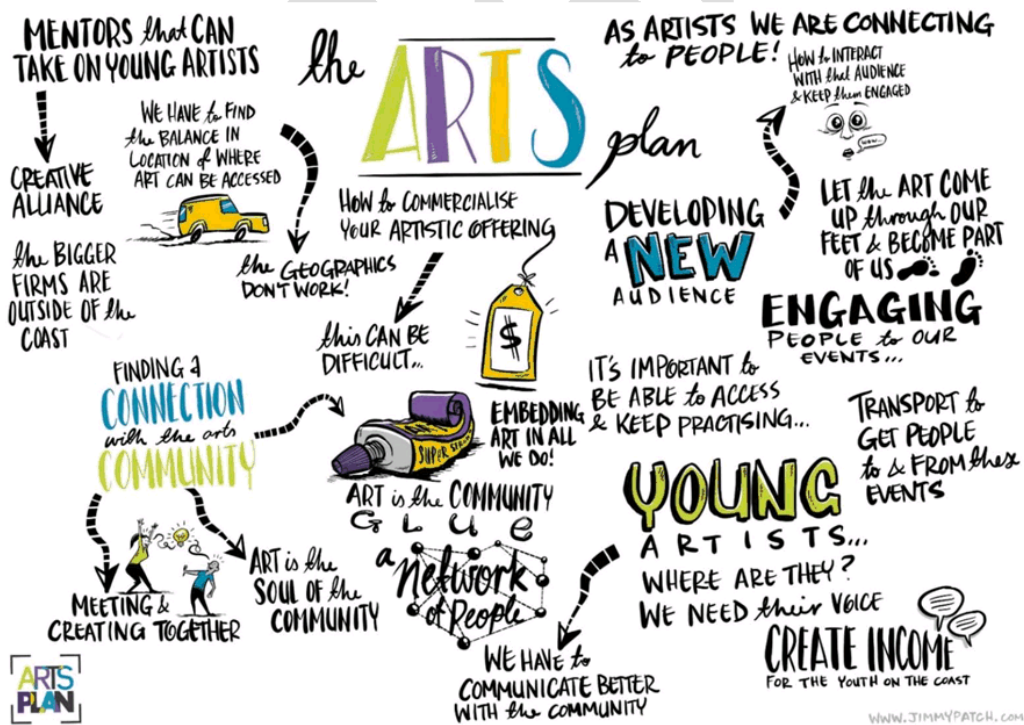




DRAFT Sunshine Coast Arts Plan 2018-2038

A 20-year vision for the arts on the Sunshine Coast
(Draft for internal engagement only)

The soul of our community is our flourishing arts ecology: nurturing connections, promoting experimentation and inspiring collaboration



Indigenous Acknowledgement

Sunshine Coast Council acknowledges the traditional Country of the Kabi Kabi and the Jinibara Peoples of the coastal plains and hinterlands of the Sunshine Coast, and recognises that these have always been places of cultural, spiritual, social and economic significance. We wish to pay respect to their Elders – past, present and emerging and acknowledge the important role Aboriginal and Torres Strait Islander people continue to play within the Sunshine Coast community.

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Acknowledgements

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Disclaimer

Information contained in this document is based on available information at the time of writing. All figures and diagrams are indicative only and should be referred to as such. While the Sunshine Coast Regional Council has exercised reasonable care in preparing this document it does not warrant or represent that it is accurate or complete. Council or its officers accept no responsibility for any loss occasioned to any person acting or refraining from acting in reliance upon any material contained in this document

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Welcome to Country

(UNDER DEVELOPMENT)

This is a special place.

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

For the Kabi Kabi and Jinibara peoples, and all those clans who gathered to celebrate the great bonyi festivals, there was no question about whether the arts should be a part of their plan for living, it just was. That is why there is no word for art in our Nation's language – it is part of our culture and way of being.

Once every three years when there was a bumper crop of nuts from the Bunya (*Araucaria bidwillii*) tree, Aboriginal groups from across Southeast Queensland and beyond came together to trade and exchange, observe culture and conduct ceremony, solve disputes and negotiate, to meet kin and marry, to share and swap artefacts, stories, songs and dances.

The arts always have been and always will be integral to living on this land and with each other.

Traditional Custodians

Sunshine Coast Arts Advisory Board

The Sunshine Coast is indeed a special place. Thank you to the Kabi Kabi and Jinibara peoples for sharing with us the intrinsic nature of art in culture. We draw inspiration from our First Nations people to affirm the role of the arts to connect, inform and inspire to help us make meaning within our own lives.

The Sunshine Coast Arts Advisory Board (SCAAB) extends our sincere gratitude to the arts sector, traditional owners and the 11 Arts Influencers who have taken the opportunity to engage so passionately in the process of considering the future of the arts for the region. There are fertile soils here – the Sunshine Coast is a region with a rich arts sector, a natural scenic beauty, a relaxed lifestyle and a creative and arts-interested population.

Looking towards a 20-year timeframe is an ambitious endeavour. SCAAB commends Sunshine Coast Council for recognising the opportunities that the arts bring to us as individuals and as a community.

It is well documented that artists in regional communities play a vital role in expressing and shaping cultural identity as well as supporting community cohesiveness, development and wellbeing.

In fact, a vibrant and diverse arts and cultural ecology is an important contribution to the liveliness and vitality of the places we call home. Arts and culture contribute directly to the "sense of place" which attracts both residents and investors. These attributes determine the attractiveness of a city or region as a place in which to work, live, invest and raise a family¹.

Council is excited to be working with the arts sector and the community to support everyone to play a part in the implementation of these strategies. As individuals and as an arts sector, we look forward to the many ways creative leadership will be expressed and the outcomes that amplifying the role of the arts will generate for our community.

Collette Brennan, Chair, Sunshine Coast Arts Advisory Board

¹ The Role of Arts and Culture in Liveability and Competitiveness, 2008, Arts Victoria.

Section A

Foreword

The Sunshine Coast is on the verge of creating a new future for the arts and creative life of its community.

In 2016 almost 300,000 people called the region home and within 20 years there will be nearly 500,000 residents.

Our cultural aspirations for our region include being a creative, dynamic, vibrant place where the arts are experienced as part of everyday life.

Sunshine Coast Council's corporate vision for a region that is healthy, smart and creative, acknowledges that creativity broadens our perspective, helps us to explore ideas to find solutions and to build resilience.

The aspirational vision defines creative regions as those regions that acknowledge the arts as integral to creative achievement - alongside science, research, education, design and invention.

The Sunshine Coast's first ever regional arts plan, is a reflection of this vision. It was developed within this framework and on a foundation that acknowledges the interdependent relationship between artists and those who experience and engage with the arts, as the nexus in the journey to a creative region.

This aspiration is articulated in the 20-year vision of the Sunshine Coast Arts Plan - a vision in which the arts are synonymous with our identity, and which will firmly place us on the national and international stage as a region that encourages experimentation, innovation and fosters leaders of brave new ideas.

There is no doubt that our growing communities and increasing ability to attract investment will provide significant opportunities for the arts to develop and grow through infrastructure, increased diversity and talent, new collaborations and greater recognition.

However, the first step is recognising the vital role that the arts have in engaging and growing our creative skills and abilities.

This Plan is the strategic path to achieving this – it clearly states that there can be no greater investment in the future of our communities than a commitment to developing creative opportunities.

Why an Arts Plan and who owns it

Australia's most sustainable region - Healthy Smart Creative is Sunshine Coast Council's corporate vision for the region.

This Sunshine Coast Arts Plan 2018-2048 is an aspirational document that will help achieve this vision by providing a blue print for our investment in the arts. It provides a clear framework of goals and commitments and clearly articulates council's pivotal role in developing and supporting an environment in which the arts can flourish.

The arts plan is a key mechanism that will provide Sunshine Coast Council with a road map for its approach, priorities, programs and investment in the arts.

However, this plan is also a product of the collaborative approach taken, throughout its development, between Sunshine Coast Council, its strategic advisors, the Sunshine Coast Arts Advisory Board, and those the plan will directly impact; the arts sector including artists, stakeholders, and our community.

The Arts Plan was developed via an engagement program that put artists and the arts sector at its very centre. By doing so, the engagement process placed greatest value on the feedback received from the community who are the experts in relation to arts practice. It also acknowledged that the sector is best placed to determine its strengths, identify opportunities and build sustainability.

The strategies to achieve the Arts Plan vision are interrelated and rely on the continuation of this collaborative approach between council, the arts sector, the community, investors and of course all levels of government.

And while council is ideally placed to provide leadership throughout the 20 year journey, the Arts Plan is owned by everyone committed to achieving a flourishing arts ecology for the Sunshine Coast.

How the Arts Plan was developed

The intent of the Sunshine Coast Arts Plan is to have the artist at its core.

To ensure local artists views were heard and incorporated into the objectives of the Arts Plan, the initial engagement program targeted artists and the broader arts sector.

The engagement program tested the ideas identified by the Sunshine Coast Arts Advisory Board in their Discussion Paper and stimulated an intensive dialogue with the arts sector about what should be included in a 20-year Arts Plan.

More than 1000 Sunshine Coast residents who identify as an artist or an arts worker, took part in the engagement program from September 2017 to February 2018.

The voices were amplified by 11 professional local artists, representing a range of artistic practices, who engaged their networks in conversations about what a 20-year vision for the arts should look like.

These conversations were the centre of the five month engagement program with the arts sector – a program which included surveys, focus groups, creative workshops and facilitated discussions. This program, alongside the Sunshine Coast Arts Advisory Board's ongoing deliberations, tested the robustness of the strategies needed to achieve the 20 year vision.

Conversations regarding Indigenous arts and culture were also undertaken and will remain ongoing with Traditional Owners and First Nations groups and individuals within the region's arts sector.

All of these conversations will continue as the strategies within the arts plan inform annual work plans for council officers.

For all documentation that was used to inform the Sunshine Coast Arts Plan 2018-38 development, refer to Section C - Sunshine Coast Arts Plan Research and References - of this Plan. All background documents used to inform the Plan are also available on council's website (LINK) or at council libraries.

The role of Council

When Sunshine Coast Council committed to the development of its first Arts Plan, it acknowledged that the arts, both in practice and in the context of the strategic framework in which it functions, do not operate in isolation. This means that in terms of any new policy, objectives and programs, all must be considered in relation to other areas of council's responsibilities including community services, cultural development, economic development (specifically creative industries) and infrastructure planning.



Sunshine Coast Council has a suite of endorsed strategies, plans and policies to nurture the development of the interrelated aspects of culture, creativity and the arts. This includes the *Social Strategy 2015*, *Regional Economic Development Strategy 2013-2033*, *Environment and Liveability Strategy 2017-2041*, *Sunshine Coast Performance and Community Venues Service Plan 2014-2029*, *Reconciliation Action Plan*, the *Libraries Plan 2014-2024* and *Heritage Plan 2015-2020*.

Each of these strategies, plans and policies support, guide, contribute and sometimes direct elements of arts and culture on the Sunshine Coast.

Through the Vision and Goals outlined in this Arts Plan, council's approach will amplify the voice, visibility, development and recognition of the arts sector.

To do this council will take on a range of roles, as appropriate, including: facilitator, advocate, partner, provider, asset owner, investor, information and service provider and creative leader.

This approach will support the growth of an authentic and vibrant arts culture, strengthen and sustain the arts sector and enrich the artistic and cultural content available within our region.

The outcome will be an active, engaged and empowered arts sector and a community that both values and appreciates the region's cultural maturity, and actively seeks to contribute to its sustained success.

breakout box:

Council has a key role in achieving the 20 year vision of the Arts Plan. It takes responsibility for:

- Providing strong leadership and, setting strategic direction and planning, to support the development of the arts sector on the Sunshine Coast.
- Engaging with the arts sector and the community to ensure:
 - as a custodian, its arts assets are appropriately located, designed, constructed, managed and maintained
 - its arts programs are delivered to strengthen the arts sector and target identified needs
 - it seeks innovative approaches to meeting the Plan's Goals.
- Promoting arts activities, programs and projects to ensure the arts gain the exposure required to contribute to the region's cultural vitality.
- Actively seeking opportunities to partner, collaborate or leverage funding, projects and programs to achieve strong arts outcomes.
- Advocating to all levels of government to ensure the region receives its share of investment in the arts.

Defining the arts

It is important to establish a definition of 'the arts' for this Plan.

The definition used by UNESCO and the Australia Council for the Arts provided a basis for outlining the scope of the Arts Plan. Recognising council's existing strategic framework, the scope of the Arts Plan strategically addresses areas of focus *which are not captured by other existing council strategies and plans*. The Sunshine Coast Arts Plan therefore defines the arts and by extension, artists and workers in or that support the arts industry, to include:

- literature
- music in all forms
- theatre, musical theatre and opera
- dance in all forms
- other performing arts such as circus, comedy and puppetry
- arts festivals
- visual arts and crafts
- screen - film, television and online
- arts education and training
- Aboriginal and Torres Strait Islander arts
- community arts and cultural development
- emerging and experimental arts.

To focus programming and investment and to minimise duplication (i.e. these areas are addressed in other council planning documents), this Plan does not include:

- other broadcasting activities, the print media, multimedia without an arts content focus
- cultural institutions such as libraries, museums and archives

- broader areas of cultural activity such as environmental heritage
- broader areas of creative activity such as fashion, design or architecture

Some of the mechanisms that artists may use to showcase and present their work may include events, festivals, public space, theatres/performance venues, libraries, online platforms, retail outlets and media (online, television and radio).

These definitions help to provide a clear scope for the Arts Plan.

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A Snapshot of the Arts Sector

Nationally

The situation related to maintaining a sustainable career in the arts for artists on the Sunshine Coast aligns to those experienced by artists nationally and internationally. An economic study of professional artists in Australia² revealed:

- The average total annual income for professional artists in Australia is 21% below the Australian workforce average
- Income from creative work has decreased by 19% since the last survey in 2009
- 77% mix creative practice with other work, in arts-related roles and outside the arts
- 51% apply their creative skills in other industries, up from 36% in 2009
- 66% of artists state they would like to spend more time on their creative practice.
- Almost seven in ten regularly use technology in the process of creating art
- 27% use the Internet to create collaborative or interactive art with others, up from 14% in 2009
- 41% sell their work online through their own site and 39% use a third party's site.

Locally

The Sunshine Coast Arts and Cultural Sector Snapshot 2017, commissioned by Sunshine Coast Council to inform the development of the Arts Plan, provides a high-level analysis of the local sector. The snapshot highlights:

- Infrastructure and facilities (public and private galleries, rehearsal and performance spaces)
- Profile of arts and cultural workers (income, location, distribution networks)
- Profile of local and regional arts and cultural bodies
- Educational offerings in the arts.

The snapshot also includes the results of a survey of the local arts sector and reveals that:

- Nearly 20 % of artist respondents moved to the Sunshine Coast to progress or start their arts career or practice

² Throsby and Petetskaya, 2017. Making Art Work: An economic study of professional artists in Australia. Australia Council for the Arts.

- The location identified as having the highest number of artists, practitioners or arts workers was Buderim
- Nearly 2/3 of respondents have never applied for funding due to:
 - eligibility concerns
 - daunted by process
 - unaware of what's available
- 50% of respondents said they would travel more than 30km to practice their art or conduct arts/cultural business
- The top three responses to how the arts and culture could flourish in the next 20 years included
 - Increased investment in infrastructure ie galleries, libraries, venues, studios, work spaces
 - Increased support and development of community based arts associations or groups
 - Increased and accessible private and public grant funding
- The need for collaboration, networks, coordinated approaches were constant themes

For the full Sunshine Coast Arts and Culture Snapshot (April 2017), refer to Section C – Sunshine Coast Arts Plan Research and References.

Section B

A 20-Year Vision for the Arts

The Vision

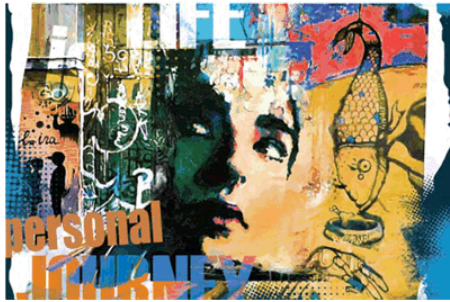
The soul of our community is our flourishing arts ecology: nurturing connections, promoting experimentation and inspiring collaboration

Shared Values

- Collaboration - dynamic partnerships and connections between and within council, the arts sector and the community.
- Diversity - a high-calibre artistic destination, built through a vibrant and diverse range of art and cultural experiences.
- Inspiration - to unlock creative thinking, advance new ideas and spark innovation.
- Sustainability - creative leadership, empowered local artists, strategic arts and cultural organisations and a resilient community.

Goals

Goal 1: Local artists and artistic content is developed and celebrated



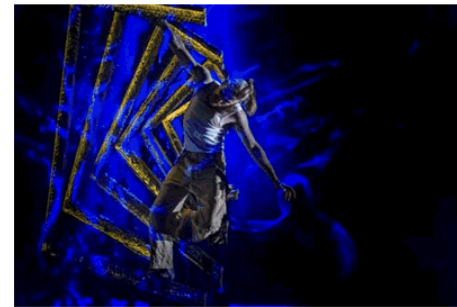
Creating opportunities to build and profile a strong, connected and prolific community of artists, arts practitioners and arts organisations.

'Greater investment in profiling local artists and commissioning local art to showcase locally and further afield'

'Local artists need to be promoted and supported locally and more broadly to showcase the diversity of local content'

'There is a need for more business and production support, professional development and mentoring programs'

Goal 2: Arts audiences and creative opportunities flourish through investment & development



Growing local participation in the arts and opportunities for world-class locally produced content to be exposed to and experienced by the world.

'A calendar of arts and cultural events and experiences could help to promote events and grow local and visiting audiences'

'There are many opportunities to develop our market and existing and prospective audiences towards sustainable growth.'

'Identify new markets for local art content'

Goal 3: A dedicated network of places and spaces for artists to connect, create and collaborate



Taking a strategic, collaborative approach to diverse and accessible infrastructure that supports production, practice and presentation.

Goal 4: Art and creativity is embedded in the identity and experience of the Sunshine Coast



Ensuring the value, diversity and significance of the arts on the Sunshine Coast are embraced by the community in everyday life and are a feature of our destination's renown.

'A multi-disciplinary iconic arts centre for the region would provide a space to WORD MISSING the profile and recognition of the artistic talent in our region.'

'It is difficult to access affordable spaces to create, exhibit, rehearse, perform and market creative outputs.'

'There are opportunities to maximise under-utilised places and spaces as a proof of concept before significant investment is committed'.

'Provide new opportunities for the community to access art and culture through public art, cultural development and place activation.'

'The health, disability and education sectors are untapped opportunities for art and culture in our region.'

'Local Indigenous art and culture is an important part of our past, present and our future'

Implementation Plan

The Sunshine Coast Council will have responsibility of leading the delivery of the Sunshine Coast Arts Plan. An operational plan will be developed annually each financial year. This will be the working document for staff to achieve the goals and strategies within the timelines outlined here.

Council will monitor and report on the plan (see “What does success look like” section at the end of the Implementation Plan) via Council’s quarterly and annual reporting processes.

Goal 1 – Local artists and artistic content is developed and celebrated			
<i>Strategy 1.1 Build the profile and recognition of local artists</i>			
1.1.1 Promote local artists through council events and communication channels	SCC	18/19 - ongoing	Core business
1.1.2 Continue to support the development and promotion of a directory of Sunshine Coast artists	SCC, SCCA, arts sector	18/19 - ongoing	Core business, funding request, external grant
1.1.3 Seek and facilitate opportunities for artists to gain broad recognition for their work	SCC, arts sector	19/20	Core business
<i>Strategy 1.2 Build the capacity of local artists</i>			
1.2.1 Continue to deliver a diverse and locally relevant annual professional development program including funding, sustainability, arts business skills and artistic practice	SCC, arts sector	18/19 - ongoing	Core business, external grants, partnerships
1.2.2 Explore and implement a program of development initiatives (mentorships, fellowships, traineeships, residencies)	SCC, arts sector	20/21 – ongoing	Core business, external grants, partnerships
<i>Strategy 1.3 Develop access to business and production services that prepare local artists to produce and market their work</i>			

1.3.1 Investigate partnership opportunities to provide affordable business and production support services to local artists	SCC, Ec Dev, arts sector	20/21 – ongoing	Funding request, external grants, partnerships
1.3.2 Investigate opportunities to attract, train and up-skill arts workers that support the delivery of arts projects (framers, art installers, lighting and sound technicians, marketers, etc.)	SCC, arts sector	19/20 – ongoing	Funding request, external grants, partnerships
1.3.3 Facilitate opportunities for Council to be responsive to opportunities that support the delivery of art or creative experiences in public places	SCC	19/20	Core business
Strategy 1.4 Support artists to test, develop and realise ideas			
1.4.1 Commission and showcase new works featuring local artists for festivals, events, exhibitions and regional collections	SCC	18/19 – ongoing	Core business, funding request, external grants, partnerships
1.4.2 Continue to deliver and develop RADF and community grants and funding programs	SCC	18/19 – ongoing	Core business, RADF
1.4.3 Continue to provide information and access to diverse funding sources	SCC	18/19 – ongoing	Core business
1.4.4 Investigate the feasibility and establishment of an arts incubator program to test and develop new ideas, including sustainability/commercial viability	SCC, arts sector	20/21	Funding request, external grants, partnerships
Strategy 1.5 Foster opportunities for the creation and promotion of First Nations artistic endeavours			
1.5.1 Establish and deliver council programming opportunities in partnership with First Nations artists	SCC – First Nations Artists	18/19 – ongoing	Core business

1.5.2 Feature local First Nations arts and artists through council communication channels	SCC – First Nations Artists	18/19 – ongoing	Core business
Strategy 1.6 Leverage partnerships with governments at all levels and key local, state and national arts and cultural organisations			
1.6.1 Build and strengthen relationships with governments at all levels and key local, state and national arts and cultural organisations, with the aim of: <ul style="list-style-type: none"> - aligning expectations and objectives - supporting desired arts outcomes for the Sunshine Coast region - ensuring the Sunshine Coast is an active and significant participant in the arts arena 	SCC, arts sector – local, state and national	18/19 - ongoing	Core business

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Goal 2 - Arts audiences and creative opportunities flourish through investment and development			
<i>Strategy 2.1 Support and deliver a diverse program of arts experiences</i>			
2.1.1 Continue to deliver and grow Horizon as the region's signature multi-arts festival	SCC, arts sector	18/19 – ongoing	Core business - project, funding request, external grants, partnerships
2.1.2 Continue to deliver and grow the annual Regional Gallery program, including the Sunshine Coast Art Prize	SCC, arts sector	18/19 – ongoing	Core business, external grants, partnerships
2.1.3 Facilitate a coordinated approach to regional promotion of arts events and experiences (e.g. calendar of events)	SCC, arts sector	20/21	Funding request
2.1.4 Continue to support the development of a diverse, balanced and quality portfolio of programs and events	SCC, arts sector	18/19 – ongoing	Core business
2.1.5 Continue to support the development of a diverse arts program at council's performance and cultural venues, including the Events Centre, Lake Kawana Community Centre, Maroochy Arts & Ecology Centre and Mary Cairncross and the library network.	SCC	18/19 – ongoing	Core business
2.1.6 Develop and deliver a strategic regional Public Arts program	SCC, arts sector	19/20 – ongoing	Funding request
<i>Strategy 2.2 Identify and implement initiatives to grow arts audiences and participation</i>			
2.2.1 Develop and implement an audience development and participation plan	SCC	20/21	Funding request
2.2.2 Provide arts programming and opportunities that engage with diverse segments of the community	SCC	19/20 - ongoing	Core business, funding request, external grants, partnerships

2.2.3 Identify opportunities to leverage off other events and festivals to provide arts experiences (sporting etc.)	SCC, events sector	20/21-ongoing	Core business, external grants, partnerships
2.2.4 Host and exchange artists and artistic content with other arts organisations, festivals and galleries (national and international)	SCC	19/20 - ongoing	Core business, external grants, partnerships
2.2.5 Identify opportunities to position art and arts experiences in unexpected places and spaces	SCC	19/20 - ongoing	Core business, external grants, partnerships
Strategy 2.3 Identify new and expanded markets for the sale and export of creative content			
2.3.1 Identify strategic locations to market and promote locally produced art (including First Nations art) for example the Airport, hospital, Caloundra Regional Gallery, tourist information centres, and in appropriate key commercial locations	SCC, arts sector, business sector	20/21	Core business, partnerships
2.3.2 Partner to identify opportunities for the export of local art to new markets outside the region	SCC, arts sector	20/21	Core business, funding request, external grants, partnerships

Goal 3 - A dedicated network of places and spaces for artists to connect, create and collaborate			
3.1 Develop and implement a Regional Arts Infrastructure Plan consistent with council's strategic directions			
3.3.1 Regional Arts Infrastructure Plan developed with consideration of: <ul style="list-style-type: none"> • First Nations requirements • detailed planning and investigation with regard to: <ul style="list-style-type: none"> ○ the strategic social infrastructure recommendations contained within the Sunshine Coast Environment and Liveability Strategy 2017³; ○ options to provide guidelines for the incorporation of public art on private/public land as a community benefit for a development in the forthcoming review of the Sunshine Coast Planning Scheme; ○ a comprehensive study of existing public and private arts and cultural infrastructure and the role and provision ratios of district⁴ community use facilities as contained in the Sunshine Coast Environment and Liveability Strategy 2017 • identification of the need and gaps, space requirements and appropriate co-location/integration opportunities. • benchmarking of successful models for the design and function of arts hubs including affordability of art spaces to work / live • estimated costing and possible funding and ongoing financial models 	SCC	19/20	Funding request
Strategy 3.2 Support a strong network of local artists to foster broader connection and collaboration			
3.2.1 Facilitate connections between local, national and international artists and producers	SCC, arts sector - local, national and	19/20 - ongoing	Core business, external grants, partnerships

³ In particular the strategic directions, Category Directions, Desired Standards of Service and the recommended Network Blueprint as they relate to the provision of cultural facilities.

⁴ The Environment and Liveability Strategy 2017 sets a provision rate for cultural facilities of 1 Council-Wide facility for the region and 1 District level facility per district. The District level facilities are to be delivered in the centres of Maroochydore, Caloundra, Kawana Town Centre, Sippy Downs/Palmview, Coolum, Beerwah, Nambour and Caloundra South Town Centre and should integrate with other social infrastructure.

	international		
3.2.2 Facilitate connections and broker opportunities between artists and other sectors (business, health, sport)	SCC, cross-sector stakeholders	20/21 – ongoing	Core business
3.2.3 Investigate and develop mechanisms to promote, connect and inform local artists	SCC, arts sector	21/22	Funding request, external grants, partnerships
Strategy 3.3 Advocate and facilitate access to affordable spaces for making, exhibiting and performing			
3.1.1 Develop and deliver a brokerage program and platform to connect artists, spaces and communities	SCC, arts, commercial and residential sectors	19/20	Core business, funding request, external grants, partnerships
3.1.2 Investigate affordable artist opportunities at council operated venues (residencies, rehearsal, performance, recording)	SCC	19/20	Core business, partnerships
3.1.3 Pilot an action research program to examine the beneficial outcomes of artist-in-residence programs in urban, commercial or retail spaces.	SCC, business sector	19/20	Core business, funding request, external grants, partnerships

Goal 4 - Art and creativity is embedded in the identity and experience of the Sunshine Coast			
Strategy 4.1 Increase awareness of the value of the arts within Council and the broader community			
4.1.1 Share evidence of the value of the arts through research, measurement and evaluation	SCC	18/19 – ongoing	Core business
4.1.2 Actively advocate within council for arts goals as identified in the Sunshine Coast Arts Plan, to be considered, implemented and valued in council programs, projects and services where relevant.	SCC	19/20 – ongoing	Core business
4.1.3 Advocate for the adoption of the UNESCO's Agenda 21 for Culture by council	SCC	21/22	Bid
Strategy 4.2 Broker cross-sector collaboration (community, business, education, developers) to deliver cultural development initiatives, including digital opportunities, through our smart city focus			
4.2.1 In collaboration with council and external partners, develop and deliver programming and projects that integrate place activation, public art, community participation and cultural development opportunities for the broader community	SCC, arts sector, community	19/20 – ongoing	Core business, funding request, external grants, partnerships
4.2.2 Support artist-in-residency programs for example educational institutions, retirement villages, businesses and health facilities	SCC, arts, business, health and educational sectors	20/21	Core business, external grants, partnerships
4.2.3 Research opportunities to provide incentives to incorporate affordable arts and creative spaces into new and infill development planning	SCC, developers	20/21	Core business, funding request, partnerships
Strategy 4.3 Build the strength and capacity of local arts and cultural organisations			
4.3.1 Provide skills development and strategic planning opportunities to local arts and cultural organisations	SCC	19/20 - ongoing	Core business

4.3.2 Investigate alternative financial models available to not-for-profit arts and cultural organisations	SCC	20/21	Core business, funding request,
4.3.3 Support the sector to nurture and advocate for the development of the local screen industry ⁵		18/19 - ongoing	Core business
Strategy 4.4 Support a First Nations Arts organisation			
4.4.1 Support the establishment of a First Nations Arts organisation in consultation with native title claimants	SCC	18/19	Funding request
4.4.2 Once established, support the organisation to develop a First Nations Arts Strategy	SCC –First Nations artists	19/20	Core business
Strategy 4.5 Continue to support the Sunshine Coast Arts Advisory Board to provide leadership and advocacy to strengthen the arts and creative ecology of our region			
4.5.1 Support the Sunshine Coast Arts Advisory Board to deliver the outcomes outlined in its Charter	SCC, SCAAB	18/19 – ongoing	Core business
Strategy 4.6 Build on the reputation of the Sunshine Coast as a place where the arts flourish and inspire			
4.6.1 Continue to invest in high quality regional art collections ⁶ that can be showcased locally and nationally	SCC	18/19 – ongoing	Core business, funding request
4.6.2 Continue to market and position Horizon Festival at the Sunshine Coast as a premier arts and cultural experience and destination	SCC, VSC, TEQ	19/20	Funding request
4.6.3 Develop a brand strategy that builds the profile of the region's cultural tourism experiences	SCC, VSC	18/19 - ongoing	Core business, funding request

⁵ In line with Council Resolution No. OM16/29 dated 25 February 2016

⁶Where collections are Council- owned, managed in line with Council's Art and Heritage Collections Policy.

What Does Success Look Like?

Monitoring

The actions contained within the Implementation Plan will be monitored on an annual basis. This is required to ensure that the desired outcomes and actions are being achieved.

Review

Using an iterative process, outcomes will be measured over a five-year period. The status and success of the implementation of the strategies and actions will be evaluated and future priorities will be identified for each subsequent five-year period. This continual review process will ensure the 20-year vision remains firmly in our sights.

Measuring the Plan's success

There are three primary mechanisms for measuring the plan's success. These are:

1. Cultural Vitality – the broad measure of return on investment or public value created over time (difference) through the arts to the wider community.
2. Best Practice – through staying abreast of best practice research in regards to measures of cultural value, engagement and economics.
3. Completion of Actions – monitoring of the delivery of the actions within the plan with relevant success measures (KPI's).

Further detail on the three measurement mechanisms is outlined below.

Cultural Vitality

A 'public values based measurement framework' designed through a joint research project with the University of the Sunshine Coast and Sunshine Coast Council to measure public outcomes and impacts in the community from council's investment in the arts, cultural and heritage programs.

Cultural Vitality is based on the premise that engagement in arts and cultural activities can have an influence on neighbourhood conditions and community dynamics, and is defined as: evidence of creating, disseminating, validating and supporting arts and culture as a dimension of everyday life in communities (Jackson et al 2006).

The key elements of the Cultural Vitality framework are designed to:

- measure the difference a program of events/projects has made in the community across a range of value domains - Personal, Cultural, Social, Environment, Civic, Economic
- use a set of value indicators for each domain which can provide a quantifiable perception of value - indicators developed in consultation with community
- measure change or difference made at the program level – outcomes
- provide an annual measurement process – community survey
- aggregates outcomes over 3-5 years to provide a measure of impact
- capture user and non-user value

Respondents are surveyed using a scale of 0 – 5, to rate their agreement with the five cultural indicators relating to:

1. Culture and individual wellbeing
2. Local economy
3. Community pride
4. Capacity building
5. Appreciation of the arts

The values derived provide an audit measure that can be aggregated to benchmark and monitor cultural vitality levels (outcomes and impacts) within the region over time.

Best Practice

There is a diverse array of best practice research in regards to measures of cultural value, engagement and economics being undertaken and refined via various agencies including the Cultural Development Network, the Association for Cultural Economics and academic institutions.

Through staying abreast of these best practice methodologies, measures can be introduced for specific actions as they are developed and delivered.

One example is a national project involving the collection of standardised core datasets of local government cultural inputs and outputs coordinated by the National Local Government Cultural Forum as an initiative of the Cultural Development Network.

The project is relevant to local government as it is informed by the United Cities and Local Government's *Agenda 21 for Culture* (2004)

and *Policy Statement on Culture* (2010) and offers a schema of measurable outcomes of cultural engagement. Evaluation measures will seek to understand the outcomes the participant experienced using surveys based on measures associated with cultural engagement.

Depending on the event, program or activity, specific methodologies may be applied, and as this research is constantly in development, Council's involvement and implementation will evolve to suit.

Completion of Actions

The completion of the Plan's actions will also be an indicator of the Plan's success.

For activities, programs and events relating to the strategies identified in the Arts Plan, evaluation methodologies will seek to measure the outputs and will include both external and internal measures on participant satisfaction levels.

