

# Cultural and Creative Industries

CONSULTATION SUMMARY REPORT  
NOVEMBER 2015





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# Executive Summary

## INTRODUCTION

The Victorian Government is committed to developing its first Creative Industries Strategy. It recognises the enormous cultural, economic and social benefits the cultural and creative industries bring to the State and wants them to grow sustainably so that they can enrich more lives and create more jobs.

The Minister for Creative Industries, Martin Foley MP, appointed a Taskforce in April 2015, chaired by Louise Adler AM, to advise and report on development of the strategy. The Taskforce brings together leading voices from across the creative industries and is working with an Expert Reference Group, comprising senior industry representatives with sector-specific expertise.

A Discussion Paper was released in June 2015 to help frame the conversation about the future of Victoria's cultural and creative industries and to inform the consultation process that ensued. The consultation was extensive. All Victorians – whatever their connection to the creative industries – were invited to make a written submission and to participate in a series of public forums and on a dedicated online platform.

## THE CONSULTATION PROCESS

Over the five-week consultation process conducted in June and July, more than 1,000 people across the State took part in workshops that explored the challenges and opportunities facing Victoria's cultural and creative industries, and articulated visions and aspirations for its future. A number of industry-specific workshops were also conducted.

There were 225 detailed written submissions from cultural and creative institutions, organisations, businesses, educators and practitioners, as well as members of the public, in response to the Discussion Paper (these can be found in List of Written Submissions).

The industry sector response was passionate and focused on finding new ways to create a sustainable future for practitioners and to respond to the demands of ever-changing markets. There was also a particularly enthusiastic response from libraries, local councils, heritage societies and historians to become more involved in increasing and improving creative places and spaces, and to build on opportunities for the community to participate in the creative industries throughout the state.

More than 8,500 people visited the online site and contributed nearly 200 discussion responses and news items. The site also provided a forum to launch 'Post-it notes', brief ideas and messages that others could then approve or disapprove of in a

similar way to 'Likes' on Facebook. More than 350 notes were posted, which were then aggregated into most popular and most contentious, attracting more than 5,000 votes.

This extraordinary and enthusiastic collective response demonstrates the personal, professional and public interest that Victorians have for our cultural and creative industries. It was tremendous to see such a high level of support for bringing together the cultural and creative industries in one portfolio, participation in the consultation process and the commitment to develop a cohesive strategy.

## THE CONSULTATION SUMMARY REPORT

This report brings together the major views and ideas presented during the extensive consultation process. The consultation feedback has been consolidated and arranged under the five focus areas outlined in the Taskforce report.

The focus areas are:

1. Backing creative talent.
2. Strengthening the creative industries ecology.
3. Delivering wider economic and social benefits.
4. Increasing participation in and access to culture and creativity.
5. Building international engagement.

Most material fits comfortably within one of these focus areas, though there are issues and ideas that may relate to several. For example, suggestions for improvements to education, diversity, collaboration, audience reach and infrastructure play a significant part within each strategy. It should also come as no surprise that there were calls for greater funding across all strategies.

## KEY FINDINGS

As noted above, the public and sector response to consultation was extensive and major findings include:

**Creativity at the centre:** a desire to see creative practice and creative industries embedded in and across all community life, and to see creativity understood, valued, widely practised and applied.

**Excellence and risk:** that all creators aspire to 'excellence', but to make bold, original and innovative work artists must be allowed to take risks and occasionally fail.

**Collaboration:** that greater collaboration across disciplines, and indeed, across industries is essential for the ecology of the sector, providing opportunities to produce new work, share resources and ideas and to create new partnerships with other sectors.

**Creative spaces:** 'hubs', precincts and co-working spaces are widely supported, both in terms of what is created and how it is created, to facilitate collaboration and encourage risk-taking.

**Design thinking:** that design thinking be valued and embedded across all sectors and projects, particularly given its close relationship with B2B services and its capacity to increase innovation and productivity across all industries.

**Education:** clearer career pathways are needed from secondary school as well as tertiary education; arts education is important for both future practitioners and audiences; the education system must help equip students with creative and enterprise skills.

**Professional development:** internships, mentorships and fellowships are important for emerging, mid-career and established practitioners.

**Entrepreneurial and business skills:** these are important for a sustainable sector and strategies to increase them, or access to them, across all industries should be pursued.

**Diversity and inclusion:** these should be at the heart of the new strategy, and the cultural and creative industries need to reflect the diverse lives of all Victorians and be accessible to all from both an employment and an audience perspective.

**Whole-of-government approach:** a more cohesive and coordinated Government approach across all its levels and departments is needed for the creative industries to flourish.

**Funding:** major suggestions included a restructure of current funding mechanisms allowing for more diverse and experimental work; new funding sources and models; investing in new ideas, research and development – and investing in people and capabilities as much as physical infrastructure and assets.

**Advocacy:** more coordinated and effective advocacy on behalf of Victoria's cultural and creative industries to the Federal Government should occur on matters that fall within the federal sphere, such as tax laws and intellectual property rights.

**Aboriginal arts and culture:** a strategy that increases the representation of Aboriginal arts and culture and improves access to it was strongly suggested. This includes greater professional development for Aboriginal creative practitioners, greater participation by Aboriginal practitioners in mainstream cultural organisations and dedicated Aboriginal events, organisations and activities.

**Social and cultural benefits:** a new strategy should recognise and support the profound social and cultural importance of the creative industries to Victorian communities (through improved health, participation, social inclusion and community cohesion).

**Measurement and data:** better ways are needed to measure social and cultural value as well as improved access to comprehensive data and analysis by the sector.

