

A NEW APPROACH

# ANA



# Imagining 2030

Preparing for a National Arts, Culture and Creativity Plan

May 2021

# Contents

Acknowledgements	3
Executive summary	4
Introduction	6
PART 1: Components of a NACC Plan	9
A bold vision	
Context: the reason a Plan is needed	
Multiple possible futures: 2030 with and without a national plan	
A framework for how stakeholders will work together	
Multiple focus areas for change	
Evaluation methods: a framework for how success can be measured	
PART 2: Possible scope for a NACC Plan	16
Who are the stakeholders?	
What industries and activities should it cover?	
International examples we can learn from	
PART 3: Next steps for a NACC Plan	21
Possible steps for developing a NACC Plan	
Suggested mechanisms to support a NACC Plan's success	
Working with other levels of government	
Conclusion	26
Appendix 1: What we mean by arts, culture and creativity	27
Endnotes	29

## List of Figures

- Figure 1: An example from Sport 2030 of how a strategic priority can become a measurable target
- Figure 2: The cultural and creative supply chain
- Figure 3: Proportional GVA contributions of cultural and creative industries
- Figure 4: Combined GVAs of "arts and culture" vs other cultural and creative industries
- Figure 5: Cultural and creative employment contributions
- Figure 6: Arts and culture employment contributions
- Figure 7: Possible steps to developing a national plan
- Figure 8: Current state and territory arts, culture and creativity plans
- Figure 9: What we mean by arts, culture and creativity infographic

# Acknowledgements

## About ANA

A New Approach (ANA) is Australia's first think tank dedicated to arts, culture and creativity, established in 2018.

ANA's vision is for an Australia that celebrates, benefits from, and invests in arts, culture and creativity for all Australians.

ANA's work informs debate, shifts beliefs, and inspires better public policy. We leverage our unique independence and expertise to generate the evidence-led insights that underpin our contemporary, pragmatic and non-partisan advice.

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 Dr Genevieve Lacey.

## ANA Reference Group

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

ANA thanks the people who generously reviewed this paper for their time and excellent feedback.

## The Analysis series

This paper is the first in our new *Analysis* series, which involves short investigations of a specific idea or area of interest.

Find all of our work at [www.newapproach.org.au](http://www.newapproach.org.au)

## © A New Approach

This work is copyright. All material published or otherwise created by A New Approach think tank is licenced under a Creative Commons — Attribution — Non-Commercial 4.0 International Licence.

*Suggested citation: Trembath, J.L., Fielding, K., May 2021. "Imagining 2030: Preparing for a National Arts, Culture and Creativity Plan". Analysis paper no. 2021-01. Produced by A New Approach (ANA). Canberra, Australia.*

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

## Feature image

Ferny Creek Primary School students (L to R: Archie, Maeve and Reuben) enjoy the Keith Haring mural, recently reinstated at the National Gallery of Victoria water wall, Melbourne, 2020. Photo originally printed in The Age Spectrum. Photo: Eddie Jim.

---

ANA is supported by a unique collaboration of ten philanthropic organisations across the country. Beginning in 2021, this national coalition comprises:



Aranday Foundation



# Executive summary

Arts and culture are a key part of creating moments and places that bring people together: great places to live, work, visit and do business. Our cultural and creative industries, institutions and individuals are important in terms of their contribution to the economic footprint and employment. They spur innovation across the economy, as well as contributing to numerous channels for positive social impact such as well-being and health, education, inclusion, urban regeneration and many others.

Talking to middle Australians, they told us that imagination, belonging and inspiration all grow out of engagement with arts, culture and creativity, and that these opportunities are fundamental to being Australian. They also told us that today, 'arts and culture' means everything from film, design, and interactive gaming, through to community festivals, visiting the war memorial, or singing along to the radio in your car. From the picnicker at the Symphony in the Park to the visual art teacher in a rural school; from our writers and international pop stars to the theatre technician doing the lights for a local dance school's performance: Australians believe arts and cultural activities are an integral part of life.

Our cultural and creative industries are among the hardest hit by the pandemic. While all Australian governments have provided support, a coordinated approach is required to assist with the cultural and creative industries.

A National Arts, Culture and Creativity Plan (NACC Plan) is a practical way for the Federal Government to facilitate more coherent and effective public and private investments across these industries, as well as legislative, regulatory and policy settings. A NACC Plan will assist with the cultural and creative industries' recovery, while supporting employment and economic growth. This aligns to the priorities of the National Cabinet and the measures announced in the Commonwealth Budget.

The purpose of this Analysis paper is to help the various stakeholders of a NACC Plan prepare to be part of its development. The participation of all stakeholders — including consumer and investor groups, the three levels of government, businesses, philanthropists, industry representatives, peak bodies and the general public — into the development of a Plan will give it the greatest likelihood of buy-in and success.

This paper proposes a development process and inclusions for a NACC Plan, informed by existing national 2030 plans for agriculture, sport, innovation, tourism and defence technology. It outlines the common elements of these existing 2030 plans and shows how they could apply to a NACC Plan. These elements include:

- A bold vision designed to engage the imagination of a wide range of a Plan's stakeholders
- An overview of the current context, showing why a Plan is necessary
- A demonstration of what the future will look like with and without the successful implementation of a Plan
- A framework showing how stakeholders of a Plan will work together
- A series of themes or focal areas that should be addressed in order to achieve the Plan's goals, and
- A framework for how success will be measured.

We encourage people to begin considering these elements and to discuss these within their communities and with their stakeholders. It may be helpful to consider:

- What does 'relevance' and 'significance' mean in different places and communities in the 21st century?
- What do I think the purpose of public (government) funding is?
- How should a Plan reflect the changing demographic makeup of Australia?
- How should a Plan enable cultural and creative industries, institutions and individuals to be more productive in the future?

Our suite of [Insight Reports](#), covering themes of funding trends, benefits, perceptions, policy drivers and economic impacts, may assist in exploring these questions.

This paper also provides a guide to the commonalities in the way existing 2030 plans were developed or are being developed. These phases include:

- Background research
- Consulting with stakeholders
- An iterative writing-consulting-rewriting process
- Implementation of the plan, and
- Monitoring and evaluation.

The current Parliamentary Inquiry into Cultural and Creative Industries and Institutions has provided up-to-date industry intelligence to inform the next steps for a NACC Plan.

Following the Inquiry's report, ANA recommends the Federal Government establish an independent process to draft a NACC Plan, drawing on both evidence presented to the Inquiry and the formidable body of current data and research that is publicly available.

An independent process of this type would involve appointing an Inquiry Chair, as well as a Secretariat with relevant expertise drawn from the relevant departments — including the Department of Infrastructure, Transport, Regional Development and Communications, as well as Treasury, and the Departments of Foreign Affairs and Trade; Industry, Science, Energy and Resources; Health; and Education — alongside a range of statutory authorities. Any process would need to involve wide consultation, not only with creators, but with all the stakeholders along the arts and cultural value chain.

Many of the industries, institutions and individuals that produce this diverse array of outputs are inherently entrepreneurial — this is not new. What is new, however, are the significant changes to business, investment, distribution, consumption and production models as well as the interdependencies between different activities. These have been precipitated by digital disruption as well as changing demographic interests. Thus, a NACC Plan should take an inclusive approach to defining arts, culture and creativity. This could be based either on ABS categorisations of Australian cultural and creative industries, or on a selection of these classified as “arts and culture” industries. This paper outlines these two options in detail.

A NACC Plan which integrates the perspectives of investors, producers, distributors and consumers, and reflects the demographics and values of contemporary Australia, will be a constructive step forward in generating social, economic, employment and cultural benefits, and will significantly embolden our national cultural life.

*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.***

**John Daley in *Performing Arts Advocacy in Australia* (2021, pp. 25 & 29)**

# Introduction

## Why do we need a National Arts, Culture and Creativity Plan?

A National Arts, Culture and Creativity Plan is a practical way for the Australian Government to facilitate more coherent and effective investments, legislative, regulatory and policy settings across all three levels of government, the private sector and philanthropy. It will also assist with the cultural and creative industries' recovery, supporting employment and economic growth.

