University of South Australia

UNIVERSITY OF SOUTH AUSTRALIA
CREATIVE PEOPLE, PRODUCTS AND PLACES

# SOUTH AUSTRALIAN CREATIVE INDUSTRIES: A CENSUS SNAPSHOT

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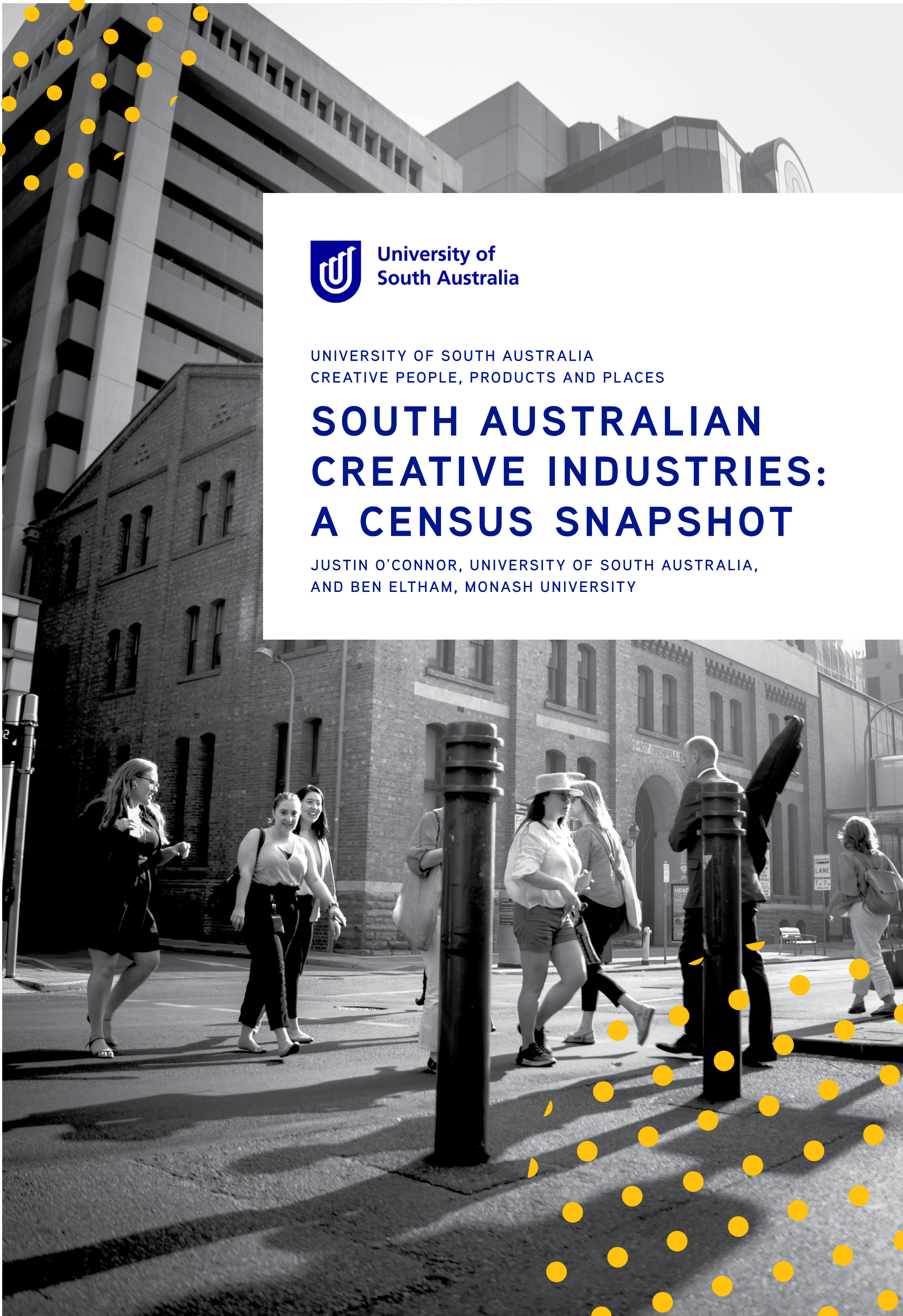


## INTRODUCTION

This short document aims to give some statistical context to the recent focus by State Government on growing the Creative Industries. Based primarily on the Australian Census for the years 2006, 2011 and 2016, we attempt to give a snapshot of employment trends and characteristics in this sector. We suggest that the sector has some serious challenges before it, challenges not best served by an approach based on standard economic growth models. At the end we outline some different possible approaches for further debate.

## DEFINITIONS

We use two ways of counting employment.

***Cultural Employment*** - persons employed in cultural occupations in all industries (e.g. music teachers in schools, graphic designers in health).