# Five Central Focus Areas

## 1 BACKING CREATIVE TALENT

Respondents commented that *‘Producing original creative work takes time and is often financially unrewarded’*. Most artists’ incomes, whether emerging or mid-career practitioners, *‘are lower than the workforce average’*, and as well as managing general living costs they must also pay for workspace and materials.

As well as listing everyday challenges for the individual, there was a huge response in areas that directly affect or impinge on the artists’ production of work. Many respondents observed that there are limited career pathways for emerging and mid-level creators across the sector and an inadequate representation of cultural diversity.

Comments also focused on current funding being insufficient to help support original works of scale, and that there is funding hesitancy or a risk-averse response from Government to funding experimental (aka highly original) and interdisciplinary work, and that funding should be less focused on a commercial return for the work.

**Remuneration:** Some respondents proposed that at the heart of a new strategy there should be a commitment for creative practitioners to be fairly remunerated, which may require increased funding levels generally, and an opportunity for artists to hold more than one grant simultaneously.

**Workspaces:** One of the most popular topics throughout the consultation process was for the greater use of shared spaces in the form of hubs, clusters or precincts, and for these to be multi-disciplinary. (Renew Newcastle was frequently cited as an example for the CBD, its outer-metropolitan areas and regional Victoria to consider.) Responses suggested that activating vacant sites would not just enrich local communities and reduce costs for the artists, but also offer resource and information sharing opportunities for practitioners across the sector. By removing silos and opening up cross-disciplinary collaboration there was unanimous consensus that better creative outcomes would result.

**Collaboration:** Further suggestions to increase collaboration included a skills-swap program across creative disciplines, or even across different sectors such as health, justice, trade, agriculture and education. With new relationships being brokered in these areas, creative practitioners could be more active on boards and committees in both government and business.

**Career pathways:** Responses pointed out that the creative industries sector is highly fragmented and largely comprises sole practitioners or micro-organisations, which has meant limited career pathways for emerging artists. *‘The lack of access to practical, hands-on experience at select vocational points in an individual’s career affects the entire creative industries sector, which depends on skills-based employees to remain creative and competitive.’*

**Professional development:** Respondents acknowledged that opportunities for professional development, often through mentoring and internships, are critical between graduating – whether from school, tertiary study or apprenticeships – to becoming market-ready. It was also emphasised that all interns should be paid something for their work.

Suggestions to help broach this gap included senior artists being paid a stipend to share their networks and talents as mentors, residencies offered for successful expat artists to return home or boosting international exchanges to improve professional development skills.

Professional development programs that incorporate work experience, mentorships, internships, fellowships, international exchange opportunities, CALD participants and people with a disability were also outlined.

**Design:** There was consensus on the growing impact and importance of design and ‘design thinking’ across all industry sectors, which requires new skills as well as frequent up-skilling in technology and CAD-related programs.

**Funding:** There were suggestions to establish several new funds including a major commissioning fund (for big ideas and big works), fellowships for creative professionals at all stages of their careers, and a creative enterprise fund. There were also calls to establish microgrant funds and/or microloans programs that can be activated on short notice. It was also strongly suggested that the onerous administrative burden when applying for funding be reduced.

**Talent spotting:** Many submissions suggested that the cultural sector could learn from sport, the AFL in particular, about identifying promising young talent.

## 2 STRENGTHENING THE CREATIVE ECOLOGY

The Discussion Paper noted that *‘over 220,000 people are employed in Victoria’s creative and cultural economy, representing 8% of total employment in Victoria [and] 8% of the state’s total economy’*.

In fact, the creative industries ecology comprises an astonishing range of organisations and businesses, including large, well-established cultural institutions, small-to-medium companies, festivals and venues. A very large section of this highly fragmented ecology also consists of solo practitioners or microbusinesses. Yet in spite of all this variety, every organisation and enterprise across the entire sector has to address the challenge of how to become, and then remain, sustainable.

To help create more opportunities for continuous and sustained growth within this sector, respondents commented on a vast array of issues including improving business skills, entrepreneurship and innovation, new partnerships and collaborations, transitioning to new digital economies, developing markets, new investment opportunities, tax incentives and infrastructure.

**Education:** In considering the ecology of the entire sector, many submissions discussed industry and skills development and that the first place that this likely occurs is in schools. Concerns were raised at the decline of creative arts, design and architecture student numbers for VCE and across higher education more broadly.

Several submissions stated that the current ATAR score system means that creative subjects are *‘scaled down’* and contribute less to students’ tertiary entrance scores, which may make them less attractive for students to pursue. Comments specifically urged a review of this scaling system and more generally for the Government to promote the value of a creative education and offer a more comprehensive creative education from primary to tertiary levels. Some suggested a renewed focus on design and architecture – subjects that *‘will help service future needs across product development, building and design, especially online’*.

**Skills development:** Responses indicated that many practitioners and small organisations have poor business skills – in budgeting, planning and programming, administration, sales and online marketing – and that this threatens their sustainability. Enterprise skills help grow businesses and maintain public interest in the business. There was a strong response for increased opportunities to up-skill in these areas throughout the state and across all disciplines, as well as calls for enterprise education to be taught in schools from Year 7 throughout secondary school.

**Business skills:** Other enthusiastic suggestions to improve business skills across the sector include founding a business unit or an innovation centre, or enabling Creative Victoria to *‘provide creators with professional business advisory services, possibly through partnering with universities and TAFE, peak bodies and other government departments across the state’*. There was considerable emphasis that this up-skilling occur *‘across the state’* with regional cultural administrators, including venue managers, council workers and tourism officers all in need.