Happiness, understanding and togetherness arising from cultural and creative participation are benefits that Australians recognise and appreciate.<sup>[1]</sup> From developing the professional mastery that gives “Aussies a chance to be world famous and crazy rich” to local events focused on participation and connection, Australians have told us that they want these opportunities to be available to themselves, their families and their communities, and believe that governments have a role in making that possible.<sup>[2]</sup>

Australia is ready for this. The data is unequivocal: Australians are keen cultural creators and consumers. It is time to abandon outdated attitudes, outdated standards, and outdated policy settings.

To achieve this, Australia needs to be ambitious, intentional and strategic. The federal government has a key role to play. Updated policy, legislative and regulatory settings will generate more effective public and private investment in this area and ensure it is best targeted for a 21st century context — which of course includes a Covid-19 context. Without action, these personal benefits of happiness, understanding and connection

— along with the social, economic, employment and cultural opportunities of having vibrant cultural and creative industries — are all at risk.

## The context

Long before the Covid-19 pandemic hit in early 2020, the world's cultural and creative industries had already proven themselves to be some of the most resilient to economic and non-economic crises, and some of the most valuable to the rebuilding process.<sup>[3]</sup> Australia's broad cultural and creative economy is no exception, contributing 6.4% of our annual GDP and employing 8.1% of Australia's workforce, pre-pandemic.<sup>[4, 5]</sup> Cultural and creative industries are instrumental in increasing social cohesion, fuelling ingenuity and productivity across the entire workforce, improving a range of health outcomes, encouraging better relationships with our international neighbours, and making Australia both a better place to live and a more attractive place to visit.

Our cultural and creative industries and activities are significant to Australia's social, economic and employment success.

Other industry groups in Australia, including Sport, Agriculture and Defence, have all reaped significant benefits from having a 2030 plan. These existing examples demonstrate that a Plan can introduce a level of accountability and a sense of ownership across groups with vastly disparate interests. It can help an industry group to operate at its most productive. And a Plan can articulate a range of diverse private and public benefits and responsibilities, assisting stakeholders to understand their own role and the roles of others.

## What should we expect from a Plan?

A Plan should provide a current state of play, not only for cultural and creative industries, institutions and individuals, but for all of the stakeholders of arts, culture and creativity in this country. It should articulate the broad stakeholder groups, and provide a framework that encourages those stakeholders to work together, to align their efforts, and understand themselves as critical elements of a connected whole. This isn't about "mapping the sector"; it's about describing the system, including interdependencies in the value chain. A framework should include:

- A bold vision
- The reason a plan is needed
- An outline of multiple possible futures, with and without action
- A framework for how stakeholders will work together
- Multiple focus areas for change
- A plan for how success can be measured.

A NACC Plan should help Australia recalibrate our investments of 'time, talent and treasure' for a 21st century context. This, of course, includes the Covid-19 context, but it's also broader than that. A NACC Plan must put Indigenous arts and cultures at the core of our rich cultural terrain, and draw from Indigenous ways of knowing and experiencing, acknowledging the need for closer links between arts and culture and other aspects of our lives. Australia's changed demographic profile must be reflected in the cultural offerings available nationwide. And we must keep top of mind Australians' changed and changing relationship with digital engagement, with Covid-19 having accelerated the digital disruption Australia was already experiencing. The cultural and creative industries have had to rapidly adapt to this new context, and a NACC Plan would help them continue those adaptations more effectively and strategically over time.

## The risks of inaction

There are significant risks involved in letting this moment pass. The most obvious is that Covid-19 has precipitated major damage to the arts, cultural and creative industries in Australia, and recovery in these industries will require deliberate, coordinated action from all stakeholders, including governments. However, the risks are broader than just those posed by the pandemic. For one thing, Australia's cultural investment is not keeping pace with our international peers: in 2018, in an analysis of OECD members, Australia ranked 24th out of 34 member countries for combined expenditure on culture, recreation and religion.<sup>[6]</sup> Nor are we keeping up with our own population growth: per capita public investment in culture dropped 4.9% in the period 2007-2017.<sup>[7]</sup>

This indicates we are not adequately maximising our competitive advantages, particularly those that come from having the oldest continuous living culture, and from having one of the most culturally diverse populations in the world.

Research we conducted with middle Australians in 2020 indicated that this is bad news.<sup>[8]</sup> Australians are adamant about the need for arts and culture in their lives; that is, arts and cultural activities that are significant to them, consumed in ways that are relevant to them. This is impossible to achieve without adequate, targeted and effective public and private investment made with a clear understanding of the intended purpose and expected benefits of that investment.

A NACC Plan would reduce these risks to all levels of governments. It would also reduce risks to other funders — especially philanthropists and private investors — who often provide reciprocal and compensatory funding, as well as reducing risk to a category of industries that relies on long-term development of skills and products for its delivery and ambition for excellence.

## **Why have a single Plan? Wouldn't multiple plans serve our diverse geographies and communities better?**

One of Australia's strengths is our diversity: diversity of ideas, diversity of cultures, and the diversity of lived experiences of our citizens and residents. Part of that diversity comes from our geographic distribution; it makes sense that what works for a rural community in South Australia is not the same thing that works in downtown Perth, or for a regional city in Queensland, or for a remote Aboriginal community in the Northern Territory. Our Federation makes it possible for states and territories and local government areas to have greater autonomy to make decisions that they believe will work for their specific constituents, and a NACC Plan should not get in the way of that.

A NACC Plan can assist all of the stakeholders in a complex policy area like arts, culture and creativity to work more effectively in concert. The development of a Plan would allow Australia to determine: "what are the fundamental areas of importance for 21st century Australians in relation to arts and culture? What do we really care about today? How can Australians — all Australians, in all locations — get appropriate access to participate in the arts and cultural activities that are significant and relevant to them? And what are the roles of different investors, including the different levels of government, in achieving this?"

Having a NACC Plan would ensure that the responsibilities and opportunities at every level of government were clearly articulated, giving all stakeholders transparency and a common understanding of who is responsible for what.

This would also go a long way towards different stakeholders across different portfolio areas being able to understand and contribute towards each others' objectives. For example, a NACC Plan could demonstrate how arts and culture, regional and urban development, health, law enforcement and education portfolios could work together to achieve happier, healthier, more socially cohesive towns and regions.

A Plan would also create greater security for private and corporate investors, who could have increased confidence that their investments in arts and culture would be both beneficial and lower in risk. Through the development of a Plan, different forms of funding for different sorts of cultural and arts events around the nation could be mixed and matched in new ways, creating both greater efficiencies and a richer cultural experience for all.

## **In this *Analysis* paper**

This paper, the first in our new *Analysis* series, unpacks what a National Arts, Culture and Creativity Plan could look like, and how it could be developed, by exploring a number of existing Australian 2030 plans. We look at what they include, what processes brought them into existence, and what they have in common, with the core goal of then applying those learnings to the development of a NACC Plan.

We then provide some suggestions for the possible scope, as well as the next steps for an Australian NACC Plan 2030, imagining a constructive and efficient way forward for a rich cultural life for our nation.



# PART 1: Components of a NACC Plan

## What elements might be included in a NACC Plan?

To answer this question, we looked at several of the Australian government's existing 2030 plans. The two that we draw from most heavily are "Sport 2030: National Sport Plan" (hereafter Sport 2030)<sup>[9]</sup>, and "Delivering Ag2030: National Agriculture Plan" (Ag2030).<sup>[10]</sup>

We have also taken inspiration from "More, Together: Defence Science and Technology Strategy 2030" (Defence 2030)<sup>[11]</sup>, "Australia 2030: Prosperity through Innovation" (Innovation 2030)<sup>[12]</sup> and the newly announced "Reimagining the Visitor Economy", which will build on previous work towards a "Tourism 2030" plan, the development process for which is described on the Austrade website.<sup>[13]</sup>

Each of the existing plans share some important elements.

- A bold vision
- Context: the reason a plan is needed
- An outline of multiple possible futures, with and without action
- A framework for how stakeholders will work together
- Multiple focus areas for change
- Evaluation methods: a plan for how success can be measured.

These plans have been produced for areas of public policy in which there is:

- A complex stakeholder environment, comprising small and large enterprise across several different industry sectors, as well as diverse consumer interest.
- A complex intersection of national interest and private benefits.
- Existing infrastructure, value models and supply chains which require ongoing, coordinated, public and private investments to drive the gains in productivity, participation, access and innovation that will help Australia keep pace with our global peers.
- A need for transformation and renewal to ensure industry models and products are relevant and fit-for-purpose in the 21st century.

