has changed over the years. (Male, Western Sydney)*

Despite a willingness to explore and define arts and culture through online methods of creation and access such as YouTube, many of the participants preferred the traditional methods of access, reporting that undertaking cultural activities face to face enhances the depth of the experience.

The participants also called for investment in arts and culture in their respective regions, not only in major cities (a theme explored more extensively below). This call for greater regional investment reinforces the finding of the preference for traditional methods of access, notwithstanding the *acceptance* of online methods.

# What role, if any, does arts and culture play in the lives of this cohort?

## Finding:

Baby Boomer middle Australians value arts and culture. They say a world without arts and culture would be 'colourless', 'depressing', 'uninspiring' and 'like a totalitarian state'.

The participants strenuously and willingly celebrate the positive impacts of arts and culture, with impacts that the participants described ranging from connecting to history and family (as seen in the quotes above) to stimulating their minds to improving their ability to express themselves and onto supporting child development. These activities also enable planned social gatherings that promote social connections, as well as provide lifelong learning opportunities, intellectual pursuits, evolutions in thinking and a field for novel and exciting experiences:

*It's good stimulation getting involved in cultural events. It makes you think and contemplate. It's all so open to interpretation. (Male, Sydney)*

*Arts and culture teach us that we're all valuable and we are gifted in different things. It teaches children to appreciate the creation and that there is no right or wrong. It's all about teaching acceptance. (Female, Cairns)*

*Having things like plays in schools gets everyone involved. It can really bring kids together. There's a role for everyone from creating sets, to lighting, to the actors. They can all work to see a finished project together. (Male, Townsville)*

Other key associations with arts and culture that demonstrate the diversity of value include the following:

- Creativity and imagination
- 'Food for the soul'
- Fun and entertainment
- Freedom of expression
- Passion
- Enriching lives
- Connecting people
- Expression of diversity
- Acceptance and building tolerance

A central finding was that the participants held limited negative associations with arts and culture.

Arts and culture was not *intuitively* regarded as a 'money-making' industry. However, a number of the participants spoke about the possible value of arts and culture in bringing customers to local businesses, as a draw for tourism and as having beneficial ripple effects (e.g. increased transport and restaurant trade, and other economic benefits).

In addition, many of the participants expressed the view that it was important that Australian creators were compensated for their work, and adequately so:

*To create something, be it art, music or whatever, and have people come and take it from you ... I think is an invasion ... Basically take their idea and rip it off. I think that's wrong on so many levels.*  
(Female, Tasmania)

*It is important because it keeps people employed. I mean, people have to be paid money. Money is a great motivator and, you know, they need to get paid for their arts, because, ballet, you know, they've taken years and years of rehearsals and practicing, and they need to get rewarded for it.* (Female, Western Sydney)

*I think I became more aware of it during COVID because I just thought it was really unfair that everyone else got JobKeeper [payments] and this industry didn't.*  
(Female, Western Sydney)

These descriptions highlight the complex, overlapping concepts that surround the relevance and impacts of arts and culture, and they highlighted another central finding: the entertainment and pleasure aspects of arts and culture are a 'bonus' to the many other identifiable impacts:

*My reasons are two-fold: there's the superficial side of me who wants to be entertained, but the other parts of me wants to come away and say I've learnt something. You walk away with something new.*  
(Male, Brisbane)

## The arts-and-culture-less world for middle Australians

All three ANA reports have found that the various Australian cohorts value arts and culture highly, especially when they consider the hypothetical 'world without arts and culture'.

When the moderators questioned the participants involved in ANA's Middle Australia research – that is, the young, middle-aged and Baby Boomer cohorts – to consider the art-and-culture-less-world, the following thoughts were evoked:

- The younger cohort reported a world that is 'drab', 'grim', and 'grey'; 'there'd be no differences between people', 'we'd all be the same'.
- The middle-aged cohort reported a 'bleak, dull, colourless world', one that resembles that of 'a war-torn country'.
- The baby-boomer cohort described it as 'colourless', 'depressing', 'uninspiring', like 'a totalitarian state'.

## Finding:

This cohort believes that cultural participation helps us test opinions, negotiate, listen, compromise, see others' points of view and have healthy disagreements – in other words, it encourages 'pro-social' behaviours and skills.

When the participants reflected on the arts, creative and cultural activities that they had engaged with or witnessed over their lifetimes, they recalled the differing opinions, tastes and occasional disagreements witnessed or experienced among individuals, families and communities:

*It opens the conversation up. It makes everyone realise that anyone's opinion matters, despite your age.*  
(Female, Ballina)

*With something like the theatre, it can show topics that are quite divisive. It's a good way to open up that conversation and learn to listen to others – that's a skill.*  
(Female, Cairns)

*I think two people could actually stand in front of a piece of art, whether it be a sculpture or a painting, and you could probably stand there for half an hour or so just [to] debate what you thought was good and what you thought was bad ... because not everyone's got the same point of view,*

*not everyone likes the same sort of thing ... I think it shows the diversity of opinion ... two people can stand side by side and see something completely different.*  
(Female, Darwin)

*Everybody has different views of what art is, as they see it, its' interpretive benefits, because not everybody sees something the same way. So, it allows for differences of opinion as well, what they get from it. It's like reading a book versus watching a movie where the director has already decided how you should interpret it.*  
(Female, Melbourne)

Crucially, these conversations were seen as *positive* and *constructive* opportunities to explore different views and to test their own opinions. Consistent with the overall positive tone of the focus groups, the participants' descriptions suggest that these experiences had brought out the best in people, fostered healthy disagreement and removed the need to be politically correct:

*It's really healthy to be challenged. This provides a way to do it on common ground. You're both trying to understand something new, as well as each other's perspective. It helps to diffuse any conflict.*  
(Female, Townsville)

The findings thus far indicate that this cohort values arts and culture highly, and in multifaceted and overlapping terms. Next, value is explored through a more explicit lens of age, generation and life course.

# How have the attitudes of this cohort towards arts and culture changed over their lifetimes?

## Finding:

Baby Boomer middle Australians say that cultural experiences create lifelong memories, provide opportunities for intergenerational dialogue and help them 'stay young'.

The participants shared their memories of creative and cultural experiences from various stages of their lives, often drawing on examples from early childhood:

*As a child, for example, I went to see an orchestra in Adelaide with the school and it was an ABC thing. I think it was the ABC orchestra. It might have been, or the Adelaide orchestra. I was from a migrant family and we didn't really see much. It really impressed me how incredible it was, you know, and not everybody was impressed, but I was, yeah.*  
(Male, Townsville)

This quote is only one of many describing the memories participants have of cultural experiences over their lifetimes. However, taken together, these anecdotes exemplify an awareness of the longevity of cultural offerings in Australia, the memories of which can be – as another participant put it – 'unique and everlasting'.

More broadly, these anecdotes demonstrate the power of holding a 'space' – here, focus groups containing Australians from across the country – for these conversations and memories to emerge.

One major theme of the participants' memories was the role that cultural participation plays in building cross-generational connections and enabling communication with their children, their grandchildren and with other young people:

*I love sharing music on Spotify now with my grandkids. I play a song and talk about the backstory to give it context. I talk about what I was doing during the time of its release. When I reflect back on my life, music is who I am. It's my core. So, sharing this is really important.* (Male, Tasmania)

*I take my grandchildren to arts exhibitions and just seeing it through their eyes makes you feel younger.*  
(Female, Adelaide)

*When you take your children and you discuss something, it can build respect both ways. It breaks down those barriers.*  
(Female, Cairns)

The participants suggested that this communication and connection, facilitated by cultural participation, has helped them feel relevant and to defy the ageing process:

*I don't want to lose context with popular culture. I don't want to become irrelevant to younger cultures. I want my children and grandchildren to think I'm still young in the way I think. I want to remain connected. Arts and culture help me remain young and in touch.* (Male, Brisbane)

*It keeps your mind young. Your mental state is one of the most important elements. Art and culture is one of the best ways to keep young.* (Male Brisbane)

Some of the participants also reported the value of arts and culture in helping them share or pass down their identity with past and future generations – in other words, participating in cultural activities allowed them to take on the function of informal role model:

*It's something you can do at any age. Old people can share it with the young and vice versa. It's a universal language.*  
(Female, Darwin)

*Well, I think that the handing down of culture has sort of a role in ageing that we're teaching for role modelling, or I don't know something about, you know, who we are as people, what we value. That's part of the role of ageing, I think.*  
(Female, Tasmania)

## Finding:

Baby Boomer middle Australians say age and life stage influence their participation in arts and culture, with the participation playing an important role both early on and later in life.

