



# Unleashing Creativity

**The next frontier: The opportunity for creative industries in our new reality**

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## Call to action

98 per cent of Australians engage in some form of creative participation, contributing over 6 per cent of GDP and driving social cohesion, learning and development, community resilience, and liveability of our cities and regions.<sup>1234</sup>

COVID-19 has brought the value and importance of creative participation into sharp contrast, with the creative sector and related industries, including hospitality and tourism, being some of the most profoundly impacted in 2020. Individuals, communities and businesses have also been reminded of our innate need for, and the importance of, creative expression and connection to social and economic participation.

To date, Commonwealth, State and Territory and local governments have announced over \$400 million<sup>5</sup> in funding and investment across various COVID-19 related initiatives for the creative industries. In addition to viability and grant funding, these investments include pilot programs, digital initiatives, artist and content development and venue operations.

Notwithstanding the immense challenges ahead, we also recognise a rare opportunity to reset the conversation around the creative industries. The focus must not only be to rebuild our severely affected arts sectors, but to find new ways to augment human and social capital through the creative industries.

**This is important for Australia and Australians because enabling creativity to thrive in all its forms is about more than our hearts – it is also about our minds, our places, our communities, and the richness of our social fabric.**

1 Bureau of Communications and Arts Research 2018, The economic value of cultural and creative activity.

2 Guido Ferilli, Pier Luigi Sacco, Giorgio Tavano Blessi, and Stefano Forbici 2017, "Power to the People: When Culture Works as a Social Catalyst in Urban Regeneration Processes (and When It Does Not)." European Planning Studies 25, No. 2, pp. 241–58.

3 BCAR 2018, "Cultural and Creative Activity in Australia 2008–09 to 2016–17," p. 11.

4 Crossick and Kaszynska 2016, Understanding the value of arts & culture.; also Clark et al 2018., Culture, Value and Place.

5 Packages include (but are not limited to) the COVID-19 Creative Economy Support Package (Commonwealth), Rescue and Restart Package (NSW), Creative Victoria COVID-19 Package (VIC), Arts and Cultural Recovery Package (QLD), COVID-19 Response Package (WA), COVID-19 Arts Grants Support (SA), COVID-19 Organisational Emergency Support Funding and Creative Recovery and Resilience Program (ACT), the Arts and Screen Digital Production Fund (TAS) and Creative Industries Sector COVID-19 Funding Assistance Package (NT).

# The opportunity for Australia's creative industries

In rebuilding our severely-impacted cultural and arts sector, Australia has a much bigger opportunity to transform and accelerate how the creative industries drive social and economic participation, innovation and productivity, and social and cultural cohesion.

There was already recognition of this opportunity prior to COVID-19.

Governments are harnessing the creative industries to shape infrastructure investments and place making. Educators are increasingly focussing on creative and STEM skills and experiences for students. Industry is focussing on building and retaining creative and adaptable workforces to meet the challenges and opportunities of the future head-on.

As we navigate COVID 19, the economic and social policy agenda is being reset for our new reality and we see a unique, once in a generation opportunity to evolve the conversation around how the creative industries can contribute to and thrive in this new reality. It is increasingly clear that industries need to adapt and develop new ways of working to ensure they can remain relevant and thrive in our new reality. This will be increasingly critical as we continue to face accelerated societal and economic change, technological advancements, and industry disruption.

But we need a new mindset to fully harness this opportunity. This does not necessarily mean working harder or with less, but it does mean working smarter and more constructively and collaboratively across the creative sectors, industry and

government. It requires realigning the purpose of creativity, evolving the notion of the 'customer', harnessing digital, and focussing creative skills on solving new and non traditional problems.

Everyone has a role to play in shaping this conversation – creative organisations of all forms and sizes, creative workforces, businesses, governments, and the community. The intent should not be to replace or diminish individual creative forms or their value but rather, to provide a unifying lens that recognises the tremendous collective impact and value of the sum of these parts. It will also be critical in guiding new policies and initiatives across government, industry and the creative sector that are fit for purpose for the challenges and opportunities of the future and in growing and sustaining the impact of creativity in all its forms.

Fostering an environment that encourages this participation and enables and rewards collaboration is a pre-condition to growing the role and impact of the creative industries. Those that do so successfully will deliver significant positive impact across our community and economy.