***Creative Industries Employment*** – industries with cultural and non-cultural occupations (e.g. the accountants and cleaners in a theatre company).

Some surveys use a 'creative trident', combining cultural and non-cultural occupations in the creative industries plus cultural occupations in other industries to give a single figure. We have not done this, but the broad trends are visible without this.

Our definition of cultural employment and the creative industries does not include jobs in software and information technology as a distinct category. This group expands employment figures by 30 or 40 percent. It only includes these when they are employed within creative industries (e.g. a software developer in games or advertising). However, it does include occupations and industries such as graphic design, architecture, marketing and advertising.

The ABS use an expanded version of Cultural and Creative sector, which includes software development, information technologies, sports and recreation, retail and "Professional, Scientific and Technical Services'. This has been the basis for some very inflated claims about the sector. Like the recent Australia Institute survey, we use a more targeted definition.

## SOUTH AUSTRALIA'S CULTURAL EMPLOYMENT

There were 21,737 South Australians employed in cultural occupations in August 2016, making up 2.7 per cent of 807,200 persons employed in the state, and 2.5 per cent of the total labour force of 869,800 in South Australia for that month (Table 1).

## TABLE 1: SOUTH AUSTRALIAN CULTURAL EMPLOYMENT, 2006-2016

| CENSUS YEAR | CULTURAL EMPLOYMENT | TOTAL EMPLOYMENT | POPULATION |
|---|---|---|---|
| 2016 | 21,737 | 807,200 | 1,676,653 |
| 2011 | 22,002 | 810,100 | 1,596,572 |
| 2006 | 21.537 | 755,900 | 1,514,337 |

South Australian cultural employment flatlined over the decade 2006-2016. Cultural employment actually contracted between 2011 and 2016, adding just 200 jobs over the decade. This is essentially static employment growth (a negligible 0.09 per cent per annum). In contrast, total employment in South Australia grew by 51,300 jobs in this period, or 0.68 per cent per annum.

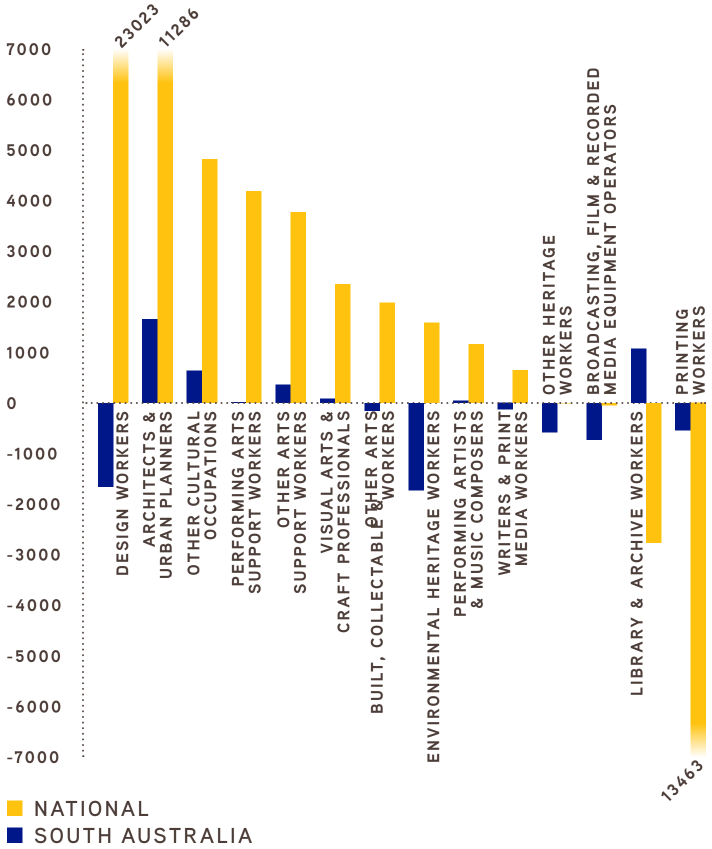
Cultural jobs therefore grew more slowly than the broader workforce. The cultural workforce also fell in per capita terms: South Australia's population grew by 162,300 residents or 10.7 per cent in the decade.

Nationally the number of cultural occupations has grown, though below the average rate, from 284,793 in 2006 to 323,297 in 2016. This growth is modest when compared to other sectors: it is below the rate of growth of the labour force and of the Australian population. South Australia is losing cultural occupations whilst these are growing nationally (Figure 1).

In Australia between 2006 and 2016, the biggest losses were amongst printing workers (-13,463), followed by library and archives (-2,757). These were offset by growth amongst Design Workers (+23,023) and Architects and Planners (+11,286). The various Arts and 'Other Cultural' occupations grew more steadily.

