Twenty-first century priorities for Australian arts and culture policy

What's new, what's endured, what's next?

October 2021

Contents

Acknowledgements

The Analysis series

This paper is the second 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

About this Analysis Paper

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Executive summary

The Covid-19 pandemic has disproportionately impacted industries that are predicated on the free movement and gathering of people, including cultural and creative industries. This has prompted both significant disruption and necessitated the beginning of significant reform.

Australians have a clearer picture than ever before of what a rich cultural life means. To the dismay of so many Australians, extended lockdowns in 2020 and 2021 have called a halt to much live arts and cultural activity. In response, we've seen people flocking towards creative content and activities in their own homes. With a renewed appreciation for the value of arts and culture in their lives, Australians are eager for leadership in this area and would, we believe, welcome increased celebration of these parts of their lives that they value so highly.[1]

This Analysis Paper explores what Australians believe about arts and culture now and what they expect from their national leaders in this space. We summarise the emerging trends as well as foundational principles that should inform the ambitious and bold national settings that Australia needs for a truly 21st century approach. Informed by these foundations and trends, this paper also outlines the priorities for change to ensure all Australians have opportunities to participate in and benefit from a vibrant cultural life.

The Covid-19 pandemic is driving change. There is an opportunity to shape this change, using strategic investment to transform and embolden our cultural landscape to serve and reflect our contemporary public. Our leaders can leverage the trends and foundations identified in this paper to ensure arts and culture can play its role in accelerating Australia's social and economic recovery as we rebuild from the impacts of the Covid-19 pandemic and recent natural disasters, as well as future global, geopolitical, environmental and economic disruptions.

Our previous research[2] has demonstrated that Australian policy makers and consumers believe arts and culture:

- are for everyone, everywhere (accessibility)
- should be relevant (inclusivity)
- provide valued benefits to individuals and communities (positive impact)
- provide public benefits to society (public value).

The rapid changes across the sector necessitate refreshed national cultural policy settings. As a guide, this Analysis Paper explores:

- 8 emerging trends that must be accounted for in a 21st century understanding of Australian arts and culture.
- 6 foundations that have persisted through time, and that reflect the fundamentals of Australia's public policy in arts and culture.
- 7 priorities for change, highlighting ways we can sustain and strengthen opportunities as well as address issues.

As a key action relevant to both the foundations and the emerging trends, ANA is calling for a National Arts, Culture and Creativity Plan. Clearer policy direction will ensure the expected public value outcomes of cultural expenditure are better measured and communicated. This will provide a contemporary framework for Australia to design and implement mechanisms to boost cultural expenditure as a percentage of GDP to exceed the OECD average within the next decade.[3] In this way, we have an opportunity to attract the best minds, and the most desirable investments, into Australia.

Australia's culture is at a crossroads. In this moment of intense disruption we have the opportunity to 'build back better', as the OECD has described it. If we act now, we can lay the foundations of a cultural inheritance that will benefit future generations for the decades to come.

Emerging trends

- Changes accelerated by Covid–19

- Democratisation of culture in Australia

- Expectations that arts and culture should reflect contemporary Australia

- Changing relationships to culture, place and experience

- Technological advances and disruptions

- Changing models of income and investment

- Changing beliefs about arts and culture's broader impacts

- A changing role for public funding?

Foundations

- First Nations cultural and creative practice

- Connection, belonging and cultural inheritance

- Honouring and protecting our cultural heritage

- Telling our stories to ourselves and the world

- Copyright protection and income generation

- Expression, including freedom of expression

Priorities for change

1. Develop and implement a National Arts, Culture and Creativity Plan[4] to build stronger and more strategic leadership and collaboration between the federal, state and territory and local governments. Clearer policy direction will ensure the expected public value outcomes of cultural expenditure are better communicated, and provide a contemporary framework for Australia to design and implement mechanisms to boost cultural expenditure as a percentage of GDP to the OECD average within the next decade.

2. Continue to support arts and cultural organisations and individuals to financially survive the pandemic, and to pilot and/ or scale-up digitally-rich, 'antifragile' business models suitable for a with-Covid environment for the future success of the cultural and creative industries. Live events, in particular, have been disproportionately affected, and any approach should include taking deliberate and coordinated action to rebuild those activities.[5]

3. Position Aboriginal and Torres Strait Islander cultures and creative expression as a core, shared part of Australia in the 21st century, including recognising the value of Aboriginal and Torres Strait Islander cultural and creative practice in public policy measures designed to address equity and justice issues.

4. Prioritise using arts and cultural activities in existing and new initiatives across all relevant portfolios, especially in placemaking and community-building, to mitigate loneliness, social exclusion and isolation. Foster intra-government and interagency collaboration.

5. Build on the work of Infrastructure Australia to 1) implement a coordinated national approach to arts and cultural infrastructure; and 2) facilitate greater collaboration between Commonwealth, state and territory and local governments for cultural infrastructure programs, taking into account existing cultural infrastructure and the capacity of communities and local governments to maintain and program new cultural infrastructure.

6. Continue to prioritise investment in new arts and cultural practices and products (including those that use new technologies) that reflect contemporary Australian demographics, stories and perspectives. This should include ensuring arts and culture are a central pillar of Australia's public diplomacy activity, by including opportunities for collaboration and exchange in cultural practice and research between Australia and our regional neighbours.

7. Ensure we have a fit-for-purpose legislative, regulatory, tax incentive and investment environment, updated to address IP generation and copyright protections in the current environment. Legislative protections for expression must take emerging digital creation and distribution models into account, and balance legal protections for creative works, in terms of protecting creators' rights to recognition, compensation and expression, with the potential impacts of the exercise of those rights on vulnerable communities and individuals.[6]

Introduction

As Australia navigates the Covid-19 recovery, there is a national appetite to review and renew our cultural policy settings for the 21st century to take a truly national, connected-up approach.

From our qualitative research with middle Australians, as well as our analysis of Australian cultural policies, 4 important beliefs about arts, culture and creativity emerged. The studies showed that Australian policymakers and consumers believe that arts and culture:

- are for everyone, everywhere (accessibility)
- should be relevant (inclusivity)
- provide valued benefits to individuals and communities (positive impact)
- provide public benefits to society (public value).

Australians want arts and culture to be available to everyone no matter where they live, who they are, and what barriers to access they are experiencing, and regardless of whether they themselves participate.

> It's not so important for me to be making something — like a painting or something. In high school, I really enjoyed it, but it's not important. But because it's important to so many people — you see everywhere on social media, people expressing themselves through art and finding purpose through art and all of that — and because it's important to so many people, it's important to me.
>
> (FEMALE, WA, 18–29)

Similar to sport, both professional and community-level arts and cultural experiences are valued, as are a broad range of cultural and creative activities. From celebrating the achievements of our international stars to turning up to the local dance school concert: it's all arts and culture.

Middle Australians believe arts and culture are good for society, but they want to be reassured that the things supported by public money are things that benefit the community. These benefits are likely to be assessed through the lens of those beliefs described above: accessibility, inclusivity, positive impact and public value. Successive governments have interpreted value to the public in relation to 4 policy drivers:

- Collective identity
- Social improvement
- Reputation-building
- Economic contribution[7]

Cultural expenditure by governments is a small but enabling part of the income for arts and cultural activity, alongside household spending, philanthropy, sponsorship and private investment. Legislations, protections, regulation and leadership are also significant mechanisms that governments — at federal, state, territory and local levels — can use to generate, encourage, support and benefit from arts and cultural activities in their jurisdictions.

This Analysis Paper is designed to stimulate discussion about what Australians believe about arts and culture in the 21st century, and what they expect from their national leaders. It summarises 8 emerging trends, 6 foundations, and suggests 7 priorities for change.

Emerging trends

We are at a critical juncture in history; a moment when perceptions of arts and culture, and their role in society, are seeing a fundamental shift. Australians recognise the significance arts and culture have to their lives more than ever before, and they have new expectations of the nation's cultural offerings.

