

**Inquiry:** Inquiry into the cultural and creative industries in Victoria

**Hearing Date:** 13 March 2025

**Question[s] taken on notice**

**Directed to:** Kate Fielding, A New Approach

**Received Date:** 2 April 2025

1. **Asked by Richard Welch, p. 28**

**Question Asked:**

**Richard WELCH:** Thank you for that answer, Kate. Ultimately, when you distil things down to their lowest elements, it comes back to funding again and again and again. In your view, though, what are the other ways governments can assist outside of funding?

**Kate FIELDING:** What an excellent question. I am delighted to tell you that we will be releasing a whole new report on exactly that in a couple of months. It is a useful and important question in terms of yes, direct funding is an important part of what governments can do, but there are a bunch of other things that governments already do in this space that help foster and facilitate creative and cultural engagement and opportunities for that. And there are, again, things that we can see that different governments could learn from each other. We have engaged with all three levels of government on this and got advice from all governments on this to understand what it is that they are currently doing. On notice I am happy to provide you a very high level summary of that for the committee to help inform that thinking. Given that it is in development at the moment, I do not want to speak off the cuff.

**Response:**

ANA is pleased to provide a summary from its forthcoming Insight Report which will outline the broad range of actions governments can take to strengthen cultural access and foster robust cultural industries, in addition to direct funding. This is geared towards helping governments get full value from the direct funding dollars already invested in arts, culture and creativity. Broadly speaking, our research reveals 8 types of ‘pro-culture’ enablers that currently exist in Australia for governments to consider, outside direct funding. See the summary table on the following page.

## 8 enablers beyond direct funding available to government to strengthen cultural access and industries, with examples

### 1 Fit-for-purpose and streamlining measures

- 'One stop shops'
- Preapproved plans for events
- Procurement guidelines and principles
- Permits to access specific government sites/facilities for cultural purposes

### 2 Legislation, regulations and standards

- Copyright and IP protection
- Tax system legislation
- Night-time economy legislation and regulation
- Local content quotas and rules
- International participation in UNESCO conventions etc
- Industry codes of practice and standards

### 3 Measures to develop skills, career pathways, resources and share knowledge

- Providing training and advisory services (including capability building, skills development, support and networking)
- Collecting and publishing data on arts, culture and creative sector outcomes.
- Updates of training packages or fee structures that incentivise creative learning
- Inclusion of Australian texts on the curriculum

### 4 Measures that facilitate co-investment and collaboration

- Partnerships, intermediation and harmonisation (including intergovernmental, intra-governmental, public to private partnerships and cross-sector partnerships)
- Facilitated access to finance (e.g. blended finance such as impact investing, access to public loans)
- Creative industries expertise to shape government policies (e.g. participation on advisory groups)

### 5 Non-commercial rates

- Free or reduced cost to use/access infrastructure, assets or facilities (e.g. free parking, property rentals, community venue access, entry fees)
- Access to specialist equipment
- Co-working hubs

### 6 Indirect industry assistance

- Tax concessions, including deductions, exemptions and offsets.
- Operating the authorising and administrative mechanisms for donations
- Administering copyright and rights compensation mechanisms
- Co-production agreements

### 7 Accessible information, promotion and marketing

- Providing accessible information about arts and culture events and activities
- Localised promotion and marketing campaigns.
- National promotion initiatives (e.g. Arts Week, National Giving Day to the Arts)
- Awards Programs
- Convening, consensus-building and community engagement

### 8 Special consideration for eligibility and exemptions

- Exemptions to efficiency dividends
- Ensuring arts and cultural activities and institutions are eligible within existing voucher/subsidy programs where appropriate
- Improving digital and telecommunications connectivity as platforms for cultural participation and access
- Supply chain management

## 2. Asked by Gaelle Broad, p. 29

### Question Asked:

**Gaelle BROAD:** Okay. What are your thoughts on funding? Particularly because the terms of reference for this inquiry look at regional Victoria's share of national arts and cultural spending and we look at recommendations to make to the government, what are your thoughts on funding for the regions?

