



TASMANIAN

RANT ARTS  
AT JUNCTION  
ARTS FESTIVAL



Nirak Hanson

**CULTURAL & CREATIVE INDUSTRIES  
RECOVERY STRATEGY: 2020 AND BEYOND**

## Acknowledgement of Country

We acknowledge and pay respect to the traditional and original owners of this land, to Elders past, present and emerging. We acknowledge Aboriginal culture as the world's oldest living culture and celebrate the continued creativity and culture of the Tasmanian Aboriginal community.

WUKALINA WALK

Rob Burnett



# Tasmanian culture and creativity

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Globalisation has made most places feel the same. There is an easy pattern of growth and success, driven by massive cities, and for a long time we followed it in Tasmania. We tried to be just as loud. Just as “everywhere.”

Then our artists and creators showed us that everywhere can feel like nowhere. They showed us there is quiet strength, not weakness, in what makes us different.

Tasmanian culture is our most treasured asset, which no other people and no other place can replicate. It is the source of our pride, our regret, our mutual understanding, and our most honest and reliable engine of growth.

Our culture is an expression of who we are, what it feels like to be Tasmanian. Our artists and creators express it to each other and tell our 65,000 year-old stories to visitors and to the world. We feel it in our museums, galleries, and historic places. We hear it and read it and watch it, play with it, wear it, bring it into our homes, taste it, and – most importantly – share it.

With 520,000 partners we encourage and enable Tasmanian creativity, connect Tasmanians to their culture, and share and celebrate Tasmanian stories.



ROSEHAVEN SEASON 3, EMMA (CELIA PACQUOLA)

Scott Bradshaw

# Minister's Introduction

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Creativity is fundamental to our Tasmanian way of life.

It demonstrates who we are: it inspires, challenges, changes and drives our community.

The cultural and creative industries are integral to the story of Tasmania.

The Tasmanian Government supports the sector; provides opportunities for industry development, facilitates delivery of services, administers funding and stimulates demand. This enables creativity to flourish. We connect people with opportunities and share the stories of our cultural and creative industries.

This strategy does not replace the programs, policies and support delivered on an ongoing basis by government through Arts Tasmania, Screen Tasmania and the Tasmanian Museum and Art Gallery. Rather, it acts as an umbrella to guide existing program delivery, broader collaboration across government and the community, and identify opportunities for future growth.

The original strategy was ready for publication earlier this year; and then the pandemic changed the world as we know it. Given the immediate and far-reaching impact of COVID-19 on the sector; it is more important than ever that we provide sustainable support to the cultural and creative industries through a strategy that is fit for our emerging new future.

We took stock of what we had and the impacts we were seeing, including the feedback provided to us by members of the sector. I also sought advice from the Ministerial Arts and Culture Advisory Committee and I thank them for their input.

Based on our earlier consultations, the work of the Advisory Council and the recommendations contained in the interim report from the Premier's Economic and Social Recovery Advisory Council, we determined the way forward was with a recovery strategy, focusing on the next two years.

We value our cultural economy, and we recognise that a productive cultural and creative sector provides both economic and social value to the community, by enhancing lifestyles and creating opportunities.

Together, we have a big task ahead. To recover we recognise we need to regroup and grow – grow in industry development, in collaborative partnerships, to foster and facilitate growth and the health of the sector and bring it to the forefront of Tasmanian culture.

Greater collaboration and partnerships can help us address what we might lack in scale and utilise our networks to develop our talent as we showcase Tasmanian arts, screen, events, heritage and culture to the world.

We want to learn from this hard won experience, keep evolving, and develop new partnerships and approaches to make Tasmania a world-leading destination for cultural and creative industries.

Finally, I'd like to personally thank everyone who took the time to contribute to and provide input into shaping this strategy. I look forward to working with you all to deliver on these actions.

**Hon Elise Archer MP**

Minister for the Arts

# Culture and creativity – what is it?

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The terms 'culture,' 'creative' and 'creativity' mean different things to different people. In broad terms, they describe a wide range of disciplines, activities, collections and practices that are intrinsic to who we are as people and the community in which we live. Culture and creativity is about the stories we tell and how we tell them.

A range of sectors feature creative practice as a core element, including art, architecture, craft, design, fashion, film, music, performing arts, publishing, writing, software, video games, radio, television and other screen-based activity.

In the context of the strategy, the words 'culture,' 'creative' and 'cultural and creative industries' refer to actions by individuals and organisations that are supported through the *Cultural and Creative Industries Act 2017*, without limiting or defining any one practice.

'Cultural and creative industries' is the term that we use to embrace the breadth of the creative sectors. The term 'creative industries' recognises the critical role that creative-focused sectors play in the economic and social health of modern society.