# Defining the potential

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## The aspiration

We see the future opportunities for Australia's creative industries broadly as being to:

- Increase the diversity and availability of opportunities for people to participate socially and economically
- Grow, augment and share knowledge, stories and culture in new and different ways
- Operate as a catalyst for innovation and adaptation of individuals, workforces, and businesses

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The collective goal is to amplify and augment creative capacity, capability and participation across individuals, communities, businesses and industries.

## The transformation

Amplifying our creative capacity and capability will help to increase our dynamism and spill over to our communities and industries through:

- Increasing and diversifying cultural and artistic experiences, learning and participation
- Increasing the rate of new start-ups and growing an innovation culture enabled by creative skill
- Enabling industry adaptation and the formation of new industries enabled by creative skills
- Augmenting workforces with creative skills to think and solve problems differently
- Translating creative skills to be applied in new ways across different industries
- Accelerating new ways of distributing content, knowledge and services
- Augmenting the curriculum and learning experiences to support world-class education
- Contributing to the soul and vibrancy of our cities and regions where we will live, work and play in the future
- Contributing to long term physical and mental health and wellbeing

Much of the significant potential for our creative industries is in the 'unknown unknown' – the next innovation, the next cultural phenomenon, or contributing to fundamental industry change that benefits all Australians. We need to have the right enabling conditions for our creative ecosystem to thrive and for the best ideas to be seen and harvested.

## The impacts

Collectively, these areas will drive lasting positive social and economic benefits for all Australians by:

- Strengthening and growing the economic contribution and social impact of our creative industries
- Increased economic opportunity, adaptability and resilience
- Lifelong human and capital formation, growth and development
- Deepened social, community and cultural fabric

We will see these impacts across our communities, industries and workforces, physical and virtual places, our schools and educational institutions, and in our culture.



# Roadmap of shared priorities

We see six shared priorities for collaboration across the creative sectors, industry and government to realise and accelerate this opportunity.

1

Re-imagine the purpose and impact of creativity

4

Transform service models and empower creative skills

2

Forge partnerships and networks to build sector capacity

5

Lean in to risk and opportunity

3

Accelerate customer centricity and digital enablement

6

Foster and reward creativity in our young people

The following pages outline each priority in detail.

1

## Re-imagine the purpose and impact of creativity

We have the opportunity to strategically reposition the creative sectors and elevate creativity as a core contributor to industry growth, prosperity and wellbeing, education, and skills development and adaptation. Clarifying and aligning stakeholders around this common purpose will be fundamental to build and sustain sector capacity, maturity and impact.

2

3

### Enabling actions:

#### Creative sectors

Re-define purpose and role in driving social and economic participation, innovation and productivity, and translate this into strategy and practice.

4

#### Industry

Define, embrace and embed the role of creative practice, thinking and approaches as an enabler of innovation, transformation and adaptation throughout industries.

5

#### Government

Strategically reposition the creative sectors and elevate creativity as a core contributor to industry growth and prosperity, education, and skills development.

6



## CASE STUDIES

### Harnessing creativity to drive social and economic revitalisation

After filing for bankruptcy in 2013, Detroit (USA) has undergone a significant transformation and revitalisation. As artists and creatives bought up cheap living and working spaces, the city's planning department hired a diverse, interdisciplinary team of planners, architects, urban and landscape designers to rethink how the city could support an "inclusive recovery" – incentivising investment and rebuilding infrastructure, whilst providing services and preventing displacement for existing residents and supporting the significant cultural diversity of the city. This inclusive, design-led approach was quickly embraced by the creative ecosystem and in 2015, Detroit was recognised as a UNESCO City of Design. Although Detroit's core design economy makes up only 1 per cent of its industries and a little over 5 per cent of all occupations, it fuels a design ecosystem that represents over 20 per cent of the region's economy. The city's inclusive design approach connects the creative ecosystem with government and industry to drive economic, creative and socially sustainable outcomes.

### STARTS – Investing in new models of embedding creativity into industry

STARTS is an initiative of the European Commission that supports collaborations between artists and industry to boost innovation and industry's capacity to contribute to the EU's competitiveness, sustainability and social inclusion.

**PrintYour City!** uses large scale 3D printing to transform the plastic waste of cities into meaningful applications for the built environment, for example street furniture.

**Arctur** aims to merge cutting-edge technologies and data with artistic practice to help with interpretation, understanding and visualisation of complex data.

