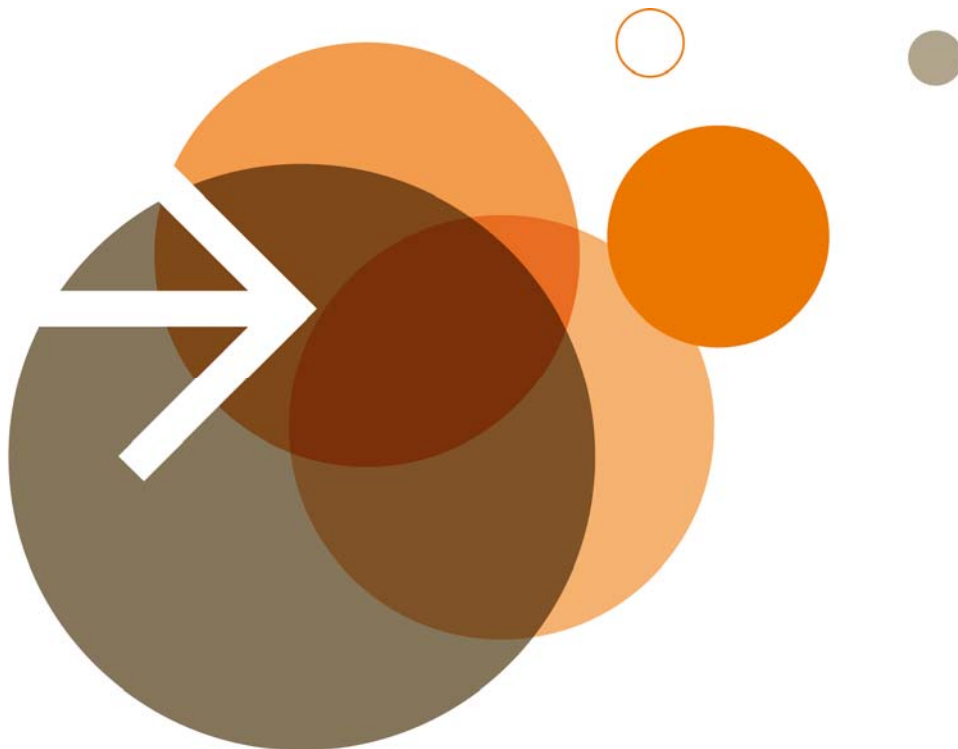


January 2012

Sunshine Coast Arts Incubators Feasibility Study

Final Report



creative thinking
positive solutions

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1. Introduction

1.1 Background to the study

On 19 September 2011, Positive Solutions was engaged by the Sunshine Coast Regional Council to undertake a feasibility study into the viability of 'arts industry' incubators on the Sunshine Coast. The study emerged from a Council resolution of 3rd August which requested the need for '*... a feasibility study on the viability of arts incubators on the Sunshine Coast, including role, function, location, stakeholders, governance and commerciality*'. The initial timetable for the study was six weeks to be completed in time for the December 2011 Council meeting.

Positive Solutions was appointed on the basis of a methodology which included both desk research into incubator models and consultation with the cultural and creative community on the Sunshine Coast and included both concept development and assessment of demand.

The final nature of the study agreed upon during initial meetings with officers and councillors included the following:

- Agreement that the focus on the study should be on the 'incubation' needs of artists, creative practitioners, cultural and creative enterprises wishing to maintain and grow their businesses on the Sunshine Coast, (see definitions below)
- An understanding that the needs to be identified will include those for both facilities and services, which could be delivered in a variety of ways with different partners across the Region
- The use of focus groups to present to the creative and cultural community different 'incubator' models, including the financial models of operation. Focus Group attendance is quantified at Appendix One
- A change in the timetable for the study, so that the document presented to Council in December could be an initial report, presenting initial recommendation for Council to address the issue of 'incubating' cultural and creative enterprises on the Sunshine Coast.

1.2 Nature of Report

This is the final report to Council and presents both findings and recommendations including:

- Definitions for the sector to clarify the nature and purpose of incubator services
- Information on selected incubator models from Australia and overseas
- Information on the policy environment and known needs of the sector
- The results of new consultation through focus groups and an analysis of a questionnaire
- Recommendations that Council could consider to grow the sector in the Region

2. Arts and Creative Industries Incubators

2.1 Definitions of the Sector

There is endless debate in Australia and overseas around the use of the terms art, culture and creativity especially in consideration of government policies towards and hence investment into the sector. This is often polarised in discussions around art and creativity in the context of building cultural and social capacity at one end of the spectrum and economic

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development through creative businesses and the impact of creative decision making and design on all business sectors at the other.

The impetus for this study came from groups of **artists and creative practitioners** wishing to maintain and grow their business on the Sunshine Coast, recognising both the cultural and economic value they bring to the Region.

As the sector on the Sunshine Coast is principally characterised by many creative practitioners operating as sole traders, or in small for profit and non profit businesses, an understanding of **individuals** and their needs is a good starting point for Council understanding of where it could invest.

Another is recognising the idea of an **industry**. One of the most recent reports¹ on the creative industries in Australia describes an industry as follows:

*The thing that separates industry from other activities, such as a hobby or a pastime, is that an industry is an **organised activity that is for economic gain, or to provide a service that is of economic significance**. An industry can also be viewed as a grouping of organisations or individuals which carry out similar economic activities. Typically organisations include businesses, but they can include any body that provides goods and services, including companies, non-profit organisations, government department and enterprises (ABS 1993). Key facets of interest are groups of individuals and organisations that:*

- use common production techniques;*
- produce common products; or*
- utilise common skills.*

Finally we have the recent UNESCO definition of the cultural industries as comprising:

***Cultural goods** generally refer to those consumer goods which convey ideas, symbols, and ways of life. They inform or entertain, contribute to build collective identity and influence cultural practices. The result of individual or collective creativity – thus copyright-based – cultural goods are reproduced and boosted by individual processes and worldwide distribution. Books, magazines, multimedia products, software, records, films, videos, audio-visual programs, crafts and fashion design constitute plural and diversified cultural offerings for citizens at large.*

***Cultural services** are those activities aimed at satisfying cultural interests or needs. Such activities do not represent material goods in themselves: they typically consist of the overall set of measures and supporting facilities for cultural practices that government, private and semi-public institutions or companies make available to the community. Examples of such services include the promotion of performances and cultural events as well as cultural information and preservation (libraries, documentation centres and museums). Cultural services may be offered for free or on a commercial basis.*

In terms of maintaining and growing the economic value and significance of the cultural and creative sectors on the Sunshine Coast, this report suggests that in considering **incubation needs** Council needs to recognise from the definitions articulated above

¹ Centre for International Economics, Canberra and Sydney. "Creative Industries Economic Analysis: Final Report." Enterprise Connect and the Creative Industries Innovation Centre (CIIC), 30 June 2009.

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- An understanding of the differences and relationship between cultural goods and services as defined by UNESCO which incorporate the classifications recognised as the creative industries.
- The ecology of the sector, and the different entry points for all those who may wish to benefit economically from their engagement.
- The entrepreneurial ambitions of individual artists and creative practitioners and their centrality to the development of the cultural and creative industry
- The range of legal, organisational structures and enterprise models they choose to create and deliver their work; their common practices, products and skills as an industry sector,

In recognition of this ecology and the different ways in which economic value is generated, the term 'cultural and creative sector' will be used in this report to describe the industry on the Sunshine Coast and its incubation needs.

2.2 Concept and Purpose of Incubators

Business Incubators

Business incubators have their origins in the US and the concept has become widely regarded as a cost effective approach to building new sustainable businesses. There are essentially two types of incubator business models; those that aim for self-sufficiency and those that are developed recognising that there will be a long term need for on-going investment for which the outcomes on that investment are measured through the success of the companies emerging from the incubators.

It is also the consultants understanding from previous literature studies that the sustainability of for-profit incubators is not yet proven.² International research has revealed that while many incubators have adopted self-sufficiency as a goal, only 7% of European incubators and 17% of their US counterparts reported that their activities could be maintained at current levels if cash subsidies were to cease. This implies that only a very small percentage of incubators have achieved self-sufficient status.

Although all incubator models tend to have as their prime objective the growth and development of entrepreneurial companies through an array of business support resources and services, all tend to be quite different dependent on the stakeholders involved and the nature of enterprise being developed.

Services that are usually provided by business incubators are in the areas of:

- Office space – usually flexible conditions and low cost, and often with a maximum period of tenancy,
- Office services – on a shared basis,
- Business and management services – this can include a range of services from book keeping to advice on business planning and Intellectual Property,
- Financial assistance – in raising support such as venture capital,
- Advice on Government assistance available.

² Allen Consulting Group. *BITS Incubator Program – Pilot Evaluation*.
http://www.dcita.gov.au/_data/assets/pdf_file/10365/BITS_EvaluationPilot.pdf

2.3 Creative Industry and Arts Incubators

There has been a steady growth of incubators for the sector in the US, UK and more recently Australia, over the past decade. These are based around a similar concept to the business incubators described above although many are simply formalising or re-naming existing arrangements for housing and growing arts and creative businesses. For example it is within the policy of many non profit arts organisations with facilities, such as arts centres, to both maximise resources through rentals and to encourage the development of emerging artists through access to studio space or specific development programs. There has been a particular growth of such incubators in countries which are looking to further develop the entrepreneurial skills and behaviours of those in the cultural industries.

Experience of incubators on the Sunshine Coast

Appendix Two describes the following incubator models that have been considered or developed on the Sunshine Coast including:

- The Innovation Centre for start up technology and knowledge based companies at the University of the Sunshine Coast
- The ArtSync project developed by Maroochy Shire Council for the old Ambulance Station in Nambour currently re-emerging as a different business model under the name SCAIP (Sunshine Coast Arts Industry Precinct)
- A description of feasibility studies that have been undertaken in the past for a fine furniture design centre and a business incubator both in Cooroy

Experience of incubators elsewhere in Australia

Appendix Two also describes incubator models for the sector from elsewhere in Australia including:

- Metro Arts, the Brisbane creative hub for independent artists where practitioners at all career stages are supported to create, progress and present new work, gain skills and build their practices
- The Jam Factory in Adelaide, an incubator and cultural centre for the contemporary craft and design sector; building audience and markets for the work created and improving the viability of individual practice.
- QUT Creative Enterprise Australia (CEA), a dedicated creative industries incubator for start-ups to assist businesses through creative business solutions, creative connections and creative workspaces.
- The Caboolture 'Hub' developed by Moreton Bay Regional Council as a destination for business, community and individuals comprising a Library, Regional Art Gallery, Learning and Business Centre, Creative Industry Studios, a cafe and retail outlet. The hub is set to open in December 2011

The key findings from these models and studies include:

The Innovation Centre at the University is already providing incubator services for some creative businesses on the Sunshine Coast and could have the capacity to develop outreach services and partnerships as identified in previous studies and confirmed in initial discussions with the Centre during this research. The new SCAIP project is also an interesting new model for the region with an entrepreneurial focus and with the capacity to assist similar projects in other locations.

Traditional incubator models developed as stand alone facilities and business units such as those in Universities appear to require significant on-going subsidies as do

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those arts incubators formed as part of or integrated into larger cultural facilities such as the Jam Factory or Metro Arts. The return on such investment is measured by the growth and employment generated by the companies going through the incubators and the impact of the sector more generally.

There is evidence that those incubators focused on the arts and creative industries in Brisbane have the capability and desire to form partnerships with other agencies to deliver support programs.

Previous studies appear to have found little support in the small business community for another traditional incubator model in the Region but instead point towards the need for intensive business support services. Studies into larger combined facilities with an economic development and cultural or community function have not yet gained the support required for investment.

3. Other Models of Incubation

As it was agreed in early meetings with Council that the focus of the study should be on the range of 'incubation' needs of creative practitioners, and enterprises wishing to maintain and grow their businesses, several other models have been considered by the consultants or have been raised by those consulted.

Some of these models relate to the provision and use of facilities to grow the sector which vary in form to the traditional models described in the section above. They include:

- Incubation facilities attached to other cultural buildings such as The Edge in Brisbane (an initiative of the State Library) and the growing use of libraries on the Sunshine Coast for broader cultural and economic development activities
- Industry bodies and alliances which act as a focus for the growth and development of a specific industry sector such as the Creative Alliance and the recently formed Seasons of the Sun
- Innovative business models for the development of spaces for creative businesses such as Creative Spaces in Melbourne and Artscape in Toronto
- Artist Run Initiatives which can now be found throughout the country
- New forms of financing which can be accessed by creative, cultural and social enterprises

Appendix Three has further details on these projects. They demonstrate that:

There are a range of different ways to deliver the facility requirements of artists and creative businesses in partnership with developers and community organisations and in ways that can create different solutions for different communities across the Sunshine Coast. For example it may be more appropriate to use the 'Renew Newcastle' model in areas where shop fronts are available for temporary periods of time, and the Creative Spaces model to develop permanent facilities in partnership with developers of new projects. The Incub8 model would seem appropriate to explore for various retail and tourism outlets.

There are already a range of community and cultural facilities on the Coast which could be considered for the delivery of incubator services. One or more of council owned community cultural venues could focus on developing aspects of the performing arts possibly in partnership with Brisbane based organisations. The libraries are an ideal resource and facility delivery of programs and showcasing of product particularly for emerging creatives.