Accelerator programs, which bring together cross-disciplinary teams to support and mentor emerging entrepreneurs and accelerate the growth of world-class start-ups, were strongly advocated for and it was suggested that more of these programs – through universities and/or through private investment – would lead to greater innovation along with greater returns.

**Hubs/clusters:** There was consensus that hubs and clusters are a cost-efficient and productive means to boost quality creative outcomes *and* that they make communities livelier. It was commonly agreed that the location of regional and outer-suburban hubs around existing pockets of successful diverse activity should be encouraged. Even so, caution was advised for Government to be strategic when investing in and activating a range of creative spaces in a range of locations, both physical and virtual (in fact, virtual hubs were frequently mentioned as a means to boost collaborative work throughout the state).

**Collaboration/cross-disciplinary practice:** From nearly all respondents and in myriad contexts there was a desire for greater collaboration across the creative industries sector, with calls for Government to *‘facilitate opportunities and build relationships across the entire sector between artists, arts organisations, agencies, state and local governments, higher education, philanthropy and business’*. There was also great enthusiasm at possibilities for experts from different disciplines – and industries – to work together on projects, and to embed practitioners in new environments – whether as an artist in residence in a university, a large corporation or a major public infrastructure centre such as a hospital or prison.

**New/increased partnerships:** New partnerships between larger cultural institutions/organisations and SMEs were particularly recommended to bolster resourcing and skills support, as were new partnerships between creators and investors for the R&D of new creative products. Respondents emphasised strengthening relationships between practitioners and universities and TAFEs across the state generally, and specifically to support industrial innovation with a design focus, which in turn will interest business.

Suggestions were also made to increase resource sharing and reduce the duplication of back-end services and costs for festivals and organisations such as governance, finance, HR, operations, marketing, ticketing and fundraising. A resource exchange centre for all SMEs might also be established where equipment can be hired at a reduced rate.

**Digital:** Piracy, poor distribution and changing markets have all hurt Australian feature film production, though there has been a growth in low/no budget films that distribute outside the traditional broadcast system and which needs more support. New delivery models suggested include establishing a VOD service where the viewer clicks to the filmmaker’s preferred selling or renting platform (iTunes, Stan, Vimeo, own website) so existing distribution deals aren’t compromised and the viewer doesn’t have to wait; an Australian content television channel, and production support of year-round content for online platforms that is highly responsive to emerging audience trends worldwide.

**NBN/connectivity:** Many submissions, particularly from the games industry, pointed out the paucity of fast internet speeds in Australia and encouraged Government to lobby for accelerated connection to the NBN, particularly in areas where creative industries are situated.

**Regions:** There were conflicting views on Melbourne artists touring regional centres for workshops and skills-sharing: some people welcomed this idea while others believed the creative talents of their local artists should instead be championed. There was, however, consensus that ‘Victoria is too Melbourne-centric’ and there were plentiful calls to decentralise the creative industries and ‘devolve policy and funding to the regions’.

**Tax and other financial incentives:** Sector-specific suggestions include: offsets to be increased for gaming, film and theatre; superannuation taxation laws once again to enable investment in artworks; an accelerator program for media-tech start-ups to encourage angel investors; intellectual property in gaming to be fostered through tax reduction or tax credit incentives; payroll tax for creative industry businesses to be abolished; and tax breaks to be provided for philanthropy/private giving on a 1.25:1 ratio rather than 1:1.

More generally there were calls to provide tax concessions for other businesses to reward their support of arts commissions, events, residencies and public art projects. There were also many comments on how SMEs face the same compliance and governance tasks as much larger organisations and how these administrative burdens take away time from the principal creative purpose of these businesses.

**Funding:** Many submissions pointed out the high cost of producing original work and the high costs of remounting existing work. Numerous requests were made to reinstate CPI indexation on grants, seen as ‘*fundamental for the long-term sustainability of Victoria’s core cultural institutions and organisations*’. There were also calls for a thorough review of the Organisations Investment Programs to, among other things,

‘*remove bottlenecks*’, ‘*restore access to international travel*’ and to ‘*consider multi-year funding (3x3)*’.

Greater equity in funding for the outer-metropolitan and regional areas (particularly given rate-capping restrictions) was also strongly advocated and, generally, that funding be both increased and more streamlined.

Many respondents, particularly from the film, television and games industries, advocated for enterprise funding, pointing out that it is important to support businesses to develop as a slate of projects, as well as specific project funding. And in addition to a Government creative enterprise fund, which would share innovative uses of technology across the sector, a cross-sectoral collaboration fund was also proposed – to provide ‘*a seed investment opportunity, leveraging public investment, private investment and involving more than one creative industry organisation*’.

**Fundraising:** Philanthropy and fundraising is becoming increasingly important as a revenue stream for the creative industries and assistance was requested with skills development of social enterprise models such as crowdfunding, pitching forums and equity-funding opportunities.

**Diversity:** A fund for diversity initiatives, and targeted diversity initiatives such as casting sessions and employment placements within the creative industries were suggested, as was matched funding.

**Infrastructure:** Several large projects such as the redevelopments of the Geelong Performing Arts Centre and the State Library of Victoria are already under way, while others such as House of World Cultures, Music Works and the Melbourne Arts Precinct Blueprint are still under consideration. Many respondents knew of and strongly supported the vision of these initiatives.

There were also many calls on Government to increase contribution to the maintenance and upkeep of existing government and non-government owned cultural facilities.

New infrastructure suggestions were made for both Melbourne and regional Victoria that include new creative arts precincts, theatres, a performing arts museum, a major new gallery, museum and a cross-disciplinary arts institute. There were also calls for the Government to ‘*act as guarantor for creative organisations seeking to purchase assets*’. Carefully selected regional hub locations were also recommended, which ‘*could be creative research accelerators, linking artists, technologists, designers and universities*’.

