

Senate Inquiry: National Cultural Policy

A New Approach (ANA)

Committee Secretary
Senate Standing Committees on Environment and Communications
PO Box 6100
Parliament House
Canberra ACT 2600

8 March 2023

To the Senate Standing Committees on Environment and Communications,

Australia's leading arts and culture think tank A New Approach (ANA) welcomes Australia's new cultural policy *Revive*.

Please find **additional information** attached in two submissions ANA has prepared subsequent to the national cultural policy consultation process, as well as our original submission:

- [Pre-budget submission 2022-23](#), January 2023
- [Measuring What Matters submission](#), January 2023
- [National Cultural Policy consultation submission](#), August 2022

We have also provided some comments on the new cultural policy and recommended next steps for implementation.

In our role as a philanthropically funded, independent think tank, ANA is available to provide further information about the recommendations outlined in this submission and would welcome the opportunity to discuss them.

Warm regards,



Kate Fielding
CEO, A New Approach (ANA)

Contact

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Comments on Australia's new cultural policy, *Revive*

ANA's research and analysis shows that Australians from every walk of life participate in and benefit from arts, culture and creativity. In focus groups right across the country, middle Australians aged 18 to 75 have identified wide-ranging positive outcomes for individuals and communities, including benefits to the economy, health, social cohesion and productivity.¹ These views align with Australian and international research which demonstrates these benefits.²

Informed by these insights, ANA believes Australia can become a cultural powerhouse whose compelling creativity is locally loved, nationally valued and globally influential. The release of the new cultural policy is a meaningful step towards Australia fulfilling this creative promise.

ANA welcomes the clear intent and recognition within the new policy that arts, culture and the creative industries are key participants in the nation's well-being, playing a role in our economy and more importantly our national sense of self and community. We see the new policy as an important foundational platform that the sector, working alongside governments and other investors, can use to achieve the policy, performance and funding goals we all agree are critical. With thoughtful and collaborative implementation and investment, the new cultural policy can deliver opportunities for cultural experiences and creative expression for all Australians, regardless of who they are or where they live.

Recommended steps for implementation

Public investment in culture is already an intergovernmental and cross-portfolio effort, with potential gains from purposeful coordination. Better coordination will also unlock more effective private and philanthropic investment, strengthening Australia's cultural and creative activity and improving access for all Australians.

The actions recommended in this submission provide a scaffold for more effective collaboration between the three levels of government and both commercial and philanthropic investors, as well as providing a clearer operating environment for a sector that relies on the long-term development of skills and products. These will assist in more effective implementation of cultural policies at all levels of government, including the *Revive* policy.

1. The bipartisan proposal for a Productivity Commission inquiry 'into the legislative arrangements which govern funding of artistic programs and activities at all levels of government'³ should proceed. The terms of reference should include:
 - A cost-benefit analysis of the cross-sectoral enablers of productivity identified in the 5-year productivity inquiry, as they specifically apply to arts and culture.
 - Identifying a target for prescribed government expenditure (re Recommendation 2)
 - Consideration of the benefits of including art and culture government services in the Report on Government Services.⁴
 - To 'preserve' and 'strengthen' the financing of culture – declared a "global public good" – review other examples of outstanding public investment, focusing on those countries that invest above the OECD average.
2. In the context of the new cultural policy, existing patterns of cross-portfolio investment and the international evidence of impacts across broad public policy agendas, the government should prescribe that a percentage of total government expenditure be directed towards cultural funding in a coordinated and intentional manner. The aforementioned Productivity Commission inquiry should provide a recommended target percentage.
3. To support the inclusion of cultural measures within the [Measuring What Matters Statement](#), and the implementation of the new [National Cultural Policy](#):
 - Conduct an environmental scan that builds and regularly updates our shared understanding of the dynamic health and economic pressures on Australian arts and culture (both supply and demand), and where the investments will be most effective.
 - Survey cultural funding by governments and quantify the economic contribution of cultural and creative activity every year. To enhance transparency of these investments, experiment with reporting on the National Cultural Policy's performance and deepen the granularity of the data collection and reporting instruments (e.g., add reporting 'by portfolio' and 'by postcode').
 - Include in forward estimates a funding envelope to support delivery of a multi-decadal plan to establish an infrastructure and workforce development pipeline (specifying short, medium, and longer-term goals and minimum required investment over multiple decades).

About A New Approach (ANA)

A New Approach (ANA) is Australia's leading think tank focused on arts and culture.

Rigorous research shows arts, culture and creativity enriches our lives, unites our communities, and ignites our economies. ANA works to turn evidence into belief and action using its independent, trusted voice and engagement with respected local, national and international networks.

Through credible and independent public leadership, ANA helps build an ambitious and innovative policy and investment environment for arts, culture and creativity. We work to ensure Australia can be a great place for creators and audiences, whoever they are and wherever they live.

ANA is led by a Board of Directors chaired by Rupert Myer AO who, along with ANA's Reference Group and staff, contribute credible and independent leadership to turn evidence into belief and action so Australia can reach its potential to become a cultural powerhouse by 2035.

ANA is made possible by a unique collaboration of 11 philanthropic partners: The Myer Foundation; Sidney Myer Fund; Tim Fairfax Family Foundation; The Ian Potter Foundation; Neilson Foundation; Minderoo Foundation; Besen Family Foundation; Spinifex Trust; The Keir Foundation; Aranday Foundation; and The Yulgilbar Foundation.

March 2023

Submitted by: A New Approach (ANA)

Contact: hello@newapproach.org.au

www.newapproach.org.au

Endnotes

- 1 See ANA's middle Australia series, a three-year national focus group study on attitudes towards arts, culture and creativity amongst people from low- and middle-income households, living in regional or outer suburban locations, who are politically unaligned (they have changed their vote between the major parties more than once, and at both state and federal elections). The participants in the middle Australia focus groups were predominantly living in swinging federal electorates, from a range of cultural backgrounds and don't work in arts and culture. Series available at <https://newapproach.org.au/insight-reports/>
- 2 A New Approach, Transformative: Impacts of Culture and Creativity, 2019. <https://newapproach.org.au/wp-content/uploads/2021/07/2-ANA-InsightReportTwo-FullReport.pdf>
- 3 Parliamentary Inquiry into Cultural and Creative Industries and Institutions by the Standing Committee on Communities and the Arts, 2021. https://www.aph.gov.au/Parliamentary_Business/Committees/House/Communications/Arts
- 4 Arts and cultural services may meet the criteria for inclusion in the RoGS process. <https://www.pc.gov.au/ongoing/report-on-government-services/criteria-for-selecting-service-provision-sectors>

Additional material attached below

1. [Pre-budget submission 2022-23](#), January 2023
2. [Measuring What Matters submission](#), January 2023
3. [National Cultural Policy consultation submission](#), August 2022

Becoming a cultural powerhouse

2023-24 Pre-Budget Submission

About A New Approach (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 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 is supported by 11 philanthropic partners: The Myer Foundation; Sidney Myer Fund; Tim Fairfax Family Foundation; The Ian Potter Foundation; Neilson Foundation; Minderoo Foundation; Besen Family Foundation; Spinifex Trust; The Keir Foundation; Aranday Foundation; and The Yulgilbar Foundation.

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.

A New Approach (ANA)

25 January 2023

Australian Government, The Treasury
Pre-Budget Submissions
prebudgetsubmissions@treasury.gov.au

Strategic investment to secure Australia's potential as a cultural powerhouse

This submission outlines costed recommendations to inform the updating of Australia's policy and investment settings to ensure Australians have access to arts and cultural experiences wherever they live.

Public investment in culture is already an intergovernmental and cross-portfolio effort, with potential gains from purposeful coordination. Unlocking more effective private and philanthropic investment will strengthen Australia's cultural and creative activity and improve access for all Australians.

The actions recommended in this submission provide a scaffold for more effective collaboration between the three levels of government and both commercial and philanthropic investors, as well as providing a clearer operating environment for a sector that relies on the long-term development of skills and products.

COVID-19 has necessitated the beginning of significant reform within Australia's cultural industries. There is an opportunity to shape this change through strategic leadership and investment to embolden our cultural landscape. This can help accelerate Australia's social and economic recovery and resilience as it rebuilds from the pandemic as well as recent natural disasters.

Australia can become a cultural powerhouse whose compelling creativity is locally loved, nationally valued and globally influential. The federal government has a critical role to play in achieving this potential.

In our role as a philanthropically funded, independent think tank, ANA is available to provide further information about the recommendations outlined in this submission and would welcome the opportunity to discuss them.