The participants cited three main life-course stages that shaped their art and cultural participation:

1. **Yearning for new experiences and having the time to indulge in arts and culture when they were younger (single or dating):**

*At uni, I had subscriptions to the Melbourne Theatre company. Some were brilliant. It really opened my eyes. Now that I've stopped work, I've got more time, so I can do more. (Male, Melbourne)*

*Back when I was younger, I was happy to go to a traditional concert with thousands packed in. Happy to stand and get wet. Now I'm older, I don't want to do that. When we do things now it's more sedate by comparison. We're looking for a slightly different experience. (Male, Brisbane)*

2. **Focusing on their children or their work, with arts and culture becoming less relevant to their day-to-day routines as they grew older (often but not always starting a young family):**

*I wasn't really interested in the past. I was focused on work and kids. Arts weren't on my radar. Since I've had exposure in the city and seeing young people there, I was amazed at the variety of people there. (Male, Melbourne)*

*I suppose you know, you're young and ... and you're out and about and in culture and then children come along and yeah, you're into [having] young babies ... not a lot of time and then school and all the school things and you're out and about, and a lot of school activities and [being] involved in sport and all that sort of thing. (Female, Tasmania)*

3. **Increasing time for, and gaining greater enjoyment from exploring arts and culture, coupled with a desire to keep their minds active in their present circumstances (often but not always living as 'empty-nesters'):**

*Now that I don't have kids at home and the busyness of a job, I have the time to look for opportunities to do these types of events. (Male, Sydney)*

*As I've gotten older and slower, my appreciation for things that I wouldn't normally be interested in has increased. I've become a lot more tolerant of things like ballet and opera. Even if I'm not interested in those things, I can appreciate the effort. (Male, Sydney)*

*For retirement, one of the most important things is interests and meeting other people ... [arts and culture] are a really nice way of doing that. (Female, Melbourne)*



The participants were also asked to consider and project their possible arts and culture engagement 10 years into the future. During these conversations, many of the participants expressed their desire to increase rather than *reduce* their engagement in view of living a full life, staying mentally active and staying relevant.

*So, I think, as some said, the internet has just opened it up. So, you can, without too much expense, you can actually try it out. And if you think you like it, you can actually take classes. So, I think looking forward, I want to have something, I don't want to sit in a chair as I get older. I want to find a form of art or culture or something that's out there in the world that brings me in with a group of people that share a common interest and gives me a network to make, as I get older, more enjoyable, not because of the art.*  
(Female, Tasmania)

*I think our communities are growing too, and they're becoming more diverse. So, it's ... it's kind of a natural progression that everything else will evolve and change as well. So, I mean, we could either embrace it or get left behind. I wanna embrace as many new things as I can.*  
(Female, Tasmania)

*Obviously, you know, like, as one gets older, it gets harder and harder to participate in sport. You can participate as a spectator, but you know, like, you know, many people might still be playing tennis at 80 or whatever it may be. But ... but you know, it just, it becomes a little more difficult, but the arts and culture is something that is ... is always there for you so long as you get to it.*  
(Female, Tasmania)

However, the participants did not identify with the language of 'ageing well', responding either poorly or flatly to this type of language when it was used by the focus group moderators. This suggests a difference in opinion regarding the language used in these contexts, and perhaps, in qualitative data collection methods, more broadly:

*No, no. I was thinking about myself. I'm not sort of reflecting this for anybody else. And I was thinking, I don't want to age gracefully. I know I'm getting older, but I don't want to feel older. I don't think I'm older. I feel like the same person, even though my body is older.*  
(Male, Brisbane)

Some of the participants still forecasted concerns about the potential for the inaccessibility of some arts and culture, citing both physical and financial reasons:

*I think that, you know, as one gets older, you still have an ability so long as you have transport. So long as you are mobile, you can go wherever your source of culture is and enjoy and be with others who enjoy and appreciate it and have an experience.*  
(Male, Brisbane)

*For me, I'm the opposite of most people here. I've always gone to the theatre and always gone to cultural events and concerts and ... it was quite a regular thing for me. But in the last, probably three years, my situation has changed financially, and it will change again next year, and I'll be back to it. So, I've had to be really careful in what I choose to do now. But that's something in my life, so I'm still going, but not to that extent. But yeah, I intend to go back because that's my greatest love.*  
(Male, Tasmania)

These discussions invite the following question: how does this cohort propose we could convert their *intent* for lifelong engagement and creating cultural memories into actual *action*? Looking to the future, participants as young as 58 are already reporting the existence of certain barriers to attending cultural venues and events. Here, they spoke of their vulnerability to illness and COVID-19, suggesting that the means of overcoming these barriers included creating a sense of control and the ability to social distance. Others stated that they simply need reminding of the opportunities available. Some safety concerns over attending cultural events also surfaced, with one participant describing large crowds as 'scary'.

# To what extent does this cohort want governments to invest in Australian arts and culture?

## Finding:

During the discussions on mental ill-health and thriving communities (particularly in terms of COVID-19 pandemic recovery), the view of public investment in arts and culture shifted from 'nice to have' to 'essential' for the Baby Boomer middle Australians.

The views on the priorities and the need for government spending on arts and culture divided the focus groups. When the topic of funding cuts was raised, some participants were unfazed, while others were concerned that any cuts to cultural funding meant reduced government investment in communities, which would affect health outcomes, particularly following the COVID-19 pandemic:

*Personally, it's a priority. But the Government will be damned if they do and damned if they don't. In today's landscape, the priorities are about cost of living, health and childcare. These things are critical and all practical. But if you do that at the expense of arts and culture, where do you end up in 10 years?*  
(Male, Brisbane)

*It supports our mental wellbeing, so it's a health issue. It should be up there with priorities like aged care and healthcare.*  
(Female, Cairns)

*In a pandemic, mental health has been one of the biggest issues. Arts and culture help to bring us out of that. If we cut funding, it's going to end up costing us more.*  
(Female, Melbourne)

Understanding the community's attitudes towards the health effects of cultural participation can also help illuminate the extent to which this cohort wants increased government attention in this field through, for example, greater investment or promotion. New data from the 2021 Australian Survey of Social Attitudes (AuSSA)<sup>16</sup> also sheds some light on the perception of the impact of cultural participation on health and mental health among a cross-section of Australians (see next page).<sup>17</sup>

## 2021 Australian Survey of Social Attitudes (AuSSA)<sup>18</sup>

In collaboration with the Australia Council for the Arts and the University of Tasmania, ANA placed questions in the 2021 AuSSA to explore the connection Australians make between cultural engagement and health, and to understand how open they might be to the prescription of these activities for mental health conditions.<sup>19</sup>

ANA considered these supplementary AuSSA data to help situate the middle Australia focus group discussions about investments in mental health. Similar to many focus group participants, most of this survey's respondents believe that cultural engagement would positively affect their health and wellbeing. The survey respondents also expressed support for the idea of their general practitioner including 'participation in an art, cultural or creative activity' in the prescribed treatment for a mental health condition they were experiencing.