These measures may include:

- Operational feedback for continuous service improvement
- Media engagement, reach and value
- Attendance and participation levels
- Financial values – economic impacts and returns on investment
- Cultural Audits - regional volumes and types of arts activity
- Programming levels and diversity
- Benchmarking service, program or activity levels

- Employment levels
- Skills and capacity development
- Audience development
- Target demographics data

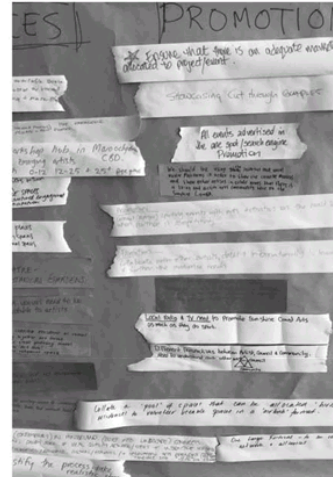
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Section C

Sunshine Coast Arts Plan Research and References

- Sunshine Coast Arts Plan Targeted Stakeholder Engagement Final Report (CQU), Page 31 - 138
- Sunshine Coast Arts Plan Discussion Paper, Page 139 - 178
- Sunshine Coast Arts and Culture Snapshot. Page 179 - 282

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FINAL REPORT

Sunshine Coast Arts Plan

TARGETED STAKEHOLDER ENGAGEMENT

Davis and Ellison, 2017



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Abstract

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

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Central Queensland University



Engagement Team:

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Ethics:

This project received ethical clearance from CQU niversity with the approval number 0000020795

While all care has been taken in preparing this publication, CQUniversity's School of Education and the Arts and the authors disclaim any liability for any damage from the use of the material combined in this publication and will not be responsible for any loss, howsoever arising from use of, or reliance on this material.

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We appreciate the support offered from CQUniversity and the School of Education and the Arts, particularly our Dean, Professor Bill Blayney.

We acknowledge the tireless efforts of the Arts Influencers, mentioned by name in the report below.

And finally, we also gratefully acknowledge the Sunshine Coast creative community and supporters for your significant contributions to this process. So many people took the time to respond to surveys, attend sessions, and most importantly – support the arts in this region – we appreciate your enthusiasm, participation and ongoing commitment to realising a creation vision for the Sunshine Coast region

Executive Summary

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

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

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

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

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

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

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

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

Abbreviations

CQU – Central Queensland University

SCAAB – Sunshine Coast Arts Advisory Board

SCCA – Sunshine Coast Creative Alliance

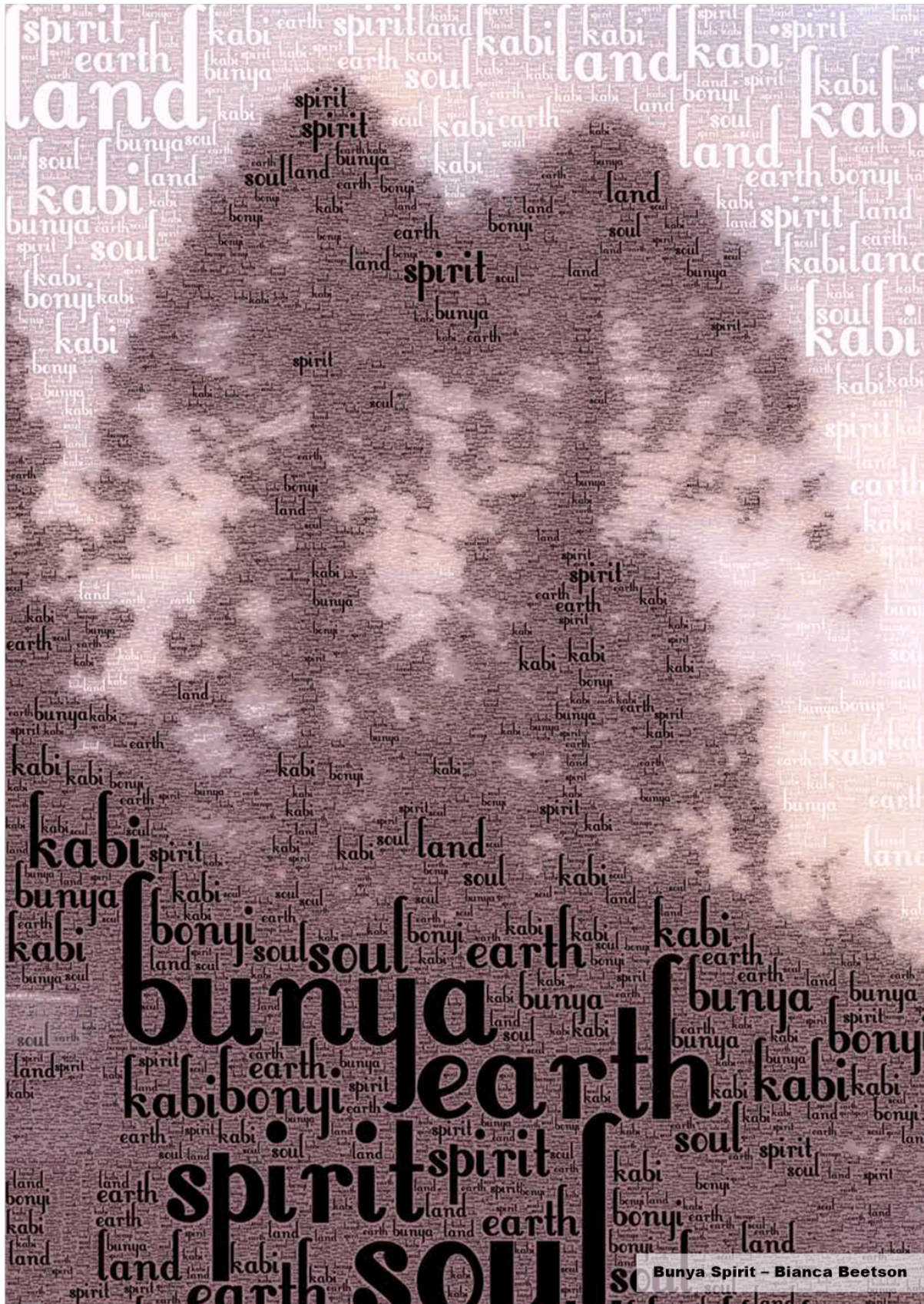
SCC – Sunshine Coast Council

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

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Bunya Spirit – Bianca Beetson



Preface

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

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

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

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

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Sunshine Coast Arts Plan – Final Report 4

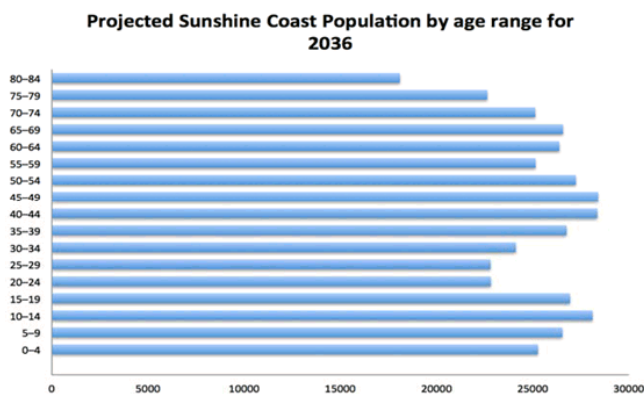
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Region and context for artists and arts practice

Introduction and context

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



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



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

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

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

Project Details and Methodology

Project Design

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

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

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

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

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

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

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

Key Foundations

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

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

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

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

Project Methodology

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

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

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

Data Analysis

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

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

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

Project Limitations

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

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

Project Phases

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

Survey 1

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

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

Appointment of Arts Influencers and facilitated sessions

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

List of Influencers:

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

List of sessions:

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

Survey 2

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

Sunshine Coast Arts Plan – Final Report 11



Sunshine Coast Arts Plan – Final Report 12

Image: Sue Davis

Arts, work and participation

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

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

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

Sunshine Coast Arts employment

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

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

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

Work by Industry – Sunshine Coast Census 2011 & 2016

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

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

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

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

	2011	2016
<i>Arts and recreation services, not</i>	19	27
<i>Heritage activities</i>	463	557
<i>Creative and performing arts activities</i>	312	348
<i>Sports and recreation activities</i>	939	1,261
<i>Gambling activities</i>	45	38
Total	1,778	2,232

Arts careers on the coast

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

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

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

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

Arts participation and attendance

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

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

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

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

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



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Trends and ideas – arts, culture, creative industries

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

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

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

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

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

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

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

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

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creative or not; and continue to be highly concentrated in clusters (e.g. London). Currently in Australia, in the past five years there has been 437,783 enrolled students in the 'Creative Arts' Field of Education as identified by the Department of Education and Training¹ (2016). In particular, in 2016 alone, there were 18,408 enrolled students in the Creative Arts in Queensland. This represents approximately 20% of the national total. These figures only represent higher education and therefore do not take into account the significant offerings in the Vocational Education Training sector; however, it certainly provides a snapshot of the large numbers of qualified creative arts graduates in Queensland and the ever-growing opportunities for further study.

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

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

The increasing globalisation of the local arts and creative industries

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

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

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

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

The project-based or 'bohemian' opportunities for employment in the arts and creative industries

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

The expectation of diversity and inter/transdisciplinarity in our artists and artworkers

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

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

Funding support from government at state and national level

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

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

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

The rise of the experience economy

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

Creating urban friction for a community of communities

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

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

The MONA effect and the 'iconic' drawcard

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

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



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Image: Unsplash, Canva

Results and Analysis

Survey 1

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

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

Involvement in the arts/working as an artist

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



Key DEMOGRAPHICS



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

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

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

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

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

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

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

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

Visioning Statements and Words

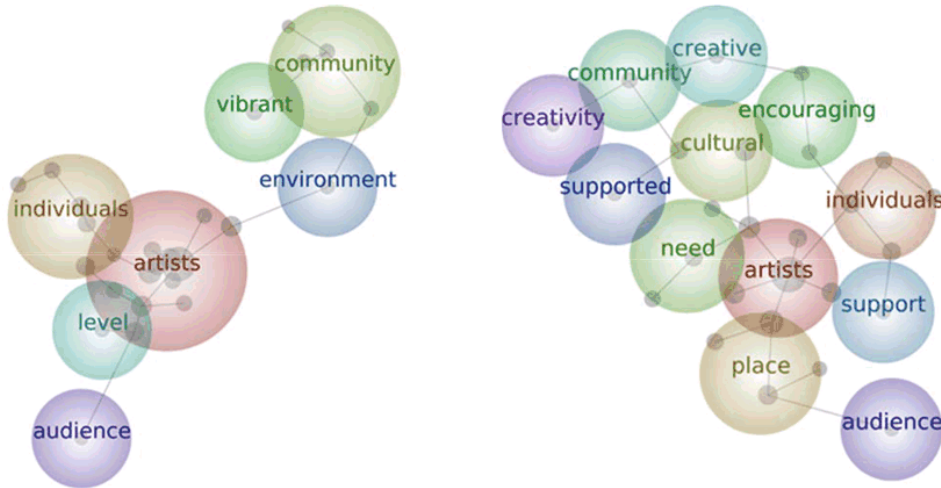
The survey tested the initial vision proposed in the Discussion Paper and also clusters of words drawn from there (Q5).

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

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

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

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



Vision Statement Revisited

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

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

VISION

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

Definitions of the arts

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

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

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

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

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

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



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

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

Opportunities, challenges and testing the 5Ps

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

Opportunities

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

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

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

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

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

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

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

Challenges

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

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

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

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

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

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

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

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

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

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



Goals

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

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

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

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

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

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

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

P1: People

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

P2: Program

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

P3: Place

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

P4: Promotion

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

P5: Partnerships

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

Arts Influencers Sessions

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

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

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

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

Common Messages

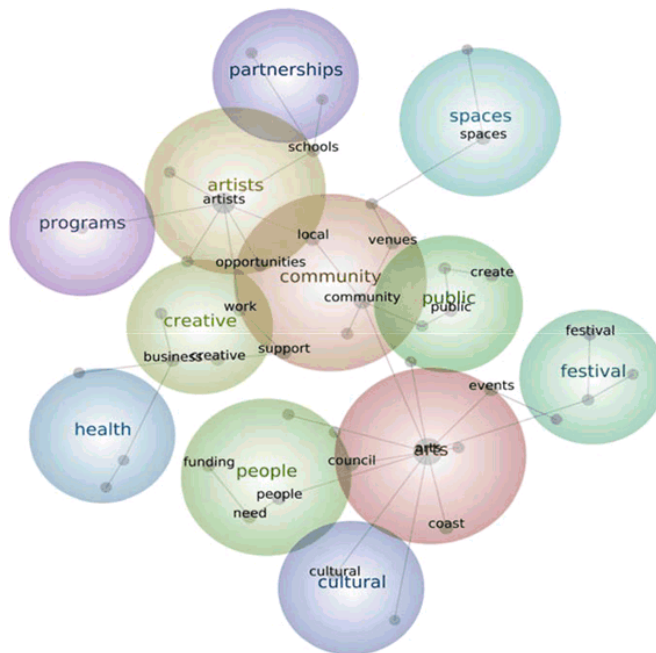
This process has so far established a number of what we are calling 'common messages'. These are:

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

Initial Data Analysis Map

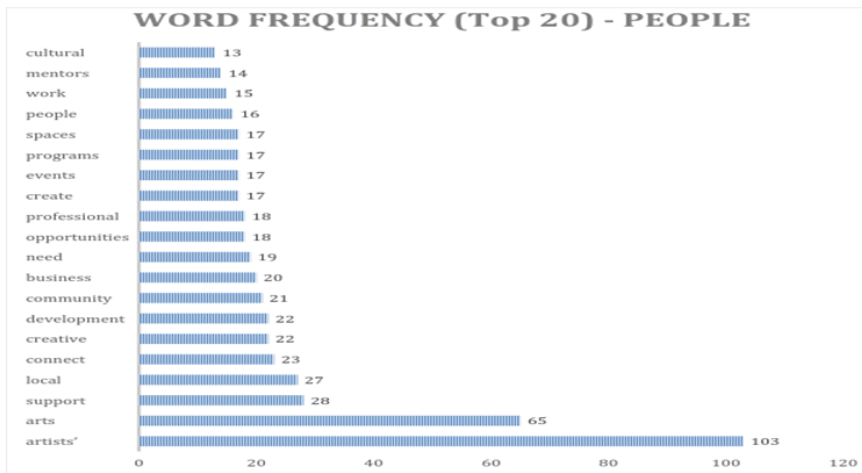
These two figures show frequency and relationship between words used in all the data collected at this stage. The right image *excludes* any word with an 'art' stem: art, arts, artist, and artists.

NB: Each Word Cloud (one per category) has removed any word with an art stem (art, arts, artist, artists). Excluding these high frequency words makes it possible to see what other words show high levels of response.



Theme: People

Key ideas – valuing artists, supporting professional practice across phases of career, building profile within region and beyond. Mentoring, professional development, production/business support, networking and learning.



This graph (above) shows the top 20 most frequent words in the consolidated data from Influencer sessions and first survey to show if there are 'hot spots' of interest. Obviously, the frequency of the word artists is perhaps not surprising (although, in every other category, arts has shown higher frequency). It is possible to distil key ideas from the word frequencies above, that suggest the importance of supporting and developing local artists, developing business and professional opportunities for artists, and events, programs, and spaces that will support local artists.

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

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

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

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

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

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

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



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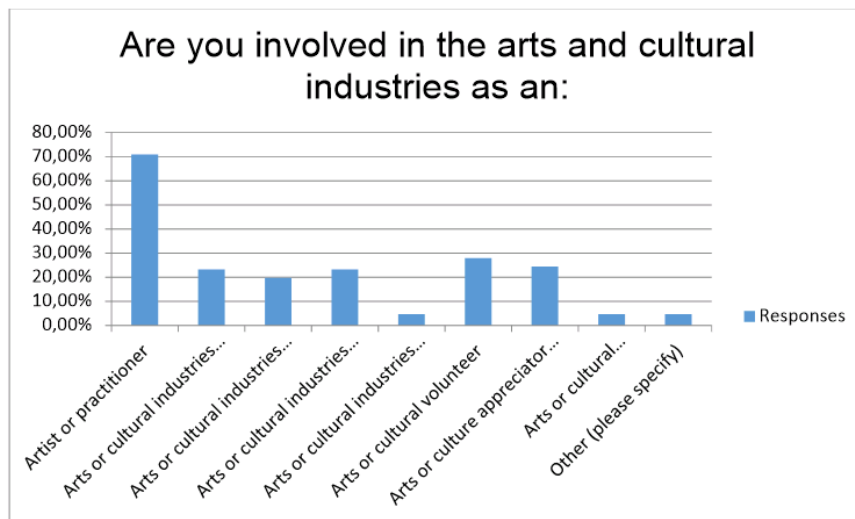
Image: Sue Davis

Survey 2

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

There were 133 respondents to this survey.

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



Vision statement

A rephrased vision statement is:

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

VISION

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

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

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

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

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

Strategies

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

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

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

People

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

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

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

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

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

Programs

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

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

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

- “ Consider funding a pool of producers at varying levels (established and emerging) across theatre and film that are retained with the intention of developing and producing work submitted by independent writers/directors.

- “ Provide a clear subsidised production model for artists.

- “ It concerns me that Horizons would be a vortex for arts-centric projects not allowing for the development and continual support of other non-council focused arts projects. It would be disappointing if they led the only direction of arts development.

- “ All these strategies are good but they have to be about contemporary excellence. ... We need programs and opportunities that extend, challenge, education our artists and therefore our community.

- “ There is a strong local amateur theatre culture across the coast which needs to be recognised, nurtured and supported, balanced with a future view to creating one or two professional companies which could offer ongoing employment. We lose much of our talent from the region because there are no real sustainable futures apart from teaching.

Places

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

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

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

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

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

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

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

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

Promotions

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

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

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

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

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

Partnerships

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

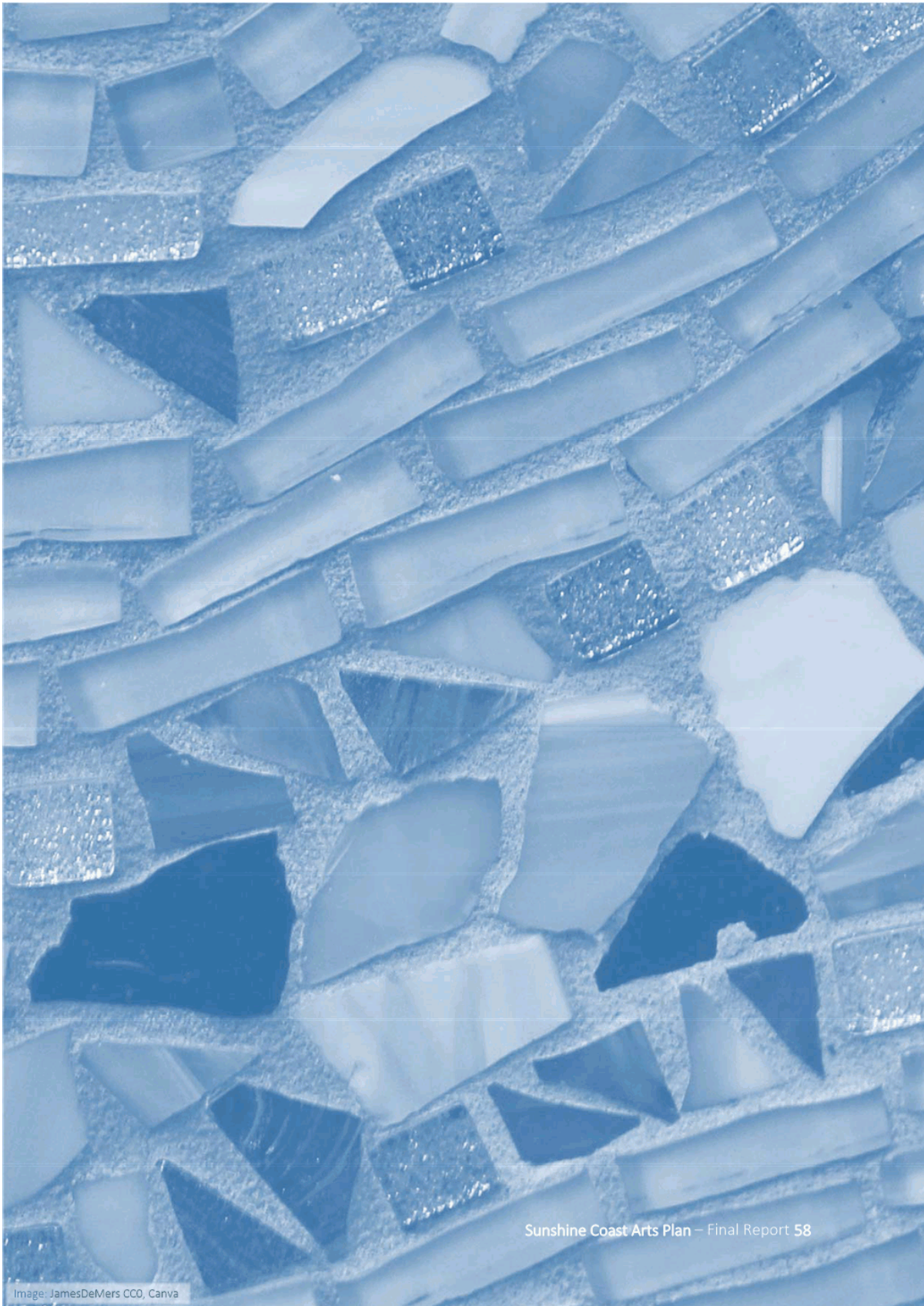
Strategy – Indigenous focus	Score	Ranking
Promote cultural tourism with a focus on Indigenous arts & culture	1.89	3
Build funding opportunities for Indigenous artists - through RADF or philanthropic opportunities financially etc.	2.11	1
Identify key Indigenous bodies and people to assist with where to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

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

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

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

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



Case Studies

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

Case Study 1:

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

Holzmarkt – Berlin, Germany



Image: Sue Davis

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

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

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Brand X, Sydney – Embedded creativity into urban spaces

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

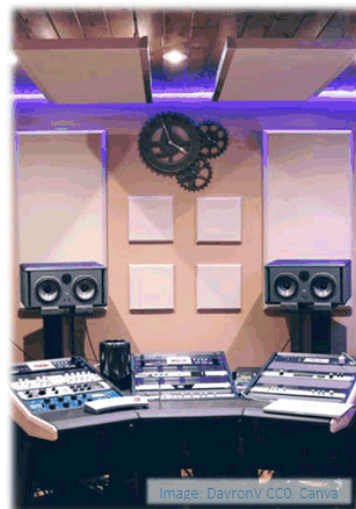
Brand X transforms empty spaces into temporary art spaces which make space for artists, but also create cultural assets pre- or post development projects. Property developers and others fund some of these initiatives to help activate an area, entrench creative practice in communities, and help make areas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



ArtSource – Western Australia

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

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



Case Study 3:

Performing arts creative development



La Boite Assistant Creatives Program and Metro Arts Residency Program

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

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

Case Study 4:

Mentorships and production support

Mentorships and production support programs – Gold Coast City Council

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

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

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Case Study 5:

Iconic venues

Iconic Venues featuring arts excellence, learning and practice

Sage Gateshead, UK

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

Elbphilharmonie, Germany

The Elbphilharmonie in Hamburg Germany was designed by architects, Jacques Herzog and Pierre de Meuron—creators of Tate Modern – and opened in 2017. It is one of the largest and most acoustically advanced concert halls in the world. The *Elbphilharmonie* has three concert venues, part of the building is rented by Westin as the Westin Hamburg Hotel and the building also incorporates 45 luxury apartments. Music education is an essential element of the Elbphilharmonie program with certain floors of the building dedicated to education programs and workshop spaces. The heart of Elbphilharmonie’s education program is the ‘World of Instruments’. Children and young people of all ages are invited to the Kaistudios to get to know music and musical instruments for the first time. The complex also houses conference rooms, restaurants, bars, a spa and parking garage. *Elbphilharmonie* has become a major drawcard for residents and visitors to Hamburg becoming a defining feature on the Hamburg skyline and featuring incredible views from the plaza level.



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Tweed Regional Gallery & Margaret Olley Art Centre

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

Case Study 6:

A 'go-to' gig guide and directory

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

<http://www.entertainmentcairns.com>

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

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

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

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

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

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

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

Pecha Kucha Night is a trademarked presentation format developed by Tokyo-based Klein Dytham architects and is now shared in over 1000 centres around the world. The Sunshine Coast page on the global site is <http://www.pechakucha.org/ciUes/sunshine-coast>

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

Sunshine Coast Schools Drama Festival – this event was initiated in 2015 by drama teachers based in Sunshine Coast schools, who wanted to create a high profile event to showcase the creative work of students and teachers of the region within a supportive environment. It has been supported by The Event Centre Caloundra. <https://www.facebook.com/sunshinecoastschoolsramafestival/>

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

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

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

Case Study 7:

Art and design

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

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

While there is an argument to be made that architecture and the design of built environments can be regarded as an artform, there are examples also of where artists have worked with architects and designers to create buildings and environments that have strong visual impact. Melbourne-based artist Matthew Johnston has been involved in a number of collaborations with various architects and partners.

One of these is the 'Icon' building in St Kilda, where Matthew worked with architects Jackson Clements Burrows, with the result being a building covered in perforated metal screens, in no less than 40 different shades of colour. Matthew has also collaborated on projects related to the design of new rail stations for Coolaroo and Thomastown and the process for those also included working with children from Coolaroo South Primary School.

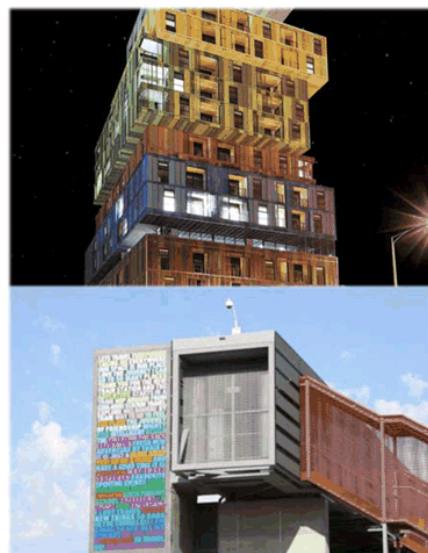


Image: Sue Davis

Case Study 8:

Examples of Sunshine Coast Creative 'hubs'

MRA – Maroochy Revitalisation Association

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

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

The Old Ambo

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

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

The Sunshine Coast Creative Alliance

<http://creativealliance.org.au>

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

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The Sunshine Coast Creative Alliance in partnership with Sunshine Coast Council invite you to our October Juice & Jam Arts Breakfast

Arts at the Centre

HEART & SOUL

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

Welcome by Lyndon Davis & Brent Miller –
Gubbi Gubbi Dancers

PRESENTERS
Maz McGann – Arts Advisor,
Cultural Indicators Project Manager
Linsey Pollak – Musician, Composer,
Instrument Maker & Musical Director

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

BOOKINGS (ESSENTIAL) incl buffet breakfast
• \$40 non-members • \$35 for members

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

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

SCCA CREATIVE ALLIANCE

Sunshine Coast COUNCIL

ARTS PLAN

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

Linsey Pollak – Sunshine Coast Artist

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

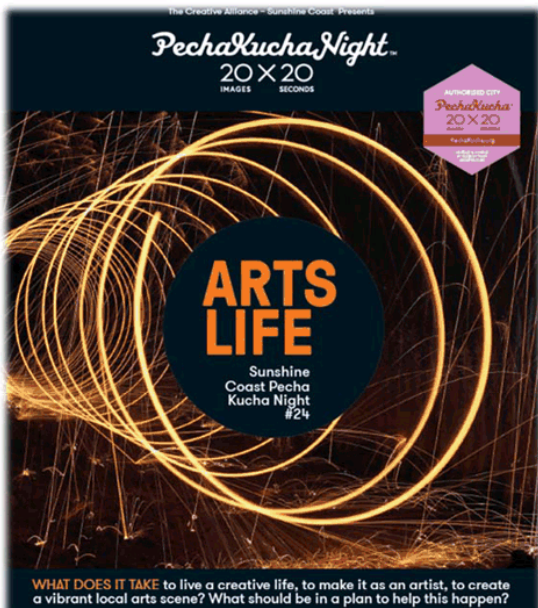
“ Culture passes on through generations, so start with the parents and they might pass it on.

Maz McGann – Cultural Consultant

“ Councils are not just regulators, they are facilitators.

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



Arts/Life – Pecha Kucha Night
– 14 November 2017

Tuesday 14 November 6.00pm for 6.30pm start
Majestic Cinemas, Nambour | Centenary Square, Currie St, Nambour
Admission \$10 | SOCA Members/Concession \$6 | Tickets from <https://events.ticketbooth.com.au/event/30N24ArtsLife>
This event is being subsidized by the Sunshine Coast Council
as part of the engagement process for developing the Arts Plan.
For more information about The Creative Alliance see:
Website <http://creativealliance.sco.gov.au> Facebook <https://www.facebook.com/SCCAAlliance/>
Logos for Creative Alliance, Arts Plan, Sunshine Coast, University, and FOM are visible at the bottom.

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

- “ Art is not a thing. And that matters. When we talk about art we tend to talk in alien terms, about objects and artefacts.
... To put my point in the words of Ursula le Guin: “Art is Action”. It is action on our environment and on each other. It’s something we do with our world using materials

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

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

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

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

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

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

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



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

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

Conclusion

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

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

The future aspirations were that:

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

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

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

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

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

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

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



Final Recommendations and proposed content for the Arts Plan

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

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

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

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

Recommendation 1: Vision

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

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

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

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

Vision

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

Recommendation 2: Definitions

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

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

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

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

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

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

A possible refining of the arts areas might include:

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

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

Recommendation 3: Principles and goals

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

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

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

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

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

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

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

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

Goals

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

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

Recommendation 4: Strategies

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

People

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

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

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

Programs

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

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

Places

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

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

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

Promotions

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

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

Partnerships

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

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

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

Recommendation 5: Destination

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

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

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

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Appendix I: Arts Influencers Pack



SUNSHINE COAST ARTS PLAN

Targeted Stakeholder Engagement Package

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BACKGROUND

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

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

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

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

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

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

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

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

(Materials created by CQUniversity and Sunshine Coast Council)

Facilitation notes

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

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

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

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

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

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

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

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

Consider what was created

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

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

Provocations for discussion (45 mins - 1 hour)

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

People, Program, Places, Promotion, Partnerships

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

Strategy processing and prioritising (30 mins)

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

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

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

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

Thanks and close.

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

People

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

Program

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

Places

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

Promotion

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

Partnerships

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

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

Brainstorm sheets

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

Please list key focus strategies for this area

People

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

Program

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

Places

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

Promotion

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

Partnerships

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

Arts Plan – Session Summary Sheet

By 2040, the arts in our region...

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

Priorities for action within the next five years

Priorities for action within 10-20 years

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Any other key messages and ideas

Arts Plan engagement session – registration form

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

Date:

Location:

Facilitator:

Name	Arts area	Where based	Email

About our Privacy Policy

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

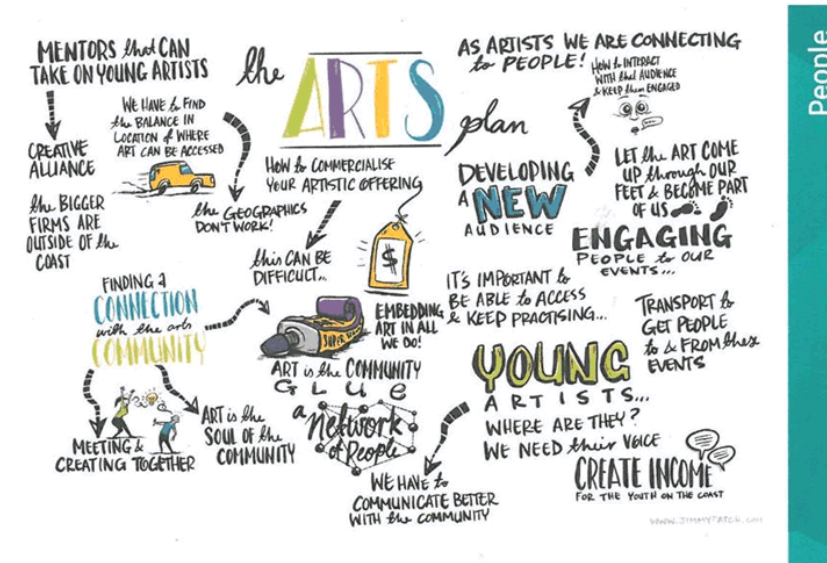
Consent

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

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

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

Sample postcard – one was created for each P



Developing an Arts Plan for the Sunshine Coast

People

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



Join the conversation and help shape the future of arts on the Sunshine Coast - www.sunshinecoast.qld.gov.au/ArtsPlan

www.sunshinecoast.qld.gov.au



Appendix II: Arts Influencers Bios

Mic Black - Digital artist

mic@micslab.com

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



Jandamarra Cadd – Visual artist



info@jandamarrasart.com
0438 717 883

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

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

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



Marina de Jager – Theatre

marina.m.dejager@gmail.com

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

Livia Hanich - Film producer

liviah2@earthlink.net
0421 516 008

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



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



Mason Hope - Musician

masonhopemusic@gmail.com

0400 268 962

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

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

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

Sarah Kanake – Writer

skanake1@usc.edu.au

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



Zoe Martin – Visual artist/teacher

Mob: 0423 283 993
zoetanyamartin@gmail.com

An interdisciplinary artist, teacher and life model, Zoe aims to convey strong stories of personal experience through painting and installation. She is very focused on writing simultaneously to the art making process, having strengths in research and conceptual art practice. Themes emerging in her work include domesticity, menstruation, body image, parenting and childhood. Although a very cathartic process, her art making and personality stem from a very ironic point of view. Zoe is passionate about women in contemporary culture and draw inspiration from Surrealism and Postmodernism including female Abstract Expressionists to express my ideas in a progressive way. Particularly enjoying conversation surrounding the perception of art, Zoe's current art practice explores installation, viewer interaction and participation to better communicate ideas.

