



Tourism & Transport Forum (TTF)

Submission to the Department of the  
Prime Minister and Cabinet  
Office of the Arts

*National Cultural Policy  
Discussion Paper*

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**The Tourism & Transport Forum**

The Tourism & Transport Forum (TTF) is a national, Member-funded CEO forum, advocating the public policy interests of the 200 most prestigious corporations and institutions in the Australian tourism, transport, aviation & investment sectors.

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# INTRODUCTION

The Tourism & Transport Forum (TTF) welcomes the opportunity to provide comment to the *National Cultural Policy Discussion Paper*. TTF recognises the intrinsic links between tourism and our creative industries and cultural attractions. These assets attract visitors to a destination and enhance the visitor experience in Australia; they encourage engagement with local communities and provide an opportunity for visitors to experience Australia's unique culture. At the same time, the act of visiting allows these institutions to share ideas and provoke thought, contributing to their relevance and viability as social assets. It is in the interest of both the visitor and creative economies to harness commonalities and to drive mutually beneficial reform initiatives.

Cultural activities are a key component of the tourism sector. In 2010-11, there were 23.4 million cultural and heritage visitors in Australia<sup>1</sup>. The economic impact of cultural tourism extends well beyond direct participation in the arts, resulting in additional expenditure on ancillary services such as food, accommodation and retail, totalling \$23 billion<sup>2</sup>. Positive externalities also present themselves in the branding and reputation of Australia as an innovative and creative society.

The tourism industry and cultural sectors share more than economic links. As cultural attractions encourage visitation and expenditure needed for a prosperous society, tourism assists in dispersing ideas, stories and knowledge through the experiences of the participants. These experiences are then taken home, particularly in the case of international visitors, and promoted to an even wider audience. This results in a greater international profile of Australia as both a destination and a cultural powerhouse.

Australian cultural tourism holds a promising future, but it will not be without its challenges. The growing accessibility of Asia-Pacific destinations will continue to make them increasingly appealing to domestic and international visitors. Fluctuations in business confidence reduce the certainty and ability of the private sector to support cultural partnerships. In addition, federal and state governments continue to face economic pressures, reducing their ability to provide recurrent funding to the creative industries. As a result, our cultural institutions will need to find innovative ways to drive visitation and improve their commercial viability in the long term.

The *National Cultural Policy Discussion Paper* is a timely response to an industry that continues to grow in strength and importance in our society. While TTF recognises the National Cultural Policy will look to achieve broader socio-economic outcomes, the premise of this submission is to outline opportunities for

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<sup>1</sup> Tourism Research Australia, *International Visitor Survey (IVS)* and *National Visitor Survey (NVS)*

<sup>2</sup> *ibid*

reform to improve the commercial capacity of Australia's creative and cultural industries. TTF's submission explores avenues for the government to foster greater engagement in the arts through tourism-related initiatives including:

- Recognising the importance of state and territory major events calendars and precinct planning in facilitating greater participation in the arts;
- Favourable taxation incentives for individual giving and corporate philanthropic activities;
- Innovative funding arrangements to improve commercial outcomes of cultural institutions; and
- Encouraging the development of indigenous cultural tourism.

This submission responds to the goals as set out in the *National Cultural Policy Discussion Paper*, with a particular emphasis on Goal 4; that is, to increase and strengthen the capacity of the arts to contribute to the nation's society and economy.

TTF welcomes the opportunity to provide further comment to future discussions regarding the development of the National Cultural Policy.

## GOAL 1:

To ensure that what the government supports – and how this support is provided – reflects the diversity of a 21<sup>st</sup>-century Australia, and protects and supports indigenous culture

Australia's cultural heritage is a core component of our social fabric and, in turn, influences the perception of Australia as a diverse, inviting and hospitable place to visit. Our indigenous heritage is unique and is a key point of differentiation in a highly competitive tourism market. Indigenous tourism is one of the most sought-after experiences by international visitors to Australia and, as such, is one of the seven key experiences which underpin Tourism Australia's global marketing activities<sup>3</sup>.