Most industry sectors have alliances or peak bodies representing the needs of their members creating industry wide opportunities; resolving barriers to sector growth and development and

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representing the needs of the industry in discussions with other sectors. In the arts and within creative occupations these traditionally tend to be art form specific and state wide or national. Seasons of the Sun represents an interesting new industry alliance for food and beverage producers on the Sunshine Coast. The Creative Alliance is a non-profit association on the Sunshine Coast, whose membership includes entrepreneurs, artists, educators, professionals and business people across a range of sectors. There could be an opportunity to develop this or similar models into a more formal industry body for the region.

Some of the models for developing new facilities reflect the opportunity for Council to consider new business models and financing strategies for development of the sector for example in the Toronto based Artscape. New financing opportunities are also being explored for businesses in the cultural and creative industries. These build on opportunities for 'angel' investment for commercially viable creative companies through to building on overseas models of social investing for artists and non profit companies e.g. micro finance, low interest loans as well as access to traditional forms of lending. Building an understanding of financing opportunities for the cultural and creative sector needs to be considered in strategies for growth.

4. The Cultural and Creative Sector on the Sunshine Coast

4.1 Local Policy Contexts

Sunshine Coast Regional Council has formulated several strategies that reflect a commitment to growing and developing artists and creative businesses in the region. Council's aims in this respect are twofold:

- a) to support and develop a culture of creativity and innovation that contributes to the reputation of the Sunshine Coast as vibrant, creative and artistic region; and
- b) to support job creation, attract new investment and provide employment and development opportunities to young people with the aim of keeping them in the region.³

Economic Development Department, *Economic Development Strategy 2010-2014*

The Sunshine Coast *Economic Development Strategy* describes an approach to achieving the key priorities identified in Council's *Corporate Plan*. These are:

- A broad economic base
- Support for local business
- Infrastructure for economic growth
- A sustainable tourism industry
- A strong rural sector

The overall purpose of the Strategy is to enable Council's vision of the Sunshine Coast as being Australia's most sustainable region. The development of the knowledge economy (which includes the creative knowledge economy – that is, creativity, knowledge and innovation) is identified as a key aspect of sustainability:

³ The Creative Communities consultation identified a strong demand from young people (ages 11-25) for more arts and cultural activities for youth in the Sunshine Coast region.

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'The Sunshine Coast, along with other regions, faces a number of challenges, including climate change, ongoing swings of the economic cycle, growth and demographic shifts which impact the labour market. Council is working proactively to not only respond to these issues, but to also turn these challenges into opportunities to develop our economy, for instance through the innovation and promotion of the knowledge economy'.⁴

The strategy builds on the strengths of previous Councils' work through their respective economic development strategies and reviews undertaken in connection with the amalgamation process. These include:

- Noosa Community Economic Sector Plan 2002-2015
- Noosa Council Economic Strategies and Innovations Implementation Strategy 2004-2007
- Maroochy Economic Plan 2004-2009
- Prosperity 2015: Caloundra Economic Plan, 2005
- Sunshine Coast Regional Economic Development Strategy 2004
- Sunshine Coast Knowledge Economy Strategy 2008

Much of the research undertaken and issues identified are still pertinent and apply to arts, cultural and creative business support on the Sunshine Coast. These include:

- Promoting economic development where it complements the Sunshine Coast's lifestyle and environmental assets
- Diversifying the industry and employment base to one that is more knowledge intensive and export orientated and less reliant on population driven industries
- Facilitating development of hard infrastructure networks as well as soft infrastructure
- Engaging institutional and private sector leaders in shaping and implementing economic development initiatives with a preference for cluster based activities
- Directing efforts towards tourism, health, education, cultural and creative industries and sustainable rural industries

The overall goal of the Strategy is to enable:

'A mature, diversified economy based on our unrivalled quality of life, our natural environment and our commitment to sustainability. We aim to build the economy to be more resilient to the peaks and troughs of the economic cycle and for our businesses, infrastructure and technology to have a reputation for sustainability and success, nationally and internationally'.⁵

The key themes of the strategy are:

- People: a skilled, educated workforce as the driver of a sustainable economy
- Lifestyle: preserve and contribute to the current lifestyle
- Places: focus on integrated employment and community places
- Visitors: develop a place that benefits visitors
- Diversity: ensure the Sunshine Coast has a supportive environment for business and innovation

⁴ Sunshine Coast Economic Development Strategy 2010-2014, p5.

⁵ Ibid, 16.

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- External partnerships: provide different expertise, perspectives and resources and help connect Council to the diversity the region’s business communities

One of Economic Development’s initiatives is to create a broad economic base by developing the diversification of the economy. Council identified 11 sectors for development, including the following:

- Creative Industries: building an emerging capability in music, writing, marketing, architecture and design, visual and performing arts with a particular emphasis on building new media, film and TV, broadcasting, computer animation and video games, web design and music composition and production
- Digital Industries: building on the infrastructure of the University of the Sunshine Coast, the Innovation Centre, the ICT Learning Centre and the delivery of Broadband infrastructure
- Education Services: using current education facilities to grow the sector, as well as provide local educational programs and building on the region’s education export business
- Tourism and Events: utilising the existing \$1.5b tourism industry to continue to grow world class events and generate business development and relocation.⁶

Other Council objectives relevant to the development of the cultural and creative ecology on the Sunshine Coast include their commitment to:

- Assist in creating competitive urban centres through place-making programs in targeted centres
- Undertake research into equity funding/ business funding for new and expanding businesses with the aim of creating a regional funding scheme
- Create an online resource of business information (useful for creative businesses and entrepreneurs)
- Provide promotional opportunities for local businesses through sponsorship
- Ensure that the economic advantages are maximised in key soft infrastructure projects such as leadership and governance, training, skills development and knowledge transfer, and sector development.⁷

Department of Creative Communities, *Community Events and Celebrations Strategy*, 2010

The concerns of Economic Development and how this might relate to the creative industries is articulated in Creative Communities’ *Community Events and Celebrations Strategy*. The major drivers of the strategy are the cultural, social and environmental benefits of community events. Council’s priorities, and their goals for achieving these, reflect a commitment to cultural capacity building and the generation of economic value. In particular, Council seeks to support:

‘Innovation: fostering entrepreneurship and innovation in events that distinguish themselves from other events.

Economic development: stimulating revenue through attracting and growing community and business involvement.’⁸

⁶ *Sunshine Coast Economic Development Strategy 2010-2014*, p19-20.

⁷ *Ibid*, p21-22.

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The Strategy links community events to capacity building in the creative industries, including professional development and employment opportunities:

'Community events play a key role in attracting visitors and new revenue into local areas while providing employment opportunities and skills development for the region's creative industries. In turn, this builds the capacity of our community and small businesses'.⁹

The Sunshine Coast already has a vibrant and diverse creative community, and Council policy documents articulate clear and relevant strategies for supporting, enhancing and developing the existing cultural and creative ecology in the region. The section below outlines key issues for the creative industries as identified in the 2010 community consultation undertaken by Creative Communities.

4.2 Current Knowledge of Sector Needs

The 2010 consultation, which was designed to inform Council's cultural planning processes, identified a number of key needs for the region, particularly in relation to the provision of cultural venues and spaces; support for the creative industries; and the promotion and marketing of cultural activities and the creative industries.

In a Creative Industries survey distributed as part of the consultation, respondents were asked to suggest ways in which Sunshine Coast creative industries could be better supported and developed. See table 1 below for responses:

Table 1: Creative Industries Survey, "Which of the following would assist your creative practice?"¹⁰

Participant responses	Total	%
Improved local promotion of cultural activities and creative industries	82	69.5
Networking opportunities	73	61.9
Marketing support	70	59.3
Access to investment and grants programs	68	57.6
Improved access to exhibition or performance spaces	52	44.1
Mentoring programs	51	43.2
Improved access to studios and other work spaces	46	39.0
Improved access to advice relevant to my creative practice	45	38.1
Training programs	38	32.2
Improved technical support and access	34	28.8

Asked what improvements they would like to see in the quality and range of creative industry facilities or spaces available in the Sunshine Coast region, respondents identified the following:

Table 2: Creative Industries Survey, "What improvements would you like to see in the quality and range of creative industry facilities or spaces available in the Sunshine Coast region?"¹¹

⁸ Sunshine Coast Council *Community Events and Celebrations Strategy*, p12.

⁹ Ibid, p14.

¹⁰ *Creative Communities Sunshine Coast: Report on Community Engagement*, p33.

¹¹ Ibid, p68.

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Participant responses	Total	%
More affordable venues	16	16.7
More workshop spaces and studios	9	9.4
More rehearsal spaces	9	9.4
More live music venues	9	9.4
More community exhibition spaces for emerging artists and community arts, crafts and cultural heritage	7	7.3
Improved noise and traffic management regulations	7	7.3
Better use of existing cultural venues	6	6.3

Other key issues identified by survey respondents included the need for improved information and marketing on creative industries and the arts and more support and encouragement for live music. Table three below shows other suggestions made by respondents towards improving creative industries on the Sunshine Coast.

Table 3: Creative Industries Survey, "Additional comments/ suggestions to improve Sunshine Coast Creative Industries?"¹²

Participant responses	Total	%
Improved information and marketing on creative industries and the arts	16	22.5
More support and encouragement for live music	8	11.3
Mentoring and professional development programs	7	9.9
More funding incentives for the Creative Industries	6	8.5
Improved regulatory systems in relation to liquor licensing and noise levels that promote rather than prevent growth of the live music industry	5	7.0
More involvement of creative industries personnel in council planning and regulation of creative industries	4	5.6
More 'digital' spaces equipped with broadband access to encourage digital media arts	4	5.6
Establish a Sunshine Coast creative incubator	3	4.2

5. Focus Group Response

As part of this current study three focus groups were held in Maleny, Buderim and Eumundi attended by 31 artists and creative practitioners. Low attendance at the meetings was attributed to the timetable for the study and a general feeling of 'over consultation' in the community. However the meetings were lively and raised a number of common themes whilst confirming some of the results of earlier research by Council's Creative Communities. The meetings also created an opportunity to present to the cultural and creative community a number of differing models of 'arts incubators' in Australia and overseas, including their structure and costs.

The following are the key outcomes from the meetings focusing on the common themes between groups but adding some specific individual responses.

In relation to the on-going **need** for assistance in growing the cultural and creative industries of the Region, the responses reflected many of the needs as already identified in the

¹² *Ibid*, p68.

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research undertaken during the recent Council planning exercise described in section 4.2 above. There was also a recognition that the Creative Communities team had begun to respond to these needs with a number of strategic engagements which have also be described in section 4.1 above

The discussion in the groups focused primarily on finding appropriate **solutions** to match these needs in the context of the current study into an appropriate form of 'incubator services' for the Sunshine Coast. In general participants wanted to find solutions which:

- Responded to the geographical diversity of the Region and opportunities for cultural tourism throughout the Region
- Recognise the cultural as well as economic value of the work of many creative practitioners and the working ecology of the sector
- Moved the sector and the Region forward as a 21st century creative community with viable and sustainable cultural and creative businesses

In terms of resolving issues around **physical space**, the following solutions were proposed to Council:

- Creating better access to and opportunities in existing cultural and community spaces for example for meetings, display, training and as focus for festivals. This included lengthening the opening times at some libraries and changing the way in which community venues are operated from being simply 'spaces for hire' often at high rents, into places that actively program to develop the sector.

'We've got these venues that are sitting empty half the time that could be wonderful creative arts hubs for us'.

- Further exploration of models described in Appendix Three such as the Incub8 and temporary spaces for a number of places in the Region
- Changing the planning rules to make it easier for artists to develop home based studios to where tourists can visit and purchase products

In terms of other structures and services for **maintaining and growing** the cultural and creative industries in the Region key proposals were:

- Improving networking, communication and collaboration through the creation of either some form of Industry Body, preferably with some funding for a key officer, or the creation of an 'entrepreneurial' position in Council – with an industry body as a reference committee inclusive of all creative disciplines
- Increasing partnerships between the commercial and non commercial aspects of the cultural industries on the Sunshine Coast to sell the 'creative' region as a whole
- Promotion of the region as a creative hub which incorporates many aspects of lifestyle and creativity - gourmet, hand made, artisan, creative thinking and not just focused on the visual and performing arts
- More focus on the opportunities new technology can bring – the roll out of the NBN – the Sunshine Coast as a place to live and export your products and services to the world – the use of technology for both distribution and presentation.
- More emphasis on programs for business development and entrepreneurship to encourage artists to have confidence in their own product and process, business planning including financial and marketing planning skills

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- Greater focus on export from the Region including recognizing the benefit of relationships with Brisbane cultural/ creative institutions and organisations
‘A platform for commercial realisation would be great. If the focus can be to the outward as opposed to inward’.
- Exploration of intergenerational partnerships and training opportunities to keep young people in the region such as more formalised apprenticeships and internships – two way learning.
- Further consideration of the roles of festivals and major events on the Coast for growing contract opportunities for creative practitioners and promoting the sector to the local community and visitors alike – linked also to Council purchasing policies for general creative cultural goods and services

Some specific ideas from individuals included:

- Establishment of a new media unit that can record events that happen in this community to use as source of high quality material for promotion.
- Focus on Maroochy Principle Activity Centre as great potential for young, up and coming, new media, urban development programs and events.
‘Opportunities for River Festival, public art, outdoor events (marathons etc), performance spaces – allows scope for ‘noisier activities’.
- A booklet/ directory of all local artists/ organisations so that artists as well as the community are aware of what is happening
- Establishment of a space where there can be studios, working spaces, opportunities for mentors from overseas to come and work with local artists and combining various industries:
‘It’s great to have the individual studios around... but I think that we need an “Arts Stimulator”, as I call it, because you stimulate people into knowing what goes on in the arts. Bring in architects and make it iconic to Australia’.
- having a certification for a locally produced product – art/ produce etc, similar to the pre-existing Australian Grown certification/ seal on various products to foster local art/ products.

