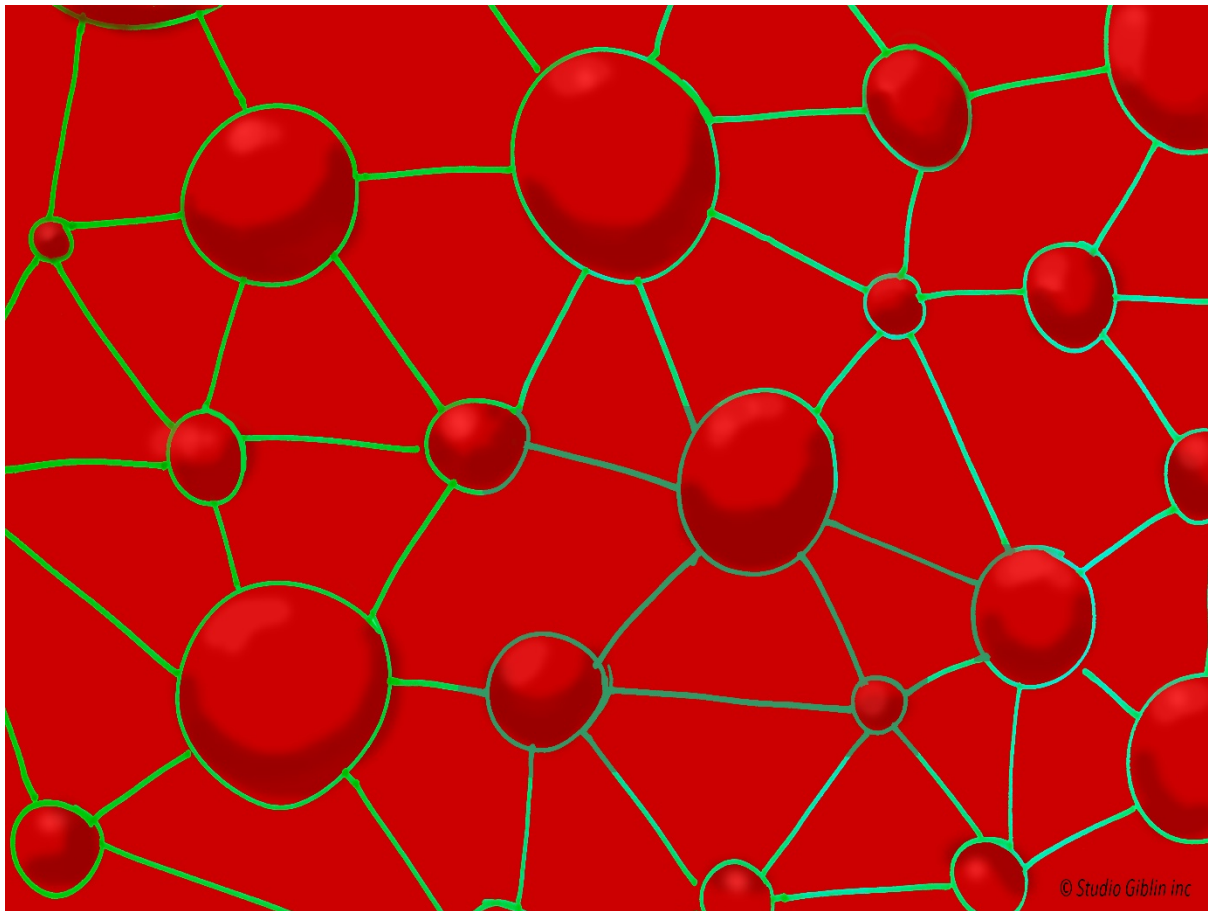


Practical Actions and Quick Wins



Network of Creative Ecosystems, © Giblin Studio Inc., 2021

Leveraging and Valuing Our Creative Industries for Tasmania's Economic and Social Recovery

PESRAC Submission

Tasmanian Creative Industries Pty Ltd trading as Creative Island

Who is Creative Island?

Creative Island is an alliance of cultural and creative professionals with the shared aim to connect, develop, promote, and advocate for Tasmania's creative community. Our mission is to help make Tasmania a cultural and creative powerhouse.