## INDIGENOUS CULTURAL TOURISM

### Assisting indigenous start-up businesses

Tourism creates synergies for indigenous employment and interaction with the community, through encouraging interpretation of culture and story-telling. A survey conducted by Tourism Research Australia and Tourism Northern Territory highlighted that the vast majority of visitors (84%) to the Northern Territory were seeking opportunities for authentic interaction with indigenous Australians. However, the research also highlighted a perceived "lack of information in knowing where to go to meet and interact with Aboriginal people"<sup>4</sup>.

Indigenous businesses often require continual nurturing to be sustainable in the long term. A dedicated business development program, similar to the Business Ready Program for Indigenous Tourism, should be established to provide medium to long-term assistance to indigenous businesses in Australia. The industry would support a program that provides mentoring assistance to ensure these businesses remain market and export-ready.

#### **Recommendation**

Establish a dedicated business development program to assist indigenous tourism businesses become market and export-ready.

### Cultural interpretive facility

Most Australians have little opportunity to increase their understanding of Australian heritage, in particular our indigenous heritage. This is despite many of our cultural institutions having some of the

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<sup>3</sup> Tourism Research Australia, *Snapshots 2011, Indigenous Tourism Visitors in Australia*

<sup>4</sup> Tourism Research Australia, *Destination Visitor Survey, Strategic Regional Research – Northern Territory, Indigenous Cultural Experiences: Summary of Results*, February 2008

largest displays and collections of indigenous art and artifacts, including the National Museum of Australia, National Gallery of Australia, and the South Australian Museum.

The tourism industry supports the concept of a national cultural centre that would provide the opportunity for students and visitors to develop their understanding of modern and indigenous Australian culture, and provide a place to share collections of indigenous art with a wider audience. The cultural centre would not be a static museum or gallery, but an incubator for indigenous businesses and product development; a place for story-telling and interpretation, which provides workshop and education facilities to encourage constant and diverse forms of engagement with our culture and heritage. The purpose would be to reflect the plethora of Australian indigenous communities and promote understanding of their history, in addition to developing a greater understanding of modern day Australian culture. The activities of the proposed cultural centre would in turn support job creation and business development opportunities, particularly for indigenous businesses.

**Recommendation**

Establish a national cultural centre to foster greater engagement, understanding and interpretation of Australian culture and heritage.

## GOAL 2:

To encourage the use of emerging technologies and new ideas that support the development of new artworks and the creative industries, and that enable more people to access and participate in arts and culture

### USE OF TECHNOLOGY

Technology has the potential to drastically change the way people access and participate in arts and culture. Increasingly, visitors seek interactive experiences that allow them to immerse themselves in a destination and its culture. Smartphone applications and interactive maps provide visitors with increasing flexibility and greater information to engage local sites and communities, including our museums and art galleries.

The tourism industry has also experienced a shift in the way people experience, plan and book their travel. A recent study by Tourism Research Australia confirms increasing use of the internet for pre-trip planning and booking<sup>5</sup>. While the report noted the majority of Australian tourism businesses maintained an online presence, the report noted the significantly lower proportion of businesses with online booking and sales facilities. This shortcoming has tremendous potential to hamper the engagement of Australia's tourism and creative industries with cultural participants.

To this end, there has been considerable industry development on the digital front. For example, Tourism Western Australia recently introduced a new smartphone app known as 'Experience WA' which provides accommodation, attractions, events and restaurant information, delivering visitors and potential visitors instant information on their mobile phone to support them during their visit to Western Australia. Similarly, the NSW Government has established the Mobile Concierge Program to fund and develop mobile applications to enhance the visitor experience. Online business readiness, mobile applications and related emerging technologies - including geo-location social media and near-field communication enabling devices - present opportunities for the creative industries in providing enriched experiences for visitors and art enthusiasts.

#### **Recommendation**

Introduce a grant program for arts/creative organisations to support the development of websites and mobile apps to increase participation in the arts.

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<sup>5</sup> Tourism Research Australia, *Snapshots 2011: Use of Internet in Trip Planning and Booking*.