Warm regards,



Kate Fielding, CEO, A New Approach (ANA)

Contact

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Key Points

- The potential:* Australia can become a cultural powerhouse, generating social, economic and environmental benefits.
- The context:* Cultural participation matters to Australians, and they understand that culture and creativity have a binding effect in the face of disruption and dislocation.
- Australia affirmed culture as a “global public good” and urged the “preservation and strengthening of the financing for culture” through the 2022 Mondiacult UNESCO Declaration for Culture.
- The Organisation for Economic Co-operation and Development (OECD) and United Nations Conference on Trade and Development (UNCTAD) have highlighted productivity gains both from and within cultural and creative industries, in the context of COVID-19 recovery.
- Australia is currently 23rd of 31 OECD countries for government expenditure on recreation, culture and religion as a percentage of GDP.
- The opportunity:* Public investment in culture is already an intergovernmental and cross-portfolio effort with potential gains from purposeful coordination, including unlocking more effective private and philanthropic investment.

Recommendations

1. The bipartisan proposal for a Productivity Commission inquiry 'into the legislative arrangements which govern funding of artistic programs and activities at all levels of government'¹ should proceed. The terms of reference should include:
 - a. A cost-benefit analysis of the cross-sectoral enablers of productivity identified in the 5-year productivity inquiry, as they apply to arts and culture, specifically.
 - b. Identifying a target for prescribed government expenditure (re Recommendation 2)
 - c. Consideration of the benefits of including art and culture government services in the Report on Government Services.²
 - d. To 'preserve' and 'strengthen' the financing of culture - declared a "global public good" - review other examples of outstanding public investment, focusing on those countries that invest above the OECD average.
2. In the context of the new National Cultural Policy, existing patterns of cross-portfolio investment and the international evidence of impacts across broad public policy agendas, the government should prescribe that a percentage of total government expenditure be directed towards cultural funding in a coordinated and intentional manner. The aforementioned Productivity Commission inquiry should provide a recommended target percentage.
3. To support the inclusion of cultural measures within the [Measuring What Matters Statement](#), and the implementation of the new [National Cultural Policy](#):
 - a. Conduct an environmental scan that builds and regularly updates our shared understanding of the dynamic health and economic pressures on Australian arts and culture (both supply and demand), and where the investments will be most effective.
 - b. Survey cultural funding by governments and quantify the economic contribution of cultural and creative activity every year. To enhance transparency of these investments, experiment with reporting on the National Cultural Policy's performance and deepen the granularity of the data collection and reporting instruments (e.g., add reporting 'by portfolio' and 'by postcode').
4. Include in forward estimates a funding envelope to support delivery of a multi-decadal plan to establish an infrastructure and workforce development pipeline (specifying short, medium, and longer-term goals and minimum required investment over multiple decades).

Costing Estimates

These costing estimates are provided to inform the implementation of the recommendations in this submission.

Recommendation	Responsibility	Millions (\$)		
		2023-24	2024-25	2025-26
Development of multi-decadal plan to support National Cultural Policy	Office for the Arts (OFTA)	1.5	0	0
Delivery of Productivity Commission Inquiry	Productivity Commission	0	0	0
Production of annual Cultural and Creative Satellite Accounts	Australian Bureau of Statistics	0.5*	0.4	0.4
Annual Cultural Funding by Government Survey	Office for the Arts (OFTA)	0.12	0.12	0.12
Totals		2.12	0.52	0.52
		3-year total = \$3.16M		

Key Points in Detail

The Potential

Australia can become a cultural powerhouse, generating social, economic and environmental benefits.

- We are home to the world's oldest living cultures.
- We have globally high rates of cultural attendance and direct creative participation is growing, especially among young people.³
- We have a rich cultural inheritance in our institutions and legal protections of both copyright and freedom of expression.
- We have residents from every nation on earth, and Australia is the first English-speaking country in the world to be a migrant-majority nation.
- We are strategically positioned in the global south with dynamic relationships across the Asia-Pacific region as well as strong ties to the northern hemisphere centres of Europe, the United Kingdom and the United States.
- Our creative professionals, from performers and event designers to musicians and painters, are renowned across the world and a source of pride for Australians and the nation.
- Our training institutions attract and grow world-leading talent.

We are yet to reach our potential.

- We have the world's biggest creative trade deficit per capita.⁴
- Our audiences and creators have been living with disjointed policy settings that don't harness the diverse personal, cultural and social benefits of creative participation.
- We have an outdated approach to cultural and creative industries that treats them as 'nice to have' outliers rather than mainstream contributors to employment, skills, innovation, productivity and economic activity.
- Our digital infrastructure and skills depth for the creative industries is underdeveloped.

Australia **can become** a cultural powerhouse whose compelling creativity is locally loved, nationally valued and globally influential. The federal government has a critical role to play in achieving this potential.

The Context

Public participation, public value

- Cultural participation matters to Australians and they understand that culture and creativity have a binding effect in the face of disruption and dislocation.
- Middle Australians⁵ believe cultural participation creates 'agile, skilled, inclusive and resilient'⁶ people and communities and helps us connect across generations, cultures, geographies and viewpoints.⁷
 - *I had number one [in a list of cultural heritage icons] as Indigenous art centres. You learn about Australia's culture and where it started, and how creative some of the Aboriginal artwork is.* (Male, NSW, 35-60)
 - *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, TAS, 58-75)
 - *I think it has a huge effect on skills...it forces us to think in a different way and allows you to develop your own thoughts and your own thought processes...it teaches you to think for yourself, teaches you to work with other people.* (Female, SA, 18-29)
 - *I suppose we are building our own culture. We are a multicultural society and draw from a lot of different backgrounds. We are saying 'here you go, here is something that is uniquely Australian, you can see elements of different cultures in there but it's something we can say is uniquely Australian'.* (Male, NSW, 35-60)
 - *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, QLD, 58-75)
 - *It opens the conversation up. It makes everyone realise that anyone's opinion matters, despite your age.* (Female, NSW, 58-75)
- The Australian Bureau of Statistics (ABS) reports that Australians participate in creative and cultural activities at a high rate:
 - 82% of Australians attended cultural venues and events in 2017-18.⁸
 - 31% of Australians aged 15 years and over actively participated in artistic and/or cultural creation or performance in 2017-18.⁹
 - Australian households spent nearly \$50 a week, on average, on 'cultural expenditure', in 2015-16.¹⁰
- Australia affirmed culture as a "global public good" and urged the "preservation and strengthening of the financing for culture" through the 2022 Mondiacult UNESCO Declaration for Culture.

Productivity

- OECD and UNCTAD are highlighting the productivity gains both from and within cultural and creative industries, particularly in the context of COVID-19 recovery.¹¹
- The OECD reports employment in creative services highly correlates with increased productivity.¹² It notes 'Cultural and creative employment account for up to one in 20 jobs in some OECD countries, and up to one in 10 jobs in major cities.' These jobs are described as "future proof", with only 10% at high risk of automation vs. 14% in the general workforce.¹³
- Australia's productivity is growing at its lowest rate in 60 years, consistent with a broad-based slowdown in productivity growth among advanced economies.¹⁴
- Drawing on publications by the OECD and UNCTAD about the cultural economy, as well as interim reports of the Australian Productivity Commission's 5-year Productivity Inquiry, all published in 2022 the relationship between cultural and creative industries and productivity that these publications describe is summarised in three themes:
 1. Cultural employment, business and places (e.g. cities and regions)
 2. The trade and consumption of cultural goods and services
 3. The cross-sectoral productivity-enablers (e.g. innovation, digital technologies, flexible business environment, job-specific skills)
- Governments are exploring avenues to improve our national prosperity. However, the impacts of the cultural and creative industries on productivity has received little explicit measurement in Australia.
- Cultural tourism and meeting the international demand for higher education in creative skills both help position Australia as a desirable destination for skilled migration, as does the export of unique Australian cultural experiences, services and products.¹⁵

Industry and public investment

- The cultural and creative economy contributed \$115.8 billion to the Australian economy (6.0% of GDP) in 2018-19¹⁶ and employed more than 850,000 people in 2016 (8.1% of the total workforce).¹⁷
- Pre-pandemic, jobs in creative occupations and industries were growing at nearly twice the rate of the Australian workforce.¹⁸
- Australia's cultural and creative industries have been disproportionately disrupted by the COVID-19 pandemic, consistent with global trends.¹⁹
- Australia is currently 23rd of 31 OECD countries for government expenditure on recreation, culture and religion as a percentage of GDP.²⁰
- Non-COVID related cultural funding by governments declined in 2021-22, on both an adjusted and per capita basis.²¹

The Opportunity

One hundred departments (including selected agencies and authorities) were identified as funding arts and culture activities in 2020–21 across the three levels of government.²² This is 4 more departments than in 2019–20.

