

# Let's get creative about Victoria's future

DEVELOPING VICTORIA'S FIRST  
CREATIVE INDUSTRIES STRATEGY

**CREATIVE  
VICTORIA**





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*Throughout this document the term 'Aboriginal' is used to refer to Victoria's own Aboriginal people and those originally from other regions in Australia including Torres Strait Islander people.*

# Message from the Minister for Creative Industries

Victoria is the creative capital – the national home of art, culture, screen, literature, performance, digital games, music and design. This is what sets us apart, makes us strong and helps us belong.

Our creative industries are part of our identity and our future. They tell the story of our state. They also support thousands of Victorian jobs and inject billions into our economy every year.

We want to do more than simply celebrate these industries and the creative minds who shape them. We're going to help them grow, so they can enrich more lives and create more jobs.

The Andrews Labor Government is developing Victoria's first creative industries strategy – a real plan to retain our reputation as the creative state and bring its cultural and economic benefits to more Victorians.

As Minister for Creative Industries, I have appointed a Taskforce, led by Louise Adler and supported by an Expert Reference Group, to provide independent advice and oversee the development of the strategy.

Our strategy will take the creative capital into the new era. It will tell us how build new audiences, break into new markets and inspire more Victorians to consider an innovative and imaginative career.

It will find ways to harness the opportunities of digital technology, find the skills and spaces we need to grow, and find a meaningful place for Aboriginal arts and culture at the heart of our state.

We want your views. Let's give our creative industries the support they deserve. Let's think hard about the products we can make and the lives they can enrich. Let's get creative about Victoria's future.



**Martin Foley MP**  
Minister for Creative Industries



Minister for Creative Industries Martin Foley and the Creative Industries Taskforce  
L-R: Shaun Micallef, Mark Madden, Louise Adler, Tony Ayres, Martin Foley MP, Callum Morton, Bronte Adams, Katrina Sedgwick, Dan Rosen, Karen Quinlan, Eddie Perfect (absent)

# What is this discussion paper about?

## The Victorian Government has committed to developing a creative industries strategy that increases the benefits that flow to the State from a vibrant creative and cultural sector.

The strategy will take a whole-of-state approach to enabling the creative and cultural industries to thrive and make a major contribution to Victoria's future as a liveable, inclusive, prosperous and vibrant society.

Through this discussion paper, we are seeking your views on how Victoria's creative and cultural industries can best be positioned to grow and contribute to our future and how to best foster the State's creative ecology.

Critical to its success is ensuring that the strategy is broad and inclusive – of the diverse practitioners and companies that make up the creative and cultural industries, as well as the diverse audiences and markets they must connect with.

The lens through which we are considering the creative and cultural industries is wide – how do we best support the individuals and organisations within those industries and how do we ensure that their creativity ripples through the rest of the economy and across society?

We invite you to contribute your views, ideas and aspirations in a spirit of innovation and collaboration. We are open to new ideas and new approaches. Your input will help shape the future of the creative and cultural industries of Victoria.

## THIS DISCUSSION PAPER:

- Defines the creative and cultural industries and describes their contribution to Victoria's cultural, social and economic life
- Highlights the challenges and opportunities facing Victoria's creative and cultural industries
- Identifies a set of themes that respond to these challenges and opportunities.

The themes are open and wide-ranging to facilitate broad feedback during the consultation process. The final strategy may not replicate the ten themes, which are:

- Fostering creative excellence
- Building audiences and markets
- Enhancing creative spaces and places
- Cultivating skills, entrepreneurship and innovation
- Harnessing the opportunities of digital technology
- Increasing participation and social impact
- Supporting Aboriginal arts and culture
- Advancing regional Victoria and outer metropolitan Melbourne
- Enhancing international engagement
- Increasing tourism

# What are the creative and cultural industries and why do they matter?

The creative and cultural industries are a broad but interconnected field spanning arts, culture, screen and design. They encompass disciplines as diverse as game development and graphic design, fashion and filmmaking, performing arts and publishing, architecture and advertising, media and music, comedy and craft. They include activities that are commercially-driven and community-based, experimental and export ready.

Not only are the disciplines diverse, so are the practitioners and the businesses within the sector. The vast majority are either sole practitioners or micro businesses (employing ten or less people).

For the purposes of this discussion paper, reference to the 'creative and cultural industries' is consistent with the definitions used by the Australian Bureau of Statistics: museums, environmental heritage, libraries and archives, literature and print media, performing arts, design, broadcasting, electronic or digital media, film, music composition and publishing, visual arts and crafts, fashion, other cultural goods, manufacturing and sales, and supporting activities.

The concept of a creative and cultural economy encompasses three employment types: specialist creative and cultural occupations such as artists, actors, and architects; creative jobs in non-creative industries (e.g. an industrial designer at an automotive company); and non-creative roles in creative and cultural industries (e.g. a finance worker in a design firm).

This broad view of the creative and cultural economy acknowledges the importance of creativity across all sectors of the economy. This is often taken for granted. Australian creators invented refrigeration, mechanical clippers and the electric drill, paradigm shifting inventions that illustrate the power of the creative industries to drive economic outcomes.