## GOAL 3:

To support excellence and world-class endeavour and strengthen the role the arts play in telling Australian stories both here and overseas

### TAKING AUSTRALIA'S IMAGE TO THE WORLD

The creative and tourism industries both share a powerful ability to shape Australia's image both here and overseas. The ideas, innovation and creativity that extend from our cultural and arts sector help to shape our brand as a destination, while the act of visiting Australia's cultural attractions strengthens our cultural brand and creates new ambassadors and enthusiasts in ways not otherwise possible. Australia's cultural identity is unique and connections between the arts and tourism sectors should be leveraged to promote Australia's image overseas.

Tourism Australia recognises the value of leveraging Australia's brand to entice visitors in an intensely competitive global tourism market. The agency has effectively developed programs and campaigns that build on these attributes and communicate these to the rest of the world, including the 'There's Nothing Like Australia' campaign and industry trade shows. 'Brand Australia' and Austrade's 'Building Branding Australia' is a further example of a four-year program designed to refine and update Australia's image to maximise global trade opportunities<sup>6</sup>.

There is an opportunity to explore new and innovative avenues to further develop the synergy between tourism and the creative industries, including the use of internationally-renowned Australians as official brand ambassadors, and the integration of unique and compelling Australian destinations into popular creative works such as films and TV shows. Similarly, tourism promotions could be linked to specific cultural exhibitions or attractions to provide targeted campaigns, a practice already employed by tourism agencies for major exhibitions and theatre premieres.

#### **Recommendation**

Leverage promotion and branding opportunities provided by Tourism Australia and Brand Australia to promote Australian innovation, tourism, arts and culture to international audiences.

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<sup>6</sup> Austrade, *Building Brand Australia* website <http://www.buildingbrandaustralia.com.au>

## GOAL 4:

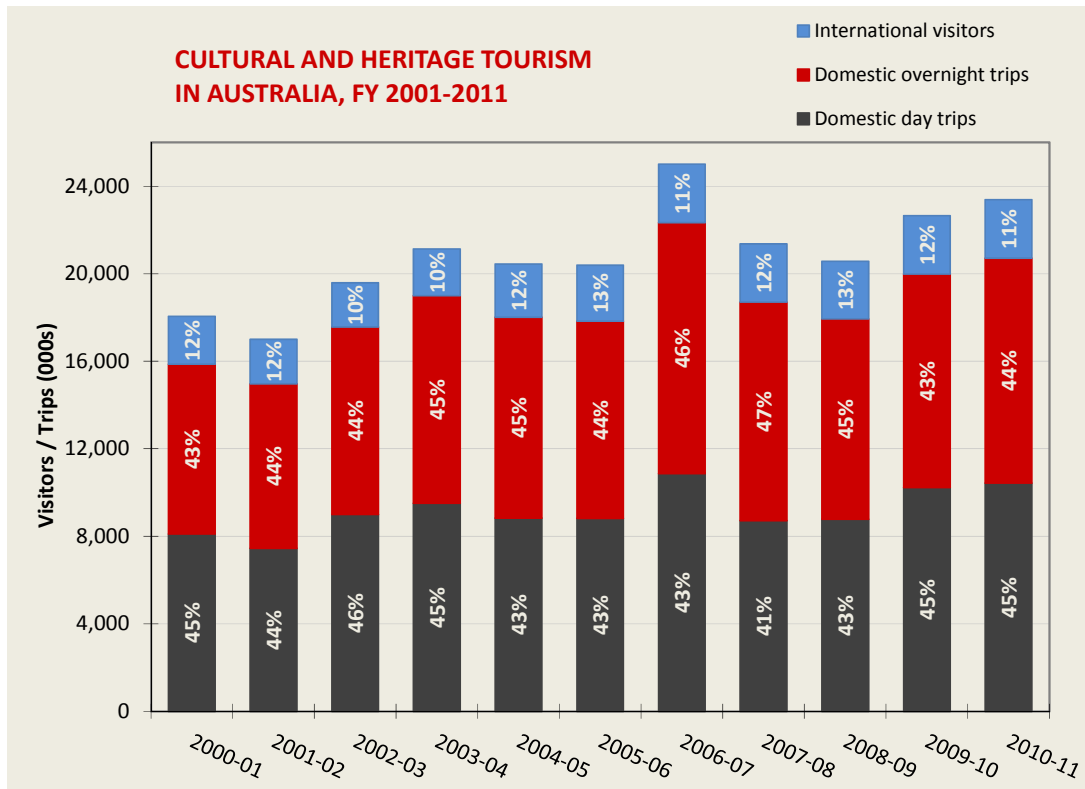
To increase and strengthen the capacity of the arts to contribute to our society and economy