And a specific comment on a single ‘arts incubator’ and the timing of such a proposal:

‘It’s not the right time, none of us are making enough money... But if we can have our own little studios, and lower the rent we can survive. This is about survival for most of us’.

More detail from the transcripts of the group sessions can be found in Appendix Four.

6. Survey Response

6.1 Summary

A survey was created for this study in consultation with the Creative Communities team in Sunshine Coast Regional Council. This survey was developed for creative practitioners, organisations and businesses planning to strengthen and grow their activities in the Region. The survey was distributed via the Sunshine Coast Arts Newsletter, art organisation networks and a database established for the project to creative practitioners, organisations

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and businesses. Of the 163 respondents who accepted the survey invitation, 115 completed the survey. The remaining 48 respondents partially completed the survey. All data has been included in the analysis. Key points emerging from the survey analysis include:

- The majority of respondents, 69.2%, designated their primary business activity as visual arts. 38.4% described their skill as teaching (teacher, lecturer, art education officer); 28.4% of respondents worked in an administrative capacity; and 14.9% had technical skills (framing, conservation, fabrication).
- The majority had been established on the Sunshine Coast for more than ten years, described themselves as an individual artist/ creative practitioner, and did not employ any other people in their creative business.
- Asked why their practice or business is based on the Sunshine Coast, the majority of respondents replied that they chose to live in the region due to lifestyle factors such as the natural environment and relaxed atmosphere.
- The majority of creative businesses earned up to \$10,000 gross income per year. 21.4% earned between \$10,000 and \$25,000; 13.6% earned between \$25,000 and \$50,000; and 17.5% earned between \$50,000 and \$100,000. Only 11% of respondents earned more than \$100,000 per year. In all cases, these were larger-scale commercial creative businesses.
- The majority of respondents indicated that their client base was predominantly local.
- The majority of respondents sourced their resources (including staff, materials and services) locally, indicating that resources stay in the creative economy in the region.
- The main opportunities identified by respondents in the next five to ten years included the development of the Sunshine Coast, increased tourism and increased investment in the creative economy by Council.
- The main threats identified by respondents included the economic downturn, funding cuts, and the lack of retention of young people in the area.
- 53% of interviewees were part of a community network or organisation. Almost 50% were part of an informal network.
- Asked about their willingness to pay for creative facilities, the vast majority of respondents indicated that they were currently unable to pay rent.
- The majority of respondents were also unwilling to pay for services and opportunities, however some did comment that they would be willing to pay for quality services with demonstrated outcomes.
- The most important services and opportunities identified by respondents for the development of their business/ practice were networking opportunities, brokerage and assistance understanding the digital world.

The following analysis provides more detailed information.

6.2 Survey Analysis

6.2.1 Respondent Profile

Type of Business/ Practice

Asked to indicate which sub-sector would best categorise their art practice or the activities undertaken by their creative business, the majority of respondents selected Visual Arts, with 69.2%, or 102 people, selecting this option. The next three most commonly selected responses were Design with 34.6%; Writing, Publishing and Print Media with 25.6%; and Advertising, Marketing and Graphic Design with 13.5%. 49 respondents selected the 'other'

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option. Of these; six respondents listed Craft as their primary business activity. Other areas of business nominated by respondents were Education, Jewellery and Events.

Almost 80% of respondents described themselves as an individual artist or creative practitioner. 19.3% were a small employer and 4% were a medium to large employer. 53% of respondents categorised themselves as a sole trader. 14.2% a Proprietary Limited Company and 12.1% an Incorporated Association.

Employees and Length of Time in Business/ Practice

Asked how many people, apart from themselves, they employed full time, the vast majority of respondents replied that they did not employ any other full time workers. Six respondents employed one other person; three respondents employed two other people and two respondents employed three other people. Only one respondent, representing an industrial design business, employed more than three people – with 23 full time staff members. These responses are concurrent with the view that there are a lot of established artists/ creative practitioners in the region who operate their practice or business from home.

The majority of respondents, 33%, had been in their practice or creative business for more than ten years, indicating a high degree of experience in the Sunshine Coast region. 22.7% had been in their business for five to ten years and 20% had been in business for three to five years. Only 11.3% of businesses had been in their business for one year or less.

Why the Sunshine Coast?

Asked why their practice or business is based on the Sunshine Coast, the majority of respondents replied that they chose to live in the region due to lifestyle factors such as the natural environment and relaxed atmosphere. The creative community on the Sunshine Coast was another reason cited by a large number of respondents. Other reasons included family, education and the tourism industry, which several interviewees commented provided them with regular clients.

The Sunshine Coast has a thriving art community . . . it's a creative and inspiring place.

The community is supportive of the arts and there is a domestic and international tourist flow.

6.2.2 Operational Information

Interviewees were asked a range of questions about the operation of their businesses, including income, expenditure, the composition of their client base and how they reached these clients.

Finances

Just over half of all respondents cited their art or creative business as their main source of income. 46% relied on income from other sources. Of this 46%, 20% were retired and received a pension. The remaining respondents undertook a range of jobs from teaching to hairdressing to supplement income from their creative business. The majority of creative businesses earned up to \$10,000 gross income per year. 21.4% earned between \$10,000 and \$25,000; 13.6% earned between \$25,000 and \$50,000; and 17.5% earned between \$50,000 and \$100,000. Only 11% of respondents earned more than \$100,000 per year. In all cases, these were larger-scale commercial creative businesses.

The majority of respondents indicated that their disbursements (including wages) remained on the Sunshine Coast with almost 60% estimating that more than 75% is spent in the region. 20.6% estimated that 51 to 75% was spent locally. Only 4.6% indicated that 10% of their expenditure or less was spent on the Sunshine Coast.

75% of respondents reported that they did not receive any forms of financial support to help their business or venture. Of the 25% who did receive assistance, the majority had received some kind of government funding. 30% had received funding from the Sunshine Coasts

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Regional Council, with several commenting that they received funding through partnership grants. Several respondents were funded by the Australia Council for the Arts and several others received funding from state government departments such as the Department of Communities. Two respondents were currently receiving assistance under the federal government's New Enterprise Incentive Scheme (NEIS). Just over 30% of respondents indicated that while they received the occasional grant, or had received grants in the past, they did not currently receive any funding.

Clients

The majority of respondents, 38%, indicated that between 80 and 100% of their clients came from the Sunshine Coast region. 28% indicated that between 50 and 80% of their clients came from the region. By comparison, only 2% of respondents indicated that between 80 and 100% of their client base came from elsewhere in Queensland. The majority of respondents stated that 20% or less of their client base came from elsewhere in Queensland with 45% selecting this option. The most common response was 10%. There was a similar response for the proportion of clients from other States and Territories, with 76.5% of respondents selecting 20% or less. 21% of respondents selected between 20 and 50% of clients. Only 2.5% had more than 50%.

Asked to describe the clients or customers for their work, the majority of respondents had a mixed client base that tended to be business-specific. For example, commercial art workers (photographers, design studios) tended to have private clients (corporate, weddings, functions, etc) while performing arts businesses and dance schools catered for local residents. Commercial galleries also tended to have private clients. A large number of home-based businesses producing visual arts and crafts commented that their clients were tourists to the Sunshine Coast. 14% of respondents had undertaken contracts with government, including Sunshine Coast Regional Council. The majority of these were public art commissions.

Marketing and Resources

Asked to describe the kinds of marketing tools they used to reach clients, the most popular methods were email and word of mouth with 84.9% and 82.5% of respondents selecting these options respectively. Social media emerged as a more popular method than what might be considered 'traditional' marketing tools; almost 60% of respondents used social media, compared with only 46% for print media, 20% radio and 11% television. Of the 35% who described other methods, 34% used a website and 25% used exhibitions or performances to market their work. Other methods included referral services, membership in a professional body, blogs and personal networks.

Asked to indicate where the people/ companies that supply the majority of their materials are based (for example, physical supplies, equipment, stationery and other materials), 80.5% of physical supplies; 95% of stationary and almost 70% of equipment were sourced locally. Services were also sourced locally, including accountancy (78%); photocopying (97%); and IT support (91%); as were any subcontractors employed by respondents such as freelance workers (83.1%), specialists (73%) and other employees (for example cast and crew, glassworkers and framers). Several interviewees commented that they made an effort to use local products and services to support the creative ecology on the Sunshine Coast.

I endeavour to use local products and services where possible with the need to occasionally outsource work for specialised skill or technology based equipment or manufacturing in the greater South East Queensland region.

Networks

53% of interviewees were part of a community network or organisation. Almost 50% were part of an informal network. These included:

- Artist run networks such as the Collaboration of Maleny Artists (COMA)

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- Practice-specific associations such as the Australian Graphic Design Association (AGDA) the Australian Network of Art and Technology (ANAT) and the Australian Performing Right Association (APRA)
- Professional associations such as Arts Connect Inc.
- General creative community of the Sunshine Coast

26% were part of an industry peak body and 15% were part of a Chamber of Commerce.

Future Operations

Asked about the future development of their business, 53% felt that their business was likely to increase in scale and activities over the next two years. 24% felt that their business would remain the same and 16.7% felt that it would significantly increase. Only 6% felt that their scale and activities would decrease. Almost 70% of respondents intended to grow their business by expanding their creative business activities. 64% intended to expand their customer market or base. 11% planned to increase investment in staff numbers or time and 46% intended to increase productivity within existing resources. 33% intended to review their current business model.

Opportunities

Asked to describe the main opportunities they see facing their business over the next five to ten years, respondents nominated growth of the Sunshine Coast region, including increased tourism and the development of capital centres (for example, Nambour). A large number of respondents saw the internet and increased access to and use of digital technologies as a significant opportunity to develop their business. A large number also pointed to a growing appreciation and acknowledgement of the arts industry on the Sunshine Coast, leading to increased professionalisation and investment from government. Several respondents commented on Council's role in contributing to opportunities for artists and creative businesses on the Sunshine Coast:

New galleries, emerging artists and migration from the South and abroad are all opportunities . . . but we feel this is very economy and infrastructure dependent. Council needs to invest in these areas to ensure the creative community benefits.

The increased interest in the region as an area rich in artistic talent needs to be promoted correctly by Council.

Council contribution to arts support and growth strategies focused on viability and sustainability for the region will deliver increased opportunities to arts and creative businesses.

The importance of positioning the Sunshine Coast as an artistic/ creative region for the tourist market was emphasised by several interviewees. Other potential opportunities identified by respondents included:

- Increased Council development initiatives such as open studio programs, workshops, and partnerships to develop the sector
- Networking opportunities to increase exposure
- Greater involvement in the sector of young people
- Expansion of the entertainment industry on the Sunshine Coast

Threats

Asked to describe the main threats they saw facing their business over the next five to ten years, a large number of respondents nominated the current economic climate, with several commenting that the climate of what one respondent called 'recession thinking' tended to view art as a luxury rather than a necessity. A large number of respondents also nominated

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poor support for the arts by all levels of government. Several commented on recent funding cuts and several others remarked that there was too much competition for too little money in government funding rounds.

Several interviewees perceived there to be a lack of interest in art and cultural products among the general public, pointing to the ageing population and the fact that young people with disposable income tended to leave the region. Other identified threats included:

- Lack of affordable creative spaces; high costs of access to local venues
- Lack of professional support for artists and creative businesses; lack of professional development opportunities
- Difficult trading conditions: declining domestic interest in, and markets for, quality locally-produced products; imports of cheap products
- Lack of commercial opportunities for emerging artists
- Declining confidence in the Sunshine Coast economy

6.2.3 Current/ Future Needs

Demand Assessment

Asked to describe the facilities and spaces they currently use, 91% of respondents used a workshop/ studio and production space. 88% accessed a space for technology (hardware); 75% used an exhibition/ display space; 75% used an office space; 69% used a meeting space and 36% used a rehearsal space. Other spaces used by respondents included lecture halls, outdoor spaces such as public parks, private venues and rented commercial space.

Asked to nominate which facilities and spaces they anticipated a need for in the future, respondents gave similar answers to those above. 91% needed (or would continue to need) a workshop/ studio and production space. 91% anticipated a need for access to technology; 72% needed office space; and 70% needed rehearsal space. Just over half of all respondents anticipated requiring performance spaces and venues, and just under half (48%) anticipated needing rehearsal space.

A large proportion of respondents commented that there was insufficient gallery space on the Sunshine Coast and felt that there needed to be more spaces for retail/ commercial display opportunities. A number of respondents also commented that there was a need for multi-purpose spaces with access to technology to assist creative businesses. Other suggestions included:

- Increased rehearsal and recording facilities
- A variety of performance spaces of various sizes
- Versatile multi-purpose spaces with high speed internet and multi wifi nodes
- Meeting rooms for formal and informal meetings
- Space to run art workshops, low cost meeting spaces
- Facilities for activities other than painting, e.g. (glass, ceramics, sculpture, woodworking, print making)

One respondent commented:

All facilities need to be expanded to allow for an increase in activity. Most essential is specifically equipped workshop spaces for the creative arts (wet studios, large-scale sculpture etc). Exhibition and performance space is also currently limited.

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Affordability was a key issue for respondents in considering their future needs in terms of facilities and spaces. There seemed to be some frustration among respondents about a perceived lack of affordable spaces, which was felt to have a major impact on the development of the creative economy in the region. One respondent commented:

We have tried many times to find cost effective local venues to hold art demonstrations and workshops to no avail. Space is either unavailable or so expensive as to make the cost of the workshops beyond the capacity of those most interested in attending.