This evidence of whole-of-government, cross-portfolio investment in arts and culture reinforces ANA's previous call for a multi-decadal plan that includes short, medium, and longer-term goals and a minimum required investment. This would provide visibility for all levels of government and reflect the Productivity Commission's interim suggestion as part of its five-year productivity inquiry:

“National Agreements and other arrangements for coordination between the Australian, state and territory governments may be better configured to take advantage of the relative strengths of the different levels of government and be less funding-driven”.

The development of such a plan would assist in the implementation of the new National Cultural Policy as well as the relevant arts, culture and creative roadmaps and policies at state, territory and local government levels.

A multi-decadal plan would additionally assure a sector affected by a convergence of new and ongoing crises (e.g., environmental disasters, cost-of-living and regional security pressures), and provide vital information for non-government investors. It will assist cultural and creative industries to better serve and reflect our population as well as seize the opportunities of new domestic and global audiences and new technologies.

Australia can become a cultural powerhouse whose compelling creativity is locally loved, nationally valued and globally influential. Achieving this requires a maturing of the public, private and philanthropic investment environment. The recommendations in this submission are practical, discrete steps in this process.

Endnotes

- 1 Parliamentary Inquiry into Cultural and Creative Industries and Institutions by the Standing Committee on Communities and the Arts, 2021. https://www.aph.gov.au/Parliamentary_Business/Committees/House/Communications/Arts
- 2 Arts and cultural services may meet the criteria for inclusion in the RoGS process. <https://www.pc.gov.au/ongoing/report-on-government-services/criteria-for-selecting-service-provision-sectors>
- 3 Australians are keen cultural consumers: 82 percent of Australians report attending cultural events and venues over a year compared to 64 percent in the European Union. Drawn from ABS 4114.0 Attendance at Selected Cultural Venues and Events, Australia, 2017–18 EU: Eurostat (Statistical Office of the European Union) online publication. Cultural Statistics—Cultural Participation' 2017.
- 4 Analysis drawn on the most recent data available (2015) published by United Nations Conference on Trade and Development (UNCTAD), "Australia has one of the biggest creative trade deficits in the world. For every dollar that we export in creative goods, we import \$8, and for every dollar of creative services we export, we import \$2. This suggests Australia is not effectively identifying and leveraging our comparative advantages in creative goods and services for the global market." Creative Economy Outlook. 2019.
- 5 See ANA's middle Australia series, a three-year national focus group study on attitudes towards arts, culture and creativity amongst people from low- and middle-income households, living in regional or outer suburban locations, who are politically unaligned (they have changed their vote between the major parties more than once, and at both state and federal elections). The participants in the middle Australia focus groups were predominantly living in swinging federal electorates, from a range of cultural backgrounds and don't work in arts and culture. Series available at <https://newapproach.org.au/insight-reports/>
- 6 Jobs + Skills Summit Issues Paper, The Australian Government the Treasury, 17 August 2022. <https://treasury.gov.au/publication/2022-302672>
- 7 Drawn from Fielding and Trembath. A view from middle Australia; Jodie-Lee Trembath, Kate Fielding., August 2021. 'The next generation of voters: Young middle Australians talk arts, culture and creativity'. Insight Series. Paper no. 2021-02. Produced by A New Approach (ANA). Canberra, Australia; Angela Vivian, Kate Fielding, September 2022. Lifelong: Perceptions of Arts and Culture among Baby Boomer Middle Australians. Insight report no. 2022-02. Produced by A New Approach (ANA). Canberra, Australia. Series available at <https://newapproach.org.au/insight-reports/>
- 8 Australian Bureau of Statistics. 2019. "4114.0 - Attendance at Selected Cultural Venues and Events, Australia, 2017-18." Canberra: Australian Bureau of Statistics. <https://www.abs.gov.au/statistics/people/people-and-communities/attendance-selected-cultural-venues-and-events-australia/latest-release>
- 9 Australian Bureau of Statistics. 2019. "Participation in Selected Cultural Activities 2017-18 Dataset." Canberra: Australian Bureau of Statistics. <https://www.abs.gov.au/statistics/people/people-and-communities/participation-selected-cultural-activities/2017-18>
- 10 Australian Bureau of Statistics; and Australian Bureau of Statistics. 2017. "6530.0 - Household Expenditure Survey, Australia: Summary of Results, 2015-16." Australian Bureau of Statistics: Household Expenditure Survey 2015/16. 2017

- 11 OECD. The Culture Fix: Creative People, Places and Industries. Local Economic and Employment Development (LEED). OECD, 2022. <https://doi.org/10.1787/991bb520-en>. UNCTAD. "Creative Economy Outlook: Trends in International Trade in Creative Industries." Geneva: United Nations Conference on Trade and Development, 2018. https://unctad.org/en/PublicationsLibrary/ditcted2018d3_en.pdf.
- 12 OECD, The Culture Fix: Creative People, Places and Industries, June 2022.
- 13 OECD, The Culture Fix: Creative People, Places and Industries, June 2022.
- 14 "5-Year Productivity Inquiry: The Key to Prosperity, Interim Report." Canberra: Productivity Commission, July 2022, 31, <https://www.pc.gov.au/inquiries/current/productivity/interim1-key-to-prosperity/productivity-interim1-key-to-prosperity.pdf>.
- 15 Australia Council for the Arts, International Arts Tourism: Connecting cultures, Australia Council for the Arts, 2018. Fielding and Trembath, Australia's cultural and creative economy.
- 16 Bureau of Communication, Arts and Regional Research. At a Glance: Cultural and Creative Activity Estimates, 2009-10 to 2018-19. Canberra: Department of Infrastructure, Transport, Regional Development and Communications, September 2021. <https://www.infrastructure.gov.au/sites/default/files/documents/at-a-glance-cultural-and-creative-activity-estimates-2009-10-to-2018-19-sep2021.pdf>
- 17 Kate Fielding and Jodie-Lee Trembath, Australia's cultural and creative economy: A 21st century guide, Produced by A New Approach (ANA) think tank with lead delivery partner the Australian Academy of the Humanities, Canberra, 2020. <https://newapproach.org.au/wp-content/uploads/2021/08/5-ANA-InsightReportFive-FullReport.pdf>
- 18 See Fielding and Trembath, Australia's cultural and creative economy: A 21st century guide. Modelling undertaken by SGS Economics (2013). They found that our cultural and creative industries had higher multipliers compared with other Australian industries, with total output, value-added and employment multipliers all higher than the equivalent values for other Australian industries.
- 19 The impact of COVID-19 on the cultural and creative industries over 2020-21 was uneven and in part location-dependent. However, three national data points from the period indicate the economic impacts were extensive, with ABS data showing that: In September 2020, arts and recreation businesses were still the most likely to be operating under modified conditions (86% compared to the average of 64%). In December 2020, half of arts and recreation businesses were expecting difficulty in meeting their financial commitments over the following three months. In June 2021, arts and recreation businesses were the most likely to be expecting difficulty in meeting their financial commitments over the upcoming three months. ABS's classification of the 'arts and recreation' businesses and services is diverse and extends beyond the cultural and creative industries. For example, this activity includes heritage activities, creative and performing arts activities, sports and recreation activities and gambling activities. For a more detailed description of the impacts of COVID-19 in Australia, see the report of the Australia Council for the Arts. "Impacts of COVID-19 on the Cultural and Creative Industries," August 2022. <https://australiacouncil.gov.au/advocacy-and-research/impacts-of-covid-19/>.
- 20 The Big Picture 3: Public Expenditure on Artistic, Cultural and Creative activity in Australia in 2007-08 to 2020-21 (forthcoming). Previous edition of this analysis available in Fielding, K., Trembath, J.L., February 2022. The Big Picture 2: Public Expenditure on Artistic, Cultural and Creative activity in Australia in 2007-08 to 2019-20. Insight report no. 2022-01. Produced by A New Approach (ANA). Canberra, Australia. <https://newapproach.org.au/insight-reports/the-big-picture-2/>
- 21 The Big Picture 3: Public Expenditure on Artistic, Cultural and Creative activity in Australia in 2007-08 to 2020-21 (forthcoming).
- 22 Cultural funding by government 2020-21 survey reports. Reports are prepared by a consultant from the Australian Bureau of Statistics (ABS). <https://www.arts.gov.au/cultural-data-online/government-cultural-funding-and-participation>

Art and Culture: The case for inclusion when measuring what matters

Submission: 'Measuring What Matters' consultation

About A New Approach (ANA)

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 arts, culture and creativity.

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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

Rupert Myer AO (Chair), Sue Cato AM, Cass O'Connor, Catherine Liddle, Craig A. Limkin and Genevieve Lacey. Board Associates 2021-22: Nina Fitzgerald and Julian Canny.