### THE VALUE OF CULTURAL TOURISM

Cultural and heritage visitors are a high-yielding sector of the tourism industry. According to Tourism Research Australia’s International and National Visitor Surveys, 23.4 million international and domestic visitors participated in a cultural heritage activity in the 2010-11 financial year. Visiting historic/heritage buildings, sites or monuments, and visiting museums or art galleries are the most popular activities for international visitors, with 59 per cent and 56 per cent of international cultural visitors participating in these activities respectively. These visitors spend more and stay longer than the average traveller. International cultural and heritage visitors spend on average \$4,168 and stay a total of 45 nights compared to the average traveller who spends around \$3,300 and stays only 35 nights<sup>7</sup>.

Over time, there has been a shift in international and domestic participation in cultural activities (refer Table 1 below). During the global financial crisis there was a marked decline in participation, most notably due to a tightening of discretionary spending on leisure activities.

Table 1 – Cultural and Heritage Tourism in Australia 2001-2011



Source: Tourism Research Australia - International Visitor Survey (IVS) and National Visitor Survey (NVS)

<sup>7</sup> Tourism Research Australia, International Visitor Survey (IVS) and National Visitor Survey (NVS)

Addressing longer-term trends in participation should form a critical component of the National Cultural Policy. Although it is evident that cultural tourism visitors are high-yielding, TTF believes further research is necessary to provide a more in-depth and nuanced analysis for planning, operational and funding decisions.

**Recommendation:**

Conduct an analysis of the economic contribution of cultural infrastructure to the community, in addition to assessing how the private sector can actively participate in and derive value from its contribution to the arts and cultural tourism sectors.

## FACILITATING PARTICIPATION IN CULTURAL TOURISM

### Precinct activation

Our performing arts venues, art galleries and museums form a significant component of our social infrastructure. They attract visitors to a destination and often result in additional expenditure on ancillary services such as food, accommodation or complementary attractions such as retail. They activate precincts by encouraging people to congregate, exchange ideas and interpret forms of expression.

It is important to note that elements of the visitor experience - including our cultural attractions - are interdependent. That is, to achieve the greatest visitation and dispersal of visitor expenditure, they generally need to be located close to one another.

Integrating elements of social infrastructure, including our cultural attractions into major activity centres, should be a key consideration when planning the future development of the arts in Australia. There is a need to drive connectivity between the arts and major activity centres to ensure these precincts form an active part of the community and evolve organically into great places to visit. A successful example is Federation Square in Melbourne. This public space provides an integrated mix of attractions and event space and is a focal point for the city. Federation Square hosts around 2,000 events per year, some of which are held 'after dark', successfully activating the precinct after hours.

While TTF recognises state and local precinct managers have responsibility for these issues, the National Cultural Policy should provide a framework to encourage greater integration of the arts within precinct planning in and around major activity centres. In addition, the importance of integrating arts/cultural infrastructure within major activity centres should be considered to assist future precinct planning processes for community infrastructure in such locations.

**Recommendation:**

The National Cultural Policy should provide a framework for encouraging greater integration of cultural infrastructure within precinct planning in and around major activity centres to facilitate greater participation in the arts.

## Infrastructure development

Our cultural infrastructure, i.e. our theatres, museums, galleries, and performing arts studios, is vitally important to the delivery of the cultural visitor experience. While the location of these assets within major activity centres is important for precinct activation, so too is the physical infrastructure of these attractions. As needs and preferences change the use and functionality of these spaces, infrastructure must be adapted, expanded and refurbished. Without constant improvement and maintenance, our social infrastructure is at risk of becoming obsolete. For example, Sydney Opera House, while still considered an architectural icon, cannot support large-scale contemporary productions due to design constraints of the stage, orchestra pits and backstage areas. Redeveloping these facilities would require a significant financial commitment.

