The Creative Industries in Newcastle

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Executive Summary

There is a significant crossover between the idea of creative, cultural and copyright industries (Hartley 2005, p. 30-31). Since the term creative industries is the one that currently has pragmatic traction with industry and government that is the one used here. These industries are highly impacted by globalisation and digitization and, along with the revolution in digital distribution, a whole range of new revenue earning opportunities have opened up for them.

The creative industries ‘all require some input of human creativity; second, they are vehicles for symbolic messages, that is, they are carriers of meaning; and third, they contain, at least potentially, some intellectual property that belongs to an individual or group’ (Davies & Sigthorsson 2013, p. 1). There are a number of sectors included in the creative industries and there are a number of lists available (e.g. WIPO 2011, PWC 2012, Howkins 2011, NSWSRD 2009). No matter which creative industries model is used (DCMS, NESTA, KEA etc.) these lists consistently include design, the arts, information technology and media industries (Flew 2012, p. 84).

The Federal, State and Local governments all have an active interest in the creative Industries. The Federal Minister for Industry Mr Ian MacFarlane has stated that the creative industries ‘contribute more than $90 billion to our economy annually in turnover, add more than $45 billion to GDP and generate annual exports of $3.2 billion...In 2011 there were more than 600,000 people working in the creative industries in Australia and over 120,000 creative businesses’ (CIIC 2013, p. 5). The current NSW state government has also established a Creative Industries Taskforce to ‘develop comprehensive strategies to drive growth, innovation and productivity in the NSW creative industries sector’ (NSWT&I 2012) and Newcastle City Council identifies the creative industries as central to the new knowledge economy by recognising that ‘they are a key element in Newcastle’s economic development strategy’ (NCC 2014, p. 38).

Investment support for the creative industries ecosystem comes from private sector investment and from public funding. Entrepreneurial innovation, financial capitalism and state support for the creative industries are locked in a close systemic process. High capacity broadband and Wi-Fi has the potential to open up further prospects in various creative industries sectors in the city.

As reported by McIntyre, Balnaves, Kerrigan, Williams and King (2014) ‘the creative industries in the Newcastle LGA are active and complex’ (2014, p. 25). The city is a major Australian centre transitioning into a post-industrial work world. It already has a dedicated visual and performing arts sector, a vibrant popular music scene, world class writers and journalists, a well-established media, nationally recognised fashion houses, a strong advertising and design culture and internationally competitive architectural firms. The Allen Consulting Group in their report to the University of Newcastle also indicated, contrary to claims otherwise, that ‘all facets of the creative industries are represented in the Newcastle and Hunter’ (ACG 2013, p. 35). These sectors include advertising, architecture, design, visual arts, music, performing arts, publishing, film, television, radio and electronic games and interactive content. Many of these sectors are mature and established in the city while others are emergent. They are supported by a number of ancillary organisations who are active in promoting the interests of the creative industries in Newcastle.

Educational opportunities in the city are also extensive with a number of small providers at work, The NSW Department of Education providing the HSPA, and the TAFE and University system both educating creative industries professionals. UoN already has over 3000 enrolled students studying to occupy creative industries positions locally, nationally, and across the globe.
Terminology
There is a significant crossover between the idea of creative, cultural and copyright industries (Hartley 2005, p. 30-31). As Terry Flew writes in his recent book *The Creative Industries: Culture and Policy* (2012) terminology describing these industries ‘changes across countries, with some referring to the cultural industries, the copyright industries, the digital content industries, and even the cultural and creative industries or – as in China – the cultural creative industries’ (2012, p. 4). What can be said, though, is that each shares the same issues, concerns and ‘underlying questions opened up by the creative industries debate’ (ibid). Some of these debates have been well rehearsed (e.g. Hesmondhalgh 2007 pp. 142-149). Some have been supportive (Flew 2012) and others have been critical (O’Connor 2012). As a result there has been a desire to use, for example, the term creative economies (Howkins 2001) or cultural economies (Poovey 2014). Since the term creative industries is the one that currently has pragmatic traction with industry and government that is the one we will concentrate on here.

