

# ARTS PLAN

A conversation about Arts and our region



FINAL REPORT

# Sunshine Coast Arts Plan

TARGETED STAKEHOLDER ENGAGEMENT

Davis and Ellison, 2017



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# Abstract

This report presents the findings and outcomes from an artist-focussed stakeholder engagement strategy that is intended to inform the development and drafting of the Sunshine Coast Council’s Arts Plan.

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## Ethics:

This project received ethical clearance from CQ University with the approval number 0000020795

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# Executive Summary

In August-November 2017, Sunshine Coast Council (SCC) and the CQUniversity engagement team led a community-driven data collection process working with a diverse array of stakeholders including artists, artworkers and arts community members to gather input to inform the development of the Sunshine Coast Arts Plan. The three-phase artist-led engagement process was designed to test and refine ideas presented in the Sunshine Coast Arts Plan Discussion Paper. This paper was devised by the Sunshine Coast Arts Advisory Board (SCAAB), and intended to spark discussion leading to the development of a 20 year framework for the region “to support and nurture an environment in which arts and culture on the Sunshine Coast can flourish and contribute to the fabric of the region as we move through unprecedented growth and development” (SCAAB & Sunshine Coast Council 2017, 5).

The project included three data collection phases: an initial survey to test ideas from the Arts Plan Discussion Paper; a period of more consultative, qualitative data collection as championed by SCC, the engagement team, and a tailored group of eleven Arts Influencers; and a final refining survey.

The project, while limited in scale, successfully engaged with a significant proportion of the arts sector of the Sunshine Coast and used an innovative artist-led research methodology with over 600 responses to surveys and over 300 people involved in face-to-face sessions. The data collected was analysed using the ‘5Ps’, a series of five categories introduced in the discussion paper: People, Programs, Places, Promotion, and Partnerships. The analysis then was used to develop final recommendations for SCC and SCAAB to incorporate into their next stage of consultation and ongoing development of the Arts Plan. Recommendations and strategies have been identified:

*Value the arts and arts practice within cultural, social and economic contexts.*

*Refine the definition of the arts, including general definition/discussion with art form areas expanded to include design, the diversity of performing arts and new media technologies. Address issues regarding inclusion and diversity.*

*Encourage connectivity – across art forms, communities, and industries, inclusion and diversity, support innovation and excellence, value artists and professional arts practice, value First Nations art and artists.*

*A set of strategies has been drafted around the 5Ps of People, Program, Place, Promotion and Partnerships, but ideally these will be reviewed with key partners within council and the arts community to determine shorter term action plans, and strategies that may be embraced through partnership or by other individuals and groups.*

*Promote the Sunshine Coast as the ‘artscost’ and a destination that capitalises upon our natural environment, strengthening our creative culture and extending our arts infrastructure.*

## Abbreviations

CQU – Central Queensland University

SCAAB – Sunshine Coast Arts Advisory Board

SCCA – Sunshine Coast Creative Alliance

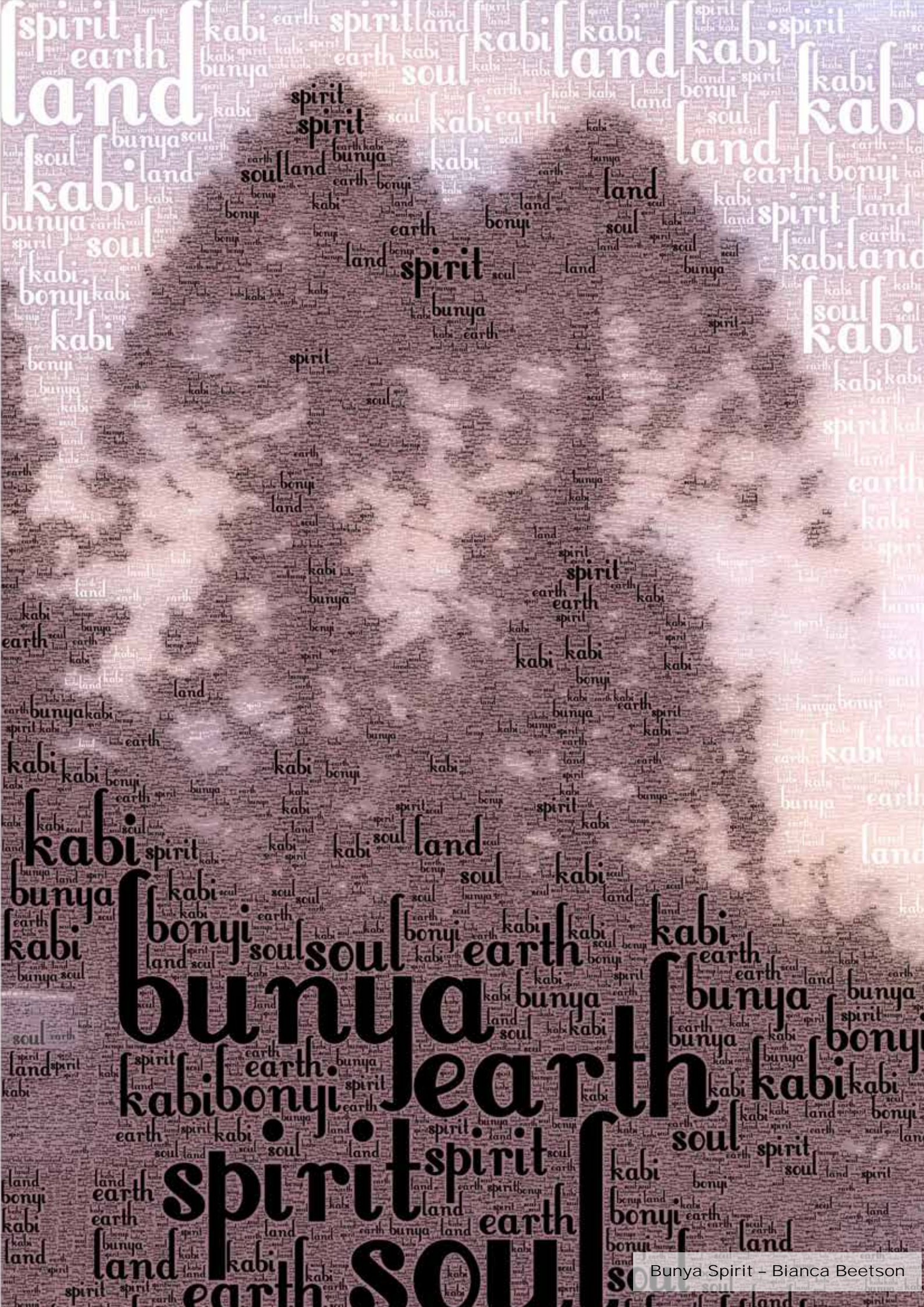
SCC – Sunshine Coast Council

5Ps – People, Program, Places, Promotion, Partnerships

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# Preface

## The Sunshine Coast – the ‘artscoast’, the ‘soul’ coast!

This is a special place. For generations stretching back thousands of years the Sunshine Coast region has been a place where people gathered to share culture, to celebrate, to sing, dance, tell stories and create.

For the Kabi Kabi and Jinibara peoples, and all those clans who gathered to celebrate the great bonyi festivals, there was no question about whether the arts should be a part of their plan for living, it just was. Once every three years when there was a bumper crop of nuts from the Bunya (*Araucaria bidwillii*) tree, Aboriginal groups from across Southeast Queensland and beyond came together to trade and exchange, observe culture and conduct ceremony, solve disputes and negotiate, to meet kin and marry, to share and swap artefacts, stories, songs and dances. The arts were and are integral to living on this land and with her peoples.

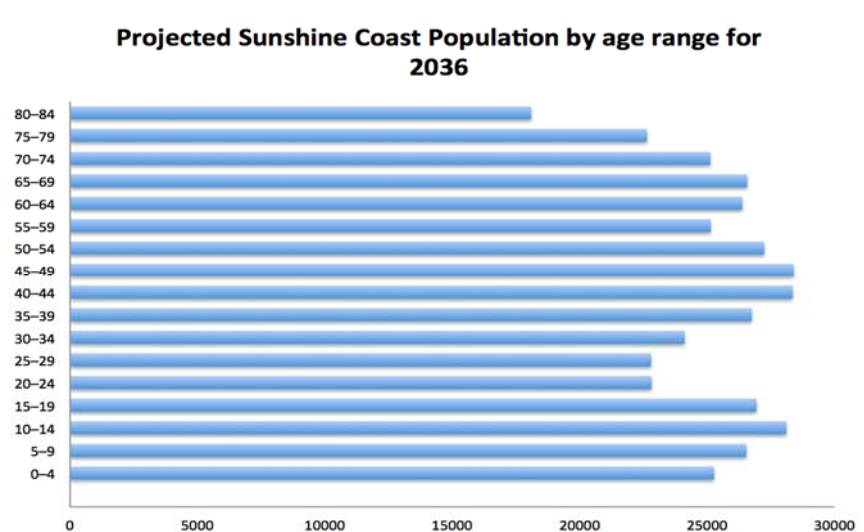
So we draw our inspiration from our First Nations peoples to affirm the role of The Arts to connect, inform, inspire and help us make meaning within and of our lives.



# Region and context for artists and arts practice

## Introduction and context

The Sunshine Coast region is a thriving regional area which has a burgeoning arts and creative scene. Well known for its beaches and as a lifestyle and holiday destination, the region also aspires to be one of Australia’s leading arts destinations. The region features rapid growth across diverse fields and is predicted to have the sixth largest population growth for a local government area in Queensland, increasing from 267,000 in 2011 to 453,000 by 2036 (Queensland Government 2015). It features a rapidly shifting population with 2016 census figures indicating that 47.3% of the population lived at a different address five years earlier. The average age is higher than the state average at 42.4 years compared to 37. The pattern of growth is also predicted to follow existing trends with, a dip in numbers within the 20-35 age range and increase in those over 65 (ABS 2017).



The region is seeing major developments and projects coming into play with the opening of the Sunshine Coast University Hospital and precinct, the development of a new city centre with Sun Central and the first stages of development of the Caloundra South (Aura) community. That and other major projects are featured in the figure below. In ensuring the region is able to achieve its vision of becoming *Australia's most sustainable region – healthy, smart and creative*, there are major challenges and opportunities evident in ensuring that the provision of arts and cultural services, infrastructure not only keep pace with the projected growth but that the region also nurtures a vibrant arts scene. This will also contribute to the region's attractiveness as a destination for tourism and economic investment.



## Arts, culture and creative industries – Defining the focus for the plan

The Sunshine Coast Council has committed to the development of an Arts Plan, and this is a bold and exciting initiative. It is acknowledged that the arts however in practice and in the context of regional services and delivery do not operate in isolation and that in terms of policy and programs are often considered in relation to other areas including community services, community cultural development, economic development with a particular focus on creative industries. Therefore, while the Arts Plan may primarily use the terms arts, arts and culture, artists and practitioners, the related fields and definitions also need to be considered. The Australian Bureau of Statistics uses the category 'Arts and Recreation' to label the arts industry. However, it is also worth noting the – sometimes polarising – discussion around the creative industries as well. The creative industries discourse emerged in the late 1990s (Department of Culture, Media and Sport, 1998) in the United Kingdom but was adopted and integrated early in Australia. Arguably, the creative industries is concerned with the monetisation of creativity (Eltham 2015), and the convergence of the creative arts with the cultural industries (Hartley 2005). It is not without its criticisms, and its own slippages of terminology. Oakley (2009, 403-4) interrogated the shifting language between 'cultural' and 'creative', and 'creativity' and 'innovation', and how this impacts on the arts sector.

Therefore, this document will primarily be focused on the arts and practising artists. However, it will also engage with concepts from the creative industries as many of these ideas emerged in the data.

# Project Details and Methodology

## Project Design

The Sunshine Coast Arts Advisory Board discussion paper highlighted key features which were to underpin the strategic engagement process, with the Arts Plan and its creation to be ‘artist-centric’. This led to the process having a focus of artist and sector-led discussions with the arts sector being at the very heart of the final Arts Plan.

The project’s engagement strategy was a three-phased approach: to *Engage*, then *Gather* and *Refine*. The process was designed to target artists and those adjacent to the arts sector on the Sunshine Coast. It used two main strategies: traditional surveys, and curated data collection (as facilitated by Arts Influencers). The curated data collected included tailored workshop documentation, images and other ephemeral material. This data has then been collated and analysed according to key measure points outlined below.

The process attempted to collect, test, and collate artist driven responses to key outcomes from the Sunshine Coast Council’s (SCC) Arts Plan Discussion Paper (2017). In particular, it presented the opportunities, strengths, and vision emerging out of the Draft Plan to artists and measured their responses. Although difficult to record, it is impossible to ignore the ongoing impact of the engagement process within the local community. A number of successful workshops and sessions, as well as online surveys, have generated conversation about what the arts sector on the Sunshine Coast needs for future success.

In the design of the engagement strategy and related research, the engagement team developed a participatory and ‘distributed leadership’ model for the data collection. The intention of this was to ensure significant input would be sought from those artists and creatives who live and work in the region, and acknowledge the significant impact an Arts Plan may have on their ongoing career success and satisfaction.

One of the key strategies included identifying a group of creatives called ‘Arts Influencers’. Their input and interactions helped ground the plan in the lived experience and insights of arts practitioners from across the region. Working with SCC, the engagement team identified eleven artists and creatives from across the region. These creatives represented a variety of experience levels, geographic locations, age brackets, and art forms. The Arts Influencers were engaged in an initial briefing session and a sample engagement pack was provided which included five provocation postcards. The intention of the process and materials was to stimulate discussions that would not only test the ideas identified in an initial discussion paper but also inform the strategies and actions that go into a 20-year plan. The Arts Influencers were asked to host at least one other focus group or conversation with other artists/creatives in their field sometime throughout September and October.

While the Influencers targeted their own sessions through their existing networks, there were many ways for more general members of the community – including audiences – could be involved in the engagement process. In particular, the surveys were open to all; although their focus was on practicing

artists and those who work within the arts and cultural sectors. There were also opportunities for online voting and communication through the SCC 'Have Your Say' website, informal consultation with Arts Influencers or the engagement team, and attending public facing events such as the specifically tailored Sunshine Coast Creative Alliance (SCCA) Arts Breakfast and Pecha Kucha event.

## *Key Foundations*

The Arts Plan Discussion Paper outlines some key elements that provided foundations to the engagement strategy, and inform and shape the development of the engagement data tools. The two key areas of the Arts Plan that shaped the measure points for the project were:

- The proposed vision statements and intentions of the Arts Plan that include a number of key phrases (see p. 9)
- Five intended goals and their outcomes: People, Program, Place, Promotion, and Partnerships (see p. 21).

*NB: Throughout this document, these five intended goals are referred to as the '5Ps' and can be considered as such: People (P1); Program (P2); Place (P3); Promotion (P4); and Partnerships (P5).*

These two components formed the basis for the coding and analysis of the data collected throughout the engagement process.

## Project Methodology

Firstly, the position of the engagement team is necessary to understand the lens through which this data was interpreted. The engagement team are artist/educators within the Sunshine Coast Council region. Project Leader Davis has significant ties with the creative community in the region, including a position on the Creative Alliance Board. As such, the team's approach to the data was as participant-facilitators and observers in many of the sessions held. Their interpretations and analysis of the data is therefore informed by their understanding of the Arts Plan Discussion Paper, their lived experience of the region, and their experience in creative arts and creative industries research. As such, their roles have been informed through their own engagement with the process and the broader discussions that informed the sessions but that may not have made it into the final data collection.

The research team has used a mixed-methods approach when analysing the data, including both quantitative and qualitative analysis techniques. In particular, the focus of the engagement strategy was on identifying resonance and dissonance with key propositions in the Discussion Paper, and working with a key focus on arts practitioners and their lived experiences.

The curated data was collected in an iterative fashion: the first survey tested key concepts from Arts Plan Discussion Paper and related documentation (see below). These findings helped establish conversation points in the Influencer Sessions, which then generated potential outcomes and action points. These outcomes and priorities were then tested again with a wider public in the second survey.

## *Data Analysis*

The qualitative data has been analysed through a number of ways. These include manual coding and identification of key themes and concepts. This has been further checked and complemented through the use of NViVo software and the Leximancer platform.

NViVo is a qualitative text analysis tool that can be used to analyse collections of textual data through coding fragments of text into allocated nodes. This enables for identifying patterns, frequencies of themes, and isolating particular concepts within the data.

Leximancer is a qualitative text analysis tool that can be used to analyse collections of textual data and display it in different visual forms. The program identifies conceptual structures and relationships, and can represent themes, groups and relationships through visual maps. The themes are also 'heat-mapped' to indicate importance. That means that the 'hottest' or most important themes appear in red, then in orange and so forth.

## Project Limitations

This engagement process has been conducted in a short time frame with a focused scope. The decision of the engagement team in conjunction with SCC to focus on an artist-led engagement process means that it is important to recognise that this report is not intended to be indicative of the wider general audience of the Sunshine Coast region.

The project methodology intentionally targeted key individuals through the Arts Influencers and their associated networks. While efforts were made to represent key discipline areas within the arts sector as well as spread the word widely to potential participants for sessions and surveys, it is possible there may be groups or individuals who feel they were not included in this process. It is worth noting the engagement team made concerted efforts to consult with Traditional Owners of the region, and proposed the appointment of a Traditional Owner as an Arts Influencer (however that position was not taken up for a number of reasons). The engagement team worked with material generously provided by several Traditional Owners and strongly recommends SCC and SCAAB continue ongoing-targeted engagement with First Nations groups and individuals in the arts sector.

## Project Phases

The project had three key data collection phases that rolled out over five months (August – December 2017): the initial survey; facilitated sessions; and the final survey.

### *Survey 1*

This survey was conducted by Sunshine Coast Council with input provided by the engagement team. It was developed to test concepts and ideas that emerged from the SCC Discussion Paper documentation. Questions sought to identify respondent role and involvement in the arts as well as



demographic data, tested a vision statement, arts definitions, challenges and opportunities, goals and space for open-ended suggestions for possible strategies.

## *Appointment of Arts Influencers and facilitated sessions*

A list of potential Arts Influencers was devised by the engagement consultants and the SCC project team and those people then contacted to ascertain their interest in being involved. Influencers were asked to attend an initial briefing session, to consult with peers and others in the arts community through hosting at least one facilitated session or alternative (e.g. host small group or one-on-one conversations), and also attend a debrief session.

### List of Influencers:

Mic Black	Maker/Digital innovator
Jandamarra Cadd	Visual artist
Marina de Jager	Theatre
Livia Hanich	Film producer
Mason Hope	Musician
Sarah Kanake	Writer
Zoe Martin	Visual artist/teacher
Amie Moffat	Performing arts producer
Linsey Pollak	Musician, instrument maker, music director
Glen Sheppard & Delany Delaney	Creatives and disability advocates
Florence Teillet	Theatre maker/facilitator

### List of sessions:

Arts Influencer Briefing	Sept 7	The Old Ambo – CQU facilitation with SCC (12)
Influencer Session	Oct 6	Workshop with Florence Teillet, Glen Sheppard & Delany Delaney, Black Box, Nambour (18)
Arts Sector Engagement Event	Oct 11	The Events Centre, Caloundra – SCC (30)
Influencer session	Oct 12	Arts Plan Focus Group (for Youth) with Marina de Jager, Buderim Youth Theatre (12)
Influencer session	Oct 16	Music discussion group with Mason Hope, The Shared Space (7)
Arts Educators and Students Engagement Event	Oct 18	Lake Kawana Community Centre – SCC, CQU (20)
SCCA Juice & Jam Arts Breakfast	Oct 19	Maroochydore SLSC – SCCA, SCC, CQU (70)
Influencer Session	Oct 21	Cool Art Gallery, with Amie Moffat (12)
Influencer Session	Oct 23	Sunshine Coast Screen Collective + guests, Bison Bar Nambour, Livia Hanich (23)
Influencer Session	Oct 24	Drawing an Arts Plan with Zoe Martin, The Green Room, Eumundi (7)
Arts Influencers Debrief Session	Nov 2	The Old Ambo – CQU (12)
SCCA Pecha Kucha Night #24	Nov 14	Majestic Cinemas, Nambour – SCCA, SCC, CQU (60)
Small group and one on one discussions	Various times & locations	by Linsey Pollak, Amie Moffat, Sarah Kanaka, Jandamarra Cadd and Mic Black. (30)

## *Survey 2*

The second survey was again conducted by Sunshine Coast Council. It was designed and developed in conjunction with the engagement team after an interim analysis of findings from Survey 1 and the Influencer Sessions. It was designed to test and consolidate the emergent priorities from the earlier findings, rather than generate new information at this final stage.



## Arts, work and participation

The situation for artists on the Sunshine Coast appears to reflect that identified in the latest report out from the Australia Council for the Arts *Making Art Work: An Economic Study of Professional Artists in Australia* (Throsby & Petetskaya 2017), the latest in a 30 year series involving economist David Throsby. This suggests that while other Australia Council surveys affirm that the arts are central to the lives of Australians and have a critical role as we navigate accelerated technological and social change as a nation, there are increasing challenges to artists in maintaining a viable professional career in Australia. Key findings include:

- Average total annual incomes for professional artists in Australia are 21% below the Australian workforce average, and income from creative work has decreased by 19% since the last survey in 2009.
- Almost eight in ten artists (77%) mix creative practice with other work, in arts-related roles and outside the arts. Half (51%) apply their creative skills in other industries, up from 36% in 2009. Much of this is due to necessity rather than choice, with 66% of artists stating they would like to spend more time on their creative practice.
- Digital disruption is providing opportunities and challenges for artists. Many artists are embracing new technology as the way forward. Almost seven in ten regularly use technology in the process of creating art and 27% use the Internet to create collaborative or interactive art with others, up from 14% in 2009. Four in ten are selling work online through their own site (41%) and the same proportion are selling through a third party's site (39%).