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Amie Moffat - Producer

amie@mra.org.au
0477 904 028

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



Linsey Pollak – Musician/Instrument maker/Director



linsey@spiderweb.com.au
5499 9372

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

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

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

Glen Sheppard & Delany Delaney



GlenCSheppard@gmail.com
delanydelaney@bigpond.com

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

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



Florence Teillet – Theatre maker/facilitator

florence88@gmail.com
0403 288 287

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

healthy communities.

Appendix III: Suggested Content for Survey 2

Possible introductory content

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

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

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

People

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

Program

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

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

Place

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

Promotion

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

Partnerships

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

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

Kabi Kabi/First Nations segment

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

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

Possible strategies organised around the 5 Ps

People

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

Program

- Create a Sunshine Coast Indigenous Arts Fair

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

Place

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

Promotion

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

Partnerships

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



Sunshine Coast Arts Plan A discussion paper

August 2017





Front cover: iDIDI!, Artist Russell Anderson, Village Park Birtinya.
This page: Horizon Festival 2016.



Acknowledgment of Country

Sunshine Coast Council acknowledges the traditional Country of the Kabi Kabi Peoples and the Jinibara Peoples of the coastal plains and hinterlands of the Sunshine Coast and recognise that these have always been and continue to be places of cultural, spiritual, social and economic significance.

We wish to pay respect to their Elders – past, present and emerging – and acknowledge the important role Aboriginal and Torres Strait Islander people continue to play within the Sunshine Coast community.



Chiaroscuro. Artist Salvatore Di Mauro.
Bulcock Beach.



Juice and Jam. Sunshine Coast Creative Alliance.

Executive Summary: The Arts and our region – a 20 year plan

In 2017 Sunshine Coast Council identified in the Corporate Plan its vision for the region to be *Australia's most sustainable region – healthy, smart and creative*. This refocus provides an exciting time for arts in our Region.

Arts and culture in Australia is increasingly seen as an important and relevant part of life. A 2014 benchmarking report into Australian participation in the arts revealed **85% say the arts make for a richer and more meaningful life**: an increase of 5 percentage points since 2009 and 14 points since 1999¹.

Locally, the Sunshine Coast has a vibrant arts scene. A recent survey conducted by Sunshine Coast Council, *Arts and Culture Snapshot April 2017* (Attachment 1), identified practitioners, workers and business owners in disciplines as diverse as fine arts, video games, ceramics, performing arts and

a range of crafts. It also identified that over 90% of Sunshine Coast residents attended at least one cultural event in the 2013-14 period (including arts venues or events, environment and heritage events, museums, libraries, archives and cinemas.)

While there is increasing growth within the arts community, survey participants identified a range of challenges and opportunities for the growth and development of the arts sector on the Sunshine Coast. In addition to this, the Sunshine Coast Arts Advisory Board (appointed in August 2016) in collaboration with council officers has developed this Discussion Paper aimed

¹ Arts in Daily Life: Australian Participation in the Arts



Ananas Comosus. Artist Russell Anderson. Beerwah.

at stimulating a community conversation to inform the development of the region's first Arts Plan.

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

This discussion paper begins the conversation needed to outline a definition for an Arts Plan, potential ideas on a vision, goals and the strategies to support and grow arts programming, cultural infrastructure and investment.

It outlines a commitment to developing a Plan that will (summarised):

- stimulate the Sunshine Coast's arts sector

- create opportunities to build a strong community of artists, arts practitioners and arts organisations
- communicate and showcase the value of the arts to the region's well-being, city planning and economy
- actively explore partnerships and collaborations that provide learning and development opportunities for artists/within the arts
- grow participation in the arts
- identify the need to invest in the arts including the places where the arts are made and showcased.

It identifies the arts sector as being at the very heart of the final Arts Plan – that is, to be developed in collaboration with and driven by the perspectives of local artists and arts organisations across a range of artistic practice, while including the perspectives of the sector ie creative thinkers, volunteers in the arts, arts businesses and audiences.

The paper also provides information on the strategic framework in which the plan will sit to ensure integration across all of Council's service provision and planning.

This is a very exciting time for the Sunshine Coast. It is well documented that **artists in regional communities play a vital role in expressing and shaping cultural identity** as well as supporting community cohesiveness, development and wellbeing.

You are invited to join the conversation. A program of events and community conversations led by the arts community is currently in development. These conversations and **your feedback will inform the development of a 20-year Arts Plan for the region.**

Join the conversation visit www.sunshinecoast.qld.gov.au.

Message from the Chair of the Sunshine Coast Arts Advisory Board



Collette Brennan
Chair, Sunshine Coast Arts Advisory Board

The Sunshine Coast region has a well-deserved reputation as a place where the arts are very much a part of the rich, cultural fabric that connects and invigorates our community of communities.

The Arts Advisory Board will:

- build on this strong foundation of diverse arts and cultural activities across the many communities that make up the Sunshine Coast
- plan for sustainable growth and innovation within the arts sector
- ensure our strategic planning and associated activities provide benefit for artists of the region, arts lovers, and communities generally

On the Sunshine Coast, the development of an arts focussed strategic plan will be key to unlocking this potential. The process commenced in 2016 with the Sunshine Coast Arts Advisory Board coming together to think about what this type of plan might actually look like and what might constitute a compelling and ambitious vision for the plan's 20 year life span.

Members of the Sunshine Coast Arts Advisory Board, who were selected and then endorsed by council in June 2016, have worked to inform this discussion paper over a series of workshops, meetings and interviews. The paper is aimed at sparking community conversation and seeking

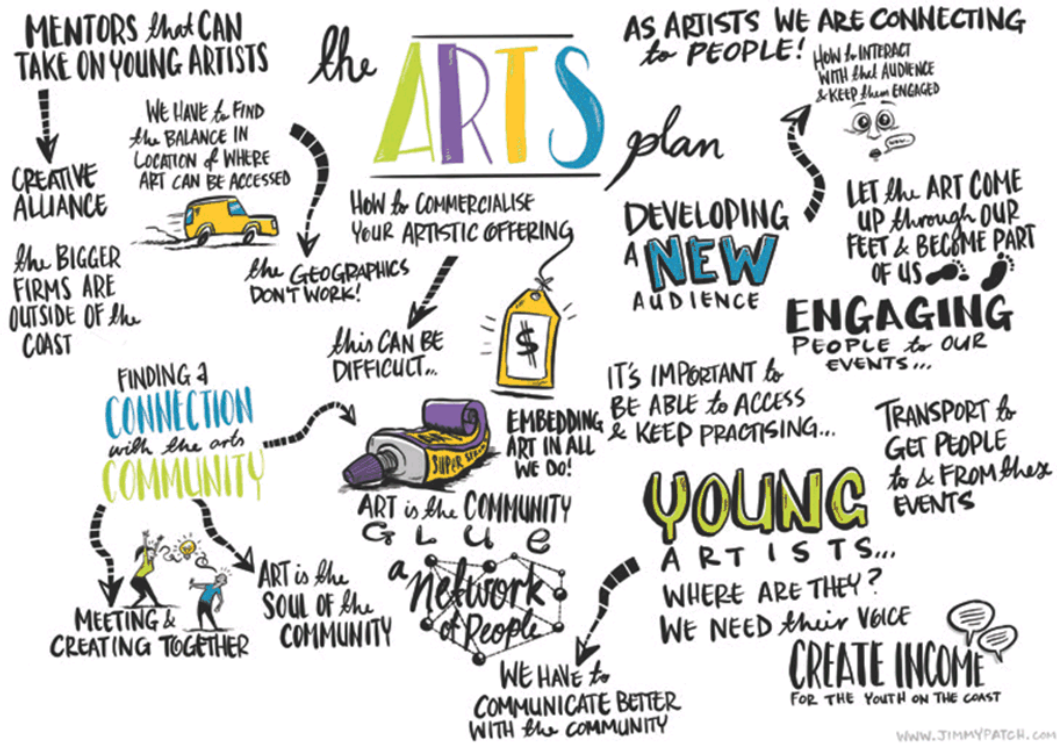
engagement on the journey to drafting the region's first Arts Plan. It begins to define the vision, the goals and the strategies that will help council to support and grow arts programming, cultural infrastructure and investment. The paper also provides information on the strategic framework in which the plan will sit to ensure integration across all of Council's service provision and planning.

This is a very exciting time for the Sunshine Coast. It is well documented that artists in regional communities play a vital role in expressing and shaping cultural identity as well as supporting community cohesiveness, development and wellbeing.

That is why we need you to be part of the conversation, as this discussion paper is only a starting point, and can't meaningfully move forward without you.

The Board is now looking to the arts sector in the first instance, to add to the discussion which will then provide the framework for the Draft Sunshine Coast Arts Plan 2017-2037 for community consultation. Once the plan is endorsed it will become council's guiding document for strategic arts planning on the Sunshine Coast.

Please join us in creating this ambitious and exciting plan for the future of arts in our region.



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1. Purpose

This discussion paper proposes a strategic direction for further developing and supporting the arts on the Sunshine Coast.

It looks at the current situation, in the broadest sense, in relation to the arts. It references known data - existing council activities that link to the arts including grants, programs and facilities.

It also begins to establish a direction for arts on the Sunshine Coast resulting from an intensive facilitated program of workshops, discussions and interviews with the Sunshine Coast Arts Board which started in November 2016.

This discussion paper has been prepared as a conversation starter. The discussions and feedback resulting from these conversations and captured via the formal community engagement program will inform the development of council's first Arts Plan.

The Plan, when finalised, will provide council with:

- a clear vision
- a set of principles
- timely actions to focus efforts on developing and supporting the kind of arts environment that makes the region a vibrant, supportive and nurturing place for new and established artists to live and practice
- a destination for audiences seeking contemporary/arts experiences.

Importantly, the Arts Plan will contribute to a rich and diverse arts sector for local communities and visitors to enjoy.

2. Who is the plan for?

The proposed aspirational vision for the arts on the Sunshine Coast evolved as the Arts Board discussed how the plan would focus on the artist/arts sector.

This artist-centric focus was in response to both the Board's professional experience and the stories they heard from Sunshine Coast based professional artists and sector workers/planning specialists during the workshops. **This artist-centric approach acknowledges that the sustainability of the sector needs to be artist and/or industry driven.**

It acknowledges that the sector is the expert in relation to arts practice; that the sector is best placed to determine its strengths and identify gaps, and that it is the creative process of making and producing works and programs that stimulate (the ripple effect) current and new practitioners and reaches audiences.

Once completed, the plan will be a road map for council, providing the strategic direction and vehicle to achieve its corporate goals in relation to healthy, smart and creative communities.

Council's role in delivering the actions in the plan will be to help stimulate, engage and enable the arts sector to develop, grow and thrive.



Nambour Pedestrian Link Mural.
Artists David Houghton and Adam Lewczuk.

3. Vision and values

Sunshine Coast Council supports the development of the arts sector (including artists, practitioners, organisations, and audiences) through the provision of cultural infrastructure, guiding policy, grants, programs and initiatives.

In developing the discussion paper, the Board was challenged to articulate an overarching vision for the arts on the Sunshine Coast. **The vision will provide an aspirational focus for the arts in this region.**

This discussion started with one guiding principle for the plan which was articulated as being:

“The arts are central to the lives of the Sunshine Coast Community.”

In developing this principle, the discussion by the Board covered the plan's focus in relation to who is at its centre and the underpinning values that were emerging in relation to the arts and the arts community.

The discussion, which centred on trying to understand what a 20 year plan would achieve over its life, identified the need for council's *Sunshine Coast Arts Plan 2017-2037* to be committed to actions that would (summarised):

- stimulate the Sunshine Coast's arts sector
- create opportunities to build a strong community of artists, arts practitioners and arts organisations
- communicate and showcase the value of the arts to the region's well-being, city planning and economy
- actively explore partnerships and collaborations that provide learning and development opportunities for artists/within the arts
- grow participation in the arts
- invest in the arts, including the places where the arts are made and showcased.

In light of these high level objectives the Board identified a possible vision for the Arts Plan.

The Sunshine Coast – a place where ideas are nurtured to transform lives

OR

The Sunshine Coast – a place where the arts stimulate and nurture ideas to transform lives

OR

The Sunshine Coast – a place where the arts stimulate and nurture ideas to excite, captivate and transform

The vision statements were identified as best reflecting the intent of the values but were stimulated by a brainstorm of words, phrases and ideas including:

- To be an artistically/arts focussed region – a place to explore, create, innovate, showcase.
- Sunshine Coast – creating spaces to experience, stimulate and incubate the arts/to become a great artist.
- The Sunshine Coast is a place where the arts reflect a smart, creative region.
- The Sunshine Coast – a place recognised for arts excellence.

- The Sunshine Coast – a region where the arts excite, captivate and transform.
- Striving for/to be a more diverse, creative and artistic region.
- The Sunshine Coast – infusing the arts/creativity into everyday life.
- The Sunshine Coast – growing/striving for a reputation as a place for the arts.

As the vision sets the aspirations for the plan, it is anticipated that there will be a continuing discussion and refinement of the vision through engagement with the arts sector.

4. Context

The Sunshine Coast region is known locally, nationally and internationally, more for its beaches and the tourist experience, its natural environment and lifestyle, than it is for arts and culture.

While this lack of profile for the arts and Australian artists is not specific to this region and is recognised as a national issue, there are opportunities to shift this profile and **enable the arts sector on the Sunshine Coast to become not only more visible but an integral part of living on the Sunshine Coast.**

Sunshine Coast Council currently offers a range of opportunities for artists to grow and develop via grants, programs and festivals for artists and members of the community to engage in arts and cultural activities.

Arts infrastructure provided by council includes, but is not limited to, libraries, a gallery, performance spaces and community education spaces.

It is important to recognise that while council does not own or create the cultural environment, it plays an important role in supporting the conditions and finding opportunities for the arts and the arts community to flourish.

A dedicated, long-term Arts Plan will provide this supportive framework.

It will build on the region's existing

strengths within the arts by providing a 20-year road map to encourage a richer, more developed arts and cultural ecosystem within the region.

In looking toward the wider arts funding landscape for inspiration and benchmarking, the **Sunshine Coast Arts Advisory Board looked to the vision of The Australia Council for the Arts** - the Australian Government's arts funding and advisory body. The focus of the Australia Council for the Arts is on increasing the visibility of Australia's vibrant arts and culture and to recognise the evolving way that Australians make and experience art. It describes its role as supporting 'the unimagined along with the reimagined, the unknown and experimental along with the keenly anticipated'. The Australia Council describes itself as a champion for Australian arts both here and overseas, investing in artistic excellence through support for all facets of the creative process and is committed to the arts being accessible to all Australians.

Similarly, the **Sunshine Coast Arts Plan seeks to complement the work of Arts Queensland**, which was established by the Department of the Premier and

Cabinet to help grow a vibrant and sustainable arts and cultural sector in Queensland.

The development of the Arts Plan will consider the reasons why this region is attractive to the arts sector and work to identify, stimulate and grow not only the sector, but the region's profile and reputation as a place where the arts (artists, artistic ideas and experimentation, artistic products) are nurtured, valued and developed in a way that transforms the Sunshine Coast and the communities that live in, move to and visit the region.

With regard to the region's visitors, our outstanding natural assets and attractions make the Sunshine Coast one of Australia's most desirable visitor destinations. Both domestic and international visitor numbers are increasing, with overseas tourists spending more nights and more money in the region. Recent International Visitor Survey results showed record expenditure on the Sunshine Coast, an increase of 26.7% in 2015/2016 on the previous year. This is an important consideration in the development of an Arts Plan and driving a creative economy.



While council does not own or create the cultural environment, it plays an important role in supporting the conditions and finding opportunities for the arts and the arts community to flourish.



Also of importance in the development of a regional plan is the Sunshine Coast's proximity to Brisbane. Being less than 100kms from one of Australia's largest cities means that we benefit from an approach that allows people who live and work in our regional area to have great local opportunities, while at the same time accessing metropolitan arts markets and services.

Consideration needs to be given to proximity to a large city inasmuch that residents from the Sunshine Coast benefit from easy access to Brisbane, specifically higher order arts services and infrastructure. Therefore, the plan will need to be one focussed on supporting and providing arts services and facilities that define our region's success, while capturing our distinct specialisations that complement the economies of the capital city.



Horizon Festival 2016.



5. What are the arts to us?

UNESCO (2001) defines culture as the set of distinctive spiritual, material, intellectual and emotional features of society or a social group that encompasses, not only art and literature, but lifestyles, ways of living together, value systems, traditions and beliefs.

The Australia Council (2014) described the arts as the development and research arm of culture: artists who are experimenting with new ways to look at the human experience.

It is proposed that the Sunshine Coast Arts Plan support this Australia Council description of the arts to define its

scope. In particular, for the ability of this definition to describe the relationship between art and culture.

This means that, considering the definitions described by UNESCO and the Australia Council and the subject matter already covered in a range of endorsed Sunshine Coast Council plans and strategies (refer to Section 16 – Planning Context), including the *Sunshine Coast Heritage Plan 2015-20* and *Regional Economic Development Strategy 2013-33*, which encompass some of the cultural and related domains as identified in the UNESCO Framework.

It is proposed that the Sunshine Coast Arts Plan will define the arts as being:

- Performance and celebration
- Visual arts (including crafts)
- Literature and text based works
- Audio-visual and interactive media (specifically film making, video and TV via all technologies)
- Community arts and cultural development (specifically the creative processes and relationships developed with community to make the art that defines it, not the art form or genre)

Cultural Domains						Related Domains		
A	B	C	D	E	F	G	H	
Cultural and natural heritage <ul style="list-style-type: none"> • Museum (also virtual) • Libraries • Archeological and historical • Cultural • Natural heritage • Archiving and preserving 	Performance and celebration <ul style="list-style-type: none"> • Performing arts • Music • Festivals, fairs and feasts 	Visual arts and crafts <ul style="list-style-type: none"> • Fine arts • Photography • Crafts 	Text-based work <ul style="list-style-type: none"> • Books • Newspaper and magazine • Other printed matter • Social media • Libraries (also virtual) • Book fairs 	Audio-visual and interactive media <ul style="list-style-type: none"> • Film and video • TV and radio (also internet live streaming) • Internet (podcasting) • Social media • Video games (also online) 	Design and creative services <ul style="list-style-type: none"> • Fashion design • Graphic design • Interior design • Landscape design • Archetechural services • Advertising services 	Tourism <ul style="list-style-type: none"> • Charter travel and tourist services • Hospitality and accommodation 	Sports and recreation <ul style="list-style-type: none"> • Sports • Physical fitness and well-being • Amusement and theme parks • Gambling 	Intangible Cultural Heritage Indigenous Culture Education and training Archiving and preserving Equipment and supporting materials

Figure 1: UNESCO 2009 Definition of Cultural Domains

6. Trends

National research on participation in the arts by the Australia Council in 2014, indicates that arts are more important than ever to the Australian community.

It showed that:

- 19 out of 20 Australians engage with the arts
- 85% of Australians think that the arts make for a richer and more meaningful life
- 48% of Australians make art

"Generally, the research indicates that developing, participating and providing access to the arts, makes for cohesive communities, and helps improve community health and well-being, inclusivity, shared identity, culture and pride."

Globally, the trends being seen in cities and regions seeking to enhance their economic performance, liveability and competitive standing, while providing a supportive framework for artists (which in the broadest sense includes visual and performing arts, writing and publishing, architecture and urban design, digital/multi-media) have been towards implementing two main strategies:

- Attracting artists and arts businesses – providing/creating opportunities for jobs/employment for the people who drive innovation, technology, knowledge and creativity in their economies: and
- Leveraging local arts and cultural assets – to attract inward investment and export earnings, grow tourism and local jobs.

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7. Sunshine Coast Demographic Snapshot

The Sunshine Coast is Australia's 10th largest urban area, with population and economic growth above the national average and forecast to continue. The Sunshine Coast local government area has a population of just under 300,000 people and this is forecast to grow to almost 500,000 within 20 years.

The region's economy continues to outperform the rest of Queensland, with an average annual economic growth rate for the last 15 years at nearly 4.1%. In its National Infrastructure Plan released in February 2016, Infrastructure Australia identified the Sunshine Coast as one of five city-regions (in addition to the state capitals) which will drive the future productivity of the national economy.

Population growth: The Sunshine Coast is one of the fastest growing regions in Australia. A development boom in the 1960s and 1970s helped the Sunshine Coast expand as a holiday destination. Rapid growth occurred from the 1980s with the population more than doubling in 20 years from 118,000 in 1986 to 287,000 in 2006. Significant population increases are anticipated in the region with the roll out of new housing developments in Caloundra South (Aura), **Maroochydore CBD and Palmview (Harmony) which are planning for a total of more than 60,000 residents.** These types of developments place pressure on the delivery of social infrastructure such as new schools (for example, the school age population will jump from 63,000 to 95,000).

An ageing population: Currently, the region's age profile departs significantly from Australian averages in some categories. The 65 years+ category represent 18.2% of the Sunshine Coast population, compared with 14% of Australia's population. The Sunshine Coast also has an over representation of 55-64 year olds. **In the next two decades the number of people over the age of 65 is predicted to more than double** (from 47,554 to 100,774), while the number of people over the age of 85 is likely to almost treble. However, there is also strong growth expected in the younger generations as the region grows and opportunities to work and live in the region are developed.

Youth under represented: There is an under representation of some cohorts of young adults who tend to leave the region in search of education, employment, opportunities or to broaden their worldview and experience. For example, **for young people in the 18-24 age group, more people left the region than came into it.** In illustrating this trend, ABS (2011) statistics revealed that the highest proportion of people in this age cohort were located in Sippy Downs and in the regions' major central business districts.



Education growth: The Sunshine Coast currently has 88 schools, one university and five TAFE campuses contributing towards education provision in the region. There is some anecdotal evidence that the school system is close to capacity. **By 2040 anticipated growth in school age populations would suggest an extra 14 new schools will be required** (or equivalent to one new school every two years). Based on the population scenarios, a substantial investment will need to be made in education facilities to meet demand. Educational opportunities and engagement of young people are key considerations for the Arts Advisory Board in their thinking.

Digital access: The Sunshine Coast is well placed to benefit from the continued growth in the digital economy. Already, 85,167 households (73% of occupied households. Source: 2011 Census) are connected via broadband with a total 78.9% of occupied households having some form of internet connectivity. This is higher than the national average of 76.8% in total and 69.9% for broadband.

Economic growth: The Sunshine Coast has a Gross Regional Product of more than A\$16 billion (2014-15, AEC Group) – and is now one of the largest regional economies in Queensland. It has had the second-highest performing regional economy in Queensland for the last two consecutive years (State of the Regions 2015-16). **The region had an average annual economic growth rate of 4.09% from 2002-2015 – higher than the national economic growth rate of 3.04%** (International Monetary Fund 2013 and NIEIR 2015). There is more than A\$2.5 billion in major infrastructure projects and more than A\$8.5 billion in private investment already underway or in the pipeline.

Investment: The Sunshine Coast region is experiencing unprecedented investment interest with more than A\$2.5 billion in direct capital investment in public infrastructure and in excess of \$8 billion in private sector investment. This mix is set to transform the Sunshine Coast economy, employment market and mix of public and private facilities and includes:

- A new Central Business District being built on a 53-hectare greenfield site within the existing urban centre of Maroochydore, in the geographic heart of the Sunshine Coast region and just one kilometre from the beach. This site has been declared a Priority Development Area by the Queensland Government and includes a 3.6 hectare site dedicated for the purpose of developing a premium hotel and entertainment, convention and exhibition facility;
- The Sunshine Coast Airport is being expanded (completion by December 2020) with the addition of a new runway that can accommodate larger, more fuel efficient aircraft, enabling the establishment of direct flights that can access major ports in Australia, Asia and the Western Pacific;
- A \$1.8 billion tertiary teaching hospital – the largest health infrastructure project in Australia at this time, which will create more than 4,000 new jobs at full capacity and will open progressively from March 2017;
- The University of the Sunshine Coast – Australia's fastest growing university – is continuing to grow, with an \$81 million expansion completed in 2015; and
- A \$400 million redevelopment of the region's major retail centre, Sunshine Plaza, which commenced in September 2016.

Business confidence: The Sunshine Coast has the highest levels of business profitability and total sales and revenue of any region in Queensland (CCIQ Westpac Pulse Survey, December 2015). More than 60% of businesses in the region were expecting an increase in profitability in 2016 (Sunshine Coast Business Survey, September 2015). There are almost 30,000 registered businesses across the region.

Tourism expenditure and visitation: The region has experienced 10.6% growth in tourism visitation between September 2013-2015 and a 9.4% increase in holiday visitors for the year ending December 2015, with almost 8.5 million visitors in 2015 (Tourism and Events Queensland). This resulted in almost A\$2.5 billion in overall direct visitor expenditure, with the region ranked in the **top 10 of all Australian tourism regions for tourism expenditure from 2014-2015** (Tourism Research).

Caloundra Music Festival.



8. Snapshot of the arts sector and infrastructure

In the first half of 2017, Urbis (consultancy) was commissioned by Sunshine Coast Council to undertake a cultural mapping process of the Sunshine Coast arts and culture sector. This process was a desktop analysis undertaken primarily to inform the development of the Sunshine Coast Arts Discussion Paper and to assist the Sunshine Coast Arts Advisory Board to understand the local context. A survey of the sector was undertaken to further inform the cultural mapping investigation.

The aim of the cultural mapping investigation was to provide a very high-level snapshot of the arts sector on the Sunshine Coast, identifying:

- Infrastructure and facilities (private galleries, public galleries, rehearsal spaces, performance spaces etc. – not including community halls etc);

- Profile of workers — income, location, distribution networks;
- Profile of local and regional arts and cultural bodies, groups and organisations;
- Educational offerings — courses and students/tertiary;
- Funding;
- Arts and cultural 'hot spots' across the region;
- Infrastructure that supports the production and presentation of arts and cultural activities;
- Barriers to success; and
- The aspirations for the future of arts and culture on the Sunshine Coast.

Some of the limitations of the cultural mapping process included that, as a preliminary investigation, it used a desktop analysis with a limited scope and budget. It provided a snapshot

of information available from council and public sources. The online survey was used to capture information about the local arts and culture sector and provide a more current picture. While the response rate was high (over 400 responses), it is not possible to determine if the results are fully representative of the sector on the Sunshine Coast.

However, one outcome of this study recommended that a further, more detailed analysis of the profile and diversity of arts and culture in the region would enhance evidence-based decision-making into the future and help in prioritising actions and funding approaches. It is anticipated that this detailed, but valuable, piece of work may be identified as an action in the final Sunshine Coast Arts Plan.

The full URBIS report is available as Attachment 1 of this discussion paper.

Barriers

- Access to affordable and suitable studio and exhibition and sales spaces;
- Lack of artistic 'community' for support and networking;
- Lack of coordinated approaches to marketing, sales and exhibitions; and
- Lack of funding and support.

Opportunities

- Supporting the sector that creates art and cultural experiences - The Artist
- Developing the audience — The Market

Future aspirations of the arts sector on the Sunshine Coast

- A recognition of the importance of arts culture to a community/region and a focus on building the Sunshine Coast into a vibrant arts community;
- A collaborative approach both within the sector and supporting organisations;
- More exhibition and performance spaces, more diversity/funding/opportunities; and
- A comprehensive directory of artists, galleries, cultural events, performances.

Priorities for the next 20 years

- Increased investment in infrastructure i.e. new galleries, libraries, venues, studios, workshops (71%);
- An increased focus on the development and support of community based arts associations or groups (59%); and
- Improved, increased and accessible public and private grant funding opportunities for the arts (55%).



Horizon Festival 2016.

Gaps in knowledge

- Sector scan: while information on council owned facilities and services is current and extensive, the picture of private arts and cultural facilities, services and artists is limited. A comprehensive sector scan would inform a broader understanding of the sector as it relates to current and future needs;
- Cultural tourism: visitor numbers into the region for arts and cultural events (e.g. live music performance, art exhibition, festival);
- Arts communities of interest: any existing groups, organisations, collectives, communities that can be identified and — where appropriate — act as representatives for others in the industry; and
- Support mechanisms: an analysis of best practice or models of support (in addition to funding) that demonstrate beneficial outcomes for artists and arts organisations in the region.

In summary, the results of the arts sector survey supported the discussion, direction and advice provided but the Arts Board and further developed in this discussion paper.



Caloundra Regional Gallery.

9. Strategic framework

The Arts Plan discussion paper is a key step in informing the Sunshine Coast Arts Plan.

The Board's briefings have included information on the current strategic framework the Arts Plan will need to sit within and the basic alignments to current strategic planning to set some parameters.

This scene setting was also aimed at encouraging broad thinking. While this

section contains the initial thinking of the Board, it is a conversation starter and it is now time for the region's arts sector to use the paper to have an informed discussion/debate about the development of an Arts Plan that is both visionary and achievable.

The Sunshine Coast Arts Plan, will sit within a suite of complimentary documents. This hierarchy is outlined in the graphic below.

Sunshine Coast Council has endorsed a number of plans and strategies and made decisions that will all need to be considered as part of the Sunshine Coast Arts Plan development.

The main planning documents are outlined in the further reading section of this paper which starts in Section 8. Planning Context.



Council has endorsed a number of plans and strategies and made decisions that will all need to be considered as part of the Sunshine Coast Arts Plan development.



10. Objectives of the plan

The arts and the arts sector on the Sunshine Coast face a number of issues that, depending on how they are managed, may present both **challenges and opportunities to the sector and the region.**

An Arts Plan needs to identify and address these issues.

The Arts Advisory Board, in preparing this discussion paper and thinking about a 20 year strategic Arts Plan, took a high level look at the range of issues facing artists, the sector and arts audiences here on the Sunshine Coast.

They agreed that the purpose of the Arts Plan would be to identify factors that would:

- Galvanise the arts sector and its stakeholders.
- Harness resources in the region to better support the arts.

- Set a high level direction for the arts, with clear outcomes – and allow council and the sector to operationalise the direction via strategies and actions.
- Inspire, excite and stimulate the arts sector.

The Board also considered existing planning documentation in relation to proposed infrastructure, development and expansion.

For example, the Board was asked to consider the impact and opportunities of two major projects namely the draft Caloundra Centre Masterplan and the Maroochy CBD development – both of which describe infrastructure which have the potential to provide the spaces that have begun to be identified as necessary to stimulate and support a creative region.

While the location and design of these facilities is subject to further investigation, a new art gallery, museum or performance space could be provided in conjunction with identified infrastructure such as a new library.

These types of commitments by council in Caloundra for example, already position Caloundra as a location for arts to grow and develop, providing community, cultural, civic and educational activities which attract locals and visitors to the region.

Noting these decisions and the opportunities they provide, the Board's facilitated discussion was an important process for identifying the key objectives of the Arts Plan.



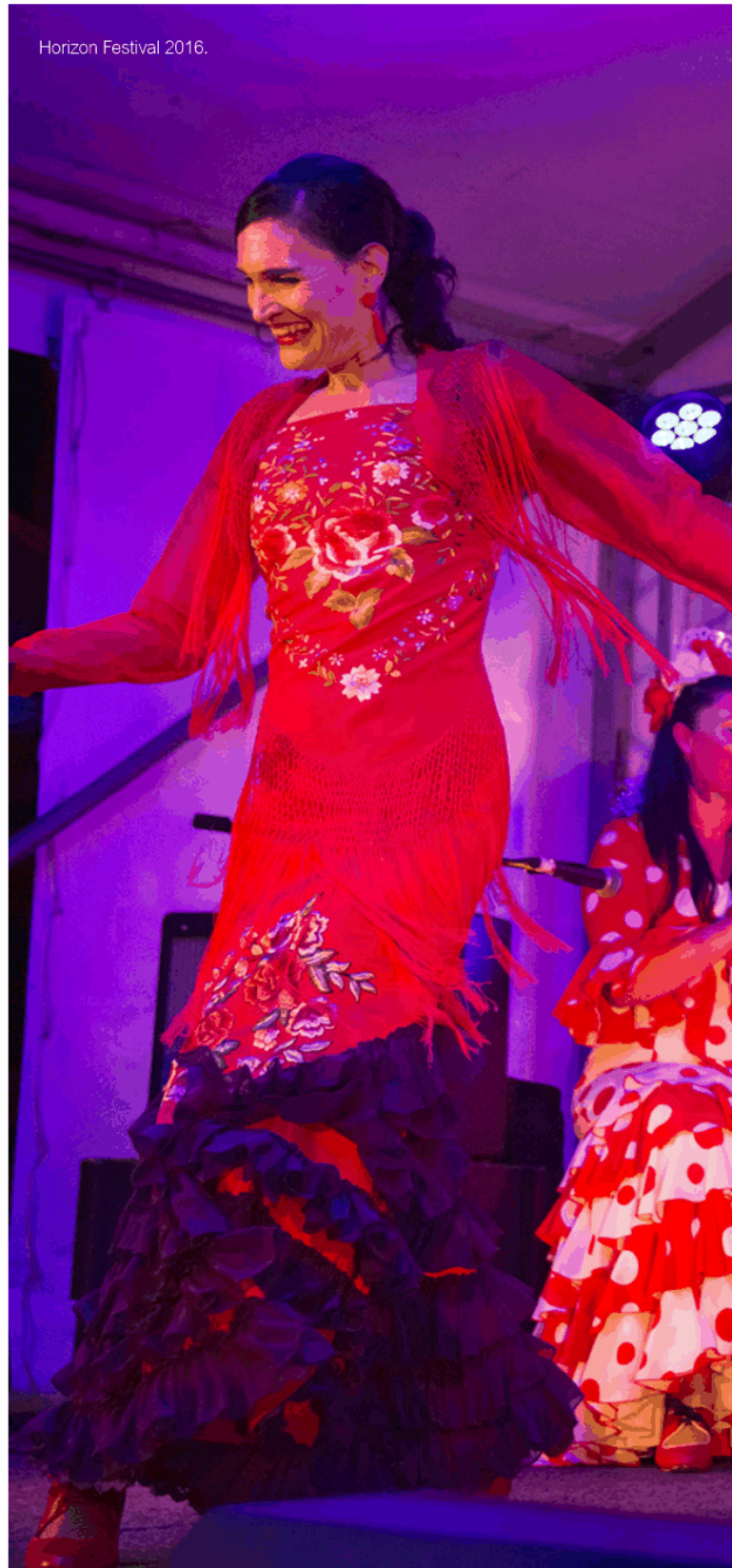
Wearable Art. Horizon Festival launch 2017.