In planning for the future development of the sector, it is first important to understand the current mix of cultural facilities and assess opportunities for new facilities. An audit, similar to the one being conducted by Communities NSW (formerly Arts NSW), should be commissioned to determine the appropriate mix of facilities required to grow this sector on a national scale.

Funding models to deliver major cultural infrastructure projects must also be considered, a topic discussed in subsequent sections of this paper. Priority should be given to projects that achieve government participation goals but also attract state government and private sector support in raising capital. This has been achieved with relative success in the redevelopment of the Museum of Contemporary Art in Sydney, and the Three Capes Track Heritage Walk in Tasmania.

**Recommendation:**

The National Cultural Policy should include a national audit of future cultural infrastructure needs to appropriately plan for the provision of this infrastructure in the future.

## Major events calendar

Major events corporations drive demand and participation in the arts through the delivery of state and territory major events calendars. These organisations proactively identify, secure and develop events that attract people to the state and support the branding of the destination, while also enriching the visitor experience through participation, interaction and interpretation.

Cultural events continue to form an increasingly important part of Australia's major events calendars. For example, the Victorian Major Events Company has developed the successful *Melbourne Winter Masterpieces* series, Destination NSW has recently launched *Sydney Art & About*, Australian Capital Tourism has developed *Enlighten* to increase cultural visitation during autumn, while Events Queensland has partnered with the Queensland Performing Arts Centre (QPAC) to deliver the *QPAC International Series*. These events trigger the consumer decision to travel, driving interstate and international visitation to a destination, leading to directly attributable, high-yield visitor expenditure.

Cultural events also have the capacity to foster travel during periods of traditionally low demand, encouraging the use of underutilised visitor infrastructure and reducing fluctuations associated with peak and low visitor seasons. For example, the *Masterpieces from Paris* exhibition held at the National Gallery of Australia from December 2009 to April 2010 attracted 470,000 visitors, and generated \$94 million in visitor expenditure for the ACT economy. In the March Quarter 2010, Canberra's hotel occupancy rose to 80.2 per cent – over 10 percentage points higher than average occupancy rates for this time of year<sup>8</sup>.

Yet the positive externalities of cultural tourism events extend beyond visitation measures, generating additional business and investment in associated forums. For example, Business Events Sydney in collaboration with Destination NSW has secured the 19th International Symposium of Electronic Arts (ISEA 2013) to be held in conjunction with Vivid 2013, Sydney's premier lighting, music and creative ideas event. This event was secured as a result of profiling Australia's creative industries during Vivid 2011.

Furthermore, the branding and exposure of these events are important in building greater relationships with the private sector and associated sponsors of cultural events. The private sector is less likely to be involved without the specific involvement of the respective state's major event corporations. This is due to the expertise and capacity of these organisations to fund, promote and coordinate both public and private partners to deliver the economic returns required to justify their involvement.

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<sup>8</sup> Survey of Tourist Accommodation (STA), *Australian Bureau of Statistics*, Establishments with 15+ rooms, Canberra TR.

TTF believes the National Cultural Policy should recognise the significant contribution the state and territory events calendars make to driving participation in the arts, and to supporting wider industry, educational and cultural initiatives. The National Cultural Policy should actively consider avenues to leverage the work of the major events corporations in driving visitor participation in the arts.

**Recommendation:**

The National Cultural Policy should recognise the significant contribution that the state and territory events calendars make to driving participation in the arts and leverage industry partnerships to achieve wider industry, educational and cultural objectives.

## Reducing the indemnity cost associated with major exhibitions

Cultural institutions often face limitations in securing or participating in travelling exhibitions due to the costs associated with staging these events. The indemnity and insurance requirements for touring exhibitions, particularly from overseas, make it commercially difficult to justify the investment. Australian institutions also face increasing competition from international destinations to host major international exhibitions, unable to match financial incentives provided to attract these major events.