The term 'cultural industries' includes sectors that focus on cultural tourism and heritage, museums and libraries. Cultural industries may be considered as being more concerned about delivering cultural and social value.

For the purposes of data collection and reporting, we have referenced the UNESCO Framework for Cultural Statistics. However, more recently we have been referring to the Australian Bureau of Statistics Arts Satellite Accounts. Cultural and creative activity can be analysed across the 12 domains of the ABS accounts which are grouped in terms of related industries.

## These include:

- 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.

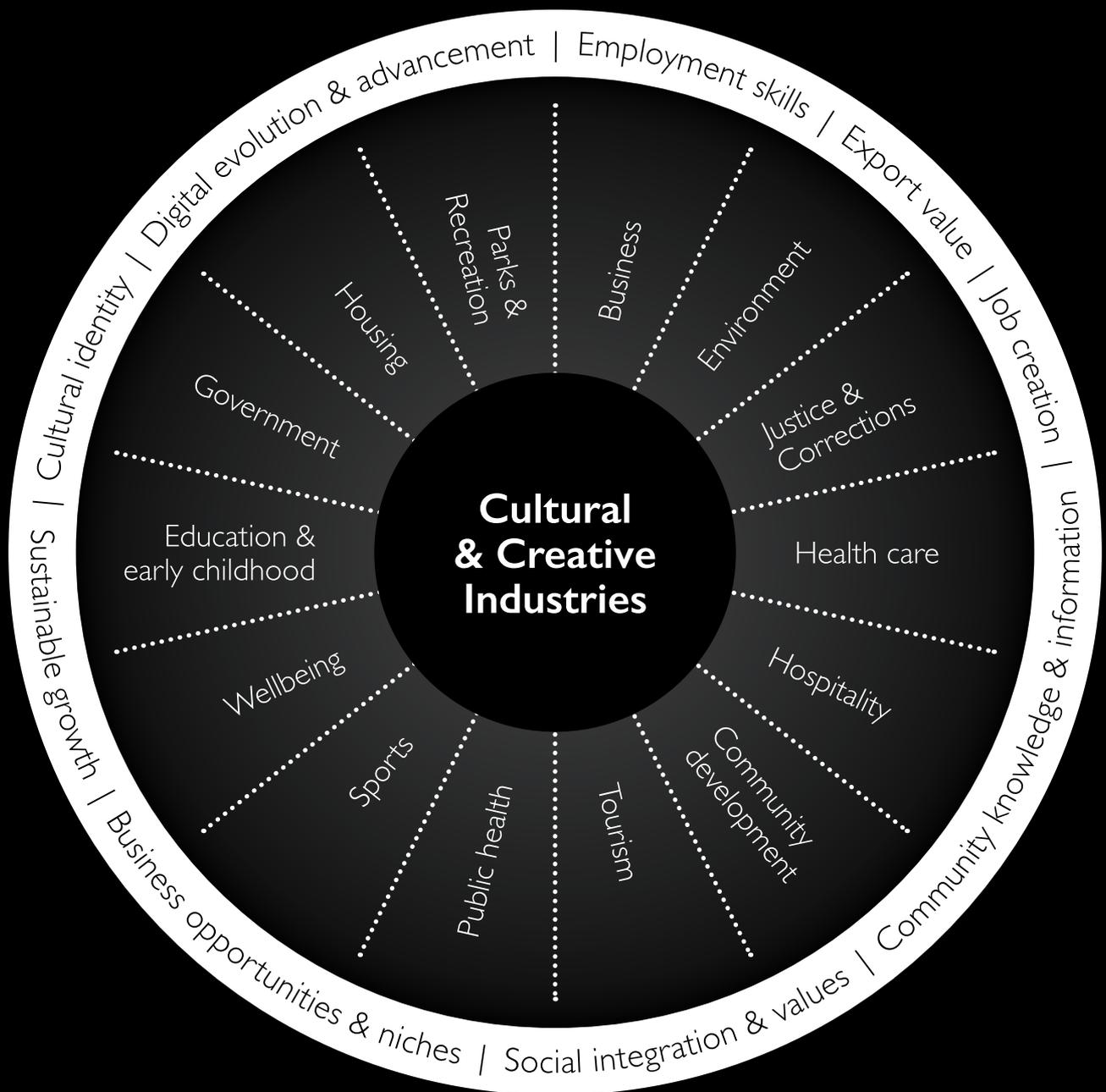
The professional recognition of the cultural and creative industries across the Tasmanian community is a recurring discussion point within the sector. There is a role for us to play in continuing to communicate what work in the creative sector looks like, its diversity, contribution, and how it is valued and remunerated.