Conversely, there was strong enthusiasm for enhancing existing spaces, with comments that plenty of underutilised buildings could be reactivated and more sharing of existing sector spaces. There were also suggestions about multi-use spaces: for example, art galleries might double as creative education facilities in regional centres or sports centres might work as cheap rehearsal spaces during the day. Many felt that no more funds should be allocated to new buildings but instead channelled into ‘*people and programs*’.

Developer contributions: People suggested instituting ‘*financial incentives for building owners who accommodate creative industries*’, or that developers provide some creative infrastructure as a trade-off for permits or stamp duty concessions such as support for cultural organisations or affordable housing for artists.

**Aboriginal arts and culture:** There were strong comments supporting the continuous development of Aboriginal programs and improved partnerships between Indigenous organisations, businesses and state and local governments. Some submissions pointed out that opportunities to grow audiences and markets were not being fully realised.

The consensus was that a dedicated strategy was needed with an emphasis on training, mentoring, placements and professional development for Aboriginal people – artists, producers, arts managers, administrators and marketers – across the creative sector. A whole-of-government approach to Aboriginal arts and cultures was called for, particularly given that other sectors such as tourism, health and justice directly affect Aboriginal communities.

**Data, research and evaluation:** There was a range of responses on how best to monitor and evaluate the creative industries and their audiences. Suggestions included: conduct an economic benefit analysis of the creative industries in Victoria with a template to help local governments: commission megatrends research; develop measurement tools to capture and evaluate audience engagement; ‘*thoroughly map the creative sector itself so everyone has a better idea of who’s doing what*’. Further ideas were to compile databases of different practitioner streams so that those seeking to collaborate have easy access; and to establish a think tank to gather data, and measure the performance and progress of the creative industries.

### 3 DELIVERING WIDER SOCIAL AND ECONOMIC BENEFITS

Victoria’s cultural and creative economy is growing more quickly than the broader economy, primarily because of the growing importance of design industries and services such as architecture, design strategy and computer aided design. The Discussion Paper pointed out that this economy ‘*contributed \$22.7 billion to Victoria, generated \$1.4 billion in exports and attracted \$1 billion of cultural tourism in 2013–14*’. It also projected that ‘*if historical growth rates continue the creative and cultural economy is estimated to add an additional \$21.9 billion by 2025...approximately 90,000 additional jobs*’.

Many submissions reiterated, however, that it is not just direct economic benefits that are of value, and pointed out the contribution that the cultural and creative sectors make to the broader economy, through innovation and productivity benefits.

Others focused on the extraordinary social benefits that applied creativity can bring to all our communities.

Respondents reported that the arts integrated into health programs ‘*improves the wellbeing of patients, which in turn means savings for health providers and cultural uplift for communities*’. Improved efficiencies in healthcare delivery mean a reduction in the use of services and savings for everyone. And it also appears that the arts make people happier generally: ‘*People who engage in cultural activities are 38% more likely to report good health and 30% more likely to report satisfaction with their lives than those who don’t*.’

**Whole-of-government approach:** Many submissions called for a ‘*whole-of-government approach*’ in formulating the strategy, acknowledging that this is not just the responsibility of Creative Victoria. They called on key parts of Government including Tourism, Trade, Health, Justice, Transport and Regional Development to communicate better with each other on a range of matters, emphasising that these are appropriate sectors for creativity to help produce broader social outcomes, such as with musicians performing at hospitals and prisons.

There were also numerous suggestions for the State Government to work more closely with local governments, particularly in the outer-metropolitan and regional areas of the state. Recommendations ranged from the strategy being overseen by an interdepartmental committee, which includes the Municipal Association of Victoria; that specific planned outcomes and strategies are allocated to each council area; and that the creative industries be promoted as an economic driver to local councils, helping them both to identify talent within diverse cultural and regional communities and to develop business opportunities.

**Raising awareness:** There were also calls for Government to grow public awareness around the benefits that creativity elicits with a partnership model between state, local governments and creative organisations was recommended, as were improved partnerships with government, cultural and social institutions, creative organisations and mental health services.

**Infrastructure:** There were suggestions for more to be done to incorporate creative works into major events and infrastructure projects, as has happened with the Eastlink Freeway and the Commonwealth Games.

**Design:** Industrial design, including manufacturing and packaging, is a clear example of the myriad ways design enhances product attractiveness and utility (and profit). Respondents requested that Government facilitate ways to make manufacturing businesses more likely to invest in design-led innovation. According to numerous comments, commercial B2B services such as design, digital creative services, marketing and advertising ‘constitute the largest, fastest growing area of the creative industries’, but the transition to new digital economies and new technologies has been slow through lack of funds.

Many comments suggested that design thinking will help transform industries across all sectors: ‘The ability to apply design thinking to Victoria’s technology, finance, health and biomedicine industries will be pivotal in driving long-term economic development and creating future jobs.’ Examples given included information apps with health care for patients and games-based products to reduce prisoner violence and improve rehabilitation rates – all use technology for an improved social outcome. Indeed, gaming apps and gaming in general were cited as examples of applied creativity with few limits, and calls for a ‘coherent policy and financial incentives for organisations to invest in design’, as well as programs that embed sustainable design and that strengthen connections between design and cultural organisations were many.

**Education:** Submissions pointed out that, despite increasing design opportunities through business, design subjects in secondary schools are declining in number and so too are qualified teachers, which means there are ‘insufficient resources to optimally deliver the design and technology curriculum’. This crisis in design teaching, its effects on higher education and subsequent industry applications warrant special mention here. Suggestions to reverse this trend include incentives for students (possible HECS relief) and teachers (to up-skill), and support for universities that offer best practice courses; for design and technology to become a stream within Masters of Education programs; retraining current teachers; and improving connections between educational institutions and industry.

