

CREATIVE INDUSTRIES STRATEGY NT

2020-2024



ACKNOWLEDGEMENT

Consultation and development of the Northern Territory's first Creative Industries Strategy took place across the NT in the lands and communities of Aboriginal people. We acknowledge the significant histories, cultural contribution and continuing leadership of Aboriginal people within the NT's Creative Industries. We are committed to extending and developing further opportunities for Aboriginal people to achieve, lead and excel in the Creative Industries.

CONTEXT

In 2017 the Northern Territory Government (NTG) identified the Creative Industries as a developing sector in our economy under the Economic Development Framework (EDF) with the potential to grow and contribute to innovative economies and communities. In 2016 and 2017, consultation and summits with industry informed the development of priority actions for the development of the Creative Industries including:

- work with stakeholders to develop a Creative Industries Strategy to focus on capacity building, partnerships and growth opportunities
- establish a Creative Industries Business Council
- establish frameworks to measure the value and impact of Creative Industries to inform policy and strategy development
- develop iconic arts trails in the Northern Territory incorporating galleries and museums with a focus on Aboriginal art and culture
- work with Aboriginal organisations to expand the range of Aboriginal cultural products
- improve skills and knowledge of Creative Industry board members

Work on the EDF priority actions for the Creative Industries has commenced with government and industry working together to develop plans, strategies and programs that achieve outcomes against these actions. The Territory Arts Trail is established and arts and cultural experiences and attractions across all regions of the Territory are available and promoted to visitors. The Northern Territory Government is collaborating with Aboriginal and not for profit organisations and industry partners to invest in upgrades of creative and cultural facilities and events across the Territory, to grow the range of Aboriginal cultural products on the

Arts Trail and to attract visitors and diversify income. Government and industry are also working together to support the strategic development and capacity building of organisations, Boards and industry participants to develop the creative sector and leverage our unique competitive advantage and potential.

During 2019 NTG partnered with the Chamber of Commerce NT (CCNT) and industry experts to guide the gathering of data, establish frameworks to measure the value and impact of the Creative Industries, consult with the sector and develop recommendations towards a five-year co-designed strategy.

The purpose of the NT Creative Industry Strategy is to provide a framework for a more strategic and coordinated approach between the public, private and not for profit sectors for the development of our Creative Industries. The strategy aims to inform and guide government and industry priorities, investments and initiatives to achieve sector development, economic growth and employment and to contribute to the prosperity and liveability of the Northern Territory.

Ernst and Young (EY) were engaged to analyse the economic contribution of the NT Creative Industries including gross outputs, value add and Full Time Employment figures. Key findings from the economic analysis enable Government and industry to ascertain the value of the Creative Industries to the NT economy and to identify key opportunities and areas for improvement. To inform this strategy, EY estimated the economic contribution of the NT's Creative Industries at \$735.4 million for the 2018 calendar year [see Section 2] with induced cultural tourism valued at an additional \$559 million. Their full Economic Contribution Analysis which is drawn upon throughout this Strategy can be found at <https://www.chambernt.com.au/documents/item/1395>

Sector consultations including forums, workshops and interviews were conducted by the Executive Officer Creative Industries Steering Committee in order to inform the framing of this strategy and recommendations contained. The Consultation report outlines key insights and the participation of the sector [see Section 3].

The Department of Tourism and Culture has also provided input and recommendations in this strategy through Screen Territory and Arts NT.

Thanks to all those who gave generously of their time, expertise and knowledge.

STEERING COMMITTEE AND STAFF

An Expression of Interest process was conducted to invite Creative Industries stakeholders to participate on the Steering Committee to guide development of the strategy. On 29 November 2018 the appointees were announced.

Creative Industries Steering Committee:

Greg Bicknell – Chief Executive Officer, NT Chamber of Commerce,

Lorraine Corowa – Deputy CEO Department of Tourism, Sport and Culture,

Louise Partos – Executive Officer, Artback NT,

Paul Thompson – Chief Executive Officer, owner and Creative Director of Storm Cell TV.

Executive Officer Creative Industries Steering Committee:

Angela O'Donnell

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Georgia Beach

 @creativeindustriesNT/

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Top left: Hermannsburg Potter Rona Panangka Rubuntja sharing her work with Una Ratara, Kwatja (Water in the Finke River), 2019, terracotta and underglazes, 40cm x 32cm at Desert Mob opening, Araluen Arts Centre. © Photo by James Henry, courtesy Desert 2019.

Top right: Sidney Williams Hut, Westralia Street, Darwin. Architect Jo Rees. © Photo by David Hancock 2019.

Bottom left: Dylan River shooting Finke: There and Back. © Brindle Films 2018.

Bottom right: Ruby Alderton delivering lino cut printing workshop for Balnhdhurr: A Lasting Impression. An Artback NT touring exhibition. © Photo by Castlemaine State Festival 2017.

Image alongside:

Raw Cloth. © Photo by Angela O'Donnell 2019.



CONTENTS

MINISTER FOREWORD	4
EXECUTIVE SUMMARY	6

01.

THE CREATIVE INDUSTRIES STRATEGY	9
VISION	10
GOALS, ACTIONS AND MEASURES	10
DETAILED RECOMMENDATIONS FROM INDUSTRY	22
PEOPLE	22
PLACES	29
PROXIMITY	30
PATHWAYS	32
POLICY	34

CREATIVE INDUSTRIES - THE ECONOMIC DEVELOPMENT FRAMEWORK - NT GOVERNMENT

The Creative Industries are driven by individual creativity, ideas, skill and talent. They have the potential to grow and contribute to innovative economies and communities.



<https://edf.nt.gov.au/developing-sectors/creative-industries>

02.

ECONOMIC CONTRIBUTION ANALYSIS – EY	35
INTRODUCTION	36
DEFINITION	36
REGIONS	37
WORKFORCE	38
ECONOMIC CONTRIBUTION	39
INDUSTRY COMPARISON	42
INDUCED TOURISM	43
SUBSECTOR ANALYSIS	44
VISUAL ARTS AND CRAFTS	48
SCREEN, RADIO AND BROADCASTING	50
CASE STUDY: DARWIN ABORIGINAL ART FAIR (DAAF)	52
ADVERTISING	54
MUSEUMS	56
CASE STUDY: ROBBIE HOOD	58
ARCHITECTURE	62
PERFORMING ARTS	64
CASE STUDY: STORIES ART MONEY (SAM) DATABASE	66
FASHION	68
DIGITAL DESIGN	70



Djari Project performing with Arafura Music Collective at the Desert Song Festival 2019. © Photo by Emma Louise Murray 2019.

CASE STUDY: OCTOPUS: A STORY CAMP	72
LITERATURE AND PRINT MEDIA	74
FESTIVALS	76
CASE STUDY: STEVIE JEAN RECORDING	78
MUSIC COMPOSITION AND PUBLISHING	80
LIBRARIES AND ARCHIVES	82

03.

CONSULTATION REPORT	85
INTRODUCTION	86
KEY INSIGHTS	87
UNDER REALISED POTENTIAL AND UNPARALLELED CONTRIBUTION OF ABORIGINAL PEOPLE	87
WHERE WE WORK MATTERS	88
WHO IS MISSING?	89
CONNECTION AND REPRESENTATION	90
APPENDICES	91

MINISTER FOREWORD



Right across the Northern Territory, our Creative Industries sector has always played a vital role in the social and cultural life of our communities.

From awe-inspiring rock art dating back thousands of years to today's contemporary arts offerings across visual and performing arts, music and textiles, architecture and screen, the Territory has always been a hub of creativity and innovation.

Our arts practitioners have used their various mediums to share our unique stories across the globe, to make sense of events, to confront, to entertain, to make the world a better place or to simply make something beautiful.

Over time, our Creative Industries sector has also staked its place in the economic life of the Territory.

Injecting more than \$735 million directly into the economy each year and employing close to 2400 Territorians, it is a significant economic contributor, still with enormous untapped potential.

The Northern Territory's first Creative Industries Strategy, developed hand in hand with our creative community, aims to guide our combined efforts to reach that potential over the next five years.

This is the first time the economic value of our Creative Industries has been measured, providing us with a solid baseline from which to further develop the sector.

The opportunities for economic growth and job creation are enormous, with significant global export prospects. Importantly, this is a sector that all Territorians can engage in and gain benefit from regardless of where they live, so

its place in growing our remote and regional economies cannot be overstated.

Over the past four years, the Territory Government has sought to invest strategically in our creative sector, recognising its significance to the economy, to the liveability of our communities and in driving visitation.

We have put more money into enhancing remote and regional art centres, into community and large-scale festivals and events, into street art, into strategic arts projects and into our screen sector. We are redeveloping State Square into an arts and cultural hub for the Top End and we will build an internationally significant National Aboriginal Art Gallery in Alice Springs.

But we can and will do more and this Strategy will guide future effort and investment across five key areas: developing our people, supporting creative spaces, growing demand and access to markets, creating pathways and partnerships, and establishing policy frameworks.

The Chamber of Commerce Northern Territory and the Creative Industries Strategy Steering Committee have undertaken extensive consultation to ensure that the voice of the industry is reflected in this document.

This is a strategy by the industry, for the industry and it will be progressed by industry in partnership with all levels of government as well as the philanthropic and private sectors.

Thank you and congratulations to everyone from across the sector and across the Territory who helped bring this strategy to life, particularly the Chamber of Commerce Northern Territory and the Creative Industries Strategy Steering Committee.

I look forward to continuing to support the Creative Industries to flourish over the next five years.

“This strategy highlights the economic importance of the creative sector with a contribution of **\$735.4 million** employing **2392 Territorians**.”



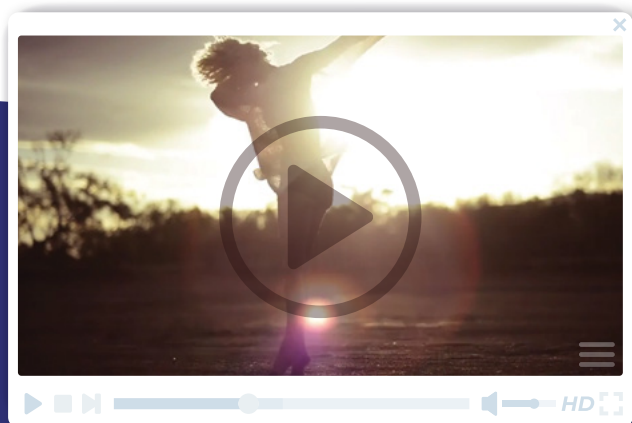
Top image: Sidney Williams Hut, Westralia Street, Darwin. Architect Jo Rees. © Photo by David Hancock 2019.
Bottom image: Central Australian Aboriginal Women's Choir at Desert Mob, Araluen. © Photo by Oliver Eclipse 2019.

EXECUTIVE SUMMARY

The Northern Territory's Creative Industries communicate to the world who and where we are and what's important to us. They reflect our unique identity and place in a way no other industry can. Whether it's stories shared on screen or stage, fabrics printed in remote settings and showcased on runways or in the design of our homes and furniture, the reach of the Northern Territory's Creative Industries is extending.

With the impact of the Creative Industries well known in terms of liveability and visitor appeal, there is now a clearer picture of its economic contribution through the economic analysis prepared for this strategy.

The NT's first Creative Industries Strategy details economic contribution across the 12 subsectors (in order of their economic contribution) of:



Watch a short film featuring NT Creatives highlighting issues of concern created by Storm Cell TV.

<https://youtu.be/pAvI817Q3YI>



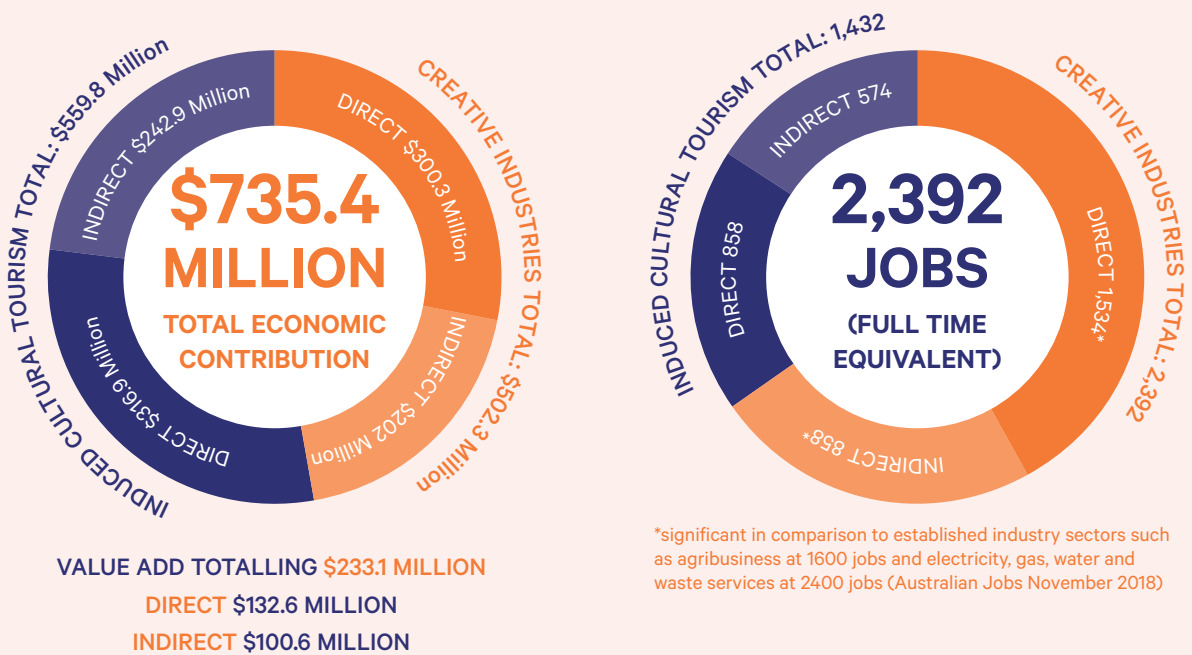
The Creative Industries Strategy also captures a wide range of views across NT Creatives and makes concrete recommendations to grow and develop the industry potential across a 5-year period. The Strategy contains a table of goals, actions and measures to guide government and Creative Industries investment and initiatives. Over the course of this 5-year Creative Industries Strategy the timeframes are defined as:



The Creative Industries are a strong contributor to the Northern Territory economy in their own right with a total economic contribution of \$735.4 million in direct and indirect gross outputs. These industries provide employment and export opportunities and enable the growth of many other industries.

The flow on effect from employment and expenditure on Creative Industries leverages additional economic benefits, particularly through tourism. An induced tourism economic contribution of \$559.8 million has been provided by Ernst and Young to demonstrate the overall value of this industry.

In 2018 the Creative Industries generated an economic contribution to the NT which is as significant as established industry sectors such as agribusiness



*significant in comparison to established industry sectors such as agribusiness at 1600 jobs and electricity, gas, water and waste services at 2400 jobs (Australian Jobs November 2018)

Table 1: Creative Industries economic contribution direct and indirect by regions

	Darwin	Top End	Central & Barkly	Big Rivers	East Arnhem	Total
Direct						
Output (\$m)	\$167.2	\$37.5	\$74.8	\$11.7	\$9.1	\$300.3
Value add (\$m)	\$71.7	\$17.5	\$32.2	\$6.3	\$4.9	\$132.6
Jobs (FTE)	868	189	366	67	44	1,534
Indirect						
Output (\$m)	\$122.3	\$23.3	\$43.9	\$6.9	\$5.6	\$202.0
Value add (\$m)	\$60.4	\$11.8	\$21.5	\$3.8	\$3.0	\$100.6
Jobs (FTE)	565	85	170	22	16	858
Total						
Output (\$m)	\$289.5	\$60.8	\$118.7	\$18.6	\$14.7	\$502.3
Value add (\$m)	\$132.1	\$29.3	\$53.7	\$10.1	\$7.9	\$233.1
Jobs (FTE)	1433	274	536	89	60	2392

Table 2: Induced cultural tourism, direct and indirect at the Northern Territory level

Contribution	Output
Direct	
Output (\$m)	\$316.9
Value add (\$m)	\$146.6
Jobs (FTE)	858*
Indirect	
Output (\$m)	\$242.9
Value add (\$m)	\$120.4
Jobs (FTE)	574
Total	
Output (\$m)	\$559.8
Value add (\$m)	\$266.9

THE CREATIVE INDUSTRIES STRATEGY



Producer Anna Cadden and Director Shirleen Campbell from Not Just Numbers shoot. © Brindle Films 2019.

VISION

Connected, strong and vibrant Creative Industries, innovating, celebrating our distinctiveness, enhancing liveability, attracting visitors and growing the economy.