These trends are manifesting in government policies across the world, and culture is becoming an increasing area of interest for a range of international bodies. For example, the G20 has incorporated culture into its central agenda for the first time in 2021. Similarly, UNCTAD declared 2021 the International Year of the Creative Economy for Sustainable Development.

With these shifts in mind, this section looks at 8 emerging trends. They are:

1. Changes accelerated by Covid–19
2. Democratisation of culture in Australia
3. Expectations that arts and culture should reflect contemporary Australia
4. Technological advances and disruptions
5. Changing relationships to culture, place and experience
6. Changing models of income and investment
7. Changing beliefs about arts and culture's broader impacts
8. A changing role for public funding?

1. Changes accelerated by Covid–19

The Covid–19 pandemic has wrought massive changes on cultural and creative organisations, industries and individual practitioners all over the world.[8] During lockdowns, many Australians turned to arts and culture — both to consuming cultural content, and to their own creative practices — to help them cope and make meaning of these extraordinary times. However, at the very time that Australians realised the value of these activities more than ever before, many creative businesses experienced financial difficulties.[9] This is a situation about which middle Australians are aware, and concerned.

> Running with the Covid context, the thing that people turned to get through that was the creative industries. They were streaming, they were watching movies, they were watching TV shows, they were playing games with each other over the Internet and all that sort of stuff. Everything that people turned to then was arts and culture-based. I feel like 2020 was a big kick on two fronts with arts and its importance — not only did we have — I've got friends who are actors and musicians who were completely out of work for a whole year or had to — they had to find other ways to do that. They did turn to doing streaming and teaching online and that sort of stuff. But also, everyone jumped to the arts immediately to get through it.
>
> (FEMALE, SA, 18–29)

> My work shut down for a month last year at the peak of the Covid hit, but because of that, I was making much more art because I had so much time on my hands.
>
> (FEMALE, WA, 18–29)

Middle Australians are also conscious that the difficulties faced by arts and cultural organisations have had flow on effects, including impacting the tourism, hospitality and transport sectors.

> We already have huge issues in the tourism industry with the Coronavirus. Doing something like cutting arts funding, that would again negatively affect the tourism industry as well.
>
> (MALE, QLD, 35–60)

Partly because the cultural sector has been so disproportionately affected by Covid–19, there is an increased understanding of the role these industries play in economic activity and employment in Australia. Pre-Covid–19, the broader cultural and creative economy was estimated to contribute $111.7 billion to the Australian economy — 6.4% of GDP — and employ more than 800,000 people, which is just over 8% of the total Australian workforce.[10] Yet despite this, Australia's investment in arts and culture is consistently below the average of our OECD peers.

These new understandings of the importance of the cultural and creative economy have prompted new strategies and guidelines to help cultural organisations grapple with the changes wrought and accelerated by Covid–19, especially in the digital realm.[11]

The enthusiasm that Australians have for attending arts and cultural events and venues is predicted to skyrocket once everything opens up again.[12]

> I think that for some businesses who've been able to survive during Covid, they are really flourishing now… and that purely comes from the fact that people were deprived of these things last year and are now really going out there.
>
> (FEMALE, VIC, 18–29)

The task now is two-fold. Firstly, we must ensure that these experiences, and the people and organisations who make them happen, are able to survive and transform for a with-Covid era. Secondly, we need to rebuild confidence in audiences and communities that attending cultural events and venues is safe and possible, particularly given the growing evidence that the risks of Covid–19 transmission during live cultural events can be managed.[13]

2. Democratisation of culture in Australia

People have been widely dispersed across this continent for a very long time — that's nothing new. What is becoming increasingly clear, however, is the importance of arts and culture to people in all of those widely dispersed communities, from those in regional and remote areas, to those in the outer suburbs of cities, to those in the middle and inner rings.[14]

At the same time, the advent of widespread, relatively accessible digital technology has significantly disrupted the cultural landscape. This is true for producers, consumers and distributors. Changing modes of access, new cultural forms and radically altered business models are all occurring in an environment that is increasingly global, digital, congested, immersive and decentralized. For some, digital modes of engagement have become genuinely central to their existence.

> Playing computer games is my whole social life at this point, now, in Covid. Like, I talk to people in different countries, states, and it's definitely art that has created a way to communicate with each other…if that wasn't there — [shakes head].
>
> (MALE, NSW, 18–29)

In Australia, this has translated into an upheaval of expectations, as well as a much richer understanding of our cultural landscape and where our creators and audiences are. There is a clear expectation that quality experiences will be available and created in outer suburban, peri-urban, rural, regional and remote locations, and that these activities facilitate valued social and community connection. Covid–19 has accelerated both these changes and these expectations:

> In the Territory there is the benefit of…because we've been pretty Covid-free, I've noticed how a lot of people are coming to play in Darwin and do things in Darwin…. we're now benefiting as opposed to everyone else.
>
> (FEMALE, NT, 18–29)

Middle Australians were clear that people should be able to consume, participate in and produce cultural experiences where they live rather than it only being an 'inner city' thing, but were aware that this wasn't always reflected in practise:

> When I think of arts and culture, I think of Melbourne and Sydney. Arts and culture are just centred there. While we have it pretty good here [in Townsville] there's just all the best stuff in the major cities, the metro areas. They're the ones that are going to live shows and theatres every week. Regional areas don't have as much opportunity. If the Mona Lisa was coming to Australia, it's not coming to Townsville!
>
> (MALE, QLD, 35–60)

For young people in particular, arts and cultural experiences are woven into their everyday lives, with immersive engagement and frictionless shifts between digital and face-to-face experiences seen as normal.

> Yeah, the internet has definitely helped with that, and having this online presence and things, I feel like really helps us stay connected. And that really means that arts and culture just became this much bigger, more developed part of our lives.
>
> (FEMALE, QLD, 18–29)

> Everyone loves going to gigs and taking artsy pictures of things on Instagram and those sorts of things, so we're all sharing all the time and that's what culture is – sharing, communicating, linking together.
>
> (FEMALE, SA, 18–29)

Direct participation — doing creative activities — has been increasing for the whole population over the last decade.[15] There has also been a blurring of lines between the creation and consumption of art, particularly online and on social media.[16] Binaries and silos between artforms, as well as modes of delivery, are increasingly breaking down, perhaps predominantly because this is what consumers of arts and culture expect. Audiences are no longer satisfied with an either/or situation when it comes to what, how or where they consume arts and culture; they want a 'both/and' situation — they want experiences to be both digital and face-to-face, as well as anything else that can help them connect to the arts and culture that interests them.[17]

3. Expectations that arts and culture should reflect contemporary Australia

Although Australians have long expected that our arts and culture will reflect Australian stories, opinions about the need for that to present a wider range of stories and perspectives are evolving. Throughout the 21st century there has been a growing expectation that Australian cultural offerings will reflect, and be relevant to, contemporary Australian demographics and values. This includes expectations about what stories are told; about international reference points;[18] and about where work is created, who its audiences are, and what cultural experiences are compelling.

Policy approaches that reflect the collective identity policy driver in Australia have had a particular focus on multiculturalism and diversity since the 1980s; however, the need to reflect a wider range of voices and perspectives in cultural content has significantly increased in the last decade in line with other related social movements.[19]

These themes come through clearly in the views of middle Australians:

> I suppose we are building our own culture. We are a multicultural society and draw from a lot of different backgrounds. We are saying 'here you go, here is something that is uniquely Australian, you can see elements of different cultures in there but it's something we can say is uniquely Australian'.
>
> (MALE, NSW, 35–60)

> The show that's in my head is that show 'You Can't Ask That', which — each episode is a group of marginalised Australians answering questions that people feel like they can't ask: people with disabilities and Indigenous Australians and — we put ourselves in these echo chambers — we hang out with people who are just like us, who think like us, who have all the same beliefs as us and we're never exposed to anything different. But [in shows like 'You Can't Ask That'] you see these people and challenges that other people face and I think that's really important to understand.
>
> (FEMALE, SA, 18–29)

Recent approaches celebrate Australia's contemporary demographics as well as trying to create a framework of equity, social cohesion and inclusion. They also address issues of ethics and justice, such as processes for repatriation of ancestral remains, secret sacred objects[20] and other items.[21]

This emerging trend also includes a continued need to tell our contemporary stories outside of Australian shores, situating our arts and cultural offerings as part of a global conversation.