Specifically, ANA's analysis found the following results for the entire sample ( $n = 1,060$ ):

- A large majority of the respondents agreed or strongly agreed with the statement that engaging with art, cultural and creative activities can have a positive impact on one's mental health (85%),<sup>20</sup> social health (81%) and physical health (67%).
- A smaller, yet still significant majority of the respondents agreed or strongly agreed with the statements that engaging with art, cultural and creative activities can have a positive impact on your family's quality of life (70%) or the community's quality of life (72%).
- 80% of the respondents agreed or strongly agreed with the statement that engaging with art, cultural and creative activities can have a positive impact on an individual's knowledge and skills.
- 80% of the respondents are very open or somewhat open to a cultural or creative activity in the prescribed treatment for a mental health condition they were experiencing.

The participants indicated that arts and culture should, in their opinion, be supported on the basis that it presents an investment in the community. Overall, they consider it to be a 'bedrock of society', crucial to a healthy and thriving community, a priority for an ageing community and, perhaps most importantly, a way of creating commonality and bringing people together within the community:

*Governments are meant to support things that bring the community together. It's how we grow. Investment in arts and culture just validates this.* (Male, Tasmania)

Much like sport, arts and culture was viewed as a means of bringing together an array of people of different ages and backgrounds to a point of commonality:

*The community had a big gathering that was funded by the government. So, there were food trucks and a movie, and everyone was encouraged to have a picnic and take a blanket. So, just gathering the community together. Mmm ... you know, putting money into functions like that, I think it's great for the local communities.* (Male, Brisbane)

*When you compare it to sport, you see there's an imbalance there. Sport is pretty well supported, even in regional areas, but arts and culture isn't.* (Male, Townsville)

There was also some consensus on the importance of investing in arts and culture for future generations, including as a form of education:

*There are so many children these days who have pressure on them. The escapism that arts and culture can bring to someone - it's amazing how you can transport yourself into realising there's something bigger than you. If it can save one child, then it's worth keeping it in the curriculum. Pressure can fracture you as a person. If creativity can be the outlet where you find life worth living, we have to realise there's more than learning 1 + 1.* (Female, Tasmania)

*It's our role to get them engaged in arts and culture to see all the positive things in life and learn to be resilient to deal with the future.* (Male, Tasmania)

*It helps them understand the various cultures, the importance of them and what they actually mean; that it is broader than what the stereotypes typically are.* (Female, Perth)

*There is so much bullying among younger generations now. Learning about different cultures teaches appreciation and respect. We need that more than ever now.* (Female, Adelaide)

*Our role is to introduce children to the fabric of society. They need to understand it to be able to carry it forwards. It's inconceivable that we remove this. There are plenty of arguments why it needs to stay as part of the curriculum.* (Male, Tasmania)

Finally, many participants criticised the fact that the investment in arts and culture is lower in regional Australia than in urban areas:

*There's an imbalance there because the way I see it, sport is pretty well supported by communities, even in regional areas, whereas arts and culture isn't. There's certainly a presence there. But the things that stimulate people in capital cities would also stimulate people in the regions, and they usually don't make it to the regions ... so, if there's wider government funding to try and spread those sort of cultural experiences.* (Male, Cairns)

*I think the country festivals, they're really important because it brings the country together. And often they're not costly, but they still need some subsidy, you know, to make them happen.* (Male, Darwin)

*No, that was my experience too. I grew up on a farm near a small country town and arts and culture didn't feature.* (Male, Melbourne)

*It brings people from overseas to Australia but it also brings people from the city into the country, and the other way round.* (Male, Western Sydney)

*Well, if you think about the regional galleries and what they do and what that brings into those areas. So, if it was, I don't know, the Wagga glass gallery, you know, like first of all, the gallery is built, the gallery functions. People come to see the exhibitions. So, you are actually funnelling money into regional areas. Without those, the regional areas would lose that, um, income stream. And that's got a knock-on effect for the people who produce the coffee ... I think it would have quite a huge effect, even if it's just, you know, a minor economic perspective. But you know, if we're talking about Sydney city or Penrose or Paramatta city, you know, it's the same, it would have a huge effect because art and culture is so diverse.* (Male, Western Sydney)

In summary, when government investments were reframed or positioned in the discussions of mental ill-health and thriving communities (particularly when in terms of regions and for the purpose of COVID-19 pandemic recovery), the view of the investment in arts and culture shifted from being 'nice to have' to 'essential'.

## **Finding:**

Baby Boomer middle Australians believe arts and culture play a valuable role in shaping and expressing our diverse identity, locally and abroad.

A major theme of the focus groups was the reputation of and the pride in Australian arts and culture. Here, the participants supported the view that arts and culture define who Australians are and relate important stories – both here and abroad – about the diverse communities and landscapes in Australia. The participants cited this as another key reason for the promotion of and investment in arts and culture:

*It's definitely important to have our own arts and culture. We are unique here. It's our identity. Art expresses who we are.*  
(Male, Sydney)

*It's really important for kids growing up to see Australian content. They can then think 'I am like that person'. We're different to the rest of the world and we want to be.*  
(Female, Townsville)

*We seem to be following America with a lot of things, so, we need to make sure there are still things that are distinctively Australian.* (Female, Cairns)

*There's definitely a market for Indigenous arts. People like William Barak have really made a mark. Our cinematography has also punched above its weight. It's important to get us on the world stage.*  
(Male, Melbourne)

*Indigenous arts are so important for our country. It's the longest surviving culture in the world, so we should be promoting that.*  
(Female, Sydney)

As mentioned above, the discussion quickly turned to the compensation of the workers behind the stories, and positioned First Nations cultures at the centre of the descriptions of Australian arts and culture. In fact, the participants spoke about First Nations cultures, often without any prompting from the focus-group moderators, as differentiating Australian arts and culture in an iconic way and serving to connect cultures:

*Instead of just being a country of convicts, we just became a country of people who settled and made another country. And the culture developed from there. We do have some of the English culture ... and, unfortunately, Aboriginal people were left out of that, but I think we are starting to, many years late, but we're starting to appreciate their culture. (Female, Western Sydney)*

*Arts are the one way that the world can communicate, that is always translatable, irrespective of the language and irrespective of the boundaries. The one joining factor that never changes, be it music, be it painting right back to the original Aboriginal art, where they put their hand on the wall, and maybe in thousands of years they'll see ours ... and if we died out tomorrow and an alien came in and found it, they could still appreciate the arts and they could probably understand our culture from our arts that nothing else can actually provide. (Female, Tasmania)*

The participants also appreciate the role arts and culture play in building and in promoting cohesion and acceptance across Australia's multicultural and multigenerational society through, for example, understanding how statues may have different meanings for First Nations people:

*I was, you know, watching on the news last night, I think there was a big a statue of Captain Cook that was being pulled down ... I think, originally, that probably was seen as a bit artistic and also as a bit of a cultural reminder of early settlement in Australia, but it has become a really negative thing in that community over there where, the local people, particularly Indigenous people, have seen that as a reminder of invasion, more so than, you know, settlement. (Male, Brisbane)*

*It's not just one, it's that we are multicultural and that's one of the biggest assets we have. And in a way we can show the world how people can live together with different beliefs and different values. And I think that's a really important thing. There's just so many cultures, we really need to learn about all of them. (Female, Western Sydney)*

*It's an appreciation for the world and the history of where we are, why we are, who we are and how we got here. So, whether we're in Australia or whether you're looking at it like, you know, like a group of refugees that have come over to Australia from Somalia, their culture is so different to ours, but I think we learn about everybody. It encourages tolerance amongst others. (Female, Brisbane)*

*I'm still very grateful that we live here, and that we've got a very open and very multicultural society, which contributes all the different cultures into our big melting pot, which is Australia. I think we're very blessed to live here with all the options that we have. Bring it on, bring it on. Just open up. The more multicultural the better, as far as the arts and that sort of thing is concerned because it's colourful. (Female, Brisbane)*

# Summary of findings

## Finding 1

Baby Boomer middle  
Australians value arts and culture. They say a world without arts and culture would be 'colourless', 'depressing', 'uninspiring' and 'like a totalitarian state'.