ANA Reference Group

Genevieve Lacey (Chair), Ben Au, Jane Curry, Professor John Daley AM, Damien Miller, Rupert Myer AO, Alison Page, Laura Tingle and Dr Mathew Trinca AM.

ANA Philanthropic Partners

ANA is supported by a unique collaboration of 11 philanthropic organisations across the country. [The Myer Foundation](#); [Sidney Myer Fund](#); [Tim Fairfax Family Foundation](#); [The Ian Potter Foundation](#); [Neilson Foundation](#); [Minderoo Foundation](#); [Besen Family Foundation](#); Spinifex Trust; [The Keir Foundation](#); Aranday Foundation; and The Yulgilbar Foundation.

This submission has been prepared by ANA and the opinions expressed do not necessarily represent the views of ANA's funding partners, or advisory groups, or others who have provided input.

January 2023

Submitted by: A New Approach (ANA)

Contact: hello@newapproach.org.au

www.newapproach.org.au

A New Approach (ANA)

25 January 2023

Australian Government

The Treasury

Measuring What Matters consultation

MeasuringWhatMatters@treasury.gov.au

Art and Culture: The case for inclusion in 'measuring what matters'

Art and culture is a fundamental part of living in a vibrant democracy like Australia. This submission outlines the rationale for measuring cultural participation in the development of a wellbeing and progress framework for measuring what matters.

Australians demonstrably value cultural participation. We have globally high rates of cultural attendance and direct creative participation is growing, especially among young people.

A growing body of research shows creative engagement has wide-ranging social benefits, from improving health and mitigating loneliness to forging social cohesion and helping to break down social inequities.

Many Australians enjoy a rich cultural life but not always equally. There remain barriers for some associated primarily with access and relevance due to factors including geography, costs and social issues such as exposure, language barriers and physical access.

Annual collection of cultural attendance and participation data – already collected by the ABS on an ad-hoc basis – would improve understanding of how all Australians from cities, the suburbs and regional and remote communities are accessing and participating in arts and culture.

The Federal Government has acknowledged the importance of art and culture in contemporary Australia with its launch of a new National Cultural Policy. In a broader conversation about quality of life, arts and culture justify inclusion: they are part of a 'good' life and contribute to the things that matter – enrichment, belonging, meaning, prosperity, health and well-being.

In our role as a philanthropically-funded, independent think tank, ANA is available to provide further information about the recommendations outlined in this submission and would welcome the opportunity to discuss them.

Warm regards,



Kate Fielding, CEO, A New Approach (ANA)

Contact

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Introduction

Why measure arts and culture in developing a well-being and progress framework?

We need a vibrant arts and culture sector because it enriches our lives, improves our community and defines us as a people and a nation. Additional arts and culture funding will improve our wellbeing. There will be an impressive return on any additional investment.

- Rod Sims, Chair, Opera Australia, and former Chair, Australian Competition and Consumer Commission¹

Arts and culture is a fundamental part of living in a vibrant democracy like Australia.

Research and analysis from arts and culture think tank A New Approach (ANA) shows Australians from every walk of life participate in and benefit from arts, culture and creativity. In focus groups right across the country, 'middle' Australians aged 18 to 75 have identified wide-ranging positive outcomes for individuals and communities, including benefits to the economy, health, social cohesion and productivity.²

Building a dynamic creative environment that benefits all Australians requires effort and input from many different people, groups and institutions – from individuals and their communities to governing authorities, businesses and philanthropists to public and private institutions.

Australians take part in arts and culture across demography and geography; from people living in inner cities to outer suburbs to regional Australia, of different ages, genders, cultural groups, political views and life experiences.

The arts and culture sector is complex and highly diverse; it exists across the nation and all forms of arts and culture — commercial, elite, popular and community— are underpinned by the power of participation.

Data shows Australia has globally high rates of cultural attendance and direct creative participation is growing, especially among young people.

Participation takes many different forms. In line with international practice, ANA takes a broad definition of culture, one which includes but is not limited to: galleries, libraries, archives and museums, music, screen, radio, video gaming and digital arts, performance, literature, visual art, community-engaged practice, hybrid and experimental artforms, language, festivals, craft, heritage, design, and live art.

In considering issues to be examined when widening the conversation about quality of life, art and culture justify inclusion; they are part of a 'good' life for most Australians and contribute to the things that matter – enrichment, belonging, meaning, prosperity, health and well-being.

Part 1: A rich cultural life for all Australians

Why should Australia aspire to a rich cultural life for its citizens? Research shows a rich cultural life generates positive impacts for individuals, communities, societies and economies. A strong creative ecosystem provides people and communities with opportunities for sharing cultures and values, accessing existing and new forms of artistic and cultural expression, experiencing diverse voices and perspectives, and developing and maintaining national and local cultural heritage. These are all elements of “a person’s substantive freedom to lead a life they have reason to value”³ as well as an essential expression and ongoing renewal of Australia’s status as a multicultural liberal democracy.

Australians value cultural participation – many take part in artistic, creative and cultural activities in their everyday lives. Australian Bureau of Statistics (ABS) data shows that in 2017-18 more than four out of five Australians attended cultural venues and events.⁴ In the same year, almost a third of Australians aged 15 years and over actively participated (rather than just attending or observing) in artistic and cultural creation or performance.⁵

Research from ANA’s three-year, national study of ‘middle’ Australians – everyday people from the low to middle income households in outer suburbs and regional Australia – show they believe art and cultural experiences are fundamental to a good life.

What do middle Australians think about having a rich cultural life?

Arts and culture really brings people and whole communities together. Without it, we’d be much more isolated as individuals. That’s never a good outcome. (Male, Townsville)

Without Australian arts, we would lose our sense of identity. You would lose your heritage as well, lose the connection to your country. You want to have something to be proud of, to pass it on [to] the future generations. (Female, Brisbane)

It’s about Australia’s identity. Our experiences are quite different to someone who may have lived in England or America; even though culturally we may have some connections with language, there are some distinct differences and I think it’s important to celebrate those and express them. (Female, Sydney)

What does a rich cultural life look like⁶?

- significant engagement with arts and cultural activities across the population
- recognition that Australia's arts and cultural terrain is enriched by diversity, particularly the contribution of First Nations people
- minimal barriers to arts and cultural participation
- access to a wide range of arts and cultural activities, including options relevant to diverse audiences
- supportive economic environments that successfully sustain arts and culture practitioners and producers

By certain measures, many Australians enjoy a rich cultural life but it is not a universal benefit.

Obstacles to achieving a strong creative culture are largely based on access and relevance. While research indicates most Australians appreciate some form of arts and culture, access to specific arts and cultural experiences can often be connected to location, economic costs and social issues, including lack of exposure, cultural and language barriers, and physical access and socioeconomic background.

These barriers can also compound each other, further inhibiting access. For example, the cost of in-person, mainstream cultural consumption can be 200%-500% higher in the regions and up to 1300% higher in remote locations compared to cities.⁷

Creativity and culture for all Australians also requires art and cultural experiences to be delivered by a sector, and available to an audience, that reflects the breadth and diversity of contemporary Australia.

A first step to removing existing impediments to a rich cultural life could begin with regular, accurate data on how many people are attending or participating in cultural experiences, who they are and where they come from.