Creative Island has adapted the UNESCO definition of the Creative and Cultural Industries to suit the unique Tasmanian commercial and cultural ecosystem, classified into the following eight sub-sector groups:

- Music and Performing Arts
- Visual Arts
- Architecture and Design
- Literature, Media and Publishing
- Screen, Radio and Television
- Advertising and Marketing
- Festivals, Events and Museums
- Online and Interactive Entertainment

Creative Island Board members:

- Peta Heffernan, Chair
- Marta Dusseldorp
- Felicity Bott
- Ben Winspear
- Michael Edwards
- Favel Parrett
- Varuni Kulasekera
- Judy Tierney

More information: <http://creativeisland.org.au/>

The reason we have developed this submission

The impact of COVID-19 on Tasmanian small business has been significant, particularly in the creative sector. In addition to the direct impacts, lots of activities supported by a casual workforce have just stopped, and a lot of people are hurting.

There is extensive data available to prove and quantify the economic value of the creative industries to Tasmania and Australia before COVID-19:

- More than 9000 Tasmanians were directly employed in the cultural and creative industries with countless more indirectly employed through the related tourism, hospitality and retail sectors¹
- Live performance revenue totalled \$19m in Tasmania in 2018²
- The cultural and creative economy, including activity in the wide range of cultural and creative industries as well as cultural and creative activity performed in other industries, was worth \$111.7 billion to the Australian economy in 2016–17 (6.4% of GDP)³ and generated annual exports of \$3.2 billion⁴
- By comparison, Tourism was worth \$60.8 billion or 3.1% of GDP in 2018-19⁵.

¹ <http://creativeisland.org.au/creative-economy/>

² <http://reports.liveperformance.com.au/ticket-survey-2018/states#tas-results>

³ <https://www.communications.gov.au/departmental-news/economic-value-cultural-and-creative-activity;https://www.humanities.org.au/new-approach/report5/>

⁴ <http://creativeisland.org.au/creative-economy/>

⁵ <https://www.tra.gov.au/economic-analysis/economic-value/national-tourism-satellite-account/national-tourism-satellite-account>

The future of the creative industries is an important part of our economic and cultural life. There is significant community support for the Government to throw the industry an economic lifeline.⁶

By establishing Premier's Economic and Social Recovery Advisory Council (PESRAC) the Tasmania Government is providing a forum for the identification of focus on the community and economy for the conversation with key stakeholders and the development of tangible and effective actions.

The short-term focus has been in construction building activity and tourism as these activities are a significant cornerstone of the economy and an obvious place to start in order to develop a positive impact.

We feel it is time to broaden the thinking and action to complementary sectors such as the creative and cultural sectors. This sector is interwoven with the construction, tourism and hospitality sectors and potentially can play a much bigger role in terms of driving recovery.

To assist PESRAC and government more broadly, Creative Island has developed this submission.

We would welcome the opportunity to meet with PESRAC and relevant government agencies to explore and progress the issues and ideas we have identified.

The impact of COVID on the sector

When COVID-19 hit over 27% of jobs in the arts and recreation sector were lost in March and April 2020 - the second highest job losses by sector, at a national level⁷.

Almost 2,500 jobs, gigs and opportunities were lost, more than 10,000 workers were impacted and more than \$7.5m income was lost in Tasmania - in the music industry alone⁸.

Since we emerged from lockdown in mid-2020, anecdotal reports indicate that re-opening galleries and theatres has been incredibly challenging and stressful for staff, partly because of poor information about COVID-19 safety requirements; and partly because of the challenges of enforcing rules such as social distancing when patrons frequently disregard public health advice. In addition, reduced audience capacity due to physical distancing requirements has made the viability of small venues and performance companies untenable in the majority of cases.

For the architecture sector, in June 2020, the Association of Consulting Architects reported two-thirds of architectural practices had lost more than 30% of their revenue and eight out of ten practices had projects that had been cancelled or put on hold which indicates that there will be a significant shortage of projects going to tender this year and in 2021, putting pressure on the ability to retain staff.⁹

⁶ <https://www.tai.org.au/content/polling-gov-support-arts-industry-popular-and-necessary>

⁷ https://www.stategrowth.tas.gov.au/_data/assets/pdf_file/0009/128691/SG0263_Cultural_and_Creative_Recovery_Strategy_WCAG.PDF

⁸ I LOST MY GIG AUSTRALIA, Australian Festival Association and Australian Music Industry Network

⁹ <https://theconversation.com/if-architecture-is-the-canary-in-the-coalmine-the-outlook-for-construction-is-appalling-141367>

Stimulating the creative sector will support economic and social recovery

There is evidence that investing in creative industries is an effective method of quickly delivering economic stimulus and hastening post-COVID-19 economic and social recovery.