These conditions are also present in the arts, cultural and creative industries.

In this section, we draw on these common elements of the federal government's existing plans to explore what we could expect from a NACC Plan.

# A bold vision

**A bold vision for a NACC Plan would need to engage the imaginations of a wide range of stakeholders, from creators to governments to potential cultural participants — that is, everyday Australians.**

**Ideally, it would set a target that could be worked towards in different ways by this wide range of stakeholders, so that everyone could feel that they were doing their part. It would need to be obvious why this target would benefit Australia and Australians. And it would need to be both ambitious and achievable.**

Key to the success of a national 2030 plan is the inclusion of a bold vision. A bold vision gives stakeholders something to rally around, something to aspire to, and something to measure, to determine whether progress is being made.

For example, the Ag2030 vision is to grow the agricultural industries to achieve \$100 billion in farm gate output by 2030. This is both a simple concept and an ambitious target. It is an idea that most stakeholders will find easy to agree with, because it is intuitively clear why Australia would benefit if that goal was reached by 2030. It is Specific, Measurable, Achievable (under the right conditions, as becomes evident via the themes for action identified later in the document), Relevant to the agricultural context, and — thanks to the 2030 timeline — it is Time-bound. In short, it is a “SMART” goal, which sets it up for success.

A bold vision does not have to be an economic vision, although it is best for it to be easily quantifiable. For example, the core of Sport 2030's vision is to make Australia the world's most active and healthy nation. Although this vision does not contain numbers, it is measurable — we are either the world's most active and healthy nation, or we are not, according to the criteria Sport 2030 lays out for determining activity and health.

*"In developing Sport 2030, we needed a vision that could bring different stakeholders together around a future that was better for everyone — from community teams, state competitions and elite athletes through to local fun run events, kids joining the local gymnastics squad or footy team. People will stop just worrying about their own patch — their own particular sport — and get on board with something bigger when they can see how that is going to help create more opportunities for everyone."*

**John Wylie AM, former Chair of Sport Australia**

# Context: the reason a Plan is needed

**A context section in a NACC Plan would need to demonstrate an understanding that different stakeholders in this space are often living and working in different contexts, and are therefore experiencing different challenges and opportunities.**

**This understanding could be achieved through extensive consultation with the broad range of stakeholders, by asking them to identify the key trends, the most pressing challenges and the most exciting opportunities they see emerging for arts, culture and creativity in Australia.**

Whether it has its own section, or the context is included in the Introduction or Foreword, all of the plans lay out the current state of the industries and areas in question, the broad stakeholder groups, the challenges they are facing, and the opportunities these challenges present.

Defence 2030 begins with a clear statement about the changes to Australia's defence and national security context, citing "the rapid rate of technological change, the globalisation and democratisation of technology, and an expanding diversity of threats to Australia's defence and national security" as key reasons that Defence needs a science and technology strategy, and then goes on to unpack these changes in detail, both in text and using infographics.<sup>[14]</sup>

In Ag2030, these challenges were drawn from consultations with farmers and other stakeholders conducted during the creation of the National Farmers Federation's Roadmap 2030.<sup>[15]</sup>

*With stakeholders as diverse as we see in agriculture, it was critical that we got out and spoke to lots of different types of farming communities throughout rural and regional Australia. They're the bellwethers for what's coming in the agricultural sector. A whole-of-government, whole-of-industry plan really needs that kind of input to be successful.*

***Fiona Simson, Chair of the National Farmers Federation***

# Multiple possible futures: 2030 with and without a national plan

**A NACC Plan would be best served by including economic modelling that shows the financial cost to Australia of not enacting a Plan for a rich cultural life for the nation, and the financial benefits if we do.**

**These numbers would usefully quantify the social and individual impacts that would occur either way. These social and individual impacts could then be expanded on in ways that would better demonstrate their qualitative value.**

To varying degrees, the existing plans all demonstrate both the benefits and impacts that Australia can expect by 2030, once a national plan is enacted for these industry areas, and an alternative view of the future, if Australia had continued on the path it was on.<sup>[16]</sup>

Sport 2030 does this particularly well. This section of Sport 2030 is based on research conducted for the Australian Sports Commission by Boston Consulting Group (The Intergenerational Review of Australian Sport, released in 2017), which:

- Identified negative trends emerging in Australian sport
- provided modelling of how the Australian economy would suffer if those trends were allowed to continue to 2030
- gave examples from international research on how those negative trends could be countered
- showed the economic and social benefits that would occur if those negative trends were successfully negated by 2030.

The following quote from that research shows how useful this process can be in explaining the risk of inaction, and the benefits of action:

*“If these benefits are summed together, realising this aspiration for Australian sport will add \$25 billion worth of annual value to Australia. More importantly we will also have reversed the major threats to participation and our sporting culture to lead the world in participation, punch above our weight on the international sporting field, and have a sports industry known for its professionalism and innovation.”<sup>[17]</sup>*



# A framework for how stakeholders will work together

**It will be essential that a NACC Plan has a clear strategy for identifying responsibilities and opportunities across the range of different stakeholders.**

**The cultural and creative industries and institutions represent a complex area of policy making, with responsibilities split fairly evenly across the three levels of government. Philanthropists and corporate sponsors also play an essential role, as does the Australian public, who collectively spend more of their private funds on arts, culture and creativity than government, philanthropy and corporate support combined.**

Each of the plans examined in this paper include a stated role for governments in partnership with each other, and for governments in partnership with other stakeholders, such as businesses, philanthropists and not-for-profits.

For example, Sport 2030 identifies that sport is “a complex ecosystem with more than 75,000 not-for-profit organisations at national, state and local levels at its centre”.<sup>[18]</sup> To manage this complexity, the plan outlines a series of mechanisms for collaboration and cooperation, including establishing a ministerial roundtable, strengthening relationships with the Council of Australian Governments, holding an annual “Sport Industry Dialogue”, and helping individual sporting organisations to update their operational practices to encourage corporate partnerships.

*“The strategy [Defence 2030] will allow Defence to draw on the innovation and expertise that resides in universities, start-ups, small businesses, publicly funded research organisations and corporations across Australia and transition that research directly into impact for Defence.”*

**Defence Science and Technology Group**

# Multiple focus areas for change

**A NACC Plan could build on trends, challenges and opportunities identified through research to determine the aspects of arts, culture and creativity that are of fundamental importance in 21st century Australia.**

**This should include consideration across different demographic groups and a wide range of interest groups, and ensure that each of those fundamental aspects has its own tactics, targets and outcomes.**

Industry groups like sport, agriculture, and indeed arts and culture, are rich with complexity and nuance, so it is only logical that any big vision for an area like that would need to be tackled on multiple fronts in order to be achieved.

Each of the plans discussed in this paper understood that, providing a break-down into focus areas, the reasons each focal point was necessary, and in some cases, what 2030 would look like if that specific focal area was operating at its best.

For example, Ag2030 has a chapter for each of its five “pillars”, and each chapter begins by asking the reader to imagine it is now 2030, and this is how Australia has changed thanks to the Ag2030 targets being achieved. These pillars were developed out of the trends, challenges and opportunities identified during consultations for the NFF’s Roadmap 2030. Sport 2030 took a similar approach.