**Volunteering:** Respondents believe that volunteers are integral to growing the creative industries, finding bigger markets, increasing participation and providing wider social benefits. Volunteers may be board members, artists, graduates and retirees who inhabit a wide range of roles. Calls were made for their expertise and contributions to be acknowledged and for their skills to be optimally utilised. There were also suggestions that some roles be changed from ongoing to project-based placements, and the need to recognise generational changes in expectations and interest from volunteers.

#### 4 INCREASING PARTICIPATION AND ACCESS

Respondents were enthusiastic about their enjoyment of the cultural and creative industries and suggested a variety of ways in which the roles of participant and audience member can be maximised for all people to experience, throughout the state and beyond. Many pointed out that ‘there must be a life-long culture of creative learning’.

**Education:** Many submissions talked of the importance of art and creativity in education for its own sake, for how it enables better outcomes in other subjects and how it is integral in creating audiences of the future. ‘The study and making of art must be better integrated as a core study and the impact access to the arts has on literacy, school retention and future employment must be acknowledged.’

There was consensus that the arts should play a more prominent role across K-12, and proposals to ensure students participate in creative activities and attend creative arts events, for artists and musicians to lead workshops and to work in regional schools, for Victorian texts to be on the state curriculum and for film-making projects to be incorporated into middle school.

Many submissions pointed out that the creative arts has much to learn from the AFL Auskick model and the AFL’s work in primary schools to develop lifelong engagement with the sport, as well as developing skills to identify young talent.

Many respondents focused on the need to encourage a diverse range of students – particularly female – to take science, technology, engineering and maths (STEM) subjects, and to develop games and coding concepts in primary schools that might be more ‘girl friendly’. Many proposals encouraged the inclusion of arts in STEM to become STEAM and others also suggested that design be added (STEAMD).

**Access:** There was a huge response on ways to improve accessibility for all and for better representation of the lived experience of people with a disability across the arts, but respondents believe it starts by ensuring that universal access underpins the strategy.

**Disability:** ‘One in five people in Australia have a disability (two in five if you included carers or family members)’ and ‘People with a disability are significantly less likely to participate in cultural activities than other members of the community’. Suggestions to help turn this situation around include a greater representation of people with a disability on our screens and in our stories through specific funding measures; more purpose-built facilities and/or easier access; greater outreach into community networks; and a dedicated fund for theatre captioning. There were also proposals that disability and diversity inclusion plans be an essential requirement for organisations before funding is released, and that funding applicants with a disability be eligible for a fixed-percentage premium above the original funding amount to support accessibility requirements.

**Cultural diversity:** Inclusive diversity strategies ‘at all levels of organisations...from internal staffing, board and committees through to the artists and creatives’ were called for with the suggestion that quotas be considered to facilitate this. ‘Larger organisations might even create a procurement policy where goods and services are donated to their priority social issue.’ Other suggestions included a diversity fund for SMEs to develop new audiences and support innovative approaches for audience development; a dance collaboration fund to increase audience diversity; and specific funding to develop the rich cultural diversity of Melbourne’s inner west.

Aboriginal arts and culture: ‘A diverse range of strategies is needed that prioritise the perspectives and processes of Aboriginal communities, artists and arts organisations.’ ‘Professional development programs’ was the most cited answer on how to address the challenges of Aboriginal arts and culture. Other responses called for greater participation of Aboriginal practitioners on boards, panels, forums and in administrative positions; an investment fund/program to support significant new artworks, creatively controlled and produced by Aboriginal artists; establishing a major Aboriginal arts festival, building an Indigenous art centre, theatre, museum and art gallery with crafts and artists in residence; representation at international forums with a focus on Aboriginal people; and to ‘ensure that Aboriginal arts and culture is embedded throughout the strategy, not simply in its own category and not just framed in terms of support’.

#### Regional Victoria and outer-metropolitan Melbourne:

There was support for implementation of the Regional Arts and Culture Program, continuing the Small Town Transformations program and devising innovative strategies to increase both awareness and attendance at regional events. There were also suggestions for developing mobile arts studios for workshops around the state.

**Spaces and places:** Museums and heritage organisations are major cultural custodians and they are keen to play a larger role in the cultural and creative industries. They all expressed a desire to take on more community building activities.

The importance of putting creativity in unexpected places in unexpected ways was a popular suggestion and pop-up shops, libraries and galleries were frequently suggested as economical means to create greater public awareness.

Hubs and clusters were posited as a major way to increase collaboration, and these can also be used as exhibition/presentation spaces, especially in outer-metropolitan areas.

Further to this, heritage-listed sites, community halls and vacant shopfronts were frequently suggested as possible new arts venues, as were libraries, particularly in regional Victoria. Indeed, libraries were often cited as low-cost, high-impact touring venues throughout the state, for writers particularly but not exclusively.

**Digital:** Many comments stressed that digital businesses will dominate the market by 2020. To capitalise on digital opportunities the statewide infrastructure of high-speed, reliable and affordable internet is mandatory, though the NBN roll out in Victoria is slated for completion in 2017. Obstacles to attending performances from geographical, financial or mobility issues might be ameliorated by online broadcasts, aka ‘the digital concert hall’.

There was general consensus that expanding markets through the opportunities that digital technologies offered was enormous and that digitally released content be regarded as an export product whose development and marketing should be supported. The games industry was also unanimous in its concern about risk aversion surrounding intellectual property issues.