## THE CREATIVE AND CULTURAL INDUSTRIES ARE DIVERSE



Museums



Environmental heritage



Libraries & archives



Literature & print media



Performing arts



Design



Broadcasting, electronic or digital media or film



Music composition & publishing



Visual arts & crafts



Fashion



Cultural goods, manufacturing & sales



Supporting activities

## VALUE AND IMPORTANCE OF THE CREATIVE AND CULTURAL INDUSTRIES

The creative and cultural industries are central to our identity, to the liveability of our communities, to our social cohesion and to our productivity. They are an essential part of what differentiates Victoria from other places, and have a role to play across virtually every area of society – from education and health, to justice, science, innovation, business and community development.

The creative and cultural industries contribute to the cultural, social and economic fabric of societies.

### Cultural value

Creative endeavour is at the heart of an imaginative life. It has intrinsic value to society and the individual. It illuminates our public and inner lives, and by crafting and reflecting a meaningful story, it enhances our daily lives and builds a society beyond an economy.

The multiple aspects of cultural value are depicted in the graphic below.

Social bonds are created when people share cultural experiences – either by discussing them or by communally experiencing them – and intrinsic benefits flow to the public sphere when culture is used to provide a voice to communities, strengthen our identities and critique societal norms.

Creativity is a fundamental human experience. Creative and cultural activity allows for cognitive growth and expanded capacity for empathy. They are vehicles through which people can engage with and make sense of the world, their own lives and the lives of others. Creative and cultural activity engenders a society that can embrace diversity and difference.



*What can we do to embed creativity in our everyday lives?*

*What can we do to ensure the next generation will be both consumers of, and practitioners in, the creative industries?*

## A RIPPLE EFFECT

The creative and cultural industries have a positive effect on:



Individuals



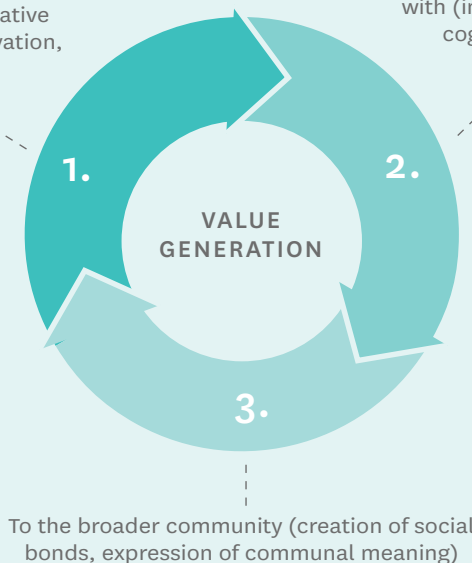
Communities



The State

From the individual who enjoys creative activities (captivation, pleasure)

To the people they interact with (increased empathy, cognitive growth)



## Economic value

Victoria's creative and cultural economy contributed \$22.7 billion to Victoria in 2013 – representing 8% of the State's total economy, which is more than construction (\$19.8 billion) and close to manufacturing (\$26.3 billion).

Over 220,000 people are employed in Victoria's creative and cultural economy, representing almost 8% of total employment in Victoria and around 29% of all Australian creative and cultural economy employees – slightly above Victoria's overall share of the total economy.<sup>1</sup>

While the majority of value produced by the creative and cultural economy is local, creative and cultural exports and tourism are also realising value. The creative and cultural economy generated \$1.4 billion in exports – mostly in services – and attracted cultural tourism worth \$1 billion. This is impressive but could be much greater.

The creative and cultural economy is growing more quickly than the broader economy, with growth being led primarily by design industries (including architecture and computer system design).