The Contexts Creative Industries Exist In
Globalisation and digitisation, operating hand in glove, have helped produce economic, financial, political, social, cultural and environmental changes on a scale not seen since the industrial revolution. ‘The technological advances made in the last decade have been breathtaking, but it is likely still just the beginning. The growth of new technologies, after all, has been exponential rather than linear, with ever larger advances coming at an increasingly rapid rate...We are witnessing nothing less than a societal transformation that ultimately nobody will be able to avoid. It is the kind of sea change that can only be compared with 19th century industrialization, but it is happening much faster this time. Just as the change from hand work to mass production dramatically changed our society over 100 years ago, the digital revolution isn't just altering specific sectors of the economy, it is changing the way we think and live’ (Schulz 2015, online). These changes are of deep concern to many who depend on the creative industries to mediate their world through a variety of audio, visual and text based cultural forms. These bellwether industries exist in a set of structural conditions that include international legal frameworks, industrial settings, trade agreements, public and private sector investment, as well as the second and third legs of the triple bottom line (Elkington 1999), that is, a veritable host of sociocultural and environmental entanglements.

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As Handke and Towse explain in their book *Handbook on the Digital Creative Economy* (2013) the ‘process of digitization is already having a considerable impact on the creative industries...digitization transforms the way creative works are generated, disseminated and used. Digitization has also enabled the development of new types of creative goods and services’ (Handke & Towse 2013, p. 1). Dayan Thussu contends that ‘with the revolution in digital distribution, a whole range of new revenue earning opportunities have surfaced as the
media and telecommunications sectors intersect globally. The expanding bandwidth, coupled with the rapid globalization of fixed and mobile networks, as well as the digitization of content and growing use of personal computers worldwide’ (2006, p 99) have helped a multitude of businesses capitalize on emerging markets and also experiment with new commercial products and business models.

The industries that have taken these opportunities and run with them have been ‘the most important growth drivers in the US economy, contributing nearly 60 per cent of the growth of US exportable products and services’ (Thussu 2006, p. 99). For Australia these industries contributed $93.2 billion dollars to the Australian economy in 2011, or 6.6% of gross domestic product, and employment in them makes up 8% of the Australian workforce (PWC 2012, p. 4). This is larger than employment numbers in the mining workforce (Richardson & Denniss 2011, p. 2). While the members of the creative industries are using, to varying degrees, diverse digital platforms, applications, methods, processes and operations, bandwidth is oxygen to all of them; digital infrastructure is thus critical. This technological necessity means that all of the creative industries sectors, and the technopreneurs, freelancers and workers who operate in them, are subject to the same convergent and digitised technologies many other industries are contending with in a globalised world.

**Defining the Creative Industries**

With the above as a brief background we can now ask, ‘what are the creative industries?’ Stuart Cunningham, the Director of the ARC Centre of Excellence for Creative Industries and Innovation at the Queensland University of Technology (QUT) says the most common definition used to identify creative industries includes ‘those industries which have their origin in individual creativity, skill and talent which have a potential for job and wealth creation through the generation and exploitation of intellectual property’ (2011, p.1). For Davies and Sigthorsson the creative industries are all connected by three defining features. They ‘all require some input of human creativity; second, they are vehicles for symbolic messages, that is, they are carriers of meaning; and third, they contain, at least potentially, some intellectual property that belongs to an individual or group’ (2013, p. 1).

The creative industries input *human creativity*; they are *vehicles for symbolic messages* and thus carry *meaning*; they contain *intellectual property* (Davies and Sigthorsson 2013, p. 1).

Since the term primarily arose out of a policy desire (Hesmondhalgh 2007; O’Connor 2012) it has come to represent a ‘seemingly heterogeneous set of industries possessing an underlying commonality around creativity as a primary driver’ (Flew 2012, p. 83). We would note here the conflation of the idea of ‘creativity’ with the notion of ‘artistic activity’ in order to differentiate ‘creative’ industries from all other industries.

**Sectors that Constitute the Creative Industries**

The UK Creative Industries Mapping Document 2001 (Varbanova 2001) lists advertising, architecture, the art and antiques market, crafts, design, designer fashion, film and video, interactive leisure software, music, the performing arts, publishing, software and computer services, television and radio. On the other hand a recent report to the NSW Department of State and Regional Development ‘breaks down the creative industry into the
following sectors: advertising, architecture, design, visual arts, music, performing arts, publishing, film, television, radio, electronic games’ (NSWSRD 2009, p. 7). Others list similar sectors such as advertising, architecture, design, art, craft, fashion, performing arts, publishing, music, performing arts, film, TV and radio, software and video games (Howkins 2011, pp. 88-117). This diverse group of sectors is commensurate with the above definition – ‘individual creativity, skill, and talent is pervasive in the development of their products; and all sectors create wealth and jobs through the generation and exploitation of intellectual property’ (NSWSRD 2009, p. 7); in which case copyright is paramount. For the World Intellectual Property Organization (WIPO) the core copyright industries include motion picture and video, radio and television, photography, music, software and databases, press and literature, theatrical productions, operas, visual and graphic arts and advertising services (PWC 2012, p. 9). No matter which creative industries model is used (DCMS, NESTA, KEA etc.) these lists and models consistently include design, the arts, information technology and media industries (Flew 2012, p. 84).

