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Our progress so far

Tasmania’s reputation as a vibrant cultural and creative hub is flourishing and the Tasmanian Government recognises the role this plays in attracting people to visit, live and work in our state.

The *Cultural and Creative Industries Strategy 2016 - 2018* provided a framework for growing this vibrant and important sector.

It articulated key actions across six strategic areas:

1. Sector leadership
2. Building Tasmania’s brand
3. Visitor economy
4. Industry development
5. Innovation, training and education
6. Place and participation.

Recent research (ABS Labour Force, May 2018) showed employment in Tasmania’s arts and recreation services industries grew by almost two per cent over the past five years.

Data projections forecast that at a national level, these industries will grow by almost 10 per cent over the next five years.

These types of figures reinforce the Tasmanian Government’s commitment to our cultural economy, as we recognise that a productive cultural and creative sector provides both economic and social value to the community, by enhancing lifestyles and creating opportunities.

As one of many stakeholders in the cultural and creative industries, the Government’s intention was for the 2016 - 2018 strategy to support the ambition and aspirations of the sector and the community by articulating a framework for support and cooperation.

This report details the support measures and initiatives that the Government’s Cultural and Tourism Development (CTD) division has delivered against each of the 26 key actions. It is not an exhaustive list, but aims to capture key developments and achievements over the strategy’s term, and to serve as an information source to be considered throughout the development of the next Cultural and Creative Industries strategic framework.

The CTD division supports the development and the delivery of a portfolio of events, arts and cultural products, experiences and tourism services to both locals and visitors. The division’s business units (Arts Tasmania, Screen Tasmania, Events Tasmania, Tourism Hospitality and Supply Unit and the Tasmanian Museum and Art Gallery) support sectors that represent some of the state’s competitive strengths. They each have specific communities of practice and support policy development, industry development, investment as well as working to attract funding from private and other government sources.
Sector leadership

Leadership is critical to the growth of any sector of the economy. Strong and effective industry peak bodies position sectors for growth, advocate for sectors with governments, promote and market sectors and lead workforce development.

1. Support Tasmanian Creative Industries Ltd as the industry body representing the sector

Tasmanian Creative Industries Ltd. (TCI) received a grant of $60,000 to design, coordinate and implement an inaugural symposium for the state’s cultural sector in order to showcase talent within the sector, provide professional development and develop linkages between the cultural sector and related industries, such as tourism.

In October 2017, a total of 130 people (including 39 speakers) attended the program and survey responses showed that the event exceeded expectations and symposium participants illustrated a strong desire for similar events in the future.

The Department of State Growth also provided TCI with a Research Services grant of $60,000 to coordinate the analysis, preparation and delivery of two reports regarding the cultural and creative industries in Tasmania.

Component 1 (a comprehensive data review providing baseline quantitative datasets and a report) was delivered in November 2017 and Component 2 (qualitative research into the substantive dynamics and structure of the cultural and creative industries sector and the capacity and direction for sustainable growth) was received by the Department in June 2018.

These reports were made publically available in June 2018, and published on the TCI website.

TCI successfully secured $65,000 from Skills Tasmania to implement specific and targeted measures proposed in the 2016 Screen Industry Workforce Development Plan. Screen Tasmania attends meetings of the Industry Working Group (convened by TCI to distribute the funds) as an observer of this process.

2. Support the development of networks, partnerships and collaborations across the sector and related industries

Screen Tasmania has supported emerging filmmakers and game designers to attend major industry conferences such as Screen Forever, Games Connect Asia Pacific, Australian International Documentary Conference, Screen Makers Conference and PAX Australia.

Screen Tasmania has also hosted networking and industry development events in partnership with industry bodies such as Screen Producers Australia, Australian Directors Guild, Australia Writers Guild, Screenworks, SBS, NITV and the ABC.

In 2018, Screen Tasmania arranged for seven media teachers from Tasmanian secondary schools to visit the set of ABC Television comedy series, Rosehaven, which has received funding from Screen Tasmania for each of its three seasons. This unique opportunity allowed the teachers to see how a professional production team works together, giving them a practical understanding of the industry and specific on-the-job learnings that they can now pass on to their students.