## Finding 2

Baby Boomer middle  
Australians say that cultural experiences create lifelong memories, provide opportunities for intergenerational dialogue and help them 'stay young'.

## Finding 3

This cohort believes that cultural participation helps us test opinions, negotiate, listen, compromise, see others' points of view and have healthy disagreements - in other words, it encourages 'pro-social' behaviours and skills.

## Finding 4

During the discussions on mental ill-health and thriving communities (particularly in terms of COVID-19 pandemic recovery), the view of public investment in arts and culture shifted from 'nice to have' to 'essential' for the Baby Boomer middle Australians.

## Finding 5

Baby Boomer middle  
Australians believe arts and culture play a valuable role in shaping and expressing our diverse identity, locally and abroad.

## Finding 6

This cohort takes a broad view of 'arts and culture', ranging from traditional cultural activities to 'graffiti in an alley', 'music in the car' and 'even tattoos'.

## Finding 7

For this cohort, online and digital platforms such as YouTube or Tik-Tok are accepted - but not always preferred - means of accessing and sharing arts and culture.

## Finding 8

Baby Boomer middle  
Australians say age and life stage influence their participation in arts and culture, with the participation playing an important role both early on and later in life.





# **Part 2: Implications**

## **Three statements can be used to summarise Part 1 of this report:**

- Baby Boomer middle Australians *define* arts and culture in a way that is both broad and inclusive.
- They *value* arts and culture for its rich, multifaceted and overlapping relevance and its impacts on their lives, including as they age.
- They *prioritise* government investment in arts and culture that is framed as focused on communities, health and education.

## **The following discussion builds on these findings to highlight any implications and to identify opportunities for change in terms of:**

- leveraging the relevance and impacts of arts and culture
- prioritising and measuring art and cultural spending
- defining and collecting data about arts and culture

# Leveraging the relevance and impacts of arts and culture

**Cultural participation warrants inclusion in the social impact strategies of both the cultural and the non-cultural sectors. The positive impacts to leverage in designing and researching these strategies include those related to health, intergenerational dialogue and pro-social behaviours and skills.**

This cohort values arts and culture both 'intrinsically' and 'instrumentally', to use the language of some cultural scholarship.<sup>21</sup> The evidence of the intrinsic value of arts and culture emerged in the participants' disapproval - to put it mildly - of a world without art and culture. This cohort also celebrated arts and culture for its 'instrumentality': the rich, multifaceted and overlapping areas of relevance and impact on both their own and their community's health.

The health sector has been central to arts and culture research and recommendations regarding cross-portfolio approaches. In 2019, ANA<sup>22</sup> summarised the international and national research on this subject, with the existing literature revealing an indirect but strong relationship between engagement with arts and culture and certain health benefits. Elsewhere, the Australia Council for the Arts<sup>23</sup> provided a recent update on the field of research and practice in an

Australian context, concluding that Australia is positioned 'to be an emerging world leader in arts and health'.<sup>24</sup>

Baby Boomer middle Australians and these researchers are not alone in suggesting that arts and culture benefit our health, with this attitude also prevailing within a larger cross-section of Australians, according to the data from the 2021 AuSSA, outlined in this *Lifelong* Insight Report. The participants in AuSSA's survey believe that the beneficial impacts of arts, cultural and creative engagement extend to the physical, mental and social dimensions of health, while the respondents also reported being very open or somewhat open to the idea of their GP prescribing an arts, cultural or creative activity for the treatment of a mental health condition they may experience.

These findings highlight an area for further alignment between Australia's future health systems and the needs, values and preferences of consumers. The findings also reinforce the importance of adopting a genuinely cross-portfolio approach to cultural participation as a preventive and remedial health measure. For example, the inclusion of cultural participation in the treatment of a mental health condition is an inspiring prospect, one that merits due consideration, including in terms of any implementation risks

in the existing research. This work should be undertaken by the medical community, by public health professionals and by cultural and creative workers with appropriate expertise, along with the policymakers and researchers already working to address longstanding and emerging health problems in Australia's primary and mental health systems.

Partly to take into account the evolving evidence, the New European Agenda for Culture (NEAC),<sup>25</sup> adopted in 2018, 'introduces the notion of "cultural crossovers" to denote the systematic and intentional "contamination" between the cultural sphere and specific social impact spheres, such as health'.<sup>26</sup> Cultural crossovers are also operationalised in the NEAC through European member countries tasking the European Commission with supporting 'research to assess impacts in different fields including health and wellbeing'.<sup>27</sup>

ANA suggests that there exists the opportunity to adapt the overarching principle of NEAC - namely, intentionally operationalising cultural crossovers rather than accepting the accidental, non-planned nature of these social impacts of cultural activities - in Australia's guiding policy documents and processes of policy

formulation and consultation, as an initial constructive step.

Two further areas of relevance and impact in the findings stood out for ANA, with the benefits of engagement in arts and culture being age-defying and pro-social (as opposed to anti-social) particularly standing out since they invite a strategic response in both the cultural and the non-cultural sectors.

The finding that arts and culture generates pro-social behaviours and skills calls for serious recognition among both policymakers and grant-making bodies. This is because, for one, the finding adds to a body of academic work that holds that arts and culture generate 'pro-social dispositions' understood to play a central role in 'intercultural dialogue and conflict resolution ... global climate change ... welfare policies in favour of the most fragile members of society ... and the human development and empowerment of youth at risk —'.<sup>28</sup> The positive impact on these behaviours, as reported by the participants, also warrants recognition across the various sectors, given the many Australian creative practices and projects already directly and indirectly tackling societal challenges, including climate change,<sup>29</sup> welfare policies,<sup>30</sup> empowerment of youth at risk<sup>31</sup> and gender inequality.<sup>32</sup>

The perception of some participants about the intergenerational quality of arts and culture also deserves a special mention as an under-leveraged benefit of cultural participation. Ageism and the perceived intergenerational conflict<sup>33</sup> in Australia can limit people's enjoyment of their human rights. This includes people's participation in education, health services and the workplace, as well as their ability to access meaningful life roles and relationships.<sup>34</sup> Thankfully, according to recent research and thought leadership, intergenerational experiences and connections – which are generated notably, but not exclusively, through cultural participation – can reduce ageist attitudes in the community, a view most notably held by Australia's age discrimination commissioner.<sup>35</sup>

A 2020 publication highlighted at least 80 'creative ageing' projects currently underway around the world.<sup>36</sup> The perspectives of the Baby Boomer middle Australians provide insights for adapting and leveraging such projects in Australia to help overcome any outmoded perspectives, expectations, attitudes and policies on ageing. Specifically, we were struck by the cohort's open-mindedness to arts and culture in all its forms, by their descriptions of the impacts of cultural participation as age-defying and

intergenerational and by their resistance to the language (but not the concept) of 'ageing well'.

In addition to outlining the intrinsic and instrumental value, the participants generally reported a perception of an increasing rather than decreasing role of art and culture as they entered the older age brackets. These participants' voices add important nuance to the patterns of behaviour we know from previous surveys, including in the following terms:

- Older Australians are less likely to recognise the positive impacts of arts and creativity.<sup>37</sup>
- Art-related attendance and creative participation decrease with age.<sup>38</sup>
- For those aged 55 and over, the key access barriers to arts and culture are cost, location, health concerns and accessibility.<sup>39</sup>
- The barriers and biases that people face can be compounded by other intersecting aspects of identity (e.g. people with disabilities in Australia face more barriers to attendance than people without disabilities and women face more barriers to attendance than men).<sup>40</sup>

### **Based on these insights, ANA has identified the following opportunities:**

- Adopt an intentionally cross-portfolio approach to cultural policies and programs, noting community support for the claims that arts and culture strengthen communities, positively influence Australian health and may help in treating a mental health condition.
- Prioritise programs and policies that deliberately harness and celebrate the pro-social behaviours and skills generated through cultural participation (in both cultural and non-cultural sectors).
- Better leverage the recognised role for arts and culture in building connections across generations and in Australia-specific responses to the ageing population, ageist attitudes and any perceptions of intergenerational conflict.
- Continue to reduce the barriers to engagement with arts and culture, including in terms of the time, cost, class and safety concerns. However, beware talking about arts and culture 'helping you age well' — the language may be off-putting.