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Federal, State and Local Creative Industry Policy
Regardless of which precise inventory is used, it is important to realise that as we become enmeshed in an increasingly digitized world these collective creative industries have become a means of diversifying the national industry base away from an over-dependence on traditional resource extraction sectors and public sector subsidy. They have been quickly moved ‘toward a more resilient, entrepreneurial and innovative modality’ (Lea, et al. 2009, p. 5). This situation has been recognised by policy makers around the world (e.g. Heng 2003, Wang 2004, Siwek 2006). For example, the recent CIIC ‘Valuing Australia’s Creative Industries’ 2013 report was endorsed by the Federal Minister for Industry Mr Ian MacFarlane who wrote that:

Our creative industries give our country a two-fold benefit. As this report shows, these industries contribute more than $90 billion to our economy annually in turnover, add more than $45 billion to GDP and generate annual exports of $3.2 billion. And quite separate is the intangible but undeniable worth of knowing our nation creates great software, films, TV, radio, music, theatre, dance, design, media, writing, marketing and architecture...These agile, sophisticated and digitally savvy businesses and the creative professionals they support are more significant in number than you might expect. In 2011 there were more than 600,000 people working in the creative industries in Australia and over 120,000 creative businesses (CIIC 2013, p. 5).

This report registers the following sectors as part of the creative industries: writing, publishing and print media; design and visual arts; architecture; music and performing arts; film, television and radio; advertising and marketing; and software development and interactive content. Using a similar list the current NSW state government has established a Creative Industries Taskforce to ‘develop comprehensive strategies to drive growth, innovation and productivity in the NSW creative industries sector. The Taskforce is developing a 10-
year Industry Action Plan to deliver economic growth’ (NSWT&I 2012). This taskforce is chaired by ‘Dan Rosen, Chief Executive of the Australian Recording Industry Association (ARIA), who brings exceptional experience to the taskforce across digital media, law, policy, and music’ (Stoner 2012). While the NSW government recognises the creative industries importance in economic terms, for business the opportunity to understand how these innovative industries work in a digital world appears paramount to their ongoing financial success.

Creative industries “contribute more than $90 billion to our economy annually in turnover, add more than $45 billion to GDP and generate annual exports of $3.2 billion” - Federal Minister for Industry Mr Ian MacFarlane.

Government policies and initiatives are most prominent at the local level through the NSW Department of Trade and Industry and Federal funding programs which aid organisations like Regional Development Australia (RDA) Hunter who have developed an internationally successful Innovation Scorecard. The Newcastle City Council identifies the creative industries as central to the new knowledge economy by recognising that ‘they are a key element in Newcastle’s economic development strategy’ (NCC 2014, p. 38).

**Investment in Creative Industries Systems**

Investment support is available for newly designed products, innovative digital services and ongoing cultural production in the creative industries through the private sector and its relation to the financial markets as well as through the enabling factors and funds supplied by the state. The engagement of large and well-financed international players such as Google, Sony, Viacom, Microsoft, Lucasfilms, Dreamworks, Disney, Ogilvy & Mather, Saatchi & Saatchi, Nokia, Clear Channel, News Corporation and many others is seen as important by those attempting to stimulate investment in the creative industries. However, as William Janeway notes in *Doing Capitalism in the Innovation Economy* (2012), entrepreneurial innovation, financial capitalism and state support are locked in a close systemic process that benefits all. While finance appears primary to an innovation system (OECD 1997) it is the state which supplies the necessary infrastructure to enable these interactions to occur (Mazzucato 2014). The state is necessary in ‘subsidising if not directing the deployment of transformational technology and, more recently, taking responsibility for funding the advanced science and engineering from which economically significant innovation has come to be derived’ (Janeway 2012, p. 211).