We will do this by commissioning and publishing case studies that share the stories of our artists and creative people, what forms flexible work in the cultural and creative industries take, how creative innovation fuels new models of cultural consumption, and explore the wide range of technical and allied industries that scaffold the cultural and creative industries.

Culture and creativity is part of our Tasmanian story – it's who we are and what we do and why we do it. It touches every facet of our lives.

# Social and economic impact

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# Impacts of COVID-19

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The Tasmanian cultural and creative landscape has been thriving, vibrant and full of passionate makers and practitioners, collectors and participants. It is an inter-connecting thread that is a key driver in our economy, enriching our lifestyle and creating employment in Tasmania.

The impacts of the COVID-19 pandemic have been immediate and far-reaching with the shut down or hibernation of many arts organisations, local government facilities and State-owned venues.

Nationally, over 27% of employee jobs in the arts and recreation sector were lost in March and April 2020 - the second highest job losses in Australia. This figure does not include sole traders, which make up a large proportion of the sector. In fact, the majority of artists (81%) work freelance or are self-employed, relying most commonly on contracts for fixed amounts (43%) followed by royalties and advances (35%).

Cultural and creative workers have been further impacted financially as their complementary sources of income (often from casual teaching and the tourism and hospitality industry) being impacted. A reported 33% of accommodation and food workers lost employment over March-April 2020.

Earned income for all cultural organisations (both commercial and subsidised) has been impacted by the inability to trade and earn income. This has also placed pressure on other areas of revenue such as donations, philanthropy and sponsorship.

In the same period, more than half of all arts and recreation businesses ceased trading, the highest proportion of the 17

industries analysed. In addition, 73% of arts and recreation businesses reported that their business had been adversely affected by COVID-19. The most common adverse effect was reduced local demand (93% of those affected) followed by staff shortages (49%) and reduced international demand (32%).

Active cultural and creative businesses will be an important aspect of efforts to restart intra-state, domestic and international tourism. Their ongoing financial sustainability and viability is also an important component in cultural recovery and employment for regional areas.

In Tasmania, a study of the impacts of COVID-19 on the creative and cultural sector has found that those who work in the sector (in both paid and unpaid capacities) experienced greater impact on their income and spending compared to the general Tasmanian population. More than half the surveyed sector workers (n=291) reported a significantly higher decrease in household income during the pandemic compared to 30% of respondents in the general population survey (n=1301). Almost 60% of sector workers reported a decrease in household spending compared to 45% of respondents in the general survey.

The study has also found a significantly higher proportion of creative and cultural sector workers concerned that the pandemic had impacted their mental health (41%) compared to respondents to the general survey (22%), and lower levels of satisfaction across a set of standard indices, including feelings of safety, health, amount of free time, and life, all things considered.

## References

Throsby D & Petetskaya K 2017, Making Art Work: An Economic Study of Professional Artists in Australia, Australia Council for the Arts.

Australian Bureau of Statistic, Business Indicators, Business Impacts of COVID-19, March 2020.

Summary of Data: Measuring the impacts of COVID-19 on the Australian Arts Sector; Australia Council, 6 April 2020: <https://www.australiacouncil.gov.au/workspace/uploads/files/8042020-summary-of-covid-19-ar-5e8d010193a6c.pdf>

Institute for Social Change 2020, Draft report to the Department of State Growth on Tasmania's Creative and Cultural Industries through COVID-19 and beyond.



**KEITH DOUGALL, ARTIST, 'CATCHING YOUR BREATH'**

Thomas Pearson

# Support for the sector through COVID-19

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Recently released data from the Australian Bureau of Statistics indicated that 'selected arts industries' contributed \$73.28 million to the Tasmanian Gross State Product in 2018-19. It has been a growing sector, employing increasing numbers of Tasmanians and increasing its contribution to Tasmania's economic health. The cultural and creative industries is also a driver for the Tasmanian brand and an important determinant for local, interstate and international visitation. Figures in the recent Domestic Arts Tourism report published by the Australia Council consistently demonstrates the leading profile and reputation of Tasmania as a cultural destination.

The measures put in place to manage COVID-19, although necessary, resulted in significant disruption to the cultural and creative industries.

In recognition of the contribution of the sector and the hardships they were facing, the Tasmanian Government announced a Cultural and Creative Industries Stimulus Support package to assist the sector through the early stage of COVID-19.

The package committed new funding of \$1.5 million and new operational measures of over \$2 million and was designed to specifically address the immediate challenges facing our artists, screen practitioners and organisations.

#### **It included new funding, namely:**

- Arts and Screen Digital Production Fund (\$500 000)
- Tasmanian Contemporary Music Fund (\$250 000)
- Additional Screen Development Fund (\$250 000)
- Additional Arts Organisations funding (\$500 000).

