

SUMMARY RESPONSE: GREAT SOUTH COAST CREATIVE ECOLOGY REPORT

February 2020

1. INTRODUCTION: WHAT IS THIS DOCUMENT?

A creative ecology is the combination of the people, places and organisations that exist and operate throughout a region and the creative activities they produce, present and support.

This report analyses how the creative ecology in the Great South Coast region is currently working, making a number of observations on how healthy it currently is, and why. It draws on economic data, publicly available strategies and policies, and a survey of participants in the region to inform conclusions. Findings from the community consultations undertaken by Regional Arts Victoria were also used in the report.

The Creative Ecology Report was completed by Future Tense, a creative sector consultancy offering research, strategy and advocacy services. The methodology used draws upon extensive previous research led by Future Tense on what makes a creative ecology thrive, and how to measure this.

2. RATIONALE: WHY WAS THIS WORK COMPLETED?

It was critical for Regional Arts Victoria to draw on an independent, detailed analysis of what was happening across the region. The rigorous, data-driven academic approach used by Future Tense complements the work undertaken on-the-ground through the community consultations by Regional Arts Victoria.

The final report provides a strong foundation to build a Strategy from.

3. SUMMARY: WHAT DOES IT SAY?

The Creative Ecology report makes a number of key findings about the creative ecology:

- People have a strong connection to their local area or township, rather than to the wider Great South Coast;
- Arts and culture are currently siloed from other facets of civic life and without guiding policy;
- Creative activity is mostly in arts or community festivals;
- Most local activity focuses on the visual arts;
- The region's major cultural institutions provide the backbone of the creative ecology
- There is limited evidence of creative subcultures;
- A handful of network hubs are generating the bulk of the region's activity;
- There are few professional development or support opportunities, meaning creatives have to leave the region to gain access to them;
- The region struggles to build communities, especially across generational divides, leading to continuity challenges for community organisations;
- Existing platforms and opportunities primarily cater to over 50s; and,
- There is a growing community of creative professionals (~30–40 year olds) who are currently overlooked.

It then suggests a pathway to addressing some of these gaps:

- Explicitly acknowledge the creative industries in the future council strategies and budgets;
- Establish dedicated grants at the council level that encourage experimentation;

- Develop strategies for providing professional development for mid-career and established practitioner;
- Develop initiatives to target overlooked sections of the community;
- Set measurable performance metrics for activities;
- Develop mechanisms to assist local creatives access state, federal and non-council funding and development support, such as increasing submissions to the State and Federal Governments around arts, culture and creative industries;
- Push for peak body strategies and programs that specifically target the Great South Coast;
- Establish creative sector promotional training for artists and creative professionals;
- Establish centralised documentation and advertising of available creative spaces (such as creativespaces.net.au);
- Establish broad tri-annual collection of creative industry data such as creative practitioner numbers, business numbers, creative industry income, GVA, audience numbers;
- Track the economic benefits of the Creative Industries in council strategies, reports and budgets; and,
- Measure the income from creative and cultural assets in council budgets.

4. THE STRATEGY: HOW DOES THIS WORK INFORM THE STRATEGY?

Findings from the Creative Ecology report can be found throughout the final Strategy document. Examples include:

- the summary of strengths, weaknesses, opportunities and threats is adapted for the 'What we Found' section in the Strategy;
- in the 'Why this Activity?' section for each Objective, the Creative Ecology report is often referenced as evidence of why we are doing what we are doing; and,
- the section 'What we Have – Creative Industries in The Great South Coast Region' is drawn from an analysis of the same in the Creative Ecology Report.

In general, the data in the Creative Ecology report has been used as background information to help us make good decisions about what to include and do in the Strategy.

5. RESPONSE: HOW DO THESE FINDINGS COMPARE WITH OTHER WORK DONE?

It is important to understand that this report is only one of the documents being used to support the Strategy. Just because the ecology report makes a recommendation or finding, that does not mean it will be adapted word-for-word. This is because there may be other ways to achieve a similar goal; it contradicts another finding from other consultations; or the gap needs to be address through some other piece of work (for example, the State Government or another industry).