Arts Tasmania continues to develop partnerships and collaborations between artists and schools through its Education Residencies program, which supports professional practicing artists to work with teachers and their students.
Through its grants program, Arts Tasmania regularly supports network development, and seeds partnerships and collaborations across the arts and non-arts sectors. This includes support for regional network development (RANT Arts for example), collaborations that take place within festival structures (such as The Unconformity, Junction Arts Festival and Ten Days on the Island), and national and international partnership development through the Venice Biennale Emerging Arts Development program (with the Australia Council), and international residency programs through partnerships with the Alcorso Foundation and the Department of Foreign Affairs and Trade.

CASE STUDY: Undisciplined 2017

The Creative Island Symposium, or Undisciplined 2017, was facilitated as a means of inspiring, celebrating and identifying significant players within Tasmania’s creative sectors.

The symposium also worked to help and encourage the sector to develop networks, partnerships and collaborations.

A survey distributed to attendees and speakers of the symposium specifically asked respondents whether the connections made were valuable. More than 64 per cent responded "most of them". Nobody responded with "none of them".

3. Develop sector-based plans and approaches to grow the cultural and creative industries

In July 2017, Screen Tasmania launched the Screen Tasmania Strategic Plan 2017-2021 which built on the previous plan, Through the Lens to 2016.

The Strategic Plan aims to build on the growing success of the screen sector in Tasmania with a continued focus on attracting high quality, high value productions to the state, developing the substantial talent of Tasmanians and supporting Tasmanian-based projects.

The aims of the Strategic Plan are focused on growing optimal production levels across all formats to sustain Tasmanian production and deliver strong outcomes for the Tasmanian economy, supporting the development of Tasmanian talent to tell Tasmanian stories to the world, actively promoting the development of a sustainable, innovative digital content sector in Tasmania, working towards increased inclusiveness with a focus on diversity, both on screen and within the sector, and continuing to build Screen Tasmania as an efficient, transparent part of government.

In December 2016 the Tasmanian Screen Industry Workforce Development Plan was created to assist with the growth of the talented and creative screen industry workforce in Tasmania, and in response to the increasing production of screen content made in Tasmania and by Tasmanians.
Of the seven key actions in the Development Plan, three were considered high priority and have been progressed:

- Conduct roundtables with education and training providers
- Implement a training program for improving business, legal and marketing skills
- Engage experts to deliver programs to help develop freelance business skills.

In June 2016 the Minister for the Arts launched the Tasmanian Museum and Art Gallery Strategic Plan 2016-21, which includes proposed initiatives to foster partnerships, support creativity, and to make the State collection available as a resource to inspire the creation of cultural products.

4. Understand and communicate the importance of the cultural and creative industries in Tasmania

Throughout most of 2017 TCI worked with Justin O’Connor, Professor of Cultural Economy at Monash University, Dr Kim Lehman from The University of Tasmania and the Department, to better describe the State’s cultural and creative industries.

The description the researchers developed to use as a starting point was;

“those activities involved in the making and dissemination of goods, services and practices whose primary value lies in their meaningfulness to us – as enjoyment, transformation, education, information, challenge, dissent, and the making and celebration of individual and collective identities”.

The qualitative and quantitative reports developed by TCI contribute to this understanding, and it is expected that the communication of this to the sector (and more widely) will be facilitated now that the reports are publically available.

The Tasmanian Museum and Art Gallery (TMAG) is custodian of the State collection and actively builds the collection by acquiring contemporary works to represent excellence in Tasmanian art, design and cultural heritage.

5. Implement the recommendations of the legislative and governance review of Tasmanian Government arts bodies, as appropriate

The Cultural and Creative Industries Act 2017 was legislated to ensure that the funding processes for Arts Tasmania and Screen Tasmania are contemporary, best-practice, peer-reviewed and competitive and to provide a streamlined application process that dramatically reduces the timeframe for decisions.

This legislation provides a new framework for the provision of assistance to Tasmania’s cultural and creative industries sector. The Bill reinforces the principle of peer assessment in the decision making process, enabling the creation of expert panels to assess and provide recommendations to the Minister for the provision of assistance across the sector.

The Cultural and Creative Industries Act 2017 changed the way that Arts Tasmania and Screen Tasmania assess funding applications. Assessment panels are now drawn from the Cultural Creative Industries Expert Register, which includes a broad range of people working or engaged within the Tasmanian arts and screen sectors in terms of art form area, age, cultural background and career stage from artists, practitioners, administrators and other sector professionals.