GOALS, ACTIONS AND MEASURES

The Creative Industries in the Northern Territory are driven by talented, creative and culturally diverse **PEOPLE** who are central to the development of the Creative Industries and are inspired by the **PLACES** where they live and work. To develop the Creative Industries, there is a need for improved **PATHWAYS** to strengthen our supply chains, and access to information and investors. We need to address the challenge of our **PROXIMITY** to consumers and markets for our goods and services. These inform and shift **POLICY** and other

mechanisms to support sustainable and innovative industry growth.

The recommended goals and actions are grouped thematically under these sub-headings, aptly categorising the large volume of information amassed via **350 face to face** interviews/workshops/forums, **430 online survey** responses, the analysis of existing literature in this field, and the accompanying economic contribution study.

PEOPLE

- Goal 1** Develop a cohesive Creative Industry that builds capability, connects stakeholders and supports economic growth
- Goal 2** Prioritise Aboriginal workforce and enterprise development focusing on regional and remote locations across the Territory
- Goal 3** Strengthen cultural engagement and increase representation and access for all across the Creative Industries

PLACES

- Goal 4** Create new spaces and hubs to grow businesses, develop supply chains and prepare for future challenges and opportunities
- Goal 5** Encourage sustainable and responsible infrastructure development and use of resources to prepare for climate change



Desert Mob, Araluen. © Photo by Oliver Eclipse 2019.

PROXIMITY

Goal 6 Grow demand and access to local, national and international markets for NT creative product and services

PATHWAYS

Goal 7 Create new pathways for business, employment and career development in Creative Industries

Goal 8 Strengthen collaboration between government, industry and community to identify resources, partnerships and shared responsibility to achieve our goals

POLICY

Goal 9 Establish frameworks to measure the value and impact of Creative Industries to inform policy and strategy

Goal 10 Grow Creative Industries knowledge, policies and strategies to support sustainable and innovative industry development, bring investment, and create jobs

Over the course of this 5-year Creative Industries Strategy the timeframes are defined as Short term: 2020-2021 Medium term: 2022-2023 Long term: 2024 onwards. High level actions will be undertaken in partnership with the Northern Territory Government, Industry and other partners ranging from Commonwealth and local government to philanthropic foundations and businesses.

PEOPLE

Goal 1: Develop a cohesive Creative Industry that builds capability, connects stakeholders and supports economic growth				
High level action	Measure	Lead/Partners	Timeframe	
1.1	Develop the model for a NT Creative Industries Representative Body to lead, coordinate and represent the industry	Model and business plan agreed with government and industry and other potential funders	NTG/Industry Local Government	Short term
1.2	Confirm resources and establish the Creative Industries Representative Body	Creative Industries Representative Body is established	NTG/Industry Local Government	Short term
		Advocacy and interaction with Government is formalised and streamlined	Industry	Long term
		Industry support services and promotional activity strengthened		
		30% of NT Creative Industries are engaged as members by year 5 and targets for growth are set		

“I think there’s room to support creatives at all levels. Issues like pricing are things that we beat our heads against the wall with. You’ve got some people who are hobbyists and they undercut the market because they’re not looking to make a profit. The rest of us are still probably not charging enough – and yet hobbyists make us look expensive. That’s something that we’re trying to educate artists about through the work that we’re doing.”

Boo (Robyn McLean)/Owner & designer/Bippidii Boppidii/Darwin River



Artback NT's Taiwan-Australia Artist in Residence, Bobby Bununggurr performing at the Amis Festival in Taiwan with musician/producer Allen Murphy. © Photo by Amis Festival 2019.

PEOPLE

Goal 2: Prioritise Aboriginal workforce and enterprise development focusing on regional and remote locations across the Territory				
High level action	Measure	Lead/Partners	Timeframe	
2.1 Identify partners and resources to support Aboriginal workforce development plans, such as Desart's 3 year pilot traineeship model	Aboriginal workforce and enterprise development plans implemented	Industry NTG	Medium term	
	Increase in number of Aboriginal people employed in the Creative Industries	Education and training partners		
	Increase leadership, governance and workforce skills including language literacy and numeracy	Traditional Owners Commonwealth and Local Government		
2.2 Work with Aboriginal peak bodies, organisations and enterprises to expand the range of Aboriginal products and services including in regional and remote locations	Increase the number of Aboriginal enterprise, products and services	Industry / NTG	Short term	
	National awareness of Aboriginal enterprise, products and services	Traditional Owners		
	Increase listings on Australian Tourism Data Warehouse and promoted as leading experiences through the Arts Trail initiative			
2.4 Work with Aboriginal enterprises to build capability and realise local aspirations	Increased participation in business support programs	Industry NTG	Medium term	
	Establish partnerships for Aboriginal traineeships, mentorships and residency programs with Creative Industry businesses	Commonwealth Government		
	Priority projects progressed			

“We must continue to strive towards removing barriers, enabling all people to access world-class, first-rate experiences. As such, we are installing a permanent hearing loop for WiFi assistive listening and will also be programming performances with access services including closed captioning, auslan and relaxed performances.”

Coryn Huddy/Acting General Manager/Darwin Entertainment Centre/Darwin

PEOPLE

Goal 3: Strengthen cultural engagement and increase representation and access for all across the Creative Industries				
High level action	Measure	Lead/Partners	Timeframe	
3.1 Support the development of industry cultural engagement, inclusion and access plans	Cultural engagement, disability and inclusion action plans are in place across Industry	Industry NTG	Short term	
3.2 Develop and implement NTG cultural engagement, inclusion and access policies, programs and strategies	Increased engagement representation and participation by people from diverse backgrounds and abilities Creative producers from diverse cultural backgrounds, demographics and abilities are supported as leaders, producers and employees Increased representation of Territorians from diverse demographics, cultural backgrounds and abilities in the Creative Industries	NTG	Medium term	

PLACES

Goal 4: Create new spaces and hubs to grow businesses, develop supply chains and prepare for future challenges and opportunities				
High level action	Measure	Lead/Partners	Timeframe	
4.1 Develop a scope and undertake a feasibility study for an NT textile printing and fashion manufacturing hub	Complete Feasibility study	NTG	Short term	
	Consider next steps to establish NT manufacturing base for textiles and fashion industry	Industry Commonwealth Government		
4.2 Develop a scope and undertake a feasibility study to establish a remote arts centre service hub to supply and deliver stock to remote areas improving efficiency and reducing business costs	Complete Feasibility study	Industry	Medium term	
	Consider next steps to establish remote art centre service hub	NTG		
		Traditional Owners Commonwealth Government		
4.3 Deliver NTG infrastructure plans and programs including: <ul style="list-style-type: none"> > the Arts Trail Gallery extensions and capital upgrades on Aboriginal land and across the Territory; > Progress the National Aboriginal Art Gallery in Alice Springs > Work with local stakeholders to progress the National Indigenous Cultural Centre in Alice Springs; > Deliver 10 year Museums Masterplan for Darwin and Palmerston 	NTG plans delivered	NTG	Medium to Long term	
	Improved venues and facilities for industry development and to attract visitors	Industry		
	Economic opportunities identified and realized	Land Councils		
	Tenure secured for organisations in fit for purpose accommodation	Traditional Owners		
	Increased visitation	Commonwealth and Local Government		
4.4 Undertake feasibility studies for Creative Industry Hubs located in regional centres throughout the NT	Resources and industry development opportunities identified	Industry	Long term	
	Feasibility Studies completed	NTG		
		Commonwealth Government		

PLACES

**Goal 5:
Encourage sustainable and responsible infrastructure development
and use of resources to prepare for climate change**

High level action	Measure	Lead/Partners	Timeframe
5.1 Include energy efficient upgrades and systems in infrastructure development	Energy efficient upgrades delivered	NTG	Medium to Long term
	Operating costs reduced	Industry	
5.2 Encourage Creative Industries to develop and implement industry best practice policies and guidelines on climate change action and to minimise environmental impact	Industry best practice policies and guidelines developed and implemented	Industry NTG	Medium to Long term
	Creative organisations have environmental management plans in place to reduce waste		

“And art can do its work too about educating people about Indigenous culture. Because collectors have started out just responding aesthetically and then end up contemplating the issues and then being philanthropic for different causes with dialysis and all sorts of other issues. So, I believe in art as a tool for change.”

Dallas Gold/Director Raft Art Space/Alice Springs

PROXIMITY

Goal 6: Grow demand and access to local, national and international markets for NT creative product and services				
High level action	Measure	Lead/Partners	Timeframe	
6.1 Identify and explore opportunities to grow audiences and markets	Establish partnerships with key markets	Industry	Short to Long term	
	Increased national and international recognition and success	NTG		
	Increased entrepreneurial activity and sustainability of Creative Industries			
6.2 Market and showcase the NT Creative Industries to attract investment, consumers, audiences and visitors	Territory Arts Trail marketing campaign delivered increasing visitors to the NT	Industry NTG	Medium to Long term	
	Representation at key marketing events such as Australian International Documentary Conference (AIDC), Australian Performing Arts Market (APAM), Dance Massive and Big Sound			
	Increased diversity of income sources including philanthropic and corporate support			
	Increased investment			
	Increased employment and visitation			
	Increased community awareness of the value of Creative Industries to the NT			

“Regional and remote creatives struggle to have a voice and representation in the NT arts landscape despite the crucial work being done beyond the urban environs. Perhaps the Strategy can address this.”

Alan Murn/Executive Officer/Barkly Regional Arts/Tennant Creek

PATHWAYS

Goal 7: Create new pathways for business, employment and career development in the Creative Industries				
High level action	Measure	Lead/Partners	Timeframe	
7.1 Increase opportunities for training and skills development	Formal and informal training and mentoring programs designed and implemented	NTG Industry CDU	Short term	
	Increased local employment opportunities	Commonwealth Government		
7.2 Identify new partners and resources for training and skills development	Increasingly skilled workforce	Industry	Medium term	
	Partnerships and resources secured	NTG Education and training partners		
		Commonwealth Government		
7.3 Develop and implement workforce development plans at the business level	Increased levels of skills and employment	Industry NTG	Medium term	
7.4 Build capacity of Creative Industry businesses and Boards in contemporary organisational practices to prepare for challenges and new opportunities	Stronger governance	Industry/NTG	Medium term	
	Legislative requirements and compliance met			
7.5 Develop and support innovative and entrepreneurial creative enterprises	Growth in business numbers and increased sustainability	NTG/Industry	Long term	
	Enterprise development partners, resources and opportunities identified and new programs implemented			
7.6 Facilitate industry development forums	Two industry development forums facilitated per year	NTG/Industry	Short term	
	Improved industry capability, sustainability and growth			

“I think we need to be trying to look at the strengths of the NT. Really making it a more robust tourism proposition to bring people to Alice Springs so that we can be selling more directly to them and not have to be so reliant on retail markets outside of the NT.”

Michelle Young/Manager Tjanpi Weavers/Alice Springs

PATHWAYS

Goal 8: Strengthen collaboration with government, industry and community to identify resources, partnerships and shared responsibility to achieve our goals				
High level action	Measure	Lead/Partners	Timeframe	
8.1 Identify new partnerships and resources	Partnerships and resources implemented	Industry NTG	Long term	
8.2 Explore options for Government and industry forums and conferences	Government and Industry communication strengthened	Industry NTG	Long term	

POLICY

Goal 9: Establish frameworks to measure the value and impact of Creative Industries to inform policy and strategy

High level action	Measure	Lead/Partners	Timeframe
9.1 Improve data collection and build evidence base	Relevant economic data collected and available to Industry and NTG	NTG Industry CDU Commonwealth and Local Government	Long term
9.2 Strengthen the Territory's research capabilities and evaluation frameworks	Research partners and resources identified	NTG Industry CDU Local government	Long term

Goal 10: Develop Creative Industries knowledge, policies and strategies to support sustainable and innovative Creative Industries, bring investment, and create jobs

High level action	Measure	Lead/Partners	Timeframe
10.1 Align funding to support industry development needs	Implement changes to funding models Industry best practice and timely funding approvals processes in place Improved reach, mechanisms and diversity of funding	NTG Industry	Medium to Long term
10.2 Review, develop and implement a range of Creative Industries policies and programs to support economic growth including Vibrant NT arts and cultural policy; Screen Industry Development Plan and Connected Communities; Vision for Northern Territory Public Libraries	NTG Policy and Plans delivered and outcomes reported Resources identified	NTG Industry	Medium to Long term

DETAILED RECOMMENDATIONS FROM INDUSTRY

PEOPLE

GOAL 01

Develop a cohesive Creative Industry that builds capability, connects stakeholders and supports economic growth.

HIGH LEVEL ACTIONS

- 1.1 Develop the model for a NT Creative Industries Representative Body to lead, coordinate and represent the industry
- 1.2 Confirm resources and establish the Creative Industries Representative Body

“I think the most important thing is we’ve got to start combining and pulling together so that we do have one really good representative group where everyone in the creative space can go.”

Toni Tapp-Coutts/Author/Katherine

Establish a Creative Industries Representative Body

OUTCOMES

- > Cohesive representation and advocacy for the Creative Industries
- > Celebration, mobilisation and promotion of the Creative Industries
- > More informed policy through unified representation to Government
- > Improved liaison with Commonwealth, Territory and Local Government
- > Added strength to existing advisory committees, peaks bodies and associations
- > Increased access to services and resources
- > Provision of support to workforce development and recruitment
- > Improved industry capability, sustainability and growth.

“There is a significant opportunity to enhance the visitor experience of cruise passengers when they arrive in Darwin. An engaging and vibrant cultural welcome through arts activities and performances will immediately offer a strong sense of local promotion and pride, invitation and greeting to our visitors. Just as critically, through arts markets and performances, we can support local artists and businesses and offer economic opportunities across the sector. This is a strong pathway by which we can showcase the unique culture, talents and products of the Northern Territory and offer economic outcomes for our sector.”

Louise Partos/Executive Officer Artback NT/ Darwin

RECOMMENDED ACTIONS

The Creative Industries Representative Body will:

- a. Develop a data collection and evaluation strategy for the Industry
- b. Develop, manage and utilise a comprehensive membership database
- c. Support navigation of the National Disability Insurance Scheme for Creative Industries businesses
- d. Research opportunities for cultural tourism
- e. Collaborate with International engagement initiatives such as the NT Government’s Reaching South and other trade missions/investment attraction initiatives to ensure Creative Industry inclusion
- f. Partner with the Tourism sector and Arts Trail initiative to highlight the unique opportunities within the Creative Industries, particularly in relation to Aboriginal creative tourism
- g. Lead the development of the next 5-year Creative Industries Strategy 2025-2030
- h. Coordinate and drive key economic infrastructure projects for the Creative Industries
- i. Undertake research, data collection and analysis to inform policy and strengthen the Creative Industries (for example into culturally and linguistically diverse representation in the Creative Industries)
- j. Facilitate connection of small businesses and sole traders with Northern Territory Government Business Growth programs.

PEOPLE

GOAL 02

Prioritise Aboriginal Workforce and Enterprise Development focusing on regional and remote locations across the Territory.

HIGH LEVEL ACTIONS

- 2.1 Identify partners and resources to support Aboriginal workforce development plans, such as Desart's 3-year pilot traineeship model**
- 2.2 Work with Aboriginal peak bodies, organisations and enterprises to expand the range of Aboriginal products and services including in regional and remote locations**
- 2.3 Work with Aboriginal enterprises to build capability and realise local aspirations**

Increase Aboriginal Workforce and Enterprise Development

OUTCOMES

- > The NT is an established national leader in Aboriginal Workforce and Enterprise Development for the Creative Industries
- > Increased capacity and skills for Aboriginal creative enterprises including governing boards and staff
- > Increased preparedness for Aboriginal workforce in the Creative Industries
- > Increased number of Aboriginal creative workers
- > Culturally safe workplaces for Aboriginal people is the norm
- > The gap in workforce needs for planned Infrastructure in Alice Springs is addressed
- > Increased allocation of NTG funding for Aboriginal employment in Arts, Screen Territory and NT

Major Events Corporation at 30% as per the Northern Territory Government Aboriginal Contracting Framework

- > Increased economic development opportunities.

RECOMMENDED ACTIONS

- a. 3-year pilot traineeship program for up to 30 Aboriginal jobs in Central and Barkly Regions run by Desart
- b. Undertake a feasibility study for an Aboriginal Centre for Excellence in Art and Media
- c. Work with philanthropic organisations to establish a cohesive scholarship program for emerging Aboriginal Creatives into University courses
- d. Establish a mentoring program for Aboriginal workforce at senior level in funded Arts Organisations
- e. Move forward key recommendations in Desart's Aboriginal Workforce and Enterprise Development Report in Central and Barkly region to support the National Aboriginal Art Gallery in Alice Springs and other commercial and creative enterprises in Central and Barkly regions
- f. Beyond initial pilot period extend the Desart Aboriginal Workforce and Enterprise recommendations to Top End, East Arnhem, Big Rivers and Darwin regions from 2023
- g. Review and develop sector partnerships to utilise findings from the Throsby/Petetskaya¹ Research particularly in relation to tourism and market development for remote art centres.