In South Australia there was a contraction of cultural employment. Arts and Cultural Workers held up, but Heritage, Printing and Media Equipment Operators declined. Two anomalies stand out – the significant growth of Library and Archive Workers, and the decline of Design which was the most significant growth sector at national level.

## FIGURE 1: NATIONAL VS SOUTH AUSTRALIAN CULTURAL OCCUPATIONS, GROWTH OR CONTRACTION




## CREATIVE INDUSTRIES EMPLOYMENT IN SOUTH AUSTRALIA

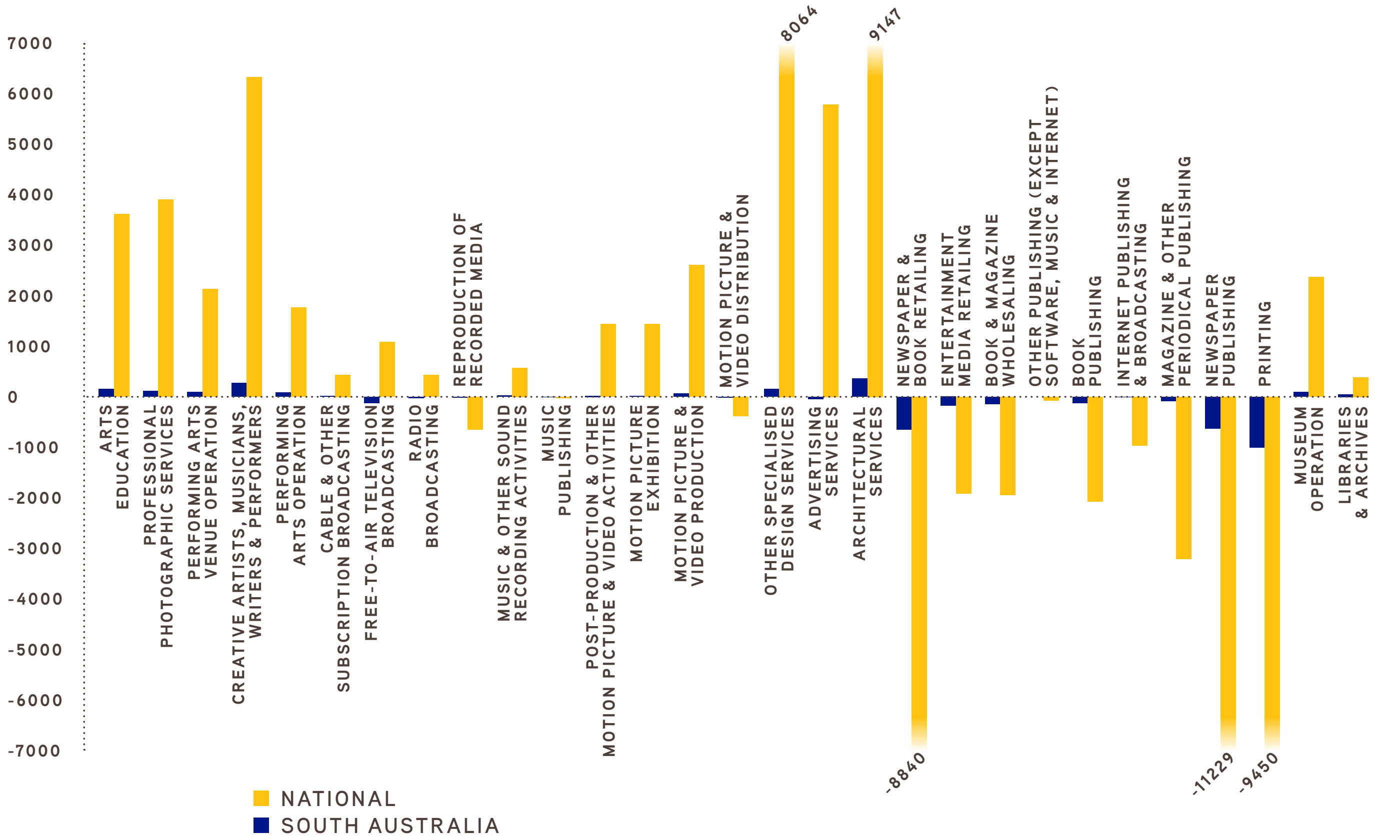
Creative industries employment has gone down in South Australia from 21,823 in 2006 to 19,839 in 2016. This reflects a national trend, where creative industries employment went down between 2006-2016, from 291,574 in 2006 to 290,713 in 2016. (Figure 2)

Australian creative industries saw a huge decline in Printing, Book, Newspaper and Magazine Publishing, along with the Wholesale and Retail of Books, Newspapers, Magazines and Renting/ Hiring DVDs and videos (-48,525). There were big increases amongst architects, advertisers and design specialists (22,995) which, with a few others, meant a slight gain overall. Notably the third largest 'industry' growth was 'Creative Artists, Musicians, Writers and Performers' (+6,320) that is, roughly speaking, freelancers.