The legislative and governance arrangements for the Tasmanian Museum and Arts Gallery were also modernised, creating a Statutory Authority. The Tasmanian Museum and Art Gallery Bill 2017 enables the continuity of TMAG to be retained with a new governance structure and greater clarity on the functions of the Board.
Building Tasmania's brand

There’s little doubt about the impact our vibrant culture and creative industries, attractions and events have on the Tasmanian brand. In recent years we have seen a spike in visitor numbers, and the rise in the prominence of our culture and creativity has changed the way many Tasmanians think about ourselves and our state.

6. Ensure Tasmania's culture and creativity are integral elements of the Tasmanian brand

Tasmanian screen content has had a string of high-profile awards and audience reach in the recent three years, all of which contribute to the awareness of Tasmania, its landscapes and stories around the country and the world.

From the supernatural mystery of the television series The Kettering Incident, to the gentle charm of the hit comedy Rosehaven (now in its third season) and the incredible beauty of the ancient Tasmanian Aboriginal practise of shell stringing in the documentary 

7. Promote and market creative products, events and services

The Tasmanian Arts Guide, launched in March 2015, proudly supports and promotes Tasmanian artists, arts organisations and arts businesses and makes it easier for locals and visitors to the state to discover and experience some of the best arts and culture in Tasmania.

The Guide is an initiative of Arts Tasmania, which generates content and facilitates the publication of content provided by the arts and cultural businesses or organisations listed on the site. Since its launch the Guide has continued to grow its reach, with 145 contributors now registered on the site.

All of the businesses and organisations listed in the Tasmanian Arts Guide have all been through an application process and assessed by a panel of art form peer experts, to ensure they are of high standard and can provide quality experiences and information to visitors.

The Cultural and Tourism Development division is represented on a variety of social media platforms such as Facebook (Arts Tasmania, Tasmanian Arts Guide and Screen Tasmania), Twitter (Events Tasmania, Arts Tasmania, Screen Tasmania and Tasmanian Arts Guide) and Instagram (Tasmanian Arts Guide). The reach of these pages (and the level of engagement from audiences) is growing, with the number of followers ranging from 1 000 – over 5 000 per page.

The Tasmanian Museum and Art Gallery is active on social media (Facebook, Twitter and Instagram) with a reach of 2 000 - 10 000 followers per page.

8. Work with the sector to identify new promotional opportunities and markets

Arts Tasmania’s Artsbridge funding program supports individual and groups to either undertake interstate and/or overseas opportunities and to bring national and international arts professionals to Tasmania to conduct creative and/or professional development opportunities.

The program provides funding for travel, freight and living expenses associated with these purposes (up to $1 000 for interstate opportunities, $3 000 for international).

Arts Tasmania’s Claudio Alcorso International Residency program (offered in partnership with the Alcorso Foundation) supports individual artists working in any art form to undertake self-directed residencies and professional development opportunities overseas.
The program provides funding for a variety of international opportunities which may include masterclasses, workshops, internships, mentorships and other significant opportunities for professional development.

Applications relating to projects that focus on quality international creative and cultural exchange that will add value to the social and cultural fabric of Tasmania’s community are encouraged.

Arts Tasmania has recently established a new residency exchange program between Tasmania and Jeju, in South Korea. This program aims to build cultural understanding through direct people-to-people links and impact on artists’ careers through exposure and time in new contexts, cultures and environments.

Screen Tasmania offers domestic and international business travel funding to connect filmmakers and games designers to the market, and readily supports producers to attend the major markets across the country: Screen Forever, Melbourne International Games Week and Australian International Documentary Conference.

**CASE STUDY: Arts Tasmania Jeju International Residency**

The Arts Tasmania Jeju International Residency is a partnership between Arts Tasmania and the Jeju Foundation for Arts and Culture that aims to broaden the artistic experiences of both individual artists and the communities in which they live and visit.

Dr Penny Burnett was the first Tasmanian to take part in the program, travelling to Jeju in South Korea in September 2018.

She and Dr Megan Walch, who travelled in October 2018, each spent six weeks connecting with the island’s arts and cultural sector, in a bid to gain cultural understanding and build upon their artistic practices.