Many organisations and enterprises indicated a sense of urgency around the need to digitise collections and capture new audiences online. This desire to establish a stronger more comprehensive online presence came from all quarters, including major cultural institutions, public venues, theatres, the fashion industry and independent art galleries. The ongoing digitisation of collections and improved online presence for our largest cultural organisations in particular present opportunities to significantly increase engagement and build new audiences from different sectors across Australia and overseas.

**Public spaces:** Consideration in the use and amenity of public spaces is important, and so too are new ways in which to imagine public spaces as places where community engagement, participation and creativity can occur. Suggestions here included introducing a percentage for art space scheme, which is effectively a space levy paid by developers to provide space in new or refurbished buildings for artists or creative organisations; and introducing a culture tax city surcharge, which is a levy for businesses that goes to artists.

**Ticket prices and transport:** Many people felt that ticket prices for live performances are often prohibitive. Students were recognised as the audiences of the future and to encourage their greater appreciation of the arts suggestions included an ‘arts pass’ that provides free or discounted access to cultural events, programs such as ‘\$30 Tickets for under 30s’, a ticket subsidy program for disadvantaged youth funded through philanthropy, and ticket subsidies more generally. Also suggested was a Melbourne Pass, a weekly ticket for a fixed price that might offer priority queuing and entry, or a Visitor Card (similar to the Traveller Pack). An increase in the number of matinee performances and perhaps dedicated dates for lower ticket prices were also suggested to increase attendance numbers.

Proposals included partnering with Public Transport Victoria to trial additional services in conjunction with cultural events, especially those in regional locations; subsidising transport to venues, particularly from regional Victoria; using public transport as a venue; and extending the free CBD trams to the Melbourne Museum and to Sturt Street, Southbank.

**Events and festivals:** Some people believe the festivals calendar is already too crowded and competitive and that there is growing audience fatigue. Others called for more festivals, especially big blockbuster events such as White Night, while still others thought that a festivals policy is needed. More fundamentally there were suggestions for more cooperative programming among festivals, a comprehensive and up-to-date cultural events calendar website, more hybrid events (food and music), and for SMEs to consider hosting social gatherings (similar to NGV's Friday Late series) as alternative venues to commercial bars. Historical societies also suggested that they could assist greatly in growing events throughout the state.

## 5 BUILDING INTERNATIONAL ENGAGEMENT

International engagement is essential in building new markets and audiences for Victorian practitioners, organisations and businesses. This can range from one-off presentations to long-term relationships, and projects that require seeking this engagement directly overseas, or bringing international audiences – and practitioners – to Victoria. The excitement that this topic generated among most respondents was palpable, resulting in many suggestions but with a particular focus on opportunities within Asian markets.

There were calls *'to foster companies and events whose reach is global in nature and potential'*. There was broad agreement that culture should become an essential part of all Government overseas trade missions but also strong suggestions that independent cultural brokers/producers already engaging with Asia, with appropriate and established networks and experience, should be supported in preference to Government representatives. There were also suggestions that the sector needs to become more culturally sensitive, acknowledging that relationships with overseas partners require patience and take time.

More locally, some people believed we have failed *'to harness our own multicultural aspects as a key driver for International engagement. Victoria's cultural diversity should be promoted, profiling the products, markets, makers and knowledge of our diverse creative sectors.'*

Asia: The middle class is growing exponentially in many Asian countries with an astonishing demand for cultural products, especially the visual and performing arts through festivals and events. *'In India alone a niche market can mean an audience of several million people.'* Respondents repeatedly emphasised the diverse opportunities for our creative specialists and suggestions were made for Victorian Government Business Offices to find commercial partners and promote and export the production and services expertise – particularly in relation to infrastructure building – from the Victorian creative industries sector.

Cultural exchange and inbound engagement: International engagement necessitates reciprocity and respondents believe it is critical to support bilateral initiatives. They suggested that Asian sister organisations be identified and partnered with as well as an increased number of staff exchanges, residencies and opportunities to share research and technological expertise, and for overseas placements with cultural industry organisations to become available for emerging cultural leaders, producers and graduates. Mentions were also made of Victoria's artistic alumni now based overseas having built international pathways and networks that are hugely helpful to emerging artists and students.

Attracting international artists is essential for continued healthy attendances at festivals and there was great support for new and existing industry conferences, markets and festivals that bring overseas decision-makers and business opportunities to Melbourne. Having said that, there were also suggestions that industry events should be better supported by other activities for its participants, such as professional development training.

For matters at home, suggestions to strengthen our international ties included more high-level hosting of Asian government and business delegates at cultural events, making more of Melbourne's UNESCO City of Literature appellation, and establishing an Asian literature festival, an Asian performing arts triennial and a triennial of contemporary art and design. There were also comments that Melbourne Games Week could become the foundation Australian event for the global games business.

**Funding:** *'A major challenge in international engagement policy has been that funding has been sporadic and scattergun.'* Suggestions to rectify this include more flexibility with funding so as to respond to opportunities as they arise, calls to continue TRIP funding specifically for the digital games sector, and to increase the number of all travel support programs for attendance at international trade fairs, markets and festivals and conferences.

**Tourism:** The suggestions for increased visitors, possibly through major events, varied enormously. Some people called for grand scale events while others believed that niche markets were the way forward, but there was consensus that the state be promoted as a world-class destination for cultural tourism alongside sporting events. There were also calls to recognise that Aboriginal arts and culture was huge drawcard for visitors and that most Aboriginal cultural organisations are now struggling to meet this increased audience demand for more products and cultural experiences.

## CONCLUSION

This summary report is a distillation of the major issues and concerns that resulted from the extensive consultation process and subsequent discussions.