Willingness to Pay

Interviewees were asked what they would be prepared to pay for access to the following facilities and given the options of market rent, below market rent, and currently unable to afford rent:

- Office space
- Workshop/ studio and production space
- Access to technology
- Rehearsal space
- Meeting space
- Performance spaces/ venues
- Exhibition spaces/ venues

In most cases, the majority of respondents indicated that they were currently unable to afford rent, however almost half were prepared to pay below market rent for performance spaces/ venues and 41% were prepared to pay below market rent for exhibition/ display spaces. Several respondents commented that they felt that facilities should be free, at least initially, to encourage professional and creative development. One respondent commented:

Creating viability and sustainability in the sector increases capacity for artists to move into a situation where they can afford rents. Many of the services suggested here will need to be seen in the light of investments into cultural assets that underpin economic growth in the sector and the region.

Most Important Opportunities and Services

Asked to consider the most important kinds of opportunities and services required for their business to thrive, almost 92% of respondents nominated networking opportunities with colleagues and industry professionals. Comments included:

Networking with like-minded artists and creative people is inspiring and also helps with exposure to new processes, market understanding, and resourcing.

We need a more cohesive and structured networking system for creative professionals which would help create new opportunities. This network could be a central place for artists to seek business advice from industry professionals.

83% selected brokerage to new opportunities as an important service, with respondents commenting:

The main need is brokering opportunities . . . organised opportunities and specific/ targeted assistance.

Brokerage increases access to new markets and new opportunities for sales and networking.

82% of respondents felt that understanding the digital world was an essential business skill with a large proportion commenting that they would like assistance with learning how digital marketing tools can improve their business. 78% wanted assistance with marketing planning, but only 60% wanted business planning assistance. 70% felt that training related to their art

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form or creative practice was essential, and 58% wanted access to shared administrative services, in particular administrative support to complete funding applications and identify funding opportunities.

It would be effective if councils alerted artists to new developments and encouraged developers to use artists in combination with existing suppliers.

Access to Opportunities and Services

Asked what they would be prepared to pay for access to these opportunities and services, the majority of respondents indicated in all cases that they were currently unable to afford these services. Some respondents did comment, however, that they would be willing to pay for quality services with demonstrated outcomes.

Asked in terms of distance how far they would be prepared to travel to access facilities and services, the majority of respondents (30%) indicated that they would be willing to travel more than 40 kilometers. 28% would be prepared to travel 10-20 kilometers and 22% would be prepared to travel 20-40 kilometers.

Asked which services they would like to see delivered online, a large percentage of respondents commented that they would prefer services and opportunities to be delivered face to face, however, 62% felt that networking opportunities could be delivered through the internet and 50% felt that brokerage opportunities could be delivered this way. Respondents did not seem enthusiastic about other services, such as assistance with business and marketing planning, information on financing and investment opportunities, training, and access to technology software and administrative services, being delivered online.

6.2.4 General Comments

Respondents were invited to make general comments about the ways in which they felt Sunshine Coast Regional Council could support creative and cultural industries in the region. Several respondents commented that Council should take into consideration the separate identities of the towns and villages on the Sunshine Coast rather than seeing the region as having a single cohesive identity. As one respondent commented, *'different areas need to be supported to create their own arts identity and facilities'*. Several respondents also commented on the need for incubation services on the Sunshine Coast, with one commenting that Council:

need to focus on creating sustainable businesses. They [Council] should establish an incubate project to support new creative businesses and projects . . . with a set time period for support and the end goal to establish a sustainable business.

Other general comments included:

Council should help develop the Sunshine Coast as a place where creativity happens and support those who make a commitment to producing creative work.

Need to develop broader support for the arts across Council.

Helping young artists and creative people to access greater opportunities would be great for the Sunshine Coast's cultural development.

I'd like to see the existing services provided to the arts community better funded, consolidated and consistent. The current services provided by Council to the arts community could be brought up to a professional level.

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6.3 Cross Comparison

This section shows cross comparison between different elements of the survey, particularly focusing on income levels, willingness and capacity to pay for incubator services in relation to length of time in business, sector-specific statistics, and percentages of interstate and international clients.

6.3.1 Length of Time in Business and Income

107 participants responded to the questions regarding length of time in business and level of income. Their responses are outlined in the table below.

Length of time in business / Income	Up to \$10,000 per year	\$10,000 - \$25,000 per year	\$25,000 - \$50,000 per year	\$50,000 - \$100,000 per year	More than \$100,000 per year
1 year or less	6	3	0	2	2
1 - 2 years	7	3	0	1	2
3 – 5 years	10	2	3	3	1
5 – 10 years	11	2	3	6	3
More than 10 years	8	12	8	6	3

6.3.2 Length of Time in Business and Category of Practice

Of the people who responded to the questions regarding length of time in business and the sector they represent (150 responses), the following associations can be made. (Note: Some respondents identified as being part of more than one sector – in these instances, they have been included in all sectors they identified with.)

Sector / Length of time in business	1 year or less	1 - 2 years	3 – 5 years	5 – 10 years	More than 10 years
Writing, Publishing and Print Media	2	5	6	11	13
Architecture	1	0	2	2	2
Visual Arts	9	17	18	25	37
Design	5	9	8	11	20
Digital Media	1	3	5	5	5
Advertising, Graphic Design and Marketing	1	3	3	4	8
Film, Television and Entertainment Software	1	2	2	2	6
Theatre	2	1	2	2	6
Music	4	2	5	5	7
Dance	1	0	1	1	0
Music Composition and Production	3	1	4	4	1
Other	6	7	7	11	18

Those who listed 'Other' as their sector identified with the following areas:

- Arts Management
- Community arts (courses, workshops, competitions, exhibitions, commissions, provision of equipment/resources, networking and other support)
- Community cultural development
- Consultation/ research
- Creative business development

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- Education (including art education and community music teaching)
- Event management (including ritual & intimate events and fashion events)
- Fashion incubator
- Retail (stocking artist product)

Social innovation coaching/ facilitation

6.3.3 Length of Time in Business and Capacity to Pay for Spaces/ Services

Of the people who responded to the questions regarding length of time in business and the sector their capacity to pay for spaces/services, the following associations can be made.

Length of time in business	Number of respondents to both questions	Trends
1 year or less	10 respondents	<ul style="list-style-type: none"> – 5 respondents couldn't afford to pay for some or all spaces/services – 5 respondents indicated they were prepared to pay market or below market rent for one or more spaces/services
1-2 years	13 respondents	<ul style="list-style-type: none"> – 8 respondents couldn't afford to pay for some or all spaces/services – 5 respondents indicated they were prepared to pay market or below market rent for one or more spaces/services
3-5 years	20 respondents	<ul style="list-style-type: none"> – 7 respondents couldn't afford to pay for some or all spaces/services – 8 respondents would pay below market rent for one or more spaces/services – 5 respondents would pay market rent for one or more spaces/services
5-10 years	22 respondents	<ul style="list-style-type: none"> – 11 respondents couldn't afford to pay for some or all spaces/services (with 5 respondents also indicating they may be able to pay below market rent for some spaces) – 7 respondents would pay below market rent for one or more spaces/services – 4 respondents would pay market rent for one or more spaces/services
More than 10 years	34 respondents	<ul style="list-style-type: none"> – 8 respondents couldn't afford to pay for some or all spaces/services (with 5 respondents also indicating they may be able to pay below market rent for some spaces) – 10 respondents would pay below market rent for one or more spaces/services – 16 respondents would pay market rent for one or more spaces/services

6.3.4 Capacity to Pay for Each Space/ Service (Number of Respondents)

The following table outlines the overall response counts from respondents regarding their ability to pay for spaces.

Spaces / Capacity to pay for spaces/services	Market rent	Below market	Unable to
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			afford rent
Office space	9	10	28
Workshop/ studio and production space	18	17	33
Access to technology (hardware)	15	9	15
Rehearsal space	8	7	14
Meeting space	10	14	17
Performance spaces/ venues	10	15	13
Exhibition/ display space	18	25	23

6.3.5 Category of Practice and Capacity to Pay for Spaces/ Services

Of the people who responded to the questions regarding sector and their capacity to pay for spaces/services, the following trends were evident. (Note: Some respondents identified as being part of more than one sector – in these instances, they have been included in all sectors they identified with.)

Sector	Number of respondents to both questions (sector & capacity to pay for spaces/services)	Trends
Writing, Publishing and Print Media	29 respondents	<ul style="list-style-type: none"> – 12 respondents couldn't afford to pay for some or all spaces/services – 9 respondents would pay below market rent for one or more spaces/services – 8 respondents would pay market rent for one or more spaces/services
Architecture	5 respondents	<ul style="list-style-type: none"> – 4 respondents would pay below market rent or couldn't afford some or all spaces/services – 1 respondent would pay market rent for required spaces/services
Visual Arts	73 respondents	<ul style="list-style-type: none"> – 47 respondents couldn't afford to pay for some or all spaces/services – 12 respondents would pay below market rent for one or more spaces – 14 respondents would pay market rent for one or more spaces/services
Design	32 respondents	<ul style="list-style-type: none"> – 17 respondents couldn't afford to pay for some or all spaces/services – 6 respondents would pay below market rent for one or more spaces – 9 respondents would pay market rent for one or more spaces/services
Digital Media	10 respondents	<ul style="list-style-type: none"> – 3 respondents couldn't afford to pay for some or all spaces/services – 4 respondents would pay below market rent for one or more spaces – 3 respondents would pay market rent for one or more spaces/services
Advertising, Graphic Design and Marketing	9 respondents	<ul style="list-style-type: none"> – 3 respondents couldn't afford to pay for some or all spaces/services – 4 respondents would pay below market rent for one or more spaces – 2 respondents would pay market rent for one or more spaces/services

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Film, Television & Entertainment Software	6 respondents	<ul style="list-style-type: none"> – 1 respondent couldn't afford to pay for some or all spaces/services – 5 respondents would pay market rent or below market rent for one or more spaces
Theatre	8 respondents	<ul style="list-style-type: none"> – 2 respondents couldn't afford to pay for some or all spaces/services – 6 respondents would pay market rent or below market rent for one or more spaces

6.3.6 Category of Practice and Membership of Chamber of Commerce

18 respondents indicated they were a member of the Chamber of Commerce. These respondents identified with all sectors.

6.3.7 Businesses with Higher % of Interstate/ International Clients and Income

Only 7 respondents indicated their interstate/international clients & income. Of these respondents, 70% indicated that 50% or more of their clients were from interstate. The 2 respondents with the highest percentage of interstate clients indicated that their income was up to \$10,000 per year.

6.3.8 Businesses with Higher % of Interstate/ International Clients and Category of Practice

Only 9 respondents indicated their interstate/international clients & category of practice. Of these respondents, the majority identified as belonging to the Visual Arts sector (with some also identifying as Design/ Digital Media). Of these respondents, 75% indicated that 50% or more of their clients were other states and territories. A third of respondents indicated that 20% of their clients came from international areas. A further 2 respondents, belonging to the Writing, Publishing and Print Media sector, indicated that 50% or more of their clients came from international areas.

7. Summary of Conclusions

Traditional incubator models offering a mix of facilities and services on the whole require ongoing investment from government. This is the case for models in Australia developed either for creative practitioners in the cultural and creative sector (which offer other cultural facilities and services) or creatives in the more commercial side of the creative industries and broader knowledge economy. Although a range of needs and opportunities have been identified there is little evidence of demand from the cultural and creative sector for the development of a new facility or replication of such facilities around the Region. There are opportunities to engage with the facilities and services of the Innovation Centre at the University and explore the development of new models emerging in the Region both within Council (libraries) and in the sector (SCAIP).

A range of models to maintain and grow the sector have been articulated in this report and a number were well received by those consulted and recognised as having potential for the Region. Furthermore a number of existing facilities and future planned developments in the Region have the capacity to deliver some of the facilities and services that are needed.

The focus groups and initial analysis of the questionnaire confirms and builds on some of the findings from the Creative Communities research for the Creative Communities Plan. Initial analysis demonstrates that although many cultural and creative businesses rely on markets and customers from the Sunshine Coast including tourists, there is a growing recognition and use of digital media in terms of content creation and distribution and development of national and international partnerships.

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The Sunshine Coast has a vibrant and diverse creative community, and Council policy documents already articulate some clear and relevant strategies for supporting, enhancing and developing the existing cultural and creative ecology in the region. Like any other sector this will require co-ordination and carefully targeted investment for growth.

8. Recommendations

This final report proposes a number of options for developing and delivering a range of support measures to maintain and grow the cultural and creative industries on the Sunshine Coast.

Recommendation One – Co-ordination of Council Response

Greater co-ordination is required between the Creative Communities team and the Economic Development branch and the Industry itself to build on the mapping that has been undertaken through this work and previous studies and to understand the ecology of the sector as described at the start of this report and the value chain in cultural and creative production and consumption.

The following is one description of that value chain bringing together earlier work of Positive Solutions and the recent Creative Industries Economic Analysis undertaken by the Centre for International Economics for Enterprise Connect and the Creative Industries Innovation Centre:

- **pre-creation:** includes creative education and training; libraries and museums all those resources that are critical for creative people
- **creation:** primary creation activities, such as writing, music composition, design, visual art
- **realisation:** includes replication and distribution of creative products through performance, exhibition, retail, commission etc.
- **consumption:** includes all equipment e.g. television, stereo, smart phones etc used to consume creative content
- **post-sale:** includes repair, maintenance, support, alterations and second-hand sales

In developing strategies and measurements for the creative economy focus is usually on the first three stages in this chain. We recommend that this is the case for the Sunshine Coast Regional Council.