As part of the reciprocal program, Tasmania also welcomed Korean visual artist Jungkeun Park and painter Eunsuk Jeon who each spent six weeks living in Hobart and working in a studio at the University of Tasmania’s School of Creative Arts.

These exchanges, which will be offered again in 2019, provide a framework for artists to act as cultural ambassadors, using the arts as a means of building greater awareness and understanding between our two islands.

The Arts Tasmania Jeju International Residency Program is jointly funded by the Tasmanian Government and Australian Government through the Australia-Korea Foundation (AKF) of the Department of Foreign Affairs and Trade.

The AKF supports activities that promote mutual understanding and stronger people-to-people relations between Australia and the Republic of Korea.
Visitor economy

The Department recognises the importance of creating experiences and events to both encourage visitation and enhance the lifestyle of Tasmanians. The cultural and creative industries are key to ensuring visitors and locals have an emotional and cultural connection to the state, and growth in the visitor economy will lead to growth in the cultural and creative industries.

9. Work with Tourism Tasmania and Regional Tourism Organisations to promote Tasmania’s cultural and creative offering as part of the visitor experience

Destination Action Plans (DAPs) are an initiative stemming from the T21 – the Tasmanian Visitor Economy Strategy, and are being delivered through a partnership between Regional Tourism organisations and the Tourism and Hospitality Supply Unit of the Cultural and Tourism Development division.

DAPs are prepared through a facilitated workshop process involving business and community representatives who consider and reach consensus on tourism development, marketing and management opportunities and challenges for their destination.

The rationale is that visitors are attracted to destinations and experiences rather than industry or Government defined regions. The plans also reinforce the principle that the visitor experience is delivered by the local industry and community.

Tourism Tasmania’s public facing website Discover Tasmania has a page dedicated to Tasmanian Arts and Cultural opportunities, with links to the state’s major museums and a call to action button linked to the Tasmanian Arts Guide

CTD and Tourism Tasmania worked in partnership to facilitate strong cross-promotion for television series The Kettering Incident when it premiered as part of Dark Mofo in 2016 and its release in 2017.

Screen Tasmania works closely with Tourism Tasmania to leverage connections between the distribution of Tasmanian screen content and increasing the visitor economy. The two bodies worked together to identify and implement cross-promotional opportunities, including itineraries themed with Rosehaven and The Kettering Incident, and developed “Luke and Celia’s Guide to Tasmania”, a short promotional video for the State headlined by Rosehaven’s Luke McGregor and Celia Pacquola.

The Tasmanian Museum and Art Gallery regularly works with Tourism Tasmania to promote the state through major exhibitions which often include creative output by Tasmanian artists.

10. Utilise cultural and creative businesses' knowledge, skills and content to promote tourism.

Screen Tasmania brokered a relationship between Tourism Tasmania and the United States-based distributors of the blockbuster film Lion (Screen Tasmania provided on-ground production support to shoot a number of the film’s scenes in the state in 2015). This relationship resulted in a Tasmanian-specific trailer for the film being circulated throughout the US alongside its release.

People within the Tasmanian screen industry who are supported both directly and indirectly by Screen Tasmania are able to use their skills to promote the state, including in official Tourism Tasmania campaigns.

Arts Tasmania provided support to facilitate the commissioning of public art pieces as key 'story stops' included in the development of the new Western Wilds Drive Journey.
11. Support events that contribute to Tasmania’s brand and increase visitation

The Tasmanian Government Events Strategy 2015-2020 has an overall aim of increasing visitation to Tasmania, and part of this is attracting 1.5 million visitors to Tasmania by 2020.

Events Tasmania aims to secure a balanced portfolio, ensuring both a seasonal and regional balance, along with a comprehensive range of event types. These aims allow Events Tasmania to deliver part of the Tasmanian Government Events Strategy 2015-2020 under pillar one.

Events Tasmania also aims to maximise the value and return on investment of events funded by the Tasmanian Government.

Events Tasmania facilitates a variety of funding programs for events that contribute to Tasmania’s brand and increasing visitation:

The Major Event Partnerships Program provides funding to significant events that return substantial economic outcomes for Tasmania. Some examples of supported events include Dark Mofo, The Falls Music and Arts Festival, Festivale and the Huon Valley Mid-Winter Festival.