Specific funds to capitalise on innovation in the creative industries are available in Newcastle through the Hunter Founders Forum and Hunter Angel Investors while both the Newcastle City Council and Newcastle NOW have programs to support creative industries initiatives. Creative industries start-ups are also supported through informal networking and the implementation of cost-effective co-working or studio spaces established through the private sector. Involved organisations include Newcastle NOW, the Slingshot Entrepreneurs program, Renew Newcastle, The Production House, the INNXS facility in Parry St, 750 Hunter St, the Harmony Centre, Newcastle Community Arts Centre, Tantrum Theatre, Octapod and the Lunaticks Association. Each of these organisations is well established and each has a strong record in stimulating successful outcomes. Other opportunities for growth in the creative industries sector can be seen, for example, in the emergence of the smart cities movement which has been stimulated by rapid changes in technology and the scheduled arrival of the National Broadband Network (NBN) into Newcastle. Discussions with Newcastle NOW, Newcastle Council
and global companies such as Cisco and Huawei have been undertaken and pilot programs are underway in the city centre to test the technology and effectiveness of planned smart cities infrastructure.

High capacity broadband and Wi-Fi has the potential to open up further prospects in various creative industries sectors.

In addition, high capacity broadband and Wi-Fi has the potential to open up further prospects in various creative industries sectors including opportunities in fashion and industrial design, multi-media applications, public art, new forms of responsive theatre, film and internet-based business, research and training prospects as well as other opportunities for investment in the creative industries system in Newcastle not as yet thought of. Innovative activity occurs in Newcastle via a creative system in action (Csikszsentmihalyi 2015) or an innovation ecosystem (OECD 1997, Lawlor 2014), dependent on whether you adhere to a cultural production or business oriented discourse (McIntyre 2011). As Amon Frenkel and Shlomo Maital assert in Mapping National Innovation Ecosystems: Foundation for Policy Consensus (2014), this ecosystem includes not only the individuals themselves, but also the broader society and culture they exist in, which includes the policy and business context, social networks and support organisations, training organisations that disseminate the necessary domain knowledge, the patronage supplied by funding opportunities, the availability of necessary technologies and the challenges and opportunities they each present. Within that systemic context, there are elements that can be linked or facilitated to provide a structure within which creative industries practitioners can capitalise on their work. In Newcastle, until recently, the character of the innovation ecosystem or creative system in action appears to have lacked much of what younger emerging creative industries practitioners seek in order to compete with more established players either in the city or worldwide. There has been a resultant loss of younger talent to larger centres such as Melbourne and Sydney. There are signs that this creative industries drain is changing with the emergence of networks, facilities and specific strategies designed to retain these younger creative industries players within the local system.

**Creative Industries in Newcastle**

“All facets of the creative industries are represented in the Newcastle and Hunter region...there is a range of activity occurring across all sectors” (Allen Consulting Group 2013, p. 35).

Newcastle is a major Australian centre transitioning into a post-industrial work world. It already has a dedicated visual and performing arts sector, a vibrant popular music scene, world class writers and journalists, a well-established media, nationally recognised fashion houses, a strong advertising and design culture and internationally competitive architectural firms. A recent report by the Allen Consulting Group to the University of Newcastle indicated, contrary to claims otherwise, that ‘all facets of the creative industries are represented in the Newcastle and Hunter region’ and there was a consensus based on information available at that time ‘that there is a range of activity occurring across all sectors’ (ACG 2013, p. 35). As an officer from Newcastle
City Council (NCC) has indicated, the creative industries in Newcastle are ‘a chronically under-valued area and anything we can do to increase the visibility of the creative industries and their links to other growth sectors is really valuable’ (p/c 2015). According to the NCC Economic Profile the City of Newcastle has 158,553 people, 87,489 jobs and $14 billion in gross regional product (NCC 2015). These jobs are spread across business and retail, health, education, energy, tourism, construction, defence and aerospace, engineering and ports and logistics as well as the creative industries. The number of people employed in creative industries occupations in the city is estimated at 4070 job but the NCC also recognises that this is a likely under-estimation of the numbers involved. Since the creative industries are typified by those who are not only specialist creative workers, but also those embedded as critical operatives in other sectors, or are support workers (Flew 2012, pp 93-94), estimates that take account of the creative trident methodology (specialist, embedded and support workers) developed at QUT (Cunningham & Higgs 2008) and apply this to ABS 4 digit code data, conservatively calculate the figure for those employed in the creative industries in Newcastle at 5,068 or 4.43% of the working population. Estimates using the CIIC national averages based on ANZSCO six digit codes place the figure at 7,612. Of those estimated to be working in the creative industries in the Newcastle Local Government Area (LGA) 11.2% could be expected to be self-employed as contractors, freelancers, business owners and technopreneurs in the city. Typifying a worldwide trend (Hesmondhalgh & Baker 2011) the ratio of employees to employers appears to be changing along with an increasing casualisation of the creative industries workforce in Newcastle. A 2014 paper by McIntyre, Balnaves, Kerrigan, Williams and King concentrated its examination of the creative industries, as listed by the NSWSRD (2009), on the advertising, architecture, design, fashion, visual arts, music, performing arts, publishing, film, television, radio and electronic games and interactive content sectors. This paper provided a preliminary snapshot of the creative industries in the city. They report that creative industries in the Newcastle LGA include ‘players ranging from the traditional through to innovative start-ups’ (McIntyre et al. 2014, p. 26).