#### **Operational measures include:**

- Extending the contract of arts organisations in receipt of single year or final year funding through the Organisations program
- Temporary suspension of repayment of current low-interest loans and loans made under the COLLECT Art Purchase Scheme
- Additional Screen Tasmania decision round
- Changed Screen Tasmania payment terms.

In addition to the sector-specific stimulus, there were a number of grant opportunities provided through Business Tasmania.

#### **The programs included:**

- 2020 Business Continuity Program
- 2020 Small Business Emergency Support Grant
- 2020 Small Business Hardship Grant
- COVID-19 Business Support Loan Scheme
- COVID-19 Regional Chambers of Commerce Grant Program.

The cultural and creative industries, through 1245 applications to these programs, received \$4.28 million of support, representing almost 4% of the total amount of funding approved across all business stimulus support activity.



**KANALARITJA EXHIBITION. BY ASHLEE MURRAY AND DULCIE GREENO**

Tasmanian Museum and Art Gallery

# Getting back to business

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## WorkSafe online information sessions

In July, in partnership with WorkSafe Tasmania, State Growth hosted four COVID-19 Safe Work online sessions for the sector.

A session (each) was held for Arts, Museums and Galleries, Screen and Events and they were open to all practitioners, businesses and organisations to hear from a WorkSafe representative on how to complete a COVID-19 Safe Work Plan applicable to the arts and cultural sectors.

The sessions were filmed and uploaded to the Arts Tasmania, Screen Tasmania and Events Tasmania websites.

## Supporting the cultural and creative industries through COVID-19

A significant piece of work, the *Cultural and Creative Industries Principles for COVID-19*, aims to assist the State's museums, galleries, libraries, and performance venues to re-open and resume operations safely. It includes a range of information on cleaning and hygiene, physical distancing, FAQs and checklists addressing common issues to assist organisations and venues develop their own plans.

## Events and activities framework

In collaboration with the sports, arts and events sectors, the Tasmanian Government has developed a framework for larger-scale COVID-safe events. A Framework for COVID-19 Safe Events, effective from 1 December 2020, will enable organisers to apply to hold an event, where patron attendance exceeds the current gathering restrictions.

It outlines the thresholds, guiding principles and key requirements to assist event organisers to identify and manage the risk of COVID-19 for a range of events and activities in different settings.

The framework is supported by a number of tools including the WorkSafe Events COVID-19 Safety Plan template, which has been developed to ensure organisers understand the relevant measures they will need to implement, to deliver a COVID-19 safe event.

## Event Ready Grants

The Event Ready Grant Program aims to assist events to identify and evaluate costs relating to the impacts of COVID-19. This program supports events to develop and implement COVID-19 safe practices, and to effectively communicate their response to existing and possibly new target markets and audiences.

## Event Infrastructure and Critical Support Small Business Grant Program

The Event Infrastructure and Critical Support Small Business Grant Program aims to assist suppliers of event services whose operations have been substantially impacted by COVID-19 related restrictions.

The grant funding will support sustaining fixed costs such as wages, rent and servicing debt associated with business assets.

## The Tasmania Project – partnership with UTAS

The Cultural and Tourism Development Division partnered with the University of Tasmania (UTAS) on the Tasmania Project to research the value of Tasmania's cultural and creative industries through COVID-19 and beyond.

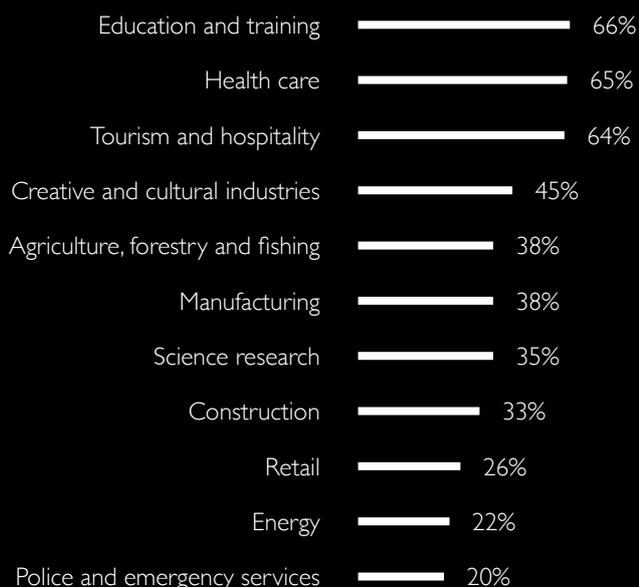
In addition to a focus on the key themes of the resilience of arts careers and organisations including impacts of COVID-19, it also investigates the value of culture by the Tasmanian community and touches on cultural participation, public appreciation and engagement, and well-being.