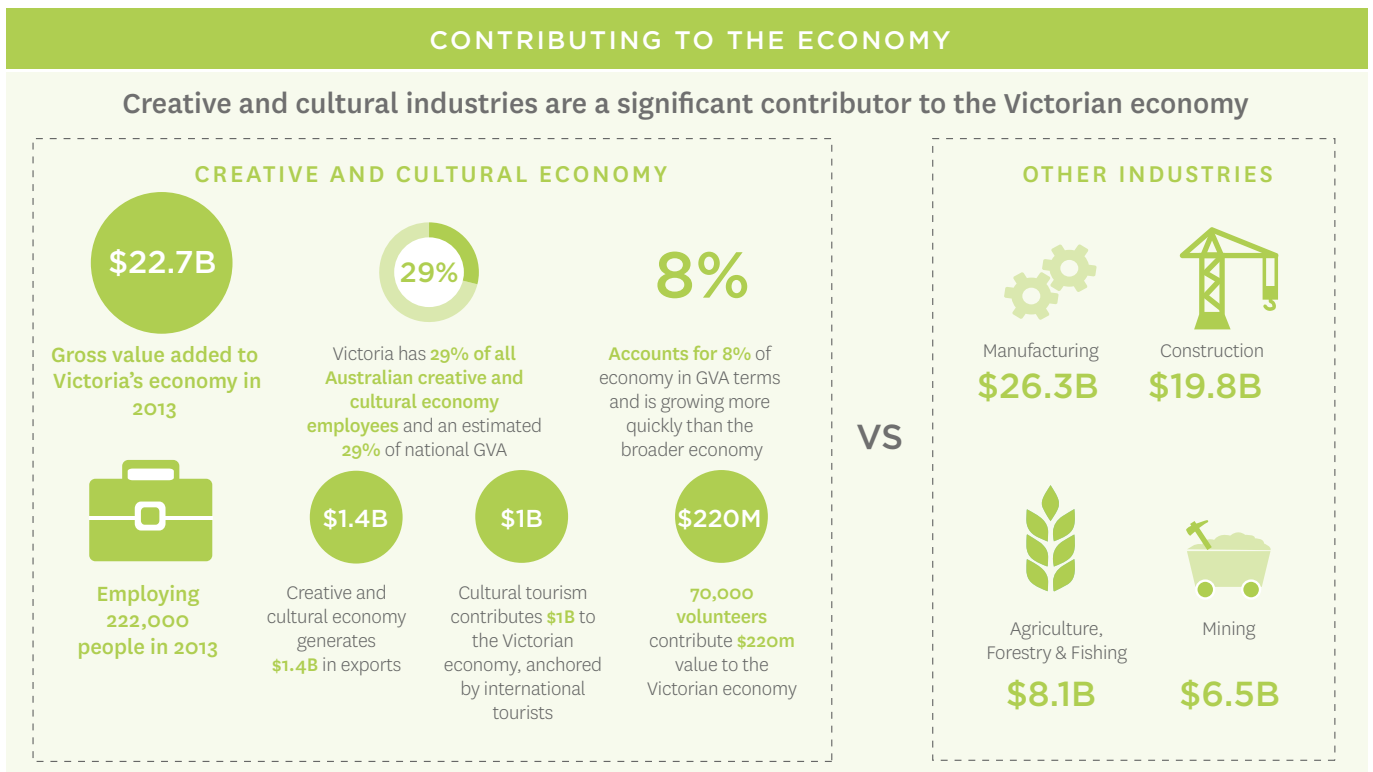
If historical growth rates continue, the creative and cultural economy is estimated to add an additional \$21.9 billion by 2025 - this would represent approximately 90,000 additional jobs in Victoria.

Beyond the direct economic benefits, thriving creative and cultural industries have 'spill-over' benefits to other industries. They flow through the entire economy, increasing innovation, supporting productivity and helping to improve the quality of products and services which ultimately get to market.

## Innovation

Much of the innovation that occurs across the Victorian economy can be attributed to the creative and cultural industries. Creativity, which has been described as "the ultimate economic resource"<sup>2</sup>, has become a vital economic differentiator. It enables production of higher value products and services, grows businesses, resolves business problems, improves business outcomes and provides competitive advantage.

Creativity is also hard to outsource – or 'offshore' – which makes creative jobs more sustainable, more likely to lead to further growth and less vulnerable to displacement by lower wage economies.



<sup>1</sup> 2013 data drawn from ABS satellite accounts of creative and cultural industries, Australian Census data, cultural employment estimates; Regional Development Victoria GVA data.

<sup>2</sup> R Florida, *The Rise of the Creative Class. And How It's Transforming Work, Leisure and Everyday Life*, Basic Books, 2002.

**Liveability and talent attraction**

Creative and cultural industries make more liveable cities. Liveable cities attract great talent – creative individuals and businesses. We are competing with the world for talent. Great talent underpins successful societies, further enhancing liveability in metropolitan and regional areas.

It is worth noting that Melbourne’s liveability is ranked first in the global index – our creative and cultural industries will be key to maintaining this position for the city and for the State.



*What can we do to increase the contribution of the creative and cultural industries to the economy?*

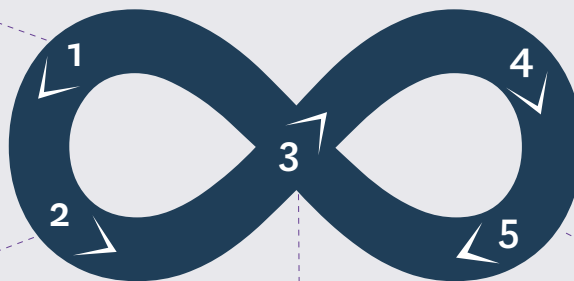
*In what areas of business is creativity under-utilised?*

**CREATING CULTURAL VALUE FOR ALL VICTORIANS**

Enhancing liveability, improving community connectedness, benefiting industry and strengthening the economy

Expansion of the creative and cultural economy increases the level of creative and cultural activity

Greater activity increases creative expression through 'street visible' public events, showcases of local creative products and other iconic events improving a city's liveability



Access to global talent pool significantly increases the quality of human capital for all industries

Improved human capital increases economic growth

Greater work-related opportunities and liveability of a city attracts global talent – GTH Survey 2013

**Melbourne is the world's most liveable city**





## Social value

The social benefits of the creative and cultural economy are significant. Social benefits manifest across a range of areas that include education and skills, engaging the disengaged, improving health outcomes, reducing recidivism and enhancing quality of life.