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11. Key challenges and opportunities

A session on identifying the issues that the region faces as it begins to develop the Arts Plan provided a starting point for the Board. A matrix of the gaps, issues and opportunities is attached at **Appendix 2 – Key Challenges and Opportunities**.

The discussion in relation to issues and possible opportunities acknowledged that stakeholders will likely identify further challenges and opportunities from their own experience and knowledge of the arts sector. An extensive targeted stakeholder consultation with the arts sector will seek to draw out additional gaps, challenges and opportunities.



12. Outcome areas and goals

The outcome areas on which the Arts Plan will focus were defined by the Board after extensive discussions focussed on identifying the issues that the industry currently faces on the Sunshine Coast, by international trends in arts planning and by high-level strategies to address these issues (see Appendix 2 - Key Challenges and Opportunities).

These outcome areas are not mutually exclusive but are interrelated and need to be managed through an integrated and cooperative approach from across council, the community and the arts sector.

The Board agreed that the most successful strategic plans i.e. the ones that deliver, are plans that:

- Stimulate;
- Enrich;
- Provide insights;
- Appreciate cultural diversity; and
- Enable a sense of belonging.

With that in mind, the Board's discussion and questioning covered a range of challenges and opportunities (outlined in Appendix 2). A summary of the outcomes and potential opportunities identified include:

- The lack of fit for purpose spaces for artists to make. What does such infrastructure look like, where will it be located, and how do you provide for everyone's needs?
- A more strategic approach to market development to enhance opportunities for artists, the arts sector and the local economy more broadly.
- The important role of place and people and of enabling both of these to accelerate programs and increase the arts sector's profile locally, nationally and ultimately, internationally.
- The need to actively integrate the arts and artistic expression – to enable it to influence everything from sporting

events, festivals and celebrations to planning and development. Specifically, in relation to new developments, master plans, building and landscaping design.

- The need to leverage the environmental credentials and natural and scenic amenity of the region and how the arts fit within and take advantage of this context.
- The need to connect diverse communities of artists, arts industries and audiences to enable greater collaboration and opportunities within and beyond the region, while still retaining a sense of a regional identity – e.g. a 'community of communities.'
- The desire to actively encourage and develop the arts practitioners of tomorrow within our region.

The Board's discussion led to the articulation of possible outcome areas and goals.

Outcome	Goal
People	The arts, their value, diversity and significance, are embraced by the community in everyday life.
Program	Best practice and innovation are valued and actively encouraged in the pursuit of world class content.
Place	Our diverse environments and spaces inspire creativity, encourage experimentation and celebrate our uniquely Sunshine Coast culture.
Promotion	The arts are celebrated and enjoyed through increased visibility, creative expression, exhibitions, events, festivals, education and sector development.
Partnerships	Partnerships are proactively identified and pursued to facilitate arts sector growth and development.

13. How do we get there?

The outcome areas identified by the Board ignited a discussion around how these would or could be achieved within a regional Arts Plan. These would be described as strategies in the plan, with each outcome area having one or more actions and would provide direction to the operational arm of council in relation to the actions that would be required to achieve the strategic outcomes.

Some strategies, not aligned to these outcome areas, were articulated by the Board as the means of achieving its vision.

The discussion clearly identified and considered the **need to play on the region's strengths when developing these strategies**. These strengths included:

- The region's extensive and diverse arts sector
- The influences of our natural environment
- A population growing in line with the development of economic opportunities within the health and education sectors
- New infrastructure - from community facilities and residential development to the city building programs already in the pipeline

- The high growth (greater than the national average) of small business and entrepreneurialism in the region.

The result was a series of responses, which could be developed into strategies, including:

- Provide opportunities that make the Sunshine Coast the place to be for artists
 - Affordable places for artists to live and work (studios and housing)
 - Offering artist-in-residence programs and other temporary residency opportunities
- Foster the network of artistic communities to develop centres of artistic excellence
 - Provide/develop a series of arts "hubs" that allow the development of arts practice in more than one regional place
- Develop opportunities to showcase the region's artists to the world
 - Design/incorporate arts trails for visitors/tourism
 - Build a landmark building to showcase work of artists/architecture/design
- Actively seek opportunities to collaborate between the arts sector,

government, private industry, education and the community

- Collaborate with schools to develop and nurture the artists of tomorrow
- Provide opportunities for philanthropists to engage with arts/artists
- Research collaborations - art/science bio art, live art, socially engaged practices and new technologies. The opportunity to use art to explore ecology, sustainability, urban renewal, and other cultural issues
- Make the arts part of everyday life
 - Incorporate art in the design of public spaces

Obviously this list is not exhaustive however it opened up the discussion – it made the Board begin to think about how a vision for an arts focussed region could be achieved and about what it wanted to see for the arts on the Sunshine Coast by 2030.

The Board now wants artists and the arts sector to continue the conversation.



Dingle Wall. Artist Steven Bordonaro
Caloundra

14. Where to from here

The Sunshine Coast Arts Plan – this discussion paper was prepared by the Board to help stimulate thoughts, ideas and conversations.

These conversations will be captured during a formal, targeted stakeholder engagement program starting in August 2017.

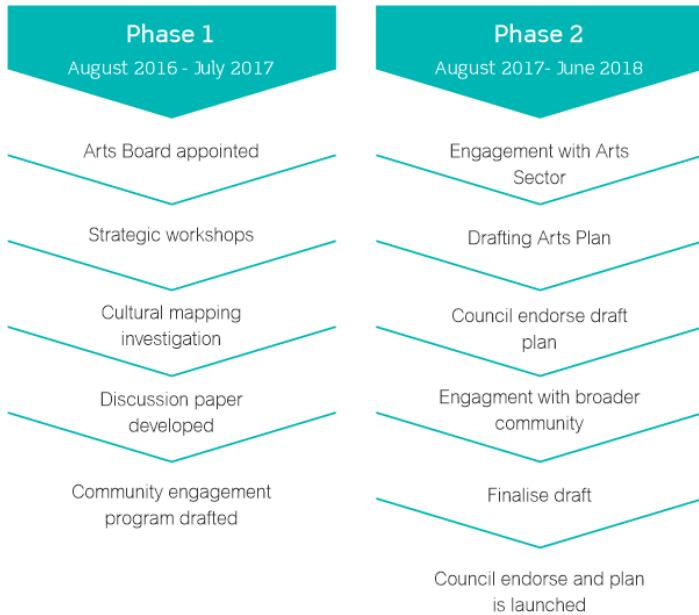
The discussions and feedback will inform the writing of the Sunshine Coast Arts Plan.

It is anticipated that the draft Arts Plan will be completed in early 2018 and

presented to Sunshine Coast Council for comment and endorsement as a draft before going out for wider community consultation.

The feedback from broader community consultation will be used to finalise the draft plan before going back to council for final endorsement.

The *Sunshine Coast Arts Plan 2018-2038* will then provide the direction for council led arts programs, infrastructure and services for the next 20 years.



15. How you can get involved

A range of community events, focus groups, surveys, discussion forums and performances will be held as part of the community engagement program. Make sure you visit council's website for the latest information on how you can get involved.



Juice & Jam, Sunshine Coast Creative Alliance.





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Horizon Festival launch 2017.

Appendix 1

Planning context

The following provides an outline of the current way in which government supports arts and culture on the Coast. It is not an exhaustive listing but aims to provide some context to the proposed definition of the arts (and the need to avoid overlap of some subject matters or sectors that are already being addressed in other endorsed plans, policies and strategies).

Articulating what is in place also identifies the gaps, opportunities and challenges that the final 20 year Sunshine Coast Arts Plan will need to consider if it hopes to achieve its vision.

Since 2014, Sunshine Coast Council has endorsed a number of plans and strategies that will need to be considered as part of the development of a Sunshine Coast Arts Plan.

These documents contain actions that will be delivered according to established timelines and in line with annual budget deliberations.

Specifically, some of the plans identify infrastructure requirements that may influence/be influenced by the draft Arts Plan

These documents and decisions will influence and must be considered in the development of the Sunshine Coast Arts Plan.

Policy and legislative framework and alignment

National

The Australia Council was originally established as an independent statutory authority by the Commonwealth Government through the Australia Council Act 1975.

On 1 July 2013, the *Australia Council Act 2013* commenced, updating the

functions of the Australia Council. The Australia Council is accountable to the Australian Parliament and to the Government through the Minister for the Arts (currently Senator Mitch Fifield).

The Australia Council is guided by its *Corporate Plan 2016-2020* and its *Strategic Plan 2014-2019* and supports the Arts:

- Through grants which fund a range of arts activities including the creation of new work, collaborations, touring, productions, exhibitions, performances, publishing, recording, promotion, market development and audience engagement.
- The provision of multi-year funding to arts organisations across Australia that create and present work and service the arts and artists.
- Through targeted programs and strategic initiatives we support the arts sector and lead change where needed.
- By advocating for the arts sector and deliver original research and analysis to inform policy and strengthen the arts industry.

State

Arts Queensland, an agency of the Department of the Premier and Cabinet, was established to help grow a vibrant and sustainable arts and cultural sector in Queensland.

Guided by the Minister for the Arts (Queensland Premier Anastasia Palaszczuk), Arts Queensland provides:

- Support to the Minister for the Arts in setting the state government's strategic policy direction for arts and culture in Queensland.
- Facilitation in the delivery of the Queensland Government's arts and cultural priorities and administers

government investment in funding programs and capital works programs.

- Oversight of and reporting on the Queensland Government's investment in arts and culture and ensure the best use of public funds.
- Management of the state's arts and cultural assets, including Brisbane's Cultural Precinct, South Bank; 381 Brunswick Street, Fortitude Valley; Judith Wright Centre of Contemporary Arts; and Centre of Contemporary Arts, Cairns.
- Support for the governance and compliance of arts companies and arts statutory bodies in the arts portfolio.

The *Local Government Association of Queensland (LGAQ)* is the peak body for local government in Queensland.

The not-for-profit association was established solely to serve the state's 77 councils and their individual needs.

The LGAQ Policy pertaining to the remit of local government in the area of Arts and Culture states:

7.2.1 Delivering Local Arts and Cultural Outcomes

- 7.2.1.1 Local government recognizes that arts and culture contribute to the identity, wellbeing and resilience of local communities. Local government uses local and regional planning frameworks to identify and address local arts and cultural needs and aspirations, and achieve broader social, economic and environmental outcomes. Local government develops, funds and supports local institutions such as libraries, galleries, museums,

visitor information services and performing arts venues and, as such, has an important role in the development, renewal and maintenance of cultural infrastructure.

7.2.1.2 State and federal governments should include arts and culture in policies, programs and funding initiatives relating to regionalisation, urban planning and the development of facilities and infrastructure.

7.2.1.3 Local government calls on the State and Federal governments to support the development of arts and culture in regional communities through funding programs such as Regional Arts Development Fund and Regional Arts Fund and that funding for these programs should be maintained at least in real terms.

Local

- *Sunshine Coast Council Corporate Plan (2017-2021):*

The Sunshine Coast Council's Corporate Plan provides the overarching framework for all council programs, projects and activities. Council has embraced the long-term aspirational vision to be Australia's most sustainable region – healthy, smart and creative. The importance of these attributes in driving a sustainable region are well embedded within Council and our communities.

Our Goals

Strategic Pathways

The strategic pathways link the five goals to the transformational actions detailed in councils endorsed regional and supporting strategies.

Values

- *Sunshine Coast Social Strategy 2015 (aligned to Corporate Plan)*

Outcome: (Aligned to Corporate Plan)
 Culture, heritage and diversity are valued and embraced

Key initiatives Continue to recognised and support opportunities which develop and grow the creative and cultural industries on the Sunshine Coast, positioning the region as a key destination for both industries.

- *Organisation Improvement Plan 2016/17*

An Organisation Improvement Plan, containing more than 100 actions, was developed by council in the lead up to the budget 16/17. The actions identified programs or projects for funding and delivery over a 1 to 2 year period.

It includes:

Action 63. *Investigate and trial incentives to build the creative and cultural industry on the Sunshine Coast in partnership with the Economic Development Branch and in collaboration with the Sunshine Coast Arts Advisory Board, local creative industry representatives, Visit Sunshine Coast and the Sunshine Coast Events Board.*

This investigation has commenced. The REMIX Summit held as part of the Horizon Sunshine Coast Festival of Arts and Culture (September 2016), was used as an initial avenue to engage with the arts and cultural industry. The summit included a discussion around incentives in the speakers' briefs. Feedback and survey results from the creative sector on this topic indicate access to infrastructure (i.e. affordable venue hire) and marketing support are key incentive for growth.



Early stage discussions with Arts Queensland on this shows promise for support and guidance.

- *Sunshine Coast Regional Economic Development Strategy* provides a 20-year vision and blueprint for sustainable economic growth. It identifies seven high-value industries in which to invest to achieve this vision. They include health and well-being; education and research; professional services and knowledge industries; tourism, sport and leisure; agribusiness; clean technologies; and aviation and aerospace. This work is strongly supported by council's Future's Board and the Sunshine Coast Events Board and it is an imperative that these Boards provide feedback as part of the development of an Arts Plan.

In relation to the development of the new Sunshine Coast Arts Plan, and the definition of arts the high value industry: professional services and knowledge industries include a number of sectors that may identify with the arts as per the UNESCO description for design and creative services.

How this is addressed is anticipated to be a key discussion in the stakeholder engagement program particularly as the Strategy is currently under review and may better capture some of these industries.

- *Sunshine Coast Cultural Development Policy 2012* guides council's contribution to cultural development and details the position and key priorities to enrich the cultural vitality of the region. This Policy is now reaching the end of its life and will be reviewed in the context of the new Sunshine Coast Arts Plan.
- *Sunshine Coast Heritage Levy Policy 2016* and *Sunshine Coast Heritage Strategy 2015-2020* directs investment in cultural heritage projects and activities that protect, conserve and respond to the region's emerging and most critical heritage challenges.

The Heritage Plan is particularly relevant to any discussion re arts and cultural infrastructure as it contains two specific actions, and the proposed timing for those actions, that may result in the development of regional cultural interpretive and collection storage spaces.

These actions provides opportunities for integration of arts infrastructure and must be considered if recommendations in the final Sunshine Coast Arts Plan also indicate the need for arts specific infrastructure.

- *Sunshine Coast Libraries Plan 2014-2024* guides the future form and function of the Sunshine Coast's eight libraries and two mobile libraries to continue to foster and support creative and cultural development initiatives and programs. The Plan is particularly relevant to any discussion related to arts and cultural infrastructure and any recommendations for such in the final arts plan.

The Plan outlines expansions of current libraries, specifically the Maleny Library and the Coolool Library, and identifies the need for new libraries for the new Maroochy CBD and longer term proposals for Kawana (the home of the growing Health precinct and Hospital) and Caloundra South (the Aura development which will attract a population of more than 50,000 people (20,000 homes) over the next 30-40 years. Libraries in Caloundra and Nambour are also on council's radar for redevelopment, and the adoption of the Caloundra Centre Masterplan certainly gives prominence to the redevelopment of the Caloundra Library.

Consideration must be given, when undertaking the planning for this library infrastructure, to the role contemporary Libraries play around the world which is to provide holistic art and cultural services and experiences. (e.g. the \$45 m Geelong Library and Heritage Centre which includes heritage collections and interpretive spaces, the Singapore library which includes gallery halls and

performance spaces, the Adelaide library includes a community access visual art gallery, Gold Coast library at Helensvale includes performance spaces and digital work spaces etc).

www.sunshinecoast.qld.gov.au/Council/Planning-and-Projects/Council-Plans/Sunshine-Coast-Libraries-Plan

- *Reconciliation Action Plan (RAP) 2017-2019* provides an opportunity for council and the community to continue to build its capacity to support and sustain reconciliation outcomes for the region. Today 1.6% of the population in the Sunshine Coast community identify as an Aboriginal and/or Torres Strait Islander person.

The RAP 2017-2019 aims to address the social, economic, cultural and environmental needs of our region. It provides:

- A practical framework for our organisation to realise its shared vision for reconciliation
- A plan of action built on relationships, respect and opportunities, and
- A plan for enabling social change and economic opportunities for Aboriginal and Torres Strait Islander people.

The establishment of a new RAP Working Group, consisting of key council officers including Indigenous staff, and an external First Peoples Advisory Committee, with representation from the local Aboriginal and Torres Strait Islander community and key stakeholder groups, will assist council in overseeing the implementation and future development of the RAP.

The Arts Advisory Board will turn to the Committee to seek arts and cultural advice on Aboriginal and Torres Strait Islander matters, it is anticipated that the committee, once established, will be a major stakeholder group for engagement in the development of the Arts Plan.

Action 9 in the RAP specifically requires council to incorporate traditional and contemporary Aboriginal and Torres Strait Islander Cultural activities into council's major creative events program.

- *Sunshine Coast Community Events and Celebrations Strategy 2010* articulates council's role in community events and celebrations that enliven and reflect the diversity of the region. This strategy is currently being reviewed. It will align to the Arts Plan.
- *Sunshine Coast Events Policy 2010* articulates council's role in supporting, partnering and facilitating, and delivering events across the region.
- *Sunshine Coast Major and Regional Events Strategy 2013-2017* guides council and the Sunshine Coast Events Board on building the region's competitive advantage to host major and regional events that boost our economy.
- *Council resolution: Film Incentive Scheme* - A report to the Ordinary Meeting of Council in February 2016, in relation to the Film Industry on the Sunshine Coast requires the Sunshine Coast Arts Advisory Board to review a research paper by the AEC Group when developing the regions Arts Plan.

This work is now underway with the following ongoing activities:

- a streamlined permitting process to ensure quick turnaround periods for regulatory and permitting processes controlled by council (noting that the Community Land Permits team already provides 24 hours turnaround for film applications)
- the development of a Sunshine Coast film directory of locations, crew and facilities that is updated on an annual basis www.sunshinecoast.qld.gov.au/Experience-Sunshine-Coast/Arts-

and-Culture/Film-Making-on-the-Coast

- any requests for council funding of film companies/productions are considered for funding under council's Community Grants or RADF programs in the first instance; or referred to the Economic Development Branch to be assessed in line with the Major Events sponsorship application process and with any recommendations for funding from this process be referred to council for consideration.

- *Caloundra Centre Master Plan (and the Regional Gallery)* is an imaginative plan to achieve greater activation, vibrancy, participation and connection within the Caloundra CBD.

It describes a Community and Creative Hub and proposes a catalyst redevelopment opportunity for significant mixed use development focussed around a new town square, develop a new library / art gallery, and continue to renew The Events Centre and other facilities, connect facilities with Bulcock Street and Bulcock Beach and embed the lush, subtropical landscape qualities into the design.

The Community and Creative Hub is intended to include the following functions:

- town square
- library/resource centre, art gallery and museum
- performing arts centre
- visitor information centre
- civic facilities
- community meeting spaces (district level)
- transit station and public car parking

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- *Sunshine Coast Performance and Community Venues Service Plan 2014-2019* looks at how to bring the best value of performance and community venues to the region over the next fifteen years. The plan aims to provide a clear direction for five of council's key performance and community venues. These venues are:
 - The Events Centre Caloundra
 - Lake Kawana Community Centre
 - Coolool Civic Centre
 - Kawana Community Hall
 - Beerwah and District Community Hall.

The plan contains four desired outcomes to guide the future form and function of the five key performance and community venues. These are:

- The Sunshine Coast region is serviced by an efficient network of performance and community venues, which are well located and accessible to the community.
- The usage of Sunshine Coast performance and community venues is maximised.
- Sunshine Coast Council venues are designed and equipped to be resourceful, and to offer a high quality experience for the community.
- Venues which are owned and/or managed by Sunshine Coast Council are operated in a coordinated manner, which is financially responsible and efficient.

Appendix 2

Key challenges and opportunities

Gaps identified	Key challenges	Opportunities
Lack of Information: about the arts, the sector, its value	Need clarity about our point of difference (or specialisation) on the Sunshine Coast – nationally/ internationally i.e. what would make professional artists establish their base on the Sunshine Coast (e.g. Environment (including initiatives such as solar farm) = green art opportunities, 'smart city', urban growth and market opportunities, infrastructure = arts using new media, University – arts education)	Commission further research into the sector that can provide a clear picture of what the arts sector look like where hubs of creativity exist on the Sunshine Coast, what are the gaps. Engage with the sector/networks creatively to strengthen relationships and the sharing of challenges. Engage with the arts sector to hear what they feel the culture of the coast is and what do they want the Sunshine Coast to be (in terms of the arts/Arts Plan).
Geographic spread of populations/ communities	Regional infrastructure cannot be 'centralised' – importance of the role of place and people. Each community needs to be clear about their point of difference – are they? How could this be achieved? How does this spread of arts offers and the need for the centralised hub take into account the significant spend and activity of tourists coming to the Sunshine Coast and their patterns of visitation across the Region? What is the tourist expectation as a customer in this space? Currently we live in a region without an obvious centre – there is no city hub. The arts industry is fragmented geographically – how can it be brought together? What is the role of the Maroochyodore Priority Development Area with regard to this issue? What is the arts offer in this space and how does this interplay with the Caloundra Centre Masterplan and the Community and Creative Hub?	The ethos of community of communities – how do the arts become part of 37 villages. There is the need for a hub to act as a support to the 37 villages – enhance, not replicate or compete. There is a need for an identified central cultural precinct – which would engender confidence in the offer and courage to undertake the 'trail'. The proximity of Sunshine Coast to Brisbane and our residents' ability/willingness to access metropolitan and higher order arts markets and services - capture our distinct specialisations, how do we complement the economies of the capital city vs direct competition?
Funding limitations/ investment limitations	Lack of clarity about the role of Arts QLD and relationship between council and state funding initiatives including innovation funds, creative industries, arts funding. The impact of the change to the funding model utilised by the Australia Council – the existing Catalyst grants, the Major Festivals Initiative, and additional investment back into the Australia Council announced by the Minister for the Arts the Hon Mitch Fifield.	Broader mapping to understand what funding is available such as grants, corporate sponsorship, tourism, partnerships. Strengthen partnerships with state and federal funding bodies.

Collections – growing/ managing/ points of difference	Acquisitive arts prizes, gifts to council and active purchases to enhance the sophistication of the collection – what are our strategic/policy objectives on behalf of the region?	Visioning around the strategic/policy/point of difference considerations to inform the concept of a regional Collections Policy
Growing new/original works/cultural events	Acquisitive arts prizes, gifts to council and active purchases to enhance the sophistication of the collection – what are our strategic/policy objectives on behalf of the region?	Visioning around the strategic/policy/point of difference considerations to inform the concept of a regional Collections Policy
Growing new artists/ arts lovers (audience development)	Invest in improving the audience’s experience – find out what it is that excites them. Need to emphasise the role of place and people as opposed to buildings.	Greater understanding of what is driving local audience patterns and invest in what is important. Arts within schools – a big opportunity for local professional artists to teach/mentor, particularly given the increase in the number (or density) of schools required on the Sunshine Coast to meet population growth demands for young children. Supporting tertiary institutions on the Sunshine Coast to provide formal education/training for the next generation of artists and arts business. Look for partnerships to grow/sustain audiences.
Artists versus arts consumers – on which one should the plan focus?	Need to ensure a deeply engaged community	Whichever the focus, the plan needs to articulate the outcomes to all.
Lack of professional space for artists to make their art (purpose specific spaces)	Need a place to come together to take part in accelerated development programs – the region currently doesn’t have. Caloundra Events Centre only suitable space for dance on the Coast – high demand – no practice/ rehearsal/development space.	Spaces allow artists to come together – learning, mentoring, networking. Look for opportunities to use/reuse current buildings e.g. Judith Wright Centre - partnership approach. Look for opportunities to include spaces in new buildings being planned e.g. Gold Coast Arts Centre has studio spaces below where they cultivate artists/provide office space.
Arts infrastructure	Current facilities nearing the end of life and/or not meeting the needs of arts sector	The role of council in the development of asset management and renewal plans for arts/cultural facilities and the addition of new stock/facilities (i.e.: Sunshine Coast Entertainment, Convention and Exhibition Centre in the Maroochydore Priority Development Area)
Partnerships	There is a need to identify who potential arts and culture interested partners may be within the Sunshine Coast and potentially the South East Queensland region	Identify partnerships that could act as a change agent – e.g. sports, business, science.

Appendix 3

Grants and funding

Sunshine Coast Council offers a range of grant programs aimed at developing and supporting community facilities, projects, programs, groups and individuals.

Over the past five years more than \$1.78 million has been invested in arts activities and organisations as part of council's grant programs. Table 1 and Figure 1 provide an estimated breakdown of grant program funding to individuals for arts projects and arts organisations. Note that 2012/13 figures include funding to organisations in the Noosa local government area due to the amalgamation of Sunshine Coast and Noosa local government which was in place at that time.

The Regional Arts Development Fund (RADF) is specifically focussed on supporting the arts in this region.

RADF supports cultural activity through the professional development and employment of arts and cultural workers in regional Queensland. RADF is a partnership between the State Government, through Arts Queensland, and Sunshine Coast Council. The funding arrangement is based on a 40:60 ratio.

Each year local councils bid for partnership funding and a written

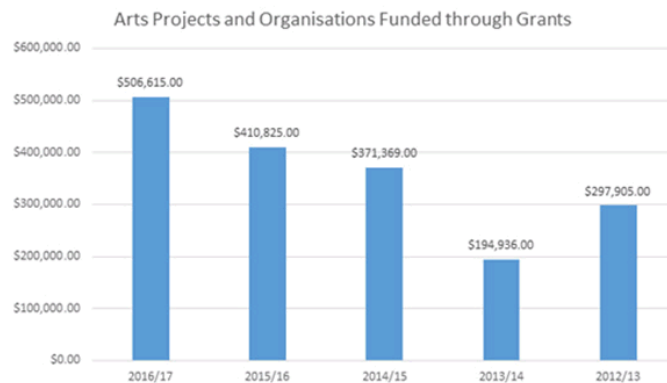


Figure 2: Arts Organisations funded through Council Grant Programs by Year and Valuerant Program

agreement outlines the process of expenditure for the funds. The 2016/17 RADF budget provides \$108,000 to support council managed strategic initiatives and \$167,000 for the RADF competitive arts grant program.

The Sunshine Coast RADF Committee assesses funding applications and provides recommendations in a report to council. The committee is made up of eight independent, external professional and arts industry representatives, resourced and supported by a council

officer and chaired by the Transport, the Arts and Heritage Portfolio Councillor.

Council also supports and funds the Sunshine Coast Creative Alliance via its Community Partnership grant program and officer time. The Alliance is identified as the peak arts and creative association on the Coast and provides valuable access to one of the region's biggest network of arts and creative industry practitioners and supporters.

	Grants to Arts Organisations and Individuals (Figures shown in '000)							Grants for Arts Projects by other organisations	TOTAL
	RADF	MAJOR	MINOR	INDIVIDUAL	CPFP	CDF	50th		
2016/17	\$214,903	\$73,693	\$27,646	\$2,400	\$55,563	\$48,742	\$20,800	\$62,868	\$506,615
2015/16	\$208,053	\$88,802	\$20,331	\$1,600	\$58,063	\$25,018	\$0.00	\$11,158	\$410,825
2014/15	\$164,408	\$40,490	\$14,163	\$2,900	\$43,065	\$31,090	\$0.00	\$75,253	\$371,369
2013/14	\$96,856	\$23,000	\$10,550	\$500	\$0.00	\$30,358	\$0.00	\$33,672	\$194,936
2012/13	\$200,076	\$48,218	\$10,511	\$300	\$0.00	\$0.00	\$0.00	\$38,800	\$297,905
TOTAL	\$884,296	\$274,003	\$83,201	\$7,700	\$154,691	\$135,208	\$20,800	\$221,751	\$1,781,650

Table 1: Arts Funded by Year and Grant Program

Appendix 4

Facilities, venues and programming

Council invests in and owns a large number of community venues, event spaces and arts/cultural programs and events. These include:

- Regional Art Gallery at Caloundra, including exhibitions and arts development programs/educational programs for all age groups.
- The Events Centre – Caloundra, the regional performance space for touring entertainment of all genres.
- Horizon Festival of Arts and Culture - an annual 10-day event celebrating local artists and performers and providing international experiences.
- Sunshine Coast Art Prize – annual acquisitive prize open to 2D artists across the nation.
- Sunshine Coast Art Collection – a growing collection of traditional and contemporary art with significance to the region and focussing on 2D pieces.
- Lake Kawana Community Centre - a multi-functional, diverse facility which provides a place for the community to create, express and celebrate. It provides performance spaces for hire, for both local and touring programs.
- Public art collection - in parks and street scapes developed as part of its master planning and landscaping processes, arts/cultural/community development programs.
- Cultural heritage exhibitions and events, which are directed by the Sunshine Coast Heritage Plan and funded by the annual heritage levy. Advice for this program is provided to council by the independent Sunshine Coast Heritage Reference Group which includes representation of the two local traditional owner group – Jinibarra and Kabi Kabi.
- Sunshine Coast Libraries provide spaces for local artists to exhibit. In the past two years, library refurbishments, designs for extensions to current libraries and planning for new libraries, have included purpose specific exhibition and in some instances, performance spaces.



Caloundra Regional Gallery.

Appendix 5

Sunshine Coast Arts Advisory Board

Sunshine Coast Council appointed the region's first Arts Advisory Board in 2016 to provide advice and direction for council to consider as it develops a strategic blueprint to grow the region's investment in the arts.

Following a nationwide expression of interest process, six highly credentialed art industry experts commenced on the Arts Advisory Board along with Mayor Mark Jamieson and Arts Portfolio Councillor Rick Baberowski.

The Board includes:



Collette Brennan (Chair)

Principal Sole Trader

Last updated: 9 August 2017

Collette Brennan has 20 years' experience in arts leadership and management.

Collette has extensive knowledge of arts based practices, issues and opportunities both locally, nationally and internationally. She is an arts consultant focused on national and international audience and market development.

Collette is currently the CEO of the Abbotsford Convent, Australia's largest multi-arts precinct.

Background and experience

- Director of International Development, Acting Executive Director of Arts Development and Director of Market Development at the Australia Council for the Arts
- Executive Director of Brisbane's internationally acclaimed contemporary circus Circa
- the founding Creative Director of The Edge, State Library of Queensland's program for children and young people

- General Manager of the Queensland Performing Arts Centre's Out of the Box Festival for 3 to 8 year olds
- Executive Officer of Youth Arts Queensland, the state's peak body for youth arts and cultural development
- Lecturer at QUT, in schools as a drama and history teacher
- Youth arts worker in a range of school and community contexts with children and young people.

Current committee memberships

- International Society of Performing Arts (ISPA) Board
- ISPA Fellowship and Governance committees

Panel member

- Arts Queensland Peer Assessor



James Birrell

Director/Owner - James Birrell Design Lab

Last updated August 2016

James has extensive experience in music and visual arts events and has networks with art curators, production, international artists, media organisations and illustrators.

Background and experience

James has experience in:

- events
- landscape architecture
- urban design
- furniture design
- art curation
- urban renewal and property development
- business ownership non-profit sector.

He has established several organisation's with the purpose of creating cultural revitalisation on the Sunshine Coast.

He also has a particular focus on generating investment and opportunities for young creatives and entrepreneurs.

Current board memberships

- President, Maroochydhore Revitalisation Association



Cr Rick Baberowski

Councillor - Sunshine Coast Council

Last updated: 3 August 2017

Cr Rick Baberowski was elected to the Sunshine Coast Council in 2012 after winning the seat of Division 1. He currently holds the portfolios for Transport, the Arts and Heritage.

Background and experience

Prior to politics, Cr Baberowski was a senior planner and coordinator of cultural development in local government for 10 years. He delivered a range of award winning projects including: The Caboolture Hub, The Seaside Museum on Bribie Island and the Q150 redevelopment of the Caboolture Historical Village.

Prior to that, he was a creative industries consultant working closely with his partner Karen Tyler for over seven years. Together they delivered a wide range of arts and cultural development projects across Queensland including Brisbane, Rockhampton, Mackay, Noosa, Mitchell, Logan, Caboolture, Narangba, Tingalpa and Redlands.

He has served on several arts sector boards and policy review panels and was the 2011 recipient of the Gallery and Museums Achievement Award (GAMAA) for individual achievement.

Council positions

- Portfolio: Transport, the Arts and Heritage
- Committee member: Sunshine Coast Light Rail Taskforce
- Committee member: Transport Community Group
- Committee member: Cycling Reference Group
- Committee member: Caloundra Aerodrome Community and Aviation Forum
- Committee member: Sunshine Coast Arts Advisory Board
- Committee member: Regional Arts Development Fund
- Committee member: Sunshine Coast Cultural Heritage Reference Group



Jennifer Radbourne

Emeritus Professor

Last updated: 3 August 2017

Emeritus Professor Jennifer Radbourne has extensive experience in performing arts and academia.

Background and experience

- Researched and published internationally in the areas of arts audiences, arts marketing, arts fundraising and business development in the arts.
- Developed Queensland's first Graduate Diploma in Arts Administration at QUT in the 1990's.
- Presented papers at arts management and cultural policy conferences in North America, Europe, the UK, and Asia.
- Former member of the Scientific Committee of the International Association of Arts and Cultural Management (AIMAC).
- Published three books: Arts Management – a practical guide (1996). The Audience Experience (2013) and Philanthropy and the Arts (2015).

- Provided consultancy to arts organisations in Australia and overseas, local and state governments, in arts governance, arts marketing and strategic marketing.
- Graduate of the AICD and a former member of the Sunshine Coast AICD Committee.
- Previous Board experience with APACA, QPAC, Qld Ballet, Qld Arts Council and Australian Institute of Arts Management.