The Events Tasmania Grants Program consists of the Championship Grants Program, the Marketing Tasmania Grants Program, the Touring Grants Program and the One-off Assistance Grants Program.

The Regional Events Start-Up Program aims to support events outside the Greater Hobart region that are uniquely Tasmanian and that add variety to the existing events calendar.

The newly created Event Attractions Fund will also form part of the suite of programs facilitated by Events Tasmania. The Event Attraction fund seeks to encourage mass participation events - events that attract a substantial number of participants and spectators to Tasmania.

12. Support the creation of authentic Tasmanian cultural products and experiences

As part of its Strategic Plan 2016-21, the Tasmanian Museum and Art Gallery aims to be a cultural hub through its dynamic program of exhibitions, festivals and events that tell Tasmania’s story. This benefits visitors to the State, but equally allows local communities to learn from and use the esteemed resource that is the heritage precinct and State collection.

The Tasmanian Museum and Art Gallery aims to enrich, inspire and educate local and global communities by connecting them with Tasmania’s unique journey and place in the world.

The Tasmanian Museum and Art Gallery has an exhibition space that is made available for community-based exhibitions and collaborations.

Arts Tasmania supports the arts and cultural heritage sector through a range of opportunities. This includes $3.265 million annually to support arts and cultural heritage organisations and individual artists through creation and presentation of new work, and the development of the sector.
CASE STUDY: Waddamana and the Highlands Power Trail

Federal funding of $200 000 was administered by State Growth’s Tourism and Hospitality Supply Unit from 2015 - 2018 to enable significant improvements at the Waddamana Power Station heritage site.

Located in Tasmania’s rugged Central Highlands, Waddamana was Hydro Tasmania’s first power station and the centre-piece of the Great Lake Power Scheme.

This project involved revitalising the existing Waddamana Power Station Heritage Site and museum, and developing a driving tourism trail connecting places historically associated with Waddamana and the Great Lake Power Scheme through road signs and stories—called the Highlands Power Trail.

As the hub of the Great Lake Scheme experience, the revitalised Waddamana site can now become a flagship visitor destination for the Central Highlands that may act as a catalyst for future tourism developments.
Industry development

The growth and continued success of our cultural and creative industries means assistance is needed to support the development of cultural and creative content, alongside the commercial and organisational capacity needed to meet growing demand.

13. Promote Tasmanian Government business assistance programs to businesses in the cultural and creative industries

Where possible relevant events such as grants forums and workshops hosted by Business Tasmania are shared with businesses within the cultural and creative industries through CTD run social media platforms and regular newsletters.

Promoting support and assistance programs to the screen sector also forms part of the Tasmanian Screen Industry Workforce Development Plan, funded by Skills Tasmania.

14. Support businesses to build and meet national and international export demand for Tasmanian cultural and creative goods and services

Screen Tasmania’s Capacity program provides support for experienced practitioners to attend interstate and international markets and events, and also provides for both structured and ad-hoc inbound training, business travel and limited support of events with significant professional development opportunities.

Through this program production companies are supported to travel nationally and internationally to market their projects to distributors and co-production partners.

The Art Fair Industry Development Initiative is a new initiative to be administered by Arts Tasmania in 2018/19, 2019/20 and 2020/21. It will support Tasmanian commercial galleries to represent local artists to key national markets by offering four grants of up to $20 000 (+ GST) per financial year.

To be eligible to apply to this initiative, commercial galleries must: be currently eligible to participate in the COLLECT Art Purchase Scheme and provide confirmation from the curatorial team at either the Sydney Contemporary or the Melbourne Art Fair. Supported galleries will be required to present the work of at least five contemporary Tasmanian artists currently represented by the gallery.

In 2016 Arts Tasmania supported the Tasmanian Symphony Orchestra’s tour of China with a grant of $100 000 towards the cost of travel for its musicians and equipment. This unique opportunity worked to strengthen Tasmania’s cultural and economic engagement with one of the state’s largest export partners.
CASE STUDY: Giant Margarita

Tasmanian game developer Giant Margarita received worldwide attention in 2016 after Screen Tasmania funding assisted in the creation of the digital game, Party Golf.