**Advertising and Design**

Advertising and design businesses in the Newcastle LGA include Enigma, Out of the Square Media, John Church, StickyAds, The Village of Useful, MAD Media Group, Artbeat and Level 7 Graphika, Redback Solutions, Nodding Dog Design, Suckerpunch Design and Glue Digital and others. This sector of the creative industries services a wide range of national and local accounts and they offer advertising and design services across a breadth of digital economy applications. These services include media placement and buying, audio and video production, copywriting, graphic design, photography, app development, web design, event management and brand strategy, indicating a convergence of advertising, design and PR functions. Many of these firms compete successfully with Sydney and Melbourne based multinationals in the advertising, marketing and communication sectors.

**Electronic Games and Interactive Content**

Collaborative spaces such as The Roost, The Production House and Start House provide room for developers of software and electronic interactive content. The main site for the games industry, Tsumea.com, lists no significant games developers from Newcastle but games developers here include INKids and Jet Flight Simulator. Serious games facilities are a very recent addition to the digital creative industries located in the region. Given that ‘software and interactive content is the largest segment within creative industries [in Australia] with around 200,000 people in the workforce [and] over 50% of these are employed as support workers’ (CIIC 2013, p. 53) this sector of the creative industries is ripe for development in the city and could well provide increased opportunities for the other creative industry sectors as has occurred elsewhere.
Architecture
The architectural sector in Newcastle, on the other hand, ‘is a mature and successful creative industries sector comprised of both large and emerging players with an array of specialist firms’ (McIntyre et al. 2014, p. 8). Newcastle architectural firms who work locally, nationally and internationally are represented by DWP Suters, EJE, Duc Associates, Webber Architects, Hack Architecture and many others. There is a changing professional demographic among Newcastle architects who have a long term historical presence in the city governed by a more traditional person-to-person and business-to-business type of operation.

Fashion
Fashion houses in the city range from the well-established Rundles, surviving for 180 years in the dynamic world of fashion manufacture, through to MisKonduct Clothing, Timeless Textiles and House of Androgyny. Newcastle is also a hub for bridal and evening fashion represented by multi-store brands like Calabro through to unique designer offerings by Evangelia and Belles and Beaux. There has been a recent resurgence of distinctive local fashion through the operations of small scale, idiosyncratic designers and retailers typified by Jean Bas and the award-winning High Tea with Mrs Woo.

Visual Arts
‘Newcastle Art Gallery is the premier public gallery in the region with a $60 million collection; next door the library houses the Lovett Gallery. Private commercial galleries include Cooks Hill Gallery, Forsight and the new Cstudios. ARThive, Curve and Four Point Gallery are artist-run spaces supported by the Renew Newcastle initiative. Community spaces such as Newcastle Art Space, Back to Back Gallery and John Paynter Gallery at The Lock Up have full programs while Newcastle Art School (TAFE) and Watt Space (University of Newcastle Services) provide exhibition opportunities for students’ (McIntyre et al. 2014, p. 11). Newcastle also ‘boasts practitioners of national renown including painter Michael Bell, sculptor John Turier and photographer Justin Gilligan’ (ibid, p. 12). The visual arts are supported by Hunter Arts Network, Culture Hunter, Newcastle Community Arts Centre, Casablanca Community Hub and Renew Newcastle. ‘Collaborative work spaces are also provided by Newcastle Studio Potters and Newcastle Printmakers Workshop. This sector is served by art supplies retailers, notably Eckersleys, and framers’ (ibid).