*“Because sport is a complex policy area with different responsibilities and challenges across the different levels of government, and lots of private stakeholders as well, it was important that we identify a number of pathways that would all lead towards our strategic vision. That was why we established the four 'Strategic Priorities', to provide the users of this document with a clear guide for how the vision could be achieved, and where their own work fitted in.”*

**John Wylie AM, former Chair of Sport Australia**

# Evaluation methods: a framework for how success can be measured

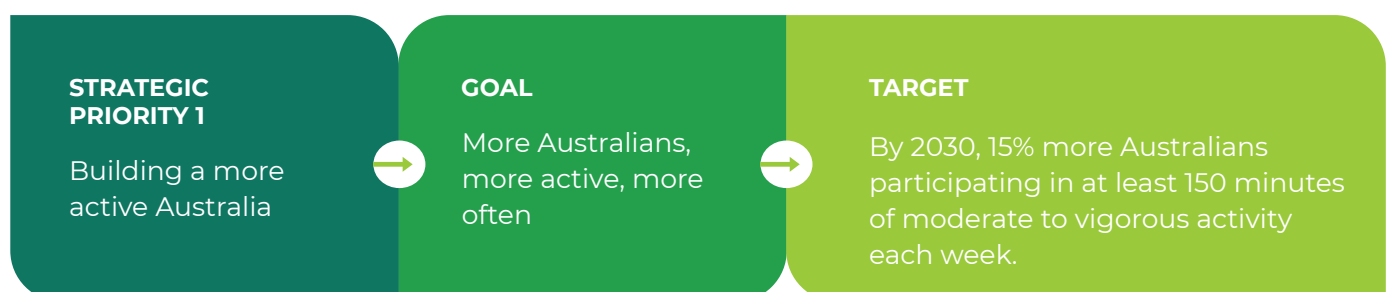
**A NACC Plan should include a series of achievable, measurable, evidence-based targets, with an explanation for what mechanisms will be used to monitor and evaluate the progress towards those targets over the period to 2030.**

All of the plans have identified targets to work towards in the achievement of their bold vision. It is self-evident that the best way to know whether those targets have been met is to establish evaluation methods to regularly check progress.

For example, Sport 2030's section on "Targets and Monitoring" (p. 64) takes the goals that were set for each of the strategic priorities, puts a specific target in place, and shows how that target will be monitored. To illustrate this, we can take the strategic priority "Building a More Active Australia" and show how it was developed into a target, as shown in Figure 1.

As another example, Ag2030 works in conjunction with the National Farmers Federation's Roadmap 2030, and part of this document included setting up an annual "Report Card" mechanism, which gives each of Ag2030's focal areas a grade between 1 and 10 for that year. The NFF then provides a briefing on the annual report card, allowing stakeholders to ask questions and providing transparency.

*Figure 1: An example from Sport 2030 of how a strategic priority can become a measurable target. Adapted from Sport 2030, pp. 4 and 65-66.*



# PART 2: Possible scope for a NACC Plan

Who, and what, should be within the scope of a NACC Plan? It is important in a Plan like this that the scope be broad, but clear. Australia's culture has been uniquely shaped by Aboriginal and Torres Strait Islander peoples, by the generations of people born in this place, and by the people from all around the globe who have made this place their home. All these perspectives can help shape a cultural life that emboldens us, and should be reflected in the scope of a NACC Plan.

## Who are the stakeholders of a NACC Plan?

A NACC Plan should provide a framework for **governments, businesses and philanthropic organisations** to engage, partner and co-invest with **cultural and creative industries, institutions and individuals**. All these stakeholders, including **industry representatives and peak bodies** as well as **consumer and investor groups**, will need to have input into the development of a Plan if it is to succeed.

Critically, a Plan should also consider the biggest investors into this area: the Australian public. Australians are significant consumers of culture, investing nearly \$50 a week, on average, on cultural

expenditure in 2015-16. The Australian public's private spending of more than \$25 billion per annum dwarfs the cultural expenditure by the three levels of government in the same year (\$5.8 billion).<sup>[19]</sup>

A Plan that considers the perspectives of investors, producers, distributors, consumers and the changing demographic composition of Australia will be a constructive step forward in generating social, economic, employment and cultural benefits.

## Which activities and industries should a NACC Plan cover?

In contemporary Australia, arts and culture means everything from film, design, and video games, through to community festivals, visiting the War Memorial or singing along to the radio in your car. A NACC Plan should reflect that creative activities rely on a mix of different kinds of businesses and industries along the supply chain (see Figure 2). Many of these businesses and industries feed off each other, amplifying both the employment in and the profitability of other cultural and creative businesses and industries.<sup>[20]</sup>

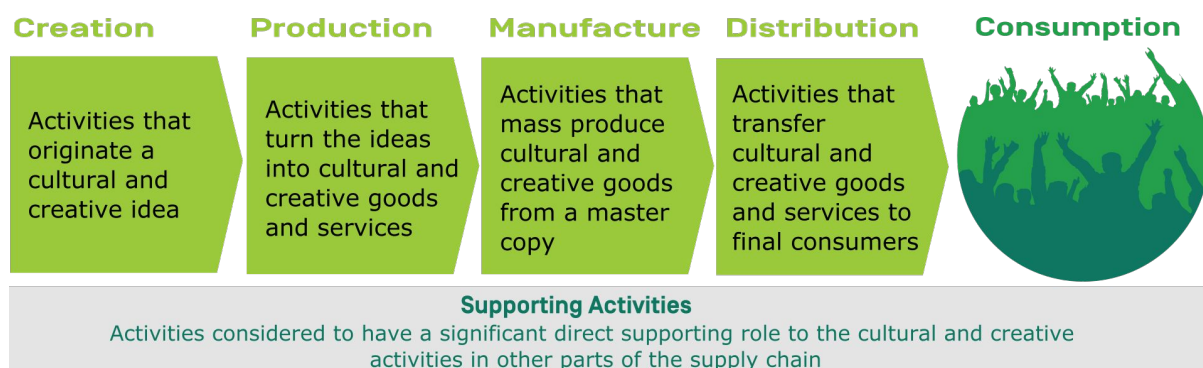


Figure 2: The cultural and creative supply chain. Reproduced from Trembath and Fielding 2020, p. 23, adapted from ABS 2014c Explanatory Notes, by PwC.



With these cultural and creative supply and value chains in mind, ANA believes an integrated approach should be taken, encompassing a broad and inclusive definition of arts, culture and creativity. A NACC Plan, therefore, would need to establish a cross-portfolio mechanism at the federal government level to capture the impacts of activities in all the industries and sectors along this value chain. This broad approach could take two forms.

### **Option 1: Include all ABS-defined cultural and creative industries**

The first option is based on existing international and Australian standards and categorisations of cultural and creative activity,<sup>[21]</sup> to increase the potential for accurate measurement and evaluation. It includes (in alphabetical order):

- Arts education
- Broadcasting (including on television, radio and online), electronic or digital media (including software publishing), and film (including production, post-production, and distribution)
- Creative and Performing arts (including the creative work of artists, musicians, writers and performers working in a wide range of spaces, including at festivals)
- Design (including but not limited to graphic, fashion, interior and jewellery design, architecture, advertising and computer system design)
- Environmental heritage (particularly in areas of cultural significance)
- Fashion manufacturing and retailing
- Galleries and Museums
- Libraries and archives
- Literature and print media (including retailing, wholesaling and publishing of books, newspapers and magazines)
- Music and sound composition and publishing
- Other cultural goods manufacturing and sales
- Visual arts and crafts manufacturing, wholesaling and retailing

Figure 3 (overpage) shows the contribution of economic activity of the ABS-defined cultural and creative industries to Australian GDP, which in 2016-17 was \$91 billion.<sup>[22]</sup> Figure 5 (on p. 19) shows that these industries and occupations make up 8.1% of the total Australian workforce.

### **Option 2: “Arts and Culture” industries, as categorised by middle Australians**

The second option takes a narrower subsection of these ABS-defined industry categories. Our work with middle Australians showed that this cohort have a broad and inclusive view of what should be included in a definition of “arts and culture”.<sup>[23]</sup> Aligning their views to the ABS-defined industry categories gives us a category of arts and culture that includes the following industries (in alphabetical order):

- Arts education
- Broadcasting, electronic or digital media and film
- Environmental heritage
- Galleries and museums
- Libraries and archives
- Literature and print media
- Music and sound composition and publishing
- Other cultural goods manufacturing and sales
- Performing arts
- Visual arts and crafts

This definition, which excludes Design and Fashion manufacturing and distribution, would capture approximately a third of the GVA of all cultural and creative industries, as we can see in Figure 4 (overpage), and includes employment for more than 200,000 people, as seen in Figure 6 (p. 19).

## GVAs of each scope option

### Option 1: Include all ABS-defined cultural and creative industries

Total economic activity = \$91 billion (5.2% of GDP).