¹Throsby, D, Petetskaya, K, Integrating Art Production and Economic Development in Arnhem Land, Northern Territory 2019

“If any place in the country is likely to cultivate a nurturing place for young women, Indigenous women and people of colour where they have more of an opportunity to feel safe – it’s gonna be Darwin, because our audience and population reflect that. We should really be latching onto that. We could have people moving here because they feel more comfortable to do what they do.”

Caiti Baker/Musician and Recording Artist/Darwin



Asher Gregory mixing The Neo at Happy Yess. © Photo by Duane Preston.

PEOPLE

GOAL 03

Strengthen cultural engagement and increase representation and access for all across the Creative Industries.

HIGH LEVEL ACTIONS

- 3.1 Support the development of industry cultural engagement, inclusion and access plans
- 3.2 Develop and implement NTG cultural engagement, inclusion and access policies, programs and strategies

Increase diverse representation and access

OUTCOMES

- > Increased culturally and linguistically diverse representation in key leadership roles across funded organisation and projects
- > Needs of creatives and consumers regarding Access addressed
- > The Industry reflects the NT population.

RECOMMENDED ACTIONS

- a. Develop a targeted strategic arts and screen initiatives to increase funding and participation in Creative Industries by people from diverse cultural backgrounds
- b. Scope funding sources to increase operational funding for arts access programs in Darwin and Alice Springs to cover one FTE (full time equivalent) at minimum in each location
- c. Maintain dedicated arts access funding programs for arts organisations and strategic arts initiatives
- d. Actively increase diversity and access representation on NT Register of Arts and Screen Assessment Peer Panels

- e. Creative Industries Representative Body to create a supported mentoring program with Culturally and Linguistically Diverse Creatives modelled on Fair Play Program delivered by Diversity Arts Australia
- f. Creative Industries Representative Body to develop and pilot an 'Access Residence' program
- g. Support Arts Organisations to develop Disability Action Plans as part of the five-year funding program requirements
- h. Review guidelines across Arts NT, Screen Territory and NT Major Events Corporation to consider including a line for access costs in project budgets.
- i. Support the development of programs addressing Recommendations from *Safety, sexual harassment and assault at Australian music festivals: final report*.

“In Tiwi culture we have always been creative and hardworking. Culture and respect is important for today’s generation, we have to keep it going and keep it strong. Working creatively is really important because you have to upgrade your skills and you have to work to support yourself on a remote community.”

Michelle Woody/Artist Jilamara Arts/Milikapiti

PLACES

GOAL 04

Create new spaces and hubs to grow businesses, develop supply chains and prepare for future challenges and opportunities.

HIGH LEVEL ACTIONS

- 4.1 Develop a scope and undertake a feasibility study for a textile printing and fashion manufacturing hub
- 4.2 Develop a scope and undertake a feasibility study to establish a remote arts centre service hub to supply and deliver stock to remote areas improving efficiency and reducing business costs
- 4.3 Deliver NTG infrastructure plans and programs including:
 - The Arts Trail Gallery extensions and capital upgrades on Aboriginal land and across the Territory
 - Progress the National Aboriginal Art Gallery in Alice Springs
 - Work with local stakeholders to progress the National Indigenous Cultural Centre in Alice Springs
 - Progress NTG infrastructure plans including the National Aboriginal Art Gallery and National Indigenous Cultural Centre in Alice Springs
 - Deliver 10 year Museums master plan
- 4.4 Undertake feasibility studies for Creative Industry Hubs located in regional centres throughout the NT

Build the Supply Chain

OUTCOMES

- > A more streamlined cost effective and connected textiles and fashion sector
- > NT branding and promotion
- > NT partnership opportunity across sectors such as publishing and visual arts and crafts
- > Retain the economic benefits of the textiles and fashion sector in the NT
- > Priority supply chains identified.

RECOMMENDED ACTIONS

- a. Undertake a feasibility study to develop a manufacturing hub that includes digital textile printing and clothing manufacture for NT screen printers/designers/textile artists in order to develop the fashion industry
- b. Undertake a feasibility study to establish a remote arts centre service hub to supply and deliver stock to remote areas such as print inks and fabric, improving efficiency and reducing business costs.

“I believe that our surroundings have the capacity to significantly influence our mood and overall wellbeing so good design therefore enhances the quality of our lives.”

Haley Roddy/Designer/Darwin

“What my company does is reflect Darwin’s diversity and multiculturalism. It’s important – Territory people need to see work that reflects us”

Gary Lang/Artistic Director NT Dance Company/Darwin

More Creative Spaces

OUTCOMES

- > Planned, staged, purpose-built infrastructure addresses the needs of the Industry
- > Feasibility studies completed
- > Greater economic output
- > Increased visitor numbers.

RECOMMENDED ACTIONS

Undertake feasibility studies regarding fit for purpose Creative Industry Hubs located in regional centres throughout the NT; include consideration to:

Across the NT

- > Continue support for 10-year Museums Masterplan for Darwin and Palmerston
- > Northern Territory Government in partnership with the sector to undertake a review of the Arts Trail guidelines and continue with a refined program during 2020
- > Creative Industries Representative Body from 2021 to trial a partnership with Local Government for creative businesses to utilise unused spaces on long term leases.

Big Rivers

- > Support Katherine Regional Arts to find permanent and appropriate accommodation
- > Northern Territory Government to complete Arts Trail Gallery upgrade for Godinymayin Yijard Rivers Arts and Culture Centre and Mimi Arts and Crafts in consultation with their Boards to increase visitation and sustainability

Central and Barkly

- > Support key recommendations from Creative Barkly Australian Research Centre report relating to Desert Harmony Festival and Training support and consider how these impact on Barkly Regional Arts Hub
- > Support Incite Arts to find permanent and appropriate accommodation
- > Complete Arts Trail Gallery upgrade for Nyinkka Nyunyu Art and Culture Centre in consultation with the Julalikari Council Aboriginal Corporation.

Top End

- > Complete Arts Trail Gallery upgrades in Arnhem Land
- > Support the plan identified in the 10-year NTG Infrastructure for the development of the Palmerston arts and cultural performing arts centre.

Darwin

- > Undertake a feasibility study for a 400-seat purpose-built performance space within Darwin’s CBD.

PLACES

GOAL 05

Encourage sustainable and responsible infrastructure development and use of resources to prepare for climate change.

HIGH LEVEL ACTIONS

- 5.1 Include energy efficient upgrades and systems in infrastructure development
- 5.2 Encourage Creative Industries to develop and implement industry best practice policies and guidelines on climate change action and to minimise environmental impact

Addressing the impacts of Climate Change on Creative Industry businesses

OUTCOMES

- > Reduced negative impact on the environment
- > Frameworks to assess environmental impacts developed and implemented.

RECOMMENDED ACTIONS

- a. Ban single use plastics at Creative Industry gatherings, events, festivals, performances and presentations. Include this as a requirement in all funding agreements
- b. Encourage creative businesses to develop and implement a policy, statement or climate change action plan to minimise their environmental impact
- c. Advocate for additional incentives/tax concessions for art centres, galleries and community museums utilising solar power/ renewable energy for climate-controlled spaces
- d. In line with the NT Roadmap to Renewables targets and recommendations where funding is used for infrastructure, embed renewable energy policies in all upgrades or new spaces
- e. Support Arts Trails and Creative Industry infrastructure upgrades and systems that improve energy efficiency and lower consumption and costs
- f. Work with the Australian Institute of Architects NT Chapter to ensure new buildings address climate change and building efficiency and that upgrades to existing structures meet best practice standards.

“We have the capacity to be on the right side of history. We can be organised and ready when it comes to addressing issues of climate and environment. Creatives should recognise and own that we have the ability to reimagine the rules.”

Frankie Snowdon/Co Artistic Director Guts Dance Central Australia/Alice Springs

PROXIMITY

GOAL 06

Grow demand and access to local, national and international markets for NT creative product and services.

HIGH LEVEL ACTIONS

- 6.1 Identify and explore opportunities to grow audiences and markets
- 6.2 Market and showcase the NT Creative Industries to attract investment, consumers, audiences and visitors

Grow audiences and markets

OUTCOMES

- > National and international recognition of NT Creatives
- > Increased economic and tourism benefits derived from major NT screen productions
- > Increased visitation to the NT
- > Strong promotion of Territory Arts Trail to global tourism markets
- > Increased employment outcomes
- > Increased consumption of NT Creative product
- > Effective partnerships between national and international platforms and local industry
- > Population growth.

RECOMMENDED ACTIONS

- a. Continue to develop national and international showcase opportunities and invest in platforms at a local, national and international level
- b. Establish a new stimulus program that incentivises collaborations across Creative Industries subsectors
- c. Investigate a new 'Share the Risk' funding stream for creative businesses wanting to take work interstate or overseas
- d. Support development and capacity of an NT Performing Arts Company to enter the National Performing Arts Framework
- e. Creative Industries Representative Body to explore establishment of a \$1million fund that provides interest free loans to purchase NT visual art and crafts
- f. Investigate a development fund derived from 1% of major construction projects worth more than \$10 million, to be invested in digital design development programs led by NT Creative Industries.

“The access to content is unprecedented in the NT. I mean the kinds of stories that are possible to tell in this part of the country are unlike anywhere else in Australia. So, I don't know if that's a help but it's certainly a massive impetus. And it's an impetus that eventually outweighs everything else.”

Naina Sen/Filmmaker/Darwin

PATHWAYS

GOAL 07

Create new pathways for business, employment and career development in the Creative Industries.

HIGH LEVEL ACTIONS

- 7.1 Increase opportunities for training and skill development
- 7.2 Identify new partners and resources for training and skills development
- 7.3 Develop and implement workforce development plans at the business level
- 7.4 Build capacity of Creative Industry businesses and Boards in contemporary organisational practices to prepare for challenges and new opportunities
- 7.5 Develop and support innovative and entrepreneurial creative enterprises
- 7.6 Facilitate industry development forums

Build the Supply Chain

OUTCOMES

- > Increased employment and development opportunities for NT Creatives
- > Increased opportunity to attract new Territorians
- > Training programs designed and implemented
- > Increased participation in business support programs.

RECOMMENDED ACTIONS

- a. Continue to subsidise access to Australian Institute of Company Directors course and to support and deliver other specific professional development programs across the Creative Industries
- b. Prioritise accredited Security training for Festivals in remote or community settings
- c. Support the introduction of a master's in architecture – Tropical and Arid Design and Disaster Management at Charles Darwin University, and enhance recruitment strategies for interstate and international students to attend this course
- d. Sector to partner with national leaders in the development of Creative Industries Traineeships such as ArtsReady (AFL) for Aboriginal trainees. Bolster entry for school leavers into the Creative Industries
- e. Creative Industries Representative Body to establish an internship program marrying emerging creatives with commercial partners
- f. Sector to develop and support an ongoing professional development program of skills development for remote arts centre workers and managers
- g. Sector to encourage intrastate mentoring between remote community festivals and establish a network of remote community festival representatives
- h. Support access and skills development in new technologies for content creation.

PATHWAYS

GOAL 08

Strengthen collaboration between government, industry and community to identify resources, partnerships and shared responsibility to achieve our goals.

HIGH LEVEL ACTION

8.1 Identify new partnerships and resources

8.2 Explore options for Government and industry forums and conferences

OUTCOMES

- > Improved use of existing Industry development mechanisms
- > Refined, connected support programs that address needs of Industry
- > Relevant legislation and government processes reviewed and improved
- > Increased competitiveness of the Creative Industries
- > Greater economic output.

RECOMMENDED ACTIONS

- a. Creative Industries Representative Body and the sector to work with Industry Skills Advisory Council NT to refine solutions for addressing the Skilled Occupation Priority List in the Creative Industries
- b. Creative Industries Representative Body and Northern Territory Government to liaise with the Australian Government to monitor the impact of national employment program providers on existing Creative Industries in regional and remote NT
- c. Maintain and continue support for the Screen Industry Advisory Council, the current Screen Industry Development Plan and Screen Territory
- d. Develop a Business program that supports Creative Businesses to grow from local market stallholders and extend into new retail opportunities

- e. Support key recommendations from the Music Industry Contemporary Live Music Strategy particularly in relation to venue safety and increasing international export opportunities
- f. Work with the Australian Institute of Architects NT Chapter to review and implement Section J of the National Construction code
- g. The Department of Tourism Sport and Culture to review the threshold amounts and auspice requirements for grant recipients of Departmental funding programs
- h. Continue and build on support from the Northern Territory Government for the National Aboriginal Fashion Awards and support for NT Aboriginal textiles and fashion industry development plans
- i. Support access to high quality NBN secure fibre to premises particularly in regional and remote areas
- j. Northern Territory Government with Australian Institute of Architects to review the role of the Government Architect in consultation with the sector or to explore alternatives to this model
- k. Creative Industries Representative Body to work with sector to increase capacity and understanding of current Northern Territory Government procurement regulations and opportunities
- l. Continue to support the Indigenous Art Code, continue to educate the general public and extend understanding of the importance of this code
- m. Creative Industries Representative Body to undertake analysis to assess the potential impact of incentives, tax concessions or interest free loans to support private sector organisations in the Creative Industries.



Brown's Mart rehearsals of The Turquoise Elephant by Stephen Carleton. © Photo by Paolo Randazzo.

POLICY

GOAL 09

Establish frameworks to measure the value and impact of Creative Industries to inform policy and strategy.

HIGH LEVEL ACTION

9.1 Improve data collection and build evidence base

9.2 Strengthen the Territory's research capabilities and evaluation frameworks

Improve data collection and build evidence base

OUTCOMES

- > Improved systems for collection, collation and dissemination of Creative Industries data
- > Evidence based approach confirms increased

investment and improved delivery

- > Information dissemination improved
- > Improved understanding of business development opportunities.

RECOMMENDED ACTIONS

- Establish a position in Creative Industries Representative Body for Research and Data
- Utilise data sets purchased from Remplan
- Develop a data collection and evaluation strategy for the Industry
- Develop, manage and utilise a comprehensive membership database
- Research opportunities for cultural tourism, sustainability and income generation.

POLICY

GOAL 10

Develop Creative Industries knowledge, policies and strategies to support sustainable and innovative Creative Industries, bring investment and create jobs.

HIGH LEVEL ACTION

- 10.1 Align funding to support industry development needs
- 10.2 Review, develop and implement a range of Creative Industries policies and programs to support economic growth including Vibrant NT arts and cultural policy; Screen Industry Development Plan and Connected Communities; Vision for Northern Territory Public Libraries

Realign Funding

OUTCOMES

- > Reduced red tape
- > Improved assessment and approvals processes implemented.

RECOMMENDED ACTIONS

- a. Identify additional funding to increase the pool of organisational funding through Arts NT in order to align with increasing CPI, including wage increases
- b. With new investment, introduce a competitive process for Arts Organisation funding, allowing new organisations to apply and Not for Profit and Commercial organisations, as per the Australia Council for the Arts
- c. Continue to harmonise NTG funding requirements to align with Federal bodies
- d. Review Arts NT guidelines to include sectors such as digital design and fashion
- e. Maintain funding for regional and remote libraries
- f. Enhance and extend creative programming in Libraries and Archives such as exhibition, performances and residencies
- g. Scope the establishment of a Palmerston specific creative organisations initiative.

“The last decade has seen the rise of independent producers, a new group of creative professionals who produce and present arts projects. Neither freelancer nor arts org, this new generation of creatives doesn’t fit neatly into existing grant categories. If I could change one thing in the Creative Industries, I would see that independent producers with a strong track record for delivering quality work are able to apply for funding support that’s currently only available to arts orgs.”

Johanna Bell/ Writer, Director, Producer/Darwin

ECONOMIC CONTRIBUTION ANALYSIS - EY



Raw Cloth. © Photo by Angela O'Donnell 2019.



Desert Mob, Araluen. © Photo by Oliver Eclipse 2019.