In Australia as a whole we are seeing a shift from those creative industries which deal in materially embedded cultural goods, along with their distribution and retail, often employing ‘blue-collar’ labour, towards ‘creative services’ advertising and marketing, architecture, graphic design and a rapid expansion of creative freelancers. Employment growth in creative services and freelancers offsets the decline in cultural manufacturing, though creative industry employment overall has declined.

In South Australia there is a similar pattern of decline in Newspaper, Magazine, Book Printing and Publishing, and associated wholesale, retail and DVD & video rental. However, the high growth categories of Architectural, Advertising and Design Services have not made any significant gains, with Advertising actually declining. ‘Creative Artists, Musicians, Writers and Performers’ has barely shifted since 2011. South Australia is not attracting freelance artists.

## FIGURE 2: NATIONAL VS SOUTH AUSTRALIAN CREATIVE INDUSTRIES, GROWTH OR CONTRACTION



## EMPLOYMENT IN THE METROPOLITAN REGIONS

Creative services (Architecture, Design, Advertising), and creative freelancers, which partially make up for employment losses at an aggregate level, are not being redistributed evenly. It is clear that Greater Sydney and Melbourne are the main beneficiaries. (Table 2)

Across the metropolitan regions of the state capitals between 2006-2016, the three high growth sectors of Advertising, Architecture and Specialist Design, added 18,191 jobs. Of these 8,798 were in Sydney and 7,102 in Melbourne – a total of 15,900. That's 87% of all added jobs. We should note that Sydney (-13,247 jobs) and Melbourne (-8,756 jobs) were disproportionately hit by losses in printing, publishing and associated retail. Brisbane also lost many of these, followed by Adelaide.

Greater Adelaide added only 374 jobs in Advertising, Architecture and Design. This compares with Brisbane (+278) and Perth (which as will have less access to Sydney and Melbourne services) adding 1,419.

Creative freelancers added 3,823 jobs nationally. Sydney (+1,491) and Melbourne (+1,664) accounted for 3,155, or 83% of total added freelancer jobs. Adelaide added 164 compared to Perth's +311 and Brisbane's +34.

The 8 state and territory capitals as a whole added 3,140 creative industry jobs between 2006-16. But Melbourne (+5,046) and Sydney (+4,635) added 9,681 jobs between them. That is a net transfer nationally to Melbourne and Sydney, with Brisbane (- 5,244) and Adelaide (- 1,916) the biggest loses. Perth was a winner, adding 1,267.

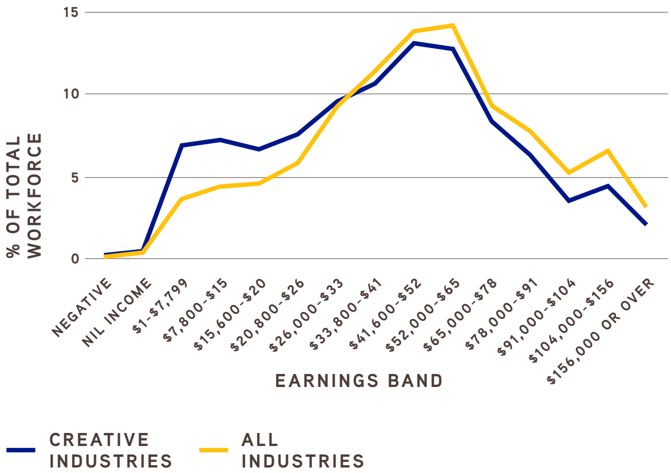
## TABLE 2: CREATIVE INDUSTRIES BY METRO CITY