## Initial findings from the population survey include:

Being creative was described by 80% of respondents as important to some extent to maintaining wellbeing during the pandemic.



In terms of supporting Tasmania's recovery, respondents identified creative and cultural industries as a priority area for support by the Tasmanian State Government (when asked to select up to five).



## Key findings from the Cultural and Creative sector survey include:



# 46%

of respondents reported earning less in 2019-2020



# 52%

of respondents reported a change in income due to COVID-19

Reasons included work being cancelled, gigs not being available in venues, stockists and markets closed, no direct sales from studios, book trade slowing and even a decrease in graphic design work as there were less events needing promotion.

However, the respondents also reported that they saw potential to apply what they had learned from the changes they had to make during COVID-19. This included wanting to reach new audiences and markets through innovative and fair business models that promoted a sustainable future for the sector.

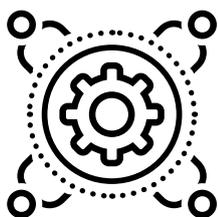
# Focus on recovery – moving forward

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The focus and actions that form this strategy are our roadmap for how we will work towards making Tasmania a place where everyone has access to cultural experiences, and where creativity is recognised and encouraged as part of an enriching Tasmanian life and engaging visitor experience.

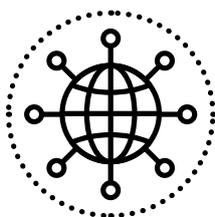
Our three themes are interconnected and support one another: Implementing a key action under one theme may likely support success in another area. They also link closely to telling the story about creative impact – social, economic and cultural.

**Over the next two years, we will focus on three key areas. We will:**



## Enable

Facilitate and supply opportunities; provide information, advice and funding.



## Connect

Develop and support relationships and links with people and organisations.



## Share

Champion our community through celebrating Tasmanian stories.



# Partnering to deliver

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This strategy is about building partnerships to enable, connect and share the story of the sector. We are already working to deliver some of the actions listed, and others will require time and investment. We will be seeking out the knowledge, experience and advice of others to help inform how these actions will be further developed.

We will be looking to work across government departments, with creative organisations and individuals, Tasmanian Aboriginal representatives, local councils, tourism bodies, and traditional industries such as the disability, health and justice sectors.

## TASMANIAN SYMPHONY ORCHESTRA, SWANSONG

Brad Harris



# Opportunities and challenges

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As noted in the *Creative Island Sector Analysis Report 2017*, Tasmania operates its own 'ecology' reflecting the unique flavour of the Tasmanian cultural and creative experience. It's this uniqueness that adds to our challenges while simultaneously presenting opportunities.

Throughout the consultation period there were several recurring themes that kept coming up across the island. On reflection, these themes were considered as areas of opportunity and challenges that face the sector as a whole.

The themes below are recognised and have been considered as part of the actions in this document, to build upon for the benefit and development of our community.

## Definition of the sector

Creativity is an expression of imagination, innovation or invention.

For those working in the cultural and creative sectors however, there is a lack of cohesive and a commonly-accepted industry definition. This has presented challenges and led to missed opportunities, including the collection of robust industry data.

The lack of clear reporting and data collection in the sector is well known, and this strategy contains an action item to undertake work to address this.

Ensuring we tell our stories in a clearly relatable and explainable way, with accurate metrics about the value proposition of the sector, will help everyone understand the importance of culture and creativity to Tasmania.

## Tasmanian Aboriginal culture

During the engagement process, participants voiced strong support for Tasmanian Aboriginal people to lead the narrative regarding Aboriginal culture.

There is a desire from the sector to engage respectfully with Tasmanian Aboriginal communities and assist with providing the environment and encouragement to support their cultural and artistic expressions.

More broadly, there is growing interest in Aboriginal cultural practices and it is recognised that this is an area that we can continue to support.

We are committed to developing continued relationships with the Tasmanian Aboriginal community, offering capacity development opportunities and providing support for specific arts, screen and tourism programs and events.

## Sustaining creativity and developing business models

Recognising the importance of continued and improved support for education and training options was a key topic across the State. This included identifying markets and opportunities in delivering artistic training, developing partnerships with educational institutions, and the desire to see course offerings with a focus on artistic and cultural specialisation, rather than general courses.

Mentorships and attachment programs are important. They often help people develop networks and professional relationships and ongoing opportunities.

Operating a sustainable practice and securing funding is a core focus for the sector. It was identified that public funding is only one source to securing support for an organisation's operating budget. The sector is resourceful and resilient, and improving skills in developing diverse revenue streams was identified as an issue requiring attention.