Design principles for fiscal stimulus measures include:

- Go early, go hard, go households
- Target domestic production
- Target activities with high direct employment intensities
- Target those most impacted by the crisis
- Target useful projects that deliver co-benefits
- Target regional disadvantage¹⁰.

The creative industries tick all of these boxes, and the suggestions listed in this submission have the capacity to quickly wash funds through to the community for effective stimulus, with an economic multiplier effect, or return on public investments of 7:1.¹¹

By protecting creative industries right now, we can set ourselves up for long term growth:

- Demand from international students for formal training in Australia's cultural and creative industries has steadily increased, indicating that these courses will be pivotal in rebuilding the international education industry post-pandemic¹²
- Australia has one of the biggest creative trade deficits in the world. For every dollar that we export in creative goods, we import \$8, and for every dollar of creative services we export, we import \$2
- Cultural and creative activities already make a significant contribution to Australia's Gross Domestic Product (GDP) (6.4%) and Gross Value Added (5.6%), as well as employing 5.5% of the total workforce
- Given that creative services such as design and game development are in hot demand globally—and these are areas in which Australia excels—there are significant opportunities for growth¹³.

CASE STUDY: THE MONA EFFECT (BEFORE COVID-19)

About one in five interstate and international visitors to Tasmania, went to Mona. Mona estimates to have created almost 1,300 direct and indirect full-time jobs since 2011 and its total economic contribution to the Tasmanian economy in 2017-18 was projected to be \$134.5 million.

While the museum's Co-CEO Mark Wilsdon recognises their part in the state's soaring tourism industry, he says the museum's biggest achievement was the awareness it helped create around Tasmanian experiences. "Mona has helped shine a light on what already existed here in Tasmania," he said.

"Here we have a thriving bespoke and artisanal community that spans food and beverage, design, art, trade, tourism and much more. We have ease of access to incredible wilderness experiences and our coastal areas. Combined, these are a real strength.

*As for Mona, we've played a significant part, but I think that if the Mona effect is to be said to be responsible for anything, it's more about exposing Tasmania and highlighting the other attractions that exist alongside us."*¹⁴

¹⁰<https://www.tai.org.au/sites/default/files/Design%20Principles%20for%20Fiscal%20Policy%20in%20a%20Pandemic%20%5BWEB%5D.pdf>

¹¹ <http://www.salarts.org.au/wp-content/uploads/2017/07/An-Intro-Overview-to-the-Report-on-the-Value-of-SAC-2017.pdf>

¹² <https://www.humanities.org.au/new-approach/report5/>

¹³ https://www.humanities.org.au/wp-content/uploads/2020/06/ANA-InsightReportTwo-FullReport_V0.1.pdf

¹⁴ https://www.bca.com.au/tourists_love_mona_but_tasmanians_are_proud_of_it

Our process for developing the submission

In developing this submission Creative Island drew on key board members along with representatives from the sector. Contributors include respected professionals working in design, music, visual art, film and game-making:

- Peta Heffernan, Co-Founder of Liminal Studio Pty Ltd, member Tasmanian Ministerial Arts and Cultural Advisory Council
- Laura Harper, CEO of Music Tasmania, Director of Australian Music Industry Network
- Michael Edwards, Director of Contemporary Art Tasmania and Chair of National Exhibition Touring Support (NETS) Australia
- Dr Megan Walch, Artist, Director of Giblin Studio Inc.
- Jason Imms, Founder of Tasmanian Game Makers Inc., Film Victoria external assessor, member Tasmanian Ministerial Arts and Cultural Advisory Council
- Brian Ritchie, Mona Foma curator, member Tasmanian Ministerial Arts and Cultural Advisory Council.

We held a workshop in October 2020 to identify and discuss practical, actionable ideas.