Performing Arts
Performing arts spaces include the huge multi-purpose Entertainment Centre and the Civic Theatre, ‘both of which host professional touring productions’ (ibid, p. 13). Smaller venues include The Playhouse, Newcastle Theatre Company, The DAPA Theatre and The Hunter Theatre ‘attached to Hunter School of the Performing Arts. Other spaces used by local companies include the Royal Exchange, 48 Watt St, Gallipoli Legion Club, church halls and Lizotte’s music theatre’ (ibid). ‘The city has produced some significant talents including Jonathan Biggins, John Doyle, Susie Porter, Abbie Cornish and Steve Peacocke. Performing arts companies staging a regular program include Stooged, Tantrum Youth Arts, RIPA, Newcastle Theatre Company, Metropolitan Players and The National Theatre Co. Occasional productions are mounted by companies including Stray Dogs, Blank Page Productions, The Paper Cut Collective, Footlice and Circus Avalon’ (ibid, p.14).

Music
For the music sector ABC Publishing has operated in Newcastle while the recording sector is typified by a number of professional studios. These include Impromptu, Sound Ideas, Ttommirock and Hazy Kosmic Jive studios where record producers such as Robbie Long, Mark Tinson, Joel Black and Gareth Hudson record notable local musicians including Bob Corbett, Justin Ngariki, Mark Wells, Morgan Evans and Dave Carter. Among the number of musicians who have been commercially successful nationally and internationally are Silverchair and The Screaming Jets, being signed to international record companies such as Sony Music and
Atlantic Records. While there is a burgeoning DJ and dance music scene in the city the live sector is serviced by a number of booking agencies such as EAO, Big Apache and GenR8 which supply musicians and bands, of which there are many in Newcastle, to venues like The Delany, The Cambridge Hotel and Queen’s Wharf Brewery. This musical activity is supported by sound and lighting companies such as Scion Audio and A1 Sound and Lighting. A strong music instrument retail presence also exists in Newcastle in the form of Muso’s Corner, Jacks’ Music and Foley’s. Many musicians have been affiliated with educational institutions such as Hunter TAFE and the Conservatorium. The Conservatorium hosts the world class Newcastle University Choir and stages jazz concerts through the Newcastle Improvised Music Association (NIMA).

Publishing
In terms of publishing, national media company Fairfax Media is represented in the city by The Newcastle Herald which employs national award-winning journalists such as Joanne McCarthy. The Herald also has a strong online presence. Weekly papers such as The Post and The Star also operate in Newcastle. Magazines published in Newcastle include Hunter Lifestyle as well as online publications such as Social Life magazine. Notable authors from Newcastle include crime writers Barry Maitland, published through Macmillan in the USA, and Jaye Ford who is signed to international publisher Random House. Most local book publishing in Newcastle is supported by organisations such as Catchfire Press whose books are designed and illustrated in Newcastle and distributed by a national distributor. The successful Newcastle Writers Festival serves as a promotional outlet for many writers. It is supported by The Newcastle Herald and the University of Newcastle, where creative and professional writing students are taught. They are also supported by the Hunter Writers Centre located at The Lock Up Cultural Centre.

Radio
Broadcast radio, in its commercial, government- run and community-based incarnations, has been part of Newcastle’s creative industries for some time. Commercial stations include 2HD and NEWFM, both affiliated with the SRN network, and 2KO and NXFM, both part of the Austereo network. Apart from these highly successful commercial stations 1233 is part of the ABC local radio network with most of its programs being locally produced and broadcast. Its ongoing importance to the Newcastle community is highlighted during local emergencies such as flood and fire. Community station 2NUR-FM is one of the country’s oldest community broadcasters in Australia and Radio Rhema services and promotes the local Christian community. Ison Live Radio (ILR) operated out of a small studio in Bolton St in the city and syndicated programs made there to various terrestrial radio stations around the world. Each week ILR’s programs maintained a cumulative audience of over three million international listeners covering most major western markets. Since 2004 ILR have also engaged in producing video segments and real time video products for the expanding international IPTV audience but it has no terrestrial presence in the city.