- Rest of economic activity
- Cultural and creative industries economic activity:
  - Design 49.8% (of total cultural and creative activity)
  - Fashion (manufacturing and distribution) 16.6%
  - Broadcasting, electronic or digital media and film 11.3%
  - Literature and print media 10.9%
  - Visual arts and crafts 2.9%
  - Performing arts 2.1%
  - Environmental heritage 1.5%
  - Arts education 1.4%
  - Libraries and archives 1.2%
  - Other cultural goods manufacturing and sales 1.2%
  - Museums and galleries 0.8%
  - Music composition and publishing 0.2%

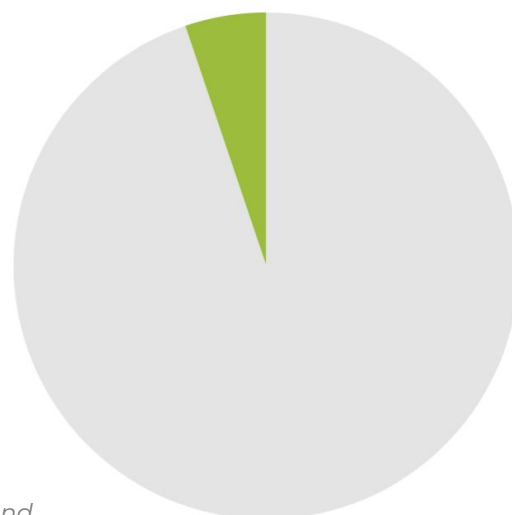


Figure 3: Proportional contribution of the 12 domains of cultural and creativity activity to total GVA of cultural and creative activity in 2016-17.  
Source: Reproduced from Trembath and Fielding 2020, p. 37.

### Option 2: Include only “Arts and Culture” industries, as defined by middle Australians

Total economic activity = \$30.4 billion (1.7% of GDP | 33.5% of all cultural and creative activity).

- Rest of economic activity
- "Arts and culture" industries economic activity:
  - Broadcasting, electronic or digital media and film 11.3%
  - Literature and print media 10.9%
  - Visual arts and crafts 2.9%
  - Performing arts 2.1%
  - Environmental heritage 1.5%
  - Arts education 1.4%
  - Libraries and archives 1.2%
  - Other cultural goods manufacturing and sales 1.2%
  - Museums and galleries 0.8%
  - Music composition and publishing 0.2%



Figure 4: Combined GVA of industries included in middle Australians' definition of arts and culture (as a % of total cultural and creative industry GVA) versus other cultural and creative industries, in 2016-17.

Note: Excludes Design (including architecture, advertising, computer systems design and other specialised design services) at 49.8% of total cultural and creative activity, and Fashion manufacturing and distribution at 16.6% of total cultural and creative activity.

## Employment figures in each scope option

### Option 1: Employment in all ABS-defined cultural and creative industries and occupations

- Total Australian employment is 10,717,259 people. Without cultural and creative employees, it is 9,849,161 people (91.9% of total employment).
- Cultural and creative employment is 868,098 people (8.1% of total employment). See page 17 for inclusions in cultural and creative employment.

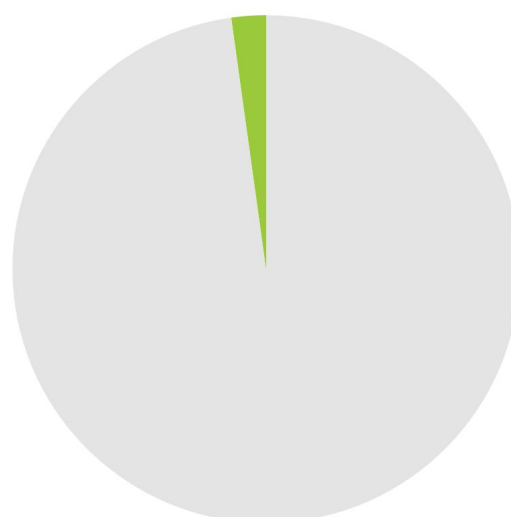
Figure 5: Proportional contribution of the cultural and creative industries and occupations to total Australian employment in 2016. Source: Based on data from the Census Tablebuilder 2016.



### Option 2: Only “Arts and Culture” industries, as categorised by middle Australians

- Australian employment (without arts and culture employees) is 10,480,329 people (97.8% of total employment)
- Employment in arts and culture is 236,930 people (2.2% of total employment). See page 17 for inclusions in arts and culture employment.

Figure 6: Proportional contribution of industries and occupations that fit middle Australians' definition of arts and culture to total Australian employment in 2016. Source: Based on data from the Census Tablebuilder 2016.



# International examples we can learn from

## Canada (2017)<sup>[24]</sup>

**Scope:** Performing, Visual, Literary arts, Public broadcasting, GLAM.

### Focal areas:

- Invest in Canadian creators, cultural entrepreneurs and their stories.
- Promote discovery and distribution at home and globally.
- Strengthen public broadcasting and support local news.

## Iceland (2013)<sup>[25]</sup>

**Scope:** Arts and Cultural heritage

### Focal areas:

- Creative work and participation in cultural life.
- Easy access to the arts and to the cultural heritage.
- Cooperation between the government and the large number of people and institutions that are active in the field of culture.
- Participation by children and young people in cultural life.

## Chile (2017-22)<sup>[26]</sup>

**Scope:** Performing arts, Visual arts, Crafts, Architecture, Design, Audiovisuals, Music, Literature.

### Focal areas:

- Culture as the center of human development
- Local participation and the value of local realities
- Cultural citizenship as a right

## Scotland (2014-24)<sup>[27]</sup>

**Scope:** Arts, Screen and Creative industries (including Design)

### Focal areas:

- Excellence and experimentation across the arts, screen and creative industries is recognised and valued
- Everyone can access and enjoy artistic and creative experiences
- Places and quality of life are transformed through imagination, ambition and an understanding of the potential of creativity
- Ideas are brought to life by a diverse, skilled and connected leadership and workforce
- Scotland is a distinctive creative nation connected to the world.

## Vietnam (2016-2030)<sup>[28]</sup>

**Scope:** Advertising; Architecture; Entertainment software and games; Crafts; Design; Film; Publishing; Fashion; Performing arts; Fine arts, Photography and exhibitions; Television and radio; Cultural tourism

### Focal areas:

- Economic contribution of the creative industries
- Alignment between the creative industries, and between industries along the supply chain: creation, production, distribution, dissemination and consumption
- Promotion of Vietnam's international image



# PART 3: Next steps for a NACC Plan

**The current Parliamentary Inquiry into Creative and Cultural Industries and Institutions has provided up-to-date industry intelligence to inform the next steps.**

**Following its report, ANA recommends the federal government establish an independent process to draft a NACC Plan, drawing on both evidence presented to the Inquiry and the formidable body of current data and research that is publicly available.**

The Terms of Reference for this independent process should convey a bias for action, specifying that the key purpose is to draft a National Arts, Culture and Creativity Plan, informed by the existing suite of 2030 plans. These Terms should be discussed and reviewed by a roundtable of the relevant Ministers at federal, state and territory levels as well as representatives from the Australian Local Government Association and other local government representatives.

What are the available mechanisms for an independent process? ANA believes the most effective process for the development of a NACC Plan 2030 would be to establish an independent Inquiry. Former Chairman of the Productivity Commission Gary Banks has noted that Inquiries have “major advantages” in that they can “lead to recommendations that are more soundly researched and evidence based, and policy decisions that are more likely to be in the interests of the community at large”.<sup>[29]</sup> He points out that they are most effective when they are sufficiently resourced in terms of time, funding and support for administration and research.

An independent process of this type would involve appointing an Inquiry Chair, as well as a Secretariat with the necessary expertise drawn from relevant government departments — including the Department of Infrastructure, Transport, Regional Development and Communications, as well as Treasury, and the Departments of Foreign Affairs and Trade; Industry, Science, Energy and Resources; Health; and Education — alongside representatives from various statutory authorities, and potentially, an external consulting firm. This Secretariat would be responsible for developing a plan, following a process like the outlined in Figure 7, overpage.

## Possible steps to developing a national plan



*Figure 7: Possible steps to developing a national plan.  
Source: ANA.*

Although there are many ways to go about developing a National 2030 Plan, the plans we reviewed in this paper had these five phases in common.