| | SYDNEY METRO | MELBOURNE METRO | BRISBANE METRO | ADELAIDE METRO | PERTH METRO | HOBART METRO | DARWIN | ACT |
|---|---|---|---|---|---|---|---|---|
| ADVERTISING SERVICES | 3659 | 2129 | -159 | -28 | 60 | 18 | -17 | -13 |
| ARCHITECTURAL SERVICES | 2960 | 3329 | 267 | 305 | 794 | 67 | 16 | 68 |
| ARTS EDUCATION | 1119 | 727 | -155 | 192 | 430 | 37 | 2 | 92 |
| BOOK & MAGAZINE WHOLESALING | -988 | -250 | -189 | -116 | -104 | -7 | -2 | -16 |
| BOOK PUBLISHING | -755 | -842 | -210 | -130 | -94 | 0 | -10 | -29 |
| CABLE & OTHER SUBSCRIPTION BROADCASTING | 676 | -181 | -15 | 26 | 12 | 3 | -8 | 3 |
| CREATIVE ARTISTS, MUSICIANS, WRITERS & PERFORMERS | 1491 | 1664 | 34 | 164 | 311 | 100 | -1 | 60 |
| ENTERTAINMENT MEDIA RETAILING | -648 | -317 | -63 | -187 | -160 | -89 | 2 | -56 |
| FREE-TO-AIR TV BROADCASTING | 1833 | 185 | 27 | -58 | -50 | -89 | -16 | -129 |
| INTERNET PUBLISHING & BROADCASTING | 645 | 235 | 26 | -16 | 70 | 11 | 0 | 0 |
| LIBRARIES & ARCHIVES | -9 | 44 | 118 | 10 | -6 | -47 | 21 | -131 |
| MAGAZINE & OTHER PERIODICAL PUBLISHING | -1864 | -512 | -248 | -77 | -232 | -21 | 5 | 3 |
| MOTION PICTURE & VIDEO DISTRIBUTION | -192 | -79 | -16 | -9 | -18 | 0 | 0 | 0 |
| MOTION PICTURE & VIDEO PRODUCTION | 830 | 832 | -53 | 64 | 96 | 0 | 19 | 28 |
| MOTION PICTURE EXHIBITION | 131 | 399 | -50 | 26 | 171 | 63 | -11 | 51 |
| MUSEUM OPERATION | 392 | 611 | 145 | 94 | 123 | 270 | 13 | 84 |
| MUSIC & OTHER SOUND RECORDING ACTIVITIES | 187 | 99 | 25 | 17 | 18 | 5 | 0 | -8 |
| MUSIC PUBLISHING | -6 | 11 | -12 | -3 | -3 | 0 | 0 | 0 |
| NEWSPAPER & BOOK RETAILING | -1969 | -1696 | -1326 | -495 | -451 | -122 | -18 | -133 |
| NEWSPAPER PUBLISHING | -2187 | -2102 | -950 | -502 | -826 | -161 | -54 | -183 |
| OTHER PUBLISHING (EXCEPT SOFTWARE, MUSIC AND INTERNET) | -46 | -4 | -33 | 5 | -5 | 1 | 0 | 0 |
| OTHER SPECIALISED DESIGN SERVICES | 2179 | 1644 | 170 | 97 | 565 | 16 | 32 | 33 |
| PERFORMING ARTS OPERATION | 490 | 466 | 233 | 24 | 185 | 68 | -8 | 21 |
| PERFORMING ARTS VENUE OPERATION | 529 | 447 | 453 | 123 | 188 | 11 | 2 | 42 |
| POST-PRODUCTION SERVICES & OTHER MOTION PICTURE AND VIDEO ACTIVITIES | -51 | 53 | 26 | 17 | 3 | 1 | 0 | 6 |
| PRINTING | -2905 | -1566 | -1874 | -933 | -586 | -152 | -55 | -413 |
| PROFESSIONAL PHOTOGRAPHIC SERVICES | 652 | 757 | 135 | 65 | 355 | 16 | 0 | 31 |
| RADIO BROADCASTING | 80 | 183 | -62 | -34 | 110 | -3 | -5 | 117 |
| REPRODUCTION OF RECORDED MEDIA | -426 | -47 | -49 | -16 | -6 | -3 | 0 | 0 |
| VIDEO & OTHER ELECTRONIC MEDIA RENTAL AND HIRING | -1885 | -1467 | -1127 | -599 | -844 | -69 | -47 | -196 |

## INCOME

Incomes remain under the industry average. There is a large over-representation of cultural industries income in the under 38k per annum bracket. (Figure 3)

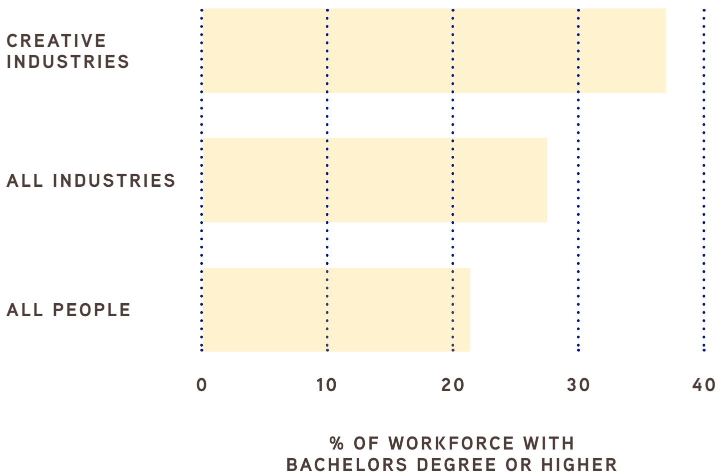
### FIGURE 3: INCOME DISTRIBUTION, CREATIVE INDUSTRIES, SOUTH AUSTRALIA 2016.