# Prioritising arts and cultural spending

**Culture could feature in whole-of-economy analyses of wellbeing and discussions evaluating the returns on government investment. Within the field of cultural policymaking, Australian stories and the workers behind these stories also justify investment.**

As noted across the complete list of findings, this cohort considers arts and culture to be highly valuable and therefore a priority for investment when the spending is discussed in the contexts of the following:

- COVID-19 recovery
- Future generations
- Community cohesion
- Australia's global reputation

Their support for government spending emerged when the attendant discussion was framed in terms of financial support for creative workers (e.g. JobSeeker payments during lockdown). Furthermore, as mentioned above, health was a major focus of the discussion on the relevance and value of the investment in arts and culture. Overall, these

findings suggest a perception that Australia cannot afford *not* to invest in arts and culture.

The priorities for investment held by this cohort are also internationally topical to situate in contemporary debates about advancing and measuring human wellbeing. These debates are currently under way in New Zealand, Finland, Scotland, Wales and Iceland, with these jurisdictions sharing a stated ambition of moving beyond the focus of measuring GDP (gross domestic product). Despite the partnership between economies building shared expertise on the topic of human and ecological wellbeing,<sup>41</sup> the respective governments define and interpret the role of arts and culture and the related outcome measurements differently.

It is beyond the scope of this focus group study to determine *how* to embed culture in Australia's first national 'wellbeing budget',<sup>42</sup> as well as any future updates to measuring Australian wellbeing.<sup>43</sup> However, the findings of this *Lifelong* Insight report, as well as ANA's earlier research involving other middle Australian cohorts, suggest that there is a strong alignment with the Australian Government's 2011 published interpretation

of wellbeing: 'reflecting a person's substantive freedom to lead a life they have reason to value'.<sup>44</sup>

A desktop review of these other countries' experiences highlights a few risks to be aware of when considering arts and culture in relation to wellbeing frameworks:

- The approaches to translating the non-monetary impact of culture into monetary terms are in their infancy and are not standardised.
- An adequate measurement of wellbeing through culture is likely to require subjective understandings and definitions.
- There is some disagreement on the specific indicators to include in measuring the performance of culture, and on whether culture is indeed positioned across other outcomes or only on its own.

Despite these risks, the Scottish example of a framework for wellbeing performance is significant since 'culture' presents a separate performance outcome.<sup>45</sup> In fact, the Scottish framework defines culture as a wellbeing outcome, and in the following terms: 'we are creative and our vibrant and diverse cultures are expressed and enjoyed widely'.

At the time of writing, the outcome is being measured through four main indicators:

- Attendance at cultural events or places of culture
- Participation in a cultural activity
- Growth in the cultural economy
- People working in arts and culture<sup>46</sup>

The Scottish framework for measuring and presenting its performance in terms of culture is also relatively sophisticated. A purpose-built webpage shows how Scotland is performing across these and 81 other indicators, with comparisons covering the years for which data are available. The tracker also labels whether Scotland's performance is 'improving', 'worsening', 'maintaining' or 'to be confirmed'.

Lastly, parts of the cultural and creative sector have found the Scottish framework useful. In a case study published by the Scottish Government,<sup>47</sup> Youth Theatre Arts Scotland (YTAS)<sup>48</sup> acknowledges the influence of Scotland's National Performance Framework on the company's Logic Model and Evaluation Plan. They also note that Scotland's framework 'is a clear and concise framework that can be discussed, used and adapted across different sectors as well as multiple levels of beneficiaries and stakeholders in its sector'.<sup>49</sup>

While this discussion of implications has centred on *government* spending, ANA recognises that cost structures and business models vary significantly within the cultural and creative sectors, which include not-for-profit and public institutions, for-profit institutions and mixed models. Future ANA research will interrogate this taxonomy in response to the finding in the current research that arts and cultural industries are not perceived as being primarily for money-making purposes.

### **Based on these insights, ANA has identified the following opportunity:**

- Capitalise on the support for cultural investments on the basis of monetary and non-monetary returns in health services and social care, measuring and communicating these gains from Australia-specific interventions.

# Discussing, defining (and collecting data) about arts and culture

**The research invites a shared commitment to more tailored definitions of arts and culture. We also need to consider the different preferences and options for accessing arts and culture due to the increased digital creation, distribution and consumption within the context of Creative Industry 4.0.**<sup>50</sup>

New and emerging media were included in the participants' definitions of arts and culture, with their use including building connections between generations. However, many of the participants continue to prefer traditional mediums, with some reporting a lack of confidence in their digital skills. This evidence implies a need for continuing the effort to facilitate and improve Australians' access opportunities.

The need for further effort is also underscored when 'Creative Industry 4.0' is considered. International reviews suggest that the digital creative economy is creating a scenario of 'winners and losers' and has the potential to exacerbate existing social differences and reproduce class divides.<sup>51</sup> The OECD

has recommended that countries revisit the current definitions of cultural participation to ensure they are 'more inclusive of contemporary forms of cultural practice', suggesting consideration of 'participation through digital social media, such as dance on platforms such as TikTok or photography on platforms such as Instagram'.<sup>52</sup>

The subjective understandings of 'arts and culture' across individuals and focus groups leads to a broader conclusion: there is no universal definition of 'arts and culture' or 'cultural and creative sectors'. This conclusion is uncontentious. However, the wide array of activities found in the focus group descriptions is significant in that it suggests that cultural experiences 'on the ground' could better inform the development of new policies and approaches. At a minimum, these experiences could inform the definitions we use when talking about arts and culture.

Definitions are important, including in cultural research and policymaking. Inclusive definitions can help transcend cultural boundaries, create flexibility to allow new

art forms to develop and open a way for recognising creativity's effects in creating prosperity and jobs. In addition, they can, and indeed do affect the data we collect in relation to investments, policy design and the rates of supply of and demand for cultural and creative goods and services.

ANA takes a broad and inclusive approach to defining arts and culture in our conversations and research, as informed by definitions in Australia's Cultural Funding by Government dataset, the UNESCO Framework for Cultural Statistics and the United Nations Conference on Trade and Development Creative Economy Report (see Appendix).

This broad definition aligns with the generally inclusive definitions preferred by this cohort; however, ANA did not directly consult the participants regarding this definition.

Jurisdictions routinely update definitions and data collection frameworks based on statistical and other imperatives. Based on our desktop research, ANA highlights the following examples of national datasets, classifications and research methodologies to consider applying more inclusive and contemporary definitions, and for strengthening the consumer focus in their creation:

- The next ABS cultural participation and attendance surveys are scheduled for 2021-22. Previous surveys questioned the respondents on various selected cultural activities (including the performing arts, singing or playing a musical instrument, dancing, writing, visual art activities and craft activities) and their attendance at selected cultural venues and events (including libraries and archives, art galleries, museums, cinemas, live music concerts, theatre, dance and other performing arts).