INTRODUCTION

This section provides a summary of the Economic Contribution Analysis undertaken by EY. A full copy of the work undertaken by EY commissioned by The Chamber of Commerce NT can be found at <https://www.chambernt.com.au/documents/item/1395>

DEFINITION

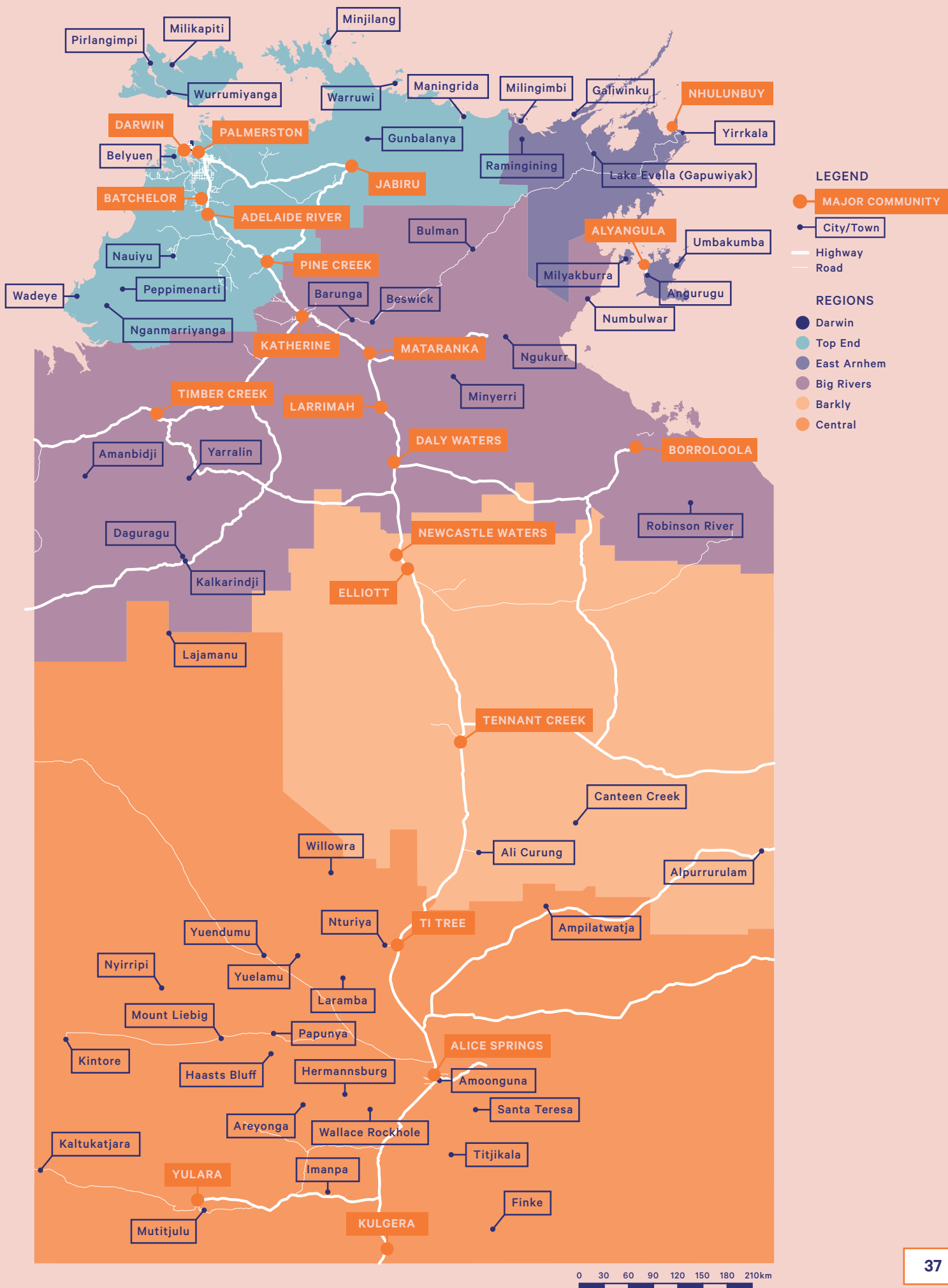
Defining the Creative Industries is not without its challenges. In the first instance, the definitions and descriptions of Creative Industries sectors do not align with standard Australian Bureau of Statistics industries and occupation classifications. As a result, this has meant that definitions are not applied consistently across Australia.

This lack of cohesion puts the Creative Industries at a disadvantage compared with other sectors. Improvements in data collection and definitions – and consistent application of these – will result in better understanding of the economic impact of these industries.

The Creative Industries have been divided into twelve industry subsectors in order to better estimate their economic contribution to the NT. The Meeting of Cultural Ministers Statistics Working Group report on Measuring the Economic Value of Cultural and Creative Industries² provides a succinct view on the primary definition for Creative Industries used to date.

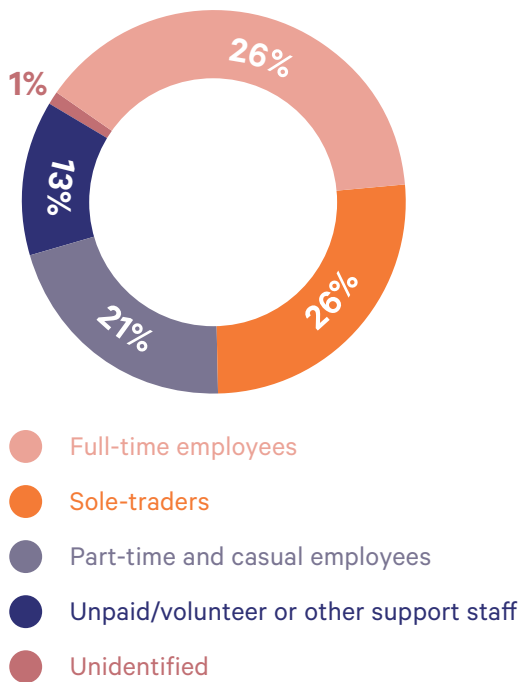
² Department of Communications and the Arts, *Measuring the economic value of cultural and Creative Industries – Statistical Working Group of the Meeting of Cultural Ministers, 2018*

REGIONS



WORKFORCE

Due to the extensive mix of skills represented, the Creative Industries is comprised of a broad amalgamation of full-time, part time and casual employees who are supported by unpaid workers and volunteers. The recent Creative Industries survey conducted by EY and CCNT found that the cohort of 430 respondents comprised of:



Employment within the industry is also supported through funded initiatives such as the Community Development Program (CDP). The CDP is designed around the social and labour market conditions in remote Australia and is part of the Australian Government's policy approach to employment.

CDP participants with activity requirements are expected to complete up to 20 hours per week of work-like activities that benefit their community. CDP positions often contribute to the remote arts centre workforce.

One of the key limitations in the Creative Industries survey and data collection was Aboriginal participation in the Creative Industries sector in remote and very remote locations. While previous surveys have attempted to understand the number of Aboriginal artists working

in urban and regional locations, it has historically been difficult to capture the number of Aboriginal artists working in remote locations. This has presented a significant gap in the ability to capture the true extent to which Aboriginal artists contribute to the Creative Industries in the NT³.

In response to this, analysis conducted by Macquarie University research team through the *National Survey of Aboriginal and Torres Strait Islander Artists* seeks to understand the composition of Aboriginal artists living in remote communities.

The National Survey is being undertaken progressively across six regions in remote Australia which include:

- > **Region 1:** Kimberly (WA)
- > **Region 2:** East and West Arnhem Land (NT)
- > **Region 3:** North-West NT and Tiwi Islands (NT)
- > **Region 4:** Central Desert (NT) and APY Lands (SA)
- > **Region 5:** Pilbara and Ng Lands (WA)
- > **Region 6:** Far North Queensland (QLD).

Key findings from Region 2: East and West Arnhem Land, provide an initial insight into the art and cultural production among Aboriginal communities in remote and very remote locations:

- > **Participation:** Over 80% of respondents within the Arnhem Land region currently participate in Visual Arts and Crafts.
- > **Utilisation of arts centres:** More than two-thirds of visual artists in the region (69%) are able to practise in an arts centre.
- > **Artists years of experience:** About two-thirds (68%) of artists in the region have more than 20 years' experience practicing their art form.
- > **Domestic and international exposure:** Almost two-thirds (60%) of artists in the Arnhem Land region have had their work shown or presented in capital cities, with 30% having been shown overseas.

It is envisaged that upon the completion of surveys in Region 3 and Region 4, the NT will be in a stronger position to understand the social and economic contribution specific to Aboriginal artists in the NT.

³Throsby, D, Petetskaya, K, Integrating Art Production and Economic Development in Arnhem Land, Northern Territory 2019

ECONOMIC CONTRIBUTION

Summary findings

It is estimated that in 2018 the Creative Industries generated an economic contribution to the NT of:

\$502.3m GROSS ECONOMIC CONTRIBUTION,
including \$300.3m direct output and \$202.0m indirect
(representing approximately 2% of NT's Gross state product)

\$233.1m value added, including \$132.5m direct value added and \$100.6m indirect value added

2,392 jobs (Full Time Equivalent), including 1,534 direct and 858 indirect jobs

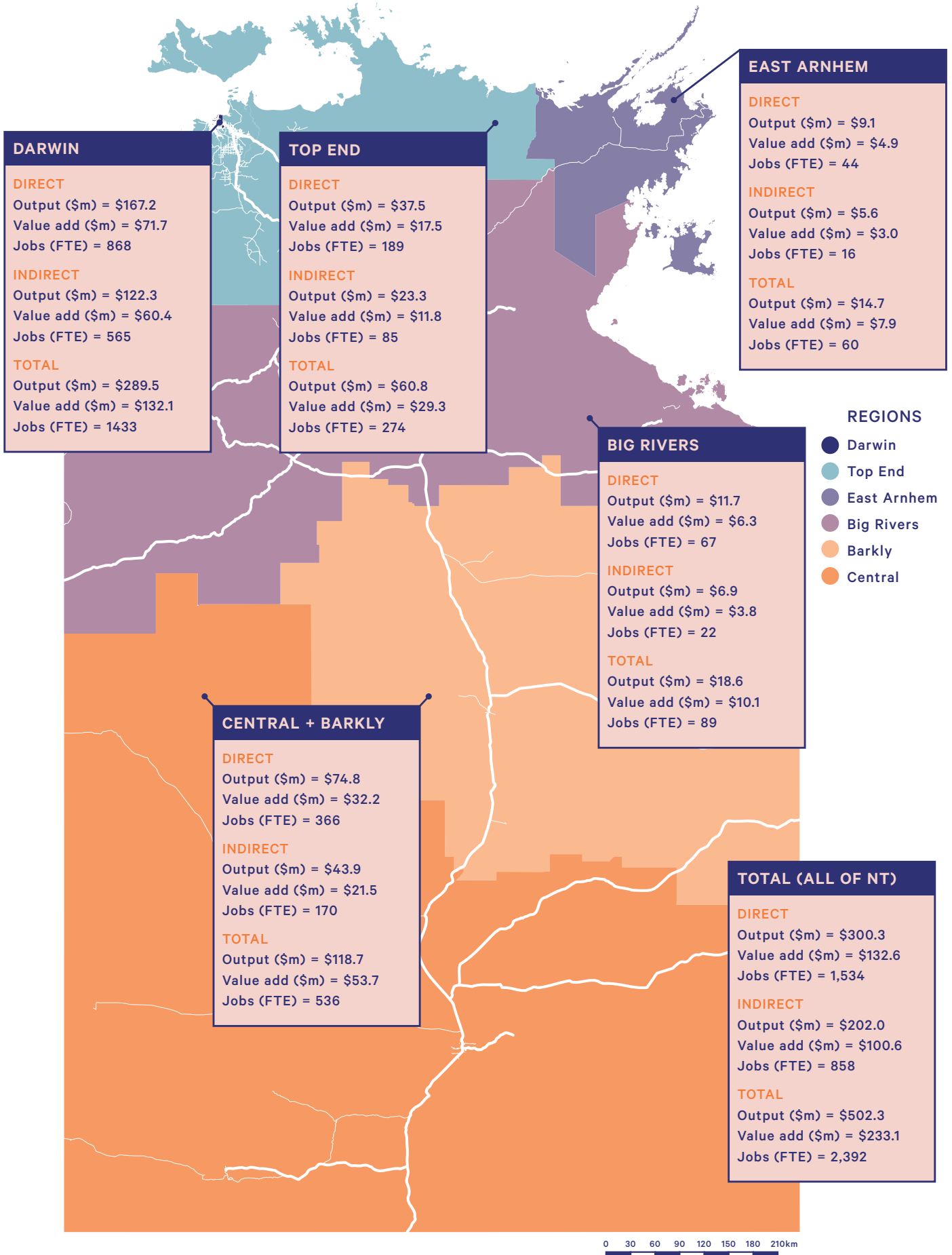
The total economic contribution across regions for the twelve subsectors is presented in direct 1534 and indirect 858 which is significant in comparison to established industry sectors such as agribusiness at **1600 jobs and electricity, gas, water and waste services at 2400 jobs (Australian Jobs November 2018).**

Induced cultural **tourism also contributes 1432 jobs: direct 858 and indirect 574.**



Darwin Aboriginal Art Fair. © Photo by Dylan Buckee 2019.

Summary results – Creative Industries economic contribution



Gross output

Output is a measure of the gross economic activity resulting from the operating activities in the Creative Industries. Economic modelling indicates that the Creative Industries are estimated to generate total output of **\$502.3m**, comprised of:

\$300.3m OF DIRECT CONTRIBUTION

\$202.0m OF INDIRECT CONTRIBUTION

Below is a summary of the estimated direct, indirect and total gross output for the NT regions:

Table 3: Gross output – Summary results

	Darwin	Top End	Central & Barkly	Big Rivers	East Arnhem	Total
Direct (\$m)	\$167.2	\$37.5	\$74.8	\$11.7	\$9.1	\$300.3
Indirect (\$m)	\$122.3	\$23.3	\$43.9	\$6.9	\$5.6	\$202.0
Total (\$m)	\$289.5	\$60.8	\$118.7	\$18.6	\$14.7	\$502.3
% of industry total	57%	12%	24%	4%	3%	

Value added

Direct output was used to estimate the resulting flow on economic activity measured in terms of value added. The approach estimated that **\$233.1m** total value added is generated by the Creative Industries in the NT, and is comprised of:

\$132.6m VALUE ADDED FROM DIRECT EXPENDITURE

\$100.5m VALUE ADDED FROM INDIRECT EFFECT.

Summary of direct, indirect and total value added for NT regions below:

Table 4: Value added – Summary results

	Darwin	Top End	Central & Barkly	Big Rivers	East Arnhem	Total
Direct (\$m)	\$71.7	\$17.5	\$32.2	\$6.3	\$4.9	\$132.6
Indirect (\$m)	\$60.4	\$11.8	\$21.5	\$3.8	\$3.0	\$100.5
Total (\$m)	\$132.1	\$29.3	\$53.7	\$10.1	\$7.9	\$233.1
% of industry total	57%	13%	23%	4%	3%	

Employment

The number of FTE jobs in the Creative Industries sector is estimated to be **2,392** comprised of:

1,534 DIRECT JOBS

858 INDIRECT JOBS

Summary of the estimated direct, indirect and total employment for NT regions is demonstrated in Table 5 as follows:

Table 5: Employment – Summary results

	Darwin	Top End	Central & Barkly	Big Rivers	East Arnhem	Total
Direct (FTE)	868	189	366	67	44	1,534
Indirect (FTE)	565	85	170	22	16	858
Total (FTE)	1,433	274	536	89	60	2,392
% of industry total	60%	11%	22%	4%	3%	

INDUSTRY COMPARISON

The Creative Industries sector provides significant contribution to the NT economy through economic measures of value added and employment. In order to highlight the importance of this sector, these contributions can be compared with other industries in the NT.

In terms of direct employment, the highest contributors in the NT economy are Public Administration and Safety, Health Care and Social Assistance and Construction.

Direct employment in the Creative Industries is higher than other industries such as Rental, Hiring and Real Estate Services, Financial and Insurance Services and Agriculture and Fishing, as presented below.

Table 6: Industry comparison – Direct FTE employees (2017/2018)

	FTE
Top three industry sectors⁴	
Public Administration and Safety	19,336
Health Care and Social Assistance	14,848
Construction	14,152
Comparative industry sectors	
Creative Industries ⁵	2,392
Rental, Hiring and Real Estate Services ⁶	2,099
Financial and Insurance Services ⁷	1,471
Agriculture and Fishing ⁸	1,872

* Creative Industries FTE equates to the total direct employment (1,534) plus the direct employment from induced cultural tourism (858*).

⁴ RDA Northern Territory employment by industry (FTE), National Institute of Economic and Industry Research (NIEIR), 2018

⁵ Direct employment (FTE) generated from economic contribution of Creative Industries sector and induced cultural tourism.

⁶ RDA Northern Territory employment by industry (FTE), National Institute of Economic and Industry Research (NIEIR), 2018

⁷ RDA Northern Territory employment by industry (FTE), National Institute of Economic and Industry Research (NIEIR), 2018

⁸ RDA Northern Territory employment by industry (FTE), National Institute of Economic and Industry Research (NIEIR), 2018

INDUCED TOURISM

Economic contribution of induced cultural tourism

Cultural tourists are defined as interstate and international visitors who specifically come to the Northern Territory or extend their stay to participate in creative/cultural experiences. This may include going to a play at Brown’s Mart, visiting the Desert Mob exhibition, attending Barunga Festival or undertaking a tour of the Djomi Museum in Maningrida.

While there have been a limited number of studies undertaken to measure the economic contribution of induced cultural tourism, analysis undertaken in *Economic Impact of the Victorian Arts and Cultural Sector* estimated the induced impact of cultural tourism to the Victorian economy.