Part 2: How a rich cultural life contributes to well-being and progress

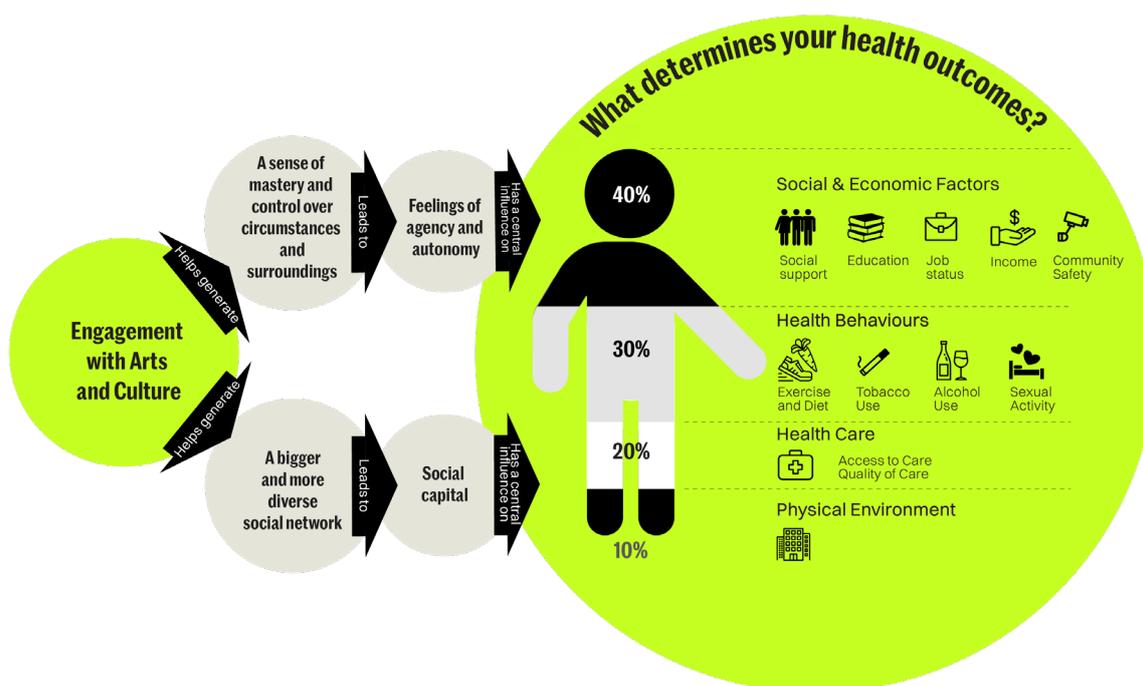


Figure 1: How engagement with arts and culture affects the social determinants of health.

Artists, people, and government all believe that arts and culture can improve well-being directly by making audiences happier, more understanding, and more together...In a fractured world with declining trust in institutions, arts and culture can play a lead role in promoting a shared identity that helps communities to hold together.⁸

- John Daley in *Performing Arts Advocacy in Australia* (A discussion paper commissioned by the Australian Major Performing Arts Group)

Through ANA's three year middle Australia study we know many everyday Australians think life wouldn't be worth living without arts and culture. People are moved by a film or novel, uplifted by attending a concert with friends and seeing a sculpture or art installation can ignite their curiosity. But the contribution arts and culture makes to our lives extends beyond this intrinsic value.

International and Australian research has demonstrated art and cultural experiences help to:

- improve health
- mitigate loneliness
- develop a sense of belonging
- forge social cohesion
- stimulate curiosity and
- learn to engage with different perspectives.

In addition to these positive social impacts, cultural and creative industries, institutions and individuals are important contributors to the economy and employment, as well as helping spur innovation.

Research also shows ensuring all Australians have opportunities to access a broad variety of arts and cultural experiences from a young age, irrespective of their family's location or financial position, can help to break down social inequities.⁹

Connecting Individuals and Communities

Arts and culture brings people together. At a time when Australians feel increasingly isolated, arts and cultural activities connect people and communities.

Access to art and cultural experiences has been shown to be instrumental in helping social cohesion¹⁰. In Australia - with its unique 65,000 plus-year history anchored by its First Peoples long and continuing connection to Country, and a migrant-majority nation home to the stories of new citizens from every country on the planet - art and cultural experiences offer a nuanced and accessible way for Australians to better understand each other.

Creative experiences can "act as a 'catalyst' for empathy and understanding across national divides", reducing bias by enabling people to see and imagine themselves in the shoes of "the stereotypical 'other'"¹¹.

Health and Ageing

Australia has an ageing population and more people are dealing with physical and mental health problems. Conditions like dementia are becoming increasingly common and putting a strain on public funds with estimated costs of more than AUD\$1 trillion over the next 40 years¹².

Research shows¹³:

- Arts-based interventions have been found to reduce the risk of dementia
- Arts engagement reduces depression and stress, and improves self-worth in the elderly
- Celebrations, festivals and other public arts and cultural activities bring people together and bridge social barriers, which decreases loneliness
- Arts and culture can influence the social determinants of health, such as strength of social networks and our psychological state, and have a flow on positive impact on health
- Arts-based interventions have been found to help in recovery from a range of conditions, including addiction and stroke

First Nations

Research also provides strong evidence for the positive role that arts and culture have and can play in raising the quality of life for First Nations peoples.

For example, Australian Indigenous people who participated in or attended First Nations art festivals were more likely to be engaged in study, or intended to study in the future. These participants were also more likely to feel capable of voicing their opinions within their communities, and to report feelings of happiness. These findings indicate that engagement with First Nations arts and cultural expression is closely related to measures of subjective wellbeing associated with a sense of empowerment and community connectedness for Aboriginal and Torres Strait Islander peoples.¹⁴

Part 3: Measuring cultural participation

Comparative Countries

Australia is not alone among its OECD peers in extending the range of social and environmental factors it considers when measuring the progress and well-being of its people. Some of the countries including cultural indicators in their evolving frameworks are Scotland, New Zealand, Canada and the United Kingdom. A survey of their latest reports suggest the commonality in these indicators is a measure of cultural participation.

In Australia, ad hoc ABS surveys already measure cultural attendance and cultural participation. This existing data collection could be used as a foundation to measure cultural participation more regularly.

The current OECD Framework for Measuring Well-being and Progress does not include any direct cultural indicators. However OECD research acknowledges the health and well-being impacts of the cultural and creative sectors: "The connections culture has with health and well-being are increasingly recognised at the research, clinical and policy levels. Evidence suggests that cultural participation positively affects both life expectancy and quality of life, even after controlling for factors such as income, education, or health status."¹⁵

Cultural Participation: What other countries measure

Scotland

In 2018, Scotland introduced its [National Performance Framework](#), which includes four cultural metrics:

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

New Zealand

New Zealand's [Living Standards Framework](#), which reported for the first time in 2022, assesses Cultural capability and belonging, which includes an indicator measuring level of participation in at least one art form over the last 12 months

United Kingdom

The United Kingdom's [Measures of National Well-being](#) has a single indicator of Art and Culture Participation. Through a web survey, it measures 'People who engaged with the arts in person in the last 12 months (in England'

Canada

Canada's [Quality of Life Framework](#) includes an indicator measuring 'Participation in cultural or religious practice, recreation or sport'

How to assess cultural participation in Australia

Budget Statement 4 acknowledges the OECD Framework for Measuring Well-being and Progress has limitations within an Australian context; it has limited recognition of arts and culture in its social indicators, except indirectly through metrics such as social interactions, social support and life satisfaction. The OECD Framework contains no direct measure of cultural participation.

We can see from the overseas experience that countries similar to Australia see value in measuring cultural participation – and to some degree Australia has already been doing this.

Australia has capacity to build on existing research on current rates of cultural participation and attendance from two existing ABS data sets:

- Cultural Participation Survey
- Cultural Attendance Survey

These data sets are a supplement to the monthly Labour Force Survey and are conducted on an ad hoc basis. The most recent Cultural Participation and Cultural Attendance surveys, for the 2017-18 period, were released in March 2019. Prior to that release, similar data was collected at four-year intervals.

To provide a meaningful contribution for a Framework measuring wellbeing and progress, an annual collection of cultural participation and cultural attendance would be required. As a metric, they fit Treasury's guidelines for what make good progress and well-being indicators – relevant, complete, measurable, comparable, reliable and understandable.

Part 4: Conclusion

Why include art and culture in a framework to measure wellbeing and progress?

- A rich cultural life is vital to all Australians
- Research shows participating in arts and culture has diverse social and economic benefits across contemporary Australian society
- There is value in including cultural participation and attendance indicators in a well-being and progress framework; the evidence is clear cultural engagement has positive social benefits for people
- Other comparative OECD countries are measuring cultural participation and attendance
- Australia is already collecting this data on an ad hoc basis
- Investing in annual collection of this data would enable cultural participation and attendance to be part of a new Framework
- Arts and culture is an investment in our communities and our nation
- The Federal Government's new National Cultural Policy is intended to "place arts at the centre of modern Australian life"¹⁶
- Data to better understand Australians' access to and participation in arts and cultural experiences can help drive systematic and coordinated investment in the sector
- Research shows without strategic and coordinated effort, Australia risks deterioration in our cultural fabric and loss of the benefits it provides¹⁷

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Becoming a cultural powerhouse

Submission to National Cultural Policy consultation 2022

A New Approach (ANA)

About A New Approach (ANA)

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 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

Rupert Myer AO (Chair), Sue Cato AM, Cass O'Connor, Catherine Liddle, Craig A. Limkin and Genevieve Lacey. Board Associates 2021-22: Nina Fitzgerald and Julian Canny.

ANA Reference Group

Genevieve Lacey (Chair), Ben Au, Jane Curry, Professor John Daley AM, Damien Miller, Rupert Myer AO, Alison Page, Laura Tingle and Dr Mathew Trinca AM.