Within education, arts-based learning has a positive impact on the academic and social outcomes of school students. Based on longitudinal studies, there is an association between arts participation and academic and non-academic outcomes.<sup>3</sup> Embedding creative activities into the school curriculum has been shown to enhance critical thinking skills and increase empathy among students from disadvantaged backgrounds.<sup>4</sup>

The arts have also been shown to reduce the incidence of illness and improve rehabilitation rates in hospital patients<sup>5</sup>, enhance the social inclusion and economic opportunities of people with disabilities<sup>6</sup> and empower and improve mentally ill patients' self-esteem.<sup>7</sup>

Arts and culture enrich individual lives - they are powerful tools in achieving health and wellbeing outcomes and are a pathway to social connection. The creative and cultural industries can reduce the costs of disengagement and disadvantage more effectively and sustainably than other more expensive, limited term interventions.



*What can we do to enhance and expand the role of creative and cultural industries in addressing social issues and challenges?*

*How could investment for social goals be increased?*

## CREATING PUBLIC VALUE IN CORRECTIONS

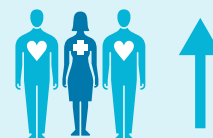
Strong evidence that the arts can be used to improve outcomes for offenders



Reduced crime rate



Reduced recidivism



Improved rehabilitation

50%

reduction in recidivism among incarcerated juvenile offenders through structured arts programs in prisons

50%

reduction in risky behaviour, drug use among schoolies following youth specific applied theatre prevention program



Participation in arts-based activities can reduce crime in high-risk areas



Arts-based community education programs are effective in targeting public safety messages to young people

<sup>3</sup> J Catterall, et al., *The Arts and Achievement in At-Risk Youth*, National Endowment for the Arts, 2012.

A Martin, et al., "The Role of Arts Participation in Students' Academic and Non academic Outcomes: A Longitudinal Study of School, Home and Community Factors", *Journal of Education Psychology*, Vol. 105, 2013, No. 3 p. 19.

<sup>4</sup> J Greene, "The Educational Value of Field Trips", *Education Next*, Vol. 14, 2014, No. 1.

<sup>5</sup> R Ulrich, "View through a window may influence recovery from surgery", *Science*, Vol. 224, 1984, No. 4647, pp. 420-1.

<sup>6</sup> Victorian Government, *Picture This: Increasing the cultural participation of people with a disability in Victoria*, 2008

<sup>7</sup> J Secker, et al., *Mental health, social inclusion & Arts: developing the evidence base*, The Anglia Ruskin/UCLan Research Team, 2007.

# Victoria's strengths

## Creativity and culture are central to the distinct competitive advantages that underpin Victoria's positioning as a world-leading cultural and creative hub.

Across the creative and cultural industries, Victoria boasts thriving creative communities - independent, innovative and enterprising practitioners and companies, many of them garnering international reputations. This is as true in theatre, visual art, music and dance as it is in design, publishing, film, television, games and fashion. It is true in our large organisations and in the plethora of small ones.



### BACK TO BACK THEATRE

Founded in Geelong in 1987, Back to Back Theatre is an acclaimed theatre company driven by a group of artists perceived to have intellectual disabilities. Based in Geelong, the company has taken its ground-breaking works from hometown stages to cities across the globe.

Back to Back Theatre's *Ganesh Versus the Third Reich* premiered at the Melbourne Festival, and won the 2011 Helpmann Award for Best Play. The production has since toured to 29 cities around the world. Critically lauded by the *New York Times*, the play was ranked in the top ten best theatre experiences by *The Guardian* (UK) in 2012 and 2014.

Formed in celebration of the de-institutionalisation of disability care in Victoria, Back to Back Theatre is now one of Australia's great theatrical exports, and an international success story that has toured to 76 cities in 23 countries since its inception.

Our creative product not only reflects our diverse, multicultural community, and our distinctive South East Australian Aboriginal art and culture, it is enriched by them. The value of this should not be underestimated. Victoria benefits immensely from our multicultural and diverse population and work created by, for and about people from a wide range of backgrounds is world renowned. For example, Geelong's Back to Back Theatre has impressed audiences worldwide with original, award-winning work devised and presented by an ensemble perceived to have disabilities.

It doesn't just stop at how we can harness diversity in the production of work. Opportunity also lies in producing work that appeals to as wide and diverse an audience as possible. A case in point is the 'relaxed' performances' staged by Victorian Opera for children with autism, which have been remarkably well received by the children, their siblings and parents.

We have made the staging of events an artform, and our dynamic cultural calendar is a core part of Victoria's offering, from blockbuster exhibitions and theatre productions, to major festivals, and thousands of smaller community-based, independent and niche events.

Victoria produces almost half of Australia's television drama, and is home to half of Australia's digital games industry, with over 90 game development studios, animation houses and games industry service providers.