**3D Prime** utilises creative practitioners to create accurate 3D models of human organs to assist medical students to learn, practice and train for surgery more accurately.

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#### References:

S+T+ARTS 2019, available at: <https://www.starts.eu/> | European Commission 2019, "ICT and Art - the STARTS initiative", available at: <https://ec.europa.eu/digital-single-market/en/ict-art-starts-platform> | PrintYour City, available at: <https://www.printyour.city/> | S+T+ARTS Residencies 2019, "Arctur", available at: <https://vertigo.starts.eu/calls/start-residencies-call-3/projects/-5/detail/> | Arctur, available at: <https://www.arctur.si/> | Organ Print, "3D Prime", available at: <http://organ-print.eu/> | Design Core Detroit 2018, "Detroit City of Design Action Plan: Fast Facts", available at: [https://designcore.org/wp-content/uploads/2018/06/ActionPlan\\_FastFacts\\_Digital.pdf](https://designcore.org/wp-content/uploads/2018/06/ActionPlan_FastFacts_Digital.pdf) | The Architect's Newspaper 2019, "Five years after Detroit's bankruptcy, design fuels recovery", available at: <https://www.archpaper.com/2019/02/five-years-after-detroit-bankruptcy-design-fuels-recovery/>



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## Forge partnerships and networks to build sector capacity

Collaboration has always been at the heart of the creative process but the creative sectors face many barriers to effective and sustained collaboration. Building, resourcing and leveraging a network based on common purpose and enabled by the right incentives is a pre-condition to lift sector capacity and capability and drive new opportunities.

### Enabling actions:

#### Creative sectors

Identify and invest in partnerships and alliances based on mutually-aligned purpose and values to drive new opportunities, exchange ideas and knowledge, evolve practice, production, programs and services that deliver impact.

#### Industry

Embed creative practice and partnerships as a catalyst for innovation, research and development, new services, improved business processes and customer engagement.

#### Government

Incentivise and enable partnerships between creative sectors and industry as a driver of research and development, skills development and training, knowledge sharing and movement of resources.

## CASE STUDIES

### Facilitating independent creative careers through global digital access

Partnering creative producers and their audiences, **Patreon** provides a member-based subscription platform where 'patrons' access exclusive content from a range of creatives and artists for a subscription based fee. The platform seeks to address the disparity between accessing creative content and the creative producer being paid for this access.

### Partnering to support modern, sustainable tourism experiences

**Tourism 4.0** seeks to address a number of challenges faced by the tourism sector, in particular the effect of increased competition leading to lower value for tourism operators and compromised sustainability of tourist places, experiences and sites. Established in 2018, the Tourism 4.0 network of 130 partners now benefits from resources, digitally-enabled tools, guidelines, connection and research to increase innovation in tourism and drive a smart tourism ecosystem. One of its key areas of focus is in harnessing the digitisation of cultural knowledge through its **Heritage+** program, which focuses on curating enriched cultural experiences enabled by advanced digital technologies coupled with deep knowledge and understanding.

### Cultural institutions as a custodian of industry skills and knowledge

The **Powerhouse Museum's** partnership with Sydney University resulted in an agriculture and robotics education program for regional secondary students. Working with Aboriginal community leaders and Sydney University scientists, the students learned about the application of robotics in agriculture while the scientists and students learned about traditional sustainable Aboriginal agriculture practices. This shared learning will inform sustainable agribusiness innovation, whilst developing future focused workforce skills and knowledge in local communities.

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#### References:

The Guardian Australia 2018, "The rise of Patreon - the website that makes Jordan Peterson \$80k a month", available at: <https://www.theguardian.com/technology/2018/may/14/patreon-rise-jordan-peterson-online-membership> | Patreon, available at: <https://www.patreon.com/> | Tourism 4.0, available at <https://tourism4-0.org/> | University of Ljubljana Faculty of Computer and Information Science, TURIZEM 4.0 - Tourism 4.0 – Enriched Tourist Experience, available at: <https://www.fri.uni-lj.si/en/projects/551>

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## Accelerate customer centricity and digital enablement

Creative industries can no longer just cater to visitors or audience members. Customers of the future and their expectations are rapidly evolving. Regardless of scale and sophistication, creative organisations and workforces must redefine the notion of their 'customers', put them at the centre of everything they do, and create seamless and digitally-enabled experiences that deliver value.