Recommendation Two - Detailed Mapping

It is recommended that work commences on a detailed mapping of Council’s knowledge and understanding of the value chain and the strengths, weaknesses and opportunities within that for each of the sub sectors of the cultural and creative industries on the Sunshine Coast.

This could be achieved through existing information and would clearly show where the gaps are in provision, possible duplication of services and opportunities for alignments and partnerships internally or with existing agencies.

Table 4: Detailed mapping

	Pre-creation	Creation	Realisation
Segment Name			
Music and performing arts	e.g. education and training delivered on the	e.g. numbers and nature of musicians/ performers	legal environment for performance

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	Coast partners in other regions qualified teachers and training	physical resources e.g recording studios and rehearsal spaces access to expertise in discipline	numbers and nature of venues agents distribution networks national and international connections and partners
Film, television and radio			
Advertising and marketing			
Software development and interactive content			
Writing, publishing and print media			
Architecture, design and visual arts			

This mapping should incorporate a SWOT across each dimension and identify the role Council can play to grow the sector in terms of:

- Its own policy directions and procedures including planning and development controls, and procurement; building on the successful models of the heritage levy and recently introduced public art policy
- A facilitator of partnerships and opportunities
- A provider of facilities and services
- An investor in direct support through some form of grant or loan to development

Recommendation Three - The need for an Industry Body

Council has undertaken a considerable amount of consultation with the sector during the past few years, bringing all information back into Council to analyse and create strategies for development. It is recommended that in the next stage of detailed mapping and planning Council explore bringing together a small group of industry representatives from all creative sectors to work with Council on the process. This could be through existing bodies such as Creative Alliance or nominations from the sector. This group would assist Council in the process and in prioritising the ideas that emerge.

Recommendation Four - Nurture and build on existing successful incubation and entrepreneurial models

Creative Communities is already developing a number of skills based training approaches for the cultural and creative industries such as the successful on-going Edgware Program. A range of existing initiatives in the Region have been highlighted as potential models or partners for 'incubation' of the sector. Council should explore:

- The design of capacity building processes into Council's cultural program development and delivery
- A relationship with the University Innovation Centre to open up more opportunities for the sector within the incubator and through programs delivered in other parts of the Region.

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- A relationship with CEA (QUT) to deliver programs and encourage opportunities for Sunshine Coast creatives to access their services in Brisbane
- Continue to provide a supportive environment to the activities of SCAIP as it develops through identifying barriers to the growth of that model and providing appropriate assistance when required
- Build on the development of studio/ gallery trails across the region and integrate them into a comprehensive cultural trail network - studio, galleries, markets, heritage (existing), food and marketing through Destination Sunshine Coast. This would involve, among other things, capacity building programs, and ensuring their capacity to develop within the planning scheme review.
- Build on the existing programs being developed through both galleries and libraries for workshops, education and training programs including business development and showcasing activities
- Consider the use of existing community cultural venues as specific places and spaces for structured development and incubation of the Region's performing arts practitioners and organisations, through examining the potential for a 'producer' role to develop the sector utilizing these facilities and building partnerships with Brisbane and other national institutions

Recommendation Five - Exploring new models for developing spaces and facilities

It is recommended that Council further explore the different models for the development of spaces and facilities for the cultural and creative enterprises that have been presented in this report; in particular:

- Melbourne City Council's Creative Spaces program for the development of permanent infrastructure in partnership with developers and creative practitioners
- The Renew Newcastle model as a way of animating empty retail outlets and providing temporary spaces for emerging creative practitioners
- The Incub8 model in particular for considering retail through tourism facilities and outlets

Recommendation Six – Exploring new forms of financing and partnerships for investment

It is recommended that Council pursue opportunities to develop accessible and appropriate facilities for the development of the cultural and creative sector in partnership with other developers and within larger infrastructure developments for example:

- Continuing the discussions with the new owners of the Big Pineapple in the context of studio spaces and opportunities for the development and promotion of the sector
- Exploring innovative, unique and culturally specific opportunities to integrate cultural and creative facilities and activities within the development of Maroochydore as a Principle Activity Centre, based on international research and best practice for such precincts
- Exploring new models and forms of financing to increase investment to and build resilience in the sector on the Sunshine Coast

Appendix One: Focus Group Attendance

Maleny	10
Buderim	10
Eumundi	11
Total	31

Appendix Two: Incubation Models

A2.1 Sunshine Coast

Innovation Centre Sunshine Coast, Sippy Downs

Established in 2002, the Innovation Centre Sunshine Coast Pty Ltd, a University of the Sunshine Coast (USC) company, aims to create new jobs in new industries for the Sunshine Coast region.

Located on the edge of the USC campus, the Innovation Centre currently works with over 30 private companies in the ICT, clean technology and health technology industries and offers world-class business support for entrepreneurs and growing companies.

To date, the Innovation Centre has supported the start-up and growth of over 78 businesses, creating around 350 jobs. The Innovation Centre facility includes a Business Incubator and Accelerator which provide serviced offices, high speed fibre connections, consulting support, investment readiness and networking for both start-up and growth businesses. There are currently eight creative businesses in the incubator including those involved in PR, design, social media, creative media and sound recording. The Centre also runs an extensive business development program aimed at educating aspiring and established entrepreneurs and providing a regular meeting point to support the development of an entrepreneurial network. To date, over 6,000 delegates have attended 132 events.

Since 2005, the Innovation Centre has helped entrepreneurs in their network raise \$23.8M. The Centre is at the hub of a Knowledge Precinct taking shape around the University of the Sunshine Coast. Over \$100m has been invested in infrastructure in the last few years – including roads, a bus station and dark fibre optic cabling – to help advance the Precinct which has the potential to provide skilled jobs for over 6,000 people in the next 10-15 years.

The centre is a non profit company owned by the University with on-going investment from the Queensland Government.

Sunshine Coast Arts Industry Precinct (SCAIP), Nambour

SCAIP is a non profit regional arts based community organisation located at Nambour on the Sunshine Coast that supports emerging creatives by providing peer-based support through arts incubation, entrepreneurial training, and creative business development opportunities within a multi-disciplinary art space that embraces all art practice. Creative spaces at SCAIP include:

- The Ground Zero Gallery: exhibition space
- The BlackBox: community performance facility
- The Leopard Lounge Sinema: a multimedia production space

The building also has opportunities for affordable retail and office space. SCAIP is based in the old ambulance station in Nambour and has emerged from a failed government funded incubator model established c. 10 years ago. Limited information is currently available on the previous model. SCAIP is focused on driving the current project through the efforts of the individuals and organisations involved in the development of the building and with no government support apart from the use of the building.

Previous feasibility and demand studies

Cooroy Fine Furniture Design Centre Feasibility Study, 2004

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In 2004, Noosa Shire Council commissioned AEC Group Ltd to establish the commercial viability and feasibility of a Cooroy Fine Furniture Design Centre, an initiative of the Noosa Shire Council and the Cooroy Hinterland Task Force, on the Lower Cooroy Mill Site. The study identified a strong demand for the Centre and proposed it be established as a multi-functional not-for-profit complex incorporating a fine furniture design school, fine furniture business centre, shared workspace, gallery and shop, museum and interpretive centre and café. The study also made recommendations about required infrastructure, charter, and financial feasibility.

In terms of a business model the study indicated that the centre would have a turnover of just over \$1million and require no government subsidy .

Cooroy Incubator Demand Study, 2010

The 2010 Cooroy Incubator Demand Study examined the feasibility of establishing a business incubator as part of the development of the Lot 5 site at Cooroy. The study found that a traditional incubator model would not be viable due to lack of demand, but recommended instead that a program of intensive business support services be established and provided as a satellite service from the Innovation Centre Sunshine Coast or a similar organisation. The envisaged program would be fee-for-service as Council was not prepared to support a model which would require ongoing subsidy. It was also recommended that options for the development of Lot 5 give consideration to making available space for a part-time office for those providing business support services, and up to four resident incubation clients. It was also recommended that an *'enthusiastic champion'* be appointed to facilitate the project.

Feasible Uses Study: Lot 5 Cooroy Lower Mill Site Business Plan, 2011

Strategic Economic Solutions and Sphere Property Corporation worked with a Project Working Group comprising representatives from Sunshine Coast Regional Council, the Cooroy Lower Mill Board and the Cooroy Chamber of Commerce to investigate and identify effective and feasible uses for the development of Lot 5 Cooroy Lower Mill Site; to inform the decision making process around its development and deliver the desired community and economic development outcomes. The Group considered four options for the site:

1. Industrial/ Commercial Development
2. Design for Living Information/ Display Centre
3. Office/ Light Commercial Building
4. Community Uses

The study identified the preferred model as the Design for Living/ Display Centre concept, which involved the construction of a mixed use centre containing commercial, educational/ community components where the community component could be a virtual Business Incubator. Three potential delivery methods were presented for Council's consideration. The report also recommended that a Project Control Group be established to oversee the development of the Centre

A2.2 Other Australia

Metro Arts, Brisbane

Metro Arts is a creative hub for independent artists where practitioners at all career stages are supported to create, progress and present new work, gain skills and build their practices.

For more than 35 years, Metro Arts has encouraged innovation, experimentation and

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provided a home for artists where they feel comfortable to challenge themselves and their work. Metro Arts runs the following incubator programs:

Artist-Run Initiative in Residence

- Provides a visible platform for experimental and interdisciplinary practices
- Program runs over 14 months to develop or refine the initiative's structure and operational model, before testing it at Metro Arts
- Vision for the program is for the collective to graduate with the business and operational models, skills and reputation necessary to continue to operate independently

FreeRange (June 2011)

FreeRange is a four-week creative incubator for new performance work in which, it is envisaged that ideas will be seeded, concepts will evolve and work will be challenged and provoked in the spirit of creative exchange.

The program aims to bring together an eclectic group of independent performance makers to seed new ideas and evolve new work through a challenging, intense and inspiring month-long program. Artists and audiences will be invited behind the work and inside the creative process during FreeRange 2011 via a series of first-look performances, showings and online behind-the-scenes glimpses to experience the journeys of these exciting artistic voices.

Announcing the selected participants for FreeRange 2011, Metro Arts' CEO Liz Burcham acknowledged that FreeRange provides a rare chance for artists to experiment and play with new ideas in an incubator model designed to enable risk-taking.

Summary of Business Model

Metro has a turnover of \$1 million of which 50% earned income from property rentals, 35% from government grants and 15% from other earned income such as sponsorship/ consultancy/ program opportunities. It is a company limited by guarantee with a Board of five members drawn from the creative and business community.

Jam Factory, Adelaide

A not-for-profit organisation located in the Adelaide city centre, JamFactory is supported by the South Australian Government and recognised nationally and internationally as a centre for excellence. Jam Factory's mission is to lead the continuing development of a vibrant and successful Australian contemporary craft and design sector by stimulating creative development, building audience and markets for the work created, improving the viability of individual practice and, in doing so, to enhance the reputation of South Australia as a significant cultural centre.

JamFactory maintains four large creative studios and ten private incubator studios for access by designer makers and craft practitioners to assist them at strategic points in the development of their professional careers. The incubator studios offer:

- the opportunity to develop artistic work and career in a creative environment shared with a working community of other active crafts people and designers
- competitively subsidised rental access to high quality, centrally located studio accommodation
- negotiated access to equipment, photocopier, fax and other JamFactory resources

Studios are leased in the belief that assisting practitioners to work for key creative periods at JamFactory will stimulate craft and design practice and enhance career development. Studios are offered to practitioners who most clearly demonstrate high standards of technical quality, artistic merit and adaptive ingenuity in their work and who present creative

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development plans to maximise use of the studio. Studios must be used for at least 70% of the time during business hours and studios should be arranged so viewers can see the work being produced. Rental rates are set below commercial rates for equivalent sites and vary according to the number of tenants using the studio. Rental is currently \$450 per studio, per month, including GST, and includes all electricity costs and, from 2012, wireless internet access.

Tenants are also expected to engage with the larger artistic community centered at JamFactory. Jam Factory's staff, associates, hirers and visiting artists can provide experienced guidance and inspiration on career and product development, audiences and markets, technical information and materials.

Applications are assessed by a panel convened by the CEO and comprising other JamFactory staff. Selection criteria include artistic merit and purpose of tenancy.

CEA/ Kelvin Grove, Brisbane

Creative Industries Precinct Pty Ltd (trading as 'QUT Creative Enterprise Australia') was established in 2001 and aims to be Australia's leading business development agency for creative businesses and a creative industries advocate and thought leader. This is in line with its vision to power the creative economy by accelerating the business performance of Australia's creative industries.

A dedicated creative industries incubator for start-ups, QUT Creative Enterprise Australia (CEA) seeks to assist businesses through creative business solutions, creative connections and creative workspaces. Since 2001, CEA has assisted in more than 150 start-up companies and secured over \$10m investment.

CEA equips creatives with the skills required to make and manage their success and grow to the next level. This is achieved primarily through business development support and training; providing access to leading technology and office spaces; and connecting clients with the right networks and opportunities.

On a day-to day basis, CEA works with businesses in the areas of film and television, music, design and new media to reach their full potential. This is complemented by CEA's collaborative relationship with QUT Creative Industries Faculty and shared focus on creative competitiveness and real world creativity.

Key services include industry-specific, business development workshops, business loan support services, launch pad program, one-on-one consulting and mentoring. CEA clients also benefit from being part of a creative community and access the professional, contemporary and flexible workspaces and world-class creative technology and facilities.