## Acknowledgement, collaboration and the double-hop

A common story across the consultation forums was a willingness to work together and to acknowledge the goodwill that comes from this. A number of people requested more opportunities to network across the sector to support small business, make connections with others in the industry and encourage collaborative projects.

A key focus of this strategy is partnerships, and how we can better develop relationships within the sector and across Government. Working together creates more opportunities, can develop innovative thinking, and create more diverse work.

The 'double-hop' is the two steps Tasmanian creatives have to take to gain access to new markets - the mainland and internationally. We recognise that Tasmania has incredibly talented people, and for those that seek to tour, exhibit or sell to new audiences, the double-hop is a challenge. We have identified a need to work more closely with Trade and International Relations in State Growth to foster opportunities.

## Access, dispersal and the regions

Cultural and creative activities need to be accessible to members of the community. They should be accessible to people living in regional and remote areas, people all ages, ethnicities, people with disabilities, people with learning abilities and literacy levels, and people who may not have the technical or digital capability or reliable internet.

Our heritage buildings and facilities need to be accessible areas for people of all abilities. Consideration should be given to making facilities flexible and appropriate to accommodate multiple uses and practices.

## Digital – opportunity or threat?

COVID-19 has dramatically disrupted models of cultural production and consumption through increased accessing of content through digital platforms. With the community generally now more comfortable with 'virtual experiences' there are many opportunities to expand our reach and markets through digital presence.

At this stage, there are not strong business models in place to support the cultural sector in monetising this content. Work is required to fully understand and support this opportunity.



**THE HEDBERG**

Architect: Liminal Architecture with WOHA. Render: Doug and Wolf

# Enable

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**Facilitate and supply opportunities; providing information, advice and funding.**

**What will we do?**

## Cultural Arts and Community Development

The role that arts and culture plays in community health, wellbeing, resilience and adaptability is well-known and of great importance. Community arts and cultural development (CACD) is a community-based arts practice characterised by active participation and co-creation across any and all art forms. Central to the practice of CACD is the collaboration between professional artists and communities in art making.

CACD is a connecting thread that develops new and lasting skills in community, and delivers social benefits and community wellbeing. It does this by applying arts practice to community-identified need and provides employment opportunities for workers in the arts and cultural sector. CACD work will be critically important as Tasmania moves forward out of COVID-19.

We will establish a \$1 million CACD program over two years to assist cultural and community recovery.

## Arts and Cultural Support Fund

This new fund includes \$2.5 million over two years for an arts and cultural support, including \$1 million for grants to support artists to bounce back, and \$1.5 million to support the sector to produce new work.

This fund will support artists and arts organisations who have not been able to earn the income they had planned due to cancelled engagements and terminated contracts through the COVID-19 period, and to produce new work for new markets. This will assist our arts and cultural sector to remain active, vibrant and viable as we emerge and recover from the COVID-19 pandemic.

## Supporting works on screen

We will invest an additional \$500 000 in the Screen Innovation Fund over two years on strategically important film and television projects in Tasmania. The funding will supplement Screen Tasmania's existing production investment funding and drive increased production in the State. Screen production provides significant economic benefits in terms of expenditure and employment, plus creative outlets for sharing Tasmania's talent, stories and locations around the world.

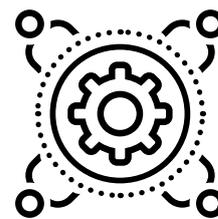
## Support Tasmanian Aboriginal communities to tell their stories

Develop networks and nurture relationships to reach out to Tasmanian Aboriginal communities to understand if and where we can support communities to lead on sharing their culture, stories and heritage.

We will continue to create and maintain permanent identified staff positions in the Department of State Growth.

**Under the guidance of Tasmanian Aboriginal representative organisations and practitioners, work to develop a range of initiatives, which may include:**

- Provision of identified funding opportunities for Tasmanian Aboriginal artists through grants and residency opportunities
- Continuing to support and uphold the Indigenous Art Code, which supports and advocates for First Nations to self-determine and control their own art and culture
- A review of *Respecting Cultures* in partnership with Tasmanian Aboriginal representatives to broaden the scope of the strategy to develop a Cultural Awareness and Practice Plan for use across the Cultural and Tourism Development Division
- Developing an Aboriginal Cultural Tourism Plan to appropriately and respectfully guide opportunities for investment in cultural tourism.



## Supporting sustainable practice

Providing a number of opportunities to support a sustainable practice, through capacity building, knowledge sharing, and upskilling across a number of networked and business-related topics. A suite of dedicated initiatives may include arts practice administration, and a how-to guide on intellectual property and using a back catalogue of work.