4

5

### Enabling actions:

#### Creative sectors

Apply industry knowledge to develop customer strategies, accelerate digitisation and increase access to high-value free and fee based content and tailored services to drive value for and from customers and the community.

6

#### Industry

Leverage creative content, skills and organisations to drive digitally-enabled customer centric transformation across the front, middle and back office.

#### Government

Put the citizen and customer at the centre of outcomes and policy and investment decisions, and use this to drive and sustain investments in creative industries development.



## CASE STUDIES

### Reshaping access to global cultural knowledge

**Digitisation** is fundamentally increasing access to cultural collections, knowledge and experiences from thousands of cultural and heritage organisations across the world. Aggregators such as Google Arts & Culture are further increasing the scale and reach of digitisation.

### Partnering to support modern, sustainable tourism experiences

**Spotify** uniquely provides equal value for both artists and consumers, with its mission being to:

“unlock the potential of human creativity by giving a million creative artists the opportunity to live off their art and billions of fans the opportunity to enjoy and be inspired by these creators.”

Seeing itself as part of the cultural ecosystem, rather than simply a service provider, Spotify uses consumer data and engagement with creators to drive new, innovative and more relevant product creation, while the accessible nature of the platform for consumers and artists contributes to creating more sustainable livelihoods for creators.

### Revolutionising special effects

In 1991, Australian visual effects studio, **Animal Logic**, released a ground-breaking software package that enabled film-makers to create high quality visual effects using just one program and computer, and at a fraction of the cost of rival products. Animal Logic used the software in the production of films such as *The Matrix* and *Babe*, and exported it to the international software market.

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#### References:

Australian Geographic 2016, “10 arts inventions you didn’t know were Australian”, available at: <https://www.australiangeographic.com.au/topics/history-culture/2016/04/10-arts-inventions-you-didnt-know-were-australian/> | Museum of Applied Arts and Sciences 1991, “Eddie special effects software”, available at: [http://archive.maas.museum/australia\\_innovates/index0547.html?behaviour=view\\_article&Section\\_id=1010&article\\_id=10004](http://archive.maas.museum/australia_innovates/index0547.html?behaviour=view_article&Section_id=1010&article_id=10004) | Cuseum 2018, “5 creative and innovative experiments in museum membership”, available at: <https://cuseum.com/blog/2018/9/12/5-creative-innovative-experiments-in-museum-membership> | Fast Company 2020, “Most Innovative Companies: Spotify”, available at: <https://www.fastcompany.com/company/Spotify> | Mission Statement Academy, “Spotify Mission and Vision Statement Analysis”, available at: <https://mission-statement.com/spotify/>



## **Transform service models and empower creative skills**

In our new reality, we will continue to face accelerated social and economic change, technological innovation and disruption. The capacity for creative organisations and their workforces to adapt is key to thriving. Empowering creativity as an enabler of transformation will be critical to build service models, skills and workforces that can combine to meet these rapidly evolving challenges.



### **Enabling actions:**

#### **Creative sectors**

Realign service models, organisational mindset and capability to optimise delivery and to change and augment how customers' needs are continually anticipated and met.

#### **Industry**

Define and embed a clear link between creative skillsets and organisational outcomes and embed this into service delivery, operational models, and workforce development to position industries for the future.

#### **Government**

Build transformative capacity through funding model and commissioning reform by linking funding to outcomes, building sector capacity, incentivising collaboration, and rewarding good performance.



## CASE STUDIES

### Inventing the future of play

Founded in 1932, **LEGO**, a Danish toy company, experienced significant profitability challenges during the mid-1990s to mid-2000s driven by reaching a natural product cycle limit and the ability of other competitors to decrease manufacturing costs.

LEGO recognised that the creativity they harnessed in product design could drive innovation across the business. LEGO now expresses creativity in its products and its corporate strategy – including production, marketing and engagement.

One example has been to embrace the ‘hacker’ – enlisting fans to create new LEGO designs, encouraging deeper, creative engagement with the product and driving customer insights.

### Embracing and embedding artistic practice

A unique combination of fashion, art and design, Australian fashion label **Mambo** embedded and embraced more than 250 artists over the last three decades. With artistic practice driving product design, the label’s artistic reputation was recognised in 1993 when Mambo was invited by the Art Gallery of New South Wales to exhibit – acknowledging both its artistic credibility and its impact on Australian fashion and culture. Its irreverent social and political commentary have established Mambo as one of the most memorable Australian brands.