While Victoria attracts significantly more interstate and international tourists than the Northern Territory on an annual basis, a comparison of the total direct expenditure of induced cultural tourists highlights the significant contribution cultural tourism makes to the NT economy. This is featured in Table 7 below:

Table 7: Induced cultural tourist direct expenditure (\$2018)

Jurisdiction	Induced cultural tourist direct expenditure (\$2018)
Victoria	\$797m
Northern Territory	\$317m



Red Hot Arts Central Australia Desert Festival. © Photo by Oliver Eclipse 2019.

The detailed methodology used by EY to estimate the induced cultural tourism expenditure can be found at <https://www.chambernt.com.au/documents/item/1395>

Key assumptions regarding specific and extended stay visitors, number of induced cultural tourists, average length of stay and average daily expenditure are also presented with the detailed methodology.

Results

The estimated output, value added, and total employment generated by induced cultural tourism is presented in Table 8 below:

Table 8: Economic contribution – Induced tourism

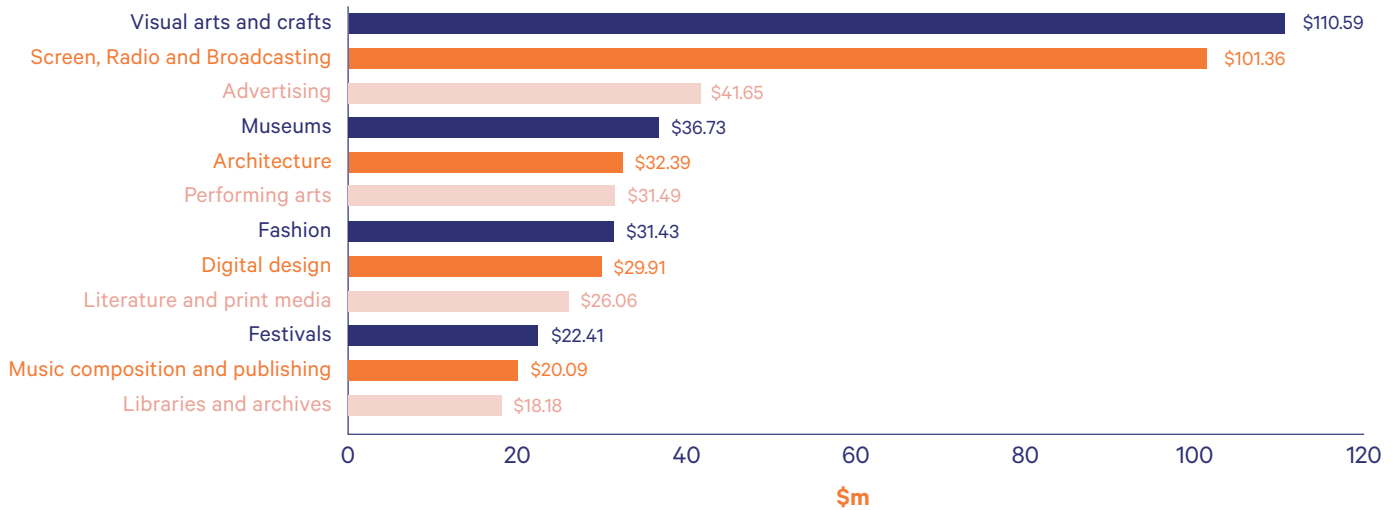
Contribution	Output
Direct	
Output (\$m)	\$316.9
Value add (\$m)	\$146.6
Jobs (FTE)	858*
Indirect	
Output (\$m)	\$242.9
Value add (\$m)	\$120.4
Jobs (FTE)	574
Total	
Output (\$m)	\$559.8
Value add (\$m)	\$266.9
Jobs (FTE)	1,432

SUBSECTOR ANALYSIS

This study defines twelve subsectors to estimate the economic contribution of Creative Industries in the NT. The twelve subsectors are Visual Arts and Crafts, Screen, Radio and Broadcasting, Advertising, Museums, Architecture, Performing Arts, Fashion, Digital Design, Literature and Print Media, Festivals, Libraries and Archives and Music Composition and Publishing.

As shown in Figure 1 below, the largest industries when measured by their contribution to gross output are **Visual Arts and Crafts, Screen, Radio and Broadcasting, and Advertising:**

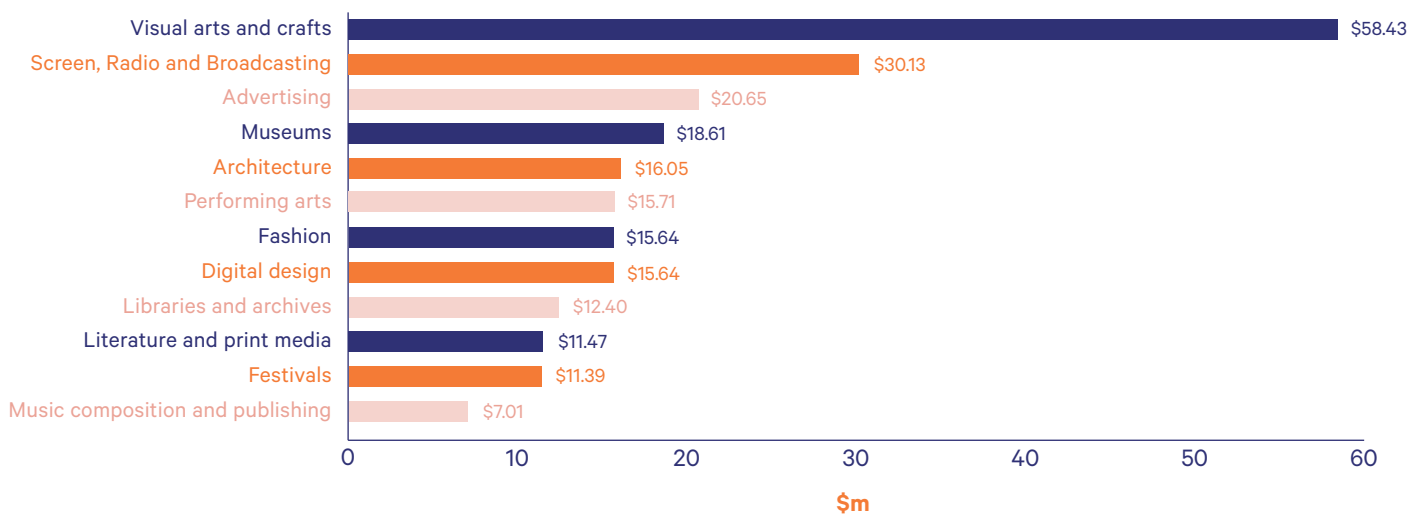
Figure 1: Total gross output in the NT Creative Industries sector (2018), (\$m)



While the size of the Creative Industries is typically measured in terms of the total value of goods and services produced (output), the contribution of the subsectors to the broader economy are measured using value-added.

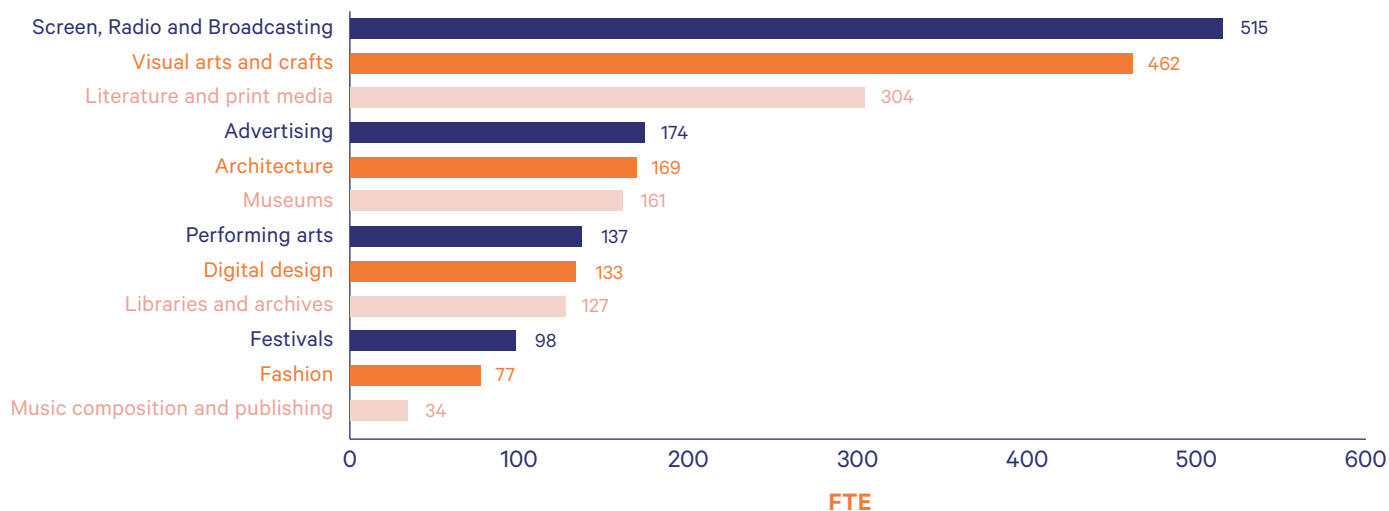
As shown in Figure 2 below, the largest subsectors when measured by their contribution to value added are **Visual Arts and Crafts, Screen, Radio and Broadcasting, and Advertising:**

Figure 2: Total value-added in the NT Creative Industries sector (2018), (\$m)



As presented in Figure 3, the largest employers (on a full-time equivalent basis) are **Screen, Radio and Broadcasting**, **Visual Arts and Crafts**, and **Literature and Print Media**:

Figure 3: Total employment in the NT Creative Industries sector, 2018 (FTE)



The following section presents the estimated economic contribution (direct and indirect) of the twelve identified Creative Industries subsectors. The detailed methodology and assumptions applied in the economic contribution analysis for each industry sector is presented in EY's Northern Territory Creative Industries Economic Contribution Analysis which is available at <https://www.chambernt.com.au/documents/item/1395>

THE CREATIVE INDUSTRIES SUBSECTORS



Happy Yess 2019. © Photo by Duane Preston.

VISUAL ARTS AND CRAFTS

SNAPSHOT OF THE VISUAL ARTS AND CRAFTS SUBSECTOR

- The Visual Arts and Crafts subsector includes organisations and individuals involved in the production, display and sales of visual arts and crafts. This includes paintings, murals, drawings, cartoons, prints, photography, sculptures, ceramics, pottery and other visual art products.
- Art continues to remain at the centre of remote Aboriginal communities through Aboriginal owned and controlled art centres. These centres provide revenue and employment opportunities for those in remote locations, and act as community hubs which also meet social needs. Funding is derived from private art sales, as well as a variety of government and non-government sources.
- This is one of the largest subsectors, and is divided into Aboriginal art centres, commercial galleries and government funded support organisations.
- There are two peak bodies for Aboriginal art centres and artists in the NT: the Association of Northern, Kimberly and Arnhem Aboriginal Artists (ANKAA) is the peak advocacy and support agency for artists in the Top End and the Kimberly, representing 34 remote Aboriginal art centres. Desart is the peak arts body for Central Australian art centres, representing 19 members. These organisations currently do not collect funding, sales data or workforce composition on their membership. Several of the centres are also owned by parent organisations such as Maningrida Arts and Culture and Babbarra Designs, both of which fall under the Bawinanga Corporation.
- Additional support for NT artists is available through organisations such as Tactile Arts, Darwin Visual Arts Association, Northern Centre for Contemporary Art, Central Craft, Artback NT, Barkly Regional Arts, Watch this Space and Godinmayin Yijards Rivers Arts and Cultural Centre (GYRACC).
- The economic contribution of the Visual Arts and Crafts subsector incorporates data and information from approximately 81 organisations and sole traders.

“Working in the arts keeps my identity strong. My culture is a massive part of my identity and working at the art centre helps me to keep learning from my culture.”

Rodriquez Wilson/Arts Worker/Peppimenarti

Results

Visual Arts and Crafts is estimated to contribute 22% of total Creative Industries gross output, as outlined in Table 9 below:

Table 9: Economic contribution analysis – Visual Arts and Crafts

	Contribution
Direct	
Output (\$m)	\$63.4
Value add (\$m)	\$32.3
Jobs (FTE)	341
Indirect	
Output (\$m)	\$47.2
Value add (\$m)	\$26.1
Jobs (FTE)	121
Total	
Output (\$m)	\$110.6
Value add (\$m)	\$58.4
Jobs (FTE)	462

SCREEN, RADIO AND BROADCASTING

SNAPSHOT OF THE SCREEN, RADIO AND BROADCASTING SUBSECTOR

- The Screen, Radio and Broadcasting industry covers a range of motion picture, television, radio / online broadcasting and associated activities.
- Screen production in the NT is a thriving industry. Approximately 30 screen and TV production agencies and similar numbers of sole traders or freelance film makers are active throughout the NT. These agencies and individuals not only contribute to economic activity including Aboriginal employment, but also promote tourism visitation through major productions like Top End Wedding.
- The radio broadcasting sector is another prosperous segment of the Creative Industries sector, with radio broadcasters located in remote Aboriginal communities in Central Australia and the Top End. First Nations Media Australia is the peak body for Aboriginal broadcasting, media and communications, and works with broadcasting organisations and employees to upskill and build capacity. Remote radio broadcasters such as Paw Media, Top End Aboriginal Bush Broadcasters Association, ARDS Aboriginal Corporation Creative Media & Communication Specialist, and Central Australian Aboriginal Media Association are also important sources of employment in remote and regional communities.
- In addition Community Radio in regional centres play an important role with organisations such as 8CCC training and promoting across Creative Industries.
- This subsector includes a number of commercial radio and television organisations including the ABC and Channel 9, which have the greatest local footprints.
- The economic contribution of the Screen, Radio and Broadcasting subsector incorporates data and information from approximately 74 organisations and sole traders.

“There are thousands of those stories that need to be told and need to be getting a bigger audience and profile. We’re slowly making progress in providing those opportunities for creating the content and distributing and sharing and building the capacity of these organisations.”

Daniel Featherstone/First Nations Media/Alice Springs

Results

The Screen, Radio and Broadcasting subsector contributes approximately 20% of total Creative Industries gross output as represented in Table 10, below:

Table 10: Economic contribution analysis – Screen, Radio and Broadcasting

	Contribution
Direct	
Output (\$m)	\$63.3
Value add (\$m)	\$16.3
Jobs (FTE)	262
Indirect	
Output (\$m)	\$38.1
Value add (\$m)	\$13.8
Jobs (FTE)	253
Total	
Output (\$m)	\$101.4
Value add (\$m)	\$30.1
Jobs (FTE)	515

DARWIN ABORIGINAL ART FAIR (DAAF)



Darwin Aboriginal Art Fair. © Photo by Dylan Buckee 2019.

STRATEGIC PURPOSE

Owned and operated by a membership of Aboriginal and Torres Strait Islander Art Centres, DAAF exists to encourage the production of Aboriginal artwork and assist with sales and promotion of art in an ethical business environment. The only national event of its kind, DAAF is committed to professional development opportunities for artists and Arts Workers, and to the growth of Art Centres' cultural aspirations.

PROCESS

DAAF is an annual three-day event, bringing artists, arts workers and buyers of Aboriginal art together in one

location at a peak tourist time of year. A huge range of styles and media are showcased including paintings on canvas and bark, works on paper (including limited edition prints), sculpture, didgeridoos, fibre art and cultural regalia sourced direct from Aboriginal Art Centres.

SUPPORT

- >> Tim Fairfax Family Foundation
- >> Australian Government through the Indigenous Visual Arts Industry Support, Australia Council for the Arts
- >> Northern Territory Government through Festivals NT and Arts NT

OUTPUTS

In 2019 the Darwin Aboriginal Art Fair:

- >> Showcased the art of 70 participating Art Centres from across Australia, collectively representing over 2,000 artists
- >> Presented six cultural dance performances from different regions of Australia
- >> Presented 12 artist workshops at the Darwin Convention Centre
- >> Welcomed over 750 young people to be part of a dynamic, interactive and collaborative series of workshops giving kids an insight into artists' lives, their country and the processes involved in creating pieces of art
- >> Presented two Indigenous food workshops learning indigenous ingredients and their origins
- >> Hosted four artist talks
- >> Presented two unique fashion shows, combining the talents of 14 Indigenous Art Centres and artists, who worked with 11 different designers. Over 1,500 tickets were sold
- >> Hosted an Indigenous Curators Program and Symposium

OUTCOMES

- >> Supported over 333 Indigenous artists and arts workers
- >> Attracted 195 pieces of editorial coverage
- >> Welcomed 17,311 visitors to the event
- >> Generated \$2.84 million for the Aboriginal and Torres Strait Islander art sector with an increase of 13% direct sales at the Fair.
- >> 100% of the sales went directly back to the Art Centres and their communities
- >> Returned on investment to funders at 323% (1:3.23)
- >> The total economic stimulus for 2019 was \$13.20 million – \$10.86 million in direct spending and a further \$2.33 million being generated elsewhere in the Territory through travel associated costs (flights, accommodation, tickets, tours, food, entertainment etc.) made as a result of people extending their stay in the NT past the event.