ANA Philanthropic Partners

ANA is supported by a unique collaboration of 11 philanthropic organisations across the country. [The Myer Foundation](#); [Sidney Myer Fund](#); [Tim Fairfax Family Foundation](#); [The Ian Potter Foundation](#); [Neilson Foundation](#); [Minderoo Foundation](#); [Besen Family Foundation](#); Spinifex Trust; [The Keir Foundation](#); Aranday Foundation; and The Yulgilbar Foundation.

This submission has been prepared by ANA and the opinions expressed do not necessarily represent the views of ANA's funding partners, or advisory groups, or others who have provided input.

August 2022

Submitted by: A New Approach (ANA)

Contact: hello@newapproach.org.au

www.newapproach.org.au

Australia should be a cultural powerhouse

- We are home to the world's oldest living cultures.
- We have globally high rates of cultural attendance and direct creative participation is growing, especially amongst young people.¹
- We have a rich cultural inheritance in our institutions and legal protections of both copyright and freedom of expression.
- We have residents from every nation on earth, and Australia is the first English-speaking country in the world to be a migrant-majority nation.
- We are strategically positioned in the global south with dynamic relationships across the Asia-Pacific region as well as strong ties to the northern hemisphere centres of Europe, the United Kingdom and the United States.
- Our creative professionals, from performers and event designers to musicians and painters, are renowned across the world and are a source of pride for Australians and the nation.
- Our training institutions attract and grow world-leading talent.

Australia should be a cultural powerhouse, *but we have not yet reached our potential*

- We have the world's biggest creative trade deficit per capita.²
- Our audiences and creators have been living with disjointed policy settings that don't harness the diverse personal, cultural and social benefits of creative participation.
- We have an outdated approach to cultural and creative industries that treats them as 'nice to have' outliers rather than mainstream contributors to employment, skills, innovation, productivity and economic activity.
- Despite the prodigious talent and achievements of our creative cohort, as a nation we don't have an ingrained self-belief in our cultural relevance or international significance.
- Our digital infrastructure and skills depth for the creative industries is underdeveloped.
- Our cultural and creative industries have been significantly disrupted by the COVID-19 pandemic.³

Australia can become a cultural powerhouse whose compelling creativity is locally loved, nationally valued and globally influential.

Becoming a cultural powerhouse has *economic benefits*

In making this submission, ANA recognises the critical pressure on Australia with regard to productivity, employment, skilled migration and the need to evolve our economy for the 21st century, including harnessing the opportunities of the digital economy, the care economy and broader innovation. ANA also recognises the Australian Government cannot address these pressures alone. This submission is therefore focused on the development of the National Cultural Policy (NCP) and the five key elements for implementation that, through a whole of government lens, can play its part in addressing these critical pressures, in partnership with the public, private, philanthropic and non-government sectors.

This submission is underpinned by the understanding that:

- Employment in creative services highly correlates with increased productivity.⁴
- Creative capability is demonstrably the driving force behind innovation-driven, economically-diversified economies.⁵
- 'Cultural and creative employment account for up to 1 in 20 jobs in some OECD countries, and up to 1 in 10 jobs in major cities.' These jobs are described as "future proof", with only 10% at high risk of automation vs. 14% in the general workforce.⁶
- Pre-pandemic, jobs in creative occupations and industries were growing at nearly twice the rate of the Australian workforce.⁷
- The cultural and creative economy contributed \$115.8 billion to the Australian economy (6.0% of GDP) in 2018-19⁸ and employed more than 850,000 people in 2016 (8.1% of the total workforce).⁹
- Cultural tourism and meeting the international demand for higher education in creative skills both help position Australia as a desirable destination for skilled migration, as does the export of unique Australian cultural experiences, services and products.¹⁰
- Australia has one of the biggest creative trade deficits in the world, and the highest per capita.¹¹
- Middle Australians¹² believe cultural participation creates 'agile, skilled, inclusive and resilient'¹³ people and communities and helps us connect across generations, cultures, geographies and viewpoints.¹⁴

Australian governments are spending significantly less on culture compared to OECD peers, with substantive research in 2022 showing Australia was ranked number 23 out of the 34 OECD countries for cultural expenditure by governments.¹⁵ In this context it is ANA's view that the NCP should include commitments to:

- Be deliberate in harnessing the potential of Australia's cultural and creative industries to increase productivity, innovation, skilled migration and employment and participation.
- Design and implement mechanisms to boost cultural expenditure by governments as a percentage of GDP to at least the OECD average within the next decade.
- Include in forward estimates a funding envelope to support delivery of a plan to establish an infrastructure and workforce development pipeline (specifying short, medium, and longer-term goals and minimum required investment over multiple decades).

A country transformed by culture and creativity

A NCP that is strategic, non-partisan, collaborative, action-focused and informed by evidence is the step change Australia needs to secure the full personal, social, cultural, economic and international benefits of strong participation and a dynamic industry.

ANA welcomes the development of a NCP and an opportunity to make a submission to this process. This submission outlines how the NCP can help position Australian creativity and culture as desirable, influential and compelling.

Research shows that arts, culture and creativity can enrich our lives, ignite our economy and unite our nation.¹⁶ In addition to securing our cultural heritage and creative expression, an effective NCP is essential for civic participation, economic opportunity, and social connection.¹⁷ Like sport, this is a complex, highly diverse sector that exists across the whole country and where all forms of arts and culture (commercial, elite, popular, and community) are underpinned by the power of participation.

The community already understands that culture and creativity have a binding effect in the face of disruption and dislocation. The NCP has a role to play through public diplomacy in an increasingly turbulent world as well as in the wellbeing of our citizens, empowerment of First Nations people, and protecting our cultural integrity. It must encompass our regions and cities, our audiences and artistic talent, and grow our pride as a nation.

This submission includes:

- A vision of success
- Five key elements that should be included in the NCP
- Seven principles which should underpin the NCP
- Four cross-portfolio opportunities to be pursued in the first year of the NCP
- Four supported actions that can happen now

It also includes brief comments on the five pillars that were released for discussion.

What would success look like?

By 2035 Australia is a cultural powerhouse whose compelling creativity is locally loved, nationally valued and globally influential.

Australia will:

- Be known around the world as a culturally confident nation that is proudly diverse, ambitiously creative and globally relevant.
- Be a place where creativity thrives, in its fullest expression and cultural participation is a celebrated part of what it means to be Australian.
- Be home to a \$200B industry that produces compelling experiences and products and employs one million people.
- Increase our exports of cultural goods and services, reducing our creative trade deficit.
- Position investment in arts and culture as investment in our communities and our nation, increasing our cultural funding to the OECD average.
- Foster a pro-culture legislative, regulatory and leadership environment and facilitate a sector that is more able to invest in its own future success.

2035 Vision

Australia is a cultural powerhouse whose compelling creativity is locally loved, nationally valued and globally influential

Strategic Priorities

Celebrating First Nations culture and creativity

Creativity and culture for all Australians

Transforming our cultural and creative industries for productivity and relevance

Purposeful cross-portfolio and cross-government policy and investment

Facilitate increase in export of our cultural products and services

Target

Uluru Statement from the Heart recommendations progressed

Cultural content, a sector and audiences that reflect Australia now, in full

\$200B industry employing one million people

Cultural funding by governments is increased to the OECD average

Public diplomacy that reflects contemporary Australian culture

Outcomes

A culturally confident nation

Creativity that is locally loved, nationally valued and globally influential

Productivity increased; creative trade deficit reduced.

Improved wellbeing, health and skills

Improved global standing

Five key elements the NCP should include

The purpose of the NCP is “to establish a comprehensive roadmap to guide the skills and resources required to transform and safeguard a diverse, vibrant and sustainable arts, entertainment and cultural sector now and into the future.” To deliver this roadmap the NCP should include, or commit to developing, five key elements:

- Multi-decadal plan** A plan identifying short, medium, and longer-term goals and minimum required investment for the pipeline for infrastructure,¹⁸ workforce and development.
- Partnership framework** A framework elevating collaboration as a competitive advantage, describing existing inter-governmental arrangements and the potential for new agreements and/or accords and outlining the desired relationships with different agencies, portfolios, industry operators, philanthropic entities and investors that are required for success.
- Environmental scan** A scan that provides current insight and builds shared understanding of the current and future context including the increased recognition of First Nations people; uptake of digital experience; the COVID-19 pandemic; skills and workforce development; climate change, economic disruptions and regional security.
- Annual Culture Summit** This provides ongoing refinement and renewal of the plan, the framework and environment scan. Modelled on the [Edinburgh International Culture Summit](#), and build on the AUS|UK Cultural Leadership Dialogues in 2022.
- Clear definition** A clear definition for arts, culture and creativity that is accessible, inclusive, contemporary and globally consistent¹⁹ that makes the scope and relevance of the NCP visible, while recognising that different definitions will be appropriate for different policy contexts.