The game's rapid rise in popularity secured its release on the PS4, Nintendo Switch, and Steam for PCs. As of January 2019, Screen Tasmania expects to soon receive official confirmation that the game has earned sufficient revenue to pay out its development investment.

In 2017 Giant Margarita also received $15,000 in funding to develop a spin-off game, Party Crashers, which was launched in October 2018.

Giant Margarita is the first Tasmanian company to release a commercial game on both the Sony PlayStation and Nintendo Switch consoles.

Giant Margarita is now developing the third game in the series, Party Poppers, which has been able to be developed without Screen Tasmania funding.

15. Actively promote the Tasmanian Government 'Buy Local' policies for procurement of cultural and creative content

The COLLECT Art Purchase Scheme offers Australian residents twelve month interest-free loans to purchase artworks by contemporary Tasmanian artists, from select arts businesses across the state. It is an initiative of Arts Tasmania through its industry development support program.

Screen Tasmania facilitates an online crew and services directory to bring Tasmanian professional crew, screen equipment and service providers together with production companies/employers. Job seekers and employers can register, create profiles, post opportunities and search for jobs and résumés.

Screen Tasmania’s spend to production investment ratio for projects approved in 2016–17 was 5.52:1 (est).

Screen Tasmania's Emergence Program provides direct professional experience for emerging and experienced Tasmanian screen practitioners to increase the Tasmanian screen industry's capacity to undertake narrative production and games development.

The program provides a four to twelve week paid attachment for Tasmanian screen practitioners in either linear content production or games development.
Innovation, training and education

The cultural and creative industries workforce is defined by those employed in the sector, and those in creative occupations embedded in other sectors (such as a designer working in the mining industry). A skilled and flexible workforce is critical to the success and development of the cultural and creative industries sector.

16. Support the development of hubs and co-working spaces to encourage innovation, knowledge sharing, networking and creativity

See Point 17 (Hedberg project).

The Tasmanian Government provides rent subsidies to a number of community arts organisations based in government owned buildings, including the Salamanca Arts Centre, Contemporary Art Tasmania and Designed Objects Tasmania.

17. Pursue key infrastructure projects through public/private partnerships

In February 2016, the Tasmanian Government entered into a Development Agreement with the University of Tasmania and the Theatre Royal Management Board for the construction of a new Creative Industries and Performing Arts precinct on the Wapping 4 site, co-located with the Theatre Royal in the Hobart CBD.

The $96 million Hedberg project will comprise improvements to the Theatre Royal, a new University Conservatorium of Music, and will include performance venues, public spaces and an international research institute.

The Tasmanian Government, through CTD, is providing $30 million in support for the project, through a combination of capital funding and property transfers. The University has secured $37 million in Australian Government funding, with the balance of project costs to be met by the University.

The Tasmanian Government has also provided new operational support to the Theatre Royal in its occupation of the new facility. Theatre Royal has been provided with an additional $2.79 million across the next four years to cover these costs associated with managing the facility and developing programs.

Work has commenced towards developing a vision map of the available cultural spaces/facilities in the Greater Hobart area. This will allow CTD to identify potential gaps and may therefore inform any recommendations/advice provided to the Hobart City Deal process.

18. Develop and implement workforce development plans for relevant sector groups

- See Point 3 (Screen Tasmania Workforce Development Plan).

19. Support mentoring, workforce placements and internships as well as vocational and tertiary education and training

Arts Tasmania’s Education Residencies provide an opportunity for artists to focus on their practice in an educational environment working alongside teachers and students. Residencies build young people’s capacity to engage with the Arts whilst enhancing student social health and wellbeing, and allowing artists to inspire, reconnect or introduce teachers to new ideas and approaches.
Screen Tasmania’s Emergence program provides direct professional experience for emerging and experienced Tasmanian screen practitioners to increase the Tasmanian screen industry’s capacity to undertake narrative production and games development.

Events Tasmania works with stakeholders to deliver event development and leveraging as part of the Event Sector Support Program.

Activities within this program include qualification scholarships, training workshops, participation at conferences, championships bid assistance, opportunity-lead leveraging activities and one-on-one consultation.

20. Encourage young people to develop the entrepreneurial skills to build careers in the cultural and creative industries

The Youth Arts Program, facilitated by Arts Tasmania and Screen Tasmania, supports projects that actively engage young people (aged 25 years and under) to develop their creative skills and capacities, and enhance their social health and wellbeing.