Current board memberships

- President, Maleny Arts Council
- Member Sunshine Coast Grammar School Council
- Chair, Sunshine Coast Grammar School Foundation Pty Ltd



Kathi Holt

Executive Director - Nero Holt

Last updated: 7 August 2017

Adjunct Associate Professor Kathi Holt is an architect and urban designer with over 26 years teaching and research experience. Currently completing an Executive MSc in Cities at the London School of Economics, Kathi consults to government agencies, community groups and not-for-profit entities.

Specialising in urban space and placemaking she has extensive experience in bringing the arts and culture sector to communities.

Background and experience

- Organised key events for QLD Government's Heat Architecture program at the Peggy Guggenheim Museum in Venice.
- Organised the opening event for the Israeli Pavilion with Tami Dance Company (Israel) and QUT dancers.
- Worked with QLD State Government's Expo team, Brisbane City Council and QUT.

- Worked with key members to set up the governance structure for the RR-CRC as Bid Leader for the Resilient Regions Cooperative Research Centre.

Previous board memberships

- European Union-Australia ICI Education Mobility Program Advisory Board
- Board of Urban Design Alliance UDAL.

Panel member

- Innovative Health Hub advisory committee for RDA (Logan and Redlands)
- AURIN Expert Technical panel for Lens 4 Urban Housing
- AURIN Expert Technical panel for Lens 10 Innovative Urban Design – Demonstrator Project in Logan QLD.



Phil Smith

President - Sunshine Coast Creative Alliance

Last updated: 9 August 2017

Phil is an energetic, mid-career architect and urban designer with 26 years practice on the Sunshine Coast across a wide range of projects.

Phil is passionate about promoting the value of creative enterprise and artistic expression as drivers of innovation, business, culture and regional identity.

Background and experience

- Worked with pioneering local architects Gerard Murtagh, Lindsay and Kerry Clare and Gabriel Poole
- Established (with architect Liza Neil) the boutique, multi-award-winning design firm Gomango Architects in 1994 to explore new models of sustainable regional architecture
- Previously a Principal Urban Designer at old Maroochy Shire Council and Project Manager of the Maroochy CBD Master Plan project (2002-6)
- Joined architecture and urban design firm Deicke Richards in 2006 and has establishing their Sunshine Coast office

- Project Leader the design of the USC Business, Arts & Law Faculty Building (2016) and the Yeerongpilly TOD Master Plan for the State Government (2010-2014)
- Currently leads the design review team advising Qld Health on the Herston Quarter Redevelopment and advises the State Government on the Queens Wharf Project
- Co-authored The USC Seniors Infill Housing Research Project which won the 2012 QLD PIA Award for Cutting Edge Research and Teaching and was awarded the 2013 Australasian Research Award by IAP2.

Current board membership

- President of the Sunshine Coast Creative Alliance (Inc)

Panel member

- Sunshine Coast Council's Urban Design Advisory Panel
- Caloundra CBD Taskforce
- Immediate Past-chair of the AIA Sunshine Coast Region



Tracey Vieira

CEO - Screen Queensland

Last updated: July 2017

Tracey is currently the head of Screen Queensland and has a keen interest in the Arts.

She is experienced in cultural policy and works closely with cultural organisations such as QAGOMA, TEQ and QPAC.

Tracey was recently named the 2016 Telstra Queensland Business Woman of the Year at a prestigious award ceremony in Brisbane.

Background and experience

Tracey is a member of the AICD and has completed the company director's course. Tracey has also worked closely with the Minister for the Arts (Qld Premier), has strong relationships in the corporate sector with private investors and within State and Federal Government. Tracey is a previous Board Director with QMusic.

Current board memberships

- Board Director – The Arts Centre Gold Coast
- Board Director – RSPCA Queensland
- Board Director – MediaRING
- Board of Advisors - Australians in Film



Mayor Mark Jamieson

Last Updated: 3 August 2017

Background and experience

Prior to his election as Mayor in 2012, Mayor Jamieson enjoyed an extensive career of nearly 30 years in chief executive and senior leadership roles in media and publishing. He had strategic and operational responsibilities for customer satisfaction, staff development, business performance and shareholder growth.

Mark Jamieson has led a distinguished career in both the public and private sectors. He has approached all his roles with the personal ethos to not only do well, but do good.

Mark Jamieson has been the Mayor of the Sunshine Coast Council (the fifth largest local government in Queensland) since April 2012. He was re-elected for a second term on 19 March 2016 with 76% of the vote on a two candidate preferred basis.

He is reshaping the Sunshine Coast economy, strengthening community programs and supporting and building on the region's already outstanding environmental credentials.

This includes driving a major regional infrastructure program that has the most innovative mix of public and private investment opportunities in Australia. It is underpinned by a clear 20 year blueprint established for a new economy for the Sunshine Coast and which is already delivering results.

In October 2016 Mayor Jamieson became President of the Local Government Association of Queensland. Mayor Jamieson also sits on the Board of Directors for the Australian Local Government Association and the Council of Mayors South East Queensland.

Mayoral Objective

A strong united team at council which:

- delivers a robust economy
- makes a strong community
- creates an enviable lifestyle and environment, and
- provides value for the community by delivering quality leadership and services.

Memberships

- President, Local Government Association of Queensland
- Director, Australian Local Government Association
- Director, Council of Mayors South East Queensland
- Chair, Local Disaster Management Group
- Fellow, Australian Institute of Management
- Member, Australian Institute of Company Directors
- Member, Australian Olympic Committee (Qld) Team Appeal Committee for Rio 2016
- Member, LifeFlight
- Honorary Membership: Rotary Club of Woombye-Palmwoods

Education

- 2008 - Executive Leadership Program, Harvard University, Cambridge USA
- 1990 To 1995 - Bachelor of Business (Distinction) with double major in Marketing and Human Resources Management (University of Southern Queensland).

To note: the Board currently has two vacant seats. One will be filled by the Chair of the yet to be created Sunshine Coast Art Foundation. The other seat will be recruited by the Board, for council endorsement, once any gaps in expertise is identified.





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Sunshine Coast Arts & Culture Snapshot

APRIL 2017





Above image: Lake Kawana Community Centre

Front cover image: Horizon Ignites — Horizon Festival of Arts & Culture

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1.0 Background

1.1 Purpose Of The Report

Urbis was commissioned by the Sunshine Coast Council to undertake a cultural mapping process of the Sunshine Coast Arts and Culture sector. This process was a desktop analysis undertaken primarily to inform the development of the Sunshine Coast Arts Discussion Paper, which is being created by the Sunshine Coast Arts Advisory Board (SCAAB).

The intent of the cultural mapping is to provide a snapshot of the arts infrastructure (soft and hard) on the Sunshine Coast, including:

- **Infrastructure and facilities** (private galleries, public galleries, rehearsal spaces, performance spaces etc.);
- **Profile of workers** – income, location, distribution networks;
- **Profile of local and regional arts and cultural bodies**, groups and organisations;
- **Educational offerings** – courses and students/tertiary;
- **Funding**;
- **Barriers** to success; and
- **Aspirations** for the future of arts and culture on the Sunshine Coast.

1.2 Methodology

A desktop analysis was agreed between Council and the project team as the best use of the funds available for this project.

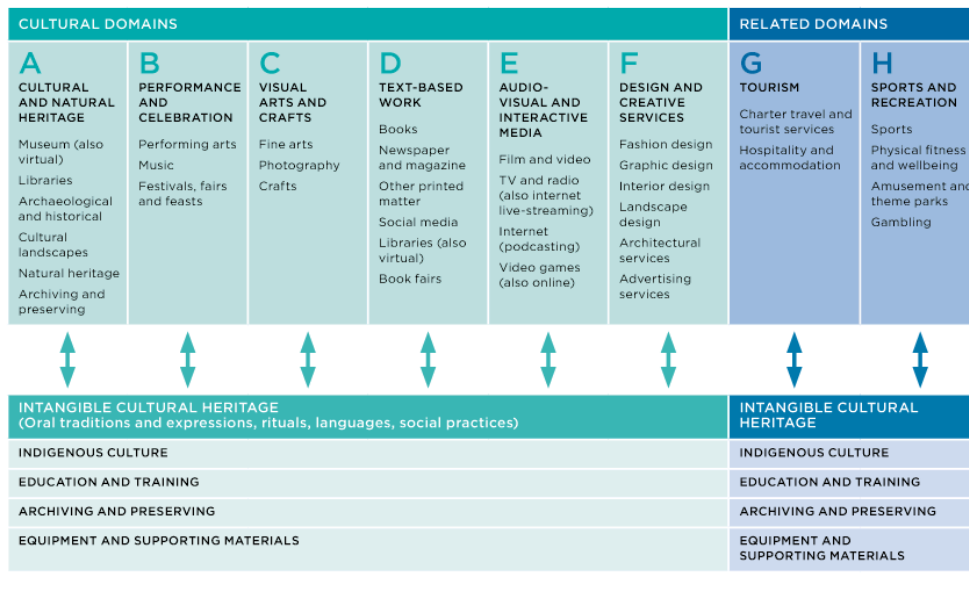
The cultural mapping project used a range of existing Council and publicly available data sources and a new online survey distributed to stakeholders by Council during February and March 2017. The survey provided a qualitative input focused on individuals' experience in the arts sector.

1.3 Definitions

For the purposes of this report, Council subscribe to the definition of culture as per UNESCO.

Scope and Definitions

UNESCO Framework for cultural statistic domains (modified)



The following categories included in this snapshot are:

- B Performance and Celebration;
- C Visual Arts and Crafts;
- D Text-based Work (excluding Libraries);
- E Audio-visual and Interactive Media; and
- F Design and Creative Services.

1.4 Limitations

This report was prepared using a desktop analysis with a limited scope and budget. It is a snapshot of information available from Council and public sources. Some of the data is aged (more than 3 years old and up to 10 years old). While this is not ideal, it is reflective of the broader information available on the arts and culture sector.

An online survey was used to capture information about the local arts and culture sector and provide a more current picture. However, while the response rate was high (over 400 responses in 4 weeks) it is not possible to determine if the results are fully representative of the sector on the Sunshine Coast.

The key findings of the snapshot have not been tested with stakeholders beyond the Council project team. The representation of data would benefit from testing and 'ground-truthing' with local stakeholders, who are likely to have a more intimate and detailed knowledge of the regional sector profile than the consultant team.

It is recognised that some individuals will have a different definition of arts and culture, and the sector. This document doesn't seek to limit these different views, but rather is aiming to utilise a single definition in order to create a benchmark/baseline profile which can be updated at regular intervals.

1.5 Report Structure

This snapshot report is presented in the following sections:

- **Our Arts and Cultural Offering** — an overview of the Sunshine Coast sector;
- **Our Workers** — profiles of the workers (paid and unpaid) including location, incomes, art forms;
- **Our Training and Education** — a scan of training and education courses available locally;
- **Our Venues and Facilities** — an inventory of designated rehearsal, performance and exhibition spaces (noting that many artists may use other informal spaces which may not be included);
- **The Funding** — funding levels for the region; and
- **Discussion** — a summary of the snapshot findings, barriers and opportunities to the success of the industry going forward.



Image: Arts and Ecology Centre — Horizon Festival of Arts & Culture

2.0 The Snapshot Survey

An online survey conducted in February and March 2017 captured information from arts and cultural workers, volunteers, students and business owners across the region.

A copy of the survey can be found in **Appendix A**. A summary report is available in **Appendix B**. The survey was promoted through the Council website, media releases, council community radio messages and Facebook, and was sent to individuals and groups for further promotion and distribution. A list of these organisations can be found in **Appendix C**.

This survey will provide a good baseline of information and could be re-run every two to five years to understand trends, and potentially the impact of the 20-year Arts Plan.

KEY INFORMATION ON RESPONDENTS

448 responses
were received to the survey

Each question received a
**different number
of responses**

Nearly 35%
of respondents are
over 65 years of age

75%
of respondents are
female

2%
of respondents are of
**Aboriginal or
Torres Strait
Islander descent**



Image: Weaving — Horizon Festival of Arts & Culture

2.1 Key Findings of the Survey

The following are a selection of interesting headlines from the survey results.

Further information is provided throughout the Snapshot Report in the relevant chapter e.g. Our Workers and Our Training and Education Offer.

WORKERS

- 53% of respondents identify as artist/practitioner, arts worker/cultural events, and 13% volunteers for an arts organisation or association;
- Respondents predominantly work in fine arts (62%), with the next biggest discipline being crafts (25.6%);
- 16% of respondents work for free, with others reporting a mix of paid and free work;
- 65% of respondents work for/own a privately held company;
- Online distribution and sales is popular.

SUNSHINE COAST SURVEY SAYS

Key barriers were identified as:

- » Availability and affordability of space for practice, rehearsal, performance/exhibition;
- » Funding; and
- » Opportunities to market their works.

LOCATION

- The location identified as having the highest number of artists, practitioners or arts workers living there was Buderim;
- Nearly 20% of respondents moved to the Sunshine Coast to progress or start their art career or practice; and
- Respondents are prepared to travel to practice or experience arts and culture with 37% prepared to travel more than 50 kilometres to practice and 50% to experience.

EDUCATION AND TRAINING

- 90% of students said they moved to/stayed in the region to access the arts and culture education or training opportunities;
- Nearly 80% of respondents said they would stay on the Coast once they have finished their training. Half of respondents are intending to use their study or training to pursue arts career;

SUPPORT

- Almost two thirds of respondents (62%) haven't ever applied for arts funding;
- The top three roles identified for a peak body were:
 - Promotion and marketing the sector;
 - Facilitating access to funding; and
 - Partnerships and collaboration.

GENERAL COMMENTS

- Arts event calendar/directory of artists;
- Exhibition space for locals but also bring in exhibitions; and
- Support grassroots and established artists.

BEST VALUE/HIDDEN GEM ACTIVITY OR VENUE ON THE COAST

- A Little Creative;
- Buderim Craft Cottage;
- Cooroy Butter Factory;
- Caloundra Regional Art Gallery;
- Caloundra Arts Centre;
- Maroochy Botanical Gardens;
- Old Ambulance Station Nambour;
- Seaview Gallery;
- The Events Centre Caloundra; and
- USC Art Gallery.



Image: Caloundra Regional Gallery

Sunshine Coast Council April 2017 7



Image: Axis Gallery Maroochydore, Horizon Festival of Arts & Culture

3.0 Our Arts And Cultural Offering

Arts and culture in Australia is increasingly seen as an important and relevant part of life. A 2014 benchmarking report into Australian participation in the arts tells us the future is positive:

Australians increasingly see the arts as important and relevant to their lives.

85 percent say that the arts make for a richer and more meaningful life, an increase of **5 percentage points** since 2009 and 14 points since 1999.

95 percent of Australians

engaged in the arts in some way in the year before the survey.

Nearly half of Australians participate in the arts

as creators in at least one art form, 7 percentage points higher than 2009. Creative participation has increased most in visual arts and craft, and music. Nearly **one in three** Australians create visual arts or craft. **One in five** creates music.

71 percent of people attended live events or art galleries

in the 12 months before the survey. Nearly all Australians, **94 percent**, attended live events or art galleries or read literature in that period.

Only 5 percent of Australians

did not engage in the arts at all, compared to 7 percent in 2009.¹¹

Around two thirds of Australians

attended a theatre, dance or music performing arts event and **71%** attended arts events including visual arts and crafts in 2013. There was a total of 17.9 million ticketed attendances at performing arts events in Australia in the same period — **around 78 tickets for every 100 Australians.**

In Queensland, a quarter of the population

aged 15 years and over **participated in at least one cultural activity** in the 12 months prior to survey. The most popular activity was textile crafts, jewellery making, paper crafts or wood crafts (11%), followed by sculpting, painting, drawing or cartooning (8%) and singing, playing a musical instrument and photography, film-making or editing (5%).

ON THE SUNSHINE COAST...

Locally, the Sunshine Coast has a vibrant arts and culture scene. A recent Sunshine Coast Council survey identified practitioners, workers and business owners in disciplines as diverse as fine arts, video games, ceramics, performing arts and crafts.

An idyllic natural environment and a strong tourism industry make the Sunshine Coast a natural haven for the arts. The region has a strong community arts sector and both higher and vocational arts educational offerings.

90% of Sunshine Coast residents

attended at least one cultural event (including arts venues or events, environment heritage, museums, libraries and archives and cinemas) in the 2013-14 period.²

Nearly 29% of respondents

participated in arts and/or cultural activities in the same period.²

Recent festivals and events (such as Horizon Festival of Arts & Culture) have highlighted the depth of talent in the Sunshine Coast region. Arts and cultural bodies, groups and organisations have been established to help consolidate the gamut of disciplines.

The sector is yet to be properly documented and an exact picture is difficult to paint. However, the Sunshine Coast Council Community Group Directory (a free online listing for local groups including not-for-profit organisations, local artists and small creative businesses, sports clubs, and government services) listed 189 entries under 'arts and creativity' category and a cultural audit published in September 2010 by Sunshine Coast Council identified 1097 commercial and community cultural activities across the region.

Creative industry peak bodies and funding organisations across the region include Arts Queensland, Tourism and Events Queensland, Queensland Crafts Council, Sunshine Coast Creative Alliance, Australian Institute of Architects, and the council run SCAAB.

Council policies exist to support the sector. At a high level, the Cultural Development Policy 2012 guides council's contribution to cultural development and details the position and key priorities to enrich the cultural vitality of the region.

The Social Strategy 2015 provides a long-term social direction that builds on the region's positive social attributes and identifies shorter term initiatives for responding to the social needs of the region, and further developing the community strengths. The Public Art Policy outlines the framework and principles which guide the provision of public art in the Sunshine Coast region and is expected to be replaced by the Art and Heritage Collection policy, which is currently being developed.

An overview of Council's policies related to art and culture can be found in **Appendix D**.



Sunshine Coast Council April 2017 11



Image: Colour the Street – Horizon Festival of Arts & Culture

4.0 Our Workers (Voluntary and Paid)

4.1 Income and Participation in the Workforce

According to ABS, in 2011 there were 83,233 people (or 24% of workers) in Queensland employed in a cultural occupation and/or a cultural industry.³

A total of 17% of artists worked full time on their creative practice (more than 38 hours per week) in 2007-08.

ON THE SUNSHINE COAST...

More than 1,700 people were employed in the arts and recreation services sector on the Sunshine Coast in 2014-15.⁴

The arts sector is notoriously low paid. At a national level, according to the Australian Council for the Arts (2015) the total median income for artists in 2010 was around \$35,900.⁵

The snapshot survey suggests many arts practitioners and workers appear to have a secondary source of income. The sector has a strong volunteer base – a group of committed and consistent workers who have been contributing time to the sector for a long period of time.

SUNSHINE COAST SURVEY SAYS

- » **Volunteers** 13%
- » **Volunteers for >5 years** 52%
- » **Volunteers doing 20-50hrs/month** 18%
- » **Full time workers** 31%
- » **Income from arts <\$16,000** 65%
- » **Income from arts >\$91,000** 3%
- » **Arts as >90% of income** 25%

4.2 Location

An economic study into professional artists in Australia found the majority of Australian artists (69%) live in capital cities, compared to 63% of the labour force in other occupations.

This is credited to the concentration of arts infrastructure in capital cities including symphony orchestras, major theatres, principal dance companies, state and commercial art galleries, recording studios and art training institutions.⁶

Only 13 percent of regional artists claim that their location has no effect on their artistic practice; however almost two-thirds of artists stated their practice has benefited from their regional location.

SUNSHINE COAST SURVEY SAYS

- » **50%** of respondents would travel **more than 30km** to practice their art or conduct arts/cultural business

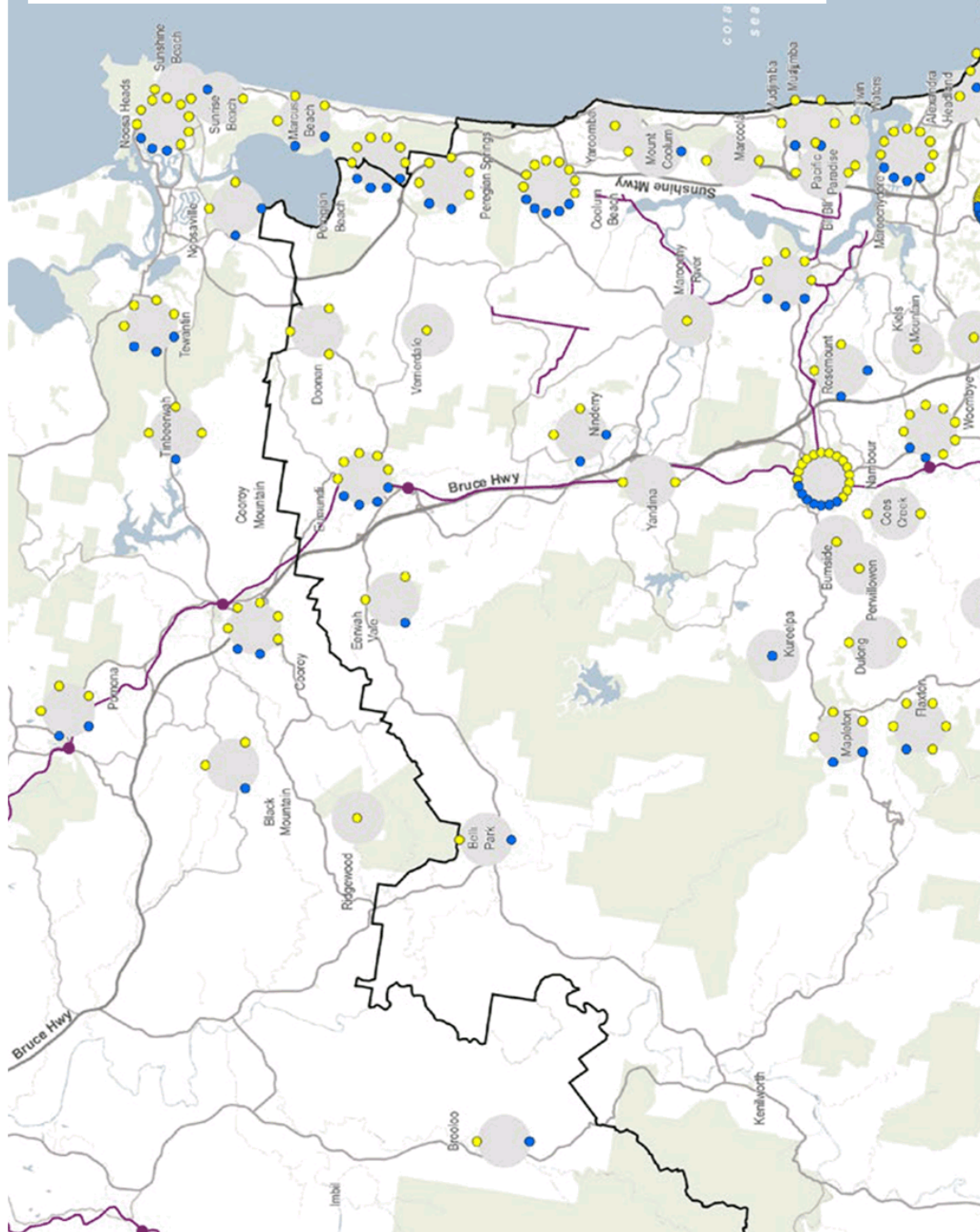
Nevertheless, regional artists do seem to have a slightly greater difficulty accessing markets or promotion than city artists, but for both groups other influences are more important in inhibiting professional development.⁶

ON THE SUNSHINE COAST...

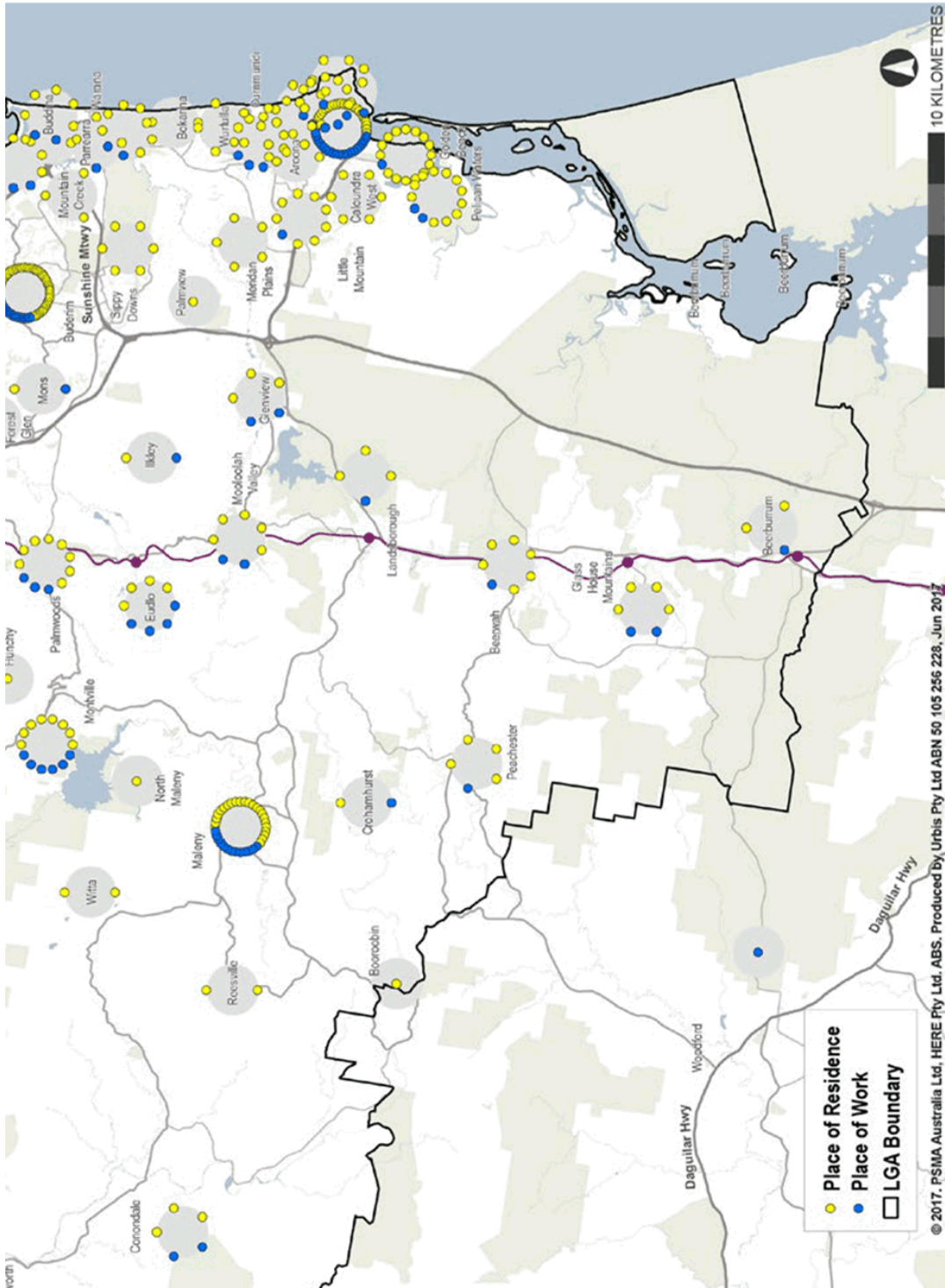
SUNSHINE COAST SURVEY SAYS

- » Most arts workers live in Buderim, Caloundra and Maleny
- » Most arts workers practice in Buderim and Caloundra

The following map shows the concentrations of residential locations and work/practice locations across the Sunshine Coast of survey respondents. Individual maps of the residential location and work/practice locations can be seen in Appendix E.



14 Sunshine Coast Arts & Culture Snapshot



Sunshine Coast Council April 2017 15



Image: Remix Academy —Sunshine Coast Summit — Horizon Festival of Arts & Culture

5.0 Our Training And Education

In 2012, more than 86,000 students were undertaking a course in creative arts at Australian higher educational institutions, and nearly 52,000 were enrolled in similar courses at vocational training organisations, such as TAFE institutes.⁷

In 2013, the figures showed over 120,000 students are now studying creative arts at Tertiary Institutions and TAFE.⁸ Based on the 2011 national census, this figure represents 22.5% of the total amount of people employed in creative industries nationally.

An Australia Council for the Arts study shows that 'formal training by coursework at a tertiary or specialist institution is by far the most important means of training for practising professional artists in Australia today. This is especially true for visual artists, craft practitioners and dancers'. The same study found that the average artist spends four years on basic training — and continues training throughout their career.⁹

ON THE SUNSHINE COAST...

The Sunshine Coast offers a variety of formal education and training to support the arts and cultural sector including a significant program offer at both the University of the Sunshine Coast and TAFE Queensland East Coast.

UNIVERSITY OF THE SUNSHINE COAST

15 programs

including Bachelor degrees in Arts, Design, Creative Industries and Serious Games, Master qualifications in Creative Arts and Doctor of Creative Arts

Approximately

830 students

(2016)

TAFE QUEENSLAND EAST COAST

14 programs

including Diploma qualifications in Screen and Media, Music and Photography; and Certificate qualifications in Music and Fashion)

Approximately

253 students

(2016)

A full list of the courses available can be found in **Appendix F**.

SUNSHINE COAST SURVEY SAYS

- » 50% of student respondents intend to use their studies to pursue **career opportunities** as an artist/practitioner, arts workers or arts business owner.



Image: Caloundra Events Centre

6.0 Our Venues And Facilities

The nature of the sector means ‘art’ can happen anywhere. Trying to define how a space can be used is also difficult – is a rehearsal space different from a performance space? Is a gallery different from a café that exhibits art pieces? Is a café with live music a performance space?

It is probably more relevant to acknowledge that these spaces and opportunities exist and are an integral part of the arts sector, rather than trying to discover the actual number of all informal venues and multi-purpose spaces and businesses.

ON THE SUNSHINE COAST...

As noted above, art performance, exhibition and preparation occurs in a range of venues, facilities and informal spaces. It is nearly impossible to get a definitive view of the arts and cultural infrastructure and facilities on the Sunshine Coast.

For the purposes of this snapshot we have looked at both community and privately owned spaces. Community venues have been identified from a Council community facilities audit.¹⁰ Cultural facilities (privately owned spaces and State and Federal government infrastructure) were identified through desktop research.¹¹ We have defined community venues and facilities as council owned and managed. A full list of the included facilities, together with a map of their locations can be found in **Appendix G**. We note that there may be venues known by the local sector, that have not yet been included in these lists.

65
Community
venues¹⁰

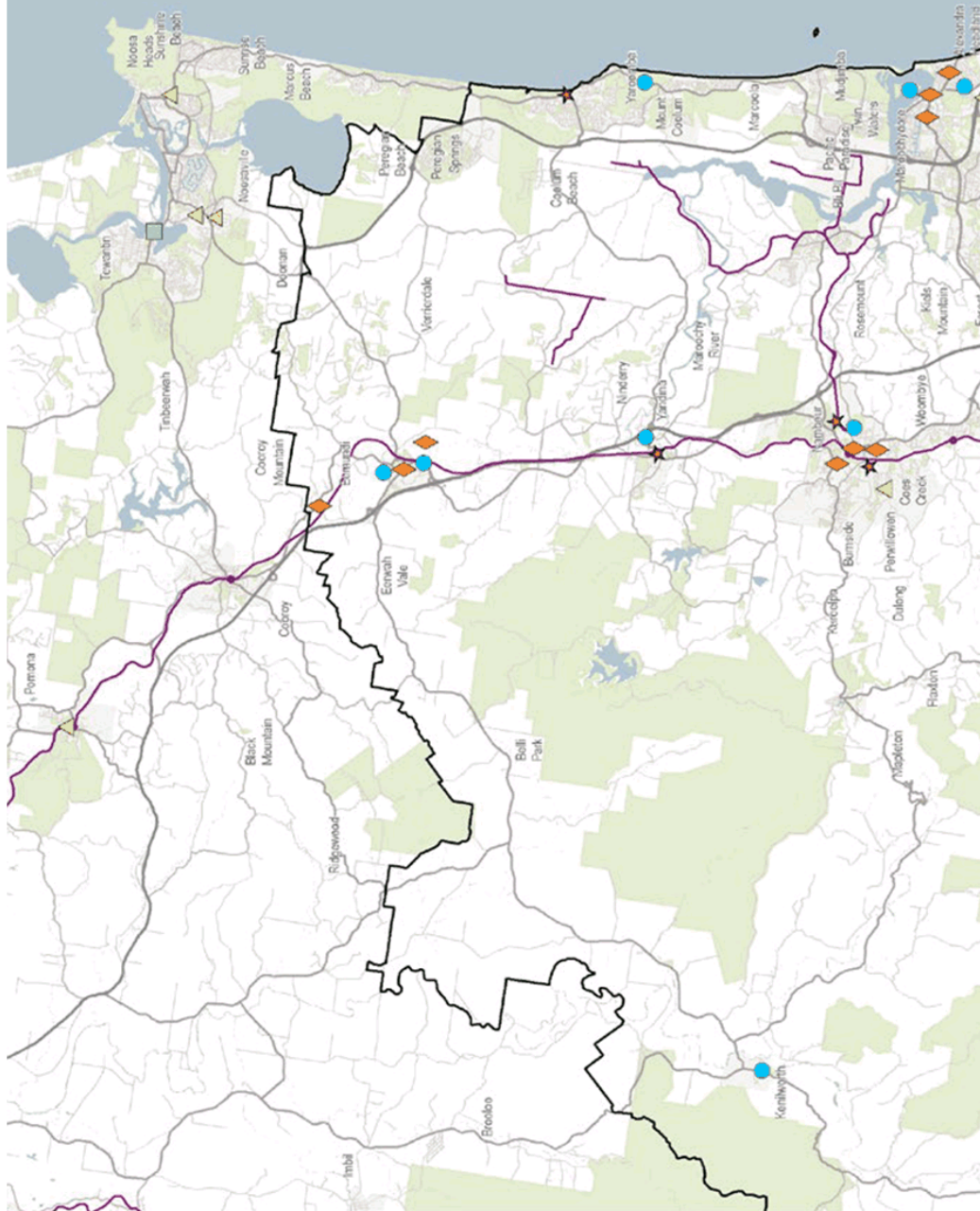
21
Cultural
facilities¹¹

SUNSHINE COAST SURVEY SAYS

Main channels to sell artwork or perform:

1. **Online** (60%)
2. **Galleries** (52%)
3. **Shops** (27%)
4. **Festivals** (22%)

Identified venues and facilities range from Art Nuvo Gallery to the Caloundra Regional Gallery, the University of the Sunshine Coast Gallery to Nature's Image Photography, Wild Hearts School of Music to Sienna Studios and the Sound Space, The Lind Lane Theatre Nambour to Beerwah Community Hall or the Coolool Civic Centre, Bison Bar or the Drift Bar to the Sunshine Coast Function Centre to Joe's Waterhole Hotel and the Bohemian Bungalow Restaurant and Bar. The profile of spaces is as diverse as the profile of individuals.