The workshop and this submission were coordinated and written by Rebecca Greenwood and Tim Phillips of [Resonance](#), a strategy, planning and project management consultancy, in association with [Julia Curtis](#), visual facilitator and social alchemist.

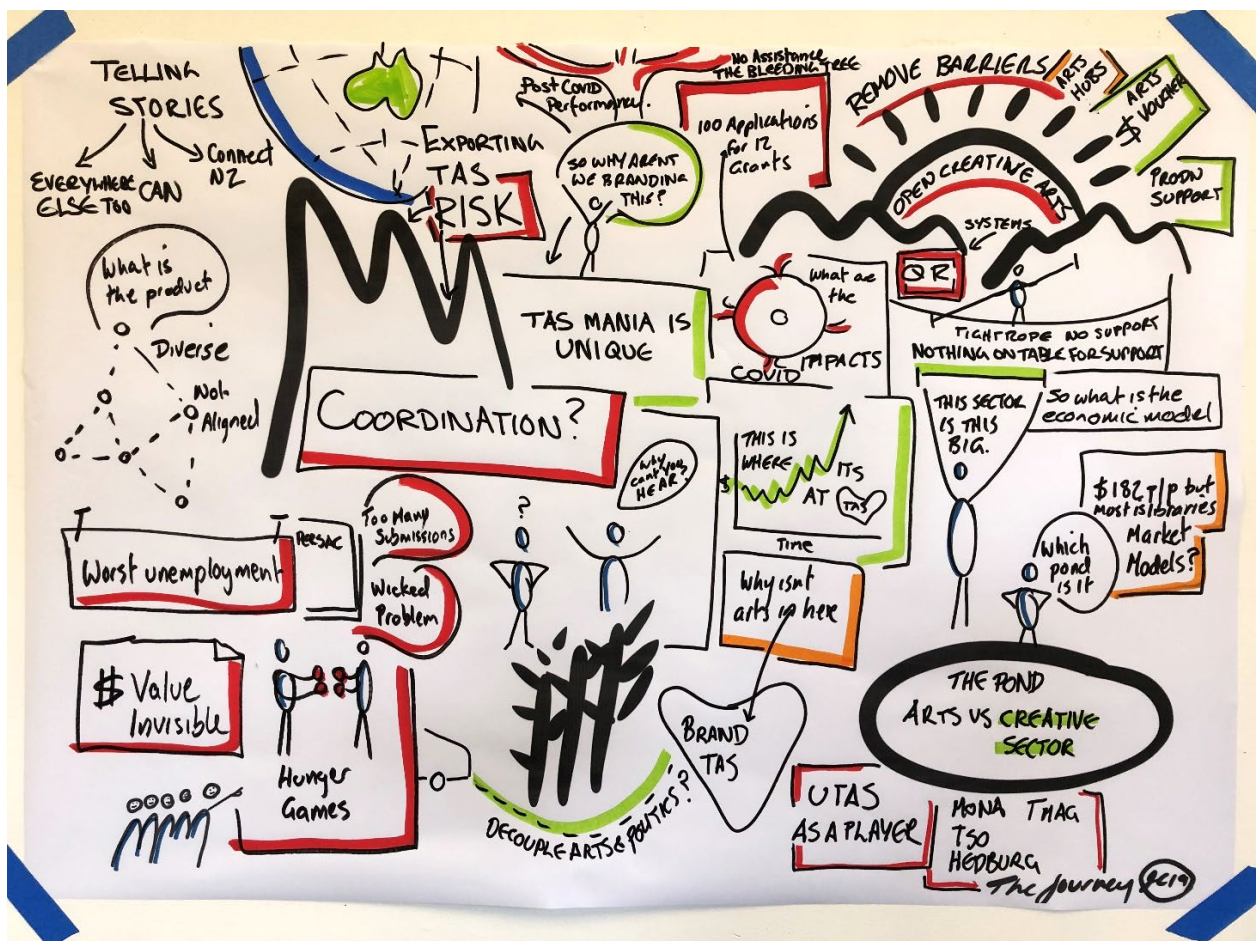


Figure 1 Journey Mapping, Arts PESRAC Submission Workshop

Key Messages

In addition to the issue and ideas we have included in this submission we feel there are some headline message we should convey, to PESRAC and the Government more broadly.