As indicated by the figures above about employment statistics, and Throsby and Petetskaya's findings about the challenges for professional employment, being involved in the arts can be precarious. While for many, their interest in the arts emerges from a passion, the reality of supporting a lifestyle in the arts sector can be extremely difficult. The rise of the portfolio career brings with it the potential for exploitation of creative labour. Angela McRobbie suggests, "The seemingly exciting compensation for work without protection [i.e. sick leave, benefits, etc.] is the personal reward of 'being creative'" (2016, 35).

## Sunshine Coast Arts employment

In order to set the scene for the arts within the Sunshine Coast Region, it is important to map out some of the most recent data regarding arts employment, participation and attendance, with a focus on the Sunshine Coast region but set in the context of national data as well.

The latest census data reveals that Australia wide Arts and Recreation services saw the greatest increase in growth at 16.6% with a rise from 151,575 employed persons in 2011 to 176,667 in 2016.

At a regional level, overall, the biggest employment areas and growth were seen in the Health care and social assistance. There was also growth in the Arts and Recreation sector of around 20%, with an increase from 1778 to 2232 people.

### *Work by Industry – Sunshine Coast Census 2011 & 2016*

<b>Industry of Employment - Count of employed persons aged 15 years and over</b>	<b>2011</b>	<b>2016</b>
	<i>Total</i>	<i>Total</i>
<b>Mining</b>	249	1,954
<b>Manufacturing</b>	7,111	5,734
<b>Electricity, gas, water and waste services</b>	956	1,005
<b>Construction</b>	8,358	9,932
<b>Wholesale trade</b>	3,419	2,280
<b>Retail trade</b>	15,193	13,176
<b>Accommodation and food services</b>	10,874	10,380
<b>Transport, postal and warehousing</b>	3,310	3,442
<b>Information media and telecommunications</b>	1,370	1,170
<b>Financial and insurance services</b>	3,124	2,997
<b>Rental, hiring and real estate services</b>	2,869	2,669
<b>Professional, scientific and technical services</b>	6,663	6,183
<b>Administrative and support services</b>	3,108	3,768
<b>Public administration and safety</b>	4,422	4,075
<b>Education and training</b>	9,571	10,215
<b>Health care and social assistance</b>	15,767	14,876
<b>Arts and recreation services</b>	1,777	2,232
<b>Other services</b>	4,403	4,565
<b>Inadequately described/Not stated</b>	1,094	4,706
<i>Total</i>	<b>105,755</b>	<b>107,729</b>

However, when looking at the breakdown within that category, only 932 people identify as working in Arts, Heritage and Creative and performing arts activities with 348 of those working in creative and performing arts.

This data indicates that there is significant growth in the industry sector while acknowledging the actual numbers are not huge. It should be noted that these figures relate to those people who self-identify on the census as artists. There are, of course, many people who may work part-time in the arts, or in non-arts roles that may draw upon their arts skills and knowledge, and engage in unpaid and voluntary work as creatives and so there is a significant 'hidden workforce' for the arts beyond these figures.

## Arts and recreation services 2011 & 2016 ABS Census – Sunshine Coast

	2011	2016
<i>Arts and recreation services, nod</i>	19	27
<i>Heritage activities</i>	463	557
<i>Creative and performing arts activities</i>	312	348
<i>Sports and recreation activities</i>	939	1,261
<i>Gambling activities</i>	45	38
<b>Total</b>	<b>1,778</b>	<b>2,232</b>

## Arts careers on the coast

While many of the artists/creatives who live on the coast love living within the region, they are not necessarily keen on wanting to be pigeonholed as regional artists. Those artists who have undergone training and are serious about making or maintaining a career in the arts are keen to be able to work as a professional and create quality work that could be regarded as such within and beyond the region. This includes being able to share, exhibit and display their work in metropolitan and urban centres of the country and also internationally. To maintain their professional practice many artists earn their income through a mix of means, including working in other roles/jobs. Teaching is one identified as relevant to many. Others were struck by the point made by Linsey Pollak - one of our leading artists – at a recent Arts Breakfast, with the revelation that he earns only 10% of his income within South-East Queensland. It highlighted the need for artists to think beyond the local in terms of audiences and profile, and also the importance of the Arts Plan strategies thinking beyond local for career development and the creation and dissemination of new work.

Many of the concerns raised could be considered under the concept of ‘career traversal’ and ways to support this, such as:

- How to transition from emerging to professional artist
- How to build your profile and find audiences for your work beyond the Sunshine Coast
- How to apply your practice in other areas of practice and employment (e.g. education and health sectors)
- How to negotiate funding and production pathways to create new work.

It was also identified that while there are a range of arts/cultural spaces and venues available on the coast, the production and curation support required to generate and exhibit new work is limited. Artists are seeking both physical spaces, equipment and materials as well as the human services and social support to create the environment and opportunities to grow innovative, creative work and sustainable arts careers.

## Arts participation and attendance

When it comes to wider regional population, the region does have strong rates of attendance and participation in the arts, the number of people attending an arts or cultural venue in the last 12 months (in the year of 2013-14) was 232,000, second only to South Brisbane and the Gold Coast.

The following tables are drawn from data collected by the Australia Council for the Arts and the ABS and identifies attendance rates for arts and cultural venues and events, and participation rates in arts and cultural activities with further breakdowns for visual arts, performing arts and writing activities (Australian Bureau of Statistics, 2015).

<b>Estimates ('000)</b> <b>Reference period: July 2013-June 2014</b>	<b>Total attended any arts or other cultural venues or events in last 12 months</b>	<b>Total not attended any arts or other cultural venues or events in last 12 months</b>
<b>301 Brisbane - East</b>	<b>157.0</b>	18.8
<b>302 Brisbane - North</b>	<b>151.0</b>	16.0
<b>303 Brisbane - South</b>	<b>235.4</b>	41.7
<b>304 Brisbane - West</b>	<b>134.8</b>	14.2
<b>305 Brisbane Inner City</b>	<b>177.2</b>	34.5
<b>306 Cairns</b>	<b>161.2</b>	19.2
<b>307 Darling Downs - Maranoa</b>	<b>73.3</b>	25.1
<b>308 Fitzroy</b>	<b>140.3</b>	35.2
<b>309 Gold Coast</b>	<b>363.9</b>	81.9
<b>310 Ipswich</b>	<b>180.5</b>	50.5
<b>311 Logan - Beaudesert</b>	<b>176.5</b>	61.4
<b>312 Mackay</b>	<b>100.4</b>	40.3
<b>313 Moreton Bay - North</b>	<b>147.5</b>	34.0
<b>314 Moreton Bay - South</b>	<b>122.1</b>	18.0
<b>315 Queensland - Outback</b>	<b>39.6</b>	26.4
<b>316 Sunshine Coast</b>	<b>232.0</b>	32.3
<b>317 Toowoomba</b>	<b>108.2</b>	2.4
<b>318 Townsville</b>	<b>134.9</b>	
<b>319 Wide Bay</b>	<b>160.6</b>	63.2
<b>Total Qld.</b>	<b>2996.2</b>	<b>679.8</b>

Australian Arts Participation rates by region 2013-2014 (ABS/Australia Council for the Arts)  
 – extract selected Queensland areas

<i>Estimates ('000)</i> <i>Reference period: July 2013-June 2014</i>	Visual arts and crafts			Other arts		Total arts activities	
	<b>Visual arts</b> Includes participation in sculpting, painting, drawing, printmaking, photography, film-making.	<b>Crafts</b> Includes participation in jewellery making, textile, paper, glass or wood crafts, pottery or ceramics.	<b>Total participated in visual arts and/or crafts</b>	<b>Performing arts</b> Includes participation in drama, comedy, dancing, music, cabaret.	<b>Writing</b> Includes participation in writing music, lyrics, fiction or non-fiction.	<b>Total participated in any arts activities (one or more)</b>	Total did not participate in any arts activities
<b>Brisbane - East</b>	23.4	26.1	<b>38.2</b>	12.9	10.6	<b>50.0</b>	127.3
<b>Brisbane - North</b>	17.5	10.2	<b>25.1</b>	15.1	13.3	<b>43.2</b>	123.8
<b>Brisbane - South</b>	22.1	19.5	<b>35.6</b>	20.1	23.7	<b>62.6</b>	216.0
<b>Brisbane - West</b>	28.8	22.2	<b>42.0</b>	15.9	13.0	<b>49.9</b>	95.4
<b>Brisbane Inner City</b>	31.2	16.9	<b>37.3</b>	19.8	16.8	<b>54.4</b>	158.0
<b>Cairns</b>	24.8	26.4	<b>36.6</b>	15.2	13.3	<b>48.0</b>	136.8
<b>Darling Downs - Maranoa</b>	10.7		<b>13.3</b>	12.0		<b>18.4</b>	78.5
<b>Fitzroy</b>	19.0	13.9	<b>24.3</b>	14.3	9.8	<b>33.5</b>	142.1
<b>Gold Coast</b>	44.8	36.0	<b>60.3</b>	23.6	32.0	<b>85.6</b>	355.5
<b>Ipswich</b>	19.7	21.5	<b>31.5</b>	30.3	9.0	<b>54.0</b>	180.8
<b>Logan - Beaudesert</b>	16.6	30.7	<b>39.2</b>	17.7	14.2	<b>52.7</b>	189.6
<b>Mackay</b>	14.3	14.6	<b>20.4</b>			<b>29.0</b>	108.9
<b>Moreton Bay - North</b>	16.2	17.5	<b>28.2</b>	12.9	7.8	<b>41.5</b>	140.7
<b>Moreton Bay - South</b>	16.9	16.9	<b>30.2</b>	12.2	8.4	<b>35.9</b>	106.2
<b>Queensland - Outback</b>	0.0				0.0		61.0
<b>Sunshine Coast</b>	33.5	28.6	<b>51.0</b>	29.1	15.9	<b>71.1</b>	193.9
<b>Toowoomba</b>	11.0	9.1	<b>19.7</b>	8.5		<b>23.0</b>	93.8
<b>Townsville</b>	24.7	26.5	<b>32.9</b>	16.5	18.1	<b>44.7</b>	134.9
<b>Wide Bay</b>	19.6	20.3	<b>38.0</b>	7.1	6.8	<b>47.4</b>	181.1
<b>Total Qld</b>	<b>393.3</b>	<b>364.5</b>	<b>610.1</b>	<b>281.2</b>	<b>223.4</b>	<b>845.5</b>	2828.4





# Trends and ideas – arts, culture, creative industries

Internationally, there are a range of trends that are changing the way Western societies consider and examine the arts or creative industries. While these two terms are not interchangeable, creative industries theory – such as, for instance, the key concepts of creative economy (Howkins 2001) and creative labour (McRobbie 2016), among others – are important for providing some context for the national landscape and also for the Sunshine Coast.

There are a number of trends that are of relevance here:

- the professionalisation and extension of the training programs offered for artist and artswokers
- the increasing globalization of the local arts and creative industries
- the project-based or ‘bohemian’ opportunities for employment in the arts and creative industries
- the expectation of diversity and interdisciplinarity in our artists and artswokers
- cuts to key arts funds, and importance of local government funding.

Other issues of relevance to the growth of the arts and creative industries in a regional centre include:

- The rise of the experience economy
- Creating ‘urban friction for a community of communities and urban friction
- The MONA effect and the ‘iconic’ drawcard

## The professionalisation and extension of the training programs offered for artists and artswokers

The somewhat controversial work of Richard Florida (2002) suggests that the ‘creative class’ is increasingly important in generating local, regional, and national economic development. Although there is contention around Florida’s ideas, some of which he has addressed himself (2008, 19), others have used his categories as a way of understanding how sub-components of the sector can contribute economically in the labour market. Abreu et al (2012, 306) identify the ‘Bohemian’ group from Florida’s subcategories: “authors, designers, musicians and composers, actors and directors, craft-artists, painters, sculptors, artist printmakers, photographers, dancers, artists, performers and related workers”.

It is clear that education opportunities in the arts and creative industries sector is increasing; however, this increase in graduates does not necessarily bring increased wage or employment figures. Although now over ten years old, Comunian et al’s study into employment outcomes for graduates in the United Kingdom (2009, 399 – 400) found: ‘bohemian’ graduates are less represented in creative jobs; are paid less than non-bohemian graduates regardless of whether their job is considered

creative or not; and continue to be highly concentrated in clusters (e.g. London). Currently in Australia, in the past five years there has been 437,783 enrolled students in the 'Creative Arts' Field of Education as identified by the Department of Education and Training<sup>1</sup> (2016). In particular, in 2016 alone, there were 18,408 enrolled students in the Creative Arts in Queensland. This represents approximately 20% of the national total. These figures only represent higher education and therefore do not take into account the significant offerings in the Vocational Education Training sector; however, it certainly provides a snapshot of the large numbers of qualified creative arts graduates in Queensland and the ever-growing opportunities for further study.

Locally, in the Sunshine Coast, there are three key tertiary providers – Sunshine Coast University, Central Queensland University (Noosa campus), and the newly available University of Canberra offerings as facilitated through the Nambour TAFE campus. The proximity to Brisbane means many students also commute to the popular Creative Arts offerings in Brisbane, such as with Griffith University, Queensland University of Technology, and University of Queensland. The VET sector is also present, perhaps most notably, in the Nambour campus.

Beyond these formal offerings, there are a number of private or community based offerings for training and professional development.

## The increasing globalisation of the local arts and creative industries

While arts and creative industries sectors tend to cluster in particular locations (O'Connor 2010, Cunningham & Potts 2015), accessibility to powerful technology on an individual level is somewhat globalising the sector. While some disciplines still rely heavily on location – for instance, the theatre industry is still predominantly site-based – the ability for many individual creatives to produce their work in a digital environment has allowed for greater success in international markets.

The ever-widening sphere of digital distribution channels is also contributing to international trends. For instance, the advent of Netflix and other streaming services in Australia, is allowing local audiences to engage with international and local content through the same platform. This can have both advantages and disadvantages to local creators – for instance, online distribution for screen based entertainment has become easier for emerging filmmakers to access (Van Hemert and Ellison 2015); however, many of the supporting grants for filmmakers rely on cinema distribution, although it appears this is beginning to shift.

While this internationalisation brings a wider audience for local creators, it is also the case that it brings challenges – particularly in the form of copyright and intellectual property rights. For instance, the United States and Australia have quite distinct regulations surrounding copyright and intellectual property and this can be murky territory for creators to navigate. Organisations such as Arts Law assist Australian creatives in working through these challenges.

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<sup>1</sup> This number includes undergraduate, postgraduate, and 'enabling' courses for 2011 – 2016. It includes both domestic and overseas enrolments across all states in Australia.

## The project-based or ‘bohemian’ opportunities for employment in the arts and creative industries

The idea of project-based employment, or the portfolio career, in the creative industries is not new. Angela McRobbie (2002) initially investigated the idea of creative labour in the early 2000s and it is clear that this style of workforce – typified by its precariousness – is continuing to be a necessary path for many in the creative industries or arts sectors as noted above in Throsby and Petetskaya’s (2017) work. Importantly, while many artists may enjoy the freedom or flexibility that this type of work provides, McRobbie (2016, 71) argues that this model of labour creates a sector of the workforce who “have to shoulder the burden of risk in regard to falling ill, or becoming pregnant without being able to access maternity leave entitlements”. Although creatives may be self-employed and ‘working for themselves’, they ultimately end up in unpredictable employment that regularly relies on secondary jobs (such as hospitality or teaching) or ‘soft money’ such as grant funding.

## The expectation of diversity and inter/transdisciplinarity in our artists and artsworkers

In her 2013 analysis of nine “outstandingly successful” Australian artists and designers, Bridgstock identified some key generic capabilities for a successful creative career: career self-management, enterprise and entrepreneurship, transdisciplinarity, and social networking capability. As previously identified, creative careers are often categorised by diversified income streams and multiple employment types. Bridgstock’s findings support this by recognising the necessity for the “synthesis and integration of knowledge and perspectives from multiple disciplines” (2013, 182). As such, understanding and recognising the need for multiple skillsets that reach beyond a discipline expertise – such as, for instance, in business and marketing – is an integral part of the creative career in the twenty-first century.

As the traditional boundaries between disciplines continues to devolve, it is clear that strict categories of arts fields or areas of expertise will not always be useful in the future. As have been evidenced in both the music and screen sectors, digital disruption has challenged the way these industries function both for consumers and creators. Content is now consumed across a wide array of screens – from cinema screens to smart phones – while the only distinguishing feature seems to be the running time. Artists are therefore more able to transfer their skills across sectors and disciplines within and beyond the arts than ever before.

## Funding support from government at state and national level

Australian arts funding at a national and state level has received significant challenges over the last five years. The Queensland arts sector saw a number of major cuts to funding for well-established small to medium sized arts organisations such as Backbone Youth Arts and Q Music (Eltham 2013).

The ongoing impact of those cuts has had clear ramifications. These were met with the significant cuts to the arts and screen sectors in the 2014 national budget (Eltham 2015). Perhaps most notably, then Arts Minister George Brandis restructured the Australia Council and developed a National Programme for Excellence in the Arts (NPEA). Gilfillan and Morrow (2016, 2) stated: “Brandis’s abrupt policy changes represented a pendulum swing away from arms-length funding, and the peer assessment this entails, back towards the fundamental elitism of arts funding, and the retro rhetoric of excellence and nation that is used to justify this elitism”. This was followed by turbulence as Brandis was reshuffled and replaced as Minister for the Arts and funding was redistributed. However, while changes came after Brandis’ exit, Gilfillan and Morrow note the “undefined term ‘innovation’ being used in relation to access and participation[...] understandings of the term innovation are assumed to be self-evident in this context” (2016, 3).

This national and state level turbulence leaves the arts sector in some disarray. While the Major companies (such as Opera Queensland and the Queensland Ballet) have maintained funding levels, many small and regional companies are continuing to struggle. Local government in the regions makes a significant contribution to funding arts activities through contributions in partnership with Arts Queensland to fund arts programs such as the Regional Arts Development Fund. Other forms of funding are also provided by councils through the likes of Community Partnerships and councils such as Brisbane City Council have other programs such as ‘Lord Mayor’s Young and Emerging Artist Fellowships’ and ‘Innovation Grants’. It is important to recognise the important role local government and other levels of government play in contributing to supporting arts practice. However, it is clear that this pool of funding is not sustainable on its own to support career development for all practicing artists in a region.

## The rise of the experience economy

There is an increasing awareness that the nature of work and economies is shifting, with the shrinking of sectors such as agriculture and mining and the rise of service and knowledge industries. Aligned with that is a growth in the ‘experience economy’, and this is relevant not only to tourism but many other industries and sectors as well. What this means is that increasingly people are more concerned with the nature and quality of ‘experience’ as well as products and ‘things’. Paying attention to the features and details of experiences is important for all businesses and organisations and working with arts processes, experiences, works and environments can help enhance the quality and nature of experiences that can be provided.

## Creating urban friction for a community of communities

In his book ‘Imagine: the science of creativity’ (2012), Jonah Lehrer identifies one of the contributions that city life for creativity and innovation is the way that ‘urban friction’ operates. This means that the sheer volume and diversity of people and cultures that may rub up against each other in day to day life, can increase the possibility of chance encounters and experiences, all this contributing to creating

opportunities for stimulation new ideas, meetings and collaborations. Some organisations deliberately attempt to stimulate these chance encounters as well as planned, for example Google and Pixar reportedly doing so by having lunchrooms and toilets in one central location, ensuring people mix with those outside their immediate work environment. This is important to consider in relation to the nature of the Sunshine Coast Region, which has often been described as a ‘community of communities’, with a range of small villages and urban centres, each with their own populations and identities. Many creatives on the Sunshine Coast often speak of not knowing what is happening in other parts of the region and often feeling isolated or disconnected. Strategies to promote connectedness and more of the ‘urban friction’ or perhaps ‘regional rub’ are required to help stimulate further opportunities for creative development and innovation.

## The MONA effect and the ‘iconic’ drawcard

The role of having an ‘iconic’ building or centre to act as a drawcard and economic boom for a region is not new, but has perhaps increased in profile since the success of MONA in Tasmania. The construction of this iconic building, with accompanying iconoclastic exhibitions and programming, has proven to be a massive success story on many levels and accredited as a major factor for increasing tourism numbers to Tasmania (Franklin, O’Connor & Papastergiadis 2016). It must be noted, however, that the centre in itself does not pay its way and there are some questions regarding the impact for locals (Booth 2017).

There can be no doubt however it has brought about huge shifts in culture and perceptions. There are other iconic arts buildings built elsewhere in the world where the impact does also appear to be significant in terms of the local arts scene as well. The Sage Gateshead and Elbphilharmonie projects, for example, are two where the inclusion of learning spaces, practice rooms and studios was central to the developments and planning from the beginning. Their learning programs also ensure that future generations of artist and audiences are being cultivated, as well as having venues where high profile touring acts can be featured. This is relevant for the Sunshine Coast Region which needs to consider the scope and scale of the arts infrastructure that is required for a thriving regional area such as it is, to inspire and enhance arts engagement and learning locally as well as being a possible tourism drawcard.