Seven key principles that should guide the NCP

The NCP should be guided by seven top-level principles:

- Demonstrate the **benefits to the public** broadly, not a narrow industry-only policy.
- Pursue a **cross-portfolio** approach that is evidence-based and impact-focused.
- Lead with a **non-partisan** mindset that honours culture as a shared inheritance and ongoing, collaborative and diverse endeavour.
- Take an **industry transformation** approach that positions collaboration and cross-pollination as a competitive advantage.
- Exhibit an **investment-ethos**, harnessing innovative approaches alongside more effective, purposeful use of public and private investment and philanthropic support.
- Create a **pro-culture** regulatory, legislative and leadership environment.
- Ongoing evaluation and refinement that is **responsive to change** and **informed by data**.²⁰

What should a NCP achieve?

The outcomes of the NCP should be:

- Enhanced nation-wide access to diverse cultural and creative experiences that are relevant and significant to all Australians, regardless of who they are or where they live.
- A safe, productive industry that produces compelling and ambitious experiences and products that are locally loved, nationally valued and globally influential.
- An environment set up for success, including sustainable pathways for diverse institutions, organisations and individuals.
- Coherent public policy settings across portfolios and governments informing effective, for-purpose investment that delivers public and private value and fosters future innovation, opportunities and industry growth.
- More effective collaboration between creators, businesses, not-for-profits, institutions, philanthropic organisations, training providers and governments.
- Greater cross-sector workforce mobility, fit-for-purpose training, improved productivity and digital-economy capability.
- Public leadership that celebrates Australia as a culturally confident nation with high rates of attendance and participation, abandoning outdated narratives of 'cultural cringe' or 'Australia has no culture'.

Four cross-portfolio opportunities to be pursued in the first year of the NCP

The NCP is an important step toward Australia achieving its potential. In 2023, the first year the NCP will be in place, ANA recommends exploratory public policy work in the following areas to inform the ongoing refinement and implementation of the NCP, particularly as it relates to policy outside the Arts portfolio.

Innovative and diversified investment and income generation

Alongside the need to ensure government financial inflows are well targeted and effective for their intended impact, there is potential opportunity to remove barriers or provide incentives and opportunities for other forms of financial inflows, including commercial and philanthropic. As corporate and philanthropic gifting becomes more complex, this should be an area of priority investigation in the first year of the NCP. We note in particular the excellent submission by Philanthropy Australia in relation to measures that would support philanthropic activity.

ANA is currently reviewing existing international and domestic models for innovative self-fulfilling income-generation models that are emerging in the new digital, global environment. Preliminary opportunities identified that merit further exploration (which we are undertaking) include:

- While non-exhaustive, the widely used structures of beneficiary schemes funded by large volumes of broadly applied micro-payments seem a fruitful focus.
- Examples of the same include the Lifetime Care and Support Scheme in NSW²¹, for which relatively recent experience of operating from start up is available.
- Depending on the mechanism, a meaningful corpus of funds can be accumulated in a short time period. Funds would be directed both directly to cultural activity, in the short term; and indirectly, into a corpus or insurance fund type structure where the fund's investment earnings are directed to cultural activity.

As an action in support of the NCP, we suggest the Australian Government establish a cross-sectoral working group (cultural and non-cultural sectors) to present options for consideration.

Supporting creativity as a core skill for our young people

Sentiment research with middle Australians highlights equitable access to arts and cultural experiences and learning for all Australian children is a common aspiration.²² The current Australian Curriculum is “designed to help all young Australians to become successful learners, confident and creative individuals, and active and informed citizens.”

- Investigate options to ensure all primary and secondary students to learn creativity as a key skill in school, taught by specialist teachers, up to year 11
- Assess whether students have equitable regular access to state/territory and national cultural institutions and experiences, and to Australia's national collection (as held across the collecting institutions).²³

Addressing our per capita creative trade deficit

Our creative trade deficit comprises a complex mix of goods and services. Addressing this requires detailed investigation if it is to be addressed in a meaningful and sustainable way

- Secure updated analysis of the current balance of trade for creative goods and services (noting the most recent international analysis is from 2015).
- Work with Austrade to identify areas of potential opportunity and advantage.
- ANA is in early discussions to develop a Culture Index that would assist in understanding some of the drivers for addressing this deficit.

Establishing an effective mechanism to drive cross-portfolio opportunities

Create accountable and innovative interdepartmental cooperation that harnesses the proven benefits of arts and cultural participation across health; education; economic participation and productivity; social inclusion and cohesion; cultural diplomacy; and innovation. Potential pathways include:

- Appointing a Cultural Commissioner (or Chief Cultural Officer) to champion the cross-portfolio elements of the NCP, and to provide public leadership that elevates creativity and culture as core values of our nation.
- Reviewing the functions of existing government entities who could be resourced to pursue this

Four agreed actions that the NCP should deliver

The following actions recommended by the bipartisan report of the [2021 Parliamentary Inquiry into Creative and Cultural Institutions](#) should be progressed as a priority in the NCP.

Parliamentary Inquiry Recommendation	Comment
<i>The Commonwealth Government develop a National Cultural Plan to assess the medium and long term needs of the sector. (1.24)</i>	Should be addressed through the multi-decadal plan referred to under Key Elements
<i>The Commonwealth Government direct the Productivity Commission to inquire into the legislative arrangements which govern funding of artistic programs and activities at all levels of government. The Productivity Commission should consider barriers and opportunities for artistic programs to be established at the different levels of government. (1.26)</i>	Should include a focus on the long term sustainability of the federal Arts Portfolio Agencies and other federal government entities with a significant cultural role.' It should take a broad approach towards understanding the source and intended purpose of this investment, including the expected cultural, social and economic benefits from this investment. Noting expenditure is only one of the policy levers available to governments it could also consider if Australia has a fit-for-purpose legislative, regulatory, tax incentive and investment environment.
<i>The Commonwealth Government provides additional funding to the Australian Bureau of Statistics to produce the Cultural and Creative Satellite Accounts annually, gather and publish data on levels and type of employment, trends, revenue, geographic trends across the creative and cultural industries. (6.82)</i>	This provides important <u>basic data</u> , and should be prioritised alongside reinstating an annual Cultural Funding by Government Survey.
<i>The Committee recommends the Australian Bureau of Statistics add questions to the Census which better account for the professions of those working in gig economies, and across the creative and cultural industries with recognition of paid and unpaid work. (6.83)</i>	This will provide important contemporary workforce data

Recommendations 6.82 and 6.83 should be progressed alongside reinstating the annual Cultural Funding by Government Survey. Ideally this would sit within a specialist team within the ABS, who are able to both produce core data series as well identify ways to link this area of activity to broader areas of inquiry (eg. productivity, wellbeing, education).

The other recommendations included in the Parliamentary Inquiry report should be reviewed to identify which are still outstanding (a number have already commenced). These which are not underway should be reviewed during the development of the NCP.

Comments on the five pillars

First Nations

Recognising and respecting the crucial place of these stories at the centre of our arts and culture.

Opportunities

- Globally-unique cultures, creative expression, artistic and cultural experiences, services and products
- Creative and cultural expression building social inclusion, cohesion and belonging and provide valued pathways for economic and social participation

Challenges

- Unfinished business (Uluru Statement from the Heart) compromises our cultural leadership position internationally and at home
- Existing copyright protections ineffective in protecting First Nations' shared cultural knowledge

Actions

- Implement recommendations of Uluru Statement from the Heart
- Implement recommendations of the 2022 Productivity Commission Inquiry into Aboriginal and Torres Strait Islander Visual Arts and Crafts
- Prioritise cross-portfolio investment in First Nations' art centres, recognising their cultural purposes alongside economic and social development functions

A Place for Every Story

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

Opportunities

- Middle Australians believe arts and culture plays a critical role bringing people together, particularly across generations and different cultural backgrounds
- Investment in arts and culture is valued as investment in communities
- Strong evidence that arts and culture participation increases social cohesion and inclusion; community belonging, and reduces anti-social behaviours

Challenges

- Australia's cultural and creative industries do not reflect contemporary Australian demographics in either workforce or content
- Lack of inclusion and equal opportunity for access to education, participation and creation opportunities in arts, cultural and creative activity

Actions

- Ensure equitable investment in outer suburban and regional locations, and to under-served communities
- Prioritise funding mechanisms that are reflective of, and accountable to, the communities that these investments serve
- Set national standards for security and insurance requirements for cultural events that are proportionate to risk and in line with other areas (eg. sports carnivals)

Comments on the five pillars (continued)