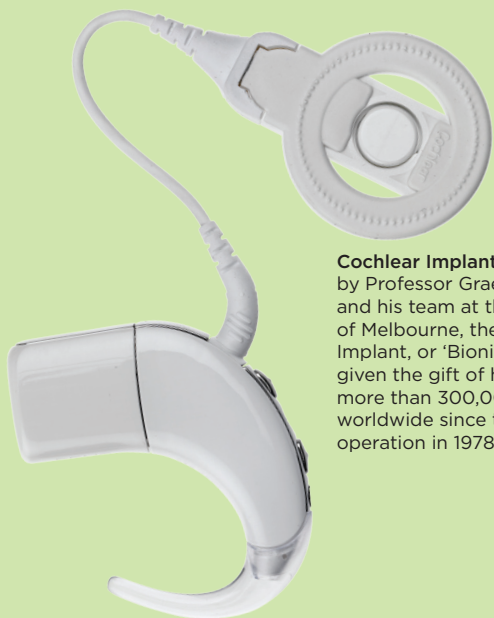
Melbourne is recognised internationally as one of the great live music cities of the world, as well as a UNESCO City of Literature. It is home to the most visited public gallery, museum and library in the country, an internationally regarded symphony orchestra and Australia's only centre dedicated to the moving image. And right across the State we have exemplary art galleries, including nationally significant art collections, performance venues, and an impressive array of more than 700 museums.

We also have the country's most significant and established philanthropic sector. Philanthropy makes possible a wide range of accessible activities and experiences - from iconic buildings to programs for children that would not otherwise be able to experience them.

Victorian designers have developed products as diverse as plastic money, the baby car capsule, the black box flight recorder and the bionic ear. These examples demonstrate the innovative power of creative and cultural industries in general, and design in particular, far beyond the creative sector. They also demonstrate the reach of our creative industries well beyond our borders.

There are a number of examples where Victoria's creative advantages have been harnessed through Government assistance, encouragement and support. Reforms to live music venue regulation have assisted the music industry, and street art regulation has helped to create an internationally recognised cultural brand for Melbourne.

## VICTORIAN DESIGN INNOVATIONS



**Cochlear Implant:** Created by Professor Graeme Clark and his team at the University of Melbourne, the Cochlear Implant, or 'Bionic Ear', has given the gift of hearing to more than 300,000 people worldwide since the first operation in 1978.



**KeepCup:** Designed and manufactured in Melbourne, KeepCup is the world's first barista standard reusable coffee cup and is now sold in 32 countries across the world.

**Polymer bank note:** In the late 1960s Victorian scientist, Professor Peter Solomon began work on a project to develop a banknote that could not be forged. The 1988 release of the first polymer note was the culmination of 21 years of research and design development. Today the polymer banknote is used in more than 30 countries.



However, without concerted action, competition from other cities could threaten, or even displace, Victoria's distinctive advantages. For example, Melbourne's recognition as a cultural capital faces domestic, regional and global competition. In addition, Melbourne is a relatively isolated and small market compared to European and North American cities, and therefore has to do more to make an impact on the global stage in areas like cultural tourism.

Most Victorian businesses in the creative and cultural industries are very small and are concentrated in a few sectors – primarily design, performing arts and print media. The total number of Victorian creative businesses in 2013 was estimated at around 42,000, but this is declining.



Juan Ford *You Me and the Flock* (2013), Melbourne Now

## MELBOURNE NOW

Over the summer of 2013–14, 750,000 people visited the *Melbourne Now* exhibition at the National Gallery of Victoria. *Melbourne Now* was a collaborative and cross-disciplinary project that brought together over 400 practitioners from art, design, architecture, performance and cultural practice from across Victoria.

*Melbourne Now* was made possible with a combination of Government and private sector funding – Government funding of \$2.5 million leveraged almost \$4 million private sector support from 25 corporate partners and 44 donors.

Strengthening and sustaining the creative and cultural economy will require unlocking untapped value and positioning Victoria for the future, including:

- Leveraging Melbourne's liveability to attract global talent and resources into creative and cultural industries, while continuing to focus on improving Victoria's culture and environment
- Building on Victoria's growing connectedness with Asian markets
- Decentralising the creative and cultural economy into regional areas
- Realising and showcasing the value embedded in Victoria's Aboriginal arts and multicultural community
- Expanding the pool of investment and support from private and public spheres
- Expanding the reach of Victoria's creative and cultural industries and practitioners further into other industries across the Victorian economy
- Positioning the creative and cultural industries to deal with both the challenges and opportunities which digital technology present
- Developing innovative ways to address sustainability issues in the creative and cultural industries
- Strengthening business models across the creative and cultural industries
- Strengthening the creative and cultural industry ecology by better connecting practitioners and practice across the broad spectrum of the industry and beyond.



# What drives creative and cultural industries?

This section sets out broad themes that capture a range of aspirations for Victoria's creative and cultural industries. They are a starting point for the discussion about how we increase the contribution of the creative and cultural industries to Victoria and where our priorities lie. We welcome your views.

There are some specific questions we invite you to reflect on and respond to as you consider these themes:



*What should our aspirations be? Are we too parochial in our outlook? If so, how might this change?*

*How will we grow the creative and cultural industries? How do we increase the economic contribution of creative and cultural industries?*

*What is the role of government (facilitator, advocate, funder, investor, regulator, other)?*

*How do we diversify investment and support for creative and cultural industries?*

*What should we do to expand the impact of the creative and cultural sector into the broader economy and across a wider range of social fields?*

*What should we stop, what should we start, or what should we do differently to grow the creative and cultural industries in Victoria?*

*What is Victoria's role in the national conversation about culture?*

## FOSTERING CREATIVE EXCELLENCE

At the heart of a creative state are creative people with the talent, skills and drive to imagine and realise new ideas.