## Entrepreneurs and career pathways

Work with educational providers to highlight skills development opportunities. Encourage young people to develop the entrepreneurial skills to build careers in the cultural and creative industries. Promote opportunities delivered through technological and digital innovation to create and distribute cultural and creative content.

## Buy local / Create local

The Tasmanian cultural and creative industry should be the first port of call for Government procurement in terms of advertising, talent, music composition, publication, photography, cinematography, production, digital content and architectural and object design. By supporting the sector in this way, Tasmanian jobs are created and Tasmanian businesses are supported.

We will continue to provide opportunities for Tasmanian artists to create work for the public domain through the Tasmanian Government Art Site Scheme.



**JACQUELINE COLLYER**  
**GAME CHANGERS OPENING NIGHT**

Jess at Hack Photography

# Connect

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## **Develop and support relationships and links with people and organisations.**

### **What will we do?**

## **Extending the reach**

We will work with our national and international counterparts to extend program offerings and industry capacity building initiatives to Tasmania. This could include networking opportunities with touring industry experts, workshops, and sector sideshows which can support new relationships, partnerships and markets.

## **Trade and export**

The development of new markets in the cultural and creative industries has traditionally been associated with touring and in-person visits. In the time of COVID-19, issues around mobility and travel has impacted upon this model of engagement and development.

As part of the recovery strategy, we will work with Trade and International Relations to develop a trade action plan for the cultural and creative industries. This will include developing our online presence, actively inputting into trade campaigns, showcasing Tasmania through the production of virtual events, and assisting Tasmanian arts and cultural businesses to undertake activities which can lead to new trade opportunities.

## **Diversity and inclusion**

Develop and implement a variety of initiatives to support and progress diversity and inclusion within the sector. Leveraging off the principles in the State Service Diversity and Inclusion Framework, we will work to deliver across key areas including:

- Creating a localised plan for Tasmania to support the objectives of the National Arts and Disability Strategy
- Working with funded organisations to improve diversity and accessibility of Board leadership teams, recruitment practices and program development.

## **Education**

Creativity is part of our culture – our everyday life. We will be seeking to tell the story of the value that creativity and culture play through a variety of partnerships and projects which seek to benefit the community.

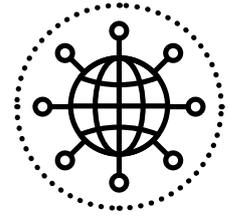
We will partner with the Department of Education to support the delivery of cultural and creative content in schools, including:

### **Expanding education residencies in the regions**

Working in partnership with the Department of Education, we are investigating expanding our current offering of education residencies to include primary schools, with a particular focus on regional schools.

### **Tasmanian Aboriginal artist education residency**

We are developing a specific education residency for Tasmanian Aboriginal artists to undertake a placement at a school with a higher Tasmanian Aboriginal population.



## Coordinating local connections

Initiate a program of networking opportunities across the sector. These could be both discipline-specific and cross-discipline to further grow and strengthen connections across the island.

## Creative Councils Forum

Collaborate with Tasmanian local councils to host a forum focused on activating creative and cultural activities, spaces and events within local government areas. We will look at ways as to how we may assist in activating and increasing participation in local cultural activities.

## Reel-Scout

Implement the Reel-Scout locations database to attract national and international film and television productions to Tasmania.

## Digitise our cultural collections

Launch Tasmanac, a digital platform that connects Tasmania's cultural collections and encourages dispersal to our regional towns.



LITTLE J AND BIG CUZ

© Ned Lander Media Pty Ltd

# Share

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## **Champion our community through celebrating Tasmanian stories.**

### **What will we do?**

#### **Tasmanian – Brand Tasmania**

Working with Brand Tasmania, ensure the cultural and creative industries are intertwined into the fabric of the promotion of Tasmania.

#### **Create new markets**

We are in a unique position to offer cultural and creative outputs that are distinctly Tasmanian. We will work with our tourism and marketing partners to champion authentic works, products and experiences to interstate and international markets. We will provide support and assistance to enable Tasmanian businesses to more easily connect with and purchase Tasmanian cultural and creative products and experiences as part of their offerings.

#### **Data tells a story – ongoing research partnership with UTAS**

Continue our research partnership with the Institute for Social Change at UTAS which will aim to provide better access to sector-specific data in order to reflect the story of impact and benefits, and to support advocacy by and for the sector.

#### **Planning for the future**

Actively advocate for the consideration and inclusion of the cultural and creative industries in planning for the future. This could include having input into the City Deals, enabling legislation, Infrastructure Tasmania, and other future-planning processes for our State. We will also look to promote Tasmanian design and architecture in urban planning and place making to encourage social and economic participation.