The Centrality of the Artist

Supporting the artist as a worker and celebrating their role as the creators of culture

Opportunities

- Australia has a strong history of quality training and industry development, which is reflected in the local, national and global success of our creators
- Australia has had good protection for copyright, freedom of expression and a legal system that can uphold these protections

Challenges

- Copyright protections, royalties and IP-based income mechanisms not keeping up with digital transformations
- Limited pipeline approach to skills, training, pathways and product development and industrial barriers to movement of specialist and technical staff between projects/productions

Actions

- Review legislative and regulatory arrangements for copyright, royalties and other income-generation mechanisms
- Expand income smoothing arrangements for a broader range of roles in cultural and creative industries
- Support equitable pathways (formal and informal) and facilitate transferability of skills and expertise between different cultural and creative industries

Strong Institutions

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

Opportunities

- A rich and diverse cultural inheritance of cultural institutions of varied scale and scope, both public and private
- Digital infrastructure (eg. [Trove](#)) that facilitates broad access and that can form the basis of ambitious next generation digitisation, collecting contemporary digital content and expanding access

Challenges

- Limited integration between public institutions across all levels of government
- Limited cross-portfolio understanding of the relevance and impact of institutions
- Funding mechanisms are outdated, not impact-focused and routinely included application and reporting processes that are disproportionately onerous

Actions

- Recovery investment to cultural institutions to address the impact from Black Summer 2019-20 bushfires, 2021-2022 floods and ongoing COVID-19 disruptions
- International institutional partnerships that can enable global collaboration and deeper cross-cultural participation to reflect Australia's multicultural demographics
- Within public institutions, incentives to facilitate and reward innovation in audience engagement, resourcing-sharing and co-investment
- Application and reporting requirements in line with these required in other portfolio areas, proportionate to scale, scope, benefit and risk

Comments on the five pillars (continued)

Reaching the Audience

Ensuring our stories reach the right people at home and abroad.

Opportunities

- Current high levels of cultural engagement and participation
- An identity that creates competitiveness on a global stage
- Creation and export of high-quality cultural products and experiences which reflect contemporary Australia

Challenges

- Highest per capita creative deficit in the world
- Local and international perceptions of Australia having a derivative culture
- Lack of coordinated and purposeful investment in cultural Infrastructure particularly in outer urban and regional locations

Actions

- Industry transformation and development approach within the NCP
- Nuanced policy approach which recognises the complex interactions between subsidised and commercial activity
- Initiatives to increase participation and engagement with populations that have lower engagement and productivity with the arts, culture and creative industries

Endnotes

1. Drawn from ABS 4114.0 Attendance at Selected Cultural Venues and Events, Australia, 2017–18 EU: Eurostat (Statistical Office of the European Union) online publication. “Australians are keen cultural consumers: 82 percent of Australians report attending cultural events and venues over a year compared to 64 percent in the European Union”. *Cultural Statistics—Cultural Participation* 2017.
2. Analysis drawn on the most recent (2015) data published by United Nations Conference on Trade and Development (UNCTAD), “Australia has one of the biggest creative trade deficits in the world. For every dollar that we export in creative goods, we import \$8, and for every dollar of creative services we export, we import \$2. This suggests Australia is not effectively identifying and leveraging our comparative advantages in creative goods and services for the global market.” *Creative Economy Outlook*. 2019.
3. Australian Bureau of Statistics, *A year of COVID-19 through payroll jobs and wages statistics Payroll jobs and wages since Australia’s 100th case of COVID-19*, 2021.
4. OECD, *The Culture Fix: Creative People, Places and Industries*, June 2022.
5. Kate Fielding, Iva Glisic and Jodie-Lee Trembath. *Transformative: Impacts of Culture and Creativity*. Produced by A New Approach (ANA) think tank with lead delivery partner the Australian Academy of the Humanities. Canberra, 2019.
6. OECD, *The Culture Fix*.
7. See Kate Fielding and Jodie-Lee Trembath, *Australia’s cultural and creative economy: A 21st century guide*, Produced by A New Approach (ANA) think tank with lead delivery partner the Australian Academy of the Humanities, Canberra. Modelling undertaken by SGS Economics (2013). They found that our cultural and creative industries had higher multipliers compared with other Australian industries, with total output, value-added and employment multipliers all higher than the equivalent values for other Australian industries. 2020.
8. Bureau of Communication, Arts and Regional Research. *At a Glance: Cultural and Creative Activity Estimates, 2009–10 to 2018–19*. Canberra: Department of Infrastructure, Transport, Regional Development and Communications, September 2021. <https://www.infrastructure.gov.au/sites/default/files/documents/at-a-glance-cultural-and-creative-activity-estimates-2009-10-to-2018-19-sep2021.pdf>
9. Fielding and Trembath, *Australia’s cultural and creative economy*.
10. Australia Council for the Arts, *International Arts Tourism: Connecting cultures*, Australia Council for the Arts, 2018. Fielding and Trembath, *Australia’s cultural and creative economy*.
11. Analysis drawn on the most recent (2015) data published by United Nations Conference on Trade and Development (UNCTAD), *Creative Economy Outlook*. 2019. Australia has one of the biggest creative trade deficits in the world. For every dollar that we export in creative goods, we import \$8, and for every dollar of creative services we export, we import \$2. This suggests Australia is not effectively identifying and leveraging our comparative advantages in creative goods and services for the global market.
12. See Kate Fielding and Jodie-Lee Trembath. *A view from middle Australia: Perceptions of arts, culture and creativity*. Produced by A New Approach think tank with lead delivery partner the Australian Academy of the Humanities. In our middle Australia series ANA defines ‘middle Australians’ as people from low- and middle-income households, living in regional or outer suburban or regional locations, who are politically unaligned (they have changed their vote between the major parties more than once, and at both state and federal elections). May 2020.

Endnotes

13. *Jobs + Skills Summit Issues Paper*, The Australian Government the Treasury, 17 August 2022.
14. Fielding and Trembath. *A view from middle Australia*; Jodie-Lee Trembath, Kate Fielding., August 2021. 'The next generation of voters: Young middle Australians talk arts, culture and creativity'. Insight Series. Paper no. 2021-02. Produced by A New Approach (ANA). Canberra, Australia; Angela Vivian, Kate Fielding, September 2022. *Lifelong: Perceptions of Arts and Culture among Baby Boomer Middle Australians*. Insight report no. 2022-02. Produced by A New Approach (ANA). Canberra, Australia (forthcoming).
15. Kate Fielding, Jodie-Lee Trembath, February 2022. *The Big Picture 2: Public Expenditure on Artistic, Cultural and Creative activity in Australia in 2007-08 to 2019-20*. Insight report no. 2022-01. Produced by A New Approach (ANA). Canberra, Australia.
16. See Fielding, Glisic and Trembath. *Transformative*. International and Australian research has confirmed that ensuring people have opportunities to participate in, and contribute to, the creative and cultural life of their community generates measurable benefits in mental and physical health; enhanced social connection and community participation; and increased adaptability and innovation; and Fielding and Trembath. *A view from middle Australia*; and Vivian and Fielding, *Lifelong*; and Fielding and Trembath, Australia's cultural and creative economy.
17. Jodie-Lee Trembath, Kate Fielding, *Behind the scenes: Drivers of arts and cultural policy settings in Australia and beyond*. ANA's review of 70 years of Australian and international arts, cultural and creative policies identified the four policy drivers that have been the most significant influences on cultural policies: collective identity; social improvement; reputation-building (artistic excellence and cultural diplomacy) and economic contribution. Most cultural policies address each of these deliberately. Produced by A New Approach think tank with lead delivery partner the Australian Academy of the Humanities, Canberra, 2020.
18. See Infrastructure Australia, [2021 Australian Infrastructure Plan](#), which for the first time included cultural infrastructure (Canberra, online 2021), as well as the Create NSW, [NSW Cultural Infrastructure Plan 2025](#) (Sydney, online).
19. [UNESCO's Framework for Cultural Statistics](#) is the closest thing to a global standard and is the most commonly used within governments in Australia. *The 2009 UNESCO Framework for Cultural Statistics* UNESCO Institute for Statistics, (Canada, 2009), 24.
20. ANA has contributed to and signed the data-focused joint submission to the NCP process, *The New Cultural Policy: Cultural data needs*, that have been prepared by a consortium of researchers, academics, agencies and other end users.
21. Now part of NSW's iCare
22. Vivian and Fielding, *Lifelong*; Fielding and Trembath, *A View From Middle Australia*; Trembath and Fielding, *The next generation of voters*.
23. See *Parliamentary and Civics Education Rebate (PACER)*. This could include updating the PACER program to elevate key cultural institutions into the mandatory attendance category.