We are big, vibrant and bring a lot to the Tasmanian community and economy

The creative industries are a core element of Tasmania's appeal, along with our great food, heritage and environment. It's all part of the package. It's a key part of why we like living here and why people like to visit us.

We have been hit hard by COVID-19. We need serious help. Now.

Tasmanian creative industries have grown significantly in the past three decades. The sector is a diverse and vibrant part of our community and economy, and until COVID was on an upward trajectory.

There are two scenarios facing Tasmania: We can invest to help creative industries recover and help rebuild the Tasmanian economy. Or we can let the arts die and put at risk the Tasmanian brand we have painstakingly built over the last three decades.

We want work not handouts

We want work and local project opportunities, not handouts or band aid solutions.

This submission puts forward practical, actionable ideas to implement now, in the medium term and in the longer term¹⁵.

We all need to change our thinking

As the PESRAC website states, we need to plan for a different future and look for opportunities to build a stronger Tasmania together. A different future requires different thinking.

We are here to work together

We know that one of the challenges for Government when working with the sector is finding an efficient and effective way to engage with the diverse range of groups and stakeholders involved.

While Creative Island does not represent the sector and all of its nuances, our Board, members and collaborators are diverse. We can use our network to support discussions, broker relationships and bring a fresh perspectives and ideas.

¹⁵ We know the state government provided some funds to assist the creative and cultural industries, early on in the pandemic, and we appreciate that the Cultural and Creative Industries Recovery Strategy released 13 November 2020 talks about various initiatives under three areas – Enable, Connect and Share. The Strategy does not provide detail but states "We will be seeking out the knowledge, experience and advice of others to help inform how these actions will be further developed". It is clear further consultation and strategy development is required.

Proposed actions

This section sets out short term, medium and long-term actions.

These are by no means an exhaustive or comprehensive list of ideas.

There are a number of dormant or underfunded arts programs, projects and activities that could be quickly activated and invigorated with a relatively modest injection of funds.

Short term (now!)

- Improve, better communicate and provide support in the development of tools to reduce COVID-19 risks and impacts of presenting arts events and opening arts venues (such as adaptable audience seating software programs for venues and universal QR contact tracing apps)
- Rollout an “arts experience” promotion and voucher scheme to encourage patrons to participate in local creative cultural activities
- Until full-house capacity can be reached for venues, create a Performing Arts Sector Support program that is based on a matched system – for every single ticket that is sold, the government buys an additional ticket (generated across the tourism, events, state growth and arts portfolios.) The ‘match’ program directly relates to the extent of reduced seating capacity generated by Covid-19 circumstances.
- Provide a special purchasing fund to the Tasmanian Museum and Gallery to enable curators to buy a tranche of work from local artists and galleries to expand the collection of contemporary Tasmanian art
- Provide a special purchasing fund to the State Library and school libraries to buy books by Tasmanian writers and illustrators
- Increase the percentage and cap on funding provided for commissioning art in government buildings as part of construction projects under the Tasmanian Government Art Site Scheme, increasing commissions of artists in collaboration with architects or designers of the facilities and increasing purchases of local works for all fit outs. The current upper limit of 2% capped at \$80,000 per project was set under the Bacon government at least 15 years ago
- Acknowledge the State Library of Tasmania's role as the city's living room responsible for social cohesion and economic benefits in the spaces of education, upskilling, literacy, community connections and refuge. With a masterplan already in place, this project is one that has the potential to present a meaningful community-owned project with a large beneficial impact multiplier.

CASE STUDIES –EASY STIMULUS MEASURES FOR QUICK WASH-THROUGH

- The NSW Government's Out and About Scheme will be trialled in December before a full rollout next year. Anyone over the age of 18 will receive four \$25 vouchers through the Service NSW mobile app. Two can be used for entertainment activities, such as cultural institutions, performing arts, cinemas and amusement parks.
- In Argentina, the National Commission of Public Libraries has re-directed book fair funds into increased investment in book purchases.
- Libraries play an essential and increasingly critical role in helping Tasmanians, particularly those from disadvantaged backgrounds, to access and improve their literacy, numeracy, and digital literacy skills. A recent survey of Libraries Tasmania clients demonstrated that 84.8 per cent of people feel more confident using digital technology after receiving support from Libraries Tasmania staff (including volunteers) or participating in courses.¹⁶ The combination of an advanced public library network and one of the world's most respected schools systems has seen Finland ranked the world's most literate nation¹⁷.
- In Cyprus the government increased by 50% the amount provided for the purchase of art works for the state collection¹⁸