Some of the topics raised, including some infrastructure projects and advocacy issues for the Federal Government to consider, will benefit from further investigation and discussion but do not come under the remit of the Taskforce when delivering its report.

# Acronyms

<b>AFL</b>	Australian Football League
<b>ATAR scores</b>	Australian Tertiary Admission Rank (primary entry criterion for most undergraduate university programs)
<b>AWME</b>	Australasian World Music Expo
<b>APAM</b>	Australian Performing Arts Market
<b>B2B</b>	business to business
<b>CAD</b>	computer aided design; CADD, computer aided design and drafting
<b>CALD</b>	culturally and linguistically diverse
<b>CBD</b>	central business district (Melbourne)
<b>CCD</b>	community and cultural development
<b>HECS</b>	Higher Education Contributions Scheme
<b>HR</b>	Human resources
<b>K-12</b>	Kindergarten to Year 12; primary and secondary school education levels
<b>NGV</b>	National Gallery of Victoria
<b>R&amp;D</b>	research and development
<b>SME/S2M</b>	Small-to-medium enterprises/small-to-medium
<b>STEM</b>	Science, Technology, Engineering and Maths; STEM includes design; STEAM includes arts.
<b>TAFE</b>	Technical and Further Education
<b>TRIP program</b>	Technology, Trade and International Partnering program (travel funding for ICT companies)
<b>UNESCO</b>	United Nations Educational Scientific and Cultural Organization
<b>VCE</b>	Victorian Certificate of Education
<b>VOD</b>	Video on demand

# List of Written Submissions

Acheson, Sue	City of Wodonga	Gannawarra Shire Council
Australian Circus and Physical Theatre Association (ACAPTA)	Clinnick, Lauren	Geelong Regional Library Corporation
AFI and ACCATA	Considerable Content	Gerassi, Oren
Arenamedia	Council for Dance Educators (CDE)	Gertrude Contemporary
Arts Access Victoria	Cowwarr Art Space	Glaas Inc.
Arts Alive	Creative Ballarat	GOATi Outsourcing
Arts Centre Melbourne	Creative Clunes Inc.	Geelong Performing Arts Centre (GPAC)
Arts Industry Council of Victoria	Creative Economy	Green, Simon J
Arts Participation Incubator	Creative Victoria: Infrastructure and Collections Unit	Greenough, Peta
Collaboratory (APIC)	Critical Difference	Greenwood, Roz
Arts West	Cultural Development Network	Gus
Asialink, The University of Melbourne	Cummings, Peter	Harrington, Kevin
ASTRA Chamber Music Society Inc.	Cunningham, Stuart (Queensland University of Technology)	Hobsons Bay City Council
Audance Victoria	Dawson, Will	Hood, Kate
Australian Centre for Contemporary Art (ACCA)	Debby Maziarz Pty Ltd	Hughes, Geoff
Australian Children's Television Foundation	Desebrock, Alex	International Game Developers' Association (IGDA) Melbourne
Australian Council for Educational Research (ACER)	Design & Technology Teachers' Association Victoria	ILBIJERRI Theatre Company
Australian Directors Guild	Design Institute of Australia	Institute for Creative Health
Australian Fashion Chamber	Diacos, Elizabeth	Jackson, Martin (Melbourne Jazz Co-operative)
Australian Institute of Architects	Dime Studios	Jackson, Richard
Australian Print Workshop	Diversitat	Jigxor and Hipster Whale
BalletLab	East End Theatre District	Jones, Claire E.
Barton, Sarah	East Gippsland Shire Council	Joslin, Simon
Black Hole Theatre Inc.	Epic Labs	KAGE Physical Theatre
Blackwood, Matt	Experimenta	Kape Communications Pty Ltd
Body and Soul Dance Studio	Express Media	Kids Own Publishing
Brimbank City Council – Arts	Footscray Community Arts Centre (FCAC)	KPowAudio
Brotchie, Amanda	Film Victoria	Kumobius
Buck, Andrea	Fischbach, John Paul	Lampshade Games
Burke, Rachel	Flaming Star Films	Lasica, Wendy
Burnley Historical Society Inc.	Flood Projects, 3:57 Film	Lead OIP Organisations
Burrinja Cultural Centre	Fluffy Kitten Studios	LeadWest Ltd
Callanan, Paul	Foundation for Young Australians	Lett, Warren
Carers project	Freeplay	Live Performance Australia
Casey–Cardinia Library Corporation	French, Lisa (RMIT)	McKinnon, Malcolm
Citelum Group	Futureplace	McLennan, Kathleen V
City of Ballarat	G21 Geelong Region Alliance	Many Monkeys Development
City of Greater Bendigo	Gall, Katie	Maroondah City Council
City of Greater Geelong	Game Developers' Association of Australia (GDAA)	Matthewswood Productions
City of Melbourne		Mechanics Institute of Victoria
City of Port Phillip		Media, Entertainment and Arts Alliance



LIST OF WRITTEN SUBMISSIONS

(MEAA)  
 Melbourne Fashion Festival Ltd  
 Melbourne Festival  
 Melbourne Fringe  
 Melbourne International Comedy Festival  
 Melbourne Opera Company Ltd  
 Melbourne Recital Centre  
 Melbourne Symphony Orchestra  
 Melbourne Theatre Company  
 Melbourne Writers Festival  
 Milligan, Deborah  
 Minchin, Philip  
 Moore, Adrian  
 Morris, Melissa  
 Mackenzie, Michael  
 Melbourne International Film Festival (MIFF)  
 Mighty Games Group  
 Moreland City Council  
 Multicultural Arts Victoria  
 Municipal Association of Victoria (MAV)  
 Museum of Australian Democracy  
 Museum Victoria  
 Museums Australia  
 Music Victoria  
  