LONGER TERM IMPACTS

- >> DAAF takes no commission on artwork sold. 100% of sales goes back to support Art Centres and their communities. Over the past five years, DAAF has generated over \$11.6 million for the Aboriginal and Torres Strait Islander art sector.
- >> Over 60,000 visitors have attended DAAF since 2015. 90% of visitors said they learned something new about Indigenous culture at the Fair, and 22% had never purchased a piece of Aboriginal or Torres Strait Islander art before coming to the Fair.
- >> The Fair is now Australia's most significant meeting place for hundreds of Aboriginal and Torres Strait Islander artists, arts workers and curators. It provides a genuine opportunity to connect with peers, receive professional inspiration and share stories and ideas.
- >> Vital professional development opportunities are provided at the Fair via connection with major art buyers and collectors, industry specialists such as Arts Law, Indigenous Art Code, Copyright Agency, state and federal funding bodies and philanthropists. The Fair also provides significant promotional opportunities through its targeting marketing campaign.
- >> The Foundation is currently working on an international marketing strategy for Aboriginal and Torres Strait Islander artworks. This strategy will attract international buyers to Australia as well as seek opportunities for Art Centres to gain overseas exposure.
- >> DAAF is also developing new opportunities for Art Centres and Indigenous designers to support their fashion aspirations, and to build their business capacity. In 2020, DAAF will also present the inaugural National Indigenous Fashion Award.

www.daaf.com.au

“We achieved the biggest sales in our history of exhibitions, events, or art fair participation at DAAF! The earnings from 2018 provided one quarter of our annual turnover, which contributed to the ongoing sustainability of our Art Centre. It also gave mid-range artists the opportunity to exhibit and grow their careers. The artists love the event and feel very welcome and safe.”

Hayley Birchley, Former Tjarlirli Arts Manager

ADVERTISING

SNAPSHOT OF THE **ADVERTISING** SUBSECTOR

- The Advertising subsector comprises individuals and organisations involved in the creative design or production of advertisements for commercial products or services. It includes graphic designers, including freelance designers involved in producing commercials.
- Major organisations that fall into this category include DK Marketing, Sprout Creative and Dream Media. Due to the nature of advertising services, there may be some overlap between this subsector and the Digital Design and Screen, Radio and Broadcasting subsectors; particularly in relation to digital graphic design. Given this overlap, businesses in this category were considered to have commercial Advertising and promotional activities as their primary function.
- The Advertising subsector works closely with commercial organisations such as Global HQ, Parallax, Storm Cell TV, Exposure Productions and others. Many of the NT's successful screen producers began their careers in advertising, and many continue to work in both spaces.
- The economic contribution of the Advertising subsector incorporates data and information from approximately 19 organisations and sole traders whose primary business is advertising.



Designers at EPrint Darwin processing prints for Artist Wayne Miles. © Photo by Paul Thompson 2020.

Results

The Advertising subsector is estimated to contribute 8% of total Creative Industries gross output as outlined in Table 11, below:

Table 11: Economic contribution analysis – Advertising

	Contribution
Direct	
Output (\$m)	\$21.8
Value add (\$m)	\$10.3
Jobs (FTE)	102
Indirect	
Output (\$m)	\$19.8
Value add (\$m)	\$10.3
Jobs (FTE)	72
Total	
Output (\$m)	\$41.6
Value add (\$m)	\$20.6
Jobs (FTE)	174

MUSEUMS

SNAPSHOT OF THE MUSEUMS SUBSECTOR

- The Museums subsector includes 36 establishments involved in the management, curation and display of collections of Visual Arts and Crafts, heritage objects and artefacts. Some NT museums receive government funding, others are privately funded.
- The Museum and Art Gallery NT group are the Government funded Museums which contribute the largest spend across the NT: Fannie Bay Gaol, Museum of Central Australia, Museum and Art Gallery of the Northern Territory, Lyons Cottage, Megafauna Central and the Darwin Military Museum. Total expenditure for these Museums is 9.68 million, with 42 full time employees.
- Katherine Museum, National Pioneer Women's Hall of Fame and Adelaide House are private, volunteer led establishments which do not collect revenue data, making it difficult to ascertain the size and scope of all Museums in the NT.
- Total economic contribution for Museums was estimated according to expenditure funded by the NT Government in 2017–18 for cultural activities. In 2018, NT government funding to Arts Museums was \$22.6 million, which included \$15.7m for Arts Museums and \$6.9m for other Museums and Cultural Heritage.



Artback NT installation view Punuku Tjukurpa at Melbourne Museum. © Photo by Museum Victoria 2015.

Results

The Museums subsector is estimated to contribute 7% of total Creative Industries gross output, as presented in Table 12 below:

Table 12: Economic contribution analysis – Museums

	Contribution
Direct	
Output (\$m)	\$22.6
Value add (\$m)	\$11.3
Jobs (FTE)	122
Indirect	
Output (\$m)	\$14.1
Value add (\$m)	\$7.3
Jobs (FTE)	39
Total	
Output (\$m)	\$36.7
Value add (\$m)	\$18.6
Jobs (FTE)	161

ROBBIE HOOD



Levi Thomas and Pedrea Jackson Robbie Hood. © Photo by Dylan River 2019.

STRATEGIC PURPOSE

Recent years have seen unprecedented global growth in screen production. In Australia, the cultural and audience value of the screen production industry has been estimated at over \$18 billion with an annual contribution to the GDP of \$3 billion as well as 25,000 in full-time equivalent jobs. Screen producers therefore make a significant contribution to Australia's economy, by generating revenue and supporting employment.

Screen production jobs are of strategic value to Governments because they are highly skilled. Many of these roles require such expertise that they can be considered less at risk from artificial intelligence and robotics than other undertakings.

Locally made content therefore is of utmost importance to foster a sustainable screen industry for the Northern Territory and to maximise benefits to the Territory including long term job creation, development of skillsets, driving Tourism and bring revenue to the local economy.

PROCESS

Alice Springs based production company Since 1778 is an Indigenous owned business; operated by Indigenous Producer Tanith Glynn-Maloney, and Indigenous Creative, Dylan River.

Since 1778 partnered with major Queensland based production company Ludo (creator and producer of the hit series *Bluey*) in a co-production agreement to produce

Robbie Hood, a 6 x 10 minute online series licensed by SBS OnDemand. This project was based and developed upon personal lived stories collated by Ms Glynn-Maloney and Mr River from their time growing up in Alice Springs. The partnership with Ludo will provide further co-production opportunities with Since 1788 Productions which will result in more revenue being brought into the local economy.

Having attracted a license fee \$200,000 from SBS, the project then raised capital to finance the production from Screen Australia (\$260,000), Screen Queensland (\$30,000) and the Commonwealth's Producer Offset (\$97,000). Screen Territory contributed \$45,000 of production finance grant support to the project.

The project went into production, filming on location in Alice Springs employing locals as the key cast and various local crew members. The production also provided paid attachment opportunities for two emerging Indigenous screen practitioners through the SBS and Screen Territory co-funded Diversity Talent Escalator initiative.

The series was a huge success, with the Sydney Morning Herald calling it, "...the most perfect piece of TV you'll see this year". *Robbie Hood* became the most viewed series on SBS OnDemand as well as being broadcast on the SBS broadcast free-to-air channel. There is now significant interest in the creatives from Since 1788 which is providing further production opportunities for them including interest in a second series from SBS.

The series was co-production with Since 1788 Production and Ludo Productions the Award-Winning Queensland production company and creator of the hit series *Bluey*. These partnerships are of great benefit to filmmakers.

SUPPORT

- >> Northern Territory Government through Screen Territory
- >> SBS
- >> Screen Australia
- >> Screen Queensland
- >> Commonwealth Government

OUTPUTS

- >> An award-winning series featuring NT locals and locales, made and written by Territorians with and Indigenous Production Company, Director and actors including two leads

- >> \$323,232 of external direct spend into the Northern Territory economy
- >> Marketing materials as part of print and advertising strategy
- >> Significant national media coverage
- >> Broadcast segments across Australia on free-to-air broadcaster SBS
- >> Credits and payment for all involved NT crew

OUTCOMES

- >> 23 Northern Territorians were employed directly as cast on the series
- >> 20 Northern Territorians were employed directly in production crew roles on the series
- >> The Production filmed in Alice Springs, injecting investment into the region
- >> A total of \$335,704.50 was spent in the Northern Territory through businesses and employment, \$207,483 of which were invested into Indigenous practitioners or businesses. Some of these expenses included:
 - \$186,012.91 on NT employment
 - \$23,059.08 on accommodation
 - \$22,938 on catering and food
 - \$3,894 on permits and location fees
 - \$6,344.34 on vehicle hire
 - \$2,457.54 on petrol/oil/diesel
 - \$10,192 in Per Diems
- >> The NT spend signifies a direct 7.4:1 ratio return on the production grant investment from Screen Territory. That is to say for each dollar invested through the grant, \$7.40 was spent in the Northern Territory
- >> Winner of *Best Online Series* at the 2019 AACTA Awards
- >> Winner of *Online Series Production of the Year* at the 2019 Screen Producers Australia Awards
- >> Winner of *Best Comedy* at the Webfest Berlin 2019 Awards

- >> Highest viewership recorded for a series in SBS OnDemand history
- >> Increased national and international awareness of Alice Springs
- >> Assisted in the sustainability of Alice Springs based practitioners and Since 1778 Production Company
- >> Provided upskilling opportunities for emerging Northern Territory screen practitioners
- >> Provided employment and spend into the Northern Territory
- >> Established Indigenous Territorian director Dylan River as a serious Australian screen talent

FEEDBACK

The series currently holds a 7.7 out of 10 rating on IMD.

LONGER TERM IMPACTS

1. Since 1778 continues to cement itself as a well-regarded and established indigenous production company in Australia with the ability to:
 - Generate future productions of greater scale
 - Continue its employment of Northern Territory screen practitioners

- Build a catalogue of screen content which will add value to the business and provide a long-term revenue stream from local and international markets
 - Create further partnerships with interstate production companies which will help build the business and bring in revenue to the local economy
2. Since 1788 Screen products help to create awareness of the Northern Territory as a filming destination, providing a bank of images and crew details, which can be utilised in promotion of Alice Springs through Screen Territory’s locations and crew database “Reel Scout”. This will result in:
 - Increased awareness of Alice Springs and Central Australia domestically and abroad
 - Attract production, investment and co-production opportunities
 3. Upskilling of Indigenous screen practitioners:
 - *Robbie Hood* is Indigenous director Dylan River’s first scripted series credit and has advanced his directorial career
 - Two lead actors in the production are Indigenous and now have a well-regarded credit to begin their careers
 - Two emerging practitioners were given upskilling opportunities upon the production to progress their production crew careers.

“...the most perfect piece of TV you’ll see this year.”

Sydney Morning Herald

www.sbs.com.au/ondemand/program/robbie-hood





Page 60: Jordan Johnson, Pedrea Jackson, Levi Thomas. Director Dylan River in front. Robbie Hood. © Photo by Dylan River 2019.

Page 61: Jordan Johnson, Pedrea Jackson, Levi Thomas Robbie Hood. © Photo by Dylan River 2019.

ARCHITECTURE

SNAPSHOT OF THE ARCHITECTURE SUBSECTOR

- The Architecture subsector comprises organisations and individuals who are involved in the art or practice of interior design, or the design and construction of buildings.
- Individuals, partnerships or companies using the title 'architect' in the NT must be registered by the NT Architects Board. In 2018, more than 200 individuals and 41 companies were registered, over half of which were based interstate. This suggests that the Architecture sector is a mix of local firms, and interstate firms with operations in the NT.
- Registration through the NT Architect Registration Board allows for monitoring and evaluation of local firms, however there is currently little transparency as to the extent of operations in the NT for those firms with interstate headquarters. This makes it difficult to ascertain the fly-in fly-out to permanent staff ratio. Opportunities for NT-based postgraduate study in Architecture are limited.
- The economic contribution of the Architecture subsector incorporates data and information from 22 organisations and 29 sole traders.

“The Territory has a distinctive aesthetic and it is important to not only develop ‘our NT style’ but also be able to respond appropriately to the environment. Architects and Creative Industries play a crucial role in reflecting our unique environment and designing for this.”

Raquel Nicholls-Skene/ Executive Director Australian Institute of Architects NT Chapter/Darwin

Results

Architecture is estimated to contribute 6% of total Creative Industries gross output as presented in Table 13, below:

Table 13: Economic contribution analysis – Architecture

	Contribution
Direct	
Output (\$m)	\$17.3
Value add (\$m)	\$8.2
Jobs (FTE)	101
Indirect	
Output (\$m)	\$15.1
Value add (\$m)	\$7.9
Jobs (FTE)	68
Total	
Output (\$m)	\$32.4
Value add (\$m)	\$16.1
Jobs (FTE)	169

PERFORMING ARTS

SNAPSHOT OF THE PERFORMING ARTS SUBSECTOR

- The Performing Arts subsector includes activities that occur in established venues and public spaces including, but not limited to: dance, children’s entertainment, theatre, comedy, music, circus, orchestras, operas and cultural shows. This category does not include Performing Arts that occur as part of a festival.
- Funding and revenue for the Performing Arts comes from a variety of sources including the Northern Territory and Commonwealth governments, private sponsorship, donations and ticketing revenue. Performing Arts organisations cover all aspects of live performances and include some cross over with the Visual Arts and Crafts subsector. This is accounted for in the analysis for those organisations that have multiple functions (e.g. Araluen Art Centre, Artback NT, Barkly Regional Arts). Activities that occur in public spaces or remote communities are captured in funding or revenue data of Performing Arts organisations.
- As for Performing Arts venues, the NT has only a few mid-tier options. These are the Darwin Entertainment Centre, Browns Mart Theatre, the Araluen Art Centre, and to a lesser extent, Darwin’s outdoor Amphitheatre. Other smaller venues which are counted in the total contribution include venues that do not receive NTG funding (e.g. local bars hosting live music).
- In terms of live music performances, Music NT is the peak body for contemporary music in the NT. It has a membership base (free to subscribe) of approximately 3,500 individuals and delivers programs throughout the NT and across the country.

“Every time we hold up a local person as a performer, an artist, a poet or a creator, I don’t care what; every time we say look at this local person who is achieving we are building up every other person in our community and we are creating the opportunity for a whole new generation we don’t even know about yet. Then they can say ‘oh I could go to London and perform Shakespeare at the Barbican because that bloke from Katherine did it’.”

Poppy Searle/Director-Godinmayin Yijards Arts and Culture Centre/Katherine

Results

The Performing Arts subsector is estimated to contribute 6% of total Creative Industries gross output. The estimated output, value added, and total employment generated by the Performing Arts subsector is presented in Table 14 below:

Table 14: Economic contribution analysis – Performing Arts

	Contribution
Direct	
Output (\$m)	\$18.9
Value add (\$m)	\$9.2
Jobs (FTE)	103
Indirect	
Output (\$m)	\$12.6
Value add (\$m)	\$6.5
Jobs (FTE)	34
Total	
Output (\$m)	\$31.5
Value add (\$m)	\$15.7
Jobs (FTE)	137

STORIES ART MONEY (SAM) DATABASE



Keara Stuart Tangentyere Artists Gallery Desart Inc. © Photo by Penny Watson 2019.

STRATEGIC PURPOSE

SAM Platform was developed as an online artwork management system. It enables strengthened administration of Aboriginal and Torres Strait Islander art centres. SAM captures detailed information on provenance, financial transactions, artist profiles and ability for reporting. The tool allows for multiple staff use in any location with internet connection.

PROCESS

Ownership of SAM is held by Desart, which continues to promote, maintain and develop the database on behalf of all art centres. Desart has provided 105 licences to organisations nationally to use SAM. Desart provides

ongoing support and training to these organisations in order to build capacity within their staff to implement and maintain and update their data within the system.

SUPPORT

- >> Northern Territory Government
- >> Australian Government through the Indigenous Visual Arts Industry Support, Australia Council for the Arts
- >> Department of Culture and the Arts WA
- >> Arts Queensland
- >> Industry Skills Advisory Council NT

“SAM is of critical importance to our organisation for a number of reasons: it creates the consistency of records and pricing required in order to effectively manage an artist’s career. By being able to reflect on past work, capture story, manage pricing and sales, the artists are able to have much more autonomy over their own careers. Also, SAM offers a level of transparency and accountability which gives both producers and buyers the confidence that art products are ethical. For me, it also creates an efficient supply chain management for the over 5000 artworks produced at Injalak each year”.