# Results and Analysis

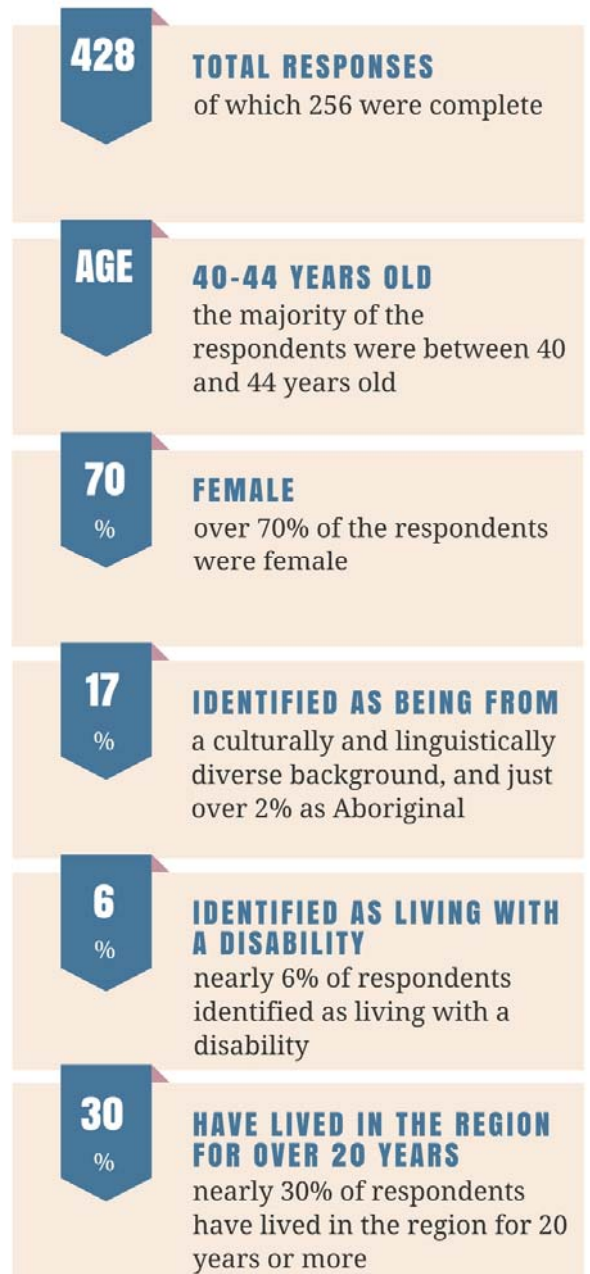
## Survey 1

Survey 1 was developed in collaboration with the CQU engagement team and administered by Sunshine Coast Council. It was available online through Survey Monkey from late September to early October 2017.

It is possible to break the survey questions down into three key areas: 1) identifying the demographics of respondents, 2) testing vision statements and words, and 3) testing the 5 Ps of People, Programs, Place, Promotion and Partnerships through responses to challenges and opportunities, goals and possible strategies.

### *Involvement in the arts/working as an artist*

In the survey respondents could self-identify according to a number of different categories in relation to their involvement in the arts (Q1). They could also nominate more than one category.



<i>Answer Choices</i>	<i>Responses</i>	
<i>Artist or practitioner</i>	53.27%	228
<i>Arts or culture appreciator (audience)</i>	39.25%	168
<i>Arts or cultural industries educator or researcher</i>	19.86%	85
<i>Arts or cultural industries business owner</i>	19.63%	84
<i>Arts or cultural volunteer</i>	16.59%	71
<i>Arts or cultural industries worker</i>	16.36%	70
<i>Arts or cultural industries student</i>	10.28%	44
<i>Other (please specify)</i>	6.54%	28
<i>Arts or cultural philanthropist</i>	4.44%	19
<b>Skipped</b>		<b>0</b>
<b>Answered</b>		<b>428</b>

What these responses show is that over half of the respondents identified as artists or practitioners, and this supports this collection method as one that was artist focused.

What was clear from some of the open-ended comments for this question and elsewhere is that the way the arts work within cultures and ecologies in that the creation of work by artists does not occur in isolation. The realisation of creative work also requires producers, galleries, venues, audiences, teachers and so on as well as the artists. Creators and practitioners also regularly visit and participate in other artistic work as audience members as well.

The need for artists to engage in other arts and non-arts specific roles has been highlighted through the open-ended comments in the surveys. Many artists earn income through multiple roles, in particular identifying working as a teacher or educator. This is consistent with findings from multiple reports including those from the Sunshine Coast and Australia Council, which supports the idea that many artists or creatives go on to work in other industries, some using their arts skills within those industries in a direct sense, others indirectly.



## What does it mean for the plan to be artist-centric?

The focus for the plan and process was intended to be artist-centric and artist-led; however, as the above discussion about artist identity suggests, it is important to also recognise the role of producers, audiences and others. It is clear that members of the arts community feel strongly that the Arts Plan needs to clearly recognise the role and value of the arts, creativity and culture across the spectrum of community life and economic activity. In many ways, this speaks to an ongoing polarity between ideas of arts and creative industries that were discussed earlier in the report. While other Council Plans may address such activity, the Arts Plan also needs to value the reality of such.

“ We are beginning to feel valued. This process is making us feel valued as artists.

“ Focussing on Artists / Arts workers as a starting point is fine, but let’s not forget that ultimately a successful Arts Plan/Policy should be aiming at creating a “Creative Community” (where in a sense we are all artists). [...] So, as well as strategies to support people to make a career as artists we should be aiming at plans and policies that encourage all the community to express themselves through some artform.

## Visioning Statements and Words

The survey tested the initial vision proposed in the Discussion Paper and also clusters of words drawn from there (Q5).

Initially, the Sunshine Coast Arts Advisory Board (SCAAB) suggested: *The Sunshine Coast – a place where the arts and ideas are nurtured to transform lives*. Other possible phrases were tested, and respondents were invited to add their own.

<b>Answer Choices</b>		<b>Responses</b>
<i>Nurture and stimulate ideas</i>	69.35%	267
<i>Transform lives</i>	47.27%	182
<i>Excite and captivate</i>	67.53%	260
<i>Smart and creative</i>	52.21%	201
<i>Diverse and inclusive</i>	58.96%	227
<i>Recognised for arts excellence</i>	51.95%	200
<i>A vibrant arts community</i>	71.43%	275
<i>Other (please specify)</i>	19.48%	75
<b>Answered</b>		<b>385</b>
<b>Skipped</b>		<b>43</b>

The responses indicated that support was high for *vibrant arts community* and *nurture and stimulate ideas*.

Words that were identified in the open-ended comments included most commonly: *excellence, community, culture, social aspects* and the *environment*.



### Vision Statement Revisited

There was some discussion at facilitated events and in feedback comments that many of these statements sound like clichéd, motherhood statements. The term ‘vibrant’ in particular was one identified as hyped and often not defined.

*The Sunshine Coast – a vibrant arts community where the arts, ideas and creativity are nurtured to promote innovation, excellence and community cohesion*

VISION

Based on the feedback from this testing process, the engagement team drafted a revised Vision Statement that was introduced at some facilitated events for further comment.

### Definitions of the arts

The survey tested definitions of the arts drawn from UNESCO and Australia Council for the Arts (Q6). The *Sunshine Coast Arts and Culture Snapshot* (Urbis 2017, 2) specifically used a number of the UNESCO Framework categories to limit the focus of the report, targeting specifically: Performance and Celebration, Visual Arts and Craft, Text-based work, Audio-Visual and Interactive Media, and

Design and Creative Services. A definition was also drawn from the Australia Council for the Arts strategic plan: “The arts is the development and research arm of culture: artists who are experimenting with new ways to look at the human experience” (Australia Council for the Arts 2014, p.5).

Survey 1 tested these definitions, and again invited open-ended responses. While there was general support for the definitions provided, the open-ended responses identified multiple purposes for the arts. There were delineations imposed that respondents questioned:

“ I’d caution temptation to intertwine ‘performance and celebration’ too closely so it doesn’t become an excuse for more festivals. Separating performance so there is a place for theatre would make a lot of sense (Survey Response, Q6).

In terms of the broad definition for the arts, this definition should acknowledge the multiple purposes/roles of the arts as/for:

- Creative expression
- Creative industries/economic outcomes
- Social glue/community wellbeing
- First nations cultural expression



In response to defining of arts areas, there was specific mention made of the need to identify art forms that sit within the broader categories (e.g. of Performing Arts) and also acknowledge the role of Design, including the design of places and spaces within which the arts occur. Defining the arts via recognised arts categories is valuable but may also be limiting. It is clear the design and architecture were terms considered important by respondents. Similarly, creative practice that is cross-disciplinary emerged in some open-ended comments, for example: comedy, storytelling, and slam poetry. There

was also mention of the role of technology, as evidenced through comments about immersive technologies, 3D and interactive arts, and video games. Again, this speaks back to the slippage of terminology as mentioned previously.

## *Opportunities, challenges and testing the 5Ps*

The '5Ps', as identified in the Arts Plan Discussion Paper, are People (P1), Programs (P2), Places (P3), Promotion (P4), and Partnerships (P5). These concepts were used as ways of coding the information that emerged in the remainder of the survey, specifically when respondents were asked about opportunities (Q7), challenges (Q4, Q8), goals (Q9), and other strategies (Q10).

### **Opportunities**

The survey sought responses around key opportunities and challenges. Some options were provided for respondents to select from, with the option for adding open-ended comments. Many of the comments could be considered both opportunities or challenges and also can be clustered under the 5Ps for strategies, so this section will focus on the most clearly identified issues and ideas.


When asked about the opportunities for the arts sector on the Sunshine Coast, respondents highly supported "arts and cultural events" and "the diversity of the arts sector". There was strong response to many of the choices available – with the exception of Infrastructure, which received just over 35% response compared to the next lowest of 49.18%.

The open-ended responses to this question generated a significant array of ideas. Some were distinct and unique (such as provisions for arts led recovery programs); others highlighted small patterns. It is possible to categorise these as below:

- *Arts and cultural events [P2]*: recognise the existing festivals and events, encourage promotion of these and include local artists (in comparison to major "so-called headline artists"), and promote the arts through other non-arts events (such as sporting events);
- *Arts audiences [P1, P4, P5]*: capitalising on local audiences but also encourage and develop visitors and tourists as active members of arts audiences. Maximise opportunities to showcase local arts by engaging with the tourism market, for example: through display/information/products at the airport;
- *Our natural environment [P3]*: capitalise on our natural assets of this iconic region, encourage green and sustainable arts, and public art initiatives in the diverse natural environment of the region.

This question clearly identified Infrastructure as a challenge, and this will be included in the discussion below.

Further opportunities are requiring ongoing development as evidenced in the open responses, in particular featuring and supporting Kabi Kabi/First Nations arts and artists, and the intersections between arts and disability, arts and education, and arts and health [P5].

 **A development of the attitudes and perspectives of the Sunshine Coast population to respect, enjoy, and honour the arts (Survey Response, Q7).**

## Challenges

There were two questions in the survey whereby respondents could identify challenges, one specifically for those who identified as artists (Q4) and another question open to all (Q8).

In Q4, respondents who had identified as being someone who worked in the arts were asked to rate their level of agreement (Strongly Agree -> Strongly Disagree) with a number of choices about the challenges they are currently facing. By combining the percentages for Strongly Agree and Agree, it is possible to identify the top four choices (of eight):

	<b>Agree</b>	<b>Strongly Agree</b>	<b>Combined %</b>
<b>Affordable spaces to produce, exhibit, perform or sell my creative outputs</b>	34.17%	35.97%	70.14%
<b>Access to funding sources</b>	41.37%	27.34%	68.71%
<b>Limited local market for my creative outputs</b>	37.77%	28.78%	66.55%
<b>Lack of connection or visibility between local artists and/or creative individuals/communities</b>	50.00%	12.95%	62.95%
<b>Business development skills to build/promote/market my creative outputs</b>	43.53%	12.59%	56.12%
<b>Access to an artist mentoring program</b>	35.25%	20.14%	55.39%
<b>Access to affordable transport</b>	26.26%	12.59%	38.85%
<b>Access to affordable housing</b>	20.50%	16.55%	37.05%

In Q8, all respondents (regardless of whether they responded as someone who works in the arts or not) were asked to identify challenges for the sector. As above, they were asked to rate their level of agreement and it is possible to identify four strong responses out of a possible six:

	<b>Agree</b>	<b>Strongly Agree</b>	<b>Combined %</b>
<b>Visibility of the arts sector/community</b>	48.37%	40.22%	88.59%
<b>Access to space/infrastructure (for performance, practice, production)</b>	45.11%	39.13%	84.24%
<b>Showcasing and marketing opportunities</b>	46.47%	35.33%	81.80%
<b>Funding and support</b>	40.22%	41.58%	81.80%
<b>Growing new work/ artists</b>	40.22%	33.70%	73.92%
<b>Geographic distances</b>	34.24%	27.72%	61.96%

From these questions, it is clear that access to space and infrastructure [P3], visibility of the sector and their prospective communities and audiences [P4], and funding opportunities [P2, P5] strike the sector as the most significant challenges facing the sector at the moment.

Open-ended responses in this section were quite significant, and spoke to some conceptual issues as well as practical ones. For instance, the geographical makeup of the Sunshine Coast [P3] and its inherent ‘tyranny of distance’ and overcoming what some respondents saw as a negative view of the region [P4].

” Challenging the perception that the Sunshine Coast is a creative void and that creative people take their practice to more 'artistic' places like Melbourne, for example. I know creative people who believe that they could never succeed in a place like this (Survey Response, Q8)

It is possible to identify the following patterns within the open-ended comments:

- *Identification and availability of affordable spaces [P3]* for art making, rehearsing, and those for distribution, performance and display
- *Brokerage services [P5]* to assist in linking up artists with potential funders, and underutilised spaces with those who need spaces
- *Directory and database [P1]* of local artists/creatives, showcasing of local artists
- *Strategies to support promotion of artists and work [P4]* emerging from the region beyond the region (partnerships, support for touring)
- *Funding alternatives to RADF [P5]*, for example: fellowships, microloans, interest free loans, business sponsorship



## Goals

The survey sought to test some proposed goals for the arts plan and a number of goals were proposed drawing on suggestions within the discussion paper (Q9). Those that were most strongly supported were:

	<i>Responses</i>
<i>Profile and promote artists and events</i>	79.40%
<i>Improve and increase public and private funding support for the arts</i>	79.12%
<i>Harness resources in the region to better support the arts</i>	77.75%
<i>Increase investment in arts infrastructure</i>	76.92%
<i>Develop and support arts organisations and groups</i>	75.55%
<i>Develop the audience for the arts</i>	73.63%
<i>Support the sector to develop arts and cultural experiences</i>	68.96%
<i>Galvanise the arts sector and its stakeholders</i>	42.31%

Notably, there was little support for the idea of galvanising the sector. In fact, one response specified: “Don’t galvanise, it should remain in flux”.

In response to the above goals, which all received fairly similar levels of support, the open-ended responses continued many of the patterns already highlighted above:

- *Promoting artists and their work outside the Sunshine Coast [P4]* to generate not only revenue but also prestige and a reputation outside of our own local audience.
- *Identification and support for affordable spaces [P3]* continues to emerge throughout the document, including ideas such as art galleries, public art spaces, arts precincts, and arts hubs.
- *Arts ambassadors [P4]*: a number of comments supported the idea of ambassadors, varying from formal roles (such as an arts reporter or paid ambassadors) to more informal ambassador related activity by keen and enthusiastic locals.

The first survey generated a large number of open-ended responses in Q10, which asked respondents to write in any other strategies that should be considered. Many of these comments spoke back to the earlier themes and patterns noted above.

By bringing these responses back to the 5Ps it is possible to identify key concepts that were then used in the following data collection periods.

### P1: People

The survey suggested a real need for the arts to embrace diversity – in both art forms and community. A number of comments supported cultural diversity, and embracing and developing Kabi Kabi leadership in conjunction with the Arts Plan. There were specific and multiple mentions of the importance of supporting artists and community living with disability, as well as support for a range of ages (particularly youth). Perhaps most notably, there was an undercurrent throughout many of the questions and open-ended comments that spoke to the challenges of finding and maintaining sustainable arts careers in the region.

## **P2: Program**

Some discussion points emerged around funding opportunities and supporting artists through tailored programs. Horizon Festival, the existing flagship arts festival for the region, was mentioned regularly throughout the survey – although some concerns about publicity and promotion of the event were mentioned. However, there was little clear consensus around *what* programs would be most valued in the open-ended responses of the survey.

## **P3: Place**

It is impossible to ignore the repeated commentary around affordable and accessible places in the Sunshine Coast. This speaks to both rehearsal spaces, but also the idea of a performing arts complex – a Queensland Performing Arts Centre (QPAC) for the Sunshine Coast! However, there was also an awareness of the challenges the geography of the location brings too. It is at once a place of hinterland and coast, and the coastline brings with it a linear geography of the region. It appears that the calls for a precinct or hub are perhaps speaking to this idea of disconnection – that artists feel distinct from the Sunshine Coast region.

## **P4: Promotion**

The comments in the survey suggest a hunger for recognition of the value of the Sunshine Coast's art and cultural industries beyond the region. Strategies like embedding arts ambassadors or arts reporters to the region speak to this desire for building the Sunshine Coast's reputation.

## **P5: Partnerships**

There were a number of comments and questions that supported the development and nurturing of partnerships between key sectors, including: education, health, commercial business, and technology industries. Often these partnerships emerged in conjunction with the idea of building sustainable funding and opportunities for employment in the region.





## Arts Influencers Sessions

As noted above, there were eleven Influencers who were involved in this engagement process. Each individual was identified by the engagement team, paid a modest stipend from SCC, and provided with material from the 'Influencers Pack' (see Appendix I) as a possible starting point for facilitating discipline specific sessions.

Each Influencer had flexibility in how they chose to engage with their colleagues in their disciplines. Some facilitated workshops or conversations, whereas others encouraged more one-on-one conversations. While each Influencer was encouraged to provide feedback to the engagement team under the broad headings of the 5Ps, there was strong variety in the type and size of data received from each Influencer. As such, this data has been coded and analysed around the themes of the 5Ps using qualitative research methods only – it is not statistically relevant data and should not be read as such.

There were also a number of events run by SCC and/or the engagement team in conjunction with Sunshine Coast Creative Alliance. These sessions again collected data (see Appendix III) that was incorporated and analysed in conjunction with the Influencer Sessions.

One of the questions in survey 1 asked people to identify possible strategies to include in the Arts Plan. Those open-ended question responses have been analysed, along with data from facilitated sessions, including those run by the researchers as well as several of the Arts Influencers. This has been analysed around the 5Ps of People, Program, Place, Promotion and Partnerships.

### *Common Messages*

This process has so far established a number of what we are calling 'common messages'. These are:

- The importance of enabling people to connect up, find out who is here, what are they doing and explore ways to collaborate
- Many people feel quite isolated and often feel they have to go it alone
- The idea of 'arts hubs' was strongly supported – places where you can meet other creatives, make art, share and exhibit, work, eat, drink and play
- Places and spaces were where the most ideas and suggestions were situated, though with the insistence that it was not just about buildings but about the people and programming to enable quality local arts work to grow
- The need for mentoring, networking and sharing knowledge was reinforced, with the importance of schools and learning also strongly supported.