## **Bringing Tasmania's cultural collections together**

Work with Tasmania's museums, galleries, history rooms and heritage sites to provide opportunities for their cultural collections and information to be findable, accessible, interoperable and reusable (FAIR), supporting collaboration across the sectors and with creative industries.

## **Cultural facilities for the future**

Tasmania has established its reputation as a strong (yet unique) cultural location and it is this uniqueness that is part of its identity or 'brand'. It is home to many of Australia's most talented creatives and has built a reputation for nurturing talent as well as supporting and encouraging creatives to travel further afield to develop.

The island has a long history of cultural activity and facility development. Over the last few decades cultural infrastructure and assets in Tasmania have expanded. New venues, galleries, spaces and festivals have emerged to meet increasing consumer demand for cultural product and experiences.

The growth in recent years of the screen sector has also surpassed many people's expectations. Much of this development has happened on a case by case basis and there is opportunity to drive greater value in cultural asset development through adopting a co-ordinated approach. Future planning needs to take account of the need to satisfy the different future needs for professional spaces, for example, through sharing, networking and/or clustering of these facilities.

# Making progress

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We are committed to understanding if, where and how the actions in the strategy are having an impact within the cultural and creative industries, and if the broader community is experiencing the benefits of this.

**We will undertake a variety of evaluation methods which may include:**

- Embedding user evaluation surveys into the processes, programs and events (grants, networking events, major events, skills development programs)
- Informal conversations and observation at events
- Cultural and creative industries networking events attendance
- Number of jobs in creative industries (ABS data and community mapping)
- Key topics highlighted through the Ministerial Arts and Cultural Advisory Council
- Community surveys.

## Thank you

Thank you to everyone who has contributed thoughts, ideas, feedback and suggestions throughout the development of the strategy.

We would especially like to thank the members of the Ministerial Arts and Cultural Advisory Council, including: Emma Bennison, Kate Harrison, Peta Heffernan, Nicholas Heyward, Jason Imms, Robert Jarman, Steven Joyce, Sinsa Mansell, Fiona McConaghy, Emma Porteus, Scott Rankin, Brian Ritchie, Mary Scott and Chris Tassell.

We are interested to hear from you at any time and the Cultural and Tourism Development Division of State Growth can be contacted via email: [opsctd@stategrowth.tas.gov.au](mailto:opsctd@stategrowth.tas.gov.au)



RAY ARNOLD, LANDSCAPE ART RESEARCH QUEENSTOWN

Ollie Khedun

# Engaging with you

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It was important that we consulted those who live and breathe culture and creativity about our new strategy. This was to ensure we have a responsive and evidence-based strategy that speaks with and to our community - you.

Prior to the impacts of COVID-19, we sought to engage with both industry and the broader community in a two-phase consultation process from April to June 2019.

The first phase was sector-specific with four invite-only industry forums held in the north and south of the State. Invitations were sent out to 175 individuals, groups, businesses and organisations to participate. The purpose of the industry forums was to hear directly from the sector; receive feedback about the draft strategic pillars and focus of the strategy, and provide the opportunity for the sector to lead the wider conversation about the cultural and creative industries.

Taking on board feedback from industry, the strategic pillars were refined before the launch of the second phase of engagement process in mid-April 2019.

## The pillars were:

- Develop creative talent
- Contribute to Tasmania's narrative
- Support Tasmanian Aboriginal communities to lead and share their culture, stories and heritage
- Partner and collaborate
- Demonstrate the social and economic value of the sector
- Place and participation.

Three open-invite community forums were held in Hobart, Launceston and Ulverstone providing an opportunity for the broader community and industry to contribute to the development of the strategy. In addition to the forums an online discussion board and survey was available, and a range of supplementary communications to support the engagement.

We received a wealth of ideas, feedback, and experiences which were all reviewed and considered.

## A summary of the engagement process includes:



**1135**

People visiting the online platform 2146 times



**62,037**

Impressions reaching 22,168 unique people



**82**

Responses to survey



**450**

Posters



**130**

Participants across 7 forums

Following the broader engagement, a workshop was held in August 2019 for the Ministerial Arts and Cultural Advisory Council to consider the issues raised by the community and have input into ideas and solutions.

An update of the strategy was presented at the first meeting of the Council in February 2020, before the full impacts of COVID-19 were realised.

An extraordinary virtual meeting of the Council was called on 17 June to discuss the impacts of COVID-19 on the cultural and creative sector and this strategy. Members met again on 29 July to further discuss ideas and opportunities for recovery of the sector; to be considered in the development of the Cultural and Creative Industries Recovery Strategy: 2020 and Beyond.

# TASMANIAN



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