A flagship initiative of CEA is the CEA Fashion Incubator which supports commercially-driven start-up fashion labels and emerging brands into sustainable business through a range of business development and technical support programs. It offers a collaborative studio space, provides essential business skills, and supports fashion entrepreneurs through the complexities of the fashion industry to fast-track their growth, and launch them onto the national and international stage.

CEA is currently supported by QUT (via QEH) plus member services and other earned revenue from delivery of national initiatives, consultancy & sponsorship.

Caboolture Hub Knowledge Centre, Moreton Bay, Brisbane

Moreton Bay Regional Council's Caboolture Hub aims to give business, community and individuals a new destination for meetings, conferences, learning and visual arts. The Hub has a diverse focus includes industry leaders, business leaders, professionals and

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distinguished representatives from the services, academic and artistic areas. The complex comprises a Library, Regional Art Gallery, Learning and Business Centre, Creative Industry Studios, a cafe and retail outlet.

With its combination of modern technology and sophisticated contemporary design, it is envisaged that the Hub will be a thriving community meeting place presenting innovative learning opportunities, skills development and research spaces. The Hub hosts art exhibitions, digital and multimedia technology suites, creative arts activities and spaces to hold seminars, networking functions and business meetings and has been designed to cater for all sections of the community.

The hub opened in December 2011.

Appendix Three: Other Models of Incubation

A3.1 Incubation Facilities Attached to Cultural Buildings

The Edge, Brisbane

The Edge is an initiative of the Queensland Government delivered through the State Library of Queensland. It is a cornerstone of ARTS, CULTURE + ME – The Queensland Government's Children and Young People in the Arts Action Plan 2008–2011.

The Edge supports formal education in schools, colleges, TAFE and universities but is not an extension of these institutions. It is designed to broaden and bridge education, arts, technology and enterprise platforms. It offers space for collaborative learning, experimentation and exploration of craft, technique and technology connecting informal learning with formal education, creative, cultural and business networks.

The Edge opened in February 2010 and fosters the development of entrepreneurs, artists, musicians, technologists, thinkers, writers and designers. It is located at the State Library of Queensland in Brisbane.

For individuals The Edge offers:

- A year-round calendar of workshops, activities, events and exhibitions
- Opportunities to develop your creative practice and projects
- Free access to a broad range of hardware and software
- An online community to connect with people of similar interests
- Physical spaces to meet with others and work on your own projects
- Access to free wi-fi

For organisations The Edge offers:

- Opportunities for partnerships and collaborations around programming
- A range of venues for events and workshops
- Program models on a fee-for-service basis

The Edge building is a state-of-the-art facility with creative spaces and innovative programs; it was designed to be a welcoming, dynamic space to encourage people inventing, creating, presenting and meeting peers. The building is equipped with facilities such as meeting spaces and open wireless internet, as well as tools such as hardware and software for sound recording, video and filmmaking, and graphic design.

The Edge's programs are built around nine key streams: Noise, Screen, Write, Journalism, Fuse (arts–science collaborations), Fabric (hands-on activities) and Sense (sustainable practices). Within and across these streams, The Edge holds workshops, events, conferences, installations, symposiums, artist talks, discussion forums, screenings and performances. The Edge also has a number of residencies to offer to prominent and emerging visionaries in their fields.

Financials

The Edge opened at the State Library of Queensland in 2009-10 and is a \$10.15 million digital culture centre. Work included \$7.9 million in capital funding to create contemporary physical spaces, media labs and a new lift, with an additional \$2.25 million for critical maintenance to upgrade and rewire the building.

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Library Services on Sunshine Coast

The 2010 Creative Communities consultation found that libraries were the most highly valued and widely used Council cultural service on the Sunshine Coast.¹³ Council branches are located at Beerwah, Caloundra, Coolum, Cooroy, Kawana, Kenilworth, Maleny, Maroochydore, Noosa and Nambour. They offer online resources, community programs, programs for young people, and special collections. Three mobile libraries also service the Sunshine Coast area. In addition to Council libraries, the University of Sunshine Coast library at Sippy Downs has a policy of open access to their collections for study and research.

The Council libraries have been playing a specific development role with young creatives through the mmX exhibition program and the recent Y-shop pilot project. The mmX exhibitions began 2010 – 10 artists in 3 branches to 2011 – 35 artists in 9 branches. We have found that it is warmly received by young adults of all ages, demographics and abilities. The one unexpected thing we have found is that youth support groups and special education units in schools find the exhibitions very valuable for their clients/ students where arts based therapy is used. The exhibitions allow not only a semi-professional venue to showcase their art but also aid in the development of their self esteem and confidence which is often crucial in their education, including in projects where art based therapy is being used with students who have special needs.

The Y-shop is a pilot project for 2011 and is a natural extension of the mmX exhibitions. The shop allows for greater artistic scope to give budding young creative designers the opportunity to showcase and sell their work. The library service has so far had expressions of interests from young adults wishing to sell their mosaics, homemade notebooks, hair clips, jewellery, art, postcards and dreamcatchers.

At this stage the project is demonstrating the need for specific arts based opportunities rather than mentoring or training - a free outlet and an opportunity to showcase their talents. The perception many people, and young people, have of libraries is that we are a safe community space. People of all age demographics, cultures and sub cultures feel welcome and comfortable in libraries. It's a good 'beginning' venue for many of the young artists finding their feet and confidence. It also helps that there is such a large volume of people through our doors everyday.

A3.2 Industry Bodies and Alliances

Creative Alliance Sunshine Coast

The Creative Alliance Sunshine Coast was founded April 2009. Members include entrepreneurs, artists, educators, professionals and business people across a range of sectors.

The Alliance promotes the development of creative and knowledge industries through an online creative showcase, networking, advocacy and support for members and affiliated groups. They are also the regional hosts for Pecha Kucha Night, a social event whereby creatives share their work. The Alliance was formed out of the Noosa Creative Alliance program. The original program was initiated through a partnership between business and government. It aimed to engage the Noosa community in a community catalyst leadership program to promote the creative class and economic development of the Noosa region.

The Alliance was constituted as a non-profit association as a means of moving forward with the advocacy and support agenda of the original program. It has now extended their activities

¹³ *Creative Communities Sunshine Coast: Report on Community Engagement*, p9.

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to embrace creatives across the Sunshine Coast region and aim to develop activities through partnerships with existing groups and networks.

Seasons of the Sun, Sunshine Coast

Food and Beverage was identified as one of the 11 sectors for development in the Sunshine Coast Economic Development Strategy 2010-2014.

In response to this, representatives from the sector worked with Council to develop a Peak Body for the industry through a process of community and stakeholder consultation over several months. Seasons of the Sun unifies the region's 500 plus food and beverage businesses under one brand in order to share the benefits of networking, group marketing initiatives and increased awareness of the region's seasonal food and beverage offer.

The initiative is intended to educate consumers and food professionals about the diversity, quality and seasonal availability on the Sunshine Coast's extensive food and beverage offering and to highlight the economic value of the industry to the region. Seasons of the Sun maintains a consumer and industry friendly educational website itemising the range, availability and distribution points of seasonal produce in addition to highlighting the region's food trails, local food events, recipes and food and beverage experiences.

Seasons of the Sun members will be joining a wide range of existing members ranging from multi-million dollar companies such as Buderim Ginger and Cooroy Mountain Spring Water to smaller boutique producers, farmers, brewers, winemakers and seafood businesses. Restaurants, cafes and catering companies are also involved.

The initiative has the support of industry and Sunshine Coast Council and is an example of food and beverage businesses working collaboratively rather than competitively. Marketing is a large focus and the initiative has taken Seasons of the Sun to number of food trade shows.

Arts Connect Inc. Creative Spaces Open Studios, Montville

Arts Connect Inc. is a membership driven organisation based in the Hinterland of the Sunshine Coast. Members are drawn from many areas and have a diverse range of skills and experience across many art forms. Arts Connect Inc. developed an 'open studio' program in 2011 that guides visitors through some of the most beautiful countryside within the Sunshine Coast Hinterland, an area well known for the many artists living there.

Thirty-two artists participated in 2011, working from 25 studios and the steering committee visited 45 studios and photographed the artists at work. Examples of artists work were also displayed in July and August at the Upfront Club in Maleny.

Creative Spaces Open Studios introduced visitors to a diversity of art forms while opening a window into the daily life of an artist. Finished work was displayed in their studios. Artists were chosen for the quality of their work, the ambience of their studio and their willingness to demonstrate their skills and talk about what drives their passion.

Art Trails, New Zealand

Art Trails is an online resource that allows visitors to download Art Trail Maps showing artworks and art infrastructure, including galleries, museums and artists' studios, in different regions of New Zealand. Using the maps on the site as a guide, people can meet some of New Zealand's creative community who are happy to showcase their home-grown art. The website was developed by a well-known New Zealand artist as a helpful tool to further showcase New Zealand creativity to the world as well as provide an online community for artists and art followers. The site features a blog, a directory of museums, galleries, artists' studios, art societies, art schools, art supplies and framing in addition to an online gallery and current news.

A3.3 Innovative Business Models

Creative Spaces, Melbourne

Creative Spaces sources, secures and manages work and exhibition spaces for people in the creative industries across Victoria. The program delivers the City of Melbourne's 'Housing the Arts' objectives and provides knowledge, expertise and resources to artists and arts organisations statewide.

Creative Spaces is an initiative of the City of Melbourne, co-funded by Arts Victoria. It partners with government, philanthropic, private organisations, and educational institutions to provide a broad range of services around space for arts and cultural production. The program underwrites cultural production by brokering, letting, sub-letting and developing affordable space for the creative industries. Where space is available Creative Spaces brokers it. Where space is in short supply, it creates it.

Creative Spaces is advised by the Creative Spaces Working Group, a committee comprised of artists, academics, property developers, architects and Council representatives.

The Creative Spaces website is a digital resource that provides information on spaces across Australia. It is designed to help artists find a suitable and affordable space to develop, exhibit or perform their work.

Key objectives:

- To foster the production of art within the City of Melbourne
- To facilitate artists to live and work in the City of Melbourne
- To encourage arts organisations and creative industries to base themselves in the City of Melbourne
- To assist the City of Melbourne to achieve its arts and culture objectives through the creative use of spaces
- To contribute to the activation of
- Melbourne streets and the development of lively neighbourhoods
- To enhance the reputation and profile of Melbourne
- To consult and provide leadership to other organisations undertaking projects that house creative practice

Studio spaces registered with the program are allocated to artists taking into account:

- The mix and diversity of artists, art forms and cultural background for the success of the project in question;
- The commitment and capacity of the applicant to take and use the opportunity;
- The potential and creative talent of the applicant;
- The likely contribution of the applicant to the creative dynamic of the city;
- The potential of the applicant to contribute to Melbourne's reputation as a leading arts city; and
- The availability of viable alternatives for the applicant in the City of Melbourne and elsewhere.

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Studio licenses under the program are generally drawn up on 4 x 6 month terms, with the exception of temporary spaces that may require month-to-month terms. Where there has been a significant capital investment by the licensee, a longer period may be negotiated.

RenewNewcastle, Sydney

RenewNewcastle is a not for profit company established to find short and medium term uses for buildings in Newcastle's CBD that are currently vacant, disused, or awaiting redevelopment.

RenewNewcastle aims to find artists, cultural projects and community groups to use and maintain these buildings until they become commercially viable or are redeveloped. RenewNewcastle is not set up to manage long term uses, own properties or permanently develop sites but to generate activity in buildings until that future long term activity happens.

The program was founded to help solve the problem of Newcastle's empty CBD. While the long term prospects for the redevelopment of Newcastle's CBD are good, in the meantime many sites are boarded up, falling apart, vandalised or decaying because they are is no short term use for use them.

The rent for properties is considerably less than current commercial rates, with most first-time artists paying a \$20 per week participation fee. In each case the cost depends on what RenewNewcastle can negotiate with each property owner and how much each project can afford. RenewNewcastle collects only a maintenance fee (in order to keep properties clean and in good order) rather than a commercial rent. However all RenewNewcastle agreements have reviews built into them. If artists start a commercial business (or get more funding for your not-for-profit project) and eventually end up turning over good money, they are gradually expected to start paying closer to a commercial rent directly to the property owners. RenewNewcastle's aim is to nurture projects that eventually don't need their support.

In.cube8r

The first in.cube8r was established in 2007. Now the business runs like a long-term market; this gives its artists and hand crafters the power over display and price. There are currently four incubators operating in the following locations:

- Fitzroy, Victoria
- The Valley, Brisbane
- Geelong, Victoria
- Mosman, NSW

Each gallery is divided up into glass cubicles, shelves, racks and partitions which artists can lease for a small cost. The concept is as follows:

- artists can rent out a glass cube, 2D partition, wall space, shelves or clothes rack for a 3 month period and can change their stock regularly
- rents start at \$21.00 per week (includes insurance, advertising and handling) paid monthly; the artists are then paid monthly for what has sold in the store
- when an item is sold the artist receives 100% of the retail price
- the onus is on the artist to fill and decorate their space; supporting a philosophy of self responsibility and self representation that is often not available to artists in commercial gallery spaces
- purpose built real time software allows the artists to log in and edit their stock info, see sales, print invoices etc

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- each store has up to 90 participants working in every medium including glass, textiles, clay, 2D prints, metal, home made skin care etc.

In.cube8r aims to be totally non-elitist. The spaces are open to anyone – the only requirements are that the items must be 50% handmade and that no two people are working in the same way.