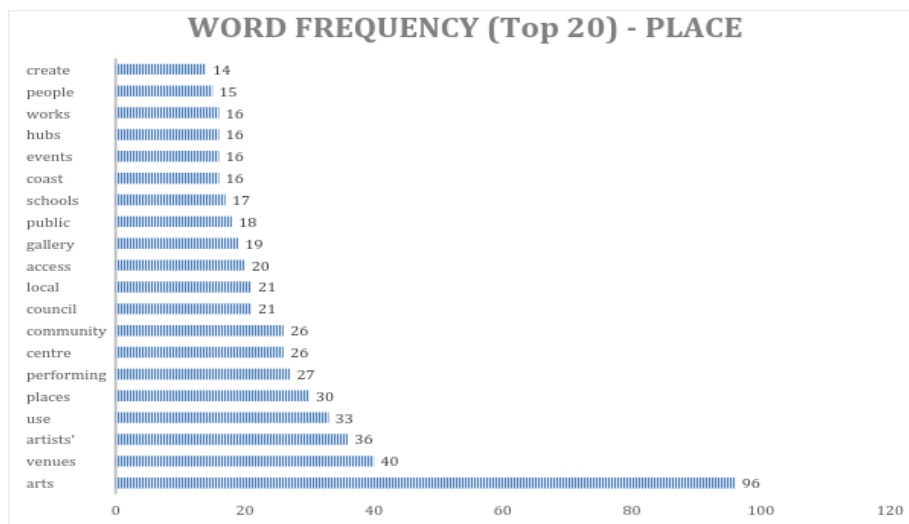
Category	Codes	Examples and quotes
<b>Profile building and recognition</b>	<ul style="list-style-type: none"> <li>Arts awards</li> <li>Ambassadors, leaders</li> <li>Fellowships</li> </ul>	<p>“Have money available to pay emerging artists to exhibit write perform curate organise, and fellowships to pay established artists a professional wage (e.g. 2 artists selected each year to be paid \$50,000”</p> <p>“Support professional practising artists”</p> <p>“Develop a program of patronage – patrons of different art areas to be a voice and promoter for areas.”</p> <p>“We need Arts leaders” “Kabi Kabi participation and leadership”</p>
<b>Mentoring and industry/professional development</b>	<ul style="list-style-type: none"> <li>Mentoring experienced with emerging artists – how to transition</li> <li>Professional associations &amp; groups</li> <li>PD about Grants – what and how to - regional, arts-specific and other</li> <li>Marketing and social media</li> <li>Business skills</li> <li>Contracts and copyright</li> <li>W&amp;HS, blue card etc.</li> <li>Public art and commercial</li> </ul>	<p>“To transition from amateur to professional, artist may need training/education around how and when funding is available/approach and where and when they need to develop – strategy to be self-sustaining/ financially viable – sustainable strategies.”</p> <p>“I would like to mentor young artists. Nobody tells you what you need to say when you approach a gallery, this is what you should put in a contract, exclusive or not, promotions and how to use social media professionally.”</p> <p>“Understanding the processes of grant writing”</p> <p>“What grants are available? What sort of language needs to be embedded in the grant?”</p>
<b>Business nexus – production support</b>	<ul style="list-style-type: none"> <li>Production/business support (provided or sponsored)</li> <li>Marketing and business training</li> </ul>	<p>“Business skills training to give creative practitioners greater chance of developing sustainable/financial model for their practice.”</p> <p>“Support of artists can come simply in the form of reducing the number of hurdles such as Public Liability, minimising paperwork and bureaucracy around venues etc.”</p>
<b>Networking &amp; collaboration</b>	<ul style="list-style-type: none"> <li>Networking events and activities</li> <li>Support for arts groups, companies, collectives</li> </ul>	<p>“It’s not easy on the coast. It’s important network to catch up with and connect with other artists. We are isolated in our own little world.”</p>
<b>Artist residencies and placements</b>	<ul style="list-style-type: none"> <li>Artist in residencies in schools</li> <li>Residencies sponsored by business/tourism or placements</li> <li>Internships</li> <li>Artists in libraries</li> <li>Artists in public spaces</li> </ul>	<p>“We have very few residencies on the coast.”</p> <p>“Artist in residence programmes with environmentally focused venues and organisations &amp; Projects. E.g.: Mary Cairncross Scenic Reserve, Botanic Gardens, Turtlecare,” Sunshine Coast could become a leader in this style of Arts Residency and a Centre and Leader for Eco – Arts projects.”</p>
<b>Education and training</b>	<ul style="list-style-type: none"> <li>More arts in schools</li> <li>Arts learning and training options</li> <li>Educating the public about the arts</li> </ul>	<p>“Extend tertiary education – new courses &amp; programs.”</p> <p>“Program of artists providing history of arts and medium use in libraries”</p>
<b>Beyond the region</b>	<ul style="list-style-type: none"> <li>Bring national and international artists in (and collaborate)</li> <li>Promote our artists outside the region (national and international)</li> <li>Exchange/reciprocal program</li> </ul>	<p>“International people – bring in ‘famous’ people – then partner them with local artists”</p> <p>“Bring in key players to highlight our already amazing artists”</p> <p>“There’s not many opportunities to exhibit work here, so have to try to go to Sydney, Melbourne, Perth as well.”</p> <p>“Foster connections for Artists widely/overseas. If Linsey can’t live/earn in this region its the same for other – consider travel bursaries and exchange programs.”</p>



Category	Codes	Examples and quotes
<b>Arts programming and curation</b>	<ul style="list-style-type: none"> <li>• Curated programs profiling local artists</li> <li>• Arts expo/showcase – art street parties, maker fairs</li> <li>• Regional tours</li> <li>• Community events – arts at sports event</li> </ul>	<p>“Create a monthly event which would be involving various forms of art, music genres and age groups.”</p> <p>“Create programs at specific venues that are curated to bring together collaborating artists and offer a clear producing model.”</p> <p>“More hosting of council events to showcase artists work (more concerts, film viewings, art exhibitions, drama performances, in the Sunshine Coast Council’s high quality facilities”</p>
<b>Education, accessibility and Public programs</b>	<ul style="list-style-type: none"> <li>• More art in school programs</li> <li>• TAFE/VET/Uni courses</li> <li>• Public programs in galleries libraries</li> <li>• Workshop programs – song writing, film editing, ceramics, Indigenous arts, coding</li> <li>• Accessibility programs – people with disabilities, elderly, low SES</li> <li>• Aboriginal and Kabi Kabi arts</li> <li>• Cross generational programs</li> </ul>	<p>“Grass roots it has to start in school to flourish the community, school arts programs as major curriculum as same level as math, science”</p> <p>“Local schools work on a collaborative art project and share it in a common space.”</p> <p>“Education and workshops held at Sunshine Coast Makerspace, Noosa Makerspace, Peregrian Tech hub and other spaces.”</p> <p>“Mobile art buses to showcase artists (local) work” (Arts van like libraries)</p> <p>“Workshop ‘Tool Kit’ programs specialising in Professional Development for artists – especially emerging practitioners/artists.”</p> <p>“Sunshine Coast Council becoming a ‘Refugee Welcome Zone’ and in so doing being recognised nationally as a region who supports refugees and celebrates cultural diversity. Using the Arts as a means to bring people, of different cultural heritages together.”</p> <p>“Diversity in arts/programs – mapping of indigenous places/stories, recognition of history, migrant stories, refugee experience”</p>
<b>Festivals and signature events</b>	<ul style="list-style-type: none"> <li>• Arts festivals – Horizons, Caloundra Music, MMVA, Shake it up Fest, Turn it up</li> <li>• Eco-arts/green arts</li> <li>• Seed other festivals – festival of ideas, REV</li> <li>• Support touring regional work to other festivals and locations</li> </ul>	<p>“Horizon Festival has the potential to become one of Australia’s great Arts Festivals. It needs stable, long term funding to develop, and one of its strengths could be further collaborations between local and international artists. It can also create partnerships with other major Australian and International Festivals to enhance touring possibilities for new local projects that are initially commissioned by Horizon Festival. This need long term planning.”</p> <p>“Expand Horizon to emphasise commission new works.”</p> <p>“Contemporary arts festivals – with a push away from traditional (e.g. contemporary theatre – over community/amateur theatre).”</p>
<b>Cultivate innovative, contemporary, new work</b>	<ul style="list-style-type: none"> <li>• Quality, contemporary work</li> <li>• Pitching programs, incubators</li> <li>• Arts jams/experimentation</li> </ul>	<p>“Support experimentation and innovation and entrepreneurship”</p> <p>“Contemporary arts discourse rather than supporting and favouring hobbyists”</p>
<b>Funding programs</b>	<ul style="list-style-type: none"> <li>• RADF – build more awareness</li> <li>• Other funding programs – subsidies, loans</li> <li>• Options for 3-4 year funding</li> <li>• Provide funding for key arts hubs/organisations – Old Ambo, Creative Alliance, MRA Maroochy hub</li> <li>• An arts levy</li> </ul>	<p>RADF – more public notification of outcomes of projects – media not just Council, Website hidden – showcase people’s achievements.”</p> <p>“Longer term programmes – development, not just 1-off workshops/events”</p> <p>“Arts Levy – Council in North West USA raise significant funds for Arts and Arts education through a Levy. Council would need to be brave to introduce it but we pay for our waste disposal that way!”</p>

Theme: Place

Key ideas – Create arts hubs – a key regional arts centre and community hub where artist can connect and collaborate. Identify and promote access & availability to context specific spaces, with production and curation support. Embrace our natural environment, outdoor and urban environments, take art to the people and places where they are.



The two figures above show heavy rates of clustering. As such, it is possible to see a focus on physical infrastructure (*venues; places; gallery*) but also the prevalence of the word *performing*, which suggests a significant discipline specific ‘hot topic’.



Category	Codes	Examples and quotes
Function specific spaces	<ul style="list-style-type: none"> <li>• Indigenous arts/Kabi Kabi</li> <li>• Storytelling/drama</li> <li>• Dance – sprung floor/rehearsal</li> <li>• Sound – rehearsing, recording, listening</li> <li>• Storage spaces (vis arts)</li> <li>• Sheds/maker spaces</li> <li>• Sound stage</li> <li>• Big gallery/small galleries/outdoor galleries</li> <li>• VR Space/interactive space</li> </ul>	<p>“Develop affordable arts spaces as studios, workshops and performance venues.”</p> <p>“Create dedicated spaces for performance - site specific venues are needed for various art forms”</p> <p>“Performing arts and cultural centre for Maroochydhore”</p> <p>“A modern, contemporary performing arts space”</p> <p>“Rehearsal rooms are very scarce and the rehearsal room at Nambour council is great, but hard to get in at times. An affordable rehearsal space at Maroochydhore and Caloundra would be a great benefit. Sponsored by council to keep costs down.”</p> <p>“Sheds – glassblowing, sewing, photographic – (not just men’s shed) with paid managers/artists”</p>
Arts hubs/ multi-disciplinary spaces	<ul style="list-style-type: none"> <li>• Meeting places</li> <li>• Co-working spaces</li> <li>• Multipurpose, flexible spaces</li> <li>• Factory/warehouse/industrial spaces</li> <li>• Workshop spaces</li> </ul>	<p>“Having an Arts Hub (infrastructure) as a physical place where arts organisations/festivals etc. have co-working spaces/access to create (rehearsal and other spaces).”</p> <p>“There is a big creative cooperative movement happening overseas and in Australian cities. Create co-ops could help to create a support network for freelance artists who could work together and share spaces and resources as well as ideas and inspiration”</p> <p>“Arts Hub – co-working spaces for festivals, arts org space (think – Flipside Circus Brisbane or Judith Wright Centre) to cross-pollinate/ collaborate etc.”</p> <p>“Large art Hubs, and connected to smaller, local, venues.”</p> <p>“Artists working in town centres from a central hub where the community can connect and find out what is happening on the coast – buy tickets, participate in workshops.”</p>
Increased use of underutilised spaces	<ul style="list-style-type: none"> <li>• Halls and churches</li> <li>• Schools, universities, TAFE</li> <li>• Outdoor amphitheatres</li> <li>• Businesses</li> <li>• Private residences</li> <li>• Temporary ‘pop-up’ spaces</li> <li>• Audit and map, Create an App</li> </ul>	<p>“So many underutilized facilities and non-traditional us spaces i.e. Empty shopfronts, hotels, cafes that could be used as regular arts spaces and benefit of being more integrated/owned by community (collate spaces available).”</p> <p>“Encourage very cheap or FOC pop-up spaces in shops/shopping centres. Council support for these spaces so they are financially viable for all kinds/ages of arts people.”</p> <p>“Map the 'Hot Spots' - With the aim of creating a better understanding of what is currently happening around the coast and where the key artistic hubs are. This could help to focus/de-fragment energy and build momentum in communities that are already growing.”</p>
Council owned, run, managed spaces	<ul style="list-style-type: none"> <li>• Making performance spaces accessible and affordable</li> <li>• Use of libraries</li> <li>• Parks and outdoor spaces</li> </ul>	<p>“A program that is enforced to keep SCC facilities full of arts-based activity first. If there is a dark day – fill it! Give the space away. An empty facility is worse than a too-busy one! Abandon the “build it and they will come philosophy”</p> <p>“Make the most of existing spaces - Through either the directory, or more directly with key arts groups, let people know what Council owned spaces are available for use by the public.”</p> <p>“Arts spaces are often Council owned spaces that should be maintained for the use of artists and the community. But often these spaces are hired out at prohibitive rates. Public toilets, libraries, sportsgrounds are maintained by Council and available for free, but most Arts spaces are not available for free.”</p>
Locations – iconic, outdoors, non-traditional	<ul style="list-style-type: none"> <li>• A central iconic arts centre</li> <li>• Regional/community arts hubs</li> <li>• A hinterland ‘earthship’</li> <li>• Outdoors/use of natural environment/beach</li> <li>• Street art/public art</li> <li>• Urban art/carparks</li> <li>• Airport</li> <li>• Travelling location/work</li> </ul>	<p>“We need a central space for culture where people meet and talk, produce and perform. How do we create more collisions of interests.”?</p> <p>“A purpose built arts venue that can house exhibitions and accommodate performance”</p> <p>“Venues, venues, venues – large enough for big acts, adaptable enough for multi- purpose use, central enough for ALL the coast, ability to celebrate between the arts.”</p> <p>“Art on the beach, in the environment”</p>

	<ul style="list-style-type: none"> <li>• Hospitals and health facilities</li> <li>• Buses/trains</li> </ul>	<p>“Busking spaces and opportunities”</p> <p>“Creating more opportunities for outdoor events and scoping of possible venues. For example, an annual “Shakespeare in the Park” Festival in the natural amphitheatre in Montville. There are also excellent venues for outdoor events in Cooroy Botanical Gardens and Eumundi which has an outdoor stage.”</p>
<b>Beyond buildings</b>	<ul style="list-style-type: none"> <li>• Need professional producers, managers, directors, curators, technicians</li> <li>• A register, database or App to list and locate</li> <li>• A free or low cost bank of equipment to borrow</li> <li>• Assistance with insurance, permits</li> <li>• Reduce regulations and red tape – noise restrictions/licensing restrictions</li> <li>• Transport assistance</li> </ul>	<p>“We need to prioritise funding for musicians and other artists rather than funding for venues, the marketing of events etc. Cultural work is not just about buildings, it is about supporting the artists who will utilise these buildings. The venues need to be affordable for artists or they become dead spaces.”</p> <p>“Employ arts facilitators in multiple small population (less than 10,000) regional hubs.”</p> <p>“Protection of musicians work spaces which are the venues, noise restrictions are killing the industry. “</p>
<b>Features of places and spaces</b>	<ul style="list-style-type: none"> <li>• Transport and accessibility/parking</li> <li>• Abundant light/northern light</li> <li>• Good acoustics</li> <li>• Quirky/fun/creative</li> <li>• Contemporary</li> <li>• Have restaurants/coffee/bars</li> <li>• Diverse cultural practice</li> </ul>	<p>“Access to transport can be a barrier for some arts &amp; cultural practitioners and tourists”</p> <p>“Develop spaces that consider transport accessibility, inclusion, weather, flexible and multiple uses.”</p>



Category	Codes	Examples and quotes
<b>Promotional platforms and materials</b>	<ul style="list-style-type: none"> <li>Gig guide/what's on</li> <li>Events calendar</li> <li>Media contacts and promotions</li> </ul>	<p>"An all inclusive Sunshine Coast Gig Guide. This needs to be separate from Council but could be funded by Council. To succeed it must become the "GO TO" website where everyone goes to find out what is going on. There could be a one-year pilot funded project to set it up. It must be comprehensive and across all artforms and ages and have the buzz that 'Timeout' magazine in London used to have. It would take at least a year and possibly longer to gain traction, but it would be a HUGE asset."</p> <p>"The Council needs to set up and have a better "What's On" – seek what's going on."</p> <p>"Work with local media and journalists to create stories to promote the arts on all levels"</p>
<b>Data base, directory</b>	<ul style="list-style-type: none"> <li>Data base of artists/creatives/organisations/spaces</li> <li>Print guide/directory</li> </ul>	<p>"Integrated database of all arts facilities and promotion of the industry as a whole including supporting privately run galleries and organisations. Well set up website – go to point of information."</p> <p>"Artists contact list (by discipline) for schools to access"</p> <p>"Artist website/directory/booklet - Local directory for the arts (e.g. like QCAN Qld Community Arts Network used to have)"</p> <p>"Arts Directory - A list of organisations, individuals, businesses and spaces that relate to the arts. This would be a published list which would be updated in a similar way to a business directory. It could include a list of artists/arts workers as well as service providers to the arts community (such as staging companies, materials suppliers, promoters, hireable venues)."</p>
<b>Regional creative 'brand' and communications strategy</b>	<ul style="list-style-type: none"> <li>YouTube channel, video blog, podcasts</li> <li>Hashtag</li> <li>Shop – online and in situ (e.g. airport)</li> <li>Capitalise on history – past, present, future</li> <li>Kabi Kabi, Indigenous heritage, arts/culture</li> <li>International promotions</li> </ul>	<p>"Need a region wide communication strategy with local, regional and inter-regional focus – that tells the story in a creative way about the fabric of Sunshine Coast Arts and opportunities available"</p> <p>"The Sunshine Coast as an arts destination outside of the main cities"</p> <p>"Use Video – YouTube channel/s for SC Arts (show artists' creative process, in Studio and on exhibition/performances etc."</p> <p>"Collect artist story/case studies – to profile talent in media (local and outside)"</p> <p>"Target advertising to buyers and galleries here and interstate and in Asian countries such as South Korea, Indonesia, China, India, Japan."</p>
<b>Physical profile for the arts</b>	<ul style="list-style-type: none"> <li>Posterboards, billboards</li> <li>Presence in libraries</li> <li>Showcase events</li> </ul>	<p>"Places to put up posters"</p> <p>"Arts billboards" "Centralised large scale arts walls."</p>



It is very clear that the respondents believe that ongoing strategies around partnerships should target: *schools, business or industry, health, and council*, while maintaining focus on *local* identity and *community* needs. Again, this may be through *events or festivals*, but also the inclusion of words like *collaborative, development, and connecting* suggest signal the type of partnerships that are most valued.

Category	Codes	Examples and quotes
<b>Council and government</b>	<ul style="list-style-type: none"> <li>• Council – place making, Ec dev</li> <li>• Engage and work with local artists</li> <li>• Other arts bodies/levels of govt – Arts Qld, Australia Council for the Arts</li> </ul>	<p>“Need help assessing other levels of Govt for collaboration.”</p> <p>“Council should employ local artists before going outside the region.”</p>
<b>Partnerships beyond the region</b>	<ul style="list-style-type: none"> <li>• Sister regions/cities</li> <li>• Arts organisations &amp; programs – Q-Music, Anywhere theatre, Artslink</li> </ul>	<p>“Partnerships with other cities, globally and within Australia”</p> <p>“International Art Exchanges – think big picture. Branding SC Artists on world stage to export or makers work (awesome uniqueness – environment – music/glass)”</p> <p>“Sister City exchanges – boost these arts/cultural exchange opportunities.”</p> <p>“Anywhere Theatre Festival is a good example of cross-discipline partnerships.”</p>
<b>Across the arts/cultural sectors</b>	<ul style="list-style-type: none"> <li>• Collaborative project and programs across the arts</li> <li>• Creative Alliance – advocacy and connection across the sector</li> <li>• Kabi Kabi Traditional Owners</li> </ul>	<p>“Collaboration across different artforms for people with all abilities (NDIS opportunities)”</p> <p>“Better support and recognition for events etc. already created/managed by private practitioners. Identify who is out there and support grassroots initiatives.”</p> <p>“Support Creative Alliance – to do more work on artist directory, events/gatherings for artists/publications”</p> <p>“Support and consult with First Peoples” Indigenous Australians and their vision for development of the arts and cultural sector on the Sunshine Coast”</p>
<b>Non-arts sectors</b>	<ul style="list-style-type: none"> <li>• Business – manufacturing</li> <li>• Health – disability sector, aged care</li> <li>• Developers and real estate</li> <li>• Food &amp; agriculture</li> <li>• Tourism</li> <li>• Sport</li> </ul>	<p>“Links to the health sector around wellness need to be developed”</p> <p>“Urbanisation and new city centre development (Aura and Sun Central)”</p> <p>“Partnerships between Arts and Health Practitioners and Community Health Service Groups, aged care retirement villages.”</p> <p>“Sports organisations and individuals – use the profile of the sports sector to open new opportunities/thinking of combination events/ collaborations in most sports events and programs.”</p>
<b>Education sector</b>	<ul style="list-style-type: none"> <li>• Schools</li> <li>• Universities</li> <li>• TAFE</li> <li>• Other educators</li> </ul>	<p>“Arts and Education in particular schools and university especially Grade 8 onwards when kids are making choices about subjects.”</p> <p>“Building partnerships between schools and council /creative alliance – e.g. Illuminations Festival, Wynnum – artists in residence at 5 schools culmination – a community event”</p>
<b>Philanthropy and investment brokerage</b>	<ul style="list-style-type: none"> <li>• Investment pathways</li> <li>• Sponsorships</li> </ul>	<p>“Council could assist with connecting artists up with philanthropic groups”</p> <p>“Corporate advocacy for engagement with developers like Stockland”</p>

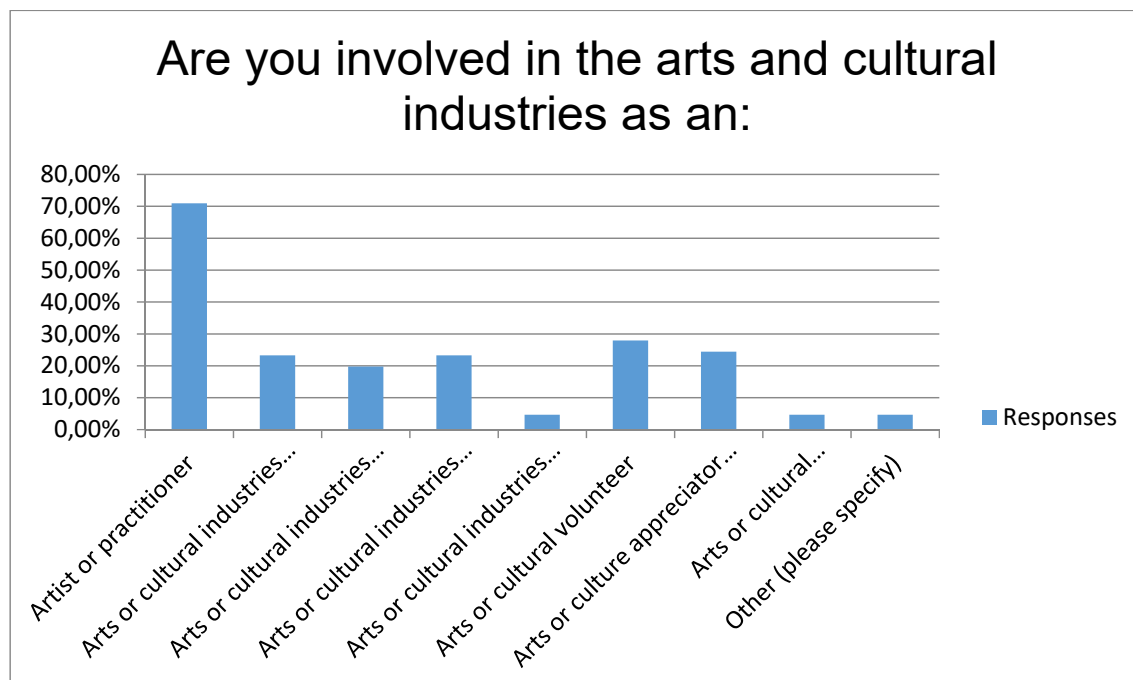


## Survey 2

The intention of survey 2 was to summarise key ideas and possible strategies that had been identified throughout the consultation process to date and to present thee back to the region’s arts community for further checking and clarification. The survey therefore consisted of a redrafted possible vision statement, then using the 5Ps headings presented a number of strategies under each which could be rank-ordered by respondents. The opportunity was provided for further suggestions and comments under each of the 5Ps as well as at the end. Another section sought feedback on possible strategies to support the development and recognition of arts work and practice by Aboriginal and Torres Strait Islander artists and peoples, valuing the history, culture and arts of such as well.