4. Technological advances and disruptions

New technologies have often provided new ways for creators to express themselves: the invention of small, portable tin paint tubes allowed the Impressionists to paint outdoors for the first time, for example, while microphones allowed singers to find new, more intimate ways of performing to large audiences. Although Covid-19 has amplified the creation and take-up of many new technologies, the world of arts and culture was already changing. For example:

- New technologies are being used to augment live experiences, such as in apps like The O at the Museum of Old and New Art (Mona) in Tasmania, or installations that use new technologies to immerse a viewer in the artistic experience, as was the case in the Digital Revolution exhibition at the Barbican Museum in London.

- New technologies make it easier for amateur creators to upskill rapidly, and access professional-grade technologies from their own home. They also allow professional artists to learn new skills, not only related to their craft but also the skills needed to monetise their creations and run a small business. And at-home creators (whether they view themselves as professionals or not) have the potential to build large, global audiences and communicate with them directly, making the experience for audiences increasingly personal.

- Artificial intelligence is co-producing new creations, as was the case with singer Taryn Southern's 2018 album 'I AM AI', on which every song was composed with AI platform Amper Music. AI can also create new works almost from scratch; the AI software receives some general suggestions for how the artwork could look (e.g. genre, colour scheme or subject matter), then produces something new based on its entire database of millions of other artworks that it deems to fit those criteria. This of course creates new questions around copyright ownership, given that Australian law requires a human to be the originator of the creative idea for copyright protections to apply.[22]

- New blockchain technologies are making it easier for the ownership of digital artworks to be claimed and verified, and for digital creations to be sold without the original ever being (legally) duplicated, as is the case with non-fungible tokens (NFTs).[23]

- Technology is also giving us new ways to understand ourselves via our experiences of arts and culture. For example, researchers at UNSW are using eye-tracking technologies with museum visitors to study the embodied experience of viewing visual art, with a view to using it in therapeutic settings.[24] At an even broader level, business and finance scholars recently used Spotify data to first ascertain national sentiment, and then use that intel to successfully predict temporary changes in the stock market.[25]

Although many Australians are aware that technology is changing our arts and cultural landscape, some middle-aged and older Australians struggle to imagine what these changes are going to look like or what their implications may be. Younger Australians, on the other hand, tend to see technology as completely fundamental to their experience of arts and culture:

> Tik Tok, Facebook and stuff, Snapchat, whatever it is, we're expressing ourselves, our opinions, our videos, our dancing, our music, our culture – whatever we're expressing, yet by pictures, video. And that's all social media. It's all technology. You know, you might be expressing your feelings or your interests by – when you're gaming, if you game with friends or whatever, and it's just a whole new world.
> (FEMALE, 18-29, NT)

5. Changing relationships to culture, place and experience

While Australia's First Nations peoples have always recognised and asserted the relationship between land, culture and lived experience, there is now also an increasing understanding of these connections all over the world, including throughout Australia.

Covid-19 has amplified already-emerging trends around creative placemaking, and its role in community building, regional development and the activation of regional and capital cities.[26] The relationship between culture and place allows for the creation of richer, more unique experiences for locals and tourists alike.[27] This trend will be critical for the future economy, given that discretionary spending on experiences now far outstrips discretionary spending on objects.[28]

There are also changing perceptions of the relationship between culture and environmental protection. The founding principles of the Rome Declaration, coming out of the G20 Culture Ministers' Meeting of which Australia is a member, included addressing climate change through culture. They acknowledge both the threat that hazardous climate-related events pose to cultural heritage and the critical role that arts and culture play in driving meaningful change in this area.[29]

Many Australians see an obvious relationship between cultural and environmental heritage and protection, given that they are both critical aspects of what makes Australia unique. This came through in our research with middle Australians, both younger and middle-aged:

> I think there's some historical sites and cultural sites that Australia is recognised for, like the Great Barrier Reef and Sydney Opera House and the Harbour Bridge and Uluru… I think that even natural sites can be a part of our culture because Australia has a very unique landscape.
>
> (MALE, NT, 18–29)

> When you think about Australian cultural heritage, you think about things that are distinctly Australian. Icons like the Australian bush and wildlife, Uluru, Indigenous art and ceremonies. Yes, I just can't imagine Australia without them.
>
> (FEMALE, QLD, 35–60)

6. Changing models of income and investment

There is debate worldwide about the most effective ways to invest in arts and cultural activities for different outcomes and over different time frames, and in the context of considerable disruption in the way we access, share and produce cultural experiences. This is a growing area of interest for private and corporate investors, companies, individuals and philanthropists, as well as for governments.

For example, Covid-19 has accelerated Australians' familiarity with and access to digital modes of consumption, presenting an opportunity to diversify and expand income streams for goods and services underpinned by intellectual property generation and/or copyright protection. This is something that younger Australians in particular are very aware of:

> With new platforms like Spotify, for example…it's allowing people to access new media in a way that they weren't able to previously, but it also creates new business opportunities for artists in a way that they didn't have access to previously. It's also turned the way people make art upside down, inside out…So the amount of money that you can generate, how that money is generated and how you're paid has changed. And the whole nature of creative industries has changed; it's been democratised: more people can access it; more people can create…the nature of the economy around it has changed.
>
> (MALE, ACT, 18-29)

However, they are also aware that these changes present serious risks, as existing value chains are disrupted.

> I think for many artists, unless they can do something like Twitch stream their art or something – unless they can find some way to monetise, in a way, to help generate extra funds…I think you've got this huge lag-time between the amount of time it takes to create a piece of art…and the eventual pay-off, if it ever happens.
>
> (MALE, NSW, 18-29)

These risks require mature policy responses, especially given that it is often creators — the 'primary producers' of the cultural and creative industries[30] — who carry a significant share of those risks. New models will need to take into account, and ideally mitigate, existing issues around precarious employment and skills shortages in these industries, as well as concerns about monetisation models. The transition to these new models needs to be de-risked, particularly in an environment of ongoing uncertainty in the cultural and creative industries.

7. Changing beliefs about arts and culture's broader impacts

International evidence has demonstrated that arts and culture inspires and enables meaningful change across our diverse communities and within individual lives, including in the areas of some of Australia's biggest public policy challenges such as education, health and wellbeing, social cohesion, innovation and international relations.[31]

This capacity of arts and cultural activities to have a positive impact on different aspects of our lives has been reflected in policies that are driven by social improvement and economic contribution since the 1970s. However, it is also increasingly well recognised by middle Australians, as is the belief that arts and culture can take many forms.

> I think it has a huge effect on skills...it forces us to think in a different way and allows you to develop your own thoughts and your own thought processes...it teaches you to think for yourself, teaches you to work with other people...I think it teaches you a lot of soft skills as well that are really important to make well-functioning adults.
>
> (FEMALE, SA, 18–29)

> Without [arts and culture], it affects our health department and all the things. I think if you don't have cultural — all those sorts of things — people get mental health issues. All of these things make us happier, which is better for our mental health. Without those things, there is a lot more strain on services like that.
>
> (FEMALE, QLD, 35–60)

> [With Covid], it's brought a lot more film and television creation to Australia, which in turn has brought a lot more jobs and a lot more skills required of Australians here. So when you go to make a movie, you don't just need your camera crew and your actors, you need all of the people that make up that industry itself...And they all lead to more and more people being employed in Australia because we're becoming bigger and better at doing that kind of stuff.
>
> (FEMALE, QLD, 18–29)

> You can target more audience for big festivals; they can use the facilities around, or hotels, or restaurants, or transport; it's all part of the economy. And to me, it's employment: if you have big events you need to have workers. It's good.
>
> (FEMALE, NSW, 35–60)

This broader understanding of the range of benefits from an active arts and cultural offering is prompting investment from new portfolio areas, such as tourism and regional development.