Film
From Yahoo Serious’ Young Einstein (1997) to Jamie Lewis’ Mikey’s Extreme Romance (2013), the film sector has been well represented in Newcastle over the years. It currently epitomizes the cottage nature of the Australian film industry more generally. Leading film production houses are Limelight Films, Goodeyedear and Final Post. These are owned and run by multi-skilled, highly talented individuals who have been able to multitask and create diverse media content. Their screen productions achieve feature film quality even though their main source of income is advertising and corporate film work. Occasionally these companies nurture pet projects like Limelight Films’ extreme adventure documentary Honeymoon in Kabul, and Goodeyedear’s community-funded Face of Birth. At the local government level Screen Hunter is a film agency responsible for luring big budget productions to Newcastle like X-Men Origins: Wolverine which filmed on Blacksmiths Beach in 2009. The Real Film Festival (RFF) is an initiative of Screen Hunter. Mainstream cinema distributors like Village
Roadshow’s Event Cinemas service film consumption in the city. Film societies, film festivals and independent cinemas like the recently refurbished Regal Cinema offer screenings of independent and international feature films and documentaries. Newcastle regularly hosts travelling film festivals like Flickerfest and Sydney’s Travelling Film Festival. A number of the creative industry operatives engaged in the film world in Newcastle also operate within the television sector.

Television
There are three free-to-air (FTA) television networks operating out of Newcastle: NBN, Prime 7 and Southern Cross Austereo and two new television ventures that are using narrowcasting technologies, Bar TV and Hunter Television. The three FTA’s all produce local advertising which is broadcast from Newcastle as part of the Northern NSW regional broadcasting network. Prime 7 and Southern Cross produce nightly news updates but NBN is the most prolific, producing over 20,000 news stories annually. NBN employs over 60 production and journalist staff and produces a unique one-hour news bulletin daily for its six regional markets. Narrowcasting offers individual users opportunities to stream television content to their own devices. Hunter Television aims to offer a community based digital television service that can be accessed internationally via the web. BarTV also narrowcasts amateur sporting events to local clubs and offers general access via its Facebook page. There are a small number of television production houses located in Newcastle though there is some overlap with the advertising agencies. For example, one80 DIGITAL POST is an independent production arm of Nine Entertainment Company which is associated with NBN Television. One80 DIGITAL POST has national and international clients and is Australia’s first High Definition Outside Broadcast (OB) provider that covers sporting events like netball and boxing and live concerts. The ABC also has a presence in Newcastle’s TV industry through ABC Open and NEWS 24. The ABC Open projects offer communities an opportunity to generate their own content.

Support Organisations
As McIntyre et al (2014) indicate, this diverse set of creative industry players are also supported by organisations such as Newcastle Now, overseen by the Newcastle Business Improvement Association, and Renew Newcastle, which is incubating creative enterprises in vacant buildings in the city. Newcastle Now, along with the Industry Development Centre (IDC) Hunter, has developed strong links with the creative industries instigating a number of working parties to support and encourage the development of a creative industries network in the city.

This diverse set of creative industry players are supported by a variety of active organisations.

In addition, in 2014 The Business Centre appointed the first regional NSW Creative Industries Business Advisor whose role is ‘to provide specialised advice to small businesses in her field under the Small Biz Connect program’ (Green, 2014). Apart from these organisational initiatives many players in the creative industries in Newcastle also come together to discuss innovations and advances in a number of collaborative fora such as The Lunaticks Society, inspired by The Lunar Society in Britain. The society ‘is a group of 200 prominent Newcastle digital and social media enthusiasts, entrepreneurs, creatives, app developers, film producers, and investors wanting to encourage creative thinking and new ideas in a digital world’ (Hunter Television 2014, online). Festivals and their attached programs include skills development and creative industry exemplars as part of their programs. These festivals include Hit the Bricks (public art); the Writers Festival; Real Film Festival; Electric Vehicle Festival; This Is Not Art; Digfest; Australian IOT Festival; Hunter Innovation Forum; the annual
architecture students event, the emerging animation festival, the University’s Disruptive Innovation series, the Jazz Festival and many others. These festivals, events and programs bring external speakers into the city and provide professional networking and workshop opportunities.

