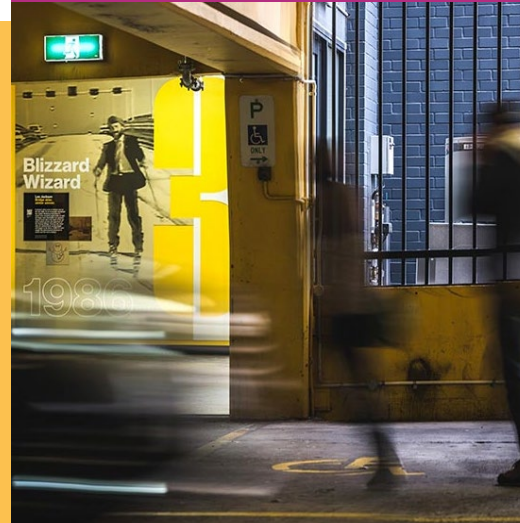
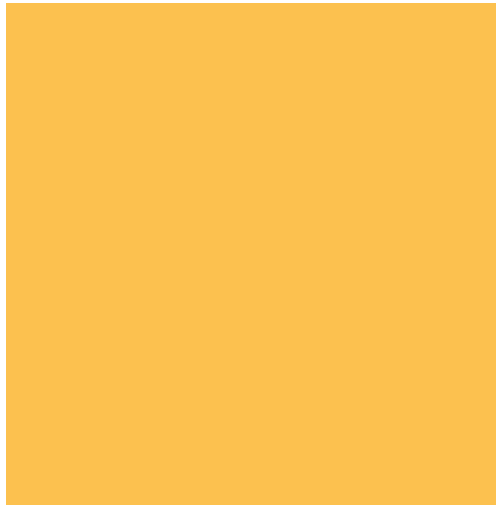




COUNCIL OF CAPITAL CITY LORD MAYORS

Submission – Methodology review of Cultural and Creative activity satellite accounts

May 2023



Introduction

The Council of Capital City Lord Mayors consists of the Lord Mayors of Adelaide, Brisbane, Darwin, Hobart, Melbourne, Perth and Sydney, as well as the Chief Minister of the ACT.

Summary of recommendations

How do you currently use the cultural and creative satellite accounts and estimates?

Capital Cities and Local government more broadly, use the Cultural and Creative Satellite Accounts to help balance the needs of the cultural and creative sectors alongside other stakeholders during policy development.

For local government, this is particularly relevant with respect to land use planning. For example, City of Sydney's Floor Space and Employment Survey, which audits all buildings in the LGA, illustrates just how extreme the impact of urban planning can be on the cultural sector. Changes from industrial to residential zoning during the early 2000s, for example, caused large scale loss of production space and declining employment in fields such as film, fashion, and the visual arts.

While noting stakeholder concerns regarding the inclusion of industries such as "clothing retailing and wholesaling" as "not typically associated with the arts", it is also important to note that the satellite account has relevance beyond the arts sector.

It is vital that local governments can articulate broader cultural values to retain the necessary supply of land for things like fashion manufacture and warehousing, newspaper and book publishing, industrial design industries such as furniture and ceramic production, and the workspaces used by more traditional arts spheres, such as visual art and ceramic studios.

A satellite account fully encompassing the 'cultural and creative' sphere is extremely important to local government policy makers.

Are there further studies in the cultural and creative literature relevant for analysis?

Comparison Between National, State and Regional Activity

Following from the above, a traditional difficulty with satellite accounts for local government is the lack of regional detail. While acknowledging a 'national account' is precisely that, detail on Greater City outputs, or a replicable methodology that can be implemented for more detailed, LGA level analysis, would be a welcome and extremely useful policy tool.

A 2013 study *Valuing Australia's Creative Industries*,¹ undertaken by SGS for the now-defunct Creative Industries Innovation Centre provided an example of this, with comparison between Sydney and Australia.

Unfortunately, it is cost prohibitive for individual council or state agencies to undertake such studies on their own, and few agencies have the necessary inhouse expertise to do it themselves. Regional detail within the Satellite Account would be of great use in driving policy discussions across state and local governments with respect to Greater Capital City area activity.

What are your thoughts on the proposed new Trident framework?

The Trident framework is a vital tool in understanding the relationship between cultural industries and the wider economy, and between cultural workers and other industries. It's use within the satellite account will generate far better estimates of cultural and creative activity and help address our current inability to connect cultural to other policy spheres, such as economic development and urban planning.

It would be preferable for individuals to better capture multiple employment engagements through that framework. As the data is gathered from the ABS census, providing capacity for individuals to identify multiple career streams, rather than the largest one, would paint a clearer picture of the sector. For example: an artist (Core creative arts) may also be a Gallery Guide or Public Programs Contractor (other core creative industries) or have a day job in a design agency (related industries). Looking at a gig economy [and casualised workforce dominant in the creative and cultural sectors](#), the categorisation of the arts must enable multiple employment streams in the ABS census data.