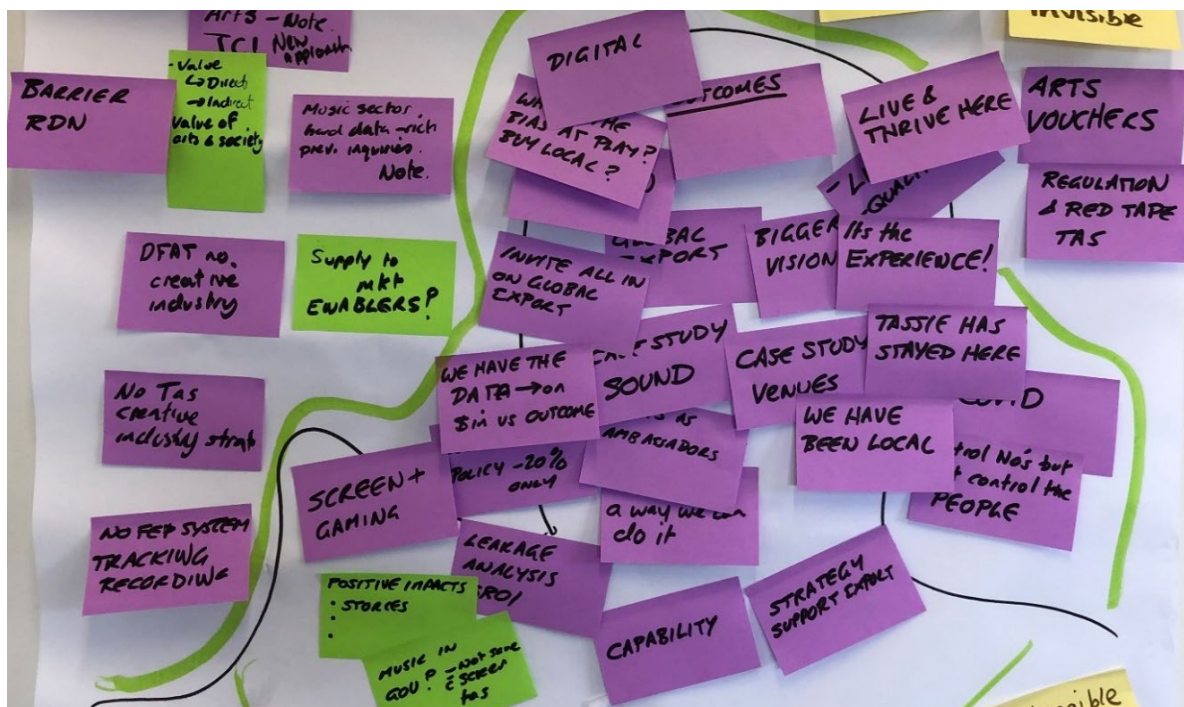


Figure 2 Outcomes board, Arts PESRAC Submission Workshop

¹⁶ Tasmanian Government Budget Paper No 2, Vol 1 – 2020-21, page 80

¹⁷ <https://www.newstatesman.com/spotlight/skills/2019/03/finland-s-new-library-speaks-volumes-about-world-s-most-literate-nation>

¹⁸ <https://www.artshub.com.au/news-article/opinions-and-analysis/covid-19/dr-jackie-bailey/the-best-covid-19-support-for-the-arts-around-the-world-260797>

Medium term

- Embed the cultural and creative sector (based on Creative Island's definition) in the development and marketing of the Tasmanian brand, alongside tourism and hospitality
- Expand the State Government's 'Buy Local' policy to identify engagement with local disciplines through the procurement pipeline which goes beyond the current more generic 'Buy Local' policy. As well as the policy, campaign and provide help to promote the benefits of engaging local providers of design and creative services and encourage local governments to also adopt the policy
- Simplify the pre-qualification and eligibility requirements for project tenders to make it easier for local firms to compete with interstate and international firms and to lead projects
- Re-launch the Department of Education's Artists-in-Schools program (encompassing music, performance, visual art, craft, design)
- Establish a grants program similar to Film Victoria's, to distribute funds to Tasmanian games studios to support development and expansion of a vital industry with great potential for success and contributing to Tasmania's economic growth¹⁹.