These beliefs are also reflected in the growing role local governments are playing in this space. In 2020 ALGA released their first national policy position on arts and culture, supported by local governments in metropolitan and regional communities from across the country.[32]

8. A changing role for public funding?

Globally, there is vigorous debate about the role of public (i.e. government) funding in arts and culture. The changes wrought by Covid-19 have increased the need for governments to ensure that policy, regulatory and investment settings are driving effective cultural funding expenditure that is relevant and well-targeted for a 21st century context.

This is particularly important in Australia given that cultural expenditure across the three levels of government is not matching population growth. Per capita public expenditure on culture has dropped by 4.9% over the decade 2007-08 to 2017-18, and expenditure as a percentage of GDP remains below the OECD average.[33] This spending is often disjointed, lacking strategic deployment across and between different governments. With local governments playing a bigger role in making arts and cultural opportunities available, the need for a nationally-coordinated approach is urgent.

From our discussions with middle Australia, it is clear that they see benefits in engaging in arts and culture and that they see a role for governments in supporting arts and culture, especially to increase access:

> Obviously every town, every country town needs a dance group or — so it depends what funding you are talking about cutting, but if you are talking about Sport, Arts and Culture, and Maths and English, the 4 pillars of good education, I think they are all very important to fund, yeah.
>
> (MALE, VIC, 35-60)

> Yeah, things like museums and art galleries getting a lot of support from the government to continue to exist, I think means that it's cheaper for people to go and see them, that there can be a free section in art galleries. And I think that comes back to those areas being culture, and as a government, if they're not supporting that, then that culture goes away, and that culture is valuable to society. So yeah, I think when it comes to museums and galleries, potentially they're not as profitable but it's worth the contribution to society to, for the government to contribute money towards that.
>
> (MALE, QLD, 18-29)

> If the funding has been cut because there is a free market solution — i.e. private enterprise can fund it instead — I would be concerned about that because the issues of access become harder for other people. Because if it's a free market, it's just all about the cost.
>
> (MALE, VIC, 35-60)

They also strongly believe that this expenditure should benefit the public, and worry that arts and culture aren't being utilised to their full potential to benefit society:

> I think, what it is, they misunderstand what it [arts and culture] can do. For example, the bushfires: friends of friends who were artists went in to paint with the children and to help them to write stories as part of their therapy for what they went through. Whereas there was an area of the government that said 'We have all the psychologists lined up' and that's not what the community wanted or needed.
>
> (FEMALE, NSW, 35-60)

> It would be super exciting [if the government boosted funding to arts and culture] but I would want to know where it's going and what it's doing and I would want to know what exactly the outcome of it is as well — what they want to achieve from it.
>
> (MALE, ACT, 18-29)

> Maybe they just need to adjust where they spend the money, do you know what I mean? I think — I know it sounds terrible, but — they pour a lot of money into things like ballet. I know it's important but it's only to a small group of the community. They need to diversify.
>
> (FEMALE, QLD, 35-60)

Foundations

Australians are keen cultural participants; we spend $25 billion a year on cultural goods and services, at least 82% of us attend cultural events and venues, and more than a third of us participate in creative activities.[34] But within these statistics, what specifically do Australians care about?

This section outlines 6 ideas related to arts and culture that Australians value, that have endured through time, and that reflect the foundational themes of Australia's public policy in arts and culture. Those 6 foundations are:

1. First Nations cultural and creative practice
2. Connection, belonging and cultural inheritance
3. Honouring and protecting Australia's cultural heritage
4. Telling our stories to ourselves and the world
5. Copyright protection and income generation
6. Expression, including freedom of expression

In exploring these foundations, we draw on our qualitative research work with middle Australians as well as our international review of policy drivers in arts and culture and how these have been utilised in Australia.[35]

1. First Nations cultural and creative practice

Aboriginal and Torres Strait Islander peoples' cultural and creative practices in this land stretch across tens of thousands of years and continue today. These practices are globally unique, have grown over time and have endured despite profound disruption over the last two and a half centuries.

Australian arts and cultural policy documents in the late 20th and early 21st century have increasingly recognised and reflected the importance of First Nations cultural and creative practices.[36] Australia has now endorsed the 2007 UN Declaration on the Rights of Indigenous Peoples and the 2005 UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions, both of which include particular protections for First Nations' cultural expression.

The cultural and creative practices of Aboriginal and Torres Strait Islander peoples in Australia are also recognised by middle Australians as a unique and enduring aspect of the Australian context.

> I was also going to say Uluru, because it's an Indigenous rock and now we're finally not allowed to climb on it again…It's an icon, especially for Australian Aboriginals. It's one thing that's, I guess, ours and always has been, I feel. Compared to everything else in Australia that got taken over and colonised, I feel like that sort of remained ours.
> (FEMALE, NSW, 18–29. NOTE FOR CONTEXT: IDENTIFIES AS ABORIGINAL)

> I had number one [in a list of cultural heritage icons] as Indigenous art centres. You learn about Australia's culture and where it started, and how creative some of the Aboriginal artwork is.
> (MALE, NSW, 35–60)

> I think, for example, in SA, they just announced an Indigenous culture centre. Hundreds of millions of dollars, and I think that pretty much just reflects how a lot of people feel about preserving the Indigenous culture, so I think that's a pretty good effort by them.
> (MALE, SA, 18–29)

> I feel we don't show enough of our Aboriginal culture, we don't give it enough exposure. I would like to see more of that.
> (FEMALE, NSW, 35–60)

It is important to note First Nations creators are being disproportionately affected by Covid-19, with the Aboriginal and Torres Strait Islander population more reliant than the general population on income from arts and culture. This is especially true in remote areas with arts centres, whose sales have decreased by more than 50% in some locations.[37] Pivoting to digital also poses specific challenges for First Nations creators, not only in remote communities with variable internet, but also in terms of the need to 'uphold Indigenous rights and sovereignty in the digital environment and protect against unethical dealing and digital disadvantage'.[38]

2. Connection, belonging and cultural inheritance

Building a sense of belonging and a collective national identity that helps people feel connected to each other, the nation, and our institutions has been an enduring concern of arts and cultural policy. Our review of arts and cultural policy drivers found that policies driven by a desire to build collective identity harness arts and cultural activity to help groups of otherwise disparate individuals to unite and build on the things they have in common. This was a key driver of arts and cultural policy in the 1950s as Australia recovered from World War II, and remains one to this day. Our sense of ourselves as a nation is built on, and will continue to build, our cultural inheritance. Many of the suggestions emerging from a recent Parliamentary Inquiry into nationhood, national identity and democracy were related to the important role of arts and culture in this space.[39]

The Australian public are also adamant that arts and culture are a way to bring communities together, and help people feel part of something bigger than themselves. This focus on a collective identity is expressed at both a local, physical level and also in terms of geographically-disparate communities who share a particular interest:

> Community, that's what art is for, bringing the community together.
>
> (MALE, QLD, 35–60)

> I find, particularly online through streams and stuff like that, that an internet-based culture can form from playing video games, especially with friends, or with strangers even.
>
> (MALE, ACT, 18–29)

> I like the fact that some local council organizes some local events and that gets the community together and you meet all your neighbours and people you don't know.
>
> (FEMALE, NSW, 35–60)

Critically, middle Australians also believe that governments have a responsibility to ensure that the regulatory and legislative environment encourages and enables people to come together for the purpose of enjoying arts and culture:

> Lockout laws, that's the government destroying an industry — the live music scene — in the whole of the CBD…whether you agree with lockout laws or you don't, live music was important to Sydney, it wasn't just about drinking.
>
> (MALE, NSW, 35–60)

Philosophers, psychologists and sociologists, as well as communities themselves, have long recognised the vital importance to humans of belonging and connection, both to place and across time. It should come as no surprise, therefore, that this has been an enduring theme in Australian arts and cultural policy.