## EDUCATION

Creative industries are significantly more educated than all other industries. (Figure 4)

### FIGURE 4: SOUTH AUSTRALIAN HIGHER EDUCATION LEVELS, CREATIVE INDUSTRIES.



## CULTURAL EMPLOYMENT LOCATION

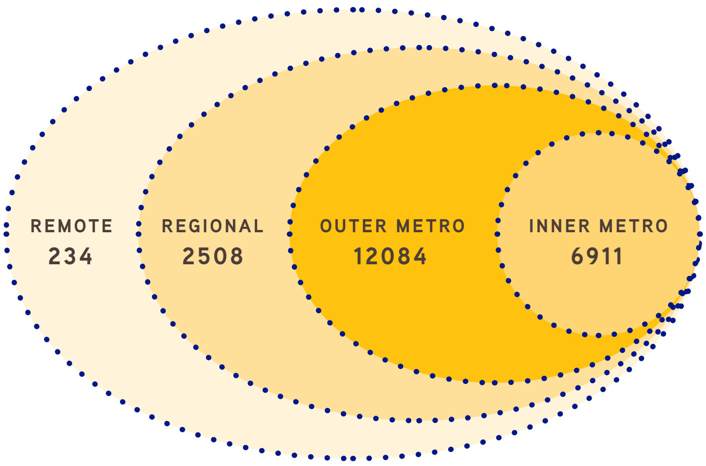
Cultural employment is strongly concentrated in Metropolitan Adelaide, particularly in the inner city and middle ring suburbs of the city. There is comparatively little cultural employment in the regions or in remote areas.

Those with cultural employment do not live in Central Adelaide; rather they reside across both the inner city and a number of outer metropolitan locations. Onkaparinga and Port Adelaide are significant centres of employment, for instance, with Mitcham, Salisbury, Tea Tree Gully and Adelaide Hills also within the top 11 LGAs.

However, when we look at place of work rather than place of residence we see, not surprisingly, a high concentration of jobs in Adelaide City CBD.

Outside the metropolitan area, Adelaide Hills has the highest number of cultural industries jobs with 416 jobs in 2016. Nearby Mount Barker is another potential regional hotspot for cultural employment, with 307 jobs; in a municipality with a population of approximately 16,000 residents, this is an important regional concentration of cultural work. Further afield, Mount Gambier has 276 jobs in the cultural industries while the Barossa, with 183 jobs, is also notable. (Figure 5)

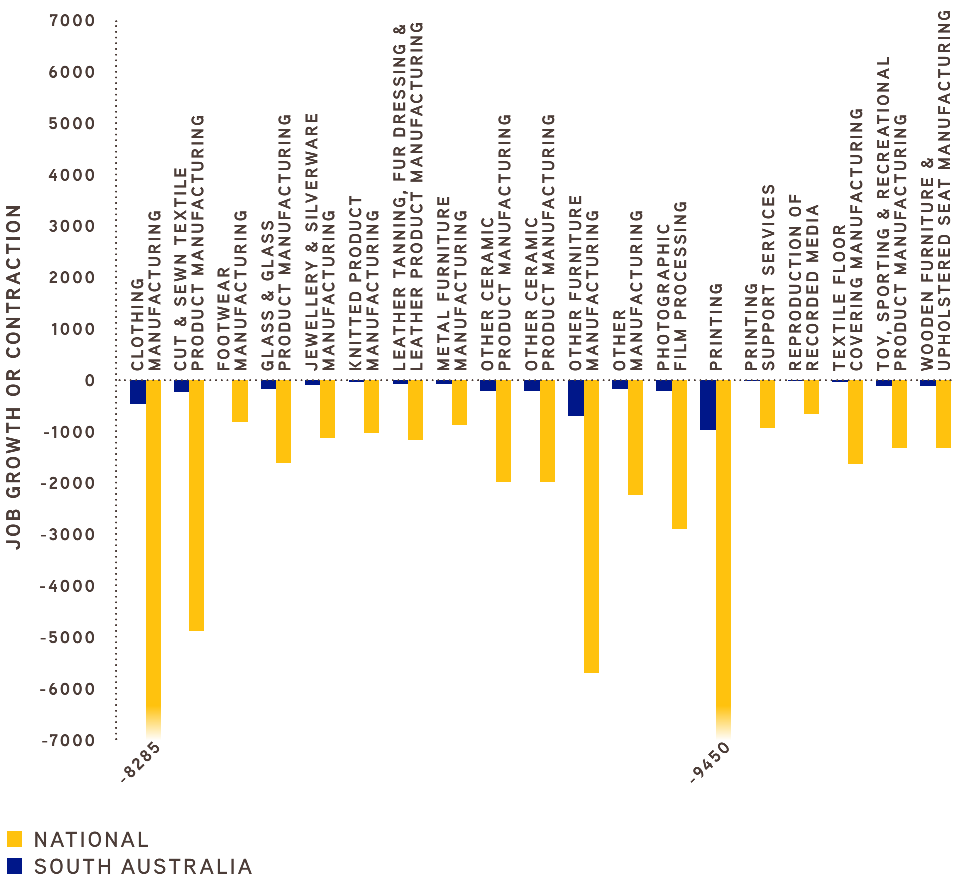
### FIGURE 5: CULTURAL EMPLOYMENT IN LOCAL GOVERNMENT AREA (BY RESIDENCE).