Independent Inquiries of the type we are suggesting are familiar to cultural and creative industries, institutions and individuals. The 1999 Nugent Inquiry into the Major Performing Arts,<sup>[30]</sup> and the 2001/02 Inquiry into Contemporary Visual Arts and Crafts<sup>[31]</sup> are two examples of Inquiries that have resulted in significant policy reform.

## Other options

While this is our recommended approach, there are other options available.

For example, Sport 2030 was championed, developed and implemented by the Australian Sports Commission, with the support of the Minister for Sport.

Ag2030 was championed by the National Farmers Federation (NFF), who conducted initial background research and consultations. The development and implementation of Ag2030 was then conducted by the Department of Agriculture, Water and the Environment, while monitoring and evaluation is shared between the NFF and the Department.

Innovation 2030 was developed in 2016/17 when the federal government established the Innovation and Science Australia Board, created to produce a strategic plan that would advise policy makers on how to accelerate innovation in Australia. In this case, the board made 30 recommendations to the government, the majority of which were supported and allocated funding.

The process for developing Tourism 2030 began with AusTrade championing the need for an updated plan (the previous Tourism plan ended in 2020), at which point the federal government appointed a steering committee to do the initial background research. After this was completed and a discussion paper was distributed, the steering committee was disbanded and development of the plan became the responsibility of AusTrade once again.

Another recent example, which emerged out of a Parliamentary rather than Independent Inquiry, is the Indigenous Visual Arts Action Plan, which is currently under development. The development of this plan was one of the actions that followed the Parliamentary Inquiry into the growing presence of inauthentic Aboriginal and Torres Strait Islander 'style' art and craft products and merchandise for sale across Australia.<sup>[32]</sup>

Whatever the process, the following page outlines the phases required to ensure the development process has rigour, is evidence based, and serves the needs of contemporary Australia.

# Suggested mechanisms to support a NACC Plan's success

Once a Plan has been developed, a series of intentional strategies and environmental conditions will influence the Plan's implementation.

Fulfilling the aspiration of the Plan, realising the opportunities and making adaptations to changing circumstances will require ongoing, effective collaboration between the different stakeholders.

With these considerations in mind, and based on the experiences of other policy areas implementing 2030 plans, ANA believes that the following mechanisms could set a NACC Plan up for success:

- Establish a twice-yearly Australian Government Ministerial Roundtable to bring together all portfolio ministers who share responsibility for delivering the NACC Plan, as well as representatives from the Australian Local Government Association and other local government representatives.
- Establish a biennial Cultural and Creative Industries Dialogue between the Ministerial Roundtable and the peak bodies from cultural and creative industries.
- Establish a cross-portfolio mechanism at federal government level to monitor whole-of-government implementation.
- Develop and implement a coordinated national approach to arts and cultural infrastructure, to facilitate:
  - greater collaboration between Commonwealth, state and local levels for cultural infrastructure programs
  - a streamlined approach to administering arts and culture grants schemes that takes into account existing cultural infrastructure and the capacity of communities and local governments to maintain and program new cultural infrastructure.



# Working with other levels of government

One of the clear advantages to introducing a NACC Plan would be clarifying the responsibilities for arts and culture at the different levels of government. A national Plan will be led by the federal government, but it will need to work in concert with the priorities, policies and investment settings at state, territory and local government levels.

Currently, all Australian states and territories have a plan, policy or strategy for the arts, arts and culture, or cultural and creative industries (see Figure 8).<sup>[33]</sup> A NACC Plan would work with these existing plans, and could use them to help determine what we consistently value in this space across the nation.

The Australian Local Government Association policy position on arts and culture identifies that local government also has a growing role in this space.<sup>[34]</sup> Endorsed in 2020 by 537 local governments across the country, it marks the first time there has been a shared national position on arts and culture from local governments. The statement points out that although federal and state governments make a greater contribution to capital works like new arts centres or precincts, local government is typically tasked with maintaining and programming those spaces. Thus, a coordinated approach that took into account both the needs and the capacity of local governments would allow spaces like this to be maximised for the good of communities.

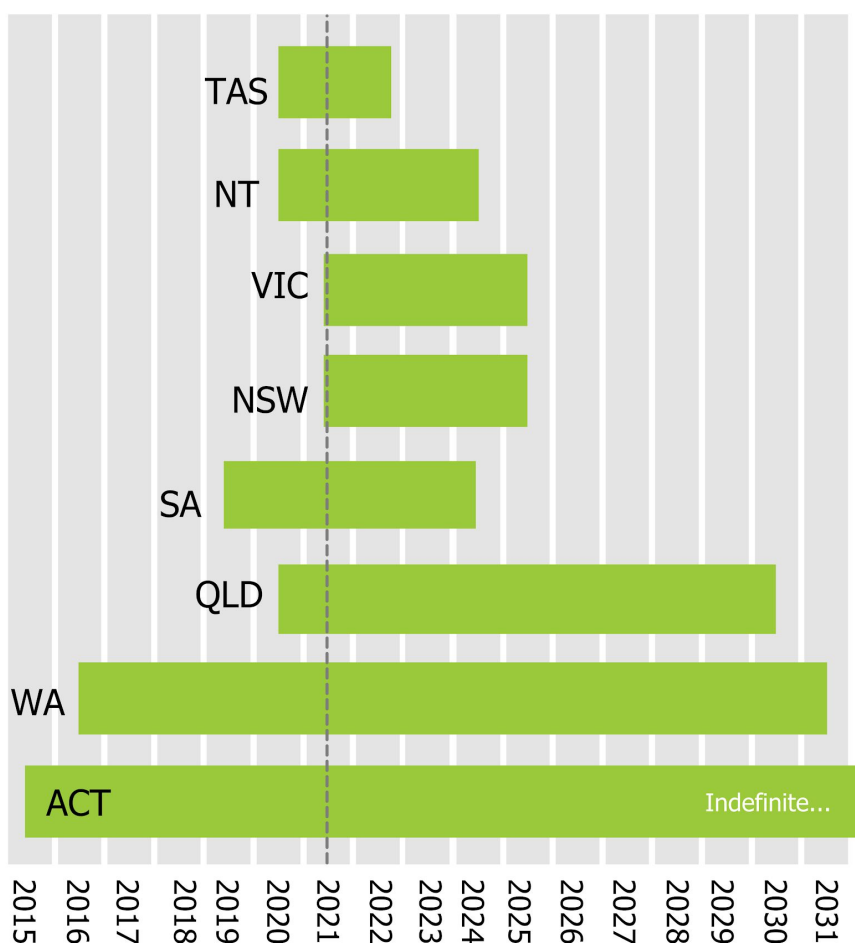


Figure 8: Current state and territory arts, culture and creativity plans, showing when each plan was launched and their planned durations. Source: ANA.

# Conclusion

In the closing moments of the final hearing of the Parliamentary Inquiry into Creative and Cultural Industries and Institutions, after rigorously questioning ANA's CEO and Board Chair on the idea of a National Arts, Culture and Creativity Plan, Inquiry Chair the Hon Dr David Gillespie MP told the committee that "having a Plan sounds like a good idea".

We agree.

Having a NACC Plan would:

- Put Australia in a strong position to use our already rich cultural landscape in our recovery from Covid-19, the economic downturn, and the multiple natural disasters that have plagued Australia in the last 18 months
- Ensure Australia's unique stories are heard nation-wide as well as internationally. It would allow us to be strategic rather than reactive to disruptions
- Build confidence, facilitating entrepreneurial activity and necessary business transformation amongst the many small business and sole traders, as well as the larger commercial entities and national institutions
- Help ensure everyone — all the possible stakeholders for arts and culture, which is literally every single person in this country — has the opportunity for happiness, togetherness and the connectedness offered by cultural participation and contribution.

Let's imagine a 2030 where all Australians are engaged with arts, culture and creative activities that are relevant and significant for them.

Then, let's plan for it.

# Appendix 1: What we mean by arts, culture and creativity

ANA acknowledges the cultures of Aboriginal and Torres Strait Islander peoples in Australia and their continuing cultural and creative practices in this land. This reminds us of the importance of sharing knowledge, skills and stories.

We recognise that Australia's culture has been uniquely shaped by Aboriginal and Torres Strait Islander peoples, by the generations of people born in this place, and by the people from all around the globe who have made this place their home.