- The previous National Arts Participation Survey, a series produced by the Australia Council for the Arts, questioned the respondents on their participation in visual arts and craft (e.g. painting, photography, light art, digital art, street art, crafts, woodwork, textiles), theatre (e.g. traditional, contemporary, musical theatre, circus), dance (e.g. classical, contemporary and competitive dance), book or literary events, excluding for work and study (e.g. writers festivals, talks), and music (e.g. attending live music shows). ANA understands that this survey will be repeated in 2022.
- At the time of writing, the ABS is reviewing the Australian and New Zealand Standard Classification of Occupations (ANZSCO) maintenance strategy and is considering options for changes to the concept and measurement of the skills in this framework. This framework has a stated objective of classifying ABS statistics related to occupation in the labour market and has been used in indicators related to Australia's cultural sector, including, most notably, the 'satellite accounts'.<sup>53</sup>

However, the ABS notes ANZSCO is 'out of date, based on 2001 labour market data. It has received minimal revision over the last 20 years and lacked significant investment to maintain ongoing updates'.<sup>54</sup>

- The ABS National Aboriginal and Torres Strait Islander Social Survey, a six-yearly multidimensional social survey provides self-reported information, including on First Nations people's engagement with First Nations arts, economic participation in First Nations arts and attendance at cultural venues and events. In 2014-15, for example, the survey questioned the respondents on their participation in the previous 12 months in the following selected cultural activities: fishing, hunting, gathering wild plants/berries, creating Aboriginal and/or Torres Strait Islander arts or crafts, performed any Aboriginal and/or Torres Strait Islander music, dance or theatre, and writing or relating any Aboriginal and/or Torres Strait Islander stories.

### **Based on these insights, ANA has identified the following opportunities:**

- Tailor definitions of 'arts and culture' to a given policy audience, national or state economy, community or individual. Consider adapting ANA's inclusive definition of arts and culture.
- Use 'arts' and 'culture' together, rather than separately since this is more effective in evoking the range of activities this cohort values.
- Redress cultural participation barriers, including digital infrastructure and skills limitations, to help ensure Australian products and experiences are both globally competitive and locally accessible.



# Summary of opportunities

## Opportunity 1

Adopt an intentionally cross-portfolio approach to cultural policies and programs, noting community support for the claims that arts and culture strengthen communities, positively influence Australian health and may help in treating a mental health condition.

## Opportunity 2

Capitalise on the support for cultural investments on the basis of monetary and non-monetary returns in health services and social care, measuring and communicating these gains from Australia-specific interventions.

## Opportunity 3

Prioritise programs and policies that deliberately harness and celebrate the pro-social behaviours and skills generated through cultural participation (in both cultural and non-cultural sectors).

## Opportunity 4

Better leverage the recognised role for arts and culture in building connections across generations and in Australia-specific responses to the ageing population, ageist attitudes and any perceptions of intergenerational conflict.

## Opportunity 5

Continue to reduce barriers to engagement with arts and culture, including time, cost, class and safety concerns. However, beware talking about arts and culture 'helping you age well' — the language may be off-putting.

## Opportunity 6

Redress cultural participation barriers, including digital infrastructure and skills limitations, to help ensure Australian products and experiences are both globally competitive and locally accessible.

## Opportunity 7

Use 'arts' and 'culture' together, rather than separately since this is more effective in evoking the range of activities this cohort values.

## Opportunity 8

Tailor definitions of 'arts and culture' to a given policy audience, national or state economy, community or individual. Consider adapting [ANA's inclusive definition of arts and culture](#).

The background features a series of overlapping, slanted rectangular shapes in a vibrant lime green color against a white background. The shapes are positioned on the left side of the frame, creating a dynamic, layered effect.

**Concluding  
thoughts**

This research demonstrates the lifelong, intergenerational role that arts and culture can play in the lives of individuals, families and communities.

The opportunities outlined in the report in terms of, for example, policy changes aimed at harnessing the positive impacts across sectors, especially the health sector, may also appeal to a wider Australian population. Indeed, ANA's three-part series has shown that some themes of cultural participation's relevance and impact hold true, regardless of the age of the person.

The discussions with Baby Boomer middle Australians unearthed the meanings behind the enjoyment of arts and culture by individual participants. Through discussing these meanings, the participants' dialogue about arts and culture shifted, including from a 'cost' to an 'investment' perspective and from a 'nice to have' to an 'essential' and 'beyond a past-time' perspective.

This report concludes with several comments from the participants about their own reflections on the benefits of a conversation about arts and culture:

*A conversation like this reminds you of just how much it means to you. It's really interesting ... I probably appreciate it as much as you, I just don't recognise it.*  
(Male, Tasmania)

*I think you've made us think about it. Yes, it was always there in our heads, but I think you've brought it out and made us think about it a bit more and realised the benefit of it.* (Female, Brisbane)

*I think it's all about having your mind open to things and that's exactly what we've done tonight.* (Female, Melbourne)

The background features a series of overlapping, slanted rectangular shapes in a vibrant lime green color against a white background. The shapes are positioned on the left side of the frame, creating a dynamic, modern aesthetic.

# **Research design and methods**

The recruitment of the participants and the primary analysis that underpins this report were completed by Visibility, a specialist qualitative market research firm, while any additional analysis was undertaken by ANA.

The data collection involved 12 groups each containing six individuals, who partook in focus group discussions lasting over 90 minutes, facilitated and recorded using Zoom video conferencing software.

Similar to the methodology adopted in ANA's research with other middle Australia cohorts, it is also worth mentioning the following:

- The focus groups were split according to gender. This approach was exclusively aimed at unearthing richer, deeper and more honest insights by improving the rapport in the focus groups, rather than for any analytic or comparative purpose.
- The quotes presented throughout this report – which we 'lightly tidied'<sup>55</sup> for improved readability – are not the only instances of each theme being mentioned; rather, they merely exemplify the kinds of things the participants were saying about that topic. This approach is also typically used in qualitative studies.

More information about these and other elements of research design can be found in *A View from Middle Australia: Perceptions of Arts, Culture and Creativity*.<sup>56</sup>

A well-established recruitment provider recruited a sample of 72 participants, with instructions provided by Visibility. Based on the reported demographic information about these participants, ANA notes that Aboriginal and Torres Strait Islander participants were overrepresented as a percentage of the population (5.6% of the participants vs 3.2% in the general population<sup>57</sup>). Meanwhile, although participants who self-identified as culturally diverse were included, they were underrepresented as a percentage of the population (11% of participants vs 24.8% of the Australian population)<sup>58</sup>