Artscape, Toronto

Artscape is a not-for-profit organisation that focuses on:

- Anchoring creative communities within sustainable and affordable spaces
- Building authentic and dynamic places by connecting creative and cultural resources
- Creating tools, expanding thinking and inspiring action

Over the last 24 years, Artscape has developed a reputation as Canada's leading practitioner in multi-tenant space development for the arts and culture sector, successfully transforming a portfolio of underutilised buildings across Toronto into dynamic community assets.

Artscape projects are designed to build and leverage the local community's cultural assets and creative resources while serving as catalysts for neighborhood growth and transformation. Artscape has earned a reputation as an international leader in the fields of culture-led regeneration and city-building through the arts.

Artscape takes a creative urban development focus, rallying artists, designers, urban planners, community activists, environmentalists, government officials, as well as community, economic, and real estate developers around projects where all parties benefit. This multi-stakeholder approach allows Artscape to design projects that deliver real economic returns. Artscape initiatives often start with an exploration of what combination of art, culture, and creativity might add value to a building, development site, or neighbourhood. This is followed by a consideration of how the project can support community and economic development and serve as the social heart of the neighbourhood.

Artscape also runs a Knowledge Exchange Program and a Foundation.

Knowledge Exchange Program

Artscape's Knowledge Exchange Program seeks to educate and share information about creative urban and economic development in Canada and throughout the world. The program delivers tools, expands thinking and inspires action in communities large and small through a suite of programs, including:

- Mentorship and Coaching Program
- Research and Development
- Online Tools and Resources
- Spacemaking and Placemaking Workshops

Artscape Foundation

The Artscape Foundation, a registered charity, is responsible for fundraising initiatives at Artscape. Donations to the Artscape Foundation are an essential source of funding for Artscape.

Financials

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Artscape appears to have an annual turnover of c. \$4.5 million of which \$1 million is grant income and the remaining \$3.5 million is earned income from rentals, consulting, management fees, programs, etc.

ACME

Founded in 1972, Acme Studios is a London-based charity which provides affordable studio space, residencies and awards for non-commercial fine artists. Through this provision it seeks to make a vital contribution to the development of art and artists' careers. The principal aims of the charity are to carry on for the benefit of the public:

- the business of providing housing, accommodation, and assistance to help house people and associated facilities and amenities for non-commercial fine artists and other persons in necessitous circumstances upon terms appropriate to their means;
- the provision of studios and assistance to help the provision of studios for non-commercial fine artists in necessitous circumstances upon terms appropriate to their means;
- and the advancement of the arts by the provision of bursaries and awards for non-commercial fine artists in necessitous circumstances to support their creative development

Acme supports over 500 artists and manages 425 studios in 12 buildings in London, offering a wide range of high-quality, long-term and professionally-managed space including permanent new-build studios. ACME has developed pioneering projects for permanent studio space with commercial developers, housing associations and local government. The majority of studios are self-contained and the average size is 400 square feet/ 37 square metres.

The current average cost of an Acme studio is £9.50 per sq ft per year or £198 per month for a 250 sq ft (23 sq m) studio. This is one third the price of a comparable commercial space and less than most other London studio providers. The rent is fully inclusive of business rates, insurance and service charges – the only extra cost is electricity.

In order to meet Acme's charitable objects, tenants must be 'non-commercial fine artists'. This phrase is used to encompass the activity of artists who make art for its creative, cultural, intellectual or philosophical value, as much as, and even in preference to, its commodity value. Artists using Acme studios make efforts to sell their work or skills as fine art practitioners, privately or through agents, galleries, art dealers or public commissions. Commercial art, such as graphic design, is not their sole occupation.

ACME's statement of values includes a commitment to:

Visual culture: we believe in the importance of visual culture to society, in freedom of expression and the independence of artists.

Inclusivity: we promote equality of access in all aspects of our work – and treat all artists equally.

Integrity: we are independent and not-for-profit. We strive for the highest standards in all we do.

Excellence: we strive towards excellence to achieve best value and promote examples of innovation and best practice: we listen to artists and are flexible in response.

Security: we plan and manage our work with care to create a secure and sustainable resource that enables artists to take risks.

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Unity: we believe in the value of mutual support – sharing knowledge and experience – to help develop the affordable studios sector.

ACME has made significant investments in property, both in the conversion of leasehold stock and the acquisition of freehold and long-term leasehold buildings. Investment in property portfolio financed by borrowing and from reserves, supported by significant capital grants from the Arts Council England

Out of the Blue, Edinburgh

Out of the Blue is an arts and education trust that provides studio and production space for Edinburgh's cultural community and generates opportunities for everyone to participate in the arts by fostering innovative and accessible projects. Out of the Blue seeks to:

- create opportunities for everyone to participate in the arts
- generate space and community for artists
- collaborate with artists in all media from all over the world
- promote events, concerts, clubs and exhibitions
- provide affordable studios, rehearsal rooms, performance venues, exhibition space and administrative support
- commission art projects from the local community and beyond
- educate with hands-on training projects

Out of the Blue is currently home to 73 artists/ creative industries in 68 studios and has a lively artistic community. A range of weekly classes, events, exhibitions and projects take place in and outside the building. Out of the Blue supports artists by providing them with work space and selling opportunities, enabling them to work as artists, and to connect to the local community to pass their skills onto others. Out of the Blue delivers:

- Classes: approximately 450 multi-artform classes per annum and 5,000 participants
- Events and performances: approximately 50 per annum
- Exhibitions: approximately 12 per annum – local, national and international artists work viewed by total of 5,000 members of the public
- Training/ Seminars: facilities are hired by arts organisations and other businesses to run their own events throughout the year
- Markets: quarterly selling opportunity for Out of the Blue artists

A3.4 Artist Run Initiatives

Peace of Green, Maleny

Peace of Green has been a successful arts cooperative for 17 years, operating in an 80 year-old building in Maple Street that was once a garage. Local potters, painters, wood turners, sculptors, jewellery makers and other artists form the collective, with their works displayed in the Peace of Green Gallery in Maple Street.

Cell Art Space, Cairns

Arts Incubators App B Feasibility Study

- Contemporary art space in Cairns, managed on a voluntary not-for-profit basis and run in the spirit of community cultural development
- Established in 2003 with the support of Ergon Energy
- Aims to support and exhibit the diverse art practices of all artists
- \$20,000 from Arts Queensland in 2011 to create the From Summer to Spring Exhibition Program, presenting nine exhibitions and showcasing thirteen emerging and mid-career regional artists

The Wandering Room, Brisbane

- Established in Brisbane in October 2007 by 3 artists who frequently collaborate and respond creatively to curatorial exhibition opportunities and challenges
- Has devised concepts for events, projects and exhibitions that have taken place in a variety of gallery and 'beyond the gallery' locations
- Focus on non-traditional media and experimental practices
- \$10,000 from Arts Queensland in 2011 to present 6 exhibitions that took place within a child's dolls house at changing locations

WIRED Lab, New South Wales

- Established in 2007 in Cootamundra, regional NSW
- Facilitates artist residencies, workshops, socially networked audio visual websites and performances
- Expands upon Alan Lamb's sonic investigations into an instrument called The Wires. Consisting of strained fencing wire spanning 100's of metres across open landscape the wires tap into a dynamic resonant universe of sounds.
- Creates opportunities and develop skills for artists and regional communities
- \$20,000 from Australia Council in 2011 to present Emerging Artists and Residency Scheme, a skills and professional development initiative

Punctum, Victoria

- Live arts organisation based in Castlemaine, central Victoria
- Produces and creates small to large-scale performances and installations
- Each artist creates works of art that continually push the boundaries and conventions of performance and installation
- Their work has a national profile for its contemporary themes, the strength and diversity of artists involved and unconventional, innovative exchanges with audiences, which often occur in the least expected places.
- Also manages an arts incubator
- \$25,000 from Australia Council in 2011 to present professional development opportunities for emerging Central Victorian artists

A3.5 New Forms of Financing

New Models New Money

Arts Incubators App B Feasibility Study

New Models New money is an on-going research project – established to explore and develop new funding, financing and investment opportunities in the cultural and creative sectors.

It started with a major report to government on the idea of a Foundation for the Artist – a new way of using government money through an endowment structure – to deliver both grants and mission related investment directed to work of individual practitioners. The results of that work are currently with the Office for the Arts, being considered within the Mitchell Review into private sector and the arts see www.newmodelsnewmoney.com.au/ for a public version of the report.

Subsequently the research has been focused onto other opportunities to increase finance and investment into the sector through looking at:

- How creative practitioners and organisations can develop their business models to create stronger more resilient structures for the future;
- How they can access all possible forms of finance and investment to achieve their goals; and
- How we could develop an innovative approach to the use of current sources of funding (both government and philanthropy) to achieve these goals.

It includes a focus on those who are motivated in their creative practice by a desire to generate public value through their work, social and cultural enterprises as well as commercially driven creative enterprises. These are organisations and businesses focused on delivering first and foremost cultural and social outcomes – and are structured as non profit entities for this purpose – they still generate profits but are not distributing those profits to shareholders.

Like purely commercial businesses - the more a so called 'non profit' can generate through earned income – payments for products or services and exploitation of assets, rather than through program grants, the more they have to invest in their organisation and development of new ideas. And the stronger the balance sheet – the more chance they have of accessing other forms of financing

This work has resulted in a new three way partnership between Arts Queensland, Foresters Community Finance and Positive Solutions to explore models of finance and investment developed for social investment purposes and their potential application for the creative and cultural sector – in effect what this could mean in the context of cultural investment. We are doing this through three inter-related tasks:

- Creating opportunities for artists, arts organisations and cultural enterprises (nationally) to access one of the existing Foresters programs: Community Asset Building; Fair Finance Australia and Social Enterprise Solutions (www.foresters.org.au)
- Extending the successful *Quickstart* interest free loan fund model to other regions (see below)
- Potentially exploring **new program models**, specific to the creative and cultural sector - marrying Foresters experience of creating finance and investment products for the broader social and not for profit sector, and the specific needs of artists and cultural enterprises today

Quickstart Loan Scheme

Quickstart is an interest free loan scheme for artists and small scale cultural enterprises in Queensland managed on a 'non profit' basis through a joint venture between Positive Solutions and accountant Brian Tucker. Loans of between \$500 and \$5,000 have been made available to assist artists, cultural and creative enterprises to develop their product or service

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to the community. The average loan has been c. \$1,900. Successful applicants have included both sole traders (visual artists, designers, musicians, artistic directors) and cultural and creative businesses (a publisher, bands, a dance company and a number of small scale theatre projects).

Applicants have made approaches for a loan from the Fund for the following reasons:

- The need for immediate access to finance due to an unforeseen opportunity, e.g. an invitation for a residency at short notice
- Projects being ineligible for grant support or having failed to secure a grant through current programs
- A desire to try some other form of funding other than public sector grants
- The need for support over and above a grant that may have been received for a project
- The difficulty of securing and repaying a loan from a conventional financial institution

From an initial capital investment of \$16,000 the project has delivered over \$80,000 loans over the last 7 years and has demonstrated that micro loans when structured to the appropriate needs of the individual or project can be of benefit. This project has also required in kind support from the companies involved.

Appendix Four: Focus Group Transcripts

Maleny Focus Group

Key Issues

- Very limited spaces for artists to show their work, need for more spaces
 - Access a huge issue; i.e. Kenilworth Library is a potential space but is only open for a few hours a day.
 - The issue of a diverse and disparate community – geospatial nature of ecology in the region
 - Needs to be more communication and collaboration within the sector. Example of Scape and Creative Alliance – why are they not together? Great space and excellent opportunities – need to connect the dots.
 - Totally undervalue the creative community/ capacity of the region
 - Agreement that Sunshine Coast has great facilities and body of talent but work needs to be done around coordination, capacity building and providing new opportunities for artists.
 - Competitive nature of region; set up in a competitive model – issue of artists competing for the same funding/ opportunities
 - Lack of representation of some disciplines in the sector; writers and performers not being picked up in consultation
 - Issue of Council investing in models that are not profitable; need to change thinking to recognise that cultural value is as important as economic value
 - Region has 39 markets and is a major distribution point for the cultural and creative industries – need to increase knowledge and understanding of markets
 - Need for professional development support staff to make things happen; to market art, to network with people, to educate people.
- “We need people with the skills to keep not for profit organisations together.”*
- Need to develop an economy that’s going to create employment for young people to encourage them to stay in the region. Access to apprenticeships, training. If you create the right environment, creative people will come/ stay.

Suggestions – What Might Work?

- Agreement that display opportunities (Incub8r model) and pop up spaces could address geospatial nature of the region as can happen in lots of different places; seasonal events and festivals could also encourage partnerships and collaboration between different areas in the region.
- Libraries are good bases for hands-on artists, workshops, programs for kids – employment for artists and ability to access materials. Although there is an issue with workshop spaces, i.e. wet studios are not generally possible in library spaces.
- Artist in residence program would work well in Montville; already has accommodation and local and tourist market for arts and crafts and is now full of empty shop fronts due to high rents. Montville needs to be revitalised and pop-up spaces and incubators could contribute.
- Opportunity for partnerships between arts industry, commercial galleries and local tourism industry – market the concept of a ‘creative weekend’ that could include gallery tours, studio tours, workshops. Bring industries together – works in elements of sustainability.

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"I feel we need to sell this area nationally and internationally as a cultural destination, not just pretty beaches and rainforest. On a rainy day you can go to BATS for theatre, visit galleries, and see live music. There is so much to offer in terms of art and culture."