**Kate FIELDING:** Broadly I would say – I am going to give you a qualitative answer and then a quantitative answer – that based on the middle Australia work, which focuses on outer suburban and regional and remote locations, there is a significant appetite for and a significant expectation that governments will help make cultural and creative engagement possible in local communities. Emphatically from that middle Australia work we can see that people want things to be available in their local communities for them and their families, especially their children, to be able to go to. The public demand is there. We can share with you some statistics on the participation and cultural attendance specific to regional. We will provide those on notice. But we can see, both through that sentiment research and through the data, that there is demand there.

### Response:

ANA is pleased to share the regional Victorian statistics below on participation and attendance in arts and culture. ANA includes comparison with metropolitan figures, where available.

Overall, the statistics show that attendance is lowest in regional areas, and lower in growth/outer metro areas, compared to middle/inner metro areas. It also confirms that lack of attendance opportunities and distance from live events correlate with low attendance.

**Figure 1: Attendance at least one live arts event**

	Regional Victoria	Melbourne				Victoria
		Growth metro	Outer metro	Middle metro	Inner metro	
2022 <sup>1</sup>	52%	60%	66%	69%	78%	64%

	Regional Victoria	Melbourne		Victoria
		Outer Metro	Metro	
2019 <sup>2</sup>	(no breakdowns by regional/metro)			68%
2019 (festivals)	29%	34%	50%	39%
2019 (CALD festivals)	15%	21%	32%	24%

**Figure 2: Agreement that ‘there are plenty of opportunities for me to get involved in cultural and creative experiences’**

	Regional Victoria	Melbourne				Victoria
		Growth metro	Outer metro	Middle metro	Inner metro	
2022 <sup>3</sup>	38%	39%	42%	46%	52%	43%

	Regional Victoria	Melbourne		Victoria
		Outer metro	Metro	
2019 <sup>4</sup>	46%	42%	49%	46%

**Figure 3: Distance as a barrier to attending live events**

	Regional Victoria	Melbourne				Victoria
		Growth metro	Outer metro	Middle metro	Inner metro	
2022 (attending less than they would like & not attending) <sup>5</sup>	51%	42%	43%	30%	27%	39%

	Regional	Outer metro	Metro	Victoria
2019 (attending less than they would like only) <sup>6</sup>	34%	25%	17%	33%
2019 (not attending only) <sup>7</sup>	(no breakdowns by regional/metro)			24%

<sup>1</sup> A live event includes an exhibition, performance or show. Lonergan Research, “National Arts Participation Survey 2022 – Victoria” (Creative Victoria, September 2023), 29, [https://creative.vic.gov.au/\\_data/assets/pdf\\_file/0007/2224807/2022-NAPS-State-Reporting-Victoria-Lonergan.pdf](https://creative.vic.gov.au/_data/assets/pdf_file/0007/2224807/2022-NAPS-State-Reporting-Victoria-Lonergan.pdf).

<sup>2</sup> These figures include attendance at arts experiences, events and festivals. Lonergan Research, “National Arts Participation Survey 2019 – Victoria” (Creative Victoria, July 15, 2020), 24, 29, 30, [https://investloddonmallee.com.au/wp-content/uploads/2022/05/CREATIVE-INDUSTRIES-NAPS-Victoria-Report-15\\_07\\_20.pdf](https://investloddonmallee.com.au/wp-content/uploads/2022/05/CREATIVE-INDUSTRIES-NAPS-Victoria-Report-15_07_20.pdf). CALD stands for Culturally and Linguistically Diverse.

<sup>3</sup> These figures include ‘agree’ and strongly agree’ responses, and are from Creative Victoria commissioned Victoria-specific analysis of Creative Australia’s National Arts

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Participation Survey 2022. Lonergan Research, “National Arts Participation Survey 2022 – Victoria,” 21–22.

<sup>4</sup> These figures are from Creative Victoria commissioned Victoria-specific analysis of Creative Australia’s National Arts Participation Survey 2019. Lonergan Research, “National Arts Participation Survey 2019 – Victoria,” 17.

<sup>5</sup> Lonergan Research, “National Arts Participation Survey 2022 – Victoria,” 44–45.

<sup>6</sup> Lonergan Research, “National Arts Participation Survey 2019 – Victoria,” 33.

<sup>7</sup> Lonergan Research, 33.