Recently funded projects include ArTELIER, a collaborative program of various Learning Exchange sessions in partnership with the Peter Underwood Centre, supported by Sustainable Dreaming and Salamanca Arts Centre. Tailored for young Tasmanians under the guidance of six highly experienced practising artists, each project allows participants to engage meaningfully with professional artists and to create work with which they can connect personally and claim ownership over.

21. Promote opportunities delivered through technological and digital innovation to create and distribute cultural and creative content

The Tasmanian Museum and Art Gallery (TMAG) has supported the online visibility and discoverability of Tasmanian assets created by the cultural and creative industries through co-directing the development of a pilot project which allows users to search the digitised collections and registers of the State’s cultural assets and make personalised itineraries.

This project, called The Tasmanian Collection will one day provide a one-stop shop for tourists to explore the entirety of the state’s collections and heritage assets, allowing them to plan their personal travel itineraries, which will in turn increase the visibility of Tasmanian cultural assets to interstate and international visitors to the State.
Place and participation

Cultural activities and environments add to the appeal of Tasmania as a place to live and raise a family. There is an increasing community expectation of opportunities to participate in cultural activities of all forms.

22. Encourage and support regional events

Events Tasmania’s strategic direction supports events that attract people to Tasmania, move Tasmanians and tourists around the state and encourage people to talk about Tasmania and increase its share of voice.

With this in mind, all Events Tasmania funding programs are designed with both a seasonal and regional focus.

In particular, the Regional Events Start-up Program, is an initiative designed to encourage new events and support minor existing events, in order to help them progress to the next level.

The Program aims to support events outside the Greater Hobart area, which are uniquely Tasmanian and add variety to the existing events calendar.

Past successful applicants have included the Cradle Mountain Film Festival, Steampunk Tasmania and Effervescence Tasmania.

Through its funding programs, Arts Tasmania supports regional events and festivals, and assists individual artists and organisations to create new work for inclusion into Tasmanian festivals. Through support of the artistic programs of festivals including The Unconformity and Junction Arts Festival, Tasmanian artists and artworkers are supported to present quality work to audiences throughout Tasmania.

Arts Tasmania also manages the relationship with Ten Days on the Island. Now located in Burnie, Ten Days on the Island is regionally focussed, and presents a quality program that stimulates and delights audiences with work from Tasmania, interstate and overseas.
CASE STUDY: The Unconformity

Every two years the largest town on Tasmania’s West Coast is transformed by award-winning contemporary arts festival, The Unconformity.

Based in Queenstown, the event embraces the unique character and heritage of the region and is a celebration of its unique community.

Through Events Tasmania the Government has provided $900 000 to support the festival in 2018, 2019 and 2020.

The boutique event draws thousands of visitors to the West Coast, supports local businesses, and casts the limelight onto the region, its places and its people.

The 2018 festival program included visual arts, music, performance, dance and cultural celebrations that collided comfortably with local industry, landscape, and the west coast lifestyle.

In 2018 Arts Tasmania also provided $93 000 to The Unconformity to help it deliver other arts activities in the Queenstown region, outside of the festival itself, with a further $125 000 per year committed for 2019 and 2020

23. Encourage creative precincts and activity

See Point 17 (Hedberg project).

The Cultural and Tourism Development division has procured an independent consultant to advise on a Cultural Facilities Development Vision for the Hobart CBD and surrounding suburbs. As a first stage this vision will outline an assessment of existing public and private facilities and a needs assessment to identify gaps.

This will provide high-level advice on public and private development opportunities based on demonstrated need by the arts and culture sector, which will guide future investment decisions and provide evidenced-based detail of the need and type of facility required.

24. Promote Tasmanian design and architecture in urban planning and ‘place making’

See Point 10 (Western Wilds Drive Journey)

See Point 26. (Tasmanian Government Art Site Scheme).
25. Support programs and activities that recognise and support traditional and contemporary Aboriginal arts and culture

Arts Tasmania's Aboriginal Arts Program supports arts projects and activities by Aboriginal artists and organisations that stimulate contemporary, traditional and non-traditional Aboriginal art forms and practice. This program is focused on providing opportunities for professional development through mentorships, fellowships and projects that demonstrate strong developmental content.