### Embracing creativity to adapt to disruption

On Friday 13 March 2020, the Australian Government announced COVID-19 measures that led to the immediate shutdown of the event and entertainment industry. Within 48 hours, all of **Stage King’s** work for 2020 (and beyond) evaporated. The creative team came together and brainstormed. Almost overnight, IsoKings was born, and three months later IsoKings had made almost 10,000 home furniture products and expanded its team of 12 to over 50 across Australia.

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#### References:

Australian Geographic 2016, “10 arts inventions you didn’t know were Australian”, available at: <https://www.australiangeographic.com.au/topics/history-culture/2016/04/10-arts-inventions-you-didnt-know-were-australian/> | Museum of Applied Arts and Sciences 1991, “Eddie special effects software”, available at: [http://archive.maas.museum/australia\\_innovates/index0547.html?behaviour=view\\_article&Section\\_id=1010&article\\_id=10004](http://archive.maas.museum/australia_innovates/index0547.html?behaviour=view_article&Section_id=1010&article_id=10004) | Cuseum 2018, “5 creative and innovative experiments in museum membership”, available at: <https://cuseum.com/blog/2018/9/12/5-creative-innovative-experiments-in-museum-membership> | Fast Company 2020, “Most Innovative Companies: Spotify”, available at: <https://www.fastcompany.com/company/Spotify> | Mission Statement Academy, “Spotify Mission and Vision Statement Analysis”, available at: <https://mission-statement.com/spotify/>





## Lean in to risk and opportunity

To increase impact, we need to build a greater understanding and culture of risk taking and embed more innovative approaches to investment and risk management – one that incentivises and rewards strong performance and capability growth. Guided by purpose and impact, creative organisations will be better equipped to identify, understand, invest, and manage risk to respond to an evolving opportunity set.

### Enabling actions:

#### Creative sectors

Define a risk appetite aligned to purpose and strategy and use this to guide and underpin decisions around new business ventures, partnerships, research, content development, business model transformation, and customer engagement.

#### Industry

Leverage partnerships with creative organisations and workforces to contribute to new ventures and an innovation culture through incubation, investment in research and development, learning, and development.

#### Government

Embed innovative approaches to investment, risk and opportunity management throughout the policy and investment cycle and reward strong performance and capability growth across creative industries and in education.

## CASE STUDIES

### Reinventing musical theatre through the generations

**Musical theatre** has been revolutionised and driven over the last 100 years to be a modern multi billion dollar global industry through the innovations and risk taking of artists like Rodgers and Hammerstein, Andrew Lloyd Webber, Stephen Sondheim, Stephen Schwartz and Lin-Manuel Miranda. Content creators and producers have further contributed to industry growth through diversifying content across multiple channels, both through theatre adaptations (in particular, of films, by companies such as Disney) and film adaptations of theatre (eg. Hamilton on Disney+ and The Phantom of the Opera).

### Transforming the role of music and artistry

When first launched, **MTV** transformed the music industry content distribution and was the catalyst for the role of music and artistry in contributing to social and economic change. **iTunes** in the 2000s and **Spotify** in the 2010s have further transformed global music distribution and commercial models to harness technological disruption.

### MONA – Catalytic effect of creative industries in place making

Conceived by millionaire art provocateur and professional gambler David Walsh, the Museum of Old and New Art (MONA) opened in January 2011, and is credited with making a significant contribution to revitalisation, catalysing investment and driving hospitality and tourism in Tasmania. The risk taken in conceiving and realising MONA has created a market for new and unique experiences that is fostering significant business confidence and encouraged government and local business to take on more risk.

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#### References:

ABC News 2017, "HOMO: Millionaire gambler David Walsh unveils vision for riverside hotel and 'anti-casino' in Hobart", available at: <https://www.abc.net.au/news/2017-07-06/david-walsh-mona-homo-plans-unveiled/8684326> |  
 ABC News 2017, "MONA legacy: Owner David Walsh urges others to think outside the box", available at: <https://www.abc.net.au/news/2017-07-07/mona-boss-david-walsh-wants-others-to-think-outside-the-box/8685706> |  
 The New Yorker 2013, "Tasmanian Devil", available at: <https://www.newyorker.com/magazine/2013/01/21/tasmanian-devil>



## Foster and reward creativity in our young people

Our children and young people are our greatest asset. Creativity will augment their toolkits and help them grow lifelong resilience, adaptability, and entrepreneurial mindsets. The creative industries have a critical role to play in shaping the future of world-class education and supporting life long learning. The development of new skills and adaptation of existing skills will enable future generations to face new challenges, respond to opportunities and evolve industries and their workforce needs.