## CULTURAL MANUFACTURING

We identified a sub-set of occupations and industries associated with ‘cultural manufacturing’ - cultural goods with high levels of both material and symbolic value. Nationally since 2006 there was a 64% decline in this sector, 60% in South Australia (Figure 6). The big losses were in clothing, textiles, leather goods and so on (but not footwear, which has held up in SA), followed by printing and furniture manufacture. We suggest that jewellery, ceramics and other crafts now declare more as self-employed creatives than ‘manufacturing’.

### FIGURE 6: NATIONAL VS SOUTH AUSTRALIAN CULTURAL MANUFACTURING, GROWTH OR CONTRACTION



## CONCLUSIONS

The general collapse of manufacture is mirrored within the creative industries. New jobs in Architecture, Advertising and Design are barely covering losses in manufacture. The 'classic' creative industries of Film, TV, Visual and Performing Arts have retained more or less slow but steady growth.

The growth of 'digital' has resulted in a rise in Advertising and Design, but not necessarily in Film, TV and other media (which are now totally transformed by digital). Software and information technology employment (not counted here) is rising rapidly, but growth is not taking place within the creative industries (employment has declined). It seems digital services are being bought by creative industries from specialist software firms, Australian and overseas. Much software and the vast majority of hardware (computers, cameras, recorders etc.) in the creative industries is produced overseas and is a net import, adding to our national deficit in creative content.

There is a rise in freelancing, reflecting a breaking up of larger public and private sector creative industries, a decline in public funding for arts and broadcasting, and a general shift to outsourcing and contract employment. Though complex, in general the rise of the 'gig' economy and precarious employment has led to lower wages overall (there are winners of course), which has exacerbated the traditional low wages in the creative sector, especially (but not only) in the early career stages.

This divide is reflected in distribution of jobs in Australian cities, with CBD, inner cities and near suburbs hosting creative jobs and providing commutable housing, and the outer suburbs and regions hosting lower paid manufacturing and lower skilled service sectors. These kinds of divisions may also now be emerging between the different Australian States and Territories

Claims that a shift to the higher skills service sector and an educated workforce would lead to high productive and high wage economies has not proved to be the case in the creative sector. Employment has shifted towards those who have some form of higher education qualification. Though access to HE has expanded rapidly in the last decade, and though many creative jobs are below the national average wage, the class divide in the creative industries is increasing as 'blue collar' jobs continue to decline.