All these perspectives can help shape a cultural life that emboldens us. This aspiration informs ANA's definition of arts and culture, which is broad and inclusive. It includes activities like:

- attending cultural events in person (e.g. going to the movies, going to a festival, going to the symphony etc.)
- visiting cultural venues in person (e.g. going to an art gallery or museum, visiting the war memorial, using libraries and archives etc.)
- creating something (e.g. making something out of materials like wood, clay or wool, painting, photography or film-making, designing something on paper or on the computer, writing stories or poetry, etc.)
- performing something (e.g. singing, dancing, playing a musical instrument etc.)
- engaging with arts, culture and creative content within your own home (e.g. listening to music, watching TV, reading books, looking at art, visiting cultural venue websites, playing computer games etc.)

Not all arts, cultural and creative activities appeal to all people, but most people feel that there is something within the category of 'arts and culture' that they enjoy and that is relevant and significant to them.

The word 'culture' has a lot of different meanings. We use 'culture' to refer to ways of living and everyday forms of expression and creativity that we either share as Australians or that we share with other members of our particular social groups or communities. In the words of participants from our 2020 middle Australia research:

*"Culture is belonging...where we feel we fit in."*

*"We have an Australian culture. Even though there are many nationalities in it, we live the Australian way of life."*

This research showed that when we use the terms 'arts' and 'culture' together as a single term — 'arts and culture' — this new term takes on a broader, more inclusive meaning than either word on its own.

We note also that arts and cultural activities can sit within the industrial category of the cultural and creative economy, which includes industries and occupations that use creativity for production, and where cultural symbolism is evident in the finished product. This includes the kinds of activities outlined above, but also includes industries and occupations that may be less obvious, like advertising, design and architecture.

Figure 9 (overpage) depicts these notions as an infographic.

# What we mean by arts, culture and creativity: infographic

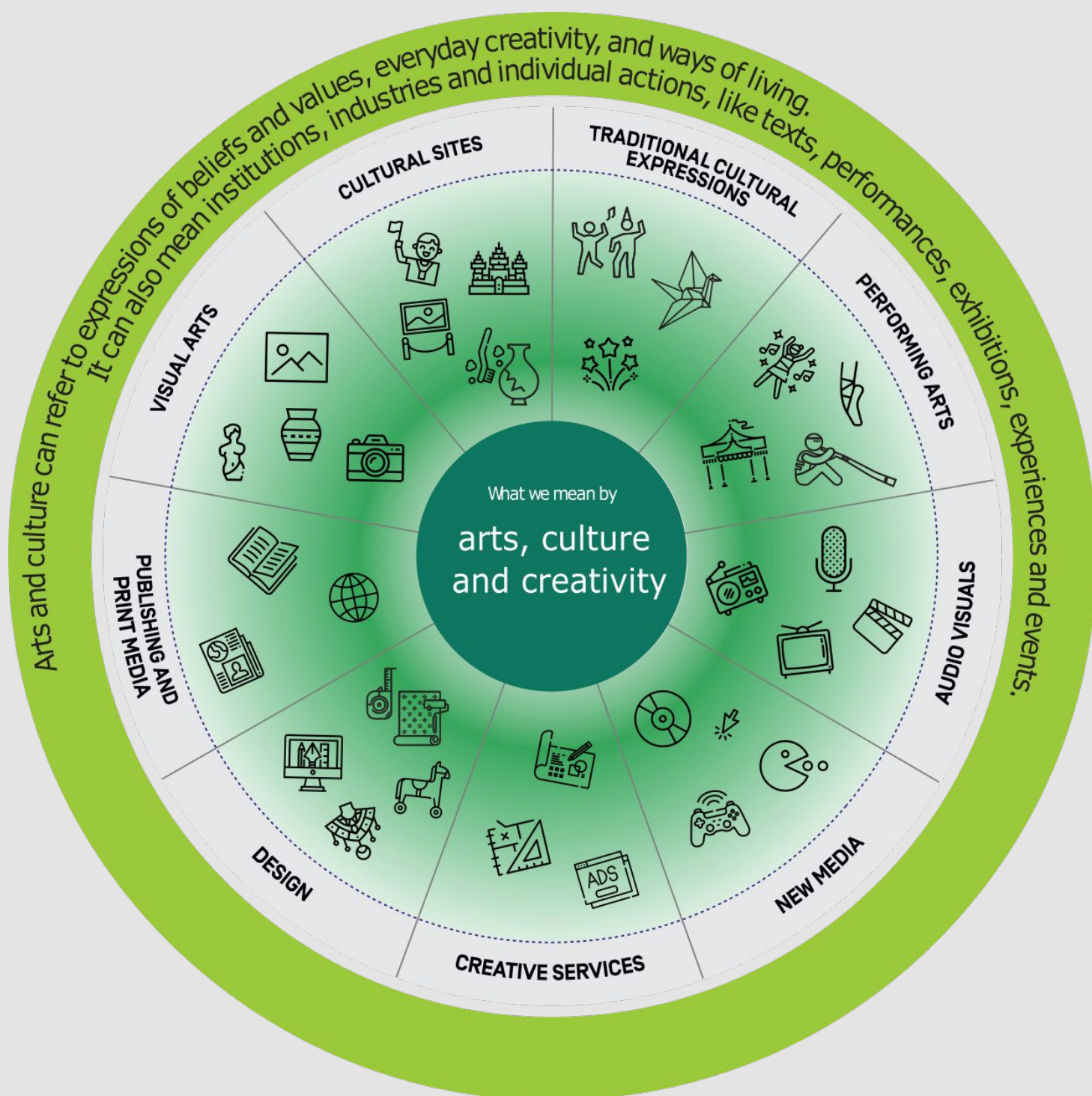


Figure 9: What we mean by arts, culture and creativity infographic.

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

# Endnotes

1. Daley, John. 2021. "Performing Arts Advocacy in Australia." Australia: Australian Major Performing Arts Group, April 2021. <https://apo.org.au/node/312235>.
2. Fielding, Kate, and Jodie-Lee Trembath. 2020. "A View from Middle Australia: Perceptions of Arts, Culture and Creativity." 3. Insight report 2020-03. Canberra: A New Approach and the Australian Academy of the Humanities (quote from p. 34). <https://newapproach.org.au/perceptions-of-arts-culture-report-3/>.
3. UNCTAD. 2018. "Creative Economy Outlook: Trends in International Trade in Creative Industries." Geneva: United Nations Conference on Trade and Development. [https://unctad.org/en/PublicationsLibrary/ditcted2018d3\\_en.pdf](https://unctad.org/en/PublicationsLibrary/ditcted2018d3_en.pdf).
4. For more on these statistics, see Trembath, Jodie-Lee, and Kate Fielding. "Australia's Cultural and Creative Economy: A 21st Century Guide." Insight report 2020-05. Canberra: A New Approach and the Australian Academy of the Humanities, October 2020. <https://newapproach.org.au/creative-economy-report-5/>.
5. ABS statistics collected over the course of 2020 demonstrated that Arts and Recreational Services was one of the hardest hit industry divisions. For up-to-date data on Arts and Recreation Services Employment and industry trends, see: Australian Government. "Arts and Recreation Services." Labour Market Information Portal, n.d. <https://lmip.gov.au/default.aspx?LMIP/GainInsights/IndustryInformation/ArtsandRecreationServices>.
6. OECD. 2019. "General Government Spending: Recreation, Culture and Religion, % of GDP, 2019 or Latest Available." OECD Data. 2019. <http://data.oecd.org/gga/general-government-spending.htm>.
7. A New Approach. 2019. "The Big Picture: Public Expenditure on Artistic, Cultural and Creative Activity in Australia." 1. Insight report 2019-01. Canberra: A New Approach and The Australian Academy of Humanities. <https://newapproach.org.au/the-big-picture-report-1/>.
8. Fielding and Trembath. 2020-03. <https://newapproach.org.au/perceptions-of-arts-culture-report-3/>.
9. Sport Australia. 2018. "Sport 2030: National Sport Plan." Canberra: Commonwealth of Australia, Department of Health. [https://www.sportaus.gov.au/\\_data/assets/pdf\\_file/0005/677894/Sport\\_2030\\_-\\_National\\_Sport\\_Plan\\_-\\_2018.pdf](https://www.sportaus.gov.au/_data/assets/pdf_file/0005/677894/Sport_2030_-_National_Sport_Plan_-_2018.pdf).
10. Department of Agriculture, Water and the Environment. 2020. "Delivering Ag2030." Australia: Australian Government. <https://www.agriculture.gov.au/sites/default/files/documents/delivering-ag2030.pdf>.
11. Department of Defence. 2020. "More, Together: Defence Science and Technology Strategy 2030." Australia: Australian Government. [https://www.dst.defence.gov.au/sites/default/files/basic\\_pages/documents/Defence%20Science%20and%20Technology%20Strategy%202030.pdf](https://www.dst.defence.gov.au/sites/default/files/basic_pages/documents/Defence%20Science%20and%20Technology%20Strategy%202030.pdf).