20 Sunshine Coast Arts & Culture Snapshot

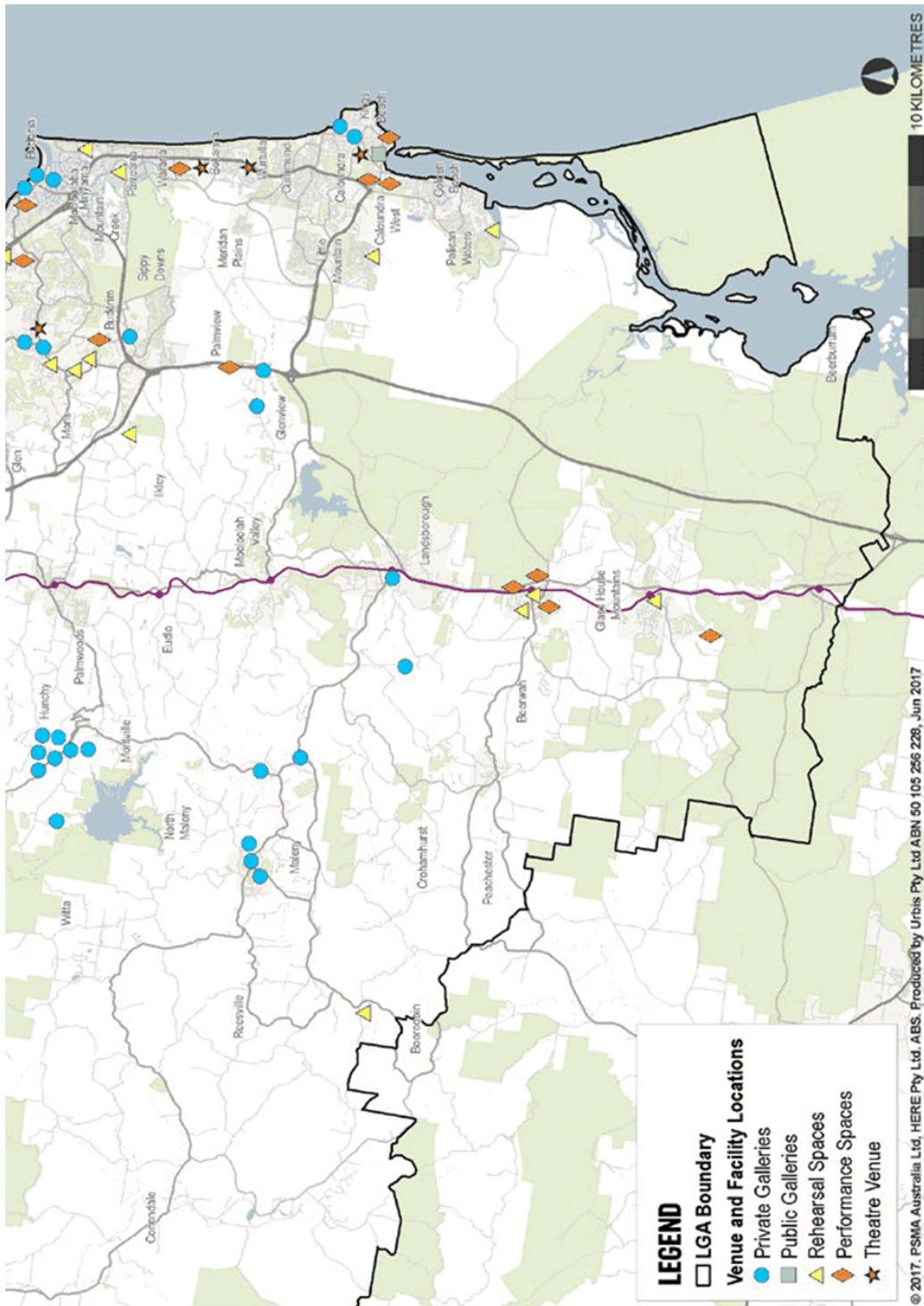




Image: Colour the Street Nambour – Horizon Festival of Arts & Culture

7.0 The Funding

In 2015-16, the Queensland Government provided approximately \$39.5 million in arts grants expenditure.

This included funding across the Queensland Arts Showcase, Regional Arts development Fund, and Artist in Residence programs, as well as direct funding for major organisations such as Queensland Ballet and Opera Queensland.

They also incentivised private sector support by matching eligible cash sponsorship and philanthropy dollar for dollar through the Arts Leverage Fund. In 2015-16, \$2.2 million was invested in 22 arts companies that together leveraged in excess of \$8.7 million in funding.¹²

In the same period, Australia Council for the Arts invested \$173.8 million in grants and initiatives for artists and arts organisations (\$14.6 million in individual artists and \$159.2 million in arts organisations), and \$25.8 million to foster artistic vibrancy and access through arts investment in regional Australia.¹³

ON THE SUNSHINE COAST...

Sunshine Coast artists received a total of \$355,982 in arts funding in 2016, up 2% in the previous year for specific arts based projects or programs. This figure combines funding received from federal, state and local sources.

2016 FUNDING TOTALS:¹⁴

Federal	Local
\$79,492	\$100,992
State	Total
\$175,498	\$355,982

BREAKING THIS DOWN FURTHER FOR THE SUNSHINE COAST IN 2015-16:

- Regional Art Development Fund (RADF) grants were the most common form of funding (113 of 180).

RADF grants promotes the role and value of arts, culture and heritage as key drivers of diverse and inclusive communities and strong regions.

- Most RADF funding went to visual arts (29%) and music (25%).
- 6 individual RADF funding arrangements were made with organisations.
- Across the wider funding environment, funding was mostly awarded to music (23%), followed by visual arts (19%).
- 1 x Regional Art Fund project (circus) and 1 x Arts Qld (festival) project were awarded.
- Multicultural Queensland funded 3 events in the region.
- The Australia Council for the Arts funded 3 projects in the region.

Other funding sources were:

- Regional Art Fund, which is an Australian Government program that supports sustainable cultural development in regional and remote communities in Australia.
- Arts Qld, who are dedicated to growing a vibrant and sustainable arts and cultural sector in Queensland.
- Multicultural Queensland Department of Communities Grants that celebrate and promote Queensland's multicultural identity, increase community awareness of the benefits of multiculturalism, foster community cohesion, and support equal access to opportunities by people from diverse cultural backgrounds.
- Australia Council for the Arts, which is the principal Federal Government arts funding and advisory body.

SUNSHINE COAST SURVEY SAYS

Nearly 2/3 of respondents have never applied for funding due to:

- » **eligibility** concerns
- » daunted by **process**
- » **unaware** of what's available

More information on the breakdown of funding received, including breakdowns by artforms, can be found in **Appendix G**.



Image: Maroochy Botanic Gardens — Horizon Festival of Arts & Culture

8.0 Discussion

8.1 Summary

In 2017 Sunshine Coast Council identified in the Corporate Plan its vision for the region to be Australia's most sustainable region — healthy, smart and creative.

This offers the opportunity to focus on arts and creativity as an integral piece of the future of the Sunshine Coast. It also creates a catalyst for action — for understanding the current situation and creating a bold and aspirational framework for the future.

THE QUESTION IS: WHAT SHOULD THE FUTURE LOOK LIKE?

Survey respondents were passionate about their wishes for the future of the arts sector on the Sunshine Coast and the 'wishes' address both the climate in which the arts sector operates, and practical concerns. Responses could generally be grouped as:

- A recognition of the **importance of arts and culture** to a community/region and a focus on building the Sunshine Coast into a vibrant arts community;
- A **collaborative approach** both within the sector and arts organisations;
- More **exhibition and performance spaces**, more diversity/funding/opportunities; and
- A **comprehensive directory** of artists, galleries, cultural events, performances.

This was supported by the responses to a follow up question to identify specific priorities to help advance arts and culture on the Sunshine Coast over the next 20 years (from a provided list). The top 3 responses were:

- Increased **investment in infrastructure** — i.e. new galleries, libraries, venues, studios, workshops etc. (71%);
- An increased **focus on the development and support** of community based arts associations or groups (59%); and
- Improved, increased and accessible **public and private grant funding** (\$) opportunities for the arts (55%).

This shows a desire for both investment in infrastructure and facilities, as well as support in the form of non-tangible attitudes, approaches and support.

8.2 Gaps in Information

What has become clear from this study is that there is more research to be done.

While information on council owned facilities and services is current and extensive, the picture of private arts and cultural facilities, services and artists is much less so. This makes it difficult to gain a baseline understanding of the extent of the sector and the mix of stakeholders involved.

Other areas for research include:

- **Visitors into the region** for 'any' arts and cultural event (eg live music performance, art exhibition, festival);
- Any **existing groups, organisations, collectives, communities** that can be identified and — where appropriate — act as representatives for others in the industry; and
- Specific **examples of support** (besides funding) that would most help the artists and arts businesses in the region.

Additionally, the information gathered through this snapshot will benefit from testing and 'ground-truthing' at the local level through stakeholder engagement.

8.3 The Opportunities

The combination of Council imperative and resources, a knowledgeable arts advisory board and an active, well supported and connected arts community can be a powerful combination.

These elements will ensure the successful planning and implementation of the Arts Plan, creating a robust framework for the arts sector over the next 20 years. The projected demographics for the Sunshine Coast of the future suggest a younger, smarter 'tech-savvy' population will be drawn to the area, with the Coast 'becoming a haven for contemporary art, music, theatre and for a festival of creative thinking.'¹⁵

Harnessing the potential of the sector and helping it develop will ultimately deliver benefit for the region. The challenge will be maintaining the balance between 'control' and 'support'; between strategic planning and artistic, organic growth; between a growth in numbers and a growth in sector maturity.

There will be two paths of opportunity:

1. Supporting the sector that creates the art and cultural experiences — The Artist
2. Developing the audience/buyers — The Market

SUNSHINE COAST SURVEY SAYS

BEST SUPPORT INCENTIVE, OPPORTUNITY

“
The general rise of arts and cultural activity and appreciation,

an understanding that we need a cultural practise that is locally responsive and has a steady increase in local affluence”

“
Connecting with other artists

and funding (RADF)”

“
Diploma of Visual arts, painting and ceramics through TAFE”

“
Working with other artists

and doing workshops”

“
The availability of information on the internet,

and the ability to present my work via the net to an International audience.”

“
Good, valued networks

and access to new and inspiring ideas”

SUPPORTING THE SECTOR – THE ARTIST

Survey respondents identified some consistent themes in terms of the best opportunities they have experienced, or heard of, in the arts sector.

As previously noted, these themes generally relate to support of either a financial, developmental or 'community' nature:

- Belonging to a group/gallery/'community';
- Receiving funding/grants/financial support;
- E-collaboration and training; and
- Residencies/competition prizes.

Despite identifying the need for sector support, 64% of survey respondents have had no involvement with the 'peak arts body' on the Sunshine Coast and most are unclear as to who this is. This finding provides an initial direction and focus for the Sunshine Coast Creative Alliance – an 'internal' focus to promote the existence and remit of the organisation, prior to looking outwards at the wider community.

When provided with a list of possible roles of the 'peak body', the top three identified by survey respondents were:

1. Arts sector promotion and marketing (69%)
2. Partnership and collaborative support services (57%)
3. Provision of access to funding opportunities (54%)

These roles reflect the remit of the SCAAB, however at a regional, strategic and advisory level, not on the ground sector support.

The SCAAB remit is to:

- Guide, promote and help build the identity of the Sunshine Coast as an arts destination for tourism and industry;
- Collaborate with and support the regional arts community by developing strategies and policies;
- Advocate the region's advantages to secure new investment in arts and cultural infrastructure;
- Provide strategic advice to council in relation to arts and cultural facilities and infrastructure;
- Provide advice on strategic direction of wider cultural policy and strategy; and
- Provide opportunities to develop philanthropic activity in relation to the regional arts offer.

However, it is clear that practitioners also expect a focus on providing partnership and collaborative support services.

Further research is recommended to identify more specifically the type of support and services required and desired by the sector.

It may become apparent that some of the support and services already exist but are not visible enough within the arts sector.

DEVELOPING THE AUDIENCE/ BUYERS – THE MARKET

This will be most successful as a collaborative effort with the arts practitioners and may take a number of different forms. For example, creating a comprehensive directory and event calendar makes it easy for art buyers to plan a trip around galleries, for the music lover to identify gigs and the theatre group to find performance space.

The survey found 50% of respondents were prepared to travel more than 50kms within the region to a venue or facility to enjoy artistic or cultural experiences. Difficulties in finding out about those experiences may be more of an impediment to attendance than distance.

8.4 The Barriers

While many people dabble in artistic and cultural endeavours, very few are successful in transforming a hobby into a professional undertaking.

Barriers to entry commonly focus on a lack of funding/financial support and a lack of opportunity. The limited financial support impacts the ability of an artist to work full time in the sector, and a lack of opportunity for performance or exhibition means an artist can struggle to become 'established' which can impact their ability to access funding. 'Artistic entrepreneurs don't hold the promise of windfall profits that their commercial brethren possess and this can discourage investors.'¹⁶

A 2010 report found that regional artists earned 30 percent less than those living in capital cities. This is partly because those artist professions that are relatively better paid such as actors and musicians are more likely to live in the cities. However, regional artists also showed stronger income growth than those in capital cities.¹⁷

There is also a concern that regulation is contributing to the difficulty:

"There is now an increasingly significant **barrier to a vibrant Australian culture – nanny state regulations and bureaucratic red tape.**"¹⁸

The contention is that some local government policies may inadvertently stifle the ability of the arts sector to exhibit and promote their work through onerous regulations and fees – everything from venue classification, to distribution of flyers and promotional posters.

ON THE SUNSHINE COAST...

The survey identified a variety of obstacles and challenges experienced by art practitioners, workers, artists, art collections and arts organisations on the Sunshine Coast that can typically be categorised by four major categories:

- Access to **affordable and suitable** studio and exhibition and sales spaces;
- Lack of **artistic 'community'** for support and networking;
- Lack of **coordinated approaches** to marketing, sales and exhibitions; and
- Lack of **funding and support**.

SUNSHINE COAST SURVEY SAYS

MAJOR OBSTACLES

“
No individual studio spaces available of affordable rent.

Also there are **not enough interesting public exhibitions** from interstate or Brisbane on at the public galleries and **not a serious contemporary art scene** or venue nor interesting artists.”

“
While I am **represented by a gallery in Brisbane** there is **little outlet up on the Sunshine Coast.**”

“
Limited professional/regional gallery spaces and the cultural appetite from high end buyers smaller than in the major cities.”

“
Activity across the Sunshine Coast seems disconnected and there lacks a coordinated effort with good communication channels”

“
I don't believe Sunshine Coast Council **recognizes the true value of the Arts sector** in the budget bottom line. I don't think the Sunshine Coast region is promoted as a cultural centre in any shape or form, even the Hinterland, which is arts focused”

8.5 Conclusion

The future is bright for the arts sector on the Sunshine Coast.

The local council is aware of the value of the arts sector, and committed to creating a viable, sustainable creative industry as part of its corporate plan.

The Sunshine Coast Arts Advisory Board has been established to help address the challenges and capitalise on the opportunities identified by the sector.

There is an existing arts community who are looking to grow their practice and businesses.

Projections show a growing population of arts workers who will start to call the Sunshine Coast home.¹⁹ There is a growing demand and requirement for a more strategic approach from sector peak bodies.

This snapshot of the Sunshine Coast arts and cultural sector provides a baseline set of information that will inform future planning and can itself be a useful resource to position for funding if updated regularly.

Image: Horizon Ignites Caloundra – Horizon Festival of Arts & Culture

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30 **Sunshine Coast** Arts & Culture Snapshot

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This report has been prepared with due care and diligence by Urbis and the statements and opinions given by Urbis in this report are given in good faith and in the reasonable belief that they are correct and not misleading, subject to the limitations above.

Appendix A Survey



Image: Horizon Ignites Caloundra — Horizon Festival of Arts & Culture

About you

* 1. In what location or suburb do you usually live?

* 2. What is your age bracket?

* 3. What is your gender?

Male

Female

Other

4. Are you of Aboriginal or Torres Strait Islands descent?

Yes

No

* 5. Are you involved in the arts or cultural industries as an artist/practitioner, business owner, student or volunteer?

Yes, Student

Yes, Artist/practitioner/arts worker/Cultural Events manager

Yes, Arts/ Cultural industries business owner

Volunteer for arts organisation or association

No

Your arts business or practise

* 6. In what discipline is your arts business or practise? (you may select more than one)

- Fine arts
- Photography
- Crafts
- Music
- Performing arts
- Film and video
- TV and radio (also internet live streaming and podcasting)
- Video games
- Fashion design
- Graphic design
- Interior design
- Festivals, events and fairs
- Architectural services
- Advertising services
- Books
- Newspapers and magazines
- Social media
- Cultural heritage
- Public relations
- Libraries
- Landscape design
- Others (Please specify)

* 7. In what location or suburb do you mostly practice your art-form or conduct your arts business ?

8. Are you paid for your arts cultural work or do you work for free?

Paid

Free

Other (please specify)

9. Do you work full time, part-time or casually in the arts or cultural industries?

10. Please outline the major obstacles or challenges you face in being an artist/ practitioner, arts worker or arts business owner on the Sunshine Coast?

11. Have you ever applied for Federal, State or Local Government funding to support your arts practise or business?

Yes

No

If no, why not?

12. What has been the best support, incentive or opportunity which has helped you progress your arts practise?

13. What has been the best arts incentive or support you have heard of?

14. How far would you travel regionally to a venue, studio or facility to practice your art and conduct your arts/cultural business?

15. Is this a privately owned or public facility ?

Private

Public

Comment

16. If applicable, what channels do you use to sell/distribute your artwork or perform (you may select more than one)

Shops

Markets

Galleries

Theatres

Festivals

On-line

Other(s) (please specify)

17. Did you move to the Sunshine Coast to progress or start your arts career or practice?

Yes

No

Comment

18. What is the approximate annual gross income you derived from your artwork, arts practice or business in the last financial year?

19. If applicable, approximately what % is this of your total annual income?

20. Would you be interested in increasing this proportion and spending more paid time as an artist/practitioner or arts worker?

Yes

No

Comment (please specify)

21. What do you see as the top 3 roles of a peak arts industry body on the Sunshine Coast?

Professional development training, conferences etc.

Arts sector promotion and marketing

Provision of networking opportunities

Lobby and representing member's interests to government

Provision of access to funding opportunities

Partnerships and collaborative support services

Others (please specify)

* 22. Have you ever had an involvement or interaction with the peak arts body on the Sunshine Coast?

If no, why not?

Volunteers and volunteering

23. How long have you been volunteering in the arts/cultural industry?

24. How many hours per month do you generally volunteer in the arts/cultural industry?

* 25. Would you like to work in the arts/cultural industry in a paid position?

Education and training

26. Did you move to, or do you stay on the Sunshine Coast to access arts and culture education or training opportunities ?

Comment

27. Will you stay on the Sunshine Coast once you have finished your studies or training?

Comment

28. Do you intend to use your studies or training to pursue career opportunities as an artist/ practitioner, arts worker or arts business owner?

Yes

No

Comment

Vision for arts and culture on the Sunshine Coast

29. How far would you travel within the region to a venue or facility to enjoy artistic or cultural experiences?

30. What is your greatest wish for the future of arts and culture on the Sunshine Coast ?

31. What do you see as the top 3 things that will help advance arts and culture on the Sunshine Coast over the next 20 years?

Investment in education

Increased investment in infrastructure - i.e.new Galleries, Libraries, venues, studios, workshops etc.

Increased private business investment

Introduction of financial incentives including reduced rent for small arts businesses, reductions in council rates etc.

Improved, increased and accessible public and private grant funding (\$) opportunities for the arts

An increased focus on the development and support of community based arts associations or groups

Others.. (please specify)

32. What is the best value/ hidden gem art activity or venue on the Sunshine Coast?

33. Please feel free to add here any additional comments you may have about the arts industry on the Sunshine Coast

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Thank you for taking the time to complete this survey, your feedback will help inform a range of cultural planning and strategic documents.

Appendix B

Survey Response Summary



Image: Horizon Ignites Caloundra — Horizon Festival of Arts & Culture

SUNSHINE COAST CULTURAL MAPPING 2017 - SUNSHINE COAST COUNCIL

**Q1 In what location or suburb do you
usually live?**

Answered: 451 Skipped: 0

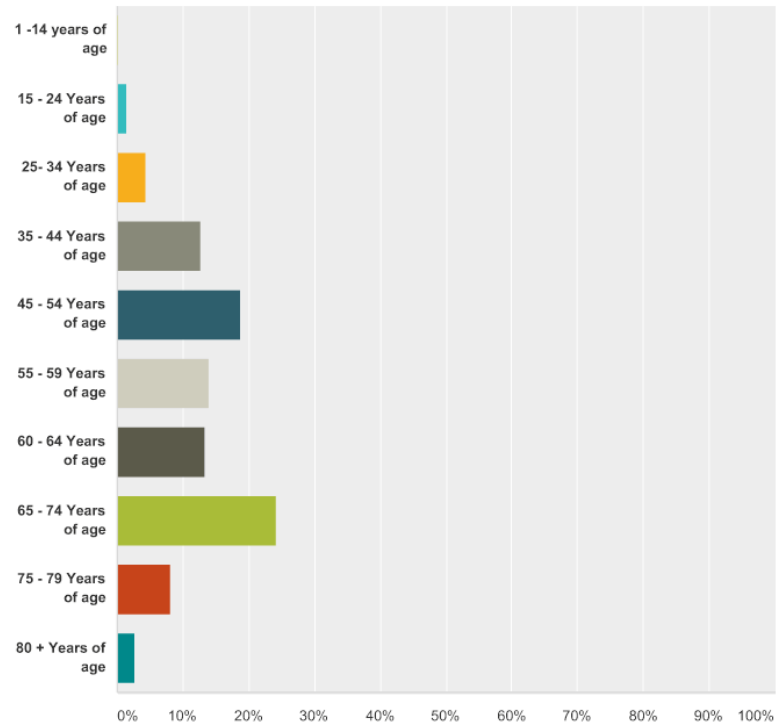
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Q2 What is your age bracket?

Answered: 451 Skipped: 0



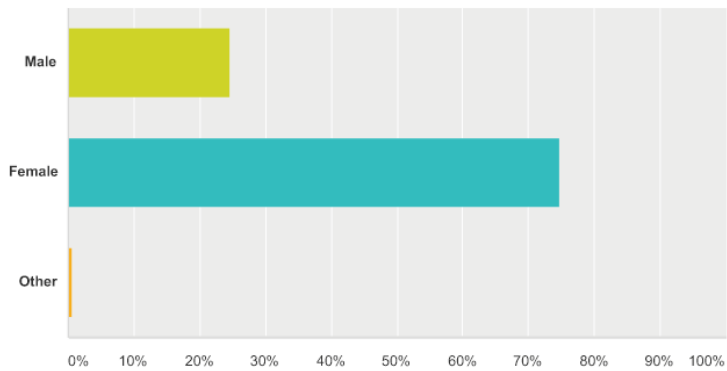
Answer Choices	Responses
1 -14 years of age	0.22% 1
15 - 24 Years of age	1.55% 7
25- 34 Years of age	4.43% 20
35 - 44 Years of age	12.64% 57
45 - 54 Years of age	18.85% 85
55 - 59 Years of age	13.97% 63
60 - 64 Years of age	13.30% 60
65 - 74 Years of age	24.17% 109
75 - 79 Years of age	8.20% 37
80 + Years of age	2.66% 12
Total	451

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Q3 What is your gender?

Answered: 451 Skipped: 0

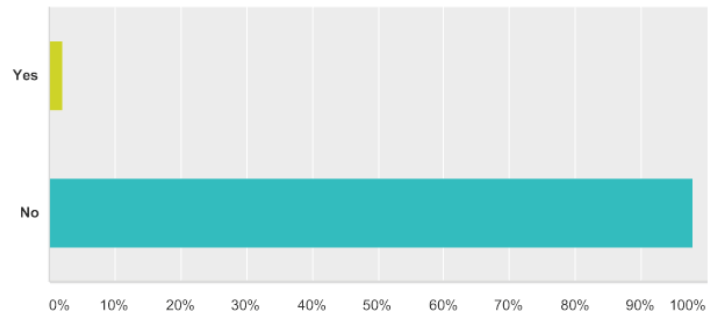


Answer Choices	Responses	
Male	24.61%	111
Female	74.72%	337
Other	0.67%	3
Total		451

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Q4 Are you of Aboriginal or Torres Strait Islands descent?

Answered: 447 Skipped: 4

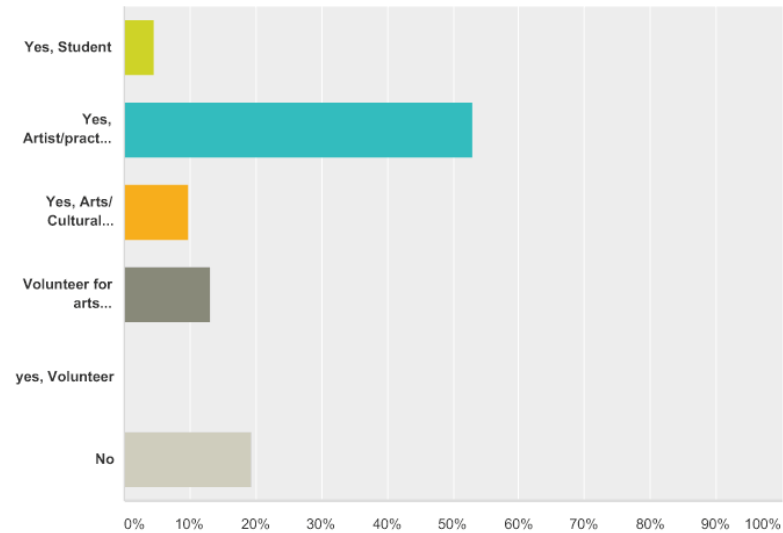


Answer Choices	Responses	
Yes	2.01%	9
No	97.99%	438
Total		447

SUNSHINE COAST CULTURAL MAPPING 2017 - SUNSHINE COAST COUNCIL

Q5 Are you involved in the arts or cultural industries as an artist/practitioner, business owner, student or volunteer?

Answered: 451 Skipped: 0

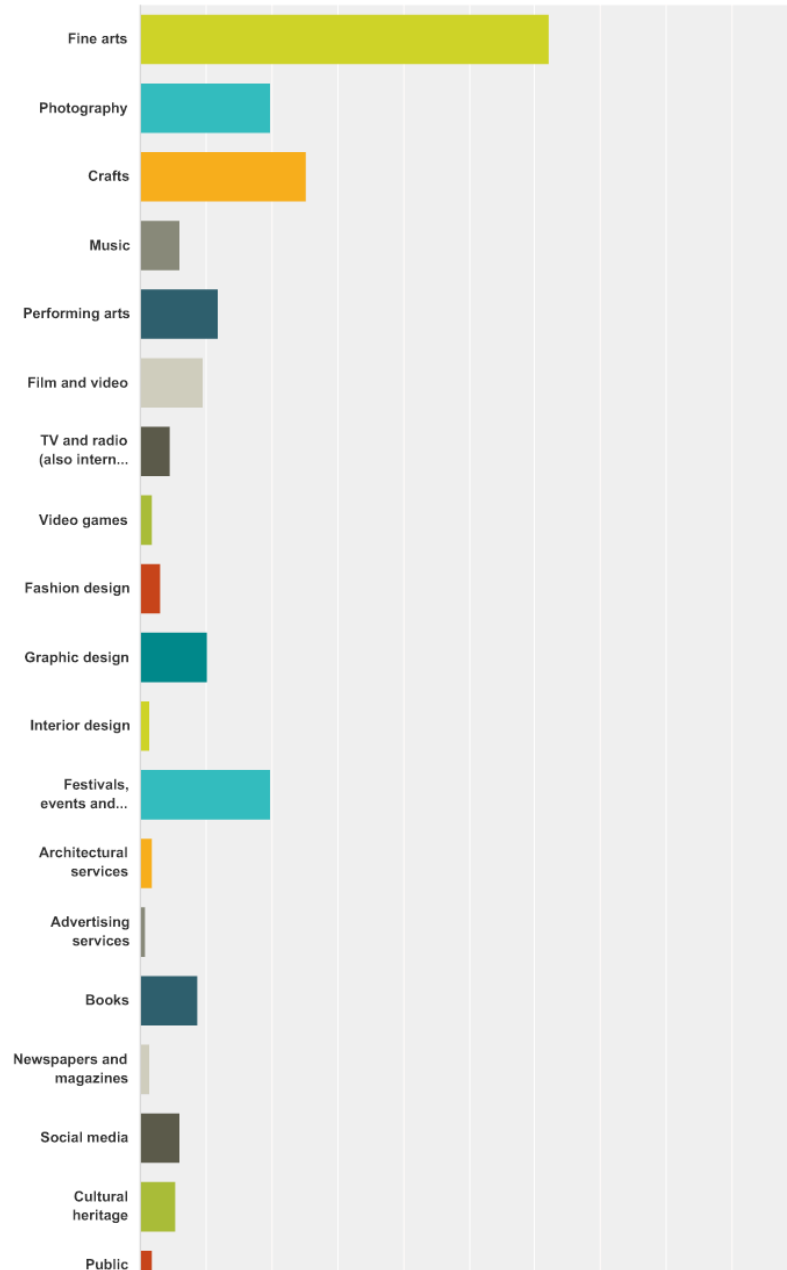


Answer Choices	Responses
Yes, Student	4.66% 21
Yes, Artist/practitioner/arts worker/Cultural Events manager	52.99% 239
Yes, Arts/ Cultural industries business owner	9.76% 44
Volunteer for arts organisation or association	13.08% 59
yes, Volunteer	0.00% 0
No	19.51% 88
Total	451

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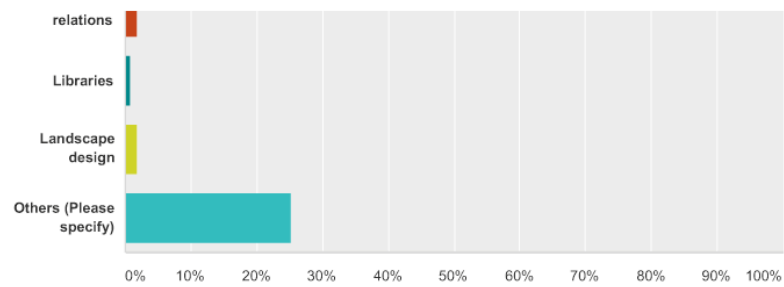
Q6 In what discipline is your arts business or practise? (you may select more than one)

Answered: 217 Skipped: 234



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SUNSHINE COAST CULTURAL MAPPING 2017 - SUNSHINE COAST COUNCIL



Answer Choices	Responses
Fine arts	62.21% 135
Photography	19.82% 43
Crafts	25.35% 55
Music	5.99% 13
Performing arts	11.98% 26
Film and video	9.68% 21
TV and radio (also internet live streaming and podcasting)	4.61% 10
Video games	1.84% 4
Fashion design	3.23% 7
Graphic design	10.14% 22
Interior design	1.38% 3
Festivals, events and fairs	19.82% 43
Architectural services	1.84% 4
Advertising services	0.92% 2
Books	8.76% 19
Newspapers and magazines	1.38% 3
Social media	5.99% 13
Cultural heritage	5.53% 12
Public relations	1.84% 4
Libraries	0.92% 2
Landscape design	1.84% 4
Others (Please specify)	25.35% 55
Total Respondents: 217	

SUNSHINE COAST CULTURAL MAPPING 2017 - SUNSHINE COAST COUNCIL

**Q7 In what location or suburb do
you mostly practice your art-form or
conduct your arts business ?**

Answered: 217 Skipped: 234

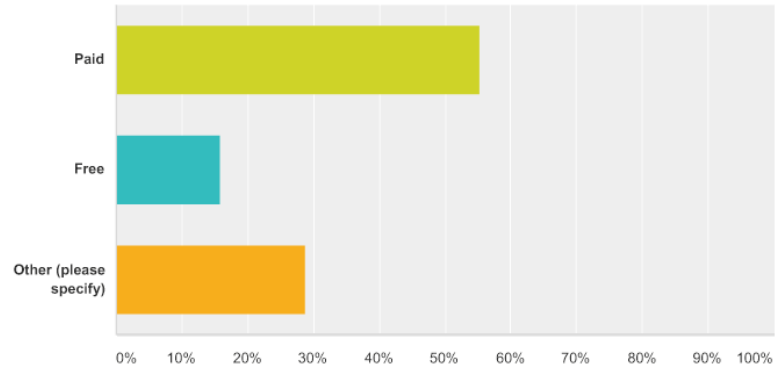
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Q8 Are you paid for your arts cultural work or do you work for free?