Arts Tasmania's Aboriginal Arts Mentoring Scheme is a program which aims to develop the capacity of young Tasmanian Aboriginal artists (aged 25 years and under) to develop their artistic and professional skills. Young Tasmanian Aboriginal artists are encouraged to seek funds towards a mentorship with an established Tasmanian Aboriginal artist, and/or an organisation that specialises in creating opportunities for artists to share their work with audiences in Tasmania and nationally.

The Aboriginal Arts Advisory Committee provides advice to Arts Tasmania on projects with Aboriginal content. It is made up of members of the Tasmanian Aboriginal community.

TMAG also runs a number of Aboriginal culture programs for schools.

- The Black Box Loan Resource and ningina tunapri live virtual tour gives schools the opportunity to bring Tasmanian Aboriginal culture and the ningina tunapri exhibition to the classroom. It involves a live virtual tour of the ningina tunapri gallery, and a discussion of the Black Box contents with TMAG's Aboriginal Learning Facilitator.

- The Introductory Tour of ningina tunapri program introduces students to the ningina tunapri gallery, explaining traditional Aboriginal life and culture through to contemporary Aboriginal culture. The tour highlights key stories and objects and includes a hands-on component.

- The Our land: Parrawa, Parrawa! Go away! program deals with the European invasion of lutruwita (Tasmania) and the Black War between 1823 and 1831, this program looks at 'first contact' from both sides of this difficult story.

The Tasmanian Museum and Art Gallery’s Tasmanian Aboriginal Advisory Council gives direction and advice to TMAG and its Board of Trustees on all matters relevant to Aboriginal cultural heritage.

Screen Tasmania is in the early stages of developing an Indigenous Engagement Strategy to strengthen relationships between the sector and the local Aboriginal community and will work with the Tasmanian Aboriginal community to further progress this. It is hoped that these discussions could lead to the introduction of an internship giving Tasmanian Aboriginal people the opportunity to work with Screen Tasmania and relevant industry bodies.

In 2016 Screen Tasmania supported a local animation company, Blue Rocket Productions, in the development of the first ever Indigenous animated children’s series, Little J & Big Cuz, which it animated for Ned Lander Media and NITV. The show aired in 2017 and in 2018 won a Logie for ‘Most Outstanding Children's Show’. Little J & Big Cuz provides a young Indigenous audience with relatable characters, as well as offering an insight into traditional Aboriginal culture, country and language.

Little J & Big Cuz has an all-Indigenous writing team, from communities across Australia and six episodes have been translated into various Aboriginal languages.

An official launch of the palawa kani in-language episode took place in Launceston with members of the local Aboriginal community.

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CASE STUDY: The kanalaritja project, exhibition and documentary

In June 2018 the Tasmanian Museum and Art Gallery hosted a solo exhibition of work by internationally renowned Tasmanian Aboriginal artist, Lola Greeno.

This followed a 2017 exhibition which featured the work of Greeno and her peers; kanalaritja: An Unbroken String.

*kanalaritja* was also the subject of a documentary supported by both TMAG and Screen Tasmania, which has screened several times on National Indigenous Television (NITV).

Image credit: luna runapri workshop Flinders Island 2011. Photo by Lucia Rossi

26. Continue to promote opportunities for inclusion of public art in construction and 'place making' projects

Arts Tasmania manages public art commissions for the state government through the Tasmanian Government Art Site Scheme and assists clients in the private, community, local and federal government sectors to develop and manage public art or design commissions specific to their needs through the Corporate Art Scheme.

The Scheme is a major source of government investment in the visual arts in Tasmania. This investment also flows through to the wider community, not only in the social, educational and health outcomes known to derive from public art, but to local suppliers as artists procure services and materials for the creation of artworks.

Over the Cultural and Creative Industries Strategy term (2016 - 2018), the Tasmanian Government Art Site Scheme has delivered 98 public artworks for 74 projects located in 63 sites across Tasmania, creating a unique collection that belongs to the State. Fifty artists have been commissioned over these years, generating significant employment opportunities and helping to build careers. With more than $2.6 million worth of projects commissioned in this period, and over $12.9 million since the program’s inception in 1979, the Scheme supports the government’s policy of buying local and investing in Tasmania’s small businesses.