Victoria has some of the best creative talent in the world. We have world class musicians, film makers, designers, animators, architects and more.

However, support for practitioners and organisations and access for the community continue to be pressing concerns. Finance and economic sustainability are issues. Making work is expensive, the market is tough and there's an uneven distribution of skills. Great opportunities to celebrate artistic achievement often go unrealised and, with them, chances to inspire others to pursue creative endeavour.

Creative excellence should be nurtured. Early and ongoing participation in creative pursuits provides the grounding for our future creative innovators. Fostering creative excellence requires a strong educational base, access to training, mentors and skills development, pathways into industry and professional practice, and ongoing career development. Creativity should be seen as a core skill of a modern and vibrant society, alongside science, technology, engineering and mathematics.



## THE SLAP

Following both critical and popular acclaim in 2009, Christos Tsiolkas' novel *The Slap*, won the Vance Palmer Prize for Fiction as part of the Victorian Premier's Literary Awards. Subsequent to the novel's success, in 2010 *The Slap* was adapted to an eight-part television drama series produced by the Victorian office of the Australian production company, Matchbox Pictures.

In 2011, *The Slap* was one of ABC television's highest rating programs. Subsequently, it was nominated for an Emmy Award as well as receiving nominations at the British Academy of Film and Television Arts Awards, the Monte-Carlo Television Festival, the Banff World Media Festival and the Royal Television Society in Britain.

In addition to generating over 700 jobs, the series is an export success, being sold to networks in the US, UK, Brazil, France, Germany, Sweden, Norway, Finland and Canada.

## BUILDING AUDIENCES AND MARKETS

In an increasingly international and competitive context, Victorian content and product needs to connect with markets and audiences - it is critical to the success of Victoria's practitioners and creative businesses. It enables them to generate revenue, while strengthening their practice or product offering. It goes to the heart of building vibrant and sustainable creative and cultural industries.

Market demand and conditions fluctuate and consumers are highly discerning and demanding. There is plenty of competition for their discretionary time and dollars, and technology has provided a means for anyone to curate, even co-create, their own cultural content and products.

For Victorian creative practitioners and businesses, whether profit-making or not, the markets and competition for products and services are local and global.

Collaboration will be critical to growing audiences and markets. Creative and cultural practitioners and organisations can join forces to develop new works, each standing to benefit from exposure to the other's audience base. Technology and collaboration also allow for repurposing of existing products for new audiences. For example, artforms that have been around for centuries, such as theatre or opera, can now be 'consumed' in new ways through collaborations between media outlets, producers and performing arts organisations.

Access is important. It is time to explore new ways to reach, and appeal to audiences anywhere, from all different backgrounds and of different ages, ability and skill.

## ENHANCING CREATIVE SPACES AND PLACES

The depth and diversity of our creative spaces is one of Victoria's great competitive strengths. They are a source of civic pride and help shape our identity. They cultivate connections between people and place and also between audiences and artists. They are critical to Victoria's reputation as a creative place to live and do business, and as a cultural tourism destination.

The creative and cultural industries thrive when they are supported by accessible, connected and inspiring places to develop and present work. We can see this from the artist-run galleries peppering Melbourne's laneways to regional co-working hubs, from pop-up spaces to iconic buildings, including the State Library of Victoria and the Australian Centre for Contemporary Art.

Affordable, suitable space is crucial if artists and creative entrepreneurs are to prosper. Local creative clusters can invigorate places, while also encouraging collaboration and cross-pollination. Those who grow 'natural' cultural assets from within, such as communities and industries, need to be supported in their efforts. On the other hand, established institutions need to maximise the value of their assets, and generate enough revenue to sustain their physical spaces.

Many of our buildings are ageing and all require ongoing maintenance just to remain operational. This cumulative need is increasingly outweighing funding capacity. This leads to a tension between the demand for new facilities, the need to maintain and upgrade our existing facilities and the capacity to explore innovative new spaces and models.

## CULTIVATING SKILLS, ENTREPRENEURSHIP AND INNOVATION

Entrepreneurship plays a crucial role in economic renewal. Growing entrepreneurial capacity is of primary importance for advanced economies, such as Victoria, that need to generate wealth in new ways.

Depth in creative skills supports depth in creative and cultural industries. Creative skills support the development of the key job requirements of a competitive workforce - critical thinking, communication and a capacity to embrace new ideas. Creativity and creative thinking should be seen as core skills across all sectors.

Bringing together diverse practices and people lies at the heart of innovation. A key to success will be unlocking the potential within seemingly disparate practices. This will strengthen practice, content and product.

Collaboration helps innovative businesses (large and small) overcome barriers to funding, human resources, technological competencies and strategy development.

Entrepreneurs combine commercial astuteness with the ability to think differently about business models as well as the products and experiences that people want. Cultural and creative entrepreneurs recognise opportunities and are prepared to take risks.

Victoria has an opportunity to take the lead from cities, such as London and New York, that have made long term commitments to stimulating creative industry entrepreneurship, innovation and investment diversification.

## HARNESSING THE OPPORTUNITIES OF DIGITAL TECHNOLOGY

Digital technology provides opportunities for content creation, business improvement, market analysis, collaboration and access to broader markets. With new tools and platforms, technology is both deeply disruptive and creatively enabling. New distribution platforms create opportunities to grow revenue streams and expand audiences.