Answered: 215 Skipped: 236

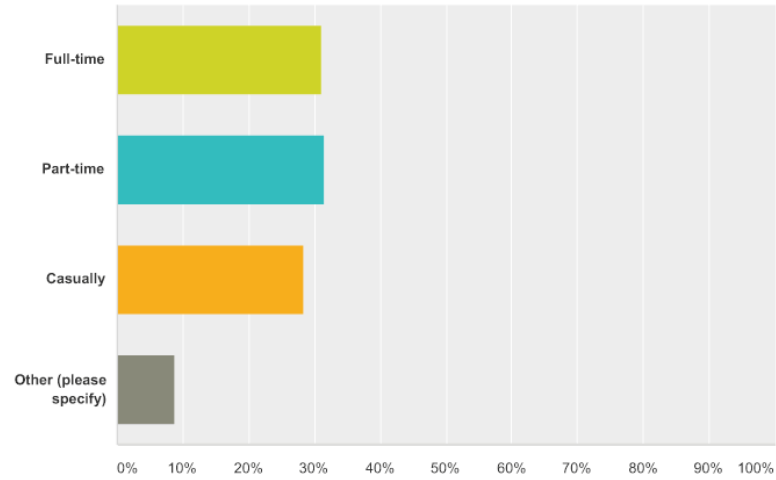


Answer Choices	Responses	
Paid	55.35%	119
Free	15.81%	34
Other (please specify)	28.84%	62
Total		215

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Q9 Do you work full time, part-time or casually in the arts or cultural industries?

Answered: 215 Skipped: 236



Answer Choices	Responses
Full-time	31.16% 67
Part-time	31.63% 68
Casually	28.37% 61
Other (please specify)	8.84% 19
Total	215

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Q10 Please outline the major obstacles or challenges you face in being an artist/practitioner, arts worker or arts business owner on the Sunshine Coast?

Answered: 195 Skipped: 256

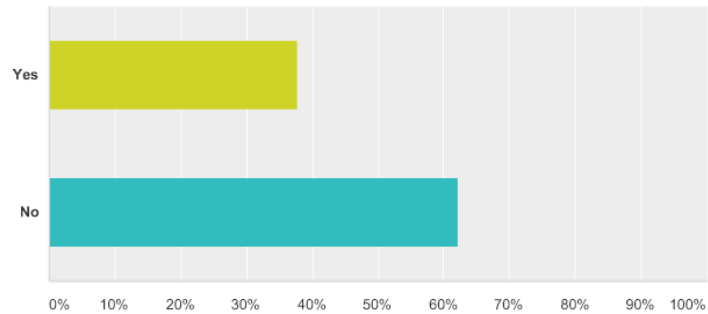
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Q11 Have you ever applied for Federal, State or Local Government funding to support your arts practise or business?

Answered: 217 Skipped: 234



Answer Choices	Responses	Count
Yes	37.79%	82
No	62.21%	135
Total		217

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**Q12 What has been the best support,
incentive or opportunity which has helped
you progress your arts practise?**

Answered: 201 Skipped: 250

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**Q13 What has been the best arts incentive
or support you have heard of?**

Answered: 162 Skipped: 289

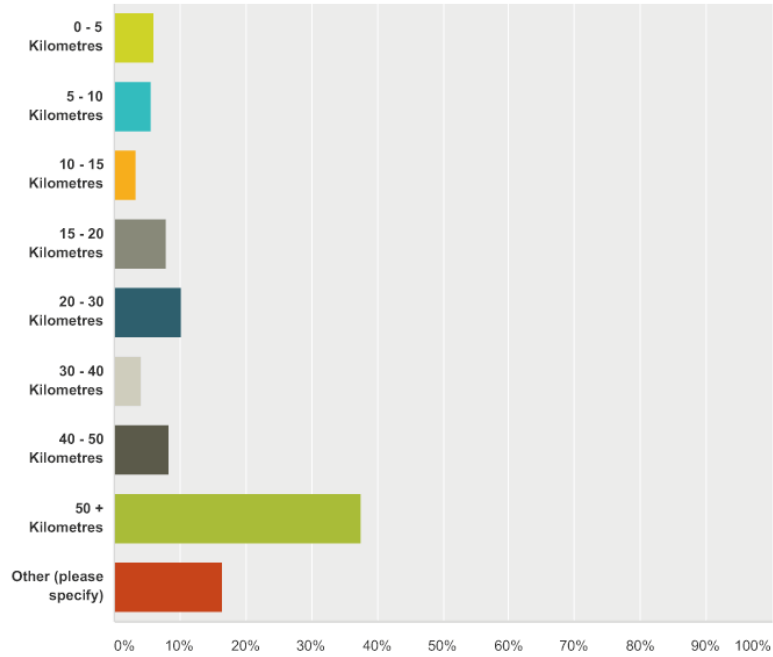
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Q14 How far would you travel regionally to a venue, studio or facility to practice your art and conduct your arts/cultural business?

Answered: 213 Skipped: 238

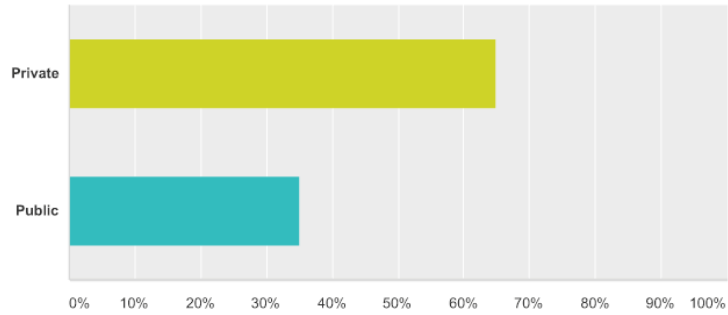


Answer Choices	Responses	Count
0 - 5 Kilometres	6.10%	13
5 - 10 Kilometres	5.63%	12
10 - 15 Kilometres	3.29%	7
15 - 20 Kilometres	7.98%	17
20 - 30 Kilometres	10.33%	22
30 - 40 Kilometres	4.23%	9
40 - 50 Kilometres	8.45%	18
50 + Kilometres	37.56%	80
Other (please specify)	16.43%	35
Total		213

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Q15 Is this a privately owned or public facility ?

Answered: 174 Skipped: 277

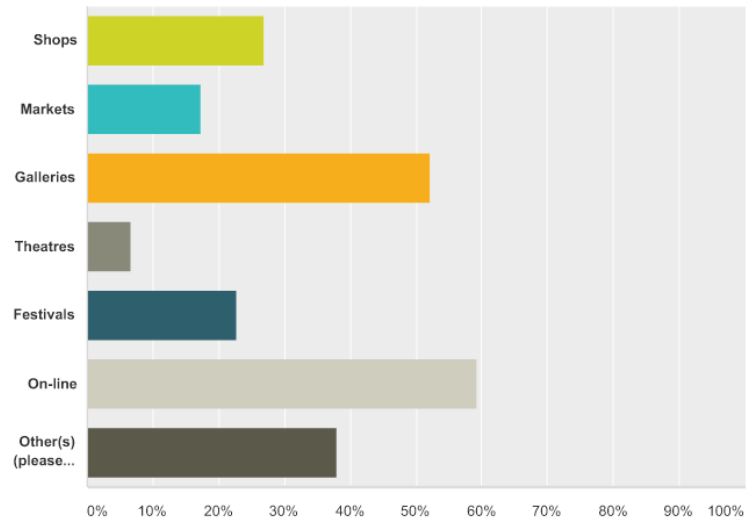


Answer Choices	Responses	
Private	64.94%	113
Public	35.06%	61
Total		174

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Q16 If applicable, what channels do you use to sell/distribute your artwork or perform (you may select more than one)

Answered: 197 Skipped: 254

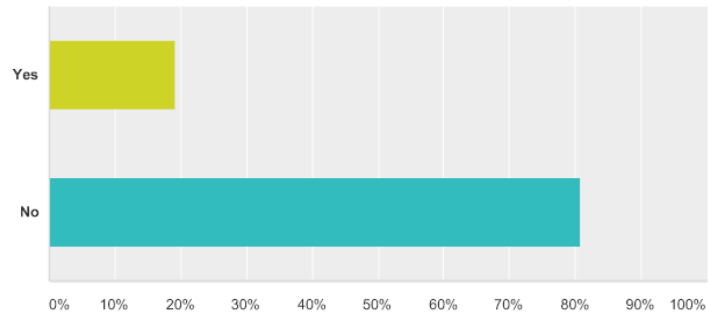


Answer Choices	Responses
Shops	26.90% 53
Markets	17.26% 34
Galleries	52.28% 103
Theatres	6.60% 13
Festivals	22.84% 45
On-line	59.39% 117
Other(s) (please specify)	38.07% 75
Total Respondents: 197	

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Q17 Did you move to the Sunshine Coast to progress or start your arts career or practice?

Answered: 213 Skipped: 238

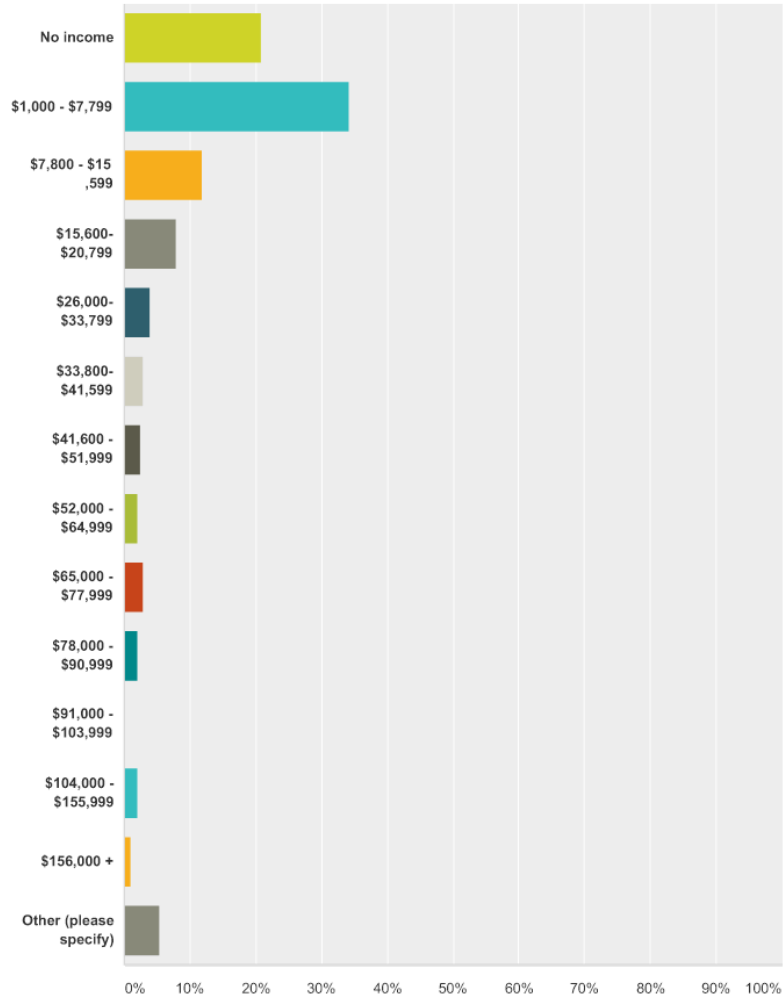


Answer Choices	Responses	
Yes	19.25%	41
No	80.75%	172
Total		213

SUNSHINE COAST CULTURAL MAPPING 2017 - SUNSHINE COAST COUNCIL

Q18 What is the approximate annual gross income you derived from your artwork, arts practice or business in the last financial year?

Answered: 201 Skipped: 250



Answer Choices	Responses
No income	20.90% 42
\$1,000 - \$7,799	34.33% 69

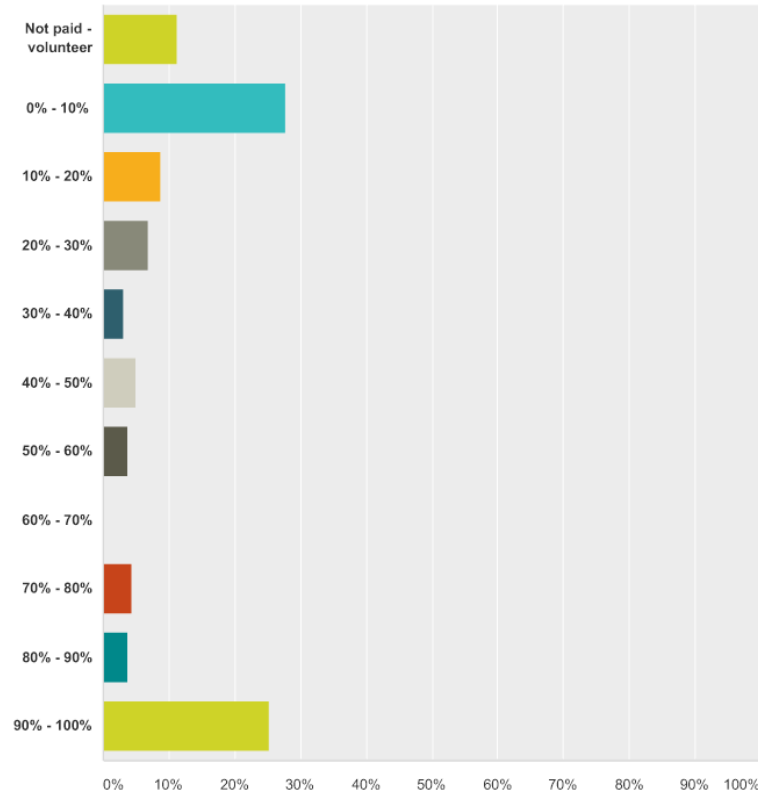
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\$7,800 - \$15,599	11.94%	24
\$15,600- \$20,799	7.96%	16
\$26,000- \$33,799	3.98%	8
\$33,800- \$41,599	2.99%	6
\$41,600 - \$51,999	2.49%	5
\$52,000 - \$64,999	1.99%	4
\$65,000 - \$77,999	2.99%	6
\$78,000 - \$90,999	1.99%	4
\$91,000 - \$103,999	0.00%	0
\$104,000 - \$155,999	1.99%	4
\$156,000 +	1.00%	2
Other (please specify)	5.47%	11
Total		201

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Q19 If applicable, approximately what % is this of your total annual income?

Answered: 159 Skipped: 292



Answer Choices	Responses	Count
Not paid - volunteer	11.32%	18
0% - 10%	27.67%	44
10% - 20%	8.81%	14
20% - 30%	6.92%	11
30% - 40%	3.14%	5
40% - 50%	5.03%	8
50% - 60%	3.77%	6
60% - 70%	0.00%	0
70% - 80%	4.40%	7

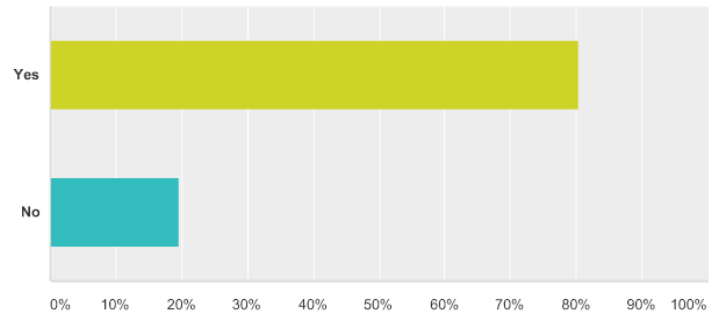
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80% - 90%	3.77%	6
90% - 100%	25.16%	40
Total		159

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Q20 Would you be interested in increasing this proportion and spending more paid time as an artist/practitioner or arts worker?

Answered: 199 Skipped: 252

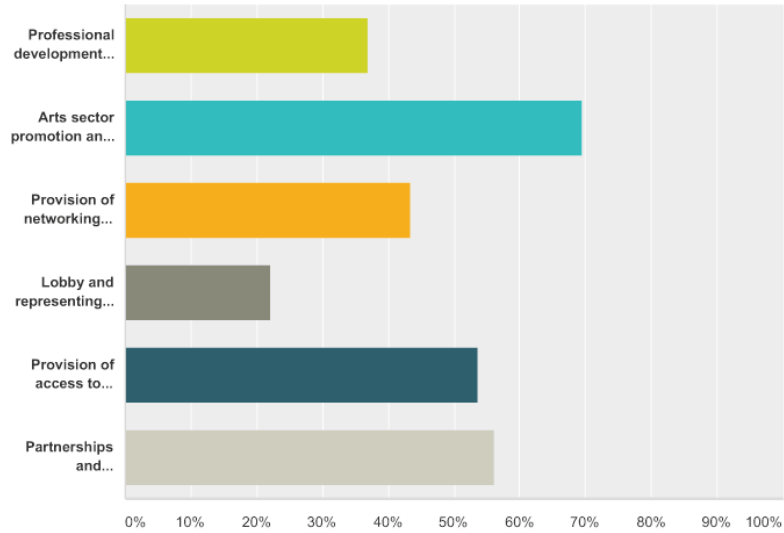


Answer Choices	Responses	
Yes	80.40%	160
No	19.60%	39
Total		199

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Q21 What do you see as the top 3 roles of a peak arts industry body on the Sunshine Coast?

Answered: 203 Skipped: 248

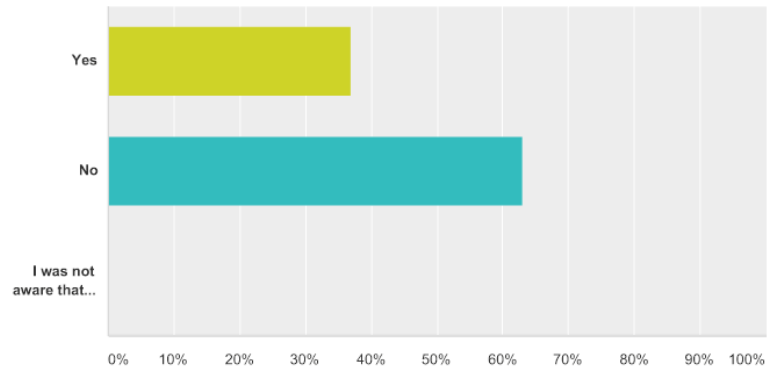


Answer Choices	Responses
Professional development training, conferences etc.	36.95% 75
Arts sector promotion and marketing	69.46% 141
Provision of networking opportunities	43.35% 88
Lobby and representing member's interests to government	22.17% 45
Provision of access to funding opportunities	53.69% 109
Partnerships and collaborative support services	56.16% 114
Total Respondents: 203	

SUNSHINE COAST CULTURAL MAPPING 2017 - SUNSHINE COAST COUNCIL

Q22 Have you ever had an involvement or interaction with the peak arts body on the Sunshine Coast?

Answered: 217 Skipped: 234

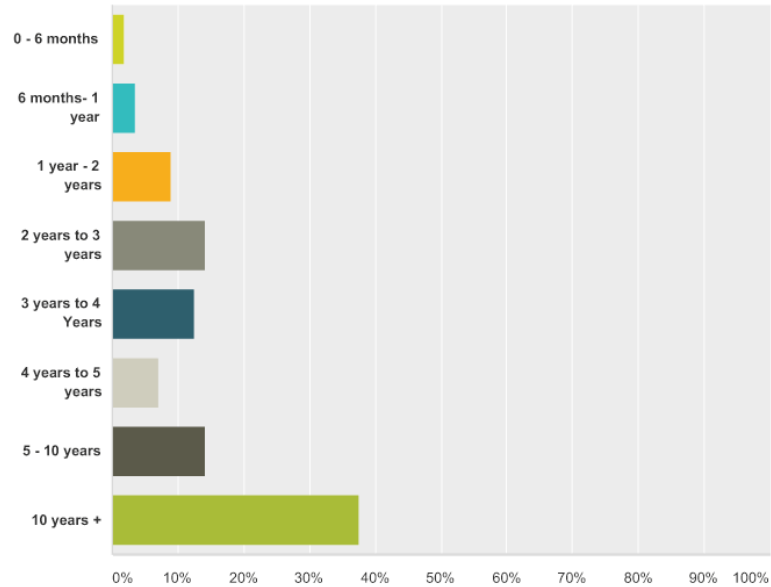


Answer Choices	Responses
Yes	36.87% 80
No	63.13% 137
I was not aware that there is a peak arts body on the Sunshine Coast	0.00% 0
Total	217

SUNSHINE COAST CULTURAL MAPPING 2017 - SUNSHINE COAST COUNCIL

Q23 How long have you been volunteering in the arts/cultural industry?

Answered: 56 Skipped: 395

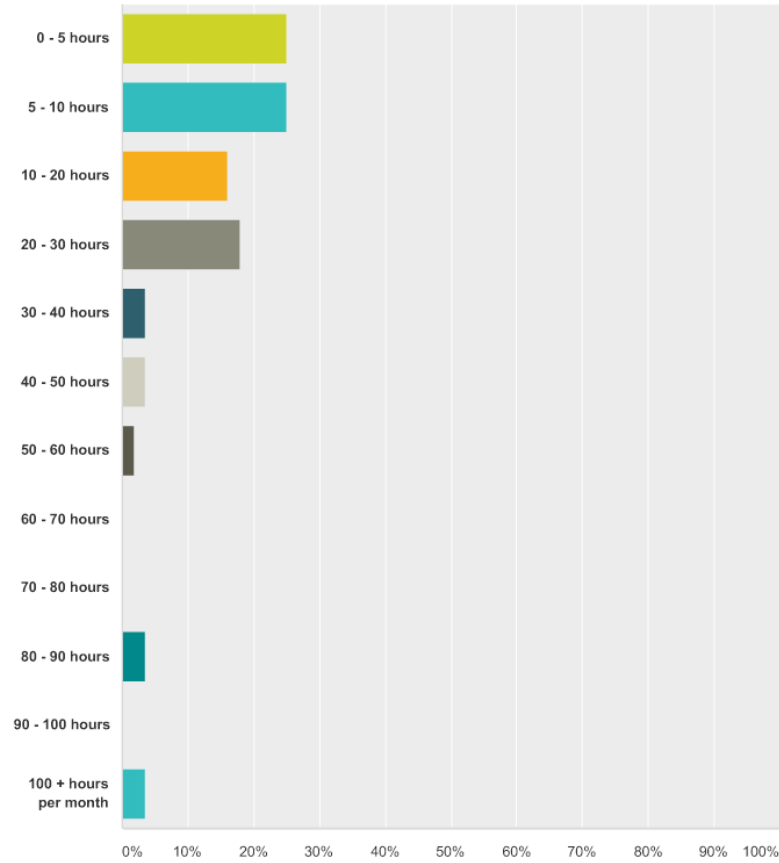


Answer Choices	Responses
0 - 6 months	1.79% 1
6 months- 1 year	3.57% 2
1 year - 2 years	8.93% 5
2 years to 3 years	14.29% 8
3 years to 4 Years	12.50% 7
4 years to 5 years	7.14% 4
5 - 10 years	14.29% 8
10 years +	37.50% 21
Total	56

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Q24 How many hours per month do you generally volunteer in the arts/cultural industry?

Answered: 56 Skipped: 395



Answer Choices	Responses
0 - 5 hours	25.00% 14
5 - 10 hours	25.00% 14
10 - 20 hours	16.07% 9
20 - 30 hours	17.86% 10
30 - 40 hours	3.57% 2
40 - 50 hours	3.57% 2

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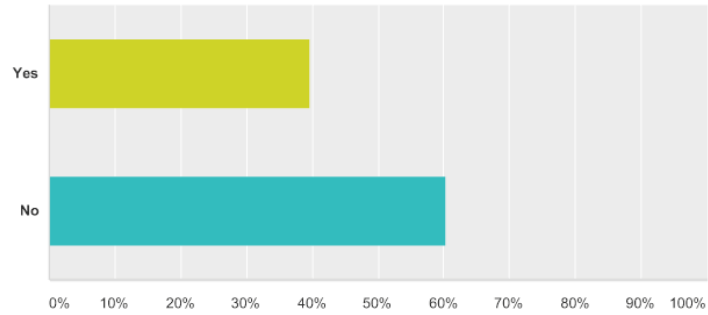
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50 - 60 hours	1.79%	1
60 - 70 hours	0.00%	0
70 - 80 hours	0.00%	0
80 - 90 hours	3.57%	2
90 - 100 hours	0.00%	0
100 + hours per month	3.57%	2
Total		56

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Q25 Would you like to work in the arts/cultural industry in a paid position?

Answered: 58 Skipped: 393

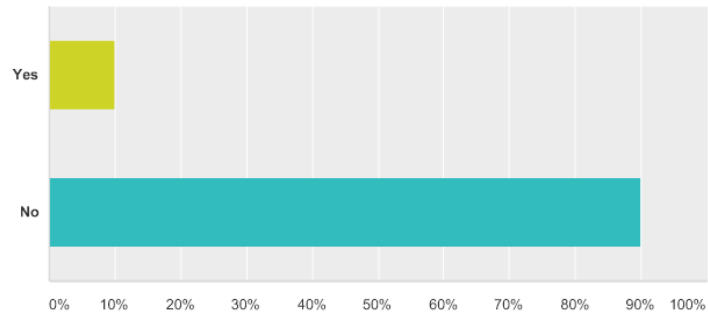


Answer Choices	Responses
Yes	39.66% 23
No	60.34% 35
Total	58

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Q26 Did you move to, or do you stay on the Sunshine Coast to access arts and culture education or training opportunities ?

Answered: 20 Skipped: 431

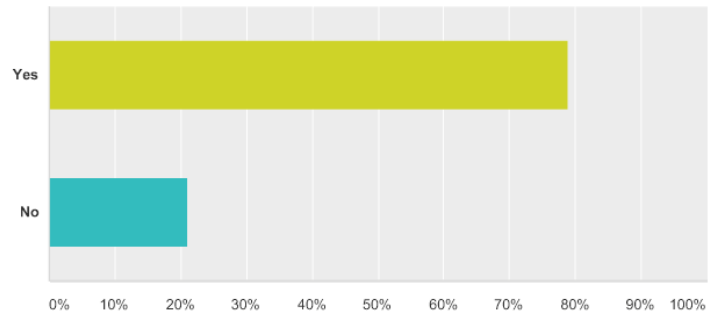


Answer Choices	Responses	Count
Yes	10.00%	2
No	90.00%	18
Total		20

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Q27 Will you stay on the Sunshine Coast once you have finished your studies or training?

Answered: 19 Skipped: 432

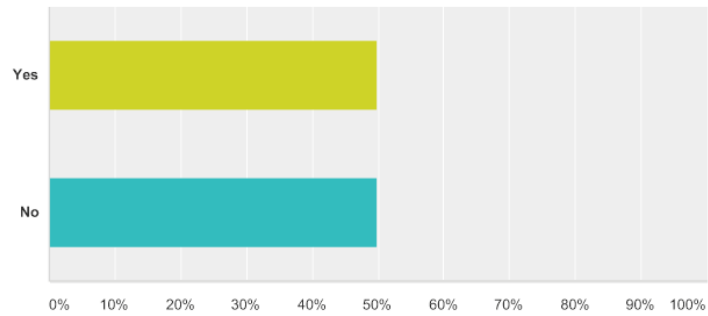


Answer Choices	Responses
Yes	78.95% 15
No	21.05% 4
Total	19

SUNSHINE COAST CULTURAL MAPPING 2017 - SUNSHINE COAST COUNCIL

Q28 Do you intend to use your studies or training to pursue career opportunities as an artist/ practitioner, arts worker or arts business owner?

Answered: 20 Skipped: 431

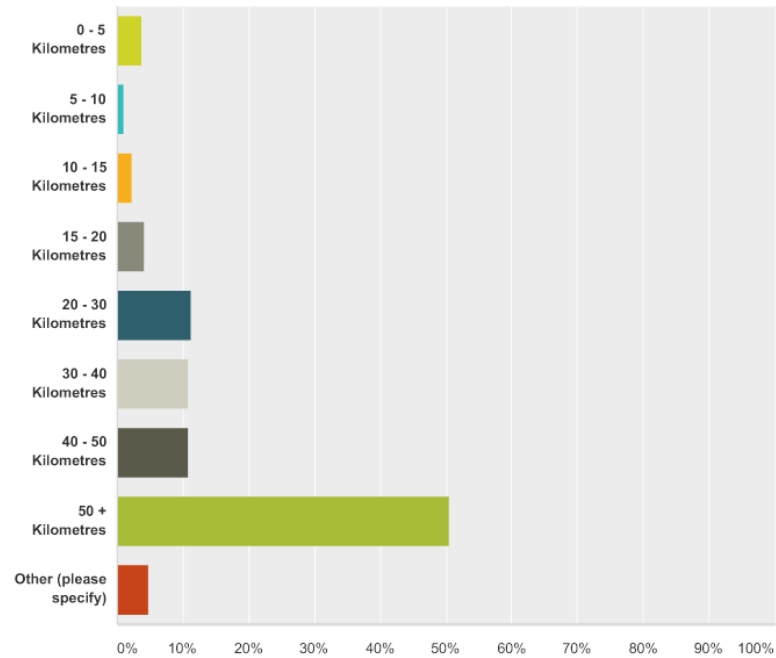


Answer Choices	Responses	Count
Yes	50.00%	10
No	50.00%	10
Total		20

SUNSHINE COAST CULTURAL MAPPING 2017 - SUNSHINE COAST COUNCIL

Q29 How far would you travel within the region to a venue or facility to enjoy artistic or cultural experiences?

Answered: 265 Skipped: 186



Answer Choices	Responses
0 - 5 Kilometres	3.77% 10
5 - 10 Kilometres	1.13% 3
10 - 15 Kilometres	2.26% 6
15 - 20 Kilometres	4.15% 11
20 - 30 Kilometres	11.32% 30
30 - 40 Kilometres	10.94% 29
40 - 50 Kilometres	10.94% 29
50 + Kilometres	50.57% 134
Other (please specify)	4.91% 13
Total	265

SUNSHINE COAST CULTURAL MAPPING 2017 - SUNSHINE COAST COUNCIL

**Q30 What is your greatest wish for the
future of arts and culture on the Sunshine
Coast ?**

Answered: 299 Skipped: 152

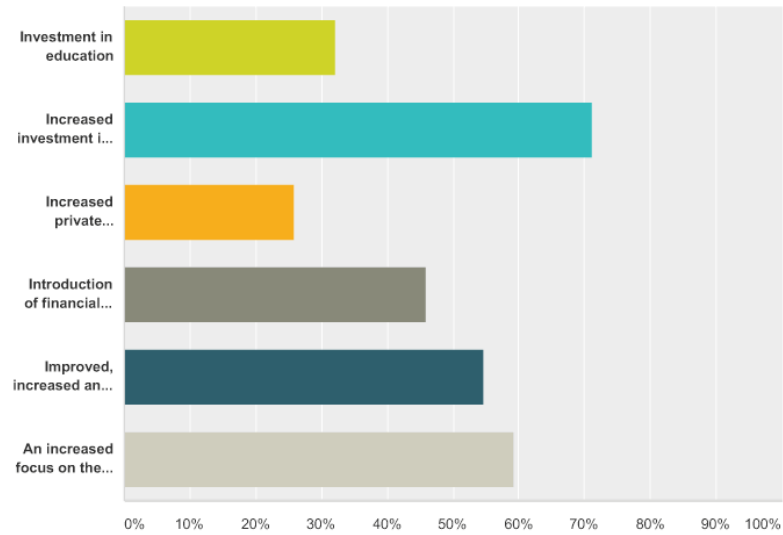
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SUNSHINE COAST CULTURAL MAPPING 2017 - SUNSHINE COAST COUNCIL

Q31 What do you see as the top 3 things that will help advance arts and culture on the Sunshine Coast over the next 20 years?

Answered: 320 Skipped: 131



Answer Choices	Responses
Investment in education	32.19% 103
Increased investment in infrastructure - i.e.new Galleries, Libraries, venues, studios, workshops etc.	71.25% 228
Increased private business investment	25.94% 83
Introduction of financial incentives including reduced rent for small arts businesses, reductions in council rates etc.	45.94% 147
Improved, increased and accessible public and private grant funding (\$) opportunities for the arts	54.69% 175
An increased focus on the development and support of community based arts associations or groups	59.38% 190
Total Respondents: 320	

SUNSHINE COAST CULTURAL MAPPING 2017 - SUNSHINE COAST COUNCIL

Q32 What is the best value/ hidden gem art activity or venue on the Sunshine Coast?