There were 133 respondents to this survey.

<i>Artist or practitioner</i>	<b>70.93%</b>
<i>Arts or cultural industries business owner</i>	23.26%
<i>Arts or cultural industries worker</i>	19.77%
<i>Arts or cultural industries educator or researcher</i>	23.26%
<i>Arts or cultural industries student</i>	4.65%
<i>Arts or cultural volunteer</i>	27.91%
<i>Arts or culture appreciator (audience)</i>	24.42%
<i>Arts or cultural philanthropist</i>	4.65%
<i>Other (please specify)</i>	4.65%





## Vision statement

A rephrased vision statement is:

*The Sunshine Coast – a vibrant arts community where the arts, ideas and creativity are nurtured to promote innovation, excellence and community cohesion*

VISION

In response to the question ‘do you agree with the rephrased vision statement?’ responses were as follows:

<b>Yes</b>	57.14%
<b>No</b>	2.26%
<b>Unsure</b>	12.78%
<b>I'd like to offer a refinement/alternative vision</b>	27.82%

The comments provided additional suggestions and amendments of the vision statement which included:

- The importance of ‘creativity’
- The importance of ‘connections’ perhaps rather than cohesion
- The importance of being inclusive and
- Recognition and visibility of Aboriginal cultures and peoples
- The important role of the arts for challenging, for catalysing change, requiring constructive critique and dissent as well.

Some comments also suggested the ‘hinterland’ be mentioned. It should be noted however that the region is known as the ‘Sunshine Coast’ but that is understood as extending beyond the coast to the whole region.

## Strategies

The survey asked respondents to drag and drop the strategies to indicate their priorities. What this means therefore that if they only dragged one or two the order that the questions were presented in was the de facto selection that was made. Therefore, in reviewing the responses for each set of strategies, as well as identifying those that ranked most highly, it is important to note any that were lower down the initial order that scored particularly highly. That result means more people had to consciously move the strategy into their top ranked spaces.

In the additional comments and suggested provided it must be noted that many of these were often more relevant to strategies suggested in other P sections. Some people repeated the same or similar statements for a number of the areas, for example talking about creative spaces or databases under people. Therefore, the analysis of the comments has been conducted across the scope of the comments provided but discussed where they are most pertinent to the 5P strategies.

Specific questions also invited responses to some specific strategies directed at promoting Aboriginal and Torres Strait Island art, artists and culture. The responses for this section are included under each of the 5Ps though it should be noted that none of those who completed this section of the survey identified as Aboriginal or Torres Strait Islander.

## People

<i>Strategy</i>	<i>Score</i>	<i>Ranking</i>
<i>Build the profile of Sunshine Coast artists (and celebrate success) – Ambassador program, awards and fellowships</i>	3.59	4
<i>Develop a mentoring program featuring established and renowned artists across arts disciplines with a focus on how to build sustainable arts careers and arts community</i>	3.72	3
<i>Provide information and professional development programs – business skills, marketing and social media, arts and the law, permits and insurance, transitioning from amateur/emerging to professional, and development of your art/craft</i>	3.52	5
<i>Promote networking and showcasing events featuring Sunshine Coast artists and creatives, and nurture collaborations and connections between artists</i>	4.15	1
<i>Identify and subsidise affordable marketing and production services</i>	2.53	6
<i>Ensure creativity/arts/culture is valued across council departments, plans and programs to generate understanding and valuing of the arts and artists and the importance of the arts to everyday life</i>	3.91	2

<i>Strategy – Indigenous focus</i>	<i>Score</i>	<i>Ranking</i>
<i>Develop an Indigenous arts organisation on the Sunshine coast</i>	5	1
<i>Create an Indigenous art prize (May be a part of the Sunshine Coast art awards – and invite Indigenous judges)</i>	4.33	4
<i>Identify Indigenous Arts Champions and Value and Champion the Traditional Owner artists of the region</i>	4.7	2
<i>Appoint an Indigenous Arts Ambassador that is a paid position where they can link up a lot of our artist with network opportunities and information that leads to a more sustainable arts practice and assisting them to reach their goals</i>	3.63	6
<i>Include Traditional Owners in all art planning processes and boards and committees and enable Traditional Owners to self determine arts practice in the region</i>	4.65	3
<i>Identify funding allocated to professional development of Indigenous Artists, whether it be painting, music, poetry, storytelling, dance etc.</i>	3.74	5
<i>Support professional development for artists to go interstate or abroad with the prospects of sharing with other indigenous artists when they return</i>	2.78	7

Comments in relation to people overlap considerably with programs but some repeated suggestions focussed on wishing to see:

- Sunshine Coast artists promoted, both within the region and outside of the region
- Promoting professional, contemporary practice
- Opportunities for Sunshine Coast artists to work with artists of international standing
- Recognising the importance of networking, connecting and collaborating
- The importance of education and educating people about the value of the arts
- Ensuring artists and arts activity is inclusive of people from diverse backgrounds
- Arts leadership

- “ I think it would be great to see a lot of support networks developed to encourage the development of local art, and allow it to spread across the sunshine coast to make it vibrant.
- “ Showcase Sunshine Coast artist in all arts disciplines outside of the region... at events in Brisbane (e.g. Regional Flavours) also events in Melbourne and Sydney.
- “ Prioritise local artists first – interstate/international second
- “ Develop a clear strategy of vision for ensuring artists from a variety of backgrounds, ages, cultures, regions, LGBTIQ are equally and fairly represented – many minority groups still do not have a voice in the arts sector.
- “ I think Kabi Kabi people should be prominent in the People strategies

## Programs

<i>Strategy</i>	<i>Score</i>	<i>Ranking</i>
<i>Support signature regional arts festivals and programs and what is working well</i>	5.99	1
<i>Curate and publish a regional calendar and program of arts events and experiences</i>	5.16	3
<i>Maintain and review funding programs such as RADF and other options for larger scale and longer term projects</i>	5.18	2
<i>Build a register of learning programs in the Arts (formal and informal)</i>	3.64	8
<i>Commission new works for festivals such as Horizon featuring local artists working in collaboration with national/international artists</i>	4.08	6
<i>Support the more widespread sponsorship of artist-in-residency programs (in schools, libraries, businesses, resorts etc.)</i>	4.21	5
<i>Support cross generational, cross-cultural creative programs, encourage and support accessibility and inclusive practices</i>	3.66	7
<i>Promote local artists on national and international stages and host International residencies for leading artists on the Sunshine Coast</i>	4.53	4

<i>Strategy – Indigenous focus</i>	<i>Score</i>	<i>Ranking</i>
<i>Create a Sunshine Coast Indigenous Arts Fair</i>	3.5	6
<i>Support the development of authentic local Indigenous arts product for tourist market and Gallery and Museum gift shops etc.</i>	3.9	5
<i>Program Indigenous arts and artists within other Sunshine Coast festivals and events</i>	4.35	3
<i>Foster Traditional Owner/Indigenous leadership aspirations in the arts</i>	5.05	1
<i>Protect our traditional knowledge and local stories keeping it true while being able to enable TO and Indigenous individual works around it and where appropriate utilise them for economic growth</i>	4.33	4
<i>Mentor the next generations of Indigenous artists and arts workers so they have connections with the institutions, and create a viable network between artist, art workers, community, institutions and the mainstream</i>	4.9	2
<i>Create local Indigenous arts educational campaigns within the region (school, retail and tourism industry)</i>	2.8	7

Additional comments for program reinforced the importance of supporting the development of new work, contemporary work and quality work. While there is support for this being linked to programs such as Horizons, there is wider interest in models that can support the development of new work and professional practice.

- “ Consider funding a pool of producers at varying levels (established and emerging) across theatre and film that are retained with the intention of developing and producing work submitted by independent writers/directors.
  
- “ Provide a clear subsidised production model for artists.
  
- “ It concerns me that Horizons would be a vortex for arts-centric projects not allowing for the development and continual support of other non-council focused arts projects. It would be disappointing if they led the only direction of arts development.
  
- “ All these strategies are good but they have to be about contemporary excellence. ... We need programs and opportunities that extend, challenge, education our artists and therefore our community.
  
- “ There is a strong local amateur theatre culture across the coast which needs to be recognised, nurtured and supported, balanced with a future view to creating one or two professional companies which could offer ongoing employment. We lose much of our talent from the region because there are no real sustainable futures apart from teaching.

## Places

<i>Strategy</i>	<i>Score</i>	<i>Ranking</i>
<i>Audit the use of arts/cultural spaces including council owned/operated and others to maximise use by artists and groups and ensure they are accessible and affordable (perhaps through subsidising local artist/companies/groups)</i>	6.54	1
<i>Make the most of existing spaces through developing a data base, digital tool or platform for registering available spaces/need for spaces</i>	5.83	4
<i>Establish an Indigenous arts/cultural space</i>	4.67	6
<i>Support local artist access to affordable rehearsal and performance and recording venues and spaces</i>	5.23	5
<i>Identify and seed the development of arts hubs in key sites across the region, including temporary creative hubs in local parks and council owned spaces to bring the arts to the people</i>	6.17	3
<i>Develop a central arts centre for the regional that fosters multi-disciplinary creative practice, performance and exhibition space</i>	6.33	2
<i>Promote the arts in the environment, in outdoor spaces and capitalise on our natural assets</i>	4.04	8
<i>Create an equipment bank that can be borrowed by artists/groups</i>	3.18	9
<i>Reduce the number of hurdles for producing art works and performances, such as Public Liability, minimising paperwork and bureaucracy around venues/outdoor spaces</i>	4.52	7

<i>Strategy – Indigenous focus</i>	<i>Score</i>	<i>Ranking</i>
<i>Develop an Indigenous Arts Centre/with gallery/retail studio/rehearsal space. Run primarily by First Nations mob to support a rich &amp; diverse array of indigenous creatives, where culture is shared, expressed and respected</i>	1.47	2
<i>Create sculptures/public art installed all over the coast that celebrate our Indigenous artists/culture/art/history</i>	1.61	1

The area of places and spaces is where the most number of suggestions could be identified. There are a number of common themes to the suggestions consistently highlighted throughout the engagement process. These include:

- Support for arts hubs, incubators and centres
- Access to affordable spaces for rehearsing and creating as well as performing and exhibiting
- Access to council-supported/subsidised spaces
- The idea of a major cultural centre for the region

” The Sunshine Coast does not have a strong Arts Hub. We do not have a Cultural Precinct. Now that Nambour Civic Centre is closed there are very limited theatre options. We have to choose between Caloundra, Kawana and Noosa. Each of these have serious limitations.

” Provide facilities. For example an arts and craft village with rented studios, where a concentration of artist would attract customers.

” Provide space for artists to work in, accommodation to house people for projects.

- “ Support the establishment of an Indigenous arts and culture space/s. These could be temporary or permanent locations across different sites.
- “ The Sunshine Coast needs a quality well run Creative Arts Centre in a prominent position where there is a lot of public traffic....
- “ Is it possible to combine the development of a central arts centre and an Indigenous space?

## Promotions

	Strategy	Score	Ranking
	Create an online arts directory and artist database	5	1
	Publish a calendar of events or Arts Guide	4.47	2
	Develop a regional arts communications strategy and brand e.g. Artscoast, Soulcoast	4.24	4
	Develop arts marketing toolkit/training for artists and creatives	3.99	5
	Sponsor arts billboards/poster boards	2.82	7
	Identify key locations for sale and promotion of locally produced art/work	3.88	6
	Support the promotion of local artists and groups and locally developed work on the national and international stage	4.29	3

	Strategy – Indigenous focus	Score	Ranking
	Develop an Indigenous artist portfolio/directory or website that can be utilised by business, government, schools to find artists for projects exhibitions, workshops	1.4	2
	Mandate all regional galleries, museums and information/tourist centres to only support 'Authentic' Aboriginal art products and attempt where possible to only purchase from local Indigenous artists	1.77	1

There is strong support and interest in creating a 'go-to' gig guide, events website, artist website and directory. Some suggestions were that this could be at arms length from council and build upon work already being done by the Creative Alliance with appropriate resource support.

- “ Create a central go to creative space and database to connect and link creatives, spaces and resources.
- “ I like the idea of a fully subsidised universal 'gig guide' that showed what was on right around the region on any given day.
- “ Promote arts practice and showcase through tourism marketing channels.

” Create a database of existing art spaces both public and commercial: includes art galleries, music venues, theatre venues and creative bookshops.

## Partnerships

<i>Strategy</i>	<i>Score</i>	<i>Ranking</i>
<i>Identify key groups to collaborate with to design and enact action plans to support the Arts Plan implementation and review these annually</i>	4.63	1
<i>Establish 'sister regions' for exchange and touring arts exhibitions, performances etc.</i>	3.2	7
<i>Broker artists working with non-arts sectors such as Health, Tourism, property development etc.</i>	4.01	5
<i>Build connections between artists and education and training institutions to promote learning opportunities, residencies, use of facilities and more</i>	4.23	4
<i>Encourage business and philanthropic support for Arts program and collection including property owners to commission public art (e.g. permanent and temporary installations) to engage visitors and the local community</i>	4.56	2
<i>Work with Arts Queensland, the Australia Council for the Arts and other key arts bodies to maximise the region's arts opportunities and influence</i>	4.52	3
<i>Build and extend partnerships related to signature Sunshine Coast events and festivals such as Horizons to develop collaborations between local and international artists and with other Festivals</i>	3.34	6

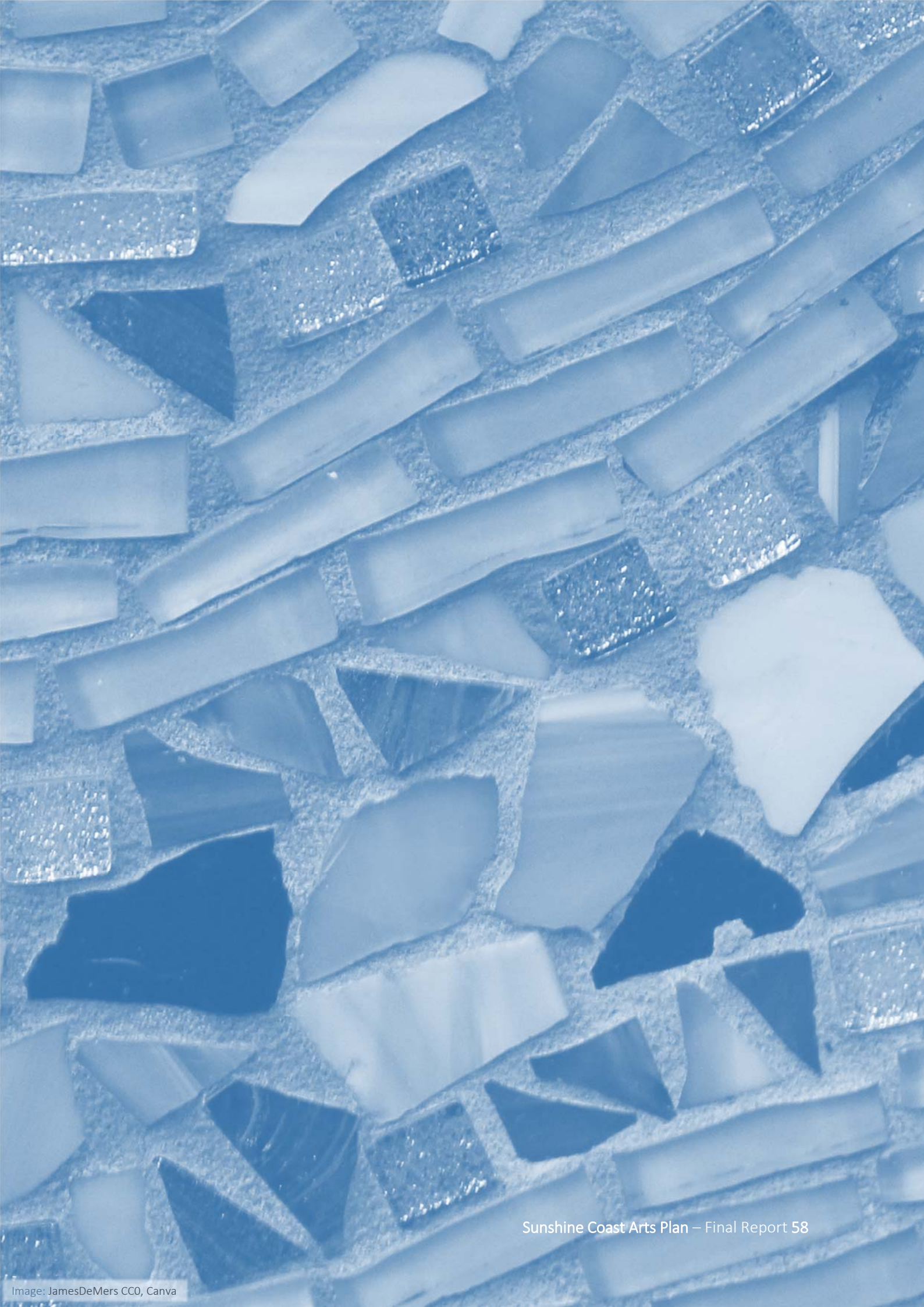
<i>Strategy – Indigenous focus</i>	<i>Score</i>	<i>Ranking</i>
<i>Promote cultural tourism with a focus on Indigenous arts &amp; culture</i>	1.89	3
<i>Build funding opportunities for Indigenous artists - through RADF or philanthropic opportunities financially etc.</i>	2.11	1
<i>Identify key Indigenous bodies and people to assist with where to get arts advice, who to go to for an exhibition/ performance, here to get the opportunities, and also where to link up with grants or financial supporters who are willing to help</i>	2.1	2

Comments for this area included the importance of acknowledging and working with commercial galleries and businesses in the arts sector, as well as looking to other councils and locations to identify successful models and potential partnerships.

” Look at places either internationally and locally that are exemplary in developing and promoting the arts. Invite key people to assist in arts development.

” Develop and provide a framework that connects business and facility owners and managers, educational and health organisations, to artist for:

- Development of new works
  - Activation of vacant retail spaces
  - Subsidised use of spaces for studio or exhibition activities
- Residency opportunities.





# Case Studies

There are a number of successful case studies of interesting arts activities and organisations across the country and internationally. This report identifies some that are of relevance to the context of this engagement strategy as well as the results that emerged throughout the process.

*Case Study 1:*

## Urban creative hubs: Holzmarkt & Brand X (Remix Academy 2017 presenters)

### Holzmarkt – Berlin, Germany



*Holzmarkt* is a creative village and evolving placemaking project in Berlin, Germany that officially opened in May 2017 but builds upon 10 years of collaborative efforts, beginning with a group of creatives who created one of Berlin's leading nightclubs. The village is a mix of cafes, cultural spaces, and spaces to hire for short and longer term leases as well as co-working spaces. Known as an urban village, the area and its associated activities are managed by two cooperatives: Holzmarkt 25 Cooperative and the

Cooperative for Urban Creativity. The actual site incorporates permanent structures which include a multi-story building that includes studios and offices and a childcare centre and performing arts/event centre. Core buildings and foundations for the village are the nightclub and a restaurant with an outlook over the River Spree. Between those structures and the river is a collection of other structures including a bakery and bar, and other more 'temporary' structures (there are minimal rules for structures that can be removed in less than 24 hours). The core team meet weekly for 2-hour meetings which include reviewing all companies and financial status of each. This distributed ownership model means the 100 members involved include shareholders; but they are also involved in running a raft of businesses and services that contribute to the overall endeavour as well. The intention is not to maximise profit but to instead encourage cultural and social projects in the area (Wong 2017).

## Brand X, Sydney – Embedded creativity into urban spaces

<http://www.brandx.org.au>

Brand X transforms empty spaces into temporary art spaces which make space for artists, but also create cultural assets pre- or post development projects. Property developers and others fund some of these initiatives to help activate an area, entrench creative practice in communities, and help make areas human and ‘beautiful’. Brand X is about reducing costs for creating, artists and tenants might still pay, but nothing like commercial rates. Spaces include private spaces for making, public spaces for sharing but also other services and enterprises (e.g. café, bars, bicycle repair shop). The focus for each site is to ensure it is authentic and reflects the local style.