3. Honouring and protecting our cultural heritage

The collective identity policy driver identified in our review of Australian cultural policies from the 1950s to the 2000s highlighted the role that arts and culture play in building, maintaining and evolving a national identity across time. From the Committee of Inquiry into the National Estate in 1973,[40] to the establishment of the Protection of Movable Cultural Heritage Act 1986,[41] through to the policy priorities of the current federal government,[42] cultural heritage protection has had an important role to play in developing and maintaining our national identity.

These priorities are strongly reflected in the views of middle Australians:

> Without Australian arts, we would lose our sense of identity. You would lose your heritage as well, lose the connection to your country. You want to have something to be proud of, to pass it on [to] the future generations. It's a very important thing, I have never really thought about this before.
>
> (FEMALE, QLD, 35-60)

> To preserve that culture, it allows us to - it just gives future generations a chance to experience as much culture as possible. Obviously, the culture keeps flowing, keeps growing, but being able to give future generations a chance to experience the past is pretty important.
>
> (MALE, NT, 18-29)

Interestingly, the multicultural strengths of Australia are often mentioned as one of the key parts of our heritage that should be celebrated and protected, as are some of our natural icons:

> When I think of Australian cultural heritage, things that are distinctly Australian, I think of multiculturalism.
>
> (FEMALE, QLD, 35-60)

> My grandparents are from Italy and Germany, and they're getting really old and if we don't continue their cultures and traditions, then they're going to die with our grandparents...And in terms of the — like in Uluru, for example...once these sorts of things with so much history of our country become eroded and diminished, it's so hard to keep that going and tell those stories of our Australian culture going forward...In twenty years' time, our kids might not even know what that is if we don't act now and preserve those things.
>
> (MALE, SA, 18-29)

These views are also in line with Australia's international obligations. Australia ratified the 1972 World Heritage Convention, an international mechanism for the protection of both cultural and natural heritage, and is a party to the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions. A recent parliamentary inquiry into national institutions highlighted the role they play in preserving, sharing and building a nuanced understanding of Australia's heritage.[43] It explored their position as 'keepers, authors and champions of Australia's national story', noting that this story is ever changing and evolving. To fulfil this role in the 21st century and beyond, our cultural institutions, as well as other publicly funded arts and cultural companies, will need to continually transform their programming, operating models and digital capacity.

4. Telling our stories to ourselves and to the world

Australians have long been interested in seeking to understand their own lives and convey the Australian lifestyle through our arts and cultural offerings, and this is a theme that has endured to the present. While the people in our focus groups strongly valued cultural heritage, they also wanted Australians to be making arts and cultural products that told contemporary Australian stories.

> Like, Bluey is a very uniquely Australian production, and it is the number one Australian children's show in the world right now. And it is just so quintessentially Aussie in every way. I feel like it's important, not only for Aussie kids to have that exposure to Australia, but people all round the world to get exposure through Australian media and they learn that Australia is not just 'everything is going to kill you and we ride kangaroos to school'... there's so much media that comes out of the US these days that it's starting to influence our culture as well, and global cultures.
>
> (FEMALE, SA, 18-29)

> It's important to have Australian artists and movies and — so we feel like we can be representing on the world stage. Gives us feelings of pride and identity, of belonging. It's also promoting what Australia is all about and giving that unique flavour that other countries would not be able to experience or understand. It's promoting Australia. Our culture.
>
> (FEMALE, QLD, 35–60)

Australia's relevant regulatory and statutory bodies reflect the importance of this theme. For example, the Australian Communications and Media Authority (ACMA) outlines a range of quotas for the commissioning and broadcast of Australian screen content, while the legislated functions and anticipated outcomes of the Australia Council for the Arts include supporting the creation and presentation of excellent art that reflects the diversity of Australia's stories, thus raising the profile of Australian arts both nationally and internationally.[44]

Australia's diverse range of stories are also of great interest to the world more broadly, and thus have long been used to convey a range of Australian values and ideals internationally. This idea links to the reputation-building policy driver that has been evident in Australia since at least the 1950s. In Australia, public investment focused on innovation, excellence and prioritising the development of high quality Australian content for domestic and international audiences is often managed through arms-length funding mechanisms — for example, peer panels or entities such as statutory authorities — to draw on independent expertise in making decisions.

5. Copyright protection and income generation

Copyright protection is generally recognised as a key support for incentivising and rewarding creators and other entrepreneurs. Copyright protects creators' rights to generate income from their unique expression of ideas (not the ideas themselves), and excludes others from unauthorised use of those unique expressions.[45] This idea forms the foundation of the creative economy, in the same way that broader intellectual property laws form the basis of the knowledge economy.

Australia's Copyright Act provides significant protections for both economic and moral rights, designed for creators to have rights to both derive economic benefit and be recognised as the creator of a work.[46] The exercising of these rights is supported by mechanisms such as rights management agency APRA-AMCOS, as well as agencies that provide recommended rates of pay for creative work (such as the Australian Association of Authors and the National Association of Visual Artists).

Additionally, a recent parliamentary review identified that protections needed to be strengthened for First Nations artists, craftspeople and holders of cultural knowledge, and some actions have been taken to address this.[47]

Copyright laws benefit society by encouraging and incentivising the creation of new ideas and innovations, while also providing a means for creators to generate income and support themselves and their work.[48] These are ideas that middle Australians value and support:

> Yeah I think things like copyright and freedom of expression and all those things that enable art and culture, I think they're important. Arts won't survive if we don't support them, pay for what we use.
> (FEMALE, NSW, 35–60)

> Having Australian content fosters a self-sustaining industry. If we don't support it, and we import everything, we can't hear our own music on the radio; our artists can't make any money, so they can't do any more art. If there are some kind of protections in place, at least they can then have a chance to do the work.
> (MALE, VIC, 35–60)

> A lot of people probably think arts is just, you know, painting...but it is also making solutions too, but creatively...like, if you look at intellectual rights, with firms, they've actually created their own things that they can put a patent on, but that is art, just they've put a restriction or a block on it, so they can start up their business.
> (MALE, NSW, 18–29)

The most recent G20 Culture Ministers' Meeting in July 2021 (of which Australia is a member) has identified threats to cultural and creative intellectual property as a growing global concern, pointing out that these 'international crimes' have been 'linked to money laundering, corruption, tax evasion and terrorist financing and also highly affects all countries' cultural identity,' and suggesting a greater need for international cooperation to combat the spread.[49]

6. Expression, including freedom of expression

Middle Australians appreciate arts and culture's ability to help people express themselves, express new or difficult ideas, and express their culture to others. They value the ways that creative expression allows Australian culture and heritage to continue to evolve, just as our society, tastes, preferences and values have continued to evolve.

> I don't think the world could really function without it. Culture is really the essence of who people are, and art is their expression and their creativity. Take away those things and we are really taking away — people. I don't think it could actually happen.
>
> (FEMALE, NSW, 35–60)

They are also proud of — and grateful for — Australia's capacity for freedom of expression. They associate the removal or repression of arts and cultural expression with non-democratic values and the suppression of humanity.