12. Innovation and Science Australia. "Australia 2030: Prosperity through Innovation." Canberra: Australian Government, 2017.  
<https://www.industry.gov.au/data-and-publications/australia-2030-prosperity-through-innovation>.
13. Australian Trade and Investment Commission. "Reimagining the Visitor Economy." Austrade Policy and Strategy, 2021.  
<https://www.austrade.gov.au/australian/tourism/policy-and-strategy>.
14. Department of Defence. 2020. p. 6.  
[https://www.dst.defence.gov.au/sites/default/files/basic\\_pages/documents/Defence%20Science%20and%20Technology%20Strategy%202030.pdf](https://www.dst.defence.gov.au/sites/default/files/basic_pages/documents/Defence%20Science%20and%20Technology%20Strategy%202030.pdf).
15. National Farmers Federation. "2020 Roadmap: Australian Agriculture's Plan for a \$100 Billion Industry." National Farmers Federation, 2018.  
[https://nff.org.au/wp-content/uploads/2020/02/NFF\\_Roadmap\\_2030\\_FINAL.pdf](https://nff.org.au/wp-content/uploads/2020/02/NFF_Roadmap_2030_FINAL.pdf).
16. Ag2030's alternative view of the future is laid out in detail in its companion document, the "2030 Roadmap" produced by the National Farmers Federation on behalf of the agricultural industries, not in the plan itself. Ag2030 is only 14 pages long and is an extension of the Roadmap, which Minister David Littleproud describes in the Foreword to Ag2030 as an industry-led plan backed by government.
17. Boston Consulting Group. 2017. "Intergenerational Review of Australian Sport 2017." Australia: Australian Sports Commission. (quote on p. 37).  
[https://www.sportaus.gov.au/\\_data/assets/pdf\\_file/0011/660395/Intergenerational\\_Review\\_of\\_Australian\\_Sport\\_2017.pdf](https://www.sportaus.gov.au/_data/assets/pdf_file/0011/660395/Intergenerational_Review_of_Australian_Sport_2017.pdf).
18. Sport 2030 (2018, p. 9).  
[https://www.sportaus.gov.au/\\_data/assets/pdf\\_file/0005/677894/Sport\\_2030\\_-\\_National\\_Sport\\_Plan\\_-\\_2018.pdf](https://www.sportaus.gov.au/_data/assets/pdf_file/0005/677894/Sport_2030_-_National_Sport_Plan_-_2018.pdf).
19. See A New Approach 2019-01: <https://newapproach.org.au/the-big-picture-report-1/>.
20. For more on why these industries are often grouped together, see Trembath and Fielding 2020-05, particularly sections 1.1.5 and 1.1.6.  
<https://newapproach.org.au/creative-economy-report-5/>.
21. In our Insight Report "Australia's cultural and creative economy: A 21st century guide", we provide a detailed overview, breakdown and analysis of how the ABS cultural and creative industry categories (domains) were developed, what they do and do not include, and why they are all categorised as cultural and/or creative industries. The list in this paper is based on that analysis, so is not a direct quote from the ABS. For more information, see Trembath and Fielding 2020-05: <https://newapproach.org.au/creative-economy-report-5/>.
22. We provide a detailed overview of what Gross Value Added (GVA) is and how it is measured in Trembath and Fielding 2020-05.  
<https://newapproach.org.au/creative-economy-report-5/>.
23. Fielding and Trembath. 2020-03.  
<https://newapproach.org.au/perceptions-of-arts-culture-report-3/>.
24. Canadian Heritage Portfolio. 2017. "Creative Canada Policy Framework." Canada: Government of Canada.  
<https://www.canada.ca/en/canadian-heritage/campaigns/creative-canada/framework.html>.



25. Ministry of Education, Science and Culture (Iceland). 2013. "National Cultural Policy Iceland." Iceland: Ministry of Education, Science and Culture.  
[https://www.government.is/media/menntamalaraduneyti-media/media/MRN-pdf/Menningarstefna\\_ENSKA\\_LOKAutgafa.pdf](https://www.government.is/media/menntamalaraduneyti-media/media/MRN-pdf/Menningarstefna_ENSKA_LOKAutgafa.pdf). It should be noted that Iceland now incorporates arts and cultural heritage into the creative industries, which they define as "the intersection between arts, culture, business and technology", and which are part of their internationally focused "Visit Iceland" strategy, but this does not currently involve an English language creative industries plan to the best of our knowledge.  
<https://www.iceland.is/trade-invest/creative-industries>.
26. Ministry of Cultures, Arts and Heritage (Chile). 2016. "National Cultural Policy 2017-2022." Politica Nacional De Cultura 2017-2022. 2016. <https://www.cultura.gob.cl/politicas-culturales/>.
27. Creative Scotland. 2014. "Unlocking Potential, Embracing Ambition: A Shared Plan for the Arts, Screen and Creative Industries 2014-2024." Scotland: Creative Scotland.  
[https://www.creativescotland.com/\\_data/assets/pdf\\_file/0012/25500/Creative-Scotland-10-Year-Plan-2014-2024-v1-2.pdf](https://www.creativescotland.com/_data/assets/pdf_file/0012/25500/Creative-Scotland-10-Year-Plan-2014-2024-v1-2.pdf).
28. Ministry of Culture, Sports and Tourism (Vietnam). 2016. "National Strategy for the Development of Vietnamese Cultural Industries to 2020, with a Vision to 2030." Government Information: ASEM Connect (English Translation). 2016.  
<http://asemconnectvietnam.gov.vn/default.aspx?ZID1=3&ID1=2&ID8=56799>.
29. Banks, Gary. "Public Inquiries in Policy Formulation: Australia's Productivity Commission." Address presented at the International Workshop on Australia's Public Inquiry Experience and Economic System Reform in China, China-Australia Governance Program, Beijing, September 3, 2007.  
<https://www.pc.gov.au/news-media/speeches/cs20070903/cs20070903.pdf>. (pp. 3-4)
30. Nugent, Helen. 1999. "Securing the Future: Final Report of the Major Performing Arts Inquiry 1999." Canberra: Department of Communications, Information Technology and the Arts.  
<https://www.communications.gov.au/publications/securing-future-final-report-major-performing-arts-inquiry-1999>.
31. Myer, Rupert. "Report of the Contemporary Visual Arts and Craft Inquiry." Canberra: Department of Communications, Information Technology and the Arts, 2002. Australia.  
<https://apo.org.au/node/140716>.
32. Fletcher, Paul, and Ken Wyatt. "Indigenous Visual Art Action Plan Announced: Cultivating Australia's Rich Indigenous Visual Arts Sector (Joint Media Release)." Indigenous.gov.au, September 2, 2020.  
<https://www.indigenous.gov.au/news-and-media/announcements/indigenous-visual-art-action-plan-announced>.
33. For more detail on Australian state and territory plans, see: Trembath, Jodie-Lee, and Kate Fielding. 2020. "Behind the Scenes: Drivers of Arts and Cultural Policy Settings in Australia and Beyond." Insight report 2020-04. Canberra: A New Approach and the Australian Academy of the Humanities. <https://newapproach.org.au/behind-the-scenes-report-4/>. For an overview of how arts and culture fit within the cultural and creative industries, see Trembath and Fielding 2020-05: <https://newapproach.org.au/creative-economy-report-5/>.
34. Australian Local Government Association. 2020. "Arts and Culture Policy Position." Canberra: Australian Local Government Association.  
<https://alga.asn.au/lgs-pivotal-role-in-arts-and-culture-set-out-in-alga-policy-position/>.