Case Study 2:

## Affordable studio space

### ArtSource – Western Australia

<http://www.artsource.net.au/Member-Services/Studios/About-our-studios>

Western Australia’s *Artsource* is a visual arts membership body and not-for-profit organisation. They offer a range of support services for visual artists in the region, utilising a membership program: annual fees range from \$110 - \$310 (Artsource.net.au, 2017). Artsource provides a range of services and development funds; of particular interest to this report is the Studio service they provide. By utilising commercial residencies as affordable studios (\$50 - \$90 a week), it provides opportunity for artists to find a functional studio space to further enhance their visual arts practice. Artsource commissioned a 2014 report into their studio program, and clearly acknowledged that while home studios are still utilised, “it was widely acknowledged that owning property in Perth’s market is likely to be more challenging in the future and this approach would not be achievable for many future art graduates” (2014, 6). Notably, as of 2014, Artsource had 80 studios available for a membership base of 750. As such, “demand for studio spaces is high. The current studio complexes sustain an annual occupancy rate of 90%” (2014, 11).



### Case Study 3:

## Performing arts creative development



### La Boite Assistant Creatives Program and Metro Arts Residency Program

*La Boite* is a theatre company located in Brisbane. They are a medium sized company located in their home theatre at the Creative Industries Precinct of Queensland University of Technology (QUT), Kelvin Grove campus. In 2018, *La Boite* is launching an Assistant Creatives program, as part of their ongoing Artist Development Program. They are offering three paid positions for emerging to mid-career artists to assist on a mainstage production across a variety of roles (e.g. lighting, costume, directing, production management, and so on). This sort of program is a valuable one for emerging creatives, many of whom struggle to find paid opportunities such as this. Although it is common to see emerging creatives in internship positions, there is a risk

for these people to be exploited for their creative labour. Metro Arts has run a range of programs to support career and creative development for artists and teams. The focus of the 'Residency Programs' for example involves supporting artists through the development and creation of new work, with curatorial, mentoring and production advice provided as well as opportunities to present the work through the Exhibition, Performance and Micro-festivals programs. These initiatives have at times been funded via different funding streams and various amounts of financial and in kind support.

### Case Study 4:

## Mentorships and production support

### Mentorships and production support programs – Gold Coast City Council

<http://www.goldcoast.qld.gov.au/thegoldcoast/producer-professional-development-opportunity-42450.html>

Gold Coast City Council is supporting the development of new work and the careers of creatives through sponsoring programs such as the Producer Professional Development Program and Mentorship programs. These feature paid attachments to key festivals (such as Bleach) and public art projects – enabling a focus on developing practice while also collaborating or contributing to new work and projects.

## Iconic venues

### Iconic Venues featuring arts excellence, learning and practice

#### Sage Gateshead, UK

Sage Gateshead is a music venue and also a centre for musical education, located in Gateshead on the south bank of the River Tyne, in the North East of England. Sage Gateshead was developed by Foster and Partners following an architectural design competition. It includes three music performance spaces, each designed with maximum attention to acoustic details. Much of the funding for the project was raised through National Lottery grants. What is significant about the venue is that a foundation for its creation was that it would also host accessible learning programs for all ages, and it has maintained constant interaction with local schools and academies through its programmes and school visits. The building is open to the public throughout the day and visitors can see rehearsals, soundchecks and workshops in progress. It has five bars, a brasserie, and a multi-purpose function room.

#### Elbphilharmonie, Germany

The Elbphilharmonie in Hamburg Germany was designed by architects, Jacques Herzog and Pierre de Meuron—creators of Tate Modern – and opened in 2017. It is one of the largest and most acoustically advanced concert halls in the world. The

*Elbphilharmonie* has three concert venues, part of the building is rented by Westin as the Westin Hamburg Hotel and the building also incorporates 45 luxury apartments. Music education is an essential element of the Elbphilharmonie program with certain floors of the building dedicated to education programs and workshop spaces. The heart of Elbphilharmonie’s education program is the ‘World of Instruments’. Children and young people of all ages are invited to the Kaistudios to get to know music and musical instruments for the first time. The complex also houses conference rooms, restaurants, bars, a spa and parking garage. *Elbphilharmonie* has become a major drawcard for residents and visitors to Hamburg becoming a defining feature on the Hamburg skyline and featuring incredible views from the plaza level.



## Tweed Regional Gallery & Margaret Olley Art Centre

The Tweed Regional Gallery & Margaret Olley Centre has become a major drawcard for local and tourists, situated on the edge of Murwillumbah with panoramic views over the Tweed River and Northern New South Wales. The centre features the recreation of areas of Margaret Olley's famous home studio, principally the Hat Factory and the Yellow Room. The centre combines exhibitions of paintings and objects, an interactive multi-media drawing activity and research library. This is complemented by an education workshop and program, as well as the Nancy Fairfax Artist in Residence Studio.

### Case Study 6:

## A 'go-to' gig guide and directory

### A 'Go-to' gig guide and directory – Entertainment Cairns

<http://www.entertainmentcairns.com>

Entertainment Cairns was launched in January 2009 in response to community concern about the closure of live music venues in the Cairns region and is still going in 2018 providing a one stop shop for gigs, artists, venues and events. It can be used as a calendar and directory. It is funded through advertising revenue. Entertainment Cairns was established by: Damian Codotto (Cairns web designer and Cairns recording studio owner); Ray Elias (musician, event management); Caz Williams (live music advocate, publisher of the first PALM gig guide) and assisted by Melissa Robertson, then Cultural Development Officer for Arts Nexus. Entertainment Cairns set out to promote entertainment in Cairns and surrounding regions, build audiences for live performance, create easy access to information about and for artists, venues and promoters, have an option to print gig guide summaries and increase opportunities to sustain careers and businesses in live performance industries.

## A selection of Sunshine Coast Festivals and Events mentioned throughout the consultation process

**Horizon Festival** – Horizon Festival was initiated in 2016 by Sunshine Coast Council as a signature event for arts, culture and creativity for the Sunshine Coast. The 2017 festival included 200 events in visual art, film, literature, performance, street art, comedy, music, theatre and new media. As the signature multi-arts festival for the region, Horizon's curated program of events celebrated local artists alongside Australian and international guests.

<https://www.horizonfestival.com.au/about>

**Caloundra Music Festival** – Caloundra Music Festival was initiated in 2006 by Sunshine Coast Council as a major music festival for the region, utilising the unique location available at Caloundra with an amphitheatre and parkland, right alongside King's Beach. The festival aims to balance the well-known, ticket selling acts with new talent, including acts from the Sunshine Coast. <https://www.caloundramusicfestival.com>

**Anywhere Theatre Festival** – Anywhere Theatre began in Brisbane as a performing arts festival which focussed on artists producing small-scale events in non-traditional spaces. "Anywhere makes it easy for performers to perform anywhere but a theatre, for anyone to host or experience a performance in a space they wouldn't expect." The program has expanded to other regions including 21 performances on the Sunshine Coast in 2017. <https://anywhere.is>

**Voices on the Coast** – Is a regional youth literature festival that has been going for over 20 years and is attended by more than 4000 students. It has been hosted by Immanuel Lutheran College and the University of Sunshine Coast and features writers, illustrators and poets from across Australia and the region, and a range of talks, workshops and presentations. <http://www.voicesonthecoast.com.au>

**Pecha Kucha Nights** – The Sunshine Coast Creative Alliance has been hosting these events across the region since the end of 2009 as a form of profiling and networking for creatives with over 200 presenters having shared their projects, ideas and passions at 24 events. (cont. next page)

Pecha Kucha Night is a trademarked presentation format developed by Tokyo-based Klein Dytham architects and is now shared in over 1000 centres around the world. The Sunshine Coast page on the global site is

<http://www.pechakucha.org/ciUes/sunshine-coast>

**Outspoken Maleny** – Outspoken is an extended literary festival curated by Maleny based author Steven Lang and his wife Tynni Lang. The events feature conversations with writers, and these have included high profile national and international writers such as Richard Flanagan, Richard Fidler, Tim Winton, Alexander McCall-Smith, Magda Szubanski, Tim Flannery, Thomas Keneally, Ann Patchett, Christos Tsiolkas and many more.

<http://www.outspokenmaleny.com>

**Sunshine Coast Schools Drama Festival** –

this event was initiated in 2015 by drama teachers based in Sunshine Coast schools, who wanted to create a high profile event to showcase the creative work of students and teachers of the region within a supportive environment. It has been supported by The Event Centre Caloundra.

<https://www.facebook.com/sunshinecoastschoolsdramafestival/>

**Turn Up – Sunshine Coast Music Industry conference** - The Turn up conference is the premiere music industry conference of the Sunshine Coast. The program features music professionals from across Australia and the region sharing insights and advice through talks and forums.

<http://turnupevent.com>

**Woodford Folk Festival** - Woodford Folk Festival began life as Maleny Folk Festival over 30 years ago and has become one of Australia's major music, arts and culture festival featuring more than 2000 performers and 438 events are programmed featuring local, national and international guests. Hundreds of Sunshine Coast creatives are involved working on the festival as staff, performers, producers and volunteers and thousands more attend as audience members every year.

<https://woodfordfolkfestival.com/the-festival/about/>

**Immerse – Storytelling, virtual and augmented reality expo** – This one day expo was hosted by Create Noosa and supported by both Sunshine Coast and Noosa Councils as well as other partners. The program included a range of international, national and local innovators working at the cutting edge of using new virtual reality and augmented reality technologies with a focus on creative applications and opportunities. The program also incorporated an additional workshop day at CQUniversity for students from a selection of regional schools to work with guest artist 'Sutu' with the intention to seed ongoing development and growth in this field.

<http://immerseconf.com>

Case Study 7:

## Art and design

### Art, design and the built environment - Artist Matthew Johnston's collaborations with architects

<http://trends.archiexpo.com/project-29108.html>

While there is an argument to be made that architecture and the design of built environments can be regarded as an artform, there are examples also of where artists have worked with architects and designers to create buildings and environments that have strong visual impact.

Melbourne-based artist Matthew Johnston has been involved in a number of collaborations with various architects and partners.

One of these is the 'Icon' building in St Kilda, where Matthew worked with architects Jackson Clements Burrows, with the result being a building covered in perforated metal screens, in no less than 40 different

shades of colour. Matthew has also collaborated on projects related to the design of new rail stations for Coolaroo and Thomastown and the process for those also included working with children from Coolaroo South Primary School.



Image: Sue Davis

## Examples of Sunshine Coast Creative ‘hubs’

### MRA – Maroochy Revitalisation Association

<https://www.mra.org.au/about/>

The MRA group and initiatives grew out of a group of local creatives and business people wanting to revitalise the old town centre of Maroochy and increase the economic vitality of the area. The association was formed in 2012 and has created events such as ‘Nights on Ocean’, the ‘Ocean St Festival and the coast’s first pop up bar ‘Captain and the Duke’. A volunteer board organises and runs the events with much of the funding for ongoing activities being generated via the ‘Captain and the Duke’ pop up bar. The group has been investigating options to develop a creative hub and performing arts venue in the area to further generate economic and creative activity within the locale. The group has developed an Economic Development Plan to help create partnerships and fast track priority actions.

### The Old Ambo

<http://theoldambulancestation.com/about-us/vision/>

SCAIP Inc (trading as The Old Ambulance Station and based in the building so described) is a creative social enterprise which is managed by a volunteer board and is responsible for oversight of the tenancy of various spaces within the building as well as supporting events, enterprises and collaborations. It is funded through rentals, but also through council and other funding programs. It aims to sustain itself financially, engage its community and deploy creativity as a generic value in the growth of social capital, regional innovation and employment. The Old Ambo is a member of the Regional Innovation Hub project #SCRIPT and sees itself broadly speaking as a ‘makerspace’ and a place which nurtures creative social enterprise.

### The Sunshine Coast Creative Alliance

<http://creativealliance.org.au>

The Creative Alliance was formed in 2009 as an outcome of the Noosa Creative Catalyst program. The original program was kick-started by Richard Florida visiting the coast sponsored by the then Noosa Council and Stockwells. 30 catalysts were identified through an application process and were engaged in a year long program with Florida’s Creative Communities group exploring strategies for building the creative and knowledge industries of the region. The Creative Alliance was formed as a not-for-profit advocacy and networking group and works across the arts and creative sectors to profile and connect up artists and creatives. Signature events include the Pecha Kucha Nights and Juice & Jam Arts Breakfasts featuring national, state and local arts innovators and play an important role in terms of seeding ideas and thought-leadership. The Creative Alliance currently operates through a volunteer Board and has been supported through RADF and SCC community partnership funds and sponsorships by businesses and universities.

Arts at the Centre

# HEART & SOUL

Thursday October 19th, Maroochydore SLSC  
7.15am for a 7.30 – 9.30am

Welcome by Lyndon Davis & Brent Miller –  
Gubbi Gubbi Dancers

## PRESENTERS

**Maz McGann** – Arts Advisor,  
Cultural Indicators Project Manager

**Linsey Pollak** – Musician, Composer,  
Instrument Maker & Musical Director

The breakfast will be followed by a 2hr workshop facilitated by CQU to gather initial ideas and input into what will become the Sunshine Coast Council's Arts Plan. So come along and have your say!

## BOOKINGS (ESSENTIAL) incl buffet breakfast

♦ \$40 non-members ♦ \$35 for members

Limited subsidised tickets on offer for emerging artists and community groups.  
Price on application to: [phil@deickerichards.com.au](mailto:phil@deickerichards.com.au) or 0408 721 33  
Book through [creativealliance.org.au](http://creativealliance.org.au)  
Please note bookings attract an additional \$2.79 transaction fee.

This event is funded in part by Sunshine Coast Council as part of the development of its 20 year Arts Plan.



Quotes and insights from events sponsored as part of the Arts Plan

## Heart & Soul - Juice & Jam Arts Breakfast – 19 October 2017

### Linsey Pollak – Sunshine Coast Artist

“ I added up all the work I do in South East Queensland and figured out that only 10% of my income comes from SEQ. Luckily, I tour nationally and internationally and that's my bread & butter.

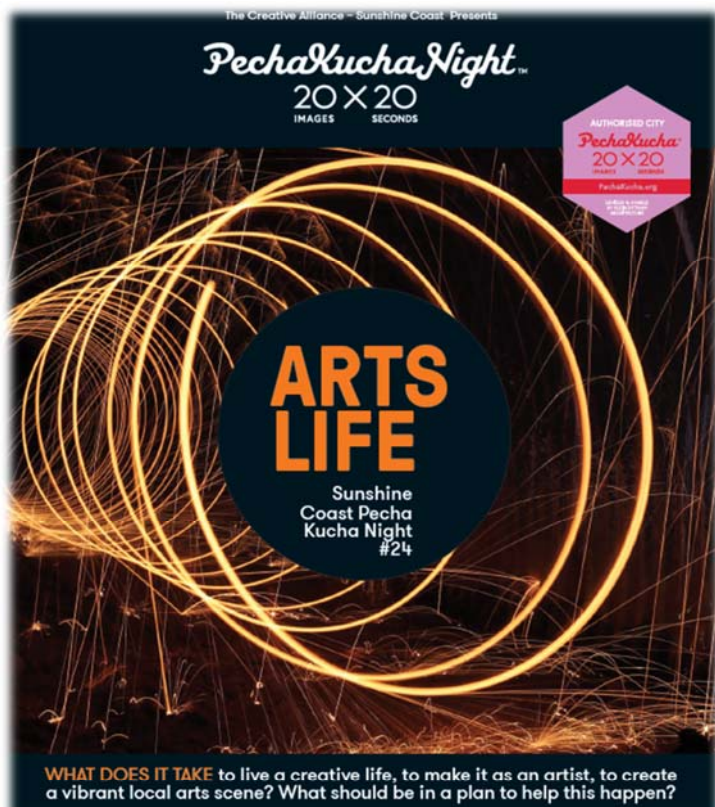
“ Culture passes on through generations, so start with the parents and they might pass it on.

### Maz McGann – Cultural Consultant

“ Councils are not just regulators, they are facilitators.



- “ People intrinsically want to participate – perpetual spectating is bad for our political, social, physical and environmental health.
- “ Cultural facilities are fantastic, but you need to make sure they don’t replace the people stuff. People are an important part of that story, programming activities will create the fun and excitement.
- “ Don’t copy what everyone else is doing – come up with something new, own it and be the one that everyone else wants to copy.



## Arts/Life – Pecha Kucha Night – 14 November 2017

Prof Phil Graham – Art is not a thing (extracts)

- “ Art is not a thing. And that matters. When we talk about art we tend to talk in alien terms, about objects and artefacts.

... To put my point in the words of Ursula le Guin: “Art is Action”. It is action on our environment and on each other. It’s something we do with our world using materials

we've developed throughout history. Action invites moral judgement, invokes norms, proprieties, and ethics. Action involves choice.

As action, art both maintains and changes our many social orders, whether spiritual, moral, or political. It tells us who we are and where we fit, and it helps us fit into the orders we make. It tells us what we ought to feel. What is good. And what is not.

As action, art tells us what we value....

Understanding art as action implies a responsibility. That before we decide how we best support our arts in any context we must first ask the question of what we want our arts to do for us and *why*. Art is not a thing. Art is action. And it matters.

Dr Lynne Bradley – Co-founder Zen Zen Zo and lecturer at USC

“ Three important lessons I learnt during my time in Japan as a young artist – mental tenacity, excellence and the importance of understanding your unique selling point.

We see ourselves as innovators – we were one of the first physical theatre companies in Australia, one of the first to do site-specific work, introduce certain training techniques such as butoh...



We've always thought of ourselves as creative entrepreneurs, always been on the lookout for new ideas and then we shamelessly steal them, brought them back and translated them here.

“ We are publicity 'whores', we've marketed our arses off wherever we've been and we take a full company approach to this.

# Conclusion

The Sunshine Coast Arts Plan targeted stakeholder engagement process utilised a community-driven data collection process working with a diverse array of stakeholders including artists, artworkers, arts community members and was designed to test and explore ideas and issues presented in the Sunshine Coast Arts Plan Discussion Paper. The process involved the CQUniversity engagement team, who are also situated within the region and its creative community, working with a team from Sunshine Coast Council to devise a process to seek opinion and input, to gather a range of data through different means and from that to identify what the arts community identified as strategies for action.

What the findings have confirmed are some key findings that emerged from the 2017 Urbis report, with some other areas and issues being highlighted.

The future aspirations were that:

- A recognition of the importance of arts culture to a community/region and a focus on building the Sunshine Coast into a vibrant arts community – this finding has been confirmed.
- A collaborative approach both within the sector and supporting organisations – This finding has been confirmed. Aligned with that is a desire to see strong, sustainable leadership for the arts sector within and across council. There was also strong recognition of the importance of building a profile for Sunshine Coast arts and artists beyond the region and beyond the arts sector.
- More exhibition and performance spaces, more diversity/funding/opportunities – this finding has been confirmed, as well as the idea of supporting the production and making process and cultivating opportunities for Sunshine Coast artists to be engaged to work on high profile events, to be mentored, partner with high profile visiting artists etc.
- A comprehensive directory of artists, galleries, cultural events, performances – this finding has been confirmed.

In terms of priorities for the next 20 years, the following section responds and extends upon the Urbis report:

- Increased investment in infrastructure i.e. new galleries, libraries, venues, studios, workshops. This finding has been confirmed, but with the desire to also see these coalesce in a regional arts centre and centres. However, aligned to this is an *equal concern with the 'soft infrastructure' – ensuring these venues are accessible and affordable – with programs that support the development of contemporary work within the region, with artists being paid, and experienced arts professionals curating and producing that work.*
- The focus on development and support for community based arts associations or groups. This finding as identified in the Urbis report did not come through so strongly in the engagement process, however there is *strong support for mentoring and professional development opportunities for artists and creatives, and these being applied to active processes and arts making.*

- Improved, increased and accessible public and private grant funding opportunities for the arts – while funding is always welcome, this in itself was not a major finding from the engagement process. Rather artists were interested in ways *to increase the valuing of what they do, for opportunities to produce and sell their work, to earn a living and for their work to be valued within the community, across sectors such as tourism, education, health and so on.*

In regards to what were identified as gaps in knowledge, most of these still remain and were outside the scope of this particular process to investigate in detail. It is recommended that follow up work is still required in these areas to:

- Conduct a sector scan including of council owned and private facilities and services. This should also include an audit of council's key infrastructure and to what degree new work and activity by Sunshine Coast artists is being supported
- Cultural tourism numbers and data – it is noted that extensive data has been collected for the Horizon festival. It will be important to develop some consistent data gathering methods and processes that can be applied to other events as well, both council run and others and the plan implementation.
- Arts communities of interest and communities which act as representatives for the industry – throughout the consultation process a number of groups were mentioned, namely, the Sunshine Coast Creative Alliance (as a cross arts advocacy group), Arts Connect (for Visual Arts) and the newly formed Sunshine Coast Film Collective. Other specific venues and event-based groups were discussed, but not necessarily as being 'representative groups'.
- Support mechanisms/best practice models of support to demonstrate beneficial outcomes for artists and arts organisations – to some degree some of this work has been occurring through events such as the Sunshine Coast Creative Alliance Juice and Jam breakfasts, Pecha Kucha Nights and the Remix Academies that Sunshine Coast Council has sponsored as part of the Horizons programs in 2016 and 2017. There has not been any consistent format for documenting such as case studies for sharing but this is something that could be planned and supported in the future.