Furthermore, government support for exhibitions is often contingent on the proposed nature of an exhibition, including projected visitation estimates. As visitation is often strengthened by free entry to an institution, securing exhibitions outside this remit is commercially unfeasible. Without ticketed sales, cultural institutions are unable to recoup funds solely through sponsorship. As a result, the institution foregoes the opportunity to host exhibitions, despite the alignment of this exhibition with the collection or branding of the institution. As a result, government funding is considered necessary to support these institutions in their pursuits to acquire additional objects for their permanent collection, or seek to host exhibitions of an international scale.

TTF notes the availability of the government's International Exhibitions Insurance Program, and strongly supports the continuation of this program to offset the insurance costs associated with securing major exhibitions, particularly in a highly competitive international environment. The funding could also be applied to touring exhibitions that have specific education, tourism or profiling opportunities for Australia's performing arts sector overseas in alignment with government's objectives of this sector. The provision of indemnity funding could be based upon the expected economic impact of the event, as well as the commitment of private sector partners to support the event. However, the funds would only be paid to the cultural institution to contribute to insurance costs if their event bid was successful, yet

institutions could factor in the available funding within their event bids. This would improve the capacity of Australia's cultural institutions to secure major cultural exhibitions in an increasingly competitive international marketplace.

### **Recommendation**

Ensure the continuation of the *Australian Government International Exhibitions Insurance Program* in reducing the indemnity cost associated with securing artifacts and touring exhibitions in Australia.

## COMMERCIALLY VIABLE CULTURAL INSTITUTIONS

Cultural institutions are traditionally federal and state government agencies, legislated to achieve specific public policy objectives of social inclusion, education and access to cultural heritage. Yet the very nature of public goods often results in a heavy reliance on government funds to achieve their objectives.

Over time, however, there has been a major shift towards making these organisations less reliant on government funding and more self-sufficient through philanthropic and sponsorship arrangements with the private sector. Yet the global financial crisis and subsequent cooling of business sentiment has led to a decline in private sector donations, sponsorship and membership. Often cultural institutions lack the capacity required to build and maintain long-term financial commitments from corporate sponsors, resulting in cyclical difficulties in sourcing private funds.

Furthermore, corporate partnerships are significantly being utilised by cultural institutions to supplement recurrent government funding. It is therefore increasingly important for these institutions to diversify their sources of income to support activities. To this end, TTF acknowledges the current *Review of Private Sector Support for the Arts in Australia* and considers the recommendations stemming from this review should be incorporated into the National Cultural Policy. TTF has, however, outlined the key areas supported by industry in encouraging greater support and involvement in the arts within this submission.

### **Enhanced visitor facilities**

The proliferation of activities and services offered by cultural institutions can provide additional income streams to support organisational objectives and subsequently enhance and enrich the visitor experience. The most traditional scenarios include cafes, restaurants, retail activities, venue hire and exhibition sponsorship. Reforms across jurisdictions to allow late-night trading could also provide an alternative mechanism to enable these institutions to increase their commercial returns.

### **Case Study: Museum of Contemporary Art (MCA) Sydney**

The Museum of Contemporary Art (MCA) store is a vital revenue stream for the MCA, with an average turnover of around \$1 million per annum. While sales are not specifically tracked to visitor origin, research shows that 28 per cent of MCA visitors are from overseas. The per head visitor spend in the MCA Store is approximately \$2.20, and with an attendance figure of 580,000, this translates into an estimated spend of \$357,300 by international visitors. MCA research illustrates that in 2010, 13 per cent of all visitors came to the MCA specially to visit the retail store either to buy a book, gift or an exhibition catalogue. In addition, 85 per cent of store visitors rated the MCA store product range as good or very good. The most requested items of visitors to the store were postcards and prints relating to exhibitions, and also practical artist supplies and stationery to be used as souvenirs.

TTF recognises that trading hour reform will not automatically result in cultural institutions extending their opening hours. Penalty rates, enterprise agreements, and the seasonality of foot traffic often curtail the commercial viability of extended opening hours. However, there is the opportunity to leverage increases in demand at specific times of the year, particularly during the holiday season as well as during major exhibitions, often a key feature of a destination's major events calendar. As a result, cultural attractions are able to capture a greater proportion of visitor expenditure when these events are held.