Hayley Birchley, Chief Executive Officer Injalak Arts, NT

OUTPUTS

A comprehensive database which:

- >> Catalogues artworks and products, including editions and collaborative works
- >> Promotes artists and their artwork
- >> Manages artist biographies, resumes and exhibition histories all in the one place
- >> Produces Certificates of Authenticity for artworks
- >> Product management and promotion through a QR Code linking to information stored in SAM, such as artist bio & product details
- >> Manages sales and invoices
- >> Creates and tracks consignments
- >> Manage artist accounts and payments
- >> Complete stocktake of products and artwork
- >> Generates ATO compliant sales invoices and receipts
- >> Provides reports for artists, their businesses, Art Centre Board Members and Government / Funding bodies
- >> Exports data to MYOB, QuickBooks and Xero
- >> Cloud based software can be used by multiple staff members / locations at one time
- >> Links to individual art centre websites for direct sales of artworks

OUTCOMES

- >> Far greater ease in the management of artists, artwork and sales information
- >> Far greater transparency for artist’s sales and recorded income
- >> Increased support for the transition of art centre staff into their roles through the training resources now available online
- >> Ease of financial reporting via SAM’s integration with accounting software; providing details on sales, production and artist demographic
- >> Ease of Government and funding agency applications and acquittals via comprehensive and transparent sales, demographic and financial reports

LONGER TERM IMPACTS

- >> SAM’s online training resources are building skills for Aboriginal staff within art centres
- >> Increased opportunity for Aboriginal people in regional and remote communities to take on roles within administration
- >> Increased efficiency of staff time
- >> Increased accuracy in sales figures and financial reporting
- >> Mitigates risk of loss of art centre data by the backing up of data in servers offsite

More information on SAM can be found here:

sam.org.au

“Before we used SAM we had different templates for Bio’s and Certificates. New arts workers would change the templates around and they never looked right. SAM makes all the documents look professional. It is an important tool for our Art Centre and we would be lost without it now. We are able to look years back and see what was painted or sold; words cannot describe what a useful tool it has become for our business. It is easy to teach new staff and we all like using SAM.”

Vikki Burrows Art Centre Manager, Bana Yirriji Art and Cultural Centre

FASHION

SNAPSHOT OF THE FASHION SUBSECTOR

- The Fashion subsector includes clothing and footwear design and manufacturing, as well as jewelry and clothing accessories.
- Despite current high interest in the Fashion subsector, it is in fact a relatively disaggregated and nascent industry. The first reason for this is the inclusion of jewelry giant Paspaley Pearls, an entity which dominates the industry, and is therefore likely to distort the subsector's total economic contribution. Secondly, due to data constraints this study does not provide a breakdown of the portion of manufacturing of goods that occurs outside the NT, which is purported to be relatively high due to high supply chain costs and skill gaps.
- The Aboriginal fashion industry is identified as a significant area of growth. While traditional Aboriginal art forms such as paintings still form much of the revenue stream for remote Aboriginal communities, Aboriginal designed clothing is an emerging and growing industry across the NT. Of the 39 Aboriginal art centres present at the Darwin Aboriginal Art Fair, 14 produce fashion-related items, or have a fashion collection. This is in addition to well established NT owned fashion businesses such as Raw Cloth that are non-Aboriginal, but work with textiles sourced from remote Aboriginal Art Centres.
- The economic contribution of the Fashion subsector incorporates data and information from 21 organisations and 14 Aboriginal art centres.



Darwin Aboriginal Art Fair's From Country to Couture: Bima Wear X Clair Helen Collection. © Photo by Dylan Buckee 2019.

Results

The Fashion subsector is estimated to contribute 6% of total Creative Industries Gross Territory Product. The estimated output, value added and total employment generated by the Fashion subsector is presented in Table 15 below:

Table 15: Economic contribution analysis – Fashion

	Contribution
Direct	
Output (\$m)	\$18.8
Value add (\$m)	\$9.2
Jobs (FTE)	57
Indirect	
Output (\$m)	\$12.6
Value add (\$m)	\$6.5
Jobs (FTE)	20
Total	
Output (\$m)	\$31.4
Value add (\$m)	\$15.6
Jobs (FTE)	77

DIGITAL DESIGN

SNAPSHOT OF THE DIGITAL DESIGN SUBSECTOR

- The Digital Design subsector comprises computer system and software design and related services such as application and web design, modifications of custom software, and training in the use of software. It does not include IT support services or other non-software related design such as graphic design, which is included in the Advertising subsector.
- The economic contribution of the Digital Design subsector incorporates data and information from 25 organisations and sole traders.

Results

The Digital Design subsector is estimated to contribute 6% of total Creative Industries gross output. The estimated output, value added, and total employment generated by Digital Design is presented in Table 16 below:

Table 16: Economic contribution analysis – Digital Design

	Contribution
Direct	
Output (\$m)	\$16.4
Value add (\$m)	\$8.6
Jobs (FTE)	74
Indirect	
Output (\$m)	\$13.5
Value add (\$m)	\$7.1
Jobs (FTE)	59
Total	
Output (\$m)	\$29.9
Value add (\$m)	\$15.6
Jobs (FTE)	133



Graham Wilfred Jrn with Indigemoji. © Photo by Emma Murray 2019.

OCTOPUS: A STORY CAMP



OCTOPUS Karen Rogers & Craig Smith. © Helen Orr 2019.

STRATEGIC PURPOSE

With most editorial decisions made in Sydney and Melbourne by publishers who have limited contact with regional Australia, Northern Territory writers and artists struggle to have their work considered by the national publishing industry.

Facilitated by Darwin author Johanna Bell and National publisher Erica Wagner, OCTOPUS fostered new creative collaborations and pathways to publication, thus combating geographic privilege for Top End writers and artists from diverse backgrounds.*

* diversity was defined as Indigenous, culturally diverse, remoteness, people with disabilities

PROCESS

Melbourne publisher Erica Wagner [Allen & Unwin] came to live in Darwin for six months, during which time she and Johanna mentored 22 Top End writers and artists: injecting writing and illustration skills as well as industry knowledge and networks into the local community.

Of the 22 participants:

- >> 9 were Indigenous
- >> 3 came from culturally diverse backgrounds
- >> 3 had disabilities
- >> 4 identified as LGBTQI
- >> 9 lived in remote parts of the Top End

SUPPORT

- >> Northern Territory Government through Arts NT
- >> Sterling NT
- >> City of Darwin
- >> Tactile Arts and
- >> Coleman's Printing

OUTPUTS

- >> 22 participants
- >> 15 collaborations
- >> 8 mentors
- >> 4 workshops
- >> 40+ mentoring sessions
- >> 3 new partnerships
- >> 10+ side meetings with NT authors and artists who didn't participate in OCTOPUS

OUTCOMES

- >> 3 books accepted by mainstream publishers for publication in 2020/2021, including one in Kriol
- >> 2 books under consideration by mainstream publishers, including one that features language from the Torres Strait
- >> 1 submission to small press and one text to be self-published
- >> content for 2 visual art exhibitions (2019)
- >> publication of a collaborative story map (2020)
- >> 5 further works in development

PARTICIPANT FEEDBACK

- >> 100% said the project exceeded their expectations
- >> 93% strongly agreed that the project inspired them to try new ways of working
- >> 93% strongly agreed that the project connected them with local artists and writers

- >> 87% strongly agreed that the project created pathways to publication
- >> 87% strongly agreed that the project diminished barriers between the NT and the national publishing industry

LONGER TERM IMPACTS

As a result of this project, Erica Wagner and her illustrator partner, Craig Smith, lived in the Top End for six months, increasing their understanding of place and their lived experience of distance. The deep relationships they formed with people during this time continue to bear fruit. They plan to return in 2020 for three months, a stay which will inevitably spark new opportunities for mentoring, collaboration, and – ultimately – publication. This longer-term relationship produces massive benefits to the NT's writing and artistic communities, with concrete publication outcomes that return economic benefits to the whole of the Northern Territory, in addition to raising national awareness of Territory stories and languages.

Updates on the progress of OCTOPUS participants can be found here:

FB: [@JohannaBellCreative](#) Twitter: [@storyprojects](#)

“The real impact of Octopus is its ability to reshape the way the Territory is perceived interstate. Once published, the books will end up in schools and homes across the country, challenging narratives about the north and raising intrigue in the Top End as a travel destination and an exciting place to live and work.”

Johanna Bell, founder of Octopus and StoryProjects

LITERATURE AND PRINT MEDIA

SNAPSHOT OF THE LITERATURE AND PRINT MEDIA SUBSECTOR

- The Literature and Print Media subsector includes a range of writing, printing and support services such as book and magazine wholesaling, publishing and publicizing, newspaper and periodical production and freelance writing. This subsector can be divided into commercial and government funded organisations.
- Major private organisations within this subsector include the NT News and local newspapers, Darwin Life and Resident Magazines, and Coleman's Printing. Included in this category are freelance journalists and writers that are not otherwise captured in the organisations data.
- Government funded organisations include the NT Writers' Centre, which offers programs such as writing workshops, and opportunities across the NT including the annual NT Writers' Festival.
- The economic contribution of the Literature and Print Media subsector incorporates data and information from 20 organisations and freelance writers.



NT Writers' Imprint Magazine. © Photo by Angela O'Donnell 2019.

Results

The Literature and Print Media subsector is estimated to contribute 5% of total Creative Industries gross output. The estimated output, value added and total employment generated by the Literature and Print Media subsector is presented in Table 17 below:

Table 17: Economic contribution analysis – Literature and Print Media

	Contribution
Direct	
Output (\$m)	\$19.2
Value add (\$m)	\$7.8
Jobs (FTE)	189
Indirect	
Output (\$m)	\$6.9
Value add (\$m)	\$3.6
Jobs (FTE)	115
Total	
Output (\$m)	\$26.1
Value add (\$m)	\$11.5
Jobs (FTE)	304

FESTIVALS

SNAPSHOT OF THE FESTIVALS SUBSECTOR

- The Festivals subsector includes major multi-day ticketed and free festivals in the NT. These festivals usually showcase a variety of performing arts spectacles, and promote the sale of arts and crafts. Many of the festivals held in the Territory are located in remote or regional locations with the mission to preserve Aboriginal culture.
- Festivals include larger scale and long running events such as the Darwin Festival, Darwin Aboriginal Art Fair, Darwin Fringe, Barunga Festival, Bass in the Grass, Desert Mob, Beanie Festival, Garma, Desert Song, Alice Desert Festivals and Wide-Open Space. Also included are smaller festivals, generally classed as free or donation based events that occur in communities such as Malandarri, Mahbilil and Milpirri. Most festivals in the NT receive at least some government funding or support allocated through a competitive process.
- Festivals are a major contributor to economic activity in the NT, particularly for remote communities such as Barunga, Nhulunbuy and Borroloola.
- Festivals that occur in remote communities promote significant intrastate tourism and stimulate those regional areas. Festivals in communities also showcase the strong cultural identities of their regions, and have the potential to deliver broader social benefits in addition to typical economic benefits.

“Festivals strengthen communities by bringing people together with shared purpose – celebrating place and culture. Increasingly they support our communities through economic stimulus via visitation. Festivals provide an authentic opportunity for people to come together and connect with culture.”

Felix Preval/Artistic Director Darwin Festival/Darwin

Results

Festivals are estimated to contribute 4% of total Creative Industries gross output. The estimated output, value added and total employment generated by the Festivals subsector is presented in Table 18 below:

Table 18: Economic contribution analysis – Festivals

	Contribution
Direct	
Output (\$m)	\$13.9
Value add (\$m)	\$6.9
Jobs (FTE)	75
Indirect	
Output (\$m)	\$8.6
Value add (\$m)	\$4.5
Jobs (FTE)	24
Total	
Output (\$m)	\$22.4
Value add (\$m)	\$11.4
Jobs (FTE)	98

STEVIE JEAN RECORDING



Stevie Jean. © Photo supplied by Settle Down Records 2019.

STRATEGIC PURPOSE

A 20-year old musician born and raised in Darwin's rural area of Humpty Doo, Stevie Jean rose to musical prominence in high school. By the age of 18 she was supporting major musical acts including The Cat Empire, The Angels, Grinspoon and Icehouse. In 2017 she was one of five Triple J Unearthed High finalists from over 1,000 entries, and she's twice been nominated in the National Live Music Awards [2017 and 2019].

A musician who is focussed, committed to the ongoing development of her craft and prepared to work hard to achieve success, the challenge was to get Stevie Jean's musical works to national attention.

PROCESS

The Recording Project aimed to raise Stevie Jean's profile through the development and release of her first collection of songs. The project was funded by Skinny Fish Music Publishing, who advanced the cost of recording to Stevie Jean, empowering her to locally produce a quality independent CD of five original songs, which would be nationally competitive.

'Blame Game' was released in November 2019, supported by local producers James Mangohig [ARIA nominated] and Michael Hohnen [ARIA winner]. The leading single 'December Song' instantly achieved 'full rotation' [repeated playing] on Triple J. This is a significant national achievement, and bodes well for Stevie's future.

An unexpected side benefit emerged through this process, when Stevie Jean teamed up with Sydney based Gumbaynggirr musician, Tasman Keith, a collaboration facilitated by Skinnyfish Music resulting in a CD of eight songs, also recorded in Darwin. Titled 'Evenings', the first single 'Prey' soared to the top of Triple J's rotation in May, amassing 200,000 streams on Spotify. This is massive exposure, in Australian terms.

SUPPORT

- >> Skinny Fish Music Publishing

OUTPUTS

- >> Stevie Jean's inaugural solo CD of five original songs, entitled 'Blame Game'
- >> Stevie Jean and Tasman Keith's collaborative 'Evenings' CD of eight original songs

OUTCOMES

- >> 'Blame Game' garnered international acclaim, and UK label MVKA is releasing it across the UK, with Stevie Jean now one of their featured artists
- >> Stevie Jean's live performance at BIGSOUND 2019 with Tasman Keith
- >> Stevie Jean selected as support act for Montaigne's national tour
- >> Stevie Jean featured at BIGSOUND showcase, 2018
- >> Three major Music Festival bookings for Stevie Jean since her solo CD release
- >> Increased national Media attention for Stevie Jean

LONGER TERM IMPACTS

Stevie Jean is now firmly on the radar of the national and international music industries. As an NT-based emerging professional musician, this project has given her:

- >> positive national and international exposure
- >> a greater understanding of the steps she needs to take to become a career performer
- >> trusted networks and collaborators to support her way forward

For more information on Stevie Jean's career follow
Instagram: [@steviejean_official](#) [@settledownrecords](#)



Stevie Jean. © Photo by Para Ramsay 2019.

"The support I have had from SFM Publishing and Settle Down records gave me the space to be creative while getting an insight into how the music industry operates. This project has both an economic and cultural impact on the NT. I am determined to remain for the foreseeable future based in Darwin. My success as well as other artists succeeding will benefit NT's reputation as a creative hub."

Stevie Jean, recording artist

MUSIC COMPOSITION AND PUBLISHING

SNAPSHOT OF THE MUSIC COMPOSITION AND PUBLISHING SUBSECTOR

- The Music Composition and Publishing subsector includes sound recording and music publishing. It does not include live music, which is captured in the Performing Arts subsector.
- The Music Publishing and sound recording subsector is a relatively small subsector, with three larger scale operations including Skinny Fish Music and Settle Down Records, Winnannjikari Music Centre and Central Australian Aboriginal Media Association (CAAMA) Music. Organisations in this subsector generally have two main functions; operating as record labels as well as studios. Larger organisations such as CAAMA and Aboriginal Resource and Development Service Aboriginal Corporation (ARDS) share services across music recording, radio, TV and screen.
- Organisation of the Music subsector primarily occurs through local peak body Music NT and the national music rights Organisation Australasian Performing Rights Association (APRA). Both are member-based organisations with APRA licensing individuals and organisations to play, perform, copy and record music.
- The economic contribution of the Music Composition and Publishing subsector incorporates data and information from 11 organisations.

“The tyranny of distance is the biggest issue. It’s both a positive and a negative. The positive is that the creative part develops in isolation and against unique features you can find here. The negative that is that we are so far away from the marketplace that to break a music act is almost impossible, nationally. Almost impossible, not quite, but almost.”

Mark T. Grose/Managing Director/Skinnyfish Music

Results

The Music Composition and Publishing subsector is estimated to contribute 4% of total Creative Industries gross output. The estimated output, value added and total employment generated by the Music Composition and Publishing is presented in Table 20 below:

Table 20: Economic contribution analysis – Music Composition and Publishing

	Contribution
Direct	
Output (\$m)	\$12.5
Value add (\$m)	\$3.4
Jobs (FTE)	16
Indirect	
Output (\$m)	\$7.6
Value add (\$m)	\$3.7
Jobs (FTE)	18
Total	
Output (\$m)	\$20.1
Value add (\$m)	\$7.0
Jobs (FTE)	34

Estimates provided by Music NT indicate that the workforce is comprised of 34 casual, part-time and full-time employees which equates to 16 direct FTE employees.