It should also be noted that while there were some strongly consistent messages that emerged from the engagement process, there was considerable diversity of opinion expressed by respondents as well, some believe the best thing council could do would be to 'get out the way', some were cynical about the real impact of such a plan, having been involved in previous consultation processes for the creation of a 'Creative Communities' plan that was never endorsed. There is also a wealth of specific suggestions about possible actions to be found within the data, with some of these being worth further investigation, even if outside the scope of this council plan.



MENTORS that CAN TAKE ON YOUNG ARTISTS

CREATIVE ALLIANCE

the BIGGER FIRMS ARE OUTSIDE OF the COAST

WE HAVE to FIND the BALANCE IN LOCATION & WHERE ART CAN BE ACCESSED



# the ARTS

AS ARTISTS WE ARE CONNECTING to PEOPLE!

How to INTERACT WITH that AUDIENCE & KEEP them ENGAGED



plan

DEVELOPING A NEW AUDIENCE

LET the ART COME UP through OUR FEET & BECOME PART OF US

ENGAGING PEOPLE to OUR EVENTS...

the GEOGRAPHICS DON'T WORK!

this CAN BE DIFFICULT...



IT'S IMPORTANT to BE ABLE to ACCESS & KEEP PRACTISING...

TRANSPORT to GET PEOPLE to & FROM these EVENTS

FINDING a CONNECTION with the arts COMMUNITY

EMBEDDING ART IN ALL WE DO!



ART is the COMMUNITY G L U E



WE HAVE to COMMUNICATE BETTER WITH the COMMUNITY

YOUNG ARTISTS... WHERE ARE THEY? WE NEED their VOICE

CREATE INCOME FOR THE YOUTH ON THE COAST

MEETING & CREATING TOGETHER

ART is the SOUL OF the COMMUNITY



# Final Recommendations and proposed content for the Arts Plan

After collating, refining, and analysing the three phases of data collection as noted above, the engagement team developed a list of Final Recommendations for SCC to consider in developing the Arts Plan going forward.

Firstly, it is important to recognise the ambition of a 20-year plan. While many people consulted during this process were enthusiastic about such a sustained interest and commitment to the sector, there was also a sense of concern around losing momentum working with such a long term vision. As such, these recommendations are considered in the context that there should be *iterative, short-term milestones* built into the rollout period to allow for authentic implementation of the proposed solutions. There was also strong support for the artist-centric approach of the engagement process to be maintained, and for artists, arts organisations and businesses to be engaged in this process, with the suggestion to extend it to arts producers, commercial businesses and operations as well.

The following section organises the key outcomes from the engagement process under sections which were identified (from the Arts Plan Discussion Paper, p. 8) as being required for the Arts Plan:

- Vision and definitions
- Principles & Goals
- Strategies
- A destination

## Recommendation 1: Vision

### *Value the arts and arts practice within cultural, social and economic contexts*

It is clear that members of the arts community feel strongly that the Arts Plan needs to clearly recognise the role and value of the arts, creativity and culture across the spectrum of community life and economic activity. This means that while the Arts Plan has specifically focused on the 'arts', it is necessary to acknowledge that the arts are existing within a broader economic, political, and cultural environment – one that will change over the course of 20 years – and that this plays a significant part in how people live and breathe as artists in this region.

A key part of this is encouraging and recognising excellence, contemporary and innovative practice in the region. Many people responding to the engagement process championed for professionalisation of artists and organisations (i.e. the development of a professional theatre company) as well as supporting and encouraging arts engagement and access across the community. While this may

require careful balancing, a priority of the Arts Plan should be to encourage and promote excellence, innovative and engaged arts practice across the Sunshine Coast region.

## *Vision*

*The Sunshine Coast is known as a vibrant arts community where the arts, ideas and creativity are nurtured to promote innovation, excellence and community connectedness.*

## Recommendation 2: Definitions

***Refine the definition of the arts, including general definition/discussion with art form areas expanded to include design, the diversity of performing arts and new media technologies, and address issues regarding inclusion and diversity.***

While there was resonance with the existing definitions around the artforms, it is clear that some disciplines or areas of practice were overlooked and also that more discussion and defining of the arts more generally is required.

The arts are about the expression of feelings and ideas through various forms and these include such as Visual Arts, Design, Drama/theatre, Dance, Film and New Media and Music.

The arts use creative forms, processes and imagination to enable people to express and communicate, to shape and share individual, collective, shared visions and ideas.

The arts are at the heart of expression for individuals, groups and communities.

While the arts can be deeply personal and individual pursuits, they can also be collaborative, be enacted to engage and create community and be sold or shared for economic return. The arts can provide the active processes which enable people to come together to seek and celebrate as well as the means by which people make a living. Art, creativity, imagination, income, audiences are all involved in art practice, creative industries, cultural tourism, community cultural development, not necessarily at the same time and on an equal basis, but the arts are not separate from culture, economy or community.

A possible refining of the arts areas might include:

- Performing Arts
  - Dance
  - Drama/theatre
  - Music
- Visual Arts, including
  - Crafts
  - Design
- Literature
  - Creative Writing
- Film, Audio, 3D, Immersive and new media

All of these art forms should be the focus for arts-based activity across the community and be inclusive of diverse groups including Aboriginal and Torres Strait Islander artists, artist from diverse cultural backgrounds, artists with disabilities, mature-aged, young people and children, and those who identify as LGBTIQ

## Recommendation 3: Principles and goals

***Encourage connectivity – across art forms, communities, and industries, inclusion and diversity, support innovation and excellence, value artists and professional arts practice, value First Nations art and artists.***

The engagement process, across all phases of data collection, revealed a number of principles that were emerged in multiple ways.

In particular it is important to consider the importance of connectivity and the different ways this was discussed throughout the consultation, including connectivity and collaborations between artists, between communities in the region, and between key industry sectors.

The research and the engagement process highlighted the importance of cross-disciplinary work, and providing supportive programming and infrastructure to encourage artists to collaborate with artists beyond their own discipline appears to be a way of encouraging connectivity.

As noted above, the geography of the Sunshine Coast can prove challenging because of its location along the extended coastline and between both the hinterland and the ocean. However, while there are thriving arts communities named through the engagement process such as Nambour, Caloundra, and Maroochydore, there appears to be an opportunity to encourage and support collaboration that bridges these geographic divides, to create more ‘regional rub’ and interactions within and across arts hubs in different locations.

Similarly, there is an obvious enthusiasm for partnering with other industries, most notably health, education, tourism, digital and technology industries. Promoting and encouraging sponsorship and support for the arts sector to work with these other industries is vital. There are obvious opportunities to encourage arts-based solutions to challenges that face these industries (e.g. in aged care; health and wellbeing) and also collaborative opportunities between the likes of education and the arts to build creative practice, future audiences and access to venues and facilities.

These principles can be added to concepts which have been discussed in previous sections and may be summarised as:

- Connectivity within, across and beyond the region
- Inclusivity and diversity
- Valuing First Nations culture, heritage and arts
- Professionalism of practice
- Sustainability
- Creativity, innovation and excellence.



## Goals

The Arts Plan Discussion Paper included a number of possible goals. A set of them was proposed under the 5Ps. These have been refined below with consideration also being given to proposed goals that were tested in survey 1.

- People – To promote and support artists and arts practice within the region and beyond, to encourage sustainable arts careers and arts practice
- Program – To facilitate and enable the development of quality, innovative and inclusive arts programs and work
- Place – To cultivate and promote access to spaces and places for making and presenting arts works across the region
- Promotions – To celebrate and increase the visibility and viability for the arts through promoting artists, arts activities, events and organisations
- Partnerships – To cultivate partnerships, investment and funding to promote sector growth and development

## Recommendation 4: Strategies

*A set of strategies have been presented around the 5Ps of People, Program, Places, Promotion and Partnerships, and ideally these will be reviewed with key partners across council, the arts community and other key sectors and potential stakeholders to determine shorter term action plans, and strategies that may be embraced through partnership with other individuals and groups.*

### People

The Arts are enacted by people for people. Our artists and creatives need to be valued and recognised, and opportunities to support forms of ‘career traversal’ to enable artists to build and sustain a creative career while based on the Sunshine Coast. Arts leadership and brokerage is required within Council and the arts community to promote and support artists and arts practice within the region and beyond.

- Promote networking and showcasing events featuring Sunshine Coast artists and creatives, and nurture collaborations and connections between artists and beyond
- Ensure creativity/arts/culture is valued across council departments, plans and programs to generate understanding and valuing of the arts and artists and the importance of the arts to everyday life
- Recognise, build and celebrate the profile of Sunshine Coast artists through programs such as Ambassador programs, awards and fellowships
- Support cross generational, cross-cultural creative engagement, encourage and support accessibility and inclusive practices to enable access to the arts from across the community
- Support the development of Indigenous arts organisations on the Sunshine Coast
- Identify Indigenous Arts Champions and artists

- Include Traditional Owners in all art planning processes and boards and committees
- Foster Traditional Owner/Indigenous leadership aspirations in the arts

## *Programs*

A diverse range of events, activities and festivals artists support the creation of innovative and contemporary practice and enable residents and visitors to experience the arts through curating a range of inclusive arts programs and works.

- Support signature regional arts festivals and programs which support the development and sharing of creative work and community engagement
- Maintain and review funding programs such as RADF and other options for larger scale and longer term projects
- Develop a mentoring program featuring established artists across arts disciplines with a focus on specific projects or new work
- Provide information and professional development programs – business skills, marketing and social media, arts and the law, permits and insurance, transitioning from amateur/emerging to professional, and development of your art/craft
- Support the more widespread sponsorship of artist-in-residency programs (in schools, libraries, businesses, resorts etc.) and arts learning programs
- Prioritise programs that focus on contemporary and innovative practice, including new and emerging technologies.

## *Places*

Creative work, its development and sharing requires multi-use as well as specialist places, spaces and infrastructure to enable artists to create, connect, collaborate and share their work. These include a regional arts hubs and community specific hubs which are connected to enable work to reach multiple audiences and for ideas, expertise and resources to be shared. As well as hard infrastructure, production and curation, support and related resources are needed to ensure spaces are affordable and accessible and new initiatives and ventures can be nurtured. Art-making which is situated within and values our natural environment, outdoor and urban environments should be cultivated to profile the unique attractions of our region.

- Audit the use of arts/cultural spaces including council owned/operated and others to maximise use by artists and groups and ensure they are accessible and affordable
- Develop a subsidised program to enable access to professional spaces (for the development of new by local artist/companies/groups)
- Identify and seed the development of arts hubs in key sites across the region, including temporary creative hubs and council owned spaces to bring the arts to the people (e.g. libraries and library vans)
- Develop a central arts centre for the region that fosters multi-disciplinary creative practice, performance and exhibition space, potentially including an Indigenous arts/cultural space
- Promote the arts in the environment, in outdoor spaces and capitalise on our natural assets
- Create an equipment bank that can be borrowed by artists/groups

- Review the regulations and procedures and provide guidelines to address issues which present as hurdles for producing art works and performances, such as public liability insurance requirements, and permission processes related to venues/outdoor spaces

## *Promotions*

The Sunshine Coast's art and cultural industries need to be promoted and made more visible within the region and beyond through using old and new media, communications and marketing tools and strategies to promote artists, arts activities, events, art works and organisations.

- Create an online arts directory and artist database
- Publish a calendar of events or Arts Guide
- Support the promotion of local artists and groups and locally developed work on the national and international stage
- Develop a regional arts communications strategy and brand e.g. Artscoast, Soulcoast
- Develop arts marketing toolkit/training for artists and creatives
- Identify key locations for sale and promotion of locally produced art/work
- Encourage all regional galleries, museums and information/tourist centres to only support 'authentic' Aboriginal art products and attempt where possible to only purchase from local Indigenous artists

## *Partnerships*

To enable our arts culture to grow and our artists to thrive, we need to cultivate partnerships, investment and funding to promote sector growth and development.

- Identify key groups to collaborate with to design and enact action plans to support the Arts Plan implementation and review these annually
- Encourage business and philanthropic support for Arts program and collection including through initiatives such as contributing to and arts centre or infrastructure, through to commissioning public art, awards and fellowships
- Work with Arts Queensland, the Australia Council for the Arts and other key arts bodies to maximise the region's arts opportunities and influence
- Broker artists working with non-arts sectors such as education, health, tourism, property development, digital tech and others
- Consider the creation of incentive schemes and programs to bring high quality touring shows, productions, film productions etc. to the region.

While the discussion paper or brief for this project did not expressly ask for the development of outcomes or evaluation tools or processes for the arts plan, we would recommend that these be developed as part of the plan. Work from [Cultural Development Forum](#) and [South Australian Cultural Impact](#) work with evaluation areas include provision, participation and perception can inform developments in this area.

## Recommendation 5: Destination

*Promote the Sunshine Coast as the 'artscoast' and a destination that capitalises upon our natural environment, while strengthening our creative culture and extending our arts infrastructure.*

In terms of developing the Sunshine Coast as an arts destination, it is clear the environment of the Sunshine Coast region plays an enormous role in how people value, engage and interact with the region. There is enormous potential to feature the natural environment more as locations for art and arts activities. The geography of the area is diverse – 'from the mountains to the sea' – and these different spaces provide unique environments for bespoke, tailored events. A number of people also discussed the possibility of being more well known as a centre for "green arts": it is clear that this is a real priority area that the Sunshine Coast Arts Plan could promote and cultivate.

In considering the Sunshine Coast as a creative destination it is also important to consider the human and constructed aspects as well, the strengthening of a creative culture and the buildings and places in which arts and creative endeavours can take place. The engagement process uncovered deep concerns about the current arts infrastructure in terms of galleries and performing arts centres, practice spaces, studios and so forth, and these concerns arise from across the region and sectors. There is a need to review current facilities, their look, feel and use, and plan for more and better spaces varying in size, scale, aesthetic aspects and accessibility. It is going to require strong leadership both within and outside of council, working across government, business and creative sectors to ensure that the right type of buildings and associated soft infrastructure is created or maintained across the region. Creating 'iconic' buildings and locations could be part of building our destination and vision, but aligned with that must be the programs and work that make it come alive.

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## Appendix I: Arts Influencers Pack



# SUNSHINE COAST ARTS PLAN

Targeted Stakeholder Engagement Package

# BACKGROUND

The Sunshine Coast Council is developing a 20-year plan for The Arts and you are invited to play an important part in this process. The Sunshine Coast Arts Advisory Board, working with Sunshine Coast Council has developed a discussion paper to stimulate a community conversation.

The discussion so far has identified the need for Council's Sunshine Coast Arts Plan 2017-2037 to be committed to actions that will:

- Stimulate the Sunshine Coast's arts sector
- Create opportunities to build a strong community of artists, arts practitioners and arts organisations
- Communicate and showcase the value of the arts to the region's well-being, city planning and economy
- Actively explore partnerships and collaborations that provide learning and development opportunities for artists/within the arts
- Grow participation in the arts
- Invest in the arts including the places where the arts are made and showcased.

The 20-year Plan will provide the framework necessary to support and nurture an environment in which arts and culture on the Sunshine Coast can flourish and contribute to the fabric of the region as we move through unprecedented growth and development.

As part of the consultation and engagement program, artist and artist sector-led discussions are being facilitated. This important work will ground the plan in the lived experience and insights of arts practitioners from across various art forms and locations within the region. These discussions will not only test the ideas in the discussion paper but will inform council's actions to achieve the outcomes identified by the arts sector to achieve a vision of a vibrant, supported and connected sector on the Coast.

For Arts Ambassadors, we will collect the content and ideas from your focus group at the Debrief on 2nd November or you can send them in advance.

Artists and arts communities who want to undertake a conversation in your own network using the Arts Plan Engagement Pack please forward your ideas to the Sunshine Coast Arts Advisory Board email address at [artsadvisoryboard@sunshinecoast.qld.gov.au](mailto:artsadvisoryboard@sunshinecoast.qld.gov.au) by 29 September 2017.

Thank you for taking part in this exciting and important process.

*(Materials created by CQUniversity and Sunshine Coast Council)*



# Facilitation notes

A number of activities have been suggested here. Facilitators can select and sequence activities to suit the content, group and situation. At a minimum please include introductions and the five 'P' provocation discussions.

The goal is to ensure the plan connects with the lived experiences of artists and creatives on the coast. We want to hear your stories and experiences, test out ideas for the vision for the Arts Plan and drill down into practical strategies and actions.

## Introductions – (my) arts on the coast (15-30 mins)

1. Ask participants to complete the Session Registration Form and to read and sign (if appropriate) the Privacy Policy and Consent.
2. Facilitator introduction and basic outline about the Arts Plan development and aims for the session.
3. Ask each participant to introduce themselves. Briefly identify one significant or memorable arts experience you've been involved in on the coast, and one key challenge. (2 mins max, for large groups, this might need to be done in smaller groups)
4. When the person is finished their introduction they pass to a different person (not around the circle).
5. Discuss key opportunities/challenges and how these sit with those identified in the discussion paper and survey.
6. Provide an introduction to other materials and tools that are being used as part of the consultation process: the 'Have your Say' page on Council's website (surveys etc), the discussion paper, summary document, Urbis Sector Snapshot.

## Vision - It is 20 years since the Launch of the Sunshine Coast Arts Plan (30 mins)

In pairs/small groups work with one of the following briefs for 10 minutes. Create:

- The opening paragraph of a Feature Article on Artshub (or an influential arts blog)
- A 30 second radio segment for local radio for a celebratory event
- Headline and first paragraph of local news story
- Storyboard of an arty video clip (imagery, music, voiceover)
- Segment from a children's puppetry performance
- The design of an advert for a Facebook event
- Draw a series of Instagram posts about key arts events/artists
- A Poetry Post-Up. Write one word each on pieces of coloured card and then organise them to create a short poem. You can contribute up to six cards each.

Share the presentations with the group. Take photos and document as appropriate.

### Consider what was created

- What are the key features, values, achievements and projects in our realised visions?
- What is the same or different from now?

The next part of the workshop looks at what strategies might help the region reach that place.

## Provocations for discussion (45 mins - 1 hour)

A series of provocation cards have been created to help identify strategies for the Arts Plan. The provocations are organised around the following themes:

### People, Program, Places, Promotion, Partnerships

- Each pair begins with one of the provocation cards and discussion starter. They discuss their perspectives and experiences, ensuring that each participant has the opportunity to speak. (Aim for a max of 5-10 mins for each card to ensure everyone has a chance to respond to each card.)
- The pair then lists suggested strategies and actions on the relevant Brainstorm Sheet.
- After 5 minutes, everyone passes the sheets to the left to a new person/pair
- The new pair read what's already there, and with any ideas they think are really good, they place a tick beside them, they then add any new ideas
- After a few minutes pass sheets again and do the same for the next question
- Keep going until everyone has looked at each provocation area.

## Strategy processing and prioritising (30 mins)

- Pairs/groups look at responses on their sheet and identify top ranking responses. They process the key ideas and dot point the five best ideas.
- Transfer these ideas to a larger summary sheet.
- The pair/group presents their P page with the whole group (and adds them to a discussion wall).
- Identify key common and popular strategies/ideas. Discuss anything that may be 'missing'.
- If there's time, begin to look at what might be priority areas for 5 years, 10-20 years.

Check in with the group to see if they feel the key issues and have been represented or if they feel anything is missing.

Collect the summary of visions and strategies on the Session Summary Sheet. Please see Page 1 for details on how to get your input to us.

**Next steps** - documentation from these sessions and the survey will feed into a Phase 3 where some of the key strategies will be shared back for 'checking'. A report from the engagement process will feed into the drafting of the plan which will be shared for further consultation in 2018.

**Thanks and close.**

# Provocation cards for consultation process – (questions included on postcards)

## People

- How do we support artists – from aspiring to professional – to make and sustain a career on the coast?
- How do we assist artists and arts organisations to become more visible and connected to each other?

## Program

- What support/funding programs do we have within the arts that you access or know about? (For example, RADF for funding/development, various festivals including Horizon, training and professional development programs etc.)
- What else do we need to support quality, innovative arts practice and experiences?
- How do we ensure diverse groups and individuals have access to quality arts programs and experiences on the coast?

## Places

- What spaces do we have that are great for making/showing/exhibiting/sharing our arts?
- What else do we need and where? How would these spaces be used?

## Promotion

- Who is doing a great job at promoting our artists/arts events/sector? Who is or could lead these activities?
- What programs and strategies (including online) do we need more of to make our artists and arts events more visible?

## Partnerships

- What positive examples exist of partnerships within our arts sectors and between the arts and other sectors?
- What types of partnerships should we foster and encourage?

- Identity possible/fruitful partnerships within the region, across sectors and outside of the region

## Brainstorm sheets

*(See template package for single sheets that have a heading and space for writing – use these with the postcards for each of the Ps)*

Please list key focus strategies for this area

### People

- Strategies to support people to make a career as an artist on the coast
- Strategies to profile and connect artists and organisations

### Program

- Strategies to support quality, innovative arts practice and programs on the Sunshine Coast
- Strategies to ensure diverse groups and individuals have access to quality arts programs and experiences on the coast

### Places

- Strategies to maximise or ensure we have the spaces required for making/showing/exhibiting/sharing our arts
- What do we need and where?

### Promotion

- Strategies for promoting our artists/arts events/sector and making our artists and arts events more visible

### Partnerships

- What types of partnerships should be fostered and encouraged?
- Consider partnerships within the region, across sectors and outside of the region.