- Need to get over the words commercial and non commercial – need spaces for artists to sell their work. Commercial galleries are major showcases and very important in making creative industries work. This notion of commercial galleries can be supported and expanded.
- Suggestion of a Commitment/ Executive Officer (paid advocate) from Council to make things happen; move things forward. Council can be a driver to the arts industry.
- Suggestion that there should be a permanent reference group to Council to represent the interests of the sector. For each discipline, there needs to be someone to advocate, someone who has the ability and the authority to speak to people's behalf.

"If people are passionate enough they'll do it."

"There needs to be champion of causes. . . writers need one, performers need one. Unless you have someone to go the extra mile, you are always going to flounder."

- Need an entrepreneurial person who can look at what Sunshine Coast currently has and make recommendations in an ongoing way.
- Nambour – certain practices may work there, paper making writing etc, but others will not. Need for satellite incubators/ venues to accommodate other practices – i.e. need something purpose built for glass blowers, venue for performance, etc.
- Several participants agreed that there is a need to take a broad, networking focus but also to put hands-on and immediate initiatives on the ground – e.g. pop up and exhibition spaces – to give artists an outlet and help them to become more commercially viable for themselves.
- Marketing, communication and distribution end of the spectrum is what needs work. Not training or producing. Creating demand needs to be a focus.
- Buildings are important because, although many people have their own studio spaces, very few people have space to teach 10-15 people. Need workshop space (wet studios, etc.).
- A lot of education and training is required in the area of what it means to be commercially viable/ sustainable.
- Need to take 'whole of industry' approach – commercial galleries, fabricators, makers, training, education, funding and public education for buyers.
- Export out of the region needs to be occurring.
- Young people have skills older people don't have, energy, knowledge of new technology – should be encouraging them to do the marketing/ development stuff that makers don't want to do
- As a creative you have to invest in yourself. Building capacity of 'you'. As an artist, you are your own brand. Incubators 'incubate' the person or organisation; capacity-build them to support themselves.
- Any structure needs to take into account the particular context of the region, i.e. recent amalgamation of three shires; small areas of creativity.
- See Maroochydore as great potential for young, up and coming, new media, urban development programs and events.

"Opportunities for River Festival, public art, outdoor events (marathons etc), performance spaces – allows scope for 'noisier activities'"

Final Comments – One Idea Participants would like to see Pursued

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- Region being marketed as a quality arts destination that incorporates viability as an artist and a region (agreement from other participants)
- Entrepreneur looking at opportunities, someone with a broker role to assist artists, negotiate rents, etc.
- Like to see industry working group under somebody's stewardship – potentially from Creative Communities with access to Economic Development. Food and beverage industry group example: group established in partnership with Council, has allowed investigation into all layers of the sector. A peak body that gives everyone a voice, is right across region and very inclusive.
- Establishment of a new media unit that can record events that happen in this community to use as source material for promotion. Everything is recorded then you can provide this to news channels, tourism council, etc.
- Information centre has a glass cubicle or area that featured artists work – artist could pay for a bit of it but could keep profits
- Low-end capacity building that needs to be done in terms of promoting and advertising
- Any structure pursued needs to have a top down structure; start with communication, work on structure, decide what's possible and then go ahead
- Support the smaller groups that are around
- Promotion of region as a creative hub – gourmet, hand made, artisan type focus – not just art

Buderim Focus Group

Key Issues

- Communication: the Sunshine Coast is a geographically removed location – it is a massive area with a small population
- There is a lack of performance space, and there are little opportunities for emerging and grassroots artists for start up gallery space; studio space is not as much in demand
- Some felt the consultation results showed that other cultural practitioners outside of the most vocal demographic (women over 55) are disconnected from their community – it was difficult to get to isolated communities
- One large recurring issue: who is going to run and maintain the facility?
- Governance is available, but diversity is needed in terms of people involved – people with a non-arts background who can contribute as well as people with an arts-background to bring a balance
- Ultimately, what does the community need?
 - “What we do was born of a need and the people who identified that need became the people to do something about it. It's not a reliance on government funding.”*
- There needs to be support for emerging artists to support grassroots development and ensure the transition from emerging to professional.
- What is Council's role in supporting grassroots artists?
- Who are the commercially successful artists within/ from the Sunshine Coast?

Suggestions – What Might Work?

- Virtual incubation, not just physical incubation, and commercial models for organisations
 - not just relying on local tourism

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“A platform for commercial realisation would be great. If the focus in shift can be to the outward as opposed to inward.”

- Incubation opportunities will also need to be developed virtually and digitally due to the geographic location and spread of the Sunshine Coast and to provide wider access.
- More community input should be able to be given to the Council to ensure that any cultural changes are successful

“It’s up to us to tell them (Council) what we need.”

- Sunshine Coast Creative Alliance – a good showcasing event
- The incubation process on the Sunshine Coast needs to organically evolve, it cannot be manipulated, otherwise it may be met with resistance.
- Emphasising the importance of community –geographic distance does not have to be a bad thing.
- Better use of government funds – investing in successful Sunshine Coast artists. This could have mutual benefits and lead to, for example, internships. This would impact on the industry outside of the Sunshine Coast and provide a better return.

“If our spaces are attracting the highest quality, it means that our local artists will have a benchmark at a higher level.”

- Need to build creative awareness within a community for both emerging and professional art. Locals may not be informed, and this limits the creative and economic success.
- Open up the dialogue for economic development and the creative industries, instead of keeping them separate – both operate locally and on a larger scale.
- Be a proactive local artist. It’s not a bad thing for emerging artists to travel outside of the Sunshine Coast (e.g. to Brisbane), but there needs to be something that will bring them back - Brisbane can be a gateway.

‘It’s really about the networking. It’s not really council setting that up, it’s about individual groups or organisations going to venues (e.g. larger Brisbane venues) and telling them what they are doing, and this is what creates professional relationships. This will prove to Council that it is worth investing.’

- There needs to be education and support for creative artists to learn how to represent themselves legitimately and how to ultimately sell themselves – going beyond just ‘entrepreneurial’ training, and providing some creative training.

“Provide creative entrepreneurial training so that they (artists) can speak on the right level and not look like hicks from the deep north.”

- Funding and resource information for the Coast and beyond is already available from government (local and state) – it is up to the individual to explore those opportunities, but arts incubators can provide opportunities to discuss how to grow and be sustainable as a creative practitioner/ business on the Sunshine Coast.
- Encourage artists to be brave and have confidence in their own product and process
- Finding a balance between funding and income generation – funding should be another commercial transaction, rather than a hand-out, diminishing the notion of “selling-out”

Final Comments – One Idea Participants would like to see Pursued

- A proper local creative/ arts industry alliance to drive commercial outcomes – it could be a Council initiative, and have someone or a group of people that would represent the various arts sectors to Council effectively.

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- A creative professional association would allow the Sunshine Coast to be “put on the map” – they can engage outside of the Sunshine Coast to bring in more money and/ or staff
- Council needs to view the Sunshine Coast’s creative industries as an industry
- Work with National and Brisbane initiatives – open up the Sunshine Coast and represent it beyond the local level and encourage artists to think of themselves as a business
- Arts bodies aren’t business-like enough – each individual or group scattered across the Sunshine Coast would benefit from joining local tourism boards and the Chamber of Commerce (or similar) to utilise and participate in existing business structures.
- A booklet/ directory of all local artists/ organisations so that artists as well as the community are aware of what is happening
- Council’s role – it’s not just about grassroots or emerging artists’ incubation, it should be about recognising that there are existing successful artists on the Sunshine Coast, and assisting with the commercialisation of high-end creativity. Council should be a participant, not a facilitator, in driving economic creative success – encouraging individuals to drive this success whilst providing support.
- Identify and grow creativity on the Sunshine Coast, aiming for professionalism.
- Festivals are a large part of the Sunshine Coast - they creative identity, and are very important in making the arts accessible –this should be utilised more.

Eumundi Focus Group

Key Issues

- Promotion – how to successfully promote local cultural artists/ organisations
 - How can we make the arts financially viable on the Sunshine Coast?
 - Artists are repeatedly having to move on because of larger companies taking over – artists lose networks as a result of repeatedly moving
 - There needs to be a space where there can be studios, working spaces, opportunities for mentors from overseas to come and work with local artists, less “to-ing and fro-ing”, and combining various industries
- “It’s great to have the individual studios around... but I think that we need an “Arts Stimulator”, as I call it, because you stimulate people into knowing what goes on in the arts. Bring in architects and make it iconic to Australia.”*
- The Government needs to recognise the local arts industry as a massive draw card for tourism
- “Eumundi is an arts centre, but it’s losing its “zing” because it’s letting more imports in.”*
- Establishing and fostering collaboration between creative industries sectors
 - Size and diversity of the Sunshine Coast- cultural centres are spread across the region, and business models need improvement
 - Most local artists operate from home and have little desire to move elsewhere. However, it is difficult to have people to come to a studio in a personal home, specifically with regards to parking laws.
 - Approaching Council as an individual business can be difficult – there are varied success rates for a group of individual businesses approaching Council for funding
 - Artists are financial assets to the Sunshine Coast – social, cultural and economic value are all important, but artists need to present themselves in the way any other industry would

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- Venues – seen to be a lack of facilitation, just seen as spaces for hire

“We’ve got these venues that are sitting empty half the time that could be wonderful creative arts hubs for us.”

- Also, a recurring problem is that venues are extremely expensive to hire, which presents difficulties for not-for-profit organisations, and a lot of the venues are not user friendly, e.g. lack of parking facilities.
- Lack of unity amongst the various arts sectors
- Local artists are finding more success/ opportunities for work overseas

Suggestions – What Might Work?

- Increasing promotional opportunities; having a certification for a locally produced product similar to the pre-existing Australian Grown certification/ seal on various products to foster local art/ products.
- Changing the planning laws – this would relieve some pressure from local artists, and would make things cheaper, e.g. arts spaces.
- Is it the right time for an incubator?

‘It’s not the right time, none of us are making enough money... But if we can have our own little studios and lower the rent we can survive. This is about survival for most of us.’

- The notion of a production hub and marketing support: allowing artists to focus more on what they create and be able to feed this into things like collective publications, or join with Council/ Travel/ Tourism marketing.
- It would be good to have a physical and a virtual creative production hub – there are already physical venues on the Sunshine Coast, but they are not working effectively, particularly the larger venues.

‘They (the venues) are staffed by people who actually alienate anyone walking in, in some cases, and want to chase people out... They’re not welcoming and they’re not supporting local product’

- Suggestions for finding spaces – encouraging local community members to contribute to arts – determining what is needed right now and finding a space. Trying to get locals involved: e.g. glass blowers have researched land owners in the area, and approached these owners about giving local land or space back to the project to allow arts groups to survive.
- The amalgamation needs to be utilised as a positive opportunity.
- Council could purchase pieces of art from already well-known painters in the region and showcase them somewhere so that the community will take pride in what they have.

‘Everything else, like football, has been adopted except the artisans... There are all sorts of amazing things happening with artists all over... There is nowhere to actually find out any of this information. People don’t realise who is lurking in all of these studios everywhere.’

- Suggestion: a coffee table book that lists all of the local artisans and where their work can be viewed
- Arts spaces should be developed in existing council properties and vacant venues – this could speed up the process
- Looking for other sources of funding – looking beyond Council is difficult
- To gain funding, the profile of artists needs to be raised
- Easier access to artists training

Final Comments – One Idea Participants would like to see Pursued

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- Passion has made Cairns' arts space a success. Council needs to have passion to help raise the profile of the arts, to take part and show leadership, to raise arts to the level that it should be within the Sunshine Coast community, allowing it to be recognised as a commercial industry as well.
- Utilising venues and helping them to become fabulous arts spaces – this is lacking on the Coast
- Council ought to look from a regional perspective and not focus everything in one place, like Maroochydore.

'Council needs to consider where artists like to work, where they like to study, where tourists like to come. Ultimately, there needs to be a lot of regional centres to be effectively self- and economically self-supporting, but small enough so that there can be enough of them to produce a visitor trail so that someone can drive up from Brisbane and go down the Mary Valley and drop in here, and drop in there...and get a good experience...but not lose sight of the fact that it's not all about visitors – some of it's about looking after the needs of the artists.'

- Production hub support and marketing: performing artists fly under the radar, or go back to Brisbane because it is perceived that there is no support for locally-grown performing artists
- Need partnerships with programs in Brisbane so that there is access to local and international programs on the Sunshine Coast
- Ownership: the Council should own, honour and validate artists, and recognise artists as being part of the tourism industry, the culture, and the needs of the community. The Council should also promote and market the local arts industries the same way that they would other industries.
- Council should review planning regulations – they constantly restrict artists.
- Looking at how to assist local emerging artists with some form of mental illness/ disability –work at plugging gaps on the Sunshine Coast with regards to arts and disability.
- Affordability: supporting arts development through affordability so that artists and organisations are viable without relying on Council or government financial funding in the long term. Provide affordability with regards to venues and creative spaces
- Council needs to provide support for establishing successful business models – supporting a diversity of approaches. Without support, it is impossible for the arts industry to successfully compete at an industry level.
- It's perceived that there is not a lot of unity amongst the different arts sectors on the Sunshine Coast. Individual artists need to have a common goal – there is a tendency to be self-centred and there is not a lot of sharing within the community
- Economic development – there are a lot of pre-existing successful artists on the Coast who export product and services elsewhere, but is not labeled as an "export". It needs to be identified what these exports contribute financially
- The Incubator should be for the Sunshine Coast as a whole, not just a single building in one place so that visitors and locals can experience this – why can't the Sunshine Coast as a whole be known as a Creative Destination, not just a beach destination?

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