> Linked to what I was saying before about expression — if you can't express yourself in a culture it feels almost like — it feels almost dystopian because people don't have the freedom or self-insight to express themselves.
>
> (MALE, TAS, 18–29)

> Arts and culture are very important to society; without imagination or creativity, life would be horrible, no freedom of expression; it would be a black world or a white world. No colours or grey.
>
> (MALE, VIC, 35–60)

> Let's think of North Korea. Arguably, you could say that in a dictatorship there is not a lot of art and culture — unless they tell you its art and culture — and there are some very unhappy people over there.
>
> (MALE, QLD, 35–60)

As a party to the International Covenant on Civil and Political Rights, Australia sees freedom of expression — that is, the right to hold opinions without interference, and impart, seek and receive information and ideas of all kinds — as fundamental.[50] Although not protected in Australia's Constitution, freedom of expression in any medium, including artistic works, broadcasting, written and oral communications, the media, public protest and commercial advertising, is supported in common law.[51] Additionally, Australia has endorsed the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions. Specifically in relation to arts and culture, Section 9(1)(bc) of the Australia Council Act 2013 states that one of the key functions of the Australia Council for the Arts is to uphold and promote freedom of expression in the arts.[52]

Priorities for change

As a non-partisan, evidence-based think tank, ANA's role is to investigate and champion the positive effects of arts, culture and creative activity in contemporary Australian society. Our Insight Reports and Analysis Papers highlight opportunities for stakeholders of arts and culture to maximise the benefits that our research makes evident. In this section we outline 7 priorities for change related to the foundations and emerging trends in this paper.

How can these foundations and emerging trends be strengthened or sustained?

1. Develop and implement a National Arts, Culture and Creativity Plan[53] to build stronger and more strategic leadership and collaboration between the federal, state and territory and local governments. Clearer policy direction will ensure the expected public value outcomes of cultural expenditure are better communicated. This will provide a contemporary framework for Australia to design and implement mechanisms to boost cultural expenditure as a percentage of GDP to the OECD average within the next decade.

2. Continue to support arts and cultural organisations and individuals to financially survive the Covid-19 pandemic, and to pilot and/or scale-up digitally-rich, 'antifragile' business models suitable for a with-Covid environment for the future success of the cultural and creative industries. Live events, in particular, have been disproportionately affected, and any approach should include taking deliberate and coordinated action to rebuild those activities.[54]

3. Position Aboriginal and Torres Strait Islander cultures and creative expression as a core, shared part of Australia in the 21st century, including recognising the value of Aboriginal and Torres Strait Islander cultural and creative practice in public policy measures designed to address equity and justice issues.

4. Prioritise using arts and cultural activities in existing and new initiatives across all relevant portfolios, especially in placemaking and community-building, to mitigate loneliness, social exclusion and isolation. Foster intra-government and interagency collaboration.

5. Build on the work of Infrastructure Australia to 1) implement a coordinated national approach to arts and cultural infrastructure; and 2) facilitate greater collaboration between Commonwealth, state and territory and local governments for cultural infrastructure programs, taking into account existing cultural infrastructure and the capacity of communities and local governments to maintain and program new cultural infrastructure.

6. Continue to prioritise investment in new arts and cultural practices and products (including those that use new technologies) that reflect contemporary Australian demographics, stories and perspectives. This should include ensuring arts and culture are a central pillar of Australia's public diplomacy activity, by including opportunities for collaboration and exchange in cultural practice and research between Australia and our regional neighbours.

7. Ensure we have a fit-for-purpose legislative, regulatory, tax incentive and investment environment, updated to address IP generation and copyright protections in the current environment. Legislative protections for expression must take emerging digital creation and distribution models into account, and balance legal protections for creative works, in terms of protecting creators' rights to recognition, compensation and expression, with the potential impacts of the exercise of those rights on vulnerable communities and individuals.[55]

Conclusion

As we enter the third decade of the 21st century, we can look back and see the sweeping changes experienced over the last 70 odd years, and not only in the arts and cultural space. In some ways, it's comforting to know that certain values endure; that Australia has long placed importance on particular aspects of arts and cultural practice and policy, and that those aspects retain their importance today. Equally, however, it's essential that we keep looking to the future, and continue improving and adapting to our rapidly changing environment.

The rate of change, particularly change accelerated by the Covid-19 pandemic, has facilitated a significant increase in interest in current policies and strategies, and in the possibility of a national approach to arts and culture in Australia.[56] This is why it is more critical now than ever before to develop and implement a National Arts, Culture and Creativity Plan.

A NACC Plan would allow for strategic coordination of the needs and priorities of the many relevant stakeholders of arts and culture in this country. The participation of all of these relevant 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. It would also be a practical way for the Australian Government to facilitate more coherent and effective investments, as well as legislative, regulatory and policy settings, and help grow Australia's creative output, consumption and diversity.

Momentum is building. We know what has always been important in the arts and culture realm, and what we need to note going forward. This paper has made clear that the conditions are ripe for change. External factors beyond our previous imaginings have provided the impetus, and middle Australia has a real appetite to see that change brought about.

Now, let's make it a priority.

Endnotes

1   We saw this attitude expressed across both the 18-29 year old cohort and the 35-60 year old cohort in our two focus group studies of middle Australians. See Fielding, Kate, and Jodie-Lee Trembath. 2020. "A View from Middle Australia: Perceptions of Arts, Culture and Creativity." 2020–01. Insight Series. Canberra: A New Approach and the Australian Academy of the Humanities. https://newapproach.org.au/wp-content/uploads/2021/07/3-ANA-InsightReportThree-FullReport.pdf.

    Trembath, Jodie-Lee, and Kate Fielding. 2021. "The next Generation of Voters: Young Middle Australians Talk Arts, Culture and Creativity." 2021-02. Insight Series. Canberra: A New Approach. https://newapproach.org.au/wp-content/uploads/2021/08/ANA-InsightReportSix-Fullreport-6.pdf.

2   See our previous research (https://newapproach.org.au/insight-reports/) to explore these beliefs and the evidence we found related to them here: Fielding, Kate, and Jodie-Lee Trembath. 2020. "A View from Middle Australia: Perceptions of Arts, Culture and Creativity." 2020–01. Insight Series. Canberra: A New Approach and the Australian Academy of the Humanities.; Trembath, Jodie-Lee, and Kate Fielding. 2020. "Behind the Scenes: Drivers of Arts and Cultural Policy Settings in Australia and Beyond." 2020–02. Insight Series. Canberra: A New Approach and the Australian Academy of the Humanities.; Trembath, Jodie-Lee, and Kate Fielding. 2021. "The next Generation of Voters: Young Middle Australians Talk Arts, Culture and Creativity." 2021–02. Insight Series. Canberra: A New Approach.

3   A New Approach. 2019. "The Big Picture: Public Expenditure on Artistic, Cultural and Creative Activity in Australia." 2019–01. Insight Series. Canberra: A New Approach and The Australian Academy of Humanities. https://newapproach.org.au/wp-content/uploads/2021/07/1-ANA-InsightReportOne-FullReport-1.pdf.

4   See our 2021 Analysis Paper, Imagining 2030: Preparing for a National Arts, Culture and Creativity Plan for more on this opportunity. https://newapproach.org.au/analysis-papers/

5   See the Live Music and Entertainment Industry 5 Point Re-Opening Plan as an example.

6   For various perspectives on the idea of balance between creators' rights to expression and protecting vulnerable communities and individuals, see the submissions to the Parliamentary Inquiry into Freedom of Speech in Australia. In particular, see submissions from the Arts Law Centre of Australia, and the Australia Council for the Arts.

7   Trembath and Fielding, 2020. Behind the Scenes. https://newapproach.org.au/wp-content/uploads/2021/07/4-ANA-InsightReportFour-FullReport.pdf.

8   For an overview of the effects of the mid-2020 national lockdowns on employment and income loss for Australia's arts and cultural businesses, see: A New Approach. 2020. "Securing Economic, Social and Cultural Benefits for All Australians with a 21st Century Approach to Culture and Creativity." Submission. Parliamentary Inquiry, Creative and Cultural Industries and Institutions. Canberra: A New Approach. https://newapproach.org.au/wp-content/uploads/2021/01/A-New-Approach-ParlSub-CCII-2020.pdf.