**Education and Training**

Professional associations such as the Institute of Architects and Architects Australia provide ongoing training and advice for their members as do established organisations such as Screen Central Coast and Hunter for the film sector. Shanti Mission provides training and advice in music, writing and video production while The Business Centre provides workshops to stimulate business activity in this area. There are a number of private providers of creative industries education in Newcastle that range from the Marie Walton Dance Academy and Hunter Design School, through to Rosie’s School of Rock operated by former Screaming Jet, Craig Rosevear. The Hunter School of Performing Arts is a secondary college run by the NSW State Department of Education. Both the Hunter TAFE and the University of Newcastle (UoN) have made an investment in educating students for the creative industries at the tertiary level. To this end the Hunter TAFE fields courses in music, performance, film and video as well as para-professional courses in areas such as architectural technology. There are well over 3000 students undertaking courses at the UoN in fields that are classified as part of the creative economy.

**There are well over 3000 students undertaking courses at the University of Newcastle in fields that are classified as part of the creative economy.**

Many of the programs they undertake are taught by creative industry professionals and are being guided by a number of established External Advisory Groups comprised of current highly successful creative industries operatives. The UoN students attend:

- The School of Creative Arts - 397 enrolled students (Drama, Visual and Performing Arts),
- The School of Humanities and Social Science - 182 enrolled students (Film, Media and Cultural Studies and Creative Writing),
- The School of Architecture and Built Environment - 1141 enrolled students (Architecture and Industrial Design),
- The School of Design, Communication and IT - 1547 enrolled students (Graphic Design, Animation, Journalism, Public Relations, Television, Radio, Sound Production, Multimedia, Web Design, IT, Software Application and Interactive Content Development).

Graduates from the TAFE and UoN programs commonly take two pathways; they remain in Newcastle with many seeking work locally in the more mature sectors of the creative industries such as Advertising and Design, Architecture, Television, Radio and Publishing, a few develop their own start-up businesses or most often they seek employment further afield both nationally and internationally. When the opportunity is right many of these latter graduates return to Newcastle bringing their extensive creative industries experience with them.
**Conclusion**

There are a number of sectors included in the creative industries and there are a number of lists available (e.g. WIPO 2011, PWC 2012, Howkins 2011, NSWSRD 2009). No matter which creative industries model is used (DCMS, NESTA, KEA etc.) these lists consistently include design, the arts, information technology and media industries (Flew 2012, p. 84).

The Federal, State and Local governments all have an active interest in the creative Industries with Newcastle City Council identifying the creative industries as ‘a key element in Newcastle’s economic development strategy’ (NCC 2014, p. 38). The creative industries are highly impacted by globalisation and digitization and, along with the revolution in digital distribution, there are now a whole range of new revenue earning opportunities have opened up for the creative industries. Investment support for the creative industries ecosystem comes from private sector investment and from public funding. High capacity broadband and Wi-Fi has the potential to open up further prospects in various creative industries sectors in the city. As reported by McIntyre, Balnaves, Kerrigan, Williams and King (2014) ‘the creative industries in the Newcastle LGA are active and complex, especially in relation to structural interconnectedness. The creative industries, individuals and groups in Newcastle are not simply, if at all, outposts of Sydney or other organisations but are often intimately tied together as local friends and business people who are also connected nationally and internationally. They are all capable, to greater or lesser degree, of drawing on these national or international resources when necessary and many emerging players use local collaborative spaces designed to encourage collaboration and innovation’ (2014, pp. 25-26).

Newcastle is a major Australian centre transitioning into a post-industrial work world and ‘all facets of the creative industries are represented in the Newcastle and Hunter’ (ACG 2013, p. 35). Many of these sectors are mature and well established in the city while others are emergent. They are supported by a number of ancillary organisations who are active in promoting the interests of the creative industries in Newcastle. As well as other providers the TAFE and University system are both educating creative industries professionals. UoN already has over 3000 enrolled students studying to occupy creative industries positions locally, nationally, and across the globe.
Appendix: ARC Linkage Project ‘Creativity and Cultural Production in the Hunter’

‘Creativity and Cultural Production’

(Dir: Samuel Hutchinson, 4 minutes)

This short promotional film explains the research behind the ARC Linkage project being conducted in the Hunter Region by Associate Professor Phillip McIntyre, Professor Mark Balnaves, Dr Susan Kerrigan, Evelyn King and Claire Williams.

Check out on Vimeo - https://vimeo.com/78486145

‘Creative Newcastle’

( Dir: Samuel Hutchinson, 14 minutes)

This films is a visual case study of creative industry practitioners who work in Newcastle, it covers film, media, design and fashion industries and looks at creative business strategies used in Newcastle. Creative Newcastle highlights creative industry practitioner’s hopes for their future in Newcastle.

Check out on Vimeo - https://vimeo.com/78486285
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