Some forms of media, such as digital games and 'born digital' works of art, only exist by virtue of technology. Older forms, including film, television, music and literature, can now be made, enhanced or distributed in new ways, fundamentally challenging old business models.

The ways audiences access and engage with creative content are also fundamentally changing, driven by 'digital natives' who demand more choice, more access and lower cost service. They create their own content through online communities, produce work in new forms and collaborate to complete tasks, creating new knowledge and shaping the flow of media.

Digital technologies pose both challenges and opportunities - markets are no longer geographic, but global, cross-cutting and converging.

Digital disruption has also opened new avenues for finance through, for example, crowdfunding websites such as Kickstarter and Pozible. Creative and cultural businesses need to have the skills to prepare and plan ahead to maximise the opportunities presented.

## INCREASING PARTICIPATION AND SOCIAL IMPACT

There is empirical evidence supporting the view that the creative and cultural industries can make a vital contribution to our wellbeing. The arts do not offer a panacea for the complex issues that cause social exclusion, but there is a growing recognition that even a modest investment in cultural and creative industries can deliver significant social outcomes.

The social impact value of creative and cultural participation and experience is profound. Strong partnerships already exist between creative industries and government and non-government providers of social services to help address serious social and community issues and improve outcomes in areas such as health, disability, education and justice.

This is happening in diverse ways: design-thinking and digital games, art, music, movement, screen content and storytelling are all improving outcomes for individuals and communities.



### CROSSY ROAD

Developed by Victorians Andy Sum and Matt Hall, *Crossy Road* is a mobile game that has become a worldwide success. Launched in November 2014, *Crossy Road* soon hit the top of the download charts in every major territory around the globe and has now received 90 million downloads.

*Crossy Road* was released under the moniker Hipster Whale - the name Andy and Matt gave to their newly formed business. Developed in just 12 weeks, it was the first project they developed together after meeting at the Game Connect Asia Pacific conference in Melbourne in 2013.

There are many examples of success, but there is also great opportunity to further connect creative and cultural industries with non-government organisations, other parts of government, social entrepreneurs and the philanthropic sector to exponentially grow the ways in which creative and cultural industries can contribute to social change.



## THE SAPPHIRES

Actor, writer and producer Tony Briggs took his mother's story and turned it into a worldwide cinema phenomenon. *The Sapphires* tells the story of four Aboriginal women living on a mission who form a girl group and travel to war-ravaged Vietnam in 1968 to entertain troops.

Developed with the support of a small Victorian Government grant, the production premiered in 2004 at Melbourne Theatre Company before touring nationally and internationally with seasons in South Korea and London.

In 2011 the story was adapted for film, becoming a hit at the 2012 Cannes Film Festival.

## SUPPORTING ABORIGINAL ARTS AND CULTURE

Victoria's unique Aboriginal arts and culture is based on tens of thousands of years of continual cultural practice. A significant opportunity exists to improve how we value and support Victoria's diverse Aboriginal creative and cultural expression, especially our unique South East Australian Aboriginal art and culture.

There has been overall growth in the Victorian Aboriginal arts, cultural and creative sector over the past ten years. Equally there has been an increase in cultural reclamation and the valuing of that revival. A number of Aboriginal artists have emerged or consolidated their careers. Performing artists in dance, music, theatre and opera have stepped onto the international stage and we have a strong visual arts community. New Aboriginal arts organisations and businesses have started and others have experienced rapid expansion in their activity and profile both nationally and internationally. Together they have the potential to contribute to a diverse and uniquely Victorian creative offering.

There is a growing interest in Aboriginal creative and cultural expression and experiences more broadly in the community, including from international tourists. This environment presents a rich opportunity, however further efforts are needed to develop, and raise the profile of, Victoria's unique Aboriginal arts and culture as distinct from other parts of Australia.

There is also a growing awareness of the unique benefits of participation in creative and cultural activity for Aboriginal Victorians, such as cultural maintenance, cultural pride, confidence, social bonding and economic outcomes.

Aboriginal artists and organisations share the common challenges of viability faced by others within the creative and cultural industries. However, they also experience additional challenges, including the need for greater appreciation of Victoria's Aboriginal arts and culture within the broader community, community strengthening expectations, appropriate employment and professional development strategies and funding models that adequately address the needs of the sector.



## ADVANCING REGIONAL VICTORIA AND OUTER METROPOLITAN MELBOURNE

The creative and cultural industries contribute to Victoria's regional character and identity, as well as the economic development and liveability of our regional and outer metropolitan communities. They play an important role in attracting tourists.

Victoria has a well-established, high quality, State-wide network of public arts and cultural facilities – galleries, libraries and performing arts centres. Small volunteer-run facilities complement the larger ones and are often the lifeblood of regional communities. Collectives of makers, thriving local music scenes, active touring circuits and successful creative businesses all contribute to culturally rich regions.

There are many Victorian success stories that demonstrate the impact that creative and cultural industries can have on regional centres and towns. Cultural events like the Clunes Booktown Festival or Wangaratta Jazz and Blues Festival have been transformative, while Bendigo Art Gallery is widely recognised for its savvy and ambitious programming and its power as a tourism and economic drawcard. There is potential for these sorts of successes to be replicated right across the State.