    In his 2021-22 Budget Speech, Federal Treasurer the Hon. Josh Frydenberg identified the arts as one of the sectors continuing to 'do it tough'. For an overview of the federal government's position on the effects of Covid-19 on arts and culture, see the Office for the Arts' 'Covid-19 Update': https://www.arts.gov.au/covid-19-update.

    For recent examples of research on the changes Covid-19 has wrought on Australia's arts and cultural landscape, see: Flew, Terry, and Katherine Kirkwood. 2021. "The Impact of COVID-19 on Cultural Tourism: Art, Culture and Communication in Four Regional Sites of Queensland, Australia." Media International Australia 178 (1): 16–20. https://doi.org/10.1177/1329878X20952529.; Patternmakers and Wolf Brown. 2021. "COVID-19 Audience Outlook Monitor - Australia (Dashboard Tool)." Intrinsic Impact. https://dashboard.intrinsicimpact.org/groupings/625/ reports/3581?utf8=%E2%9C%93&s%5B9284%5D=1&s%5B9983%5D= 1&s%5B10701%5D=1&s%5B12450%5D=1&f1= 2732&f2=2867&commit=Apply+Options; Pennington, Alison, and Ben Eltham. 2021. "When the Show Cannot Go On: Rebooting Arts & Culture After COVID." Canberra: The Australia Institute. https://www.futurework.org.au/when_the_show_cannot_go_on_rebooting_arts_culture_after_covid.

    For an international perspective, see: OECD. 2020. "Culture Shock: COVID-19 and the Cultural and Creative Sectors." OECD Policy Responses to Coronavirus (COVID-19). OECD Publishing. https://www.oecd.org/coronavirus/policy-responses/culture-shock-covid-19-and-the-cultural-and-creative-sectors-08da9e0e/.

9   Bureau of Communications, Arts and Regional Research. 2021 "Government payments to the cultural and creative sectors." Canberra: Department of Infrastructure, Transport, Regional Development and Communications.

10 Trembath, Jodie-Lee, and Kate Fielding. 2020. "Australia's Cultural and Creative Economy: A 21st Century Guide." 2020–03. Insight Series. Canberra: A New Approach and the Australian Academy of the Humanities. https://newapproach.org.au/wp-content/uploads/2021/08/5-ANA-InsightReportFive-FullReport.pdf.

11 See, for example, the Digital Culture Strategy released in 2021 by the Australia Council for the Arts.

12 The enthusiasm that Australians have had for attending arts and cultural events and venues is measured here: Australian Bureau of Statistics. 2019. "4114.0 - Attendance at Selected Cultural Venues and Events, Australia, 2017-18." Canberra: Australian Bureau of Statistics. https://www.abs.gov.au/statistics/people/people-and-communities/attendance-selected-cultural-venues-and-events-australia/ latest-release.

Predictions about the future attendance at arts and cultural venues and events come from here: Patternmakers and Wolf Brown. 2021. "COVID-19 Audience Outlook Monitor - Australia (Dashboard Tool)." Intrinsic Impact. https://dashboard.intrinsicimpact.org/groupings/625/reports/ 3581?utf8=%E2%9C%93&s%5B9284%5D=1&s%5B9983%5D=1&s%5B10701%5D=1&s%5B12450%5D=1&f1=2732&f2= 2867&commit=Apply+Options.

13   Akhtar, Allana. 2021. "Chicago Said There's No Evidence Lollapalooza Was a Superspreader Event and That More than 90% of Attendees Were Vaccinated." Business Insider Australia (blog). August 12, 2021. https://www.businessinsider.com.au/chicago-lollapalooza-not-a-covid-super-spreader-event-90-vaccinated-2021-8.

   Brayden, Kate. 2021. "Indoor Paris Test Concert Shows No Increase in Covid-19 Cases." Hotpress, July 12, 2021, sec. Music. https://www.hotpress.com/music/indoor-paris-test-concert-shows-no-increase-in-covid-19-cases-22860994.

   Revollo, Boris, Ignacio Blanco, Pablo Soler, Jessica Toro, Nuria Izquierdo-Useros, Jordi Puig, Xavier Puig, et al. 2021. "Same-Day SARS-CoV-2 Antigen Test Screening in an Indoor Mass-Gathering Live Music Event: A Randomised Controlled Trial." The Lancet Infectious Diseases Online first (0). https://doi.org/10.1016/S1473-3099(21)00268-1.

14   See our 2021 report on young middle Australians here: Trembath, Jodie-Lee, and Kate Fielding. 2021. "The next Generation of Voters: Young Middle Australians Talk Arts, Culture and Creativity." 2021–02. Insight Series. Canberra: A New Approach https://newapproach.org.au/wp-content/uploads/2021/08/ANA-InsightReportSix-Fullreport-6.pdf. and our 2020 report on middle-aged middle Australians: Fielding, Kate, and Jodie-Lee Trembath. 2020. "A View from Middle Australia: Perceptions of Arts, Culture and Creativity." 2020–01. Insight Series. Canberra: A New Approach and the Australian Academy of the Humanities. https://newapproach.org.au/wp-conte.nt/uploads/2021/07/3-ANA-InsightReportThree-FullReport.pdf.

15   Australian Bureau of Statistics. 2019. "Participation in Selected Cultural Activities 2017-18 Dataset." Australian Bureau of Statistics. https://www.abs.gov.au/statistics/people/people-and-communities/participation-selected-cultural-activities/2017-18#data-download.

16   Pier Luigi Sacco describes this blurring of consumers and producers in his critical 2011 piece about Culture 3.0. He describes this phenomenon as having the following characteristics: 1) Communities of practice and not only markets, 2) generates turnover but also has indirect non-market value, 3) prosumers and user-generated content, 4) a pervasive dimension that permeates the whole economy (i.e. culturalisation of the economy and culturally mediated value); 5) at the root of the value chain. For more on this, see the following:

   Sacco, Pier Luigi. 2011. "Culture 3.0: A New Perspective for the EU 2014-2020 Structural Funds Programming." European Expert Network on Culture. http://www.interarts.net/descargas/interarts2577.pdf.

   Trembath, Jodie-Lee, and Kate Fielding. 2020. "Behind the Scenes: Drivers of Arts and Cultural Policy Settings in Australia and Beyond." 2020–02. Insight Series. Canberra: A New Approach and the Australian Academy of the Humanities. https://newapproach.org.au/wp-content/uploads/2021/07/4-ANA-InsightReportFour-FullReport.pdf.

17   Barack Obama referenced the 'both/and' vs 'either/or' idea throughout his presidency, attributing the phrase to Martin Luther King Jnr in discussing strategies for social freedom and justice. See Martin Luther King Jnr's full speech and the ensuing Q&A here — 'both/and' quote on p. 23: https://wmich.edu/sites/default/files/attachments/MLK.pdf.

18   As our 2020 report 'Behind the Scenes' demonstrated, mainstream Australian cultural content heavily referenced British themes and aesthetics well into the 20th century, although the reference point began to shift after the First World War towards the USA. This trend has only increased over time. However, in the 1980s and 90s, as Australian public policy moved more towards multiculturalism, the reference point for what Australian content is and should be has shifted to include a stronger connection to the stories and aesthetics of our Asian and Pacific neighbours. For more on this, see: Trembath, Jodie-Lee, and Kate Fielding. 2020. "Behind the Scenes: Drivers of Arts and Cultural Policy Settings in Australia and Beyond." 2020–02. Insight Series. Canberra: A New Approach and the Australian Academy of the Humanities. https://newapproach.org.au/wp-content/uploads/2021/07/4-ANA-InsightReportFour-FullReport.pdf.