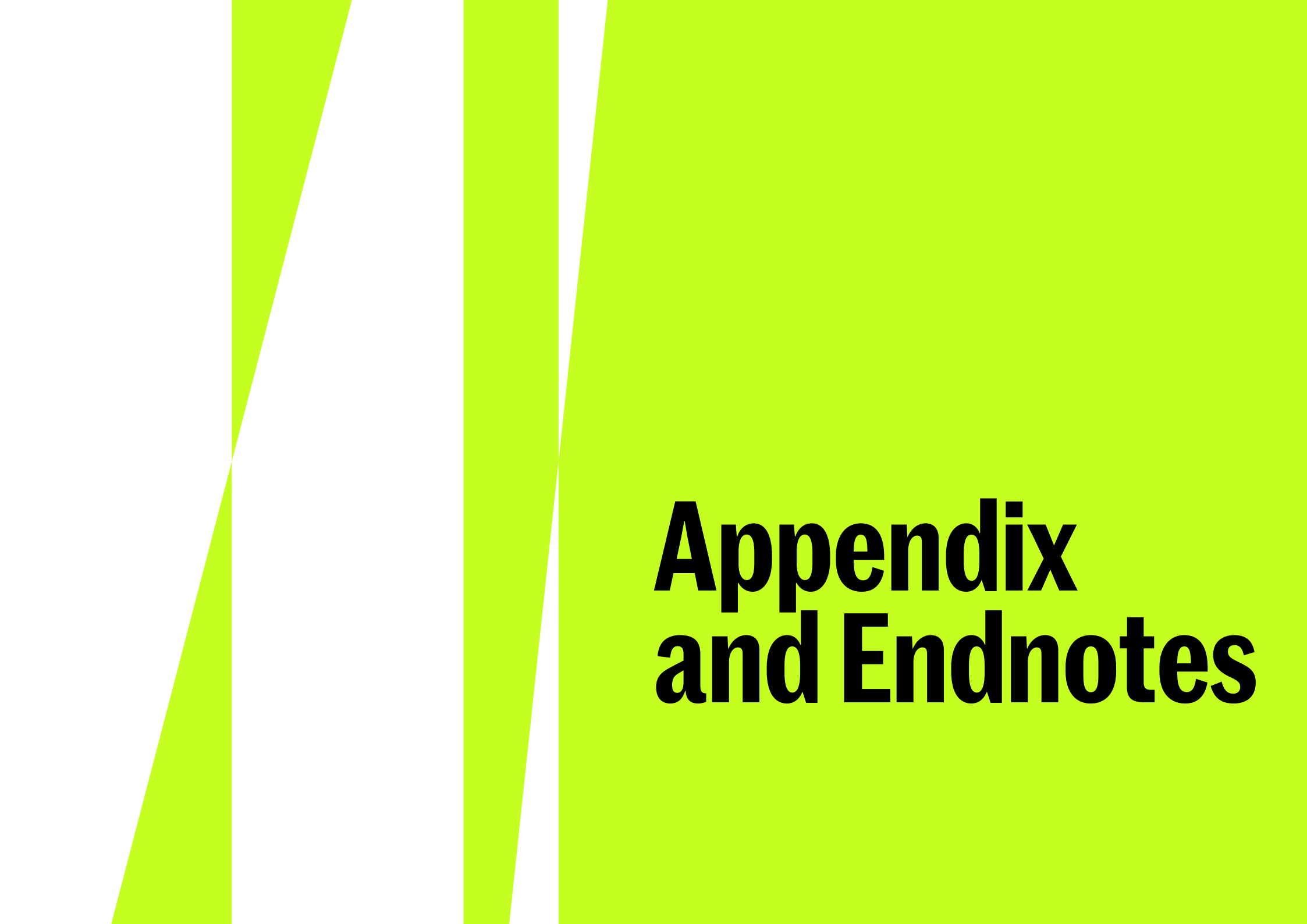
At the start of each session, during the focus group 'housekeeping', the participants were informed of the following:

- The sessions would be recorded (their consent was requested in this regard)
- Their personal information will remain confidential
- No names will be used in any of the reports

Following the data collection, the focus group discussions were transcribed using automatic transcription software and analysed to uncover and explore any recurring themes. The analysis undertaken by ANA considered the themes in the data and selected, reported and brought literature, research and theory to bear on the themes relevant to a range of current public conversations.

It is acknowledged that the research can by no means be considered as fully representative due to the low number of participants, as well as the focus group, non-random sampling and analytical methods employed. Nevertheless, the analysis of the available results has informed ANA that this collected material is a valuable source of knowledge and a valuable basis for reflection.

ANA also recognises the problems surrounding the use of the term 'Baby Boomers' in this research. First, the recruited participants included some outliers, with two participants noting they were aged over 76 on the day the focus groups were held. Second, generational labels such as Baby Boomers are created around arbitrarily drawn boundaries and complex social groups embedded within particular social, cultural, and historical contexts.<sup>59</sup> In ANA's view, and for the purpose of this study, the commonalities may account for some shared experiences captured through this descriptive term.



# **Appendix and Endnotes**

# Appendix: What do we mean by arts, culture and creativity?



**Source:** Reproduced from Trembath and Fielding (2020, 163). The original was created using inputs from Australia's Cultural Funding by Government data series 2007-08 to 2017-18, the UNESCO Framework for Cultural Statistics and UNCTAD's Creative Economy Report 2008.

# Endnotes

- 1 The OECD defines cultural participation as 'all the ways individuals may access cultural goods and experiences. It includes both active (playing a musical instrument, painting, or performing in a play) and passive (listening to music, reading a book, or playing a video game) forms.' OECD. *The Culture Fix: Creative People, Places and Industries* (Local Economic and Employment Development [LEED] 2022), 269. <https://doi.org/10.1787/991bb520-en>
- 2 OECD, *The Culture Fix*. 17.
- 3 In fact, approximately 96% of our participants were in this age bracket, with two aged over 76.
- 4 Australian Bureau of Statistics (ABS), '2021 Census Shows Millennials Overtaking Boomers', abs.gov.au, June 28, 2022. <https://www.abs.gov.au/media-centre/media-releases/2021-census-shows-millennials-overtaking-boomers>.
- 5 Ruth Weston and Lixia Qu. 'Attitudes towards Intergenerational Support', Australian Family Trends. Melbourne: Australian Institute of Family Studies, 2016. [https://aifs.gov.au/sites/default/files/publication-documents/aft11-intergenerational-support\\_0.pdf](https://aifs.gov.au/sites/default/files/publication-documents/aft11-intergenerational-support_0.pdf). 2.
- 6 ABS, 'Life Expectancy Hits a New High', abs.gov.au, November 4, 2021. <https://www.abs.gov.au/media-centre/media-releases/life-expectancy-hits-new-high>.
- 7 ABS, '2021 Census Finds Aboriginal and Torres Strait Islander Older Population Continues to Grow', abs.gov.au, June 28, 2022. <https://www.abs.gov.au/media-centre/media-releases/2021-census-finds-aboriginal-and-torres-strait-islander-older-population-continues-grow>.
- 8 ABS, '2021 Census Will Help Deliver Better Outcomes for Veterans', abs.gov.au, June 28, 2022. <https://www.abs.gov.au/media-centre/media-releases/2021-census-will-help-deliver-better-outcomes-veterans>.
- 9 Kate Fielding and Jodie-Lee Trembath. 'A View from Middle Australia: Perceptions of Arts, Culture and Creativity'. *Insight Series*. Canberra: A New Approach and the Australian Academy of the Humanities, May 2020. <https://newapproach.org.au/wp-content/uploads/2021/07/3-ANA-InsightReportThree-FullReport.pdf>.
- 10 Jodie-Lee Trembath and Kate Fielding. 'The next Generation of Voters: Young Middle Australians Talk Arts, Culture and Creativity'. *Insight Series*. Canberra: A New Approach, August 2021. <https://newapproach.org.au/wp-content/uploads/2021/08/ANA-InsightReportSix-Fullreport-6.pdf>.
- 11 As noted, approximately 96% of our participants were in this age bracket, with two aged over 76.
- 12 COVID-19 continued to impact the ability of some participants to take part in this focus group research, resulting in no representation from the Australian Capital Territory.
- 13 These percentages were rounded to whole numbers.
- 14 Two participants preferred not to answer the question about income and another participant reported a household income of over \$150K.
- 15 Fielding and Trembath, 'A View from Middle Australia'.
- 16 The AuSSA is a mail survey that measures social attitudes, beliefs and views of Australians.
- 17 AuSSA questionnaires were sent by mail in four waves during 2021–2022 to random samples of people drawn from the Australian Electoral Roll. In total, 1,060 respondents aged 18 and over returned completed questionnaires from a 5,000 sample.
- 18 AuSSA, 'Australian Survey of Social Attitudes 2021', Academic Surveys Australia [Distributor] V1 [Version], 2022-05-04 [http://hdl.handle.net/TEST/10083\\_UNF:5:5o1r2eqZxHy+6z+HxzD57Q==](http://hdl.handle.net/TEST/10083_UNF:5:5o1r2eqZxHy+6z+HxzD57Q==)