CASE STUDIES – MID-SIZED INVESTMENT PROGRAMS²⁰

- The New Zealand Government is spending NZD 4.0 million (A\$ 3.7 million) on boosting the creative learning program for kids in schools, providing jobs for 300 artists
- The Uruguay Ministry of Education and Culture announced a UYP \$37.0 million (A\$ \$1.2 million) fund to buy productions that will be later presented in educational institutions and community organisations, support artistic institutions and schools and contract teaching activities online
- The Netherlands 'Balcony Scenes' scheme supports independent artists to stage works for small audiences. It is not a massive spend (0.5 million euros) and embraces the reality of socially distanced performing arts whilst valuing the importance of live events

¹⁹ <https://www.film.vic.gov.au/funding/games-funding>

²⁰ <https://www.artshub.com.au/news-article/opinions-and-analysis/covid-19/dr-jackie-bailey/the-best-covid-19-support-for-the-arts-around-the-world-260797>

Longer term

- Invest in the cultural and creative sector as a key aspect of place-making, by providing a matched-funding scheme to encourage local government to invest in arts activities, arts events, public art and design
- Extend the Tasmanian Government Art Site Scheme beyond buildings and fitouts to include a creative and cultural component in all public facing capital and infrastructure projects
- Invest in cultural and creative sector export, trade and exchange. This is aligned to placemaking and branding and is about expanding Tasmania's markets, audiences and the creative exchange of ideas, in ways we haven't yet imagined. It will require government investment to establish export and trade infrastructure along with programs that assist with connection and support reciprocity
- Acknowledge and promote local creative operators who achieve and are recognised for their global excellence to reinforce Tasmania's creative, clever and innovative brand globally
- Extend the 'Research and Development' grant criteria to businesses operating in the creative sector, to foster international competitiveness and innovation development in Tasmania.

CASE STUDIES – INVESTING FOR LONG TERM RETURNS

- United States President Franklin D Roosevelt's Public Works of Art Project (PWAP) and Works Progress Administration (WPA), employed more than 3,700 artists during the Great Depression and helped kickstart the careers of Jackson Pollock and Mark Rothko.²¹
- The NZD 60 million (AUD 56.1 million) Cultural Innovation Fund will support new ways of operating, cross-sector partnerships, and create new ways to add value to the economy, particularly through digital exports²².

²¹ <https://ocula.com/magazine/art-news/how-are-governments-supporting-art-workers/>

²² <https://www.artshub.com.au/news-article/opinions-and-analysis/covid-19/dr-jackie-bailey/the-best-covid-19-support-for-the-arts-around-the-world-260797>

Defining the Cultural and Creative Industries in Tasmania

UNESCO identifies the cultural and creative industries as operating across six domains:

1. Design and creative services
2. Performance and celebration
3. Visual arts and crafts
4. Audio-visual and interactive media
5. Books and print media
6. Cultural heritage.

In addition, UNESCO identifies two related domains:

1. Tourism, hospitality and accommodation and
2. Sports and recreation.

The Tasmanian Government refers to the Australian Bureau of Statistics Arts Satellite Accounts for its definition which is based on the 12 domains of the ABS accounts which are grouped in terms of related industries:

- Museums
- Environmental heritage
- Libraries and print media
- Performing arts
- Design
- Broadcasting
- Electronic or digital media and film
- Music composition and publishing
- Visual arts and crafts
- Fashion
- Other culture goods manufacturing and sales
- Supporting activities

As previously stated, Creative Island adapted the UNESCO definition of the Cultural and Creative Industries to suit the unique Tasmanian commercial and cultural ecosystem, classified into the following eight sub-sector groups:

- Music and Performing Arts
- Visual Arts
- Architecture and Design
- Literature, Media and Publishing
- Screen, Radio and Television
- Advertising and Marketing
- Festivals, Events and Museums
- Online and Interactive Entertainment.