19   It is interesting (though not systematic) to consider the evolution of this narrative over time using the following 3 journal articles about race in Hollywood films: Weaver, Andrew J. 2011. "The Role of Actors' Race in White Audiences' Selective Exposure to Movies." Journal of Communication 61 (2): 369–85. https://doi.org/10.1111/j.1460-2466.2011.01544.x.; Aumer, Katherine, Devin Blas, Kelsea Huston, Christine Mabuti, and Ning Hsu. 2017. "Assessing Racial Preferences in Movies: The Impact of Mere-Exposure and Social Identity Theory." Psychology 8 (9): 1314–25. https://doi.org/DOI:10.4236/psych.2017.89085.; King, Jesse, Sohuyn Lee Ribeiro, Clark Callahan, and Tom Robinson. 2021. "Representing Race: The Race Spectrum Subjectivity of Diversity in Film." Ethnic and Racial Studies 44 (2): 334–51. https://doi.org/10.1080/01419870.2020.1740290.

20   Office for the Arts. 2019. "Indigenous Repatriation." Australian Government. https://www.arts.gov.au/what-we-do/cultural-heritage/indigenous-repatriation.

21   Jackson, Will. 2021. "How Many Antiquities in Australian Museums Are Stolen from Our Neighbours?" ABC News, March 27, 2021. https://www.abc.net.au/news/2021-03-28/antiquities-looted-australian-museums-douglas-latchford/100030880.

22   White, Courtney, and Rita Matulionyte. 2019. "Artificial Intelligence Painting The Bigger Picture For Copyright Ownership." SSRN Scholarly Paper ID 3498673. Rochester, NY: Social Science Research Network. https://doi.org/10.2139/ssrn.3498673.

23   While blockchain technology creates new possibilities for digital creations, it also requires massive amounts of electricity — one researcher found that the average NFT has a carbon footprint equivalent to more than a month's worth of electricity for an average resident of the EU — leading some commentators to question this trend's sustainability. Calma, Justine. 2021. "The Climate Controversy Swirling around NFTs." The Verge (blog). March 15, 2021. https://www.theverge.com/2021/3/15/22328203/nft-cryptoart-ethereum-blockchain-climate-change.

24   Garbutt, Michael, Scott East, Branka Spehar, Vicente Estrada-Gonzalez, Brooke Carson-Ewart, and Josephine Touma. 2020. "The Embodied Gaze: Exploring Applications for Mobile Eye Tracking in the Art Museum." Visitor Studies 23 (1): 82–100. https://doi.org/10.1080/10645578.2020.1750271.

25   Edmans, Alex, Adrian Fernandez-Perez, Alexandre Garel, and Ivan Indriawan. 2021. "Music Sentiment and Stock Returns Around the World." SSRN Scholarly Paper ID 3776071. Rochester, NY: Social Science Research Network. https://doi.org/10.2139/ssrn.3776071.

26   For more on the role of regional development and the attraction and retention of residents in cities and regions, see Case Study 3 of our 2020 report: Trembath, Jodie-Lee, and Kate Fielding. 2020. "Australia's Cultural and Creative Economy: A 21st Century Guide." 2020–03. Insight Series. Canberra: A New Approach and the Australian Academy of the Humanities. https://newapproach.org.au/wp-content/uploads/2021/08/5-ANA-InsightReportFive-FullReport.pdf.

27   For more on the value and increasing emergence of cultural tourism in Australia, see the following two reports: Australia Council for the Arts. 2018. "International Arts Tourism: Connecting Cultures." Sydney: Australian Government. https://australiacouncil.gov.au/advocacy-and-research/international-arts-tourism-connecting-cultures/.; Australia Council for the Arts. 2020. "Domestic Arts Tourism: Connecting the Country." Sydney: Australia Council for the Arts. https://australiacouncil.gov.au/advocacy-and-research/domestic-arts-tourism-connecting-the-country/.

28   Big Red Group. 2019. "The Experience Economy: Riding a Rising Tide." White Paper. Australia: Big Red Group. https://www.thebigredgroup.com.au/wp-content/uploads/2019/05/The-Experience-Economy-Riding-a-rising-tide-white-paper-by-the-Big-Red-Group.pdf.

29   The declaration proposed 'the importance of enshrining climate action more firmly within cultural policies' and encouraged greater cooperation between international and intergovernmental bodies. Culture Ministers' Meeting. 2021. "Culture Unites the World: Rome Declaration of the G20 Ministers of Culture." Rome: G20. https://www.g20.org/wp-content/uploads/2021/07/Final-Declaration.pdf.

30   There is a growing discourse around the idea of creators as 'primary producers' (therefore likening them to farmers as the first movers in the agricultural supply chain), which gained traction in 2014 following its use by several presenters at the UNESCO World Forum on Culture and Cultural Industries in Florence that year.

31   To review this evidence, see: Fielding, Kate, Iva Glisic, and Jodie-Lee Trembath. 2019. "Transformative: Impacts of Culture and Creativity." 2019-02. Insight Series. Canberra: A New Approach and The Australian Academy of Humanities. https://newapproach.org.au/wp-content/uploads/2021/07/2-ANA-InsightReportTwo-FullReport.pdf.

32   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/.

33   A New Approach. September 2019. *The Big Picture: public expenditure on artistic, cultural and creative activity in Australia.* 2019-01. Insight Series. Canberra: A New Approach and The Australian Academy of Humanities. https://newapproach.org.au/wp-content/uploads/2021/07/1-ANA-InsightReportOne-FullReport-1.pdf.

34   These are figures from various ABS instruments. For an overview of each in context, see Chapter 2 Question 6 of Trembath, Jodie-Lee, and Kate Fielding. 2020. "Australia's Cultural and Creative Economy: A 21st Century Guide." 2020-03. Insight Series. Canberra: A New Approach and the Australian Academy of the Humanities. https://newapproach.org.au/wp-content/uploads/2021/08/5-ANA-InsightReportFive-FullReport.pdf.

35   Fielding, Kate, and Jodie-Lee Trembath. 2020. "A View from Middle Australia: Perceptions of Arts, Culture and Creativity." 2020-01. Insight Series. Canberra: A New Approach and the Australian Academy of the Humanities. https://newapproach.org.au/wp-content/uploads/2021/07/3-ANA-InsightReportThree-FullReport.pdf; Trembath, Jodie-Lee, and Kate Fielding. 2020. "Behind the Scenes: Drivers of Arts and Cultural Policy Settings in Australia and Beyond." 2020-02. Insight Series. Canberra: A New Approach and the Australian Academy of the Humanities. https://newapproach.org.au/wp-content/uploads/2021/07/4-ANA-InsightReportFour-FullReport.pdf; Trembath, Jodie-Lee, and Kate Fielding. 2021. "The Next Generation of Voters: Young Middle Australians Talk Arts, Culture and Creativity." 2021-02. Insight Series. Canberra: A New Approach. Find them here: https://newapproach.org.au/wp-content/uploads/2021/08/ANA-InsightReportSix-Fullreport-6.pdf.

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54   See the Live Music and Entertainment Industry 5 Point Re-Opening Plan as an example.

55   For various perspectives on the idea of balance between creators' rights to expression and protecting vulnerable communities and individuals, see the submissions to the Parliamentary Inquiry into Freedom of Speech in Australia. In particular, see submissions from the Arts Law Centre of Australia, and the Australia Council for the Arts.

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      Pennington, Alison, and Ben Eltham. 2021. "When the Show Cannot Go On: Rebooting Arts & Culture After COVID." Canberra: The Australia Institute. https://www.futurework.org.au/when_the_show_cannot_go_on_rebooting_arts_culture_after_covid.

      And the many submissions to the Parliamentary Inquiry into Cultural and Creative Industries and Institutions, which can be found here: https://www.aph.gov.au/Parliamentary_Business/Committees/House/Communications/Arts/Submissions.