Regional Victorians are actively engaged in creative pursuits, however, there are gaps. Some communities enjoy easy access, while others are more remote. Employment in the creative and cultural industries in regional Victoria remains lower than in metropolitan Melbourne, and creative firms are under-represented.

Too many people who live in outer metropolitan Melbourne feel that in order to experience quality arts and cultural experiences they must travel to the inner city. Creative businesses similarly experience remoteness from the CBD.

Regional organisations, like their metropolitan counterparts, often struggle to maintain their buildings, collections and programming.



### CLUNES BOOKTOWN

Agricultural and manufacturing decline, drought and population loss had all taken their toll on the once bustling goldmining town of Clunes, until a group of community members decided to create a new event that would start a new chapter for the town.

The first Clunes Booktown festival was held on a single day in 2007 and attracted about 6,000 people. The festival now runs over an entire weekend attracting close to 20,000 visitors, many who book up to 12 months in advance.

Signs of regrowth and renewal in Clunes include the installation of the town's first ATM and planned reopening of the Clunes railway station. Clunes has also been reinvigorated as a year round destination for tourists looking to engage with the monthly program of talks by prominent authors, or browse their time away in one of the town's eight bookstores.



## CRUMPLER

When Melbournians Dave Roper and Will Miller started a courier company in the early 1990s, their team of bike couriers needed a bag that was roomy, weatherproof, comfortable and suitable to wear while cycling. Enter fellow courier, sculptor and furniture maker Stuart Crumpler, who had worked with his grandmother to create a bag of his own that was sturdy and comfortable enough to carry a slab while riding. Dave and Will ordered bags for the whole fleet and soon enquiries were flowing into the company about the bags. Such was the popularity, Will and Dave sold the courier company and joined Stuart to found Crumpler in 1995.

Fast forward to 2015, and Crumpler has become an international success story. Close to one million Crumpler bags are now sold each year, with 60 stores in Australia, Asia, Europe and the US. The company is the “official luggage sponsor” of the Australian Olympic team, which means Australia’s athletes at the 2016 Rio de Janeiro Games will be using customised Crumpler Olympic luggage.

## ENHANCING INTERNATIONAL ENGAGEMENT

Victoria’s creative and cultural industries generate \$1.4 billion annually in exports and contribute to Victoria’s liveability, making the State an attractive destination for new global talent and investment.

The creative and cultural industries play an important role in enhancing cultural and diplomatic engagement with international partners and strengthening trade relationships.

Building Victoria’s footprint on the international stage supports the State’s long-term sustainability and success. Exports, collaboration, co-productions, partnerships and securing inward investment will be significant contributors to Victoria’s future prosperity and to the future growth of our creative and cultural industries.

Victoria has internationally recognised skills in design and architecture as well as world-touring bands, top-selling digital games, and fashion, exhibitions and performing arts that are in demand abroad.

The State also benefits from international exchanges and attracting the best practitioners and events from overseas.

There are large and growing markets for creative products and services. In particular, Asia’s rapid economic growth, industrialisation, urbanisation and growing middle class present significant opportunities for our creative and cultural industries. However, there is fierce international and interstate competition to attract talent, projects, businesses and investment.

## INCREASING TOURISM

Cultural tourism is one of the largest and fastest growing global tourism markets. Destinations are increasingly using cultural and creative industries to enhance their competitiveness and attractiveness. The development of a strong creative and cultural offering is seen as a way to create local distinctiveness in the face of globalisation and an increasingly competitive tourism marketplace.




The strength of Victoria’s cultural tourism offer lies in the diversity of our attractions – from blockbuster events and major cultural destinations, through to street art and laneways, live music, independent theatre, our café culture and fashion boutiques. There is a year-round cultural offering for tourists.

Regional Victoria is also building on cultural strengths to attract greater visitor numbers. In particular, the Victorian Goldfields region has a rich cultural tourism offering with both Sovereign Hill in Ballarat and Bendigo Art Gallery growing their international visitor numbers significantly in recent years. Across the State, attractions such as the TarraWarra Museum of Art, Castlemaine State Festival and Shepparton Art Museum act as drawcards for cultural tourists.

# How can you contribute?

We invite your contribution to the development of Victoria's first creative industries strategy. You may choose to respond directly to the issues and themes canvassed here. Or you may choose to make a general submission that addresses other issues.

Submit your response:

-  online via [www.strategy.creative.vic.gov.au](http://www.strategy.creative.vic.gov.au)
-  by email to [creative.strategy@ecodev.vic.gov.au](mailto:creative.strategy@ecodev.vic.gov.au)
-  by post to Creative Victoria, GPO Box 4059, Melbourne, Victoria 3001

You can also follow or join in a conversation about the creative and cultural industries and their future via **#VicCreativeFuture**.

All contributions will be carefully considered by the Taskforce and Expert Reference Group, who will develop a draft strategy for Government consideration.

**Responses to this Discussion Paper close on Friday 17 July 2015**

We thank you for your interest and look forward to your contribution.





## **ACCESSIBILITY**

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

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

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