- 19 This short summary focuses on two questions in the 2021 survey. Specifically, the respondents were asked to indicate:
- their level of openness to GP-prescribed participation in arts and cultural activities (Responses: Very open; Somewhat open; Not very open; Not open at all; Can't choose)
  - their level of agreement or disagreement with six statements, each of which maintained that engaging with art and cultural activities can have a positive impact. Three statements focused on the dimensions of health (physical, social and mental), two statements focused on quality of life (family and community) and one statement focused on knowledge and skills. (Responses: Strongly agree; Agree; Neither agree nor disagree; Disagree; Strongly disagree; Can't choose)
- 20 These percentages were rounded up to whole numbers.
- 21 'Intrinsic value' in culture is used here to refer to how culture enhances our emotional and spiritual lives, and to differentiate the views of participants on 'instrumental value', the impact that culture can have on other outcomes (such as economic performance). See for example, Paul Dalziel, Caroline Saunders and Catherine Savage, 'Culture, Wellbeing, and the Living Standards Framework: A Perspective'. Discussion Paper. New Zealand Treasury, 2019, 25. <https://www.treasury.govt.nz/system/files/2019-06/dp19-02-culture-wellbeing-lsf.pdf>.
- 22 Kate Fielding, Iva Glisic and Jodie-Lee Trembath, 'Transformative: Impacts of Culture and Creativity'. Insight Series. Canberra: A New Approach and The Australian Academy of Humanities, November 2019. <https://newapproach.org.au/wp-content/uploads/2021/07/2-ANA-InsightReportTwo-FullReport.pdf>.
- 23 Jill Bennett et al., 'Arts, Creativity and Mental Wellbeing: Research, Practice and Lived Experience'. The Australia Council for the Arts. <https://australiacouncil.gov.au/wp-content/uploads/2021/08/Creativity-and-Wellbeing-Summit-Discussion-Paper.pdf> (accessed July 21, 2022)
- 24 Bennett et al., 'Arts, Creativity and Mental Wellbeing', 6.
- 25 European Commission, 'A New European Agenda for Culture: Communication from the Commission to the European Parliament, the European Council, the European Economic and Social Committee and the Committee of the Regions'. EC, 2018. <https://eur-lex.europa.eu/legal-content/EN/TXT/PDF/?uri=CELEX:52018DC0267&from=EN>.
- 26 OECD, *The Culture Fix*. 48.
- 27 European Commission. 'A New European Agenda for Culture'. 3.
- 28 OECD, *The Culture Fix*. 50.
- 29 Bank Art Museum Moree, 'The Painted River Project Moree', BAMB.org, <https://www.bamm.org.au>. (accessed August 17, 2022).
- 30 Australian Library and Information Association, 'National Welfare & Economic Contributions of Public Libraries'. March 2013.
- 31 Brisbane Youth Service, 'Art For Change - Made by Young People, for Young People', Brisyoath.org <https://brisyoath.org/art-for-change/> (accessed August 17, 2022).
- 32 Arts House, 'Makeshift Publics Facilitator Group', artshouse.com <https://www.artshouse.com.au/makeshift-publics-facilitator-group/> (accessed August 17, 2022).
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- 34 Australian Human Rights Commission, 'Generational Divide? It's more Myth than Reality', humanrights.gov.au, 2022. <https://humanrights.gov.au/about/news/opinions/generational-divide-its-more-myth-reality>
- 35 Kay Patterson, 'Keynote Address: Local Government's Role in Promoting Active Ageing and Wellbeing amongst Residents'. Australian Human Rights Commission Website, March 31 2022. [https://humanrights.gov.au/about/news/speeches/local-governments-role-promoting-active-ageing-and-wellbeing-amongst-residents#\\_edn2](https://humanrights.gov.au/about/news/speeches/local-governments-role-promoting-active-ageing-and-wellbeing-amongst-residents#_edn2).

- 36 David Cutler, *Around the World in 80 Creative Ageing Projects* (The Baring Foundation, 2019). <https://cdn.baringfoundation.org.uk/wp-content/uploads/BF-%E2%80%9380-Creative-ageing-projects-WEB.pdf>.
- 37 Australia Council for the Arts, 'Towards Equity: A Research Overview of Diversity in Australia's Arts and Cultural Sector'. Sydney: Australia Council for the Arts, 2021. 34.
- 38 Australia Council for the Arts, 'Towards Equity'. 34.
- 39 Australia Council for the Arts, 122.
- 40 Australia Council for the Arts, 77; 80.
- 41 The Wellbeing Economy Governments partnership (WEGo) is 'a collaboration of national and regional governments promoting sharing of expertise and transferrable policy practices'. The aims are to deepen their understanding and advance their shared ambition of building wellbeing economies. WEGo, which currently comprises Scotland, New Zealand, Iceland, Wales and Finland, is founded on the recognition that 'development' in the 21st century entails delivering human and ecological wellbeing. WEGo - Wellbeing Economy Alliance, <https://weall.org/wego> (accessed July 21, 2022).
- 42 Peter Martin, 'Why Labor's First "Wellbeing" Budget Will Have More Rigour than Any before It'. ABC News, <https://www.au/news/2022-07-20/labors-first-wellbeing-budget-will-have-more-rigor-costs-benefit/101251460> (accessed July 22, 2022).
- 43 An analysis of culture and wellbeing in the context of its Living Standards Framework (LSF) can be found in a discussion paper on the topic commissioned by the Ministry for Culture and Heritage (MCH) and the New Zealand Treasury. Dalziel, Saunders and Savage, 'Culture, Wellbeing, and the Living Standards Framework'.
- 44 Stephanie Gorecki and James Kelly, 'Treasury's Wellbeing Framework', Treasury.gov.au, [https://treasury.gov.au/publication/economic-roundup-issue-3-2012-2/economic-roundup-issue-3-2012/treasurys-wellbeing-framework#P8\\_97](https://treasury.gov.au/publication/economic-roundup-issue-3-2012-2/economic-roundup-issue-3-2012/treasurys-wellbeing-framework#P8_97) (accessed July 21, 2022).
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- 46 Scotland's National Performance Framework, 'National Indicator Performance', [nationalperformance.gov.scot](https://nationalperformance.gov.scot/measuring-progress/national-indicator-performance), <https://nationalperformance.gov.scot/measuring-progress/national-indicator-performance> (accessed July 28, 2022).
- 47 Scotland's National Performance Framework, 'Resources', [nationalperformance.gov.scot](https://nationalperformance.gov.scot/resources), <https://nationalperformance.gov.scot/resources> (accessed July 28, 2022).
- 48 YTAG describes itself as the national development organisation and umbrella body for Scotland's youth theatre sector.
- 49 YTAG, 'The National Performance Framework - What Does It Mean for the Third Sector? Case Study Youth Theatre Arts Scotland', *Voices of Culture*, [https://voicesofculture.eu/wp-content/uploads/2022/06/VOICES\\_OF\\_CULTURE\\_REPORT\\_150622\\_FINAL.pdf](https://voicesofculture.eu/wp-content/uploads/2022/06/VOICES_OF_CULTURE_REPORT_150622_FINAL.pdf) (accessed July 27, 2022).

- 50 Creative Industry 4.0 is creating new tools for the creative industry to leverage individual talents or to share and develop new ideas, new channels to reach consumers and new challenges for some segments of the creative industry, most notably handicrafts. See Hubert Escaith, 'Creative Industry 4.0: Towards a New Globalized Creative Economy', SSRN, 2022, 32. [https://papers.ssrn.com/sol3/papers.cfm?abstract\\_id=4104398](https://papers.ssrn.com/sol3/papers.cfm?abstract_id=4104398)
- 51 Escaith, 'Creative Industry 4.0', 21.
- 52 OECD, *The Culture Fix*, 21.
- 53 The cultural and creative activity satellite accounts draw out the economic contribution of this activity from the core accounts. They also measure certain activities that are outside the national accounts production boundary to provide a more complete picture of the value of this activity to society. ABS, '5271.0 - Australian National Accounts: Cultural and Creative Activity Satellite Accounts, Experimental, 2008-09 - Explanatory Notes', abs.gov.au, February 10, 2014. <https://www.abs.gov.au/AUSSTATS/abs@.nsf/Lookup/5271.0Explanatory%20Notes12008-09?OpenDocument>.
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