LIBRARIES AND ARCHIVES

SNAPSHOT OF THE LIBRARIES AND ARCHIVES SUBSECTOR

- The Libraries and Archives subsector includes establishments involved in maintaining and providing access to collections of information comprising books, pictures, newspapers, maps, manuscripts, government documents, audio, video and digital materials for the purposes of research, study and recreation. It includes public libraries such as the local council libraries, as well as libraries at tertiary institutions such as the Charles Darwin University Library.
- The NT public library network includes 32 public libraries, from larger libraries in Darwin and Alice Springs to smaller public libraries in 16 remote Aboriginal communities. In addition to physical venues, the government provides library services to 46 Aboriginal communities, regardless of the existence of a physical library space.
- Through the provision of direct and indirect funding from government and local councils, total funding to public libraries in the NT was \$12.16 million. Darwin region had the largest expenditure with \$6.51 million, followed by the Top End (\$3.6m), Alice Springs (\$1.8m) and Central Australia (\$0.25m). As public libraries are wholly reliant on public funding, it is assumed that the total expenditure is equal to the total government funding plus any additional funding from local councils.
- FTE data was based research conducted by the State Library of Queensland, which found that the NT directly employed 92 FTE⁹.

⁹ State Library of Queensland, *Australian Public Libraries Statistical Report 2016-17 – Final Report*, April 2019



Opening of 70 years of Basketball in Darwin exhibition, curated by Maisie Austin. © Photo by Library and Archives NT 2019.

Results

The Libraries and Archives subsector is estimated to contribute 4% of total Creative Industries gross output. The estimated output, value added and total employment generated by the Libraries and Archives subsector is presented in Table 19 below:

Table 19: Economic contribution analysis – Libraries and Archives

	Contribution
Direct	
Output (\$m)	\$12.2
Value add (\$m)	\$9.1
Jobs (FTE)	92
Indirect	
Output (\$m)	\$6.0
Value add (\$m)	\$3.3
Jobs (FTE)	35
Total	
Output (\$m)	\$18.2
Value add (\$m)	\$12.4
Jobs (FTE)	127



Still from The Song Keepers by Naina Sen. © Photo by Brindle Films 2017.

“We have to be leaders here and we have to be able to give Aboriginal people the opportunity – especially if they self-identify a professional development opportunity, they need to be supported. I mean how do you think people feel if they’re not supported or just thrown challenges? People walk away because they don’t feel valued for what they can bring.”

Marlene Chisholm/Art Worker Program Manager/Desart/Alice Springs

CONSULTATION REPORT

– CHAMBER OF COMMERCE NT



Katy Moir Creative in Residence NT Archives. © Photo by Angela O'Donnell 2020.

INTRODUCTION

The NT’s Creative Industries Strategy Steering Committee was established in 2018 to guide the development of the Creative Industries Strategy. They employed an Executive Officer (EO) in February 2019.

The EO was tasked with developing, facilitating and documenting consultations with stakeholders across the NT and sharing information with interested parties and potential partners. From February to December 2019 the EO undertook research to inform this section of the Creative Industries Strategy, whilst also monitoring and providing direction to the Economic Contribution study.

The consultation process was designed to hear directly from industry, organisations, creatives and relevant government agencies about the current strengths, weaknesses, challenges and opportunities for the Creative Industries in the NT and to utilise this information to guide recommendations for the Creative Industries Strategy.

The high levels of participation and generosity of NT Creatives during this consultation demonstrates their commitment and desire to reflect on and improve their sector.

350 Creatives

PARTICIPATED IN INTERVIEWS AND WORKSHOPS

430 Creatives

RESPONDED TO THE ONLINE SURVEY

Over 990 Creatives

REGISTERED ON OUR DATABASE

Over 700 Instagram followers

FOLLOW THE INSTAGRAM CAMPAIGN

“We are thinking always of our country. Every time. Every single time. It does not matter for our fabric or for bark; we are always thinking we are at our homeland, thinking about our country.”

Deborah Wurrkidj/Artist/Maningrida

“Art is the way Jawoyn explain. Through artwork you have the explanation for bush tucker, bush medicines, the animals, and the plants and so on. It’s all part of the cultural connection Jawoyn people have. And Jawoyn wants to share those stories with the rest of the world.”

John Berto/CEO/Jawoyn Association/Katherine

The genuine desire is that this collaborative analysis will lead to a more strategic and considered approach to the research and evaluation of the NT’s Creative Industries, that it will enable greater understanding and celebration of the Creative Industries as one of the Northern Territories finest assets, and that this in turn will lead to crucial new investment in the NT’s Creative Industries.

KEY INSIGHTS

Over the period of 11 months shared themes emerged through consultations held across the broad geography and wide range of Creative Industries. Some themes were more prominent in some locations / subsectors.

UNDER REALISED POTENTIAL AND UNPARALLELED CONTRIBUTION OF ABORIGINAL PEOPLE

We boast the highest proportion of Aboriginal people in the country, at over 30%.

A large portion of our Creatives in the NT have a daily practice of traditional culture that has been continuous for over 60 000 years.

The Northern Territory’s Creative Industries employ 3 657 People directly, indirectly and through their impact on tourism. They encourage engagement, participation and tourism; helping to define what it is to be Territorian. Definitive data on how many Aboriginal people are

in paid employment in the NT’s Creative Industries has not been possible to capture during this strategy development, however it is one of the goals of the proposed recommendations.

Aboriginal people are instrumental to the success, visibility and potential of the Creative Industries across Australia. While a high proportion of Aboriginal people work as visual artists in the NT and have a strong presence in visual arts and crafts as well as the music and film subsectors, the **PATHWAYS** provided to them for employment, development and access to leadership roles is poor, considering the population base.

The NT could be a leader in developing **PATHWAYS** for Aboriginal people into the Creative Industries.

The image the Northern Territory presents to the rest of the world relies on the cultural cache of the world’s oldest living culture, and yet we are not seeing significant success in ongoing paid employment or **PATHWAYS** into leadership roles across the Creative Industries.

“My independent designs are often inspired by the wealth of superb local timbers available and the Top End environment.”

Peter Cholmondeley/Designer/Darwin

WHERE WE WORK MATTERS

Emphatically, repeatedly and unanimously Creatives across the NT talked about the importance of their connection to **PLACE**.

Whether this connection was expressed in terms of cultural responsibilities to country, or by those who were drawn as adults to relocate – for example – from Adelaide to Alice, it was clearly articulated that place deeply informs all Creative work made here.

We live in the most sparsely populated region of Australia and it is increasingly expensive to move through it or to take your work from here to other places. The prohibitive cost of travel was a recurring concern for Creatives across all sub sectors.

Cultural responsibilities to country, our love of the outdoors and the impact of climate change on our tropical and arid climates galvanise Creatives in their desire to actively engage with new and innovative practices to diminish the possibility of further damage.

Creatives lament a lack of purpose-built infrastructure and note that one of the challenges of doing business in the NT is that the manufacturing industry is very small in the areas they wish to engage, often forcing partnerships with those outside our borders.

“When I put on my Festival, I try to program artists from Darwin, but I can bring artists from New Zealand or Hobart at a cheaper cost than from Darwin. So while I am here to support Territory artists sometimes the cost is prohibitive.”

Laurie May/Festival Director Red Dirt Poetry Festival/Alice Springs

WHO IS MISSING?

Our median age in the NT is 32.6 years; making us almost 6 years younger than the rest of Australia. Young **PEOPLE**, particularly school leavers were a focus of many throughout the consultations. Participants were conflicted – they wished to encourage young people to develop and gather experience in other locations, but

also expressed the desire to have them stay. Providing them with meaningful work and employment in the Creative Industries was a particular concern in more remote areas and smaller regional towns. The perceived lack of opportunities for quality formal and on the job, training was voiced throughout.

“I feel like it’s one of my biggest responsibilities to this community to be able to train up more young people to be able to do what I do. And we’ve already started seeing some positive results from that. But it’s going to take work and it’s not going to be easy.”

James Mangohig/Music Producer/Skinnyfish Publishing and Settle Down Records/Darwin

Succession planning for not for profit and commercial creative businesses was identified as a big challenge. Future work in this space is required to ensure we have the **PEOPLE** to lead and the **PATHWAYS** to get them there.

The number of Territorians born in the Philippines and India is increasing, while the number coming from England is slowing, and the number of residents originating from Scotland is declining¹⁰. Broadly speaking, these demographic changes are not visible in our Creative Industries. Diversity Australia report: Shifting the Balance (August 2019) demonstrates this is an issue to be addressed nation-wide.

Current data for the NT shows 20 700 Territorians identify as having a disability¹¹.

The Creative Industries was regularly considered by participants as a sector that could build on successes for this part of our broader community, both as makers and consumers. Recent accolades for Artist Dion Beasley¹² and the success of programs through Arts Access and Helping People Achieve provide examples of what might be possible.

¹⁰ <https://nteconomy.nt.gov.au/population>

¹¹ ABS Survey of Disability, Aging and Carers: Summary of Findings 2018 <https://www.abs.gov.au/ausstats/abs@.nsf/Latestproducts/4430.0Main%20Features52018?opendocument&stabname=Summary&prodno=4430.0&issue=2018&num=&view=>

¹² <https://www.australiacouncil.gov.au/news/media-centre/biographies/dion-beasley/>

CONNECTION AND REPRESENTATION

Creatives everywhere are reliant on consumers of work outside their borders. We get our work to our markets through broadcast, screens, retail, touring and publication. We encourage consumers and audiences to come to us via our programming and festivals. As noted earlier, the costs of travel impact negatively on our capacity to reach consumers. Opportunities to connect with consumers and access markets are rare for NT Creatives; and this was repeatedly tabled as an area of concern.

The relationship between Federal, Northern Territory and local Government **POLICIES** across areas of remote and affordable housing, education, health care, access, funding and justice impact on the Creative Industries in a wide variety of ways.

Creatives regularly articulated the connections between their creative practice and what are often seen as non-creative fields.

Others observed that the small size of the NTG branches holding responsibility for Creative Industry support impacts on their capacity to respond to the level of demand from by the sector. Creatives across the NT wanted greater visibility and acknowledgment of the role they play in bringing people to the NT. The amalgamation of Federal Government Departments and the perception of decreasing visibility are matters of concern for NT Creatives.

Throughout this research and consultation, the sector reiterated that the Creative Industries should not be considered in isolation of Government policy, impacts of climate change or colonisation; nor can it be reduced to mere economics.

“And the thing is that policies or staff change in key positions and it can have a big impact on people and whether they can do the creative work they want to do.”

Julia Morris/Media Producer/Djilpin Arts/Beswick



Djari Project and Arafura Music Collective at Darwin Entertainment Centre 2019. © Photo by Paz Tassone 2019.

“During difficult times we look to Creative Industries to make sense of our world, during good times we look to Creative Industries to celebrate our world. Supporting and nurturing Creatives and their development makes sense because of our reliance on them regardless of what is happening.”

Angela O'Donnell/Executive Officer/Creative Industries Steering Committee/Chamber of Commerce NT

APPENDICES

EY Northern Territory Creative Industries Economic Contribution Analysis <https://www.chambernt.com.au/documents/item/1395>
Economic Development Framework <https://edf.nt.gov.au/>

Desart Workforce Development and Enterprise Plan (Unpublished) <https://desart.com.au/what-we-do/training-and-employment/>
Territory Arts Trail

https://northernterritory.com/things-to-do/art-and-culture/territory-arts-trail?utm_source=tourismnt&utm_medium=redirect&utm_campaign=territoryartstrail.com.au&utm_term=/

<https://creativeeconomy.nt.gov.au/about-arts-trail/10-year-museums-master-plan>

<https://roadmaptorenewables.nt.gov.au/>

Australian International Documentary Conference <https://www.aidc.com.au/>

Dance Massive <https://www.artshouse.com.au/ourprograms/dance-massive/>

Australian Performing Arts Market <https://apam.org.au/>

Diversity Arts Australia <http://diversityarts.org.au/fair-play-program/>

Big Sound <https://www.bigsound.org.au>

Vibrant NT https://dtc.nt.gov.au/_data/assets/pdf_file/0008/278963/vibrant-nt.pdf

Screen Territory <https://screenterritory.nt.gov.au/>

Northern Territory Libraries <https://ntl.nt.gov.au/services-public-libraries>

Arts Ready <https://aflsportsready.com.au/artsready/>

Skills Industry Council NT <https://www.isacnt.org.au/>

Australian Institute of Architects NT <https://www.architecture.com.au/>

Creative Barkly Report <https://creativebarkly.org/>

Integrating Art Production and Economic Development in Arnhem Land, NT <https://apo.org.au/sites/default/files/resource-files/2019/08/apo-nid257301-1384726.pdf>

Employment by Industry <https://profile.id.com.au/australia/industries>

ABS Survey of Disability, Aging and Carers: Summary of Findings 2018 <https://www.abs.gov.au/ausstats/abs@.nsf/Latestproducts/4430.0Main%20Features52018?opendocument&tabname=Summary&prodno=4430.0&issue=2018&num=&view>

Section J https://www.propertycouncil.com.au/Web/Content/News/NT/2019/Built_to_perform_in_Northern_Australia.aspx

Safety, sexual harassment and assault at Australian music festivals: final report https://www.researchgate.net/publication/335083604_Safety_sexual_harassment_and_assault_at_Australian_music_festivals_final_report

OUTLINE OF PROCESS UNDERTAKEN THROUGH THE CONSULTATION

PROCESS

Dot points below outline the steps taken:

- Initial engagement, set up of database, literature review, Chamber of Commerce Creative Members reviewed
- Definitions, information sharing, presentations, development of database
- Engagement
- Review and consolidation
- Publish discussion paper and call for comment

TOOLS

- > **Online survey.** 30-minute online survey distributed to contact list through social media and networks. Designed to capture demographics, income level, educational attainment, work practices, views on peak bodies and supply chain gaps.
- > **Information Sharing.** Took a variety of forms – predominantly in person presentation to potential future partners for the Strategy such as Local Government or Industry or sector groups. Includes distribution of introductory documents, maintenance of contact records regular phone and email contact. These included with national networks, bodies and potential future supporters.
- > **Focus Sector Groups.** Small groups of up to 20 participants usually within location or sub sector focus; information captured regarding the gaps or characteristics specific to the group or locations. These took place in Darwin, Katherine, Tennant Creek, Alice Springs and Nhulunbuy.
- > **Interviews.** Conducted one on one with key leaders, experts or influencers in the field across a variety of locations. Identified issues of concern and gaps. These took place in Maningrida, Yirrkala, Darwin, Tennant Creek, Katherine, Alice Springs, Darwin, Nhulunbuy, Beswick, Barunga, Milikapiti, Pirlangimpi and Ntaria. Participants were also interviewed from Numbulwar, Peppimenarti, Lajamanu, Borroloola, Galiwinku and Ngukurr.

- > **Workshops.** For larger groups or in more heavily populated areas such as Darwin and Alice Springs open workshops which engaged in broader discussion regarding the gaps or characteristics specific to the group, identifying trends and informing key insights and themes. Workshops also took place with key NTG staff or branches. 16 workshops were delivered by the EO in Darwin, Alice Springs, Tennant Creek and Palmerston.
- > **Informal Submissions.** Email account used to capture informal submissions from interested parties. This included parties interested from interstate and distribution of discussion paper for formal and informal responses.
- > **Social Media.** Instagram campaign gathered perspectives and views from sector across the NT that was also useful for capturing participant voices and for sharing definitions of roles and diversity of sector and practice. The Instagram campaign also celebrated 43 Creative profiles across 14 locations in the NT and has over 660 followers. The campaign highlighted NT Creative Businesses, events and projects.



@creativeindustriesNT/

- > **Department of Tourism, Sport and Culture – Branches.** Convened by NTG SC representative Deputy CEO of DTSC and included Arts NT, Screen Territory and NT Major Events Corporation. This group was an information sharing group invited to participate once a month to support and inform the development of the Strategy.
- > **Site Visits.** Local councils, festivals, events such as Desert Mob, presentations at Arts NT's MAP: Arts Business Essentials Forum and to existing activity centres and regional and remote locations.

Back cover images:

Top left: Sculpture by El Timpell An Ti. © Photo by Duane Preston 2019.

Top right: Darwin Aboriginal Art Fair's From Country to Couture:
Aly De Groot x Anindilyakwa Arts, Bush Dye Collection. © Photo by Dylan Buckee 2019.

Bottom left: Brown's Mart performance of Singularity by Philip Tarl Denson. © Photo by Paz Tassone 2019.

Bottom right: Punters at Happy Yess Opening. © Photo by Duane Preston 2019.