### Enabling actions:

#### Creative sectors

Collaborate to develop new and different experiences to share knowledge, stories, cultural traditions and support with educators, young people and communities.

#### Industry

Leverage partnerships with the creative industries, educators and government to positively shape the experiences and capabilities of current and future workforces and customers.

#### Government

Enable world class education experiences that recognise the role of creative practice in equipping our young people with the skills and resilience to thrive and adapt.



## CASE STUDIES

### Education Alliance Finland

Internationally, in February 2020 the Education Alliance Finland announced a partnership with Singapore-based edtech accelerator EduSpaze. EduSpaze helps early stage edtech startups go to market, accelerate growth, and collaborate. Current residents include start ups utilising design practice to develop immersive learning through virtual reality, harnessing 3D technology to teach STEM and design-thinking, while an online platform is being developed for parents to find and book classes.

### Experiential learning resources

Integrating textbooks, education videos, traditional assessments and videogames into an experiential learning resource, Australia's **LionsHeart Studios** aims to improve learning outcomes and reduce drop out rates. Working with lecturers, educators, gamers, software engineers and artists they create educational software that uses the theory of gameplay to boost student engagement and improve academic performance.

### Agile online learning

With technology's rapid evolution, Australian firm **Academy Xi** identified a gap in the education market. Recognising companies and individuals looking to gain practical skills in design, innovation and digital transformation, traditional education models, generally slow to develop and change, were not able to meet this demand. Academy Xi's agile delivery model offers short, practical and skill-specific courses for people who want to up-skill and companies wanting to upgrade their capabilities.

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### References:

Australian Education Technology 2020, "The Australian edtech industry", available at: <https://www.austrade.gov.au/edtech/the-australian-edtech-industry/> | UNESCO 2019, "Education: From disruption to recovery", available at: <https://en.unesco.org/covid19/educationresponse> | EduSpaze 2019, "Building the ecosystem in Southeast Asia to help edtech startups succeed", available at: <https://www.eduspaze.com/> | Education Alliance Finland 2020, "EAF announcing new EdTech Accelerator partnerships in Singapore and Qatar", <https://educationalliancefinland.com/news/eaf-announcing-new-edtech-accelerator-partnerships-singapore-and-qatar> | Frost and Sullivan, Australian Edutech Market: Key Trends, Technologies and Opportunities 2016-2022 | Fast Company 2019, "OK Go is linking with Google, Jeff Bezos, and Morton Salt to teach kids math and science", available at: <https://www.fastcompany.com/90344427/most-creative-people-2019-ok-go-sandbox-kulash-nordwind-ross-konopka>

As we emerge from COVID-19 lockdowns and as the economic and social policy agenda is reset for our new reality, we have a unique opportunity to start a different national conversation to empower our creative industries to thrive in our new reality.

We see five suggested objectives in leaning into this conversation:

1

Harnessing the breadth and diversity of the creative industries in all forms is key to building the strength and quality of sector representation going forward.

2

All levels of the creative sector, government, and the creative workforce in our cities and regions have a role to play in driving this.

3

The creative sector as a whole, but notably creative individuals themselves, face significant challenges and dislocation from COVID-19. With an integrated narrative and value proposition, there can be a clearer focus on policy approaches and initiatives that are fit for purpose going forward – and who and what is required to realise these in practice.

4

Creativity already has a tremendous social and economic impact and we need to increase visibility and recognition of these successes and foster an environment for sharing and collaboration.

5

We need to consider how to optimise resourcing, regulation, incentives, skills pathways, education, and engagement to create an ecosystem that fosters, rather than discourages, participation, ideas generation and informed risk taking.

The opportunity and roadmap we have identified in this paper offer a unifying lens to start this conversation and evolve the narrative.

## About us

KPMG has a demonstrated track record of credibility in bringing the latest thinking and depth of capability to deliver transformational impacts for creative industries clients in Australia and overseas. We bring together a global team of passionate and dedicated people to help build the creative industries. We offer a clear, compelling point of view on the sector and are committed to collaborating with our clients to shape their success.

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