¹ https://sgsep.com.au/assets/main/Valuing-Australias-Creative-Industries-Final-Report-December-2013_Email.pdf

What are your thoughts on the proposed layers, domains, and categories of cultural activity?

The proposed approach aligns with both Throsby's concentric circle and the broader approach outlined by UNESCO's cultural statistics standards. Currently most local and state agencies use this to some degree, and we expect this will help reinforce the existing standard and reduce ad hoc alterations.

UNESCO's approach also provides a method of categorising 'Functions', such as Creation, Production, Dissemination, Exhibition, Education, Preserving. The use of these terms can be seen in a study undertaken for the City of Sydney by Western Sydney University "*Mapping culture venues and infrastructure in the City of Sydney*"².

In that study, the 'function' terms helped articulate the degree to which changes in land use zoning had disproportionately impacted on the 'creation' and 'production' of cultural activity, leaving the City of Sydney area increasingly reliant on the import of cultural goods and services from other areas.

To that end, using these 'Function' categories might help shape a conversation on the degree to which Australia is capable of creating and producing its own cultural goods, as compared to distributing products produced internationally.

What are your thoughts on the scope of industries and occupations included in the proposed definition of cultural and creative sector?

Many of the proposed Industry exclusions are welcome as they will improve the accuracy of the account. In the past, excessively broad definitions, incorporating everything from gambling to undertaking, have tended to undermine the evidence base for cultural policy.

However, some of the inclusions will have a negative impact on shaping policy around the creative industries. The loss of categories related fashion manufacture and retail, book and magazine wholesaling and publishing, radio broadcasting, and ceramics are of some concern.

² https://www.cityofsydney.nsw.gov.au/-/media/corporate/files/2020-07-migrated/files_m/mapping-culture-venues-and-infrastructure-in-the-city-of-sydney.pdf?download=true

The City of Sydney's Floor Space and Employment Survey has addressed some of these issues of scope by developing bespoke 'creative niche' categories, capturing smaller scale, culturally specific industries:

- Artist Supplies Retailing
- Retail Art Gallery
- Furniture Manufacture
- Clothing Manufacture
- Ceramic Manufacture

This approach has allowed the differentiation between, for example, ceramic manufacturers making roofing tiles, and local pottery studios, and between small furniture companies and major retailers like Ikea. Presumably, the use of Trident will allow a similar degree of granularity. However, if not, some of these categories might be suggested to the ABS for inclusion in future data gathering.

What products, industries or occupations are still not captured in the proposed definition of cultural and creative activity?

The inclusion of events in the methodology review is strongly supported. It could be expanded on to add festivals and events, as those cross over between the various domains.

What other datasets could BCARR use to further improve the estimates?

An ideal outcome for this methodology review would be to further disaggregate information by State and Local Government areas. This could be further explored using State and Local Government data. Currently, state arts bodies collect federal electorate data in their acquittals, however if LGA information was also captured, both for where employment and activity occurred, that would enable greater aggregation of local data.

A positive outcome of this satellite review would be to leverage the recommendation in *Revive* in relation to this methodology refresh to invest in State based satellite researchers to leverage the ABS satellite data and layer it with State and LGA layers. This would be consistent with the way the Tourism satellite account is further developed by Tourism Research Australia.

Other Comments

Centralised Management of Cultural Data

We note the Australia Council's recommendation of a central agency responsible "for coordinating, drawing together and providing access to and guidance on the various data sets from the ABS and other sources.", akin to the former National Centre for Culture and Recreation Statistics.

This suggestion would reduce the frequently ad hoc methodologies for analysing and gathering data, often undertaken by specific project managers or agencies to legitimise specific bodies of work and allow a wider consensus across policy makers.

Investment in exploration of untapped data sources

We agree with the Australia Council's submission related to looking beyond core data sets.

For example, there is limited data on working conditions for First Nations artists in metropolitan and regional areas, in particular remote areas.

Investment in the identification of data in relation to First Nations in this area could help to build the evidence base and contribute to the achievement of targets within the Closing the Gap framework.

Data gathering on secondary employment in the cultural and creative professions

It is well known that much of the cultural activity produced in Australia is created by workers for whom their creative practice is secondary to some other, more financially stable, form of employment. Better understanding the size and experience of this hidden workforce would be extremely useful.

Participation and attendance

The ABS has previously published data on cultural participation and attendance, gathered through the multi-purpose household survey. Data of this level, available at the SA4 level, is useful in understanding broad trends, infrastructure requirements, and unmet need. It is also useful in driving cohesive discussions about provision of services across local and state governments.