# Arts Plan – Session Summary Sheet

**By 2040, the arts in our region...**

**Key strategies for promoting the arts sector in the region ...**

**Priorities for action within the next five years**

**Priorities for action within 10-20 years**

A large, empty rectangular box with a thin black border, intended for providing additional key messages and ideas.

**Any other key messages and ideas**

# Arts Plan engagement session – registration form

*By signing this document, you are agreeing to our Privacy and Consent policy as detailed over the page.*

**Date:**

**Location:**

**Facilitator:**

Name	Arts area	Where based	Email

## **About our Privacy Policy**

In accordance with our Privacy Policy, Council will use personal information provided for the intended purpose only and for remaining in contact with you. Council is authorised to collect this information in accordance with the Local Government Act 2009 and other Local Government Acts. Your personal information is only accessed by persons authorised to do so. As CQUniversity is assisting council in collecting and analysing the data provided, only de-identified data will be provided for analysis. CQUniversity may also use the de-identified data from this survey in future for academic and research purposes

## **Consent**

We encourage you to take photos/record your the session and send them to us. In order to ensure we have your consent to use the images and ideas for Arts Plan related purposes, please read the following and sign. For any audio-visual information, could you please identify who is in the photos to ensure we have their consent to use the image.

You may choose to take photos where faces are not visible. In this case, consent is not required.

By signing this form, I hereby permit Sunshine Coast Regional Council to reproduce my image/work in material relating to the Arts Plan. I understand that I am not entitled to financial reimbursement for participation in photographs/images or documentation and/or their subsequent publication. I also note that CQ University may also use these images for presentations associated with research or educational purposes. Note: If under 18 years of age, a parent or guardian must sign.



Sample postcard – one was created for each P



## Developing an Arts Plan for the Sunshine Coast

### People

- How do we support artists – from aspiring to professional – to make and sustain a career on the coast?
- How do we assist artists and arts organisations to become more visible and connected to each other?



Join the conversation and help shape the future of arts on the Sunshine Coast - [www.sunshinecoast.qld.gov.au/ArtsPlan](http://www.sunshinecoast.qld.gov.au/ArtsPlan)

[www.sunshinecoast.qld.gov.au](http://www.sunshinecoast.qld.gov.au)

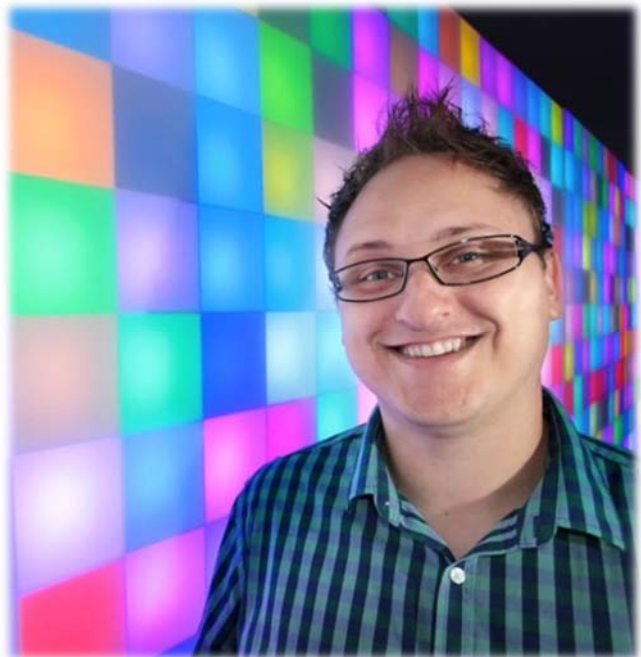


## Appendix II: Arts Influencers Bios

### Mic Black - Digital artist

[mic@micslab.com](mailto:mic@micslab.com)

Mic is a creative technologist and master maker with a specialty in interactive experiences that inspire mass community engagement and memorable social connections. His work combines the freedom found in the arts with practical engineering skills to introduce thousands to new concepts with child-like wonder and authenticity. Sunshine Coast based, Mic is both an internationally exhibited artist as well as a regular collaborator with other well-known artists and technologist around the world. Mic is a twice-awarded Advance Queensland Digital Champion, the first UNSW Maker In Residence in Australia, TEDx alumni and advocate for the creative uses of technology. Mic is a passionate advocate for a sustainable Maker Movement on the Sunshine Coast and is a member of several high profile boards to help shape the future of local creative industries. Mic is a playful optimist who travels (a lot) and shares his knowledge in creating everything from laser cut cheese doilies to developing new technologies for city-size public art installations to inspire creativity in others.



### Jandamarra Cadd – Visual artist



[info@jandamarrasart.com](mailto:info@jandamarrasart.com)

0438 717 883

Jandamarra Cadd is a Yorta Yorta and Dja Dja Warung descendent, an inspirational man with many stories to tell. With his vibrant and expressive portraiture, Jandamarra's artwork is emotive and insightful – and is a powerful medium to bridge the story telling divide between Aboriginal and mainstream Australia.

Painting has been a way of life that has enabled him to express his creativity and story telling and in many of his paintings of the human condition, he seeks to be a peaceful voice for unity. Jandamarra

uses a variety of styles and mediums; with his unique blend of traditional aboriginal art techniques along with his own signature contemporary portraiture. Jandamarra has not only been a finalist in every major Portrait Art Prize in Australia, but is also in very high demand as an Inspirational Speaker and Ambassador.



## Marina de Jager – Theatre

[marina.m.dejager@gmail.com](mailto:marina.m.dejager@gmail.com)

Businesswoman by trade, thespian by choice... Marina is the Co-founder of the Generation Innovation project - The Sunshine Coast Theatre Company. Realising a gap in the market on the Sunshine Coast for a commercial theatre company, Marina with her team has worked tirelessly over the last few months to see this dream become one of the top 3 competitors in the challenge. Marina has the privilege to teach the next generation at BYTE (Buderim Youth Theatre of Excellence) as well as being a delegate of Sunshine Coast Live and was honoured to receive the President's Award 2016 for her outstanding and dedicated service to the Sunshine Coast Theatre Alliance. She was also one of the founding members of the Performing Arts Kollektive (PAK) at the USC.

## Livia Hanich - Film producer

[liviah2@earthlink.net](mailto:liviah2@earthlink.net)

0421 516 008

Livia Hanich's career in the Entertainment Industry began in 1985 working on the hugely successful, science and technology series – "Beyond 2000", which has screened in over 100 countries around the globe. Livia continued to work with Beyond International Group on various factual series eventually leading her to Los Angeles where she set-up and produced "Beyond Tomorrow". In 1991, Livia commenced working at Aaron Spelling's company as a Producer on primetime scripted drama programming working on the highly popular series – "Beverly Hills, 90210" and "Melrose Place".



In the 25 years Livia resided and worked in Los Angeles, she has excelled as a Producer and as a Consultant in factual/documentary and reality driven programming for the likes of Discovery Channel/s, National Geographic Channel and History Channel as well primetime scripted programming for Paramount, Warner Bros, Fox, Sony, Universal & HBO. Livia's most recent producing roles were for the critically acclaimed and multi award winning primetime dramas "Pushing Daisies" and "Terra Nova", and the multi award winning docudrama series "Cosmos – A Space-time Odessey". Currently living with her family on the Sunshine Coast, Livia continues to work as a Producer in television for both Australian and US productions. She is President & Chair for the newly formed Sunshine Coast Screen Collective.



## Mason Hope - Musician

[masonhopemusic@gmail.com](mailto:masonhopemusic@gmail.com)

0400 268 962

Mason Hope is an 18-year-old singer/songwriter and multi-instrumentalist based on the Sunshine Coast. He is the winner of the Trans Tasman Entertainer of the year award 2017, the Voice of Urban, the Gympie Muster Talent search 2016 and a featured vocalist for 2016 Creative Generations televised on Channel Ten. Mason performs across the wider Sunshine Coast region at local hot spots as well as for an array of festivals including Caloundra Music Festival, Urban Festival, Horizons festival, Gympie Muster, Tamworth CMF and Bluesfest Byron bay. Mason has been the support act for artists such as Russell Morris,

The Black Sorrows, Christine Anu, and Travis Collins. Mason was the Producer of New Horizons event 2016, and Broaden your Horizons for Horizon festival 2017.

Mason has featured in a major ad campaign for TAFE Queensland, which has seen him in a number of articles in magazines and his image on billboards and buses across Queensland. He is also a presenter for Balcony TV Sunshine Coast, and is currently being filmed for ABC IView in a series called "Out Loud". Mason is a founding committee member for Headspace Maroochydore and ambassador and national spokesperson, launching a music program at Headspace Maroochydore enabling youth attending Headspace to access free music lessons.

## Sarah Kanake – Writer

[skanake1@usc.edu.au](mailto:skanake1@usc.edu.au)

Sarah Kanake is a lecturer in creative writing at the University of the Sunshine Coast and has a PhD in creative writing from QUT. Her debut novel, 'Sing Fox to Me' came out in early 2016 and she is currently working on her second entitled 'Lazarus'. Sarah has been shortlisted for the *Overland* Short Story Prize, won the QUT Postgraduate Writing Award, and been published in the Review of Australian Fiction, The Southerly, The Lifted Brow, Kill Your Darlings, and Award Winning Australian Writing. Sarah is one half of the country music duo The Shiralee.



## Zoe Martin – Visual artist/teacher

Mob: 0423 283 993

[zoetanyamartin@gmail.com](mailto:zoetanyamartin@gmail.com)

An interdisciplinary artist, teacher and life model, Zoe aims to convey strong stories of personal experience through painting and installation. She is very focused on writing simultaneously to the art making process, having strengths in research and conceptual art practice. Themes emerging in her work include domesticity, menstruation, body image, parenting and childhood. Although a very cathartic process, her art making and personality stem from a very ironic point of view. Zoe is passionate about women in contemporary culture and draw inspiration from Surrealism and Postmodernism including female Abstract Expressionists to

express my ideas in a progressive way. Particularly enjoying conversation surrounding the perception of art, Zoe's current art practice explores installation, viewer interaction and participation to better communicate ideas.

## Amie Moffat - Producer

[amie@mra.org.au](mailto:amie@mra.org.au)  
0477 904 028

Amie is MRA's Creative Projects Manager and after studying Dance at VCA has carved out a successful 20-year career in Australia and NZ as a dance educator, community worker and theatre producer. Most recently she was the Producer for Red Leap Theatre New Zealand's leading physical theatre company. She is driven to create robust creative economies by connecting high quality arts and cultural experiences with local communities.



## Linsey Pollak – Musician/Instrument maker/Director



[linsey@spiderweb.com.au](mailto:linsey@spiderweb.com.au)  
5499 9372

Linsey is well known all around Australia as a musician, instrument maker, composer, musical director and community music facilitator. He has toured his solo shows extensively in Europe, Nth America and Asia since 1996. He established The Multicultural Arts Centre of WA and has co-ordinated five Cross-cultural Music Ensembles in three different States. He has also performed at most major Festivals around Australia and recorded 32 albums (solo & with various groups). He has devised many

large Festival pieces such as “BimBamBoo!! (Woodford and Brisbane Festivals) “Sound Forest” (Qld Music Festival) and “The Dream of Zedkat Nabu” (APRA Performance of the Year - Qld 2013). Linsey has worked as a musical instrument maker for 40 years and has designed many new wind instruments as well as specialising in woodwind instruments from Eastern Europe (having studied Macedonian bagpipes in Macedonia). Linsey has a reputation for making and playing instruments made from found objects such as rubber gloves, carrots, watering cans, chairs, brooms and bins.

First developed in his solo show “Bang it with a Fork” and further in the acclaimed children’s show “Out of the Frying Pan”, this line of musical inventiveness has ultimately led him to spearhead Live Looping and develop his solo shows such as “Knocking on Kevin’s Door”, “Playpen”, “The Art of Food”, “Making Jam”, “Cycology” and “Live & Loopy”. Linsey’s current musical projects include his solo show “Mr Curly & friends”, exciting new duo project with singer Lizzie O’Keefe - “Dangerous Song”, The Balkanics (funky Balkan influence music) and the Community Balkan Gypsy style street band “The Unusual Suspects”.

## Glen Sheppard & Delany Delaney



[GlenCSheppard@gmail.com](mailto:GlenCSheppard@gmail.com)  
[delanydelaney@bigpond.com](mailto:delanydelaney@bigpond.com)

DIAGNOSED with high-level autism and Down syndrome, Glen Sheppard was thought to have the mental capacity of a three-year-old child. But at the age of 16, it was discovered through "facilitated communication" that his capabilities, creativity and brilliance went beyond what anyone had thought possible. Facilitated communication is a process by which a person referred to as the "facilitator" supports the hand or arm of a communicatively impaired individual while using a keyboard or other devices with the aim of helping the individual to point and thereby to communicate. Glen, of Buderim, has now successfully completed 16 units of creative writing and is studying global history at the University of the Sunshine Coast. He has published three books - a book of poems, an autobiography and a murder mystery. He has co-written, improvised and performed with facilitated communications expert Delany Delaney, of Catalyst Now Global, and writes and performs with the Brotherhood of the

Wordless. Now Glen and Delany are using their knowledge to teach people to "disable judgement" and "look beyond labels".



## Florence Teillet – Theatre maker/facilitator

[florence88@gmail.com](mailto:florence88@gmail.com)

0403 288 287

French born and trained, Florence has been a facilitator, community artist, project coordinator and director in the performing arts field since 1982. A Sunshine Coast resident since 1995, she has been a key driver of cultural projects involving marginalised communities especially people with disabilities. She is also a stakeholder of culturally diverse arts practices and has been the recipient of various local grants to celebrate stories of migrations and produced her own theatre show "She Walks Beside His Shoes". With an extensive experience in cultural development, she is enthusiastic about the growth and development of

healthy communities.



# Appendix III: Suggested Content for Survey 2

## Possible introductory content

The intention for the Arts Plan is for the Sunshine Coast community to participate and express themselves through The Arts. It is recognized that to achieve a strong, vibrant, and inspirational Arts community the full spectrum of artists, creatives, artworkers, arts and cultural organisations and businesses are involved and need to be supported. The focus for the Arts Plan consultation has been artist-centric, with the understanding that for the Arts to flourish artists need to be able to live and work within the region as well as beyond. However this artist-centric focus comes with an understanding of the network of producers, curators, volunteers, arts lovers and audiences that are involved across the spectrum of community life and economic activity. The Arts Plan aims to be aspirational and harness the ongoing involvement of the Arts Community. The Arts Plan will also inform and guide the activities within the remit of the Sunshine Coast Council. So there will be areas of action and interest that are identified that may sit with other Council plans, policies and programs and whose remit may address such activity.

This survey aims to summarise some of the data that have been gathered through the initial engagement and data-gathering phases of this process. Broad strategies and support (or otherwise) are now being checked and refined before the draft Arts Plan is developed in early 2018. The survey presents lists of possible strategies under each of the 5 Ps. It aims to check if these draft strategies are ones that the sector agrees with, and consider which might be priorities for action.

**Format for survey: Present as a list that respondents can rank order  
Provide option for one text box for additional strategy.**

### *People*

- Build the profile of Sunshine Coast artists (and celebrate success) – Ambassador program, awards and fellowships
- Develop a mentoring program featuring established and renowned artists across arts disciplines with a focus on how to build sustainable arts careers and arts community
- Provide information and professional development programs – business skills, marketing and social media, arts and the law, permits and insurance, transitioning from amateur/emerging to professional, and development of your art/craft
- Promote networking and showcasing events featuring Sunshine Coast artists and creatives, and nurture collaborations and connections between artists
- Identify and subsidise affordable marketing and production services
- Ensure creativity/arts/culture is valued across council departments, plans and programs to generate understanding and valuing of the arts and artists and the importance of the arts to everyday life.

### *Program*

- Support signature regional arts festivals and programs and what is working well
- Curate and publish a regional calendar and program of arts events and experiences

- Maintain and review funding programs such as RADF and other options for larger scale and longer term projects
- Build a register of learning programs in the Arts (formal and informal)
- Commission new works for festivals such as Horizons featuring local artists working in collaboration with national/international artists
- Support the more widespread sponsorship of artist-in-residency programs (in schools, libraries, businesses, resorts etc.)
- Support cross generational, cross-cultural creative programs, encourage and support accessibility and inclusive practices
- Promote local artists on national and international stages and host International residencies for leading artists on the Sunshine Coast

## *Place*

- Audit the use of arts/cultural spaces including council owned/operated and others to maximise use by artists and groups and ensure they are accessible and affordable (perhaps through subsidising local artist/companies/groups)
- Make the most of existing spaces through developing a data base, digital tool or platform for registering available spaces/need for spaces
- Establish an Indigenous arts/cultural space
- Support local artist access to affordable rehearsal and performance and recording venues and spaces
- Identify and seed the development of arts hubs in key sites across the region, including temporary creative hubs in local parks and council owned spaces to bring the arts to the people.
- Develop a central arts centre for the regional that fosters multi-disciplinary creative practice, performance and exhibition space
- Promote the arts in the environment, in outdoor spaces and capitalise on our natural assets
- Create an equipment bank that can be borrowed by artists/groups
- Reduce the number of hurdles for producing art works and performances, such as Public Liability, minimising paperwork and bureaucracy around venues/outdoor spaces

## *Promotion*

- Create an online arts directory and artist database
- Publish a calendar of events or Arts Guide
- Develop a regional arts communications strategy and brand e.g. Artscoast, Soulcoast
- Develop arts marketing toolkit/training for artists and creatives
- Sponsor arts billboards/poster boards
- Identify key locations for sale and promotion of locally produced art/work
- Support the promotion of local artists and groups and locally developed work on the national and international stage

## *Partnerships*

- Identify key groups to collaborate with to design and enact action plans to support the Arts Plan implementation and review these annually
- Establish 'sister regions' for exchange and touring arts exhibitions, performances and so on
- Broker artists working with non-arts sectors such as Health, Tourism, property development and so on
- Build connections between artists and education and training institutions to promote learning opportunities, residencies, use of facilities and more

- Encourage business and philanthropic support for Arts program and collection including property owners to commission public art (e.g. permanent and temporary installations) to engage visitors and the local community
- Work with Arts Queensland, the Australia Council for the Arts and other key arts bodies to maximise the region's arts opportunities and influence.
- Build and extend partnerships related to signature Sunshine Coast events and festivals such as Horizons to develop collaborations between local and international artists and with other Festivals

## Kabi Kabi/First Nations segment

**(The material has been drawn from content provided by Kabi Kabi Traditional Owners Helena Gulash & Bianca Beetson)**

Kabi Kabi and First Nations people have a long and deep connection to country, including a spiritual connection, and our stories connect us to the past, present but also help express our vision for the future. We are at an important stage in our struggle for rights and recognition and seek the support of the arts community in this process. We don't want to be invisible within the region anymore and we are excited about the ways the arts can provide opportunities for our artists and young people as well as the wider community. Our culture is living, vibrant and dynamic and we see the development of the regional Arts Plan as an opportunity to help profile and grow Indigenous arts and creativity across the Sunshine Coast.

### *Possible strategies organised around the 5 Ps*

#### **People**

- Develop an Indigenous arts organisation on the Sunshine coast
- Create an Indigenous art prize (May be a part of the Sunshine Coast art awards – and invite Indigenous judges)
- Identify Indigenous Arts Champions and Value and Champion the Traditional Owner artists of the region.
- Appoint an Indigenous Arts Ambassador that is a paid position where they can link up a lot of our artist with network opportunities and information that leads to a more sustainable arts practice and assisting them to reach their goals.
- Include Traditional Owners in all art planning processes and boards and committees and enable Traditional Owners to self determine arts practice in the region
- Identify funding allocated to professional development of our First Nation Artists, whether it be painting, music, poetry, storytelling, dance etc.
- Support professional development for artists to go interstate or abroad with the prospects of sharing with other indigenous artists when they return

#### **Program**

- Create a Sunshine Coast Indigenous Arts Fair

- Support the development of authentic local Indigenous arts product for tourist market and Gallery and Museum gift shops etc....
- Program Indigenous arts and artists within other Sunshine Coast festivals and events
- Foster Traditional Owner/Indigenous leadership aspirations in the arts.
- Protect our traditional knowledge and local stories keeping it true while being able to enable TO and Indigenous individual works around it and where appropriate utilise them for economic growth.
- Mentor the next generations of Indigenous artists and arts workers so they have connections with the institutions, and create a viable network between artist, art workers, community, institutions and the mainstream
- Create local Indigenous arts educational campaigns within the region (school, retail and tourism industry)

### *Place*

- Develop an Indigenous Arts Centre/with gallery/ retail and studio/rehearsal space -to put on exhibitions, performances etc. That is run primarily by First Nations mob and is primarily about supporting a rich and diverse array of indigenous creatives, but also where culture is shared and expressed and respected
- Create sculptures/public art installed all over the coast that celebrate our First Nation artists/culture/art/history

### *Promotion*

- Develop an Indigenous artist portfolio/directory or website that can be utilized by business, government, schools to find artists for projects exhibitions, workshops
- Mandate all regional galleries, museums and information/tourist centres to only support 'Authentic' Aboriginal art products and attempt where possible to only purchase from local Indigenous artists.

### *Partnerships*

- Promote cultural tourism with a focus on Indigenous arts & culture
- Build funding opportunities for Indigenous artists - through RADF or philanthropic opportunities financially etc.
- Identify key Indigenous bodies and people to assist with where to get arts advice, who to go to for an exhibition/ performance, here to get the opportunities, and also where to link up with grants or financial supporters who are willing to help in getting the work out into the public for many to see. And it would be best that this all comes through an Indigenous person sharing this.