Answered: 276 Skipped: 175

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SUNSHINE COAST CULTURAL MAPPING 2017 - SUNSHINE COAST COUNCIL

Q33 Please feel free to add here any additional comments you may have about the arts industry on the Sunshine Coast

Answered: 124 Skipped: 327

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Appendix C

Survey Distribution List



Image: Horizon Ignites Caloundra — Horizon Festival of Arts & Culture

SURVEY DISTRIBUTION LIST

Organisation	Name	Email	Specifics targets	Phone	When sent link	Comments
SCC	Sharon Davis	sharon.davis@sunshinecoast.qld.gov.au	E-Lists		9/02/2017	On facebook and website
SCC	Jacky Smith	jacky.smith@sunshinecoast.qld.gov.au	E-Lists		9/02/2017	E-Lists
	Rachel Forsyth	forsythrachel@hotmail.com	Affiliates/friends		10/02/2017	Affiliates/friends
Innovations Centre	Debbie	'debbie@innovationcentre.com.au'	Members/networks/affiliates		10/02/2017	Members/networks/affiliates
USC Humanities	Irene Visser	ivisser@usc.edu.au	Students/academics/friends		10/02/2017	Students/academics/friends
Ceramics Association	Lisa Chandler	ichandler@usc.edu.au	networks/affiliates		10/02/2017	networks/affiliates
Kenworth Arts		jackie.gasson@bigpond.com	Members		10/02/2017	Members
Kenworth Arts		kenilworth46@gmail.com	Members		10/02/2017	Members
Eumundi Business		gm@eumundico.com.au	Members/networks/affiliates		10/02/2017	Members/networks/affiliates
Sunshine Coast Symphony		sarahlynn76@gmail.com	Members		10/02/2017	Members
Maleny Film Society		malenyfilmsociety@gmail.com	Members		10/02/2017	Members
Sunshine Coast Brass Band		sunshinebrassband@gmail.com	Members		10/02/2017	Members
Jude Phippen - Not sure		admin@theoldambulancestation.com	Members/networks/affiliates		10/02/2017	Members/networks/affiliates
Kenilworth Arts group		ej.scott@bigpond.com	All members		10/02/2017	All members
Oriana Choir		kac@kenilwortharts.org.au	All members		10/02/2017	All members
Not sure		orianaartsinc@outlook.com.au	All members		10/02/2017	All members
Buderm Craft Cottage		brightasbrass@gmail.com	All members		10/02/2017	All members
Not sure		budermcraftcottage@bigpond.com	All members		10/02/2017	All members
Fiddle camp		marie.boniface@bigpond.com	Members/networks/affiliates		10/02/2017	Members/networks/affiliates
Arts connect		sunshinefiddlecamp@gmail.com	All members/affiliates		10/02/2017	Members/networks/affiliates
Caloundra Crafts		maegatmaleny@gmail.com	All members		10/02/2017	All members/affiliates
Scene Newsletter		president@artsconnectinc.com.au	All e-subscribers		10/02/2017	All members/affiliates completed and sent to me
Caloundra Regional Gallery		trish4551@gmail.com	All e-subscribers		14/02/2017	included
Caloundra Regional Gallery			All e-subscribers		21/02/2017	E-blast- sent
Old ambulance Centre		judypipps@gmail.com	Personal Jude Phippen associates		24/02/2017	E-newsletter
Tidal magazine		helotidal@gmail.com	Clients/affiliates		15/02/2017	Personal Jude Phippen assoc
Fresh PR		helen@freshprm.com.au	Clients and PR network		15/02/2017	Clients/affiliates
Shaketupmusic		sales@shaketupmusic.com.au	Customers		15/02/2017	Clients and PR network
Libraries E-newsletter			Library e-newsletters subscribers		3/03/2017	Library e-newsletters subscribers
Horizon Festival 2016 Participants			E-mail list		10/02/2017	E-mail list

Appendix D Relevant Council Policies and Strategies



Image: Horizon Ignites Caloundra — Horizon Festival of Arts & Culture

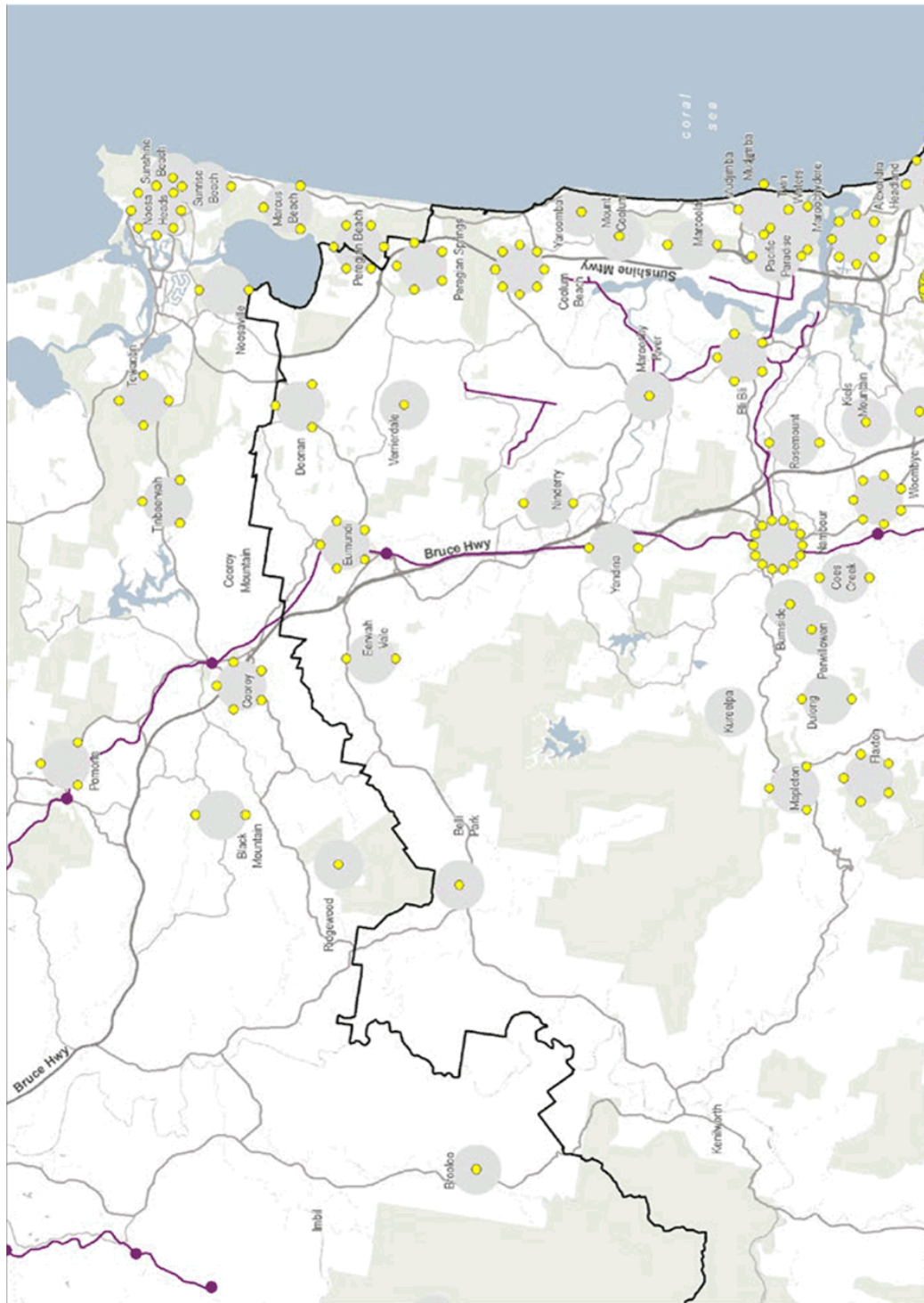
RELEVANT COUNCIL POLICIES AND STRATEGIES

Cultural Development Policy 2012	Guides council's contribution to cultural development and details the position and key priorities to enrich the cultural vitality of the region.
Events Policy 2010	Articulates council's role in supporting, partnering and facilitating and delivering events across the region" Council values the richness and diversity of the Sunshine Coast. This is reflected in the hundreds of events held annually, enhancing and celebrating our lifestyle, environment and culture.
Major and Regional Events Strategy 2013-2017	Guides council and the Sunshine Coast Events Board on building the region's competitive advantage to host major and regional events that boost our economy.
Community Events and Celebrations Strategy 2010	Articulates council's role in community events and celebrations that enliven and reflect the diversity of the region'
Sunshine Coast Heritage Levy Policy 2010	Directs investment per rateable property for cultural heritage projects that protect and respond to the region's emerging and most critical heritage challenges.
Social Strategy 2015	Provides a long-term social direction that builds on the region's positive social attributes and identifies shorter term initiatives for responding to the social needs of the region, and further developing our community strengths.
Also..	Libraries Plan 2014-2024 Memorial and Plaques Policy 2009 Performance and Community Venues Service Plan 2014-29 Public Art Policy 2011 Reconciliation Action Plan 2011-2016 Recreational Trail Plan 2012

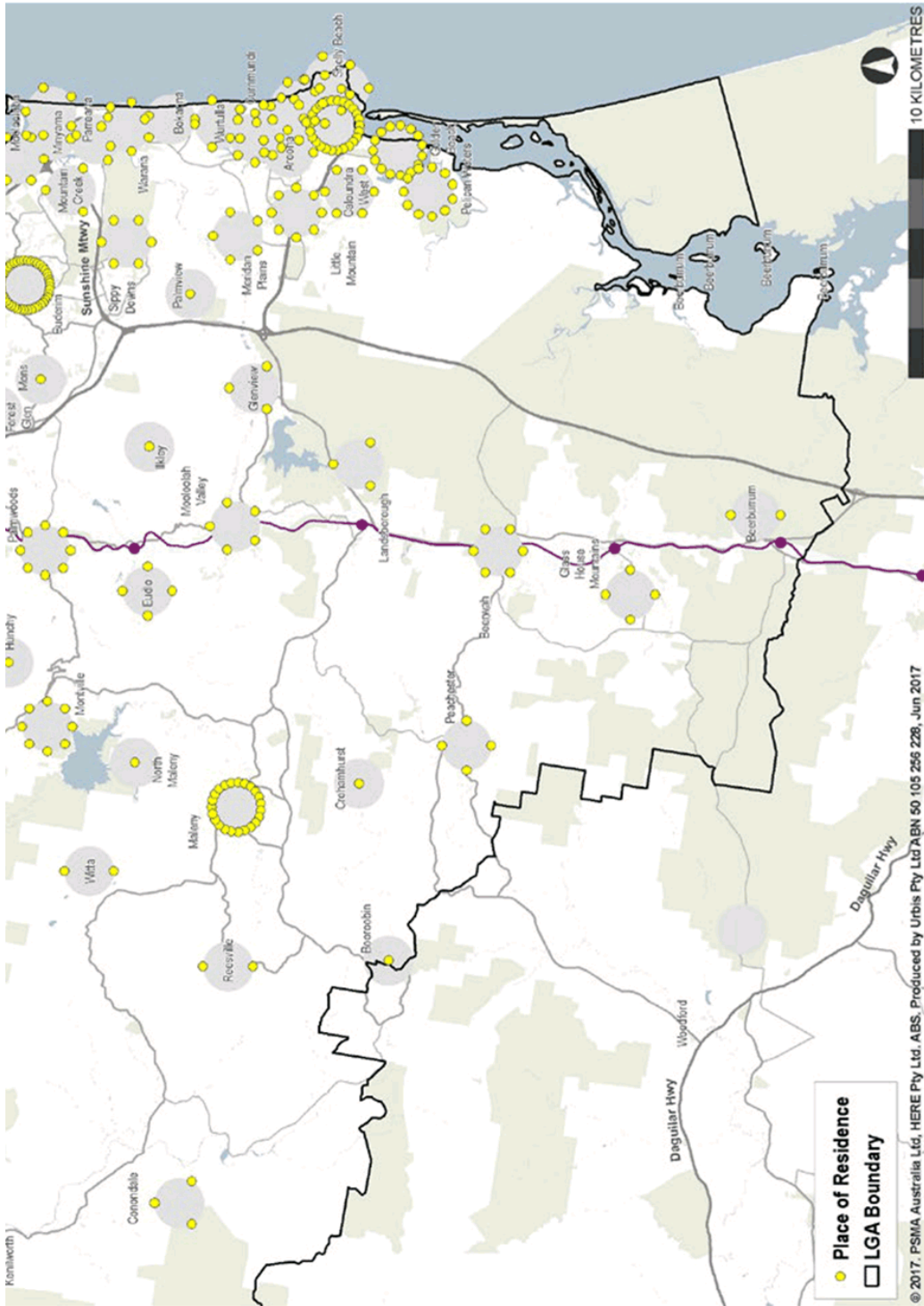
Appendix E Residential Locations and Work/Practice Locations

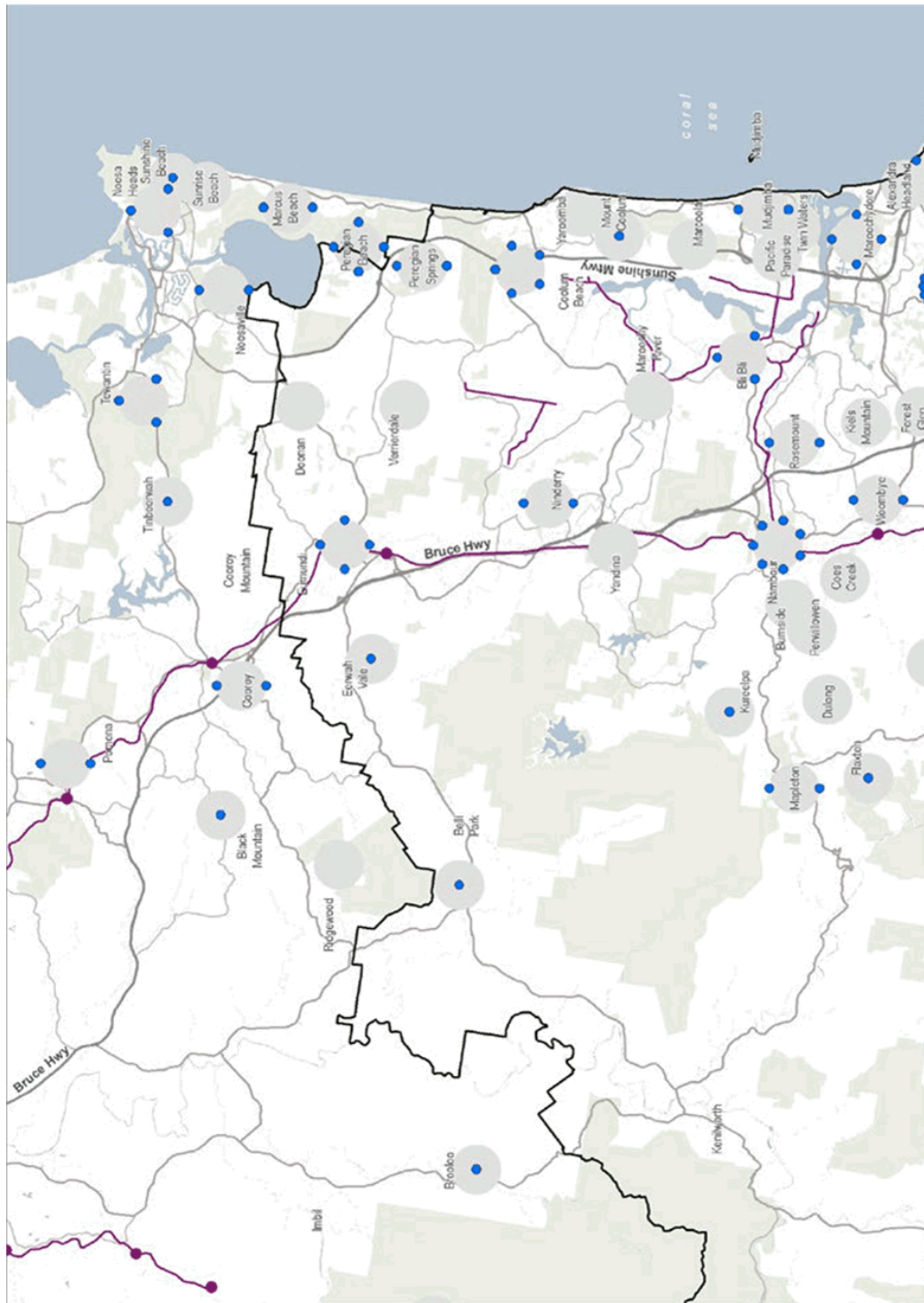


Image: Horizon Ignites Caloundra — Horizon Festival of Arts & Culture

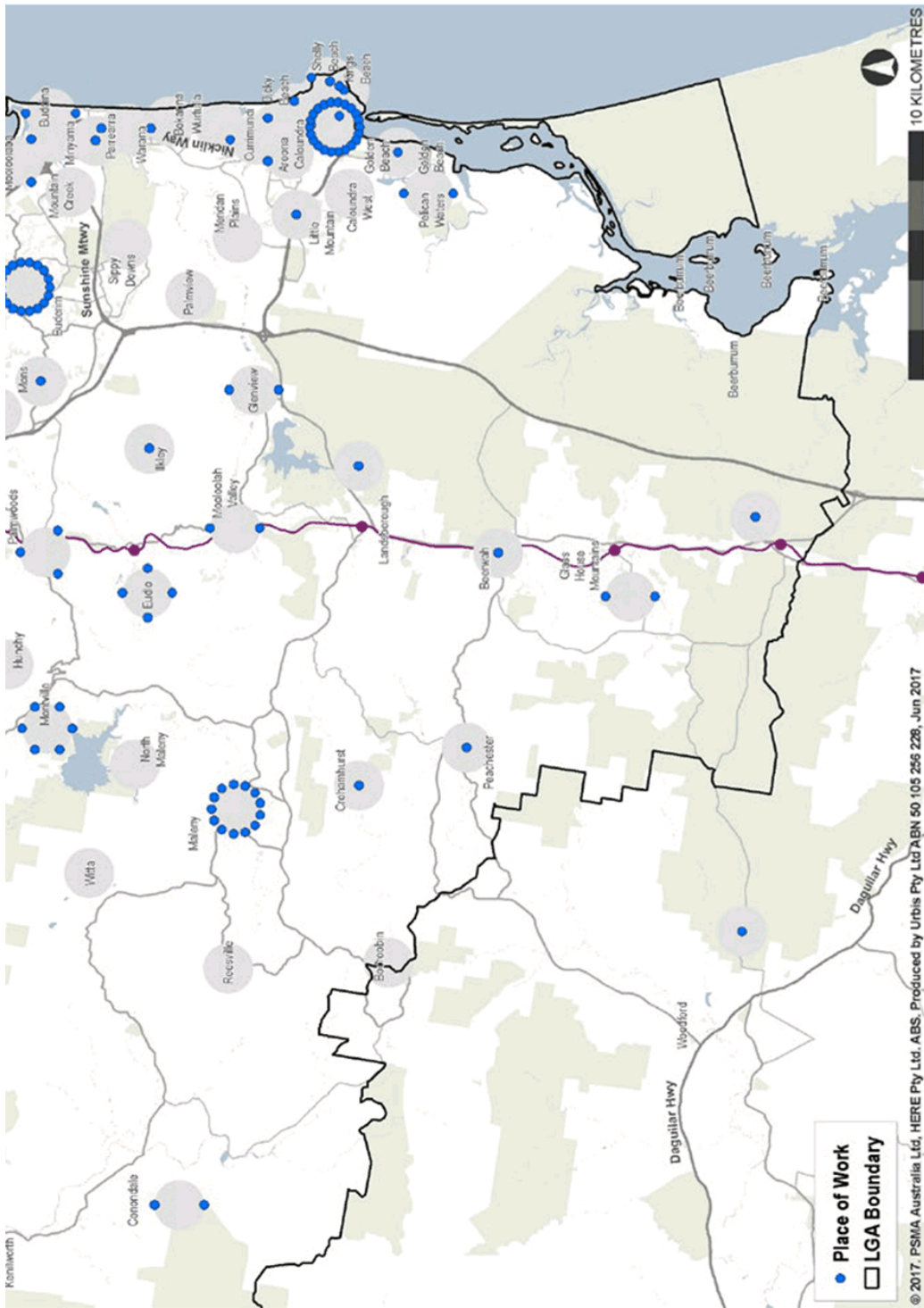


84 Sunshine Coast Arts & Culture Snapshot





86 Sunshine Coast Arts & Culture Snapshot



Appendix F

Education and Training



Image: Horizon Ignites Caloundra — Horizon Festival of Arts & Culture

LIST OF COURSES AND ENROLMENTS

Institution	2016 Enrolments ¹	Course Name	Course Name
University of the Sunshine Coast <ul style="list-style-type: none"> ▪ Bachelor ▪ Masters ▪ Doctorate 	831	Bachelor of Arts Bachelor of Design Bachelor of Design & Communication Bachelor of Creative Industries Bachelor of Design & Marketing Bachelor of Communication Bachelor of Public Relations Bachelor of Creative Writing	Bachelor of Serious Games Bachelor of Arts (Hons) Master of Professional Practice (Creative Writing) Master of Arts Master of Creative Arts Doctor of Philosophy (FASS) Doctor of Creative Arts
TAFE Queensland East Coast <ul style="list-style-type: none"> ▪ Diploma ▪ Certificate IV ▪ Certificate III 	253	Diploma of Screen and Media Diploma of Interactive Digital Media Diploma of Music Diploma of Sound Production Diploma of Graphic Design Diploma of Photography Diploma of Visual Arts	Diploma/Adv Diploma of Fashion Certificate III in Media Certificate III Music Certificate III Visual Arts (Photography) Certificate III Visual Arts Certificate III in Fashion Certificate IV in Music

¹ Creative industries educations stats_Oct16

Appendix G

Regional List and Map of Venues



Image: Horizon Ignites Caloundra — Horizon Festival of Arts & Culture

COMMUNITY VENUES AND CULTURAL FACILITIES

COMMUNITY VENUES (65)

SIS ID	Local Name	Street Address	Suburb
17	Beerwah and District Community Centre	25 Peacheater Rd	BEERWAH
24	Beerwah QCWA	Local	BEERWAH
31	Belli Community Hall	1170 Eumundi-Kenilworth Rd	BELLI PARK
128	Cooloolabin School of Arts Hall	787 Cooloolabin Rd	COOLOOLABIN
181	Gheerulla Hall & Recreation Centre	2184 Eumundi-Kenilworth Rd	GHEERULLA
261	Kureelpa Public Hall	2-4 Jewett Rd	KUREELPA
36	Bli Bli Public Hall	87 Willis Rd	BLI BLI
503	The Old Church	89 Willis Rd	BLI BLI
160	Diddillibah Community Hall	658 Diddillibah Rd	DIDDILLIBAH
65	Buderim War Memorial Association Hall	1 Main St	BUDERIM
93	Caloundra Events Centre	20 Minchington St	CALOUNDRA
102	Caloundra QCWA	17 Kalinga St	CALOUNDRA
443	Queen Street Hall	87 Queen St	CALOUNDRA
448	Services to the Ageing Centre	1 Nutley St	CALOUNDRA
137	Coolum Civic Centre	6 Park St	COOLUM BEACH
170	Eumundi QCWA	78 Memorial Dr	EUMUNDI
172	Eumundi School of Arts Community Hall	63 Memorial Dr	EUMUNDI
515	Wan'din'in Meeting space	73 Memorial Dr	EUMUNDI
558	Eumundi Showground - Community Venue	1 Black Stump Road	EUMUNDI
407	North Arm School Of Arts Hall	52 North Arm Rd	NORTH ARM
14	Beerburum School Of Arts	7 Anzac Ave	BEERBURRUM
186	Glass House Mountains School of Arts	8 Coonowrin Rd	GLASS HOUSE MOUNTAINS
328	Mary Grigor Centre (Bankfoot House)	1998 Old Gympie Rd	GLASS HOUSE MOUNTAINS
163	Eudlo Public Hall	19 Rosebed St	EUDLO
8	Arts and Ecology Centre	33 Palm Creek Rd	TANAWHA
270	Landsborough QCWA Hall	480 Old Landsborough Rd	LANDSBOROUGH
272	Landsborough School of Arts	485 Old Landsborough Rd	LANDSBOROUGH
	Landsborough Sports Complex	15 Tunnel Ridge Rd	LANDSBOROUGH
33	Bellvista Meeting Place	18 Lomond Crescent	CALOUNDRA WEST
230	Kawana Forest Meeting Space	60 Woodlands Bvd	MERIDAN PLAINS
286	Maleny Community Centre	23 Maple St	MALENY
287	Maleny Community Centre, Bicentenary Meeting Room	1 Bicentenary Lane	MALENY
296	Maleny Soldiers Memorial Hall	1 Bunya St	MALENY
504	The Old Witta School Community Centre	316 Witta Rd	WITTA
303	Mapleton Community Centre (Old Mapleton School)	17 Obi Obi Road	MAPLETON
305	Mapleton Hall	31 Obi Obi Rd	MAPLETON
412	Obi Obi School of Arts Hall	856 Obi Obi Rd	MAPLETON

1

367	Mudjimba Community Hall	41 Cottonwood St	MUDJIMBA
410	North Shore Community Centre	701 David Low Way	MUDJIMBA
338	Millwell Rd Community Centre	11 Millwell Rd East	MAROOCHYDORE
	Maroochydore Multisports Complex meeting room	108 Fishermans Rd	MAROOCHYDORE
	Maroochydore QCWA Hall	104 Memorial Ave	MAROOCHYDORE
359	Mooloolah Public Hall	42 Bray Rd	MOOLOOLAH VALLEY
66	Buffalo Hall	20-22 Price St	NAMBOUR
396	Nambour QCWA	12 Short St	NAMBOUR
447	Senior Citizens Hall	Currie St	NAMBOUR
494	Sunshine Coast Showgrounds Pavillion	Coronation Ave	NAMBOUR
414	Old Hunchy School	53-61 Hunchy School Rd	HUNCHY
346	Montville Village Hall	139 Memorial Cl	MONTVILLE
424	Palmwoods Memorial Hall	1 Main St	PALMWOODS
426	Palmwoods QCWA	11 Main St	PALMWOODS
432	Peachester Hall	Peachester Rd	PEACHESTER
123	Conondale Public Hall	1695 Maleny-Kenilworth Rd	CONONDALE
250	Kenilworth Public Hall	7 Maleny- Kenilworth Rd	KENILWORTH
513	Verrierdale Public Hall	460-478 Verrierdale Rd	VERRIERDALE
521	Woombye School Of Arts	1-3 Hill St	WOOMBYE
263	Lake Kawana Community Centre	114 Sportsman Pde	BOKARINA
227	Kawana Community Centre	30 Nanyima St	BUDDINA
228	Kawana Family Centre (Kevin Asmus Park)	20 Iluka Ave	BUDDINA
231	Kawana Island Meeting Place	1/5 Grand Pde	PARREARRA
511	Valdora Community Hall	360 Valdora Road	VALDORA
527	Yandina Community Centre	51 Bruce Hwy	YANDINA
	Maroochy Community Permaculture (The Blue House)	41 Farrell St	YANDINA
528	Yandina Eumundi RSL Hall	24 North St	YANDINA
531	Yandina School Of Arts	9-11 Farrell St	YANDINA

CULTURAL FACILITIES (21)

SIS ID	Local Name	Street Address	Suburb
50	Buderim Craft Cottage	5 Main St	BUDERIM
438	Pioneer Cottage	5 Ballinger Cres	BUDERIM
488	Sunshine Coast Art Group (Elizabeth Daniels Park)	Mooloolaba Rd	BUDERIM
80	Caloundra Art Gallery	22 Omrah Ave	CALOUNDRA
81	Caloundra Arts Centre	5 North St	CALOUNDRA
119	Clayden Pottery Studio	14 Tradewinds Ave	COOLUM BEACH
168	Eumundi Heritage and Visitor Centre	73 Memorial Dr	EUMUNDI
12	Bankfoot House	1998 Old Gympie Rd	GLASS HOUSE MOUNTAINS
268	Landsborough Museum	4 Maleny St	LANDSBOROUGH
441	Qld Air Museum	7 Pathfinder Dr	CALOUNDRA WEST
276	Lind Lane Theatre	14-16 Mitchell St	NAMBOUR
310	Maroochy District Band Hall	3 Daniel St	NAMBOUR
374	Nambour Arts & Crafts Association	20-22 Price St	NAMBOUR
387	Nambour Historical Museum	18 Mitchell St	NAMBOUR
413	Old Ambulance Station (ArtSync)	80-82 Howard St	NAMBOUR
502	The Music Room	140 Currie St	NAMBOUR
248	Kenilworth Museum	7 Alexandra St	KENILWORTH
415	Old Station Master Residence	1 Barts St	WOOMBYE
84	Caloundra Chorale	30 Naroon Cres	WURTULLA
10	Australasian Country Music Association Hall of Fame	24 Steggalls Rd	YANDINA
529	Yandina Historic House	3-11 Pioneer Rd	YANDINA

Appendix H

Funding Information by Artform

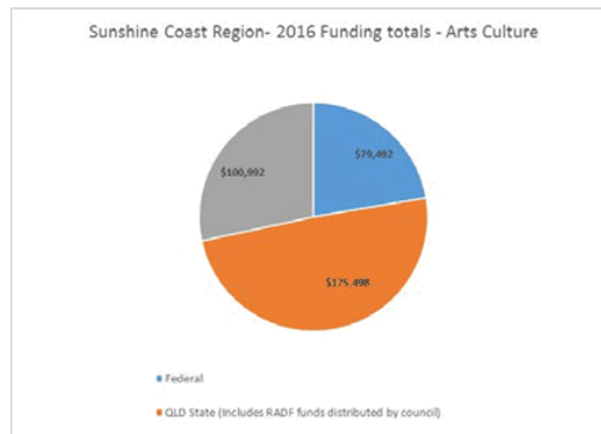
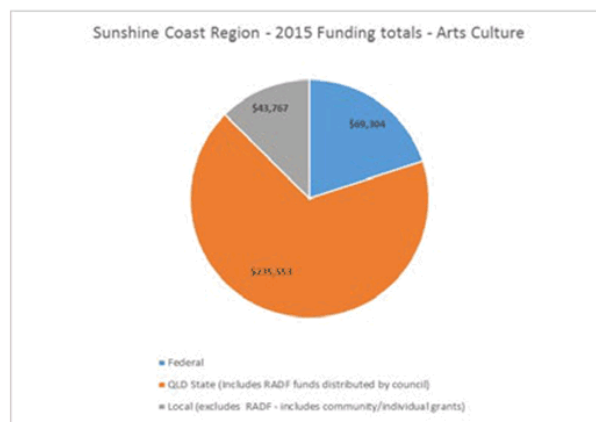


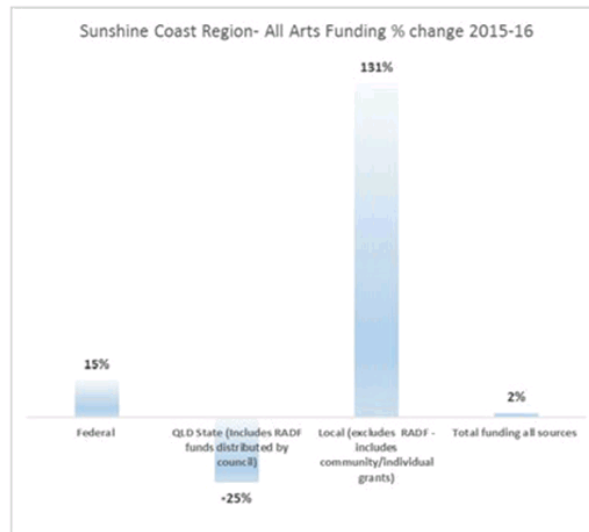
Image: Horizon Ignites Caloundra — Horizon Festival of Arts & Culture

FUNDING SOURCES AND FUNDING BY ARTFORM

Sunshine Coast Arts and Culture Funding 2015 and 2016

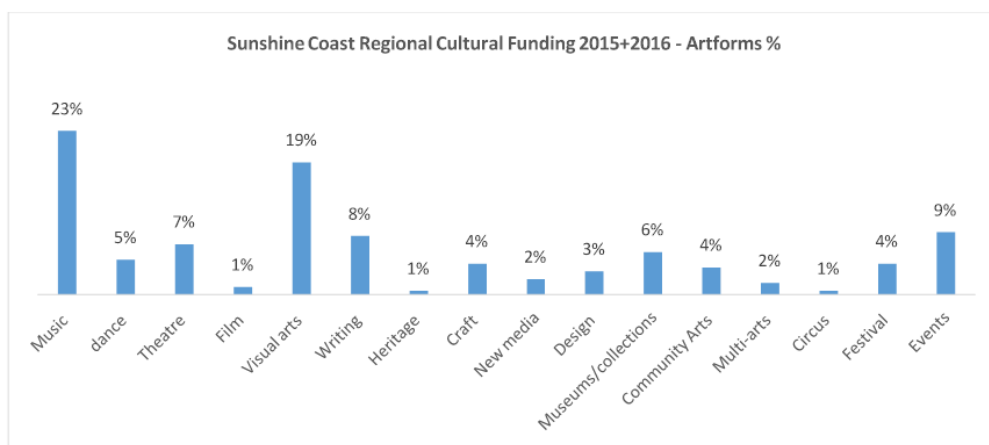
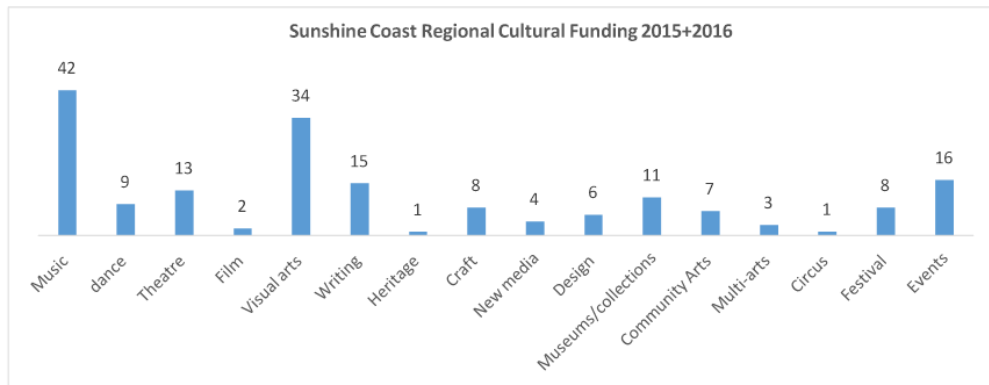
Funding table	2015	2016	% change 2015-16
Federal	\$69,304	\$79,492	15%
QLD State (Includes RADF funds distributed by council)	\$235,553	\$175,498	-25%
Local (excludes RADF - includes community/individual grants)	\$43,767	\$100,992	131%
Total funding	\$348,624	\$355,982	2%





Funding achieved by Art form – 2015 + 2016

Art form	RADF	MINOR	MAJOR	Individual funding	Australia council	Regional Art Fund	Arts QLD	QLD Multicultural	Total
Music	25	7	7	1	2				42
dance	3			5	1				9
Theatre	10	1	2						13
Film	2								2
Visual arts	29	1	4						34
Writing	13		2						15
Heritage	1								1
Craft	7		1						8
New media	3		1						4
Design	6								6
Museums/collections	2	1	8						11
Community Arts	7								7
Multi-arts	3								3
Circus	0						1		1
Festival	2	3	2				1		8
Events	0	1	12					3	16
totals	113	14	39	6	3	1	1	3	180





*Commissioned
to support the
Sunshine Coast Arts
Advisory Board in
the development of a
regional Arts Plan for
the Sunshine Coast.*

A large teal-colored graphic element that resembles a stylized roof or a large arrow pointing downwards, occupying the central portion of the page.

Sunshine Coast
Arts & Culture
Snapshot
APRIL 2017