#### **Recommendation**

Provide cultural and arts institutions with the flexibility to diversify their revenue base through ancillary services such as retail, hospitality, and extended trading hours.

### **Seizure Guarantees**

World-renowned artifacts and touring exhibitions are critical demand-drivers that promote international and interstate visitation. These exhibitions reaffirm ongoing support for museums and galleries by encouraging repeat visitation of loyal supporters and donors, while guaranteeing sponsors higher exposure rates due to the notoriety of these exhibitions.

However, Australia's lack of immunity from seizure guarantees places our institutions at a disadvantage in securing contemporary and relevant works for exhibitions. Given that Australia does not have in place legislation to provide immunity from seizure, this reduces the capacity of Australian institutions to compete for international exhibitions against countries that have enacted this legislation. TTF notes the government's *Immunity from Seizure for Cultural Objects on Loan* discussion paper (August 2011) and encourages the government to place Australia on an even footing with other international destinations that have immunity from seizure legislation in place.



### **Recommendation**

The government should seek to legislate immunity from seizure guarantees to allow Australia's cultural institutions to secure loans of international works and touring exhibitions.

## User-pays system

Our cultural experiences and heritage must remain accessible to the wider Australian community. However, it is important to note that the experiences offered by these institutions are of significant value to the participant. Successful user-pay exhibitions such as *Tutankhamun and the Golden Age of the Pharaohs* at the Melbourne Museum, and *Masterpieces from Paris* at the National Gallery of Australia in Canberra have drawn record crowds. TTF contends that a user-pays system should be available to institutions that provide services above and beyond their legislated purpose. These funds should be directly appropriated towards the recurrent maintenance and protection of key exhibits and permanent displays.

### **Recommendation**

Investigate the introduction of a user-pays system where appropriate to provide funds that can help pay to maintain, update, and acquire works of significance.

## Taxation and incentives

The current program of tax incentives for private donations, sponsorship and endowments to the arts requires further development. While tax incentives exist for contributions made to the arts, these are not clearly understood and differ between alternative forms of 'giving' undertaken by private individuals.

Eligibility criteria for taxation benefits associated with private sector involvement should be reformed, including: expanded tax incentives for gifts of appreciated assets beyond works of art; a matched giving program for individual gifts, especially endowments; corporate sponsorship of the arts; and tax incentives for lending important works of art on a long-term basis, particularly from private collections. These reforms should be supported by the development of an awareness campaign to educate individual and corporate donors about the favourable taxation outcomes of supporting arts and cultural organisations and initiatives.

## Accessing funding programs

A number of funding programs exist to support the development of the arts, notably the Australia Business Arts Foundation (AbaF) and Australia Council's *ArtSupport* program. However, for potential

sponsors and members of the private sector not directly associated with the arts, the lack of connectivity and availability of centralised information can often disincentivise further support of the arts.

#### **Recommendation**

Develop a centralised online consumer-facing portal detailing available funds for the creative industries, including information for philanthropists and the private sector looking to contribute to the arts.

## Lottery Fund

The industry recognises the Australian Government has limited resources with which to achieve an exhaustive list of cultural objectives. TTF suggests the National Cultural Policy prioritise key objectives and look at innovative ways to develop a source of available funds to progress these initiatives. A lottery fund, similar to those established in New Zealand, the United Kingdom and France, is a possible mechanism to deliver arts or community-based development projects.

#### **Case Study: New Zealand Lottery Grants Board**

Creative New Zealand, the national development agency for the arts sector in New Zealand, received an allocation of \$33 million from the New Zealand Lottery Grants Board in 2009-10 to invest in the New Zealand arts sector for the long-term benefit of the nation. More than 430 grants were awarded through the contestable funding program, including support for ARTSpeak Pasifika, a national forum for the development of the Pacific arts in Auckland<sup>9</sup>.

#### **Recommendation**

Investigate the feasibility of establishing a Lottery Fund similar to the New Zealand Lottery Grants Board to support art and cultural community development projects in Australia.

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<sup>9</sup> NZ Lottery Grants Board Annual Report 2010, Department of Internal Affairs

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