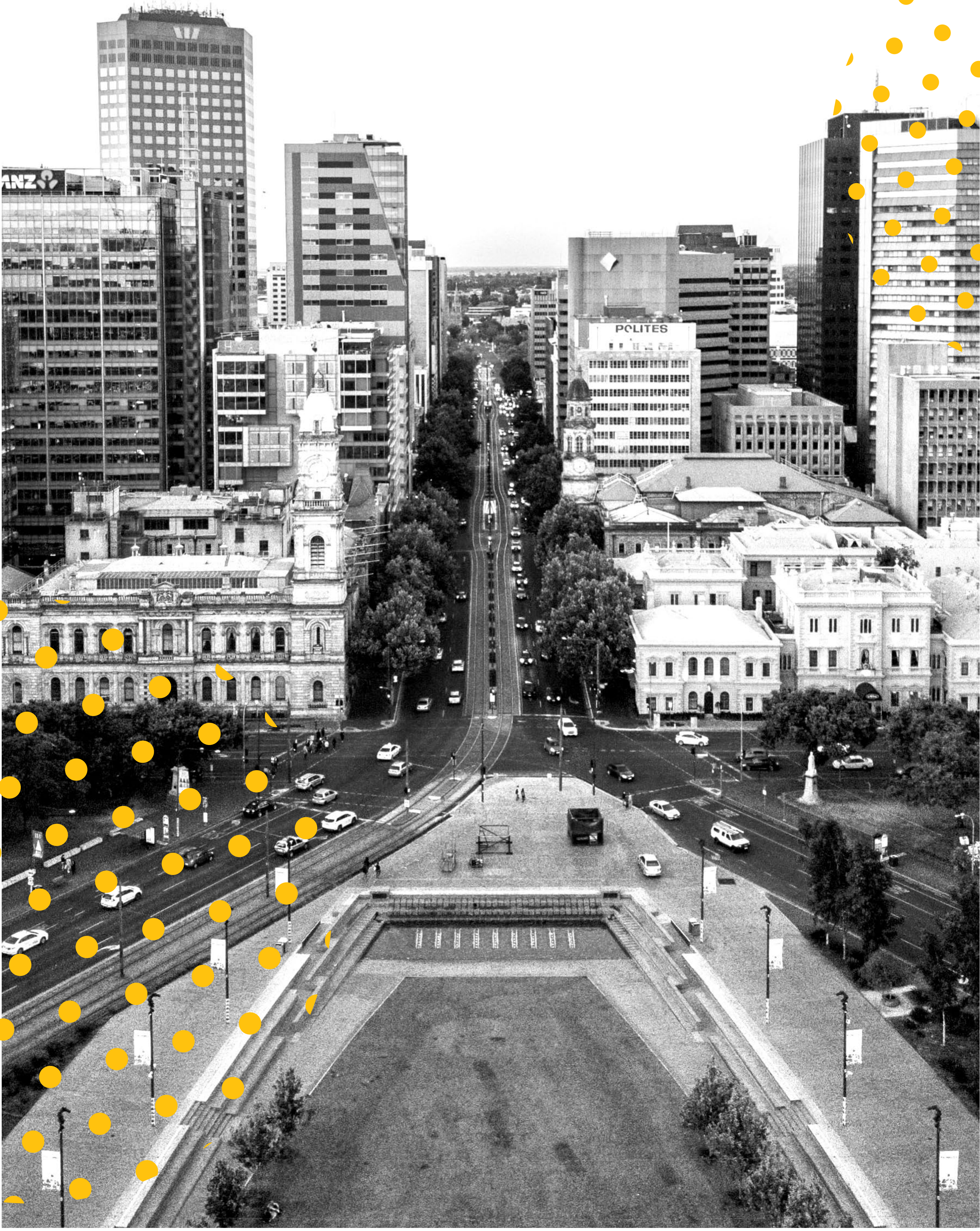
The jobs growth in creative services, making up for the collapse in manufacturing jobs, has been highly skewed towards the two big east coast cities. Melbourne and Sydney account for over three quarters of new jobs in design, advertising, architecture and creative freelancing. This has left regional state capitals such as Adelaide in a far worse position vis-a-vis these cities than in 2006.

## MOVING FORWARD

Governments adopting a creative industries policy framework frequently seek a quick win, promoting high growth, high productivity parts of this sector. Such an approach overlooks the extent to which media, advertising and design rely on a large pool of creative labour which is not particularly well-paid and whose employment is increasingly precarious. In these circumstances creative labour tends to move to locations providing enough work to construct a viable career - as we have seen with the decline in South Australia in favour of the two big east coast cities. To offset this, smaller agglomerations might offer a social and cultural infrastructure within which qualitatively better creative work and life might take place. This is to think more holistically in terms of a creative ecosystem rather than fast-tracking particular firms, who themselves might easily relocate.

The primary focus on economic growth through 'picking winners' tends to sideline the wider public value of art, culture and creative industries, and how all of these contribute to the liveability of cities, towns and regions. In this South Australia has a long history, going back through Dun Dunstan to Thomas Playford, of building art and culture into the living fabric of the state capital and regions. Culture has changed, and new challenges have emerged - but separating out art and culture from something called 'creative industries' (craft, music, screen) is not likely to be helpful either to economy or culture, with our society as the overall loser.

'Creative ecosystem' is another name for the shared understandings and desires, the interlocking institutions of learning and shaping, the spaces and places of encounter and making, which help articulate our aspirations towards a better life in common. Art, culture, creative industries are vital contributions to such a shared ecosystem and cannot thrive outside it. Taking the social infrastructure of the creative ecosystem as a primary policy focus may start to increase employment, and improve the quality of that which exists. One thing is certain, without such a creative ecosystem there will no growth, merely continued contraction.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