 Nadrasca Senior Service  
 National Association for the Visual Arts (NAVA)  
 National Gallery of Victoria  
 National Trust of Australia (Victoria)  
 NETS Victoria  
 Next Wave  
  
 O'Donnell, J F  
 Open Channel Co-operative Ltd  
 Open House Melbourne  
  
 Palais Theatre  
 Perkin, Irene  
 Polymath Fine Art  
 Potts, Jason (RMIT)  
 Poulton, Fiona  
 Professional Historians Association of Victoria  
 Public Galleries Association of Victoria (PGAV)  
 Public Libraries Victoria Network Inc.  
 Punctum (2 submissions: Anderson, J & Corbett, A)

Rawlings, R  
 Rank, Katrina  
 Regional Arts Victoria  
 Reismanis, Scott  
 Richards, Julie  
 Richey, Anne  
 RMIT University  
 Robot Circus  
 Royal Historical Society of Victoria (2 submissions: Garden, D & Wood, C)  
  
 Sapere Research Group  
 Schultheis, Daniel  
 Schwarze, Chris  
 ScreenPro.tv  
 Sense & Centsability  
 Sensible Films  
 Sharma, Rohini  
 Smart, Judith  
 Smith, Tania  
 Sovereign Hill Museums Association  
 Space Tank Studio  
 Spencer, Rose  
 Speth, Ben  
 State Library of Victoria  
 Surf Coast Shire  
 Surprise Attack Games & Surprise Attack Consulting  
 Swan Hill Rural City Council  
 Swinburne University  
  
 Tandemvox Pty Ltd  
 Tantalus Media  
 The Australian Ballet  
 The National Theatre  
 The Wheeler Centre: Books, Writing, Ideas  
 Theatre Network (Vic)  
 Tin Man Games  
 Token Group  
 Tourism and Transport Forum  
 Tsilemanis, Amy  
 Tucker, Clancy  
 Tuomy, Fiona  
 Turning World  
  
 United Notions Creative Solutions  
 University of Melbourne  
 University of Melbourne (Faculty of Architecture, Building and Planning)  
 Upton, Pep

Verso, Nicholas  
 Verstoep, Nelly  
 Victorian Industry Advisory Council  
 VicHealth  
 Victorian Aboriginal Heritage Council Secretariat  
 Victorian Film and Television Industry Working Party  
 Victorian Opera  
 VRTOV  
  
 Walter, Richard  
 Watson, Jo  
 West Space  
 Wicked Witch Software Pty Ltd  
 Williams, Anna  
 Wind and Sky Productions  
 Writers Victoria  
  
 Xina  
  
 Yarra Ranges Council  
 Yuille, Jeremy

CONSULTATION SCHEDULE

	Monday	Tuesday	Wednesday	Thursday	Friday
	15/06/2015	16/06/2015	17/06/2015	18/06/2015	19/06/2015
9.30-11.30am			<b>Festivals</b> Wheeler Centre		<b>Tourism and International</b> Wheeler Centre
2.00-4.00pm			<b>Design and Architecture</b> Immigration Museum	<b>Local Government (MAV)</b> Municipals Association Victoria	<b>Music</b> Immigration Museum
6.00-8.00pm		<b>Multi-Sector: Board members</b> Corrs Chambers Westgarth			
	22/06/2015	23/06/2015	24/06/2015	25/06/2015	26/06/2015
9.30-11.30am		<b>Film &amp; TV</b> Wheeler Centre	<b>Literature &amp; publishing</b> Wheeler Centre	<b>Museums</b> Wheeler Centre	<b>Dance</b> Wheeler Centre
2.00-4.00pm		<b>Games</b> Immigration Museum	<b>Aboriginal arts &amp; culture</b> Immigration Museum	<b>Visual art and craft</b> Immigration Museum	<b>Entrepreneurship innovation &amp; digital</b> Wheeler Centre
6.00-8.00pm	<b>Western Victoria, Ballarat</b> Mechanics Institute				
	29/06/2015	30/06/2015	1/07/2015	2/07/2015	3/07/2015
9.30-11.30am			<b>Fashion</b> Wheeler Centre	<b>Performing arts</b> Wheeler Centre	<b>Whole of Sector/ Public</b> Melbourne Town Hall
2.00-4.00pm			<b>Creative Victoria</b> Immigration Museum	<b>Whole of Sector/ Public</b> Melbourne Town Hall	
6.00-8.00pm	<b>Moderated Q&amp;A panel event</b> Wheeler Centre	<b>Eastern Victoria, Sale</b> Wellington Entertainment Centre		<b>Philanthropy Roundtable</b> Sidney Myer Foundation Office	<b>Outer-metro, Frankston</b> Frankston Arts Centre
	6/07/2015	7/07/2015	8/07/2015	9/07/2015	10/07/2015
9.30-11.30am				<b>Whole of Sector/ Public</b> Mildura Arts Centre	
6.00-8.00pm		<b>Outer-metro, Werribee</b> Italian Sports Club of Werribee	<b>Arts Access / Multicultural Arts Victoria</b> Melbourne University	<b>Northern Victoria, Shepparton</b> Riverlinks	

 Public workshop  Sector workshop

## **ACCESSIBILITY**

Contact us if you need this information in an accessible format:

**T:** 03 8683 3207

**E:** [creative.strategy@ecodev.vic.gov.au](mailto:creative.strategy@ecodev.vic.gov.au)

This document can also be found in Word format on our website [strategy.creative.vic.gov.au](http://strategy.creative.vic.gov.au)

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**ISBN 978-1-74146-593-8**