However, the majority of the findings of the Creative Ecology report are consistent with those through the community consultations and other research. As a result, almost all of the 'Steps to get There' in Section 6.2 of the report are incorporated into the Strategy Activities in some form, though some have been modified to allow for flexibility in delivering the same outcome a different way (for example, recommendations on Council reports and budgets are covered by working with Councils to create strategies).

Regional Arts Victoria commends Future Tense on this final report.

Great South Coast Creative Ecology Report

Prepared for Regional Arts Victoria by Future Tense
November 2019

FUTURE TENSE

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1 INTRODUCTION

This report provides an overview of the Great South Coast's creative ecology. It has been prepared to inform the development of a regional Creative Industries Strategy, a project led by Regional Arts Victoria on behalf of the Great South Coast Regional Partnership.

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1.1 What is a creative ecology?

A creative ecology is the combination of the people, places and organisations that exist and operate throughout a region and the creative activities they produce, present and support. Specifically, this report looks at who and what makes up the region's creative ecology and how it functions. It offers a bird's eye view and highlights opportunities for intervention that will allow it to exist at its full potential.

1.2 What does a thriving creative ecology look like?

The shape and goals of the region's creative ecology are driven by those that participate in it. Each context and community is unique. A thriving creative ecology is one where cultural activity and engagement are part of everyday life – where participation in and appreciation of creative actions is normalised and a deliberate outcome of the way the ecology operates.

Critically, this process is not about applying a proscriptive set of outcomes on the Great South Coast. The assessment detailed in this report merely identifies areas requiring attention.

2 METHODOLOGY

A number of quantitative, qualitative and observational techniques were used to map the Great South Coast's creative ecology, including:

- A review of local, state and federal government policies and strategies, as well as those from industry peak bodies
- An online survey of creative practitioners, professionals, arts workers and the community
- Twelve targeted public forums for each sector within the creative industries (conducted by Regional Arts Victoria and various sector partners¹)
- Review of available data from various government agencies, and
- Online investigation and observation

These findings have been used to assess the region against the conditions for success outlined by the Creative Ecologies project²:

- Participants are connected and engaged
- There are local opportunities and the possibility of growth
- Audiences are central
- Experimentation is encouraged
- Resources are available
- The contribution of the arts is recognised by the wider community, and
- There is a diversity of creative output and supporting communities

The following section provides an overview of the current state of the Great South Coast's creative ecology.

1 Full details available at <https://strategy.rav.net.au/south-coast/updates/full-list-of-sessions>.
2 *Creative Ecologies: An investigation*, Future Tense (2018).

3 STATE OF THE GREAT SOUTH COAST'S CREATIVE ECOLOGY

The Great South Coast's location has a powerful impact on the shape of its creative ecology. Beyond the beauty afforded by its landscapes, the distance from Melbourne means the region operates in relative isolation from the metropolitan hub. As such, it has its own centre of gravity, with a small number of public institutions and community-led initiatives driving the creative activities. These activities serve the local community, but also contribute to the region's tourism offering.

In terms of numbers, across the Great South Coast's creative ecology there are:

- 5 councils contributing to arts and culture
- 33 public, commercial and artist-run galleries
- 43 arts organisations
- 17 festivals
- 4 start-up support hubs
- 83 potential spaces available for creative activities
- 47 creative industries businesses
- Approximately 1340 people employed in the creative industries and \$58.92m in annual wages³
- 23,092 residents involved in creative activities, such as performing, singing or playing a musical instrument, dancing, writing, visual art and craft⁴

The research to date has produced the following key findings about the Great South Coast's creative ecology:

- People have a strong connection to their local area or township, rather than to the wider Great South Coast
- Arts and culture are currently siloed from other facets of civic life and without guiding policy
- Creative activity is mostly in arts or community festivals
- Most local activity focuses on the visual arts
- The region's major cultural institutions provide the backbone of the creative ecology
- There is limited evidence of creative subcultures
- A handful of network hubs are generating the bulk of the region's activity
- There are few professional development or support opportunities, meaning creatives have to leave the region to gain access to them
- The region struggles to build communities, especially across generational divides, leading to continuity challenges for community organisations
- Existing platforms and opportunities primarily cater to over 50s
- There is a growing community of creative professionals (~30–40 year olds) who are currently overlooked

The following sections detail the actors and activities, economic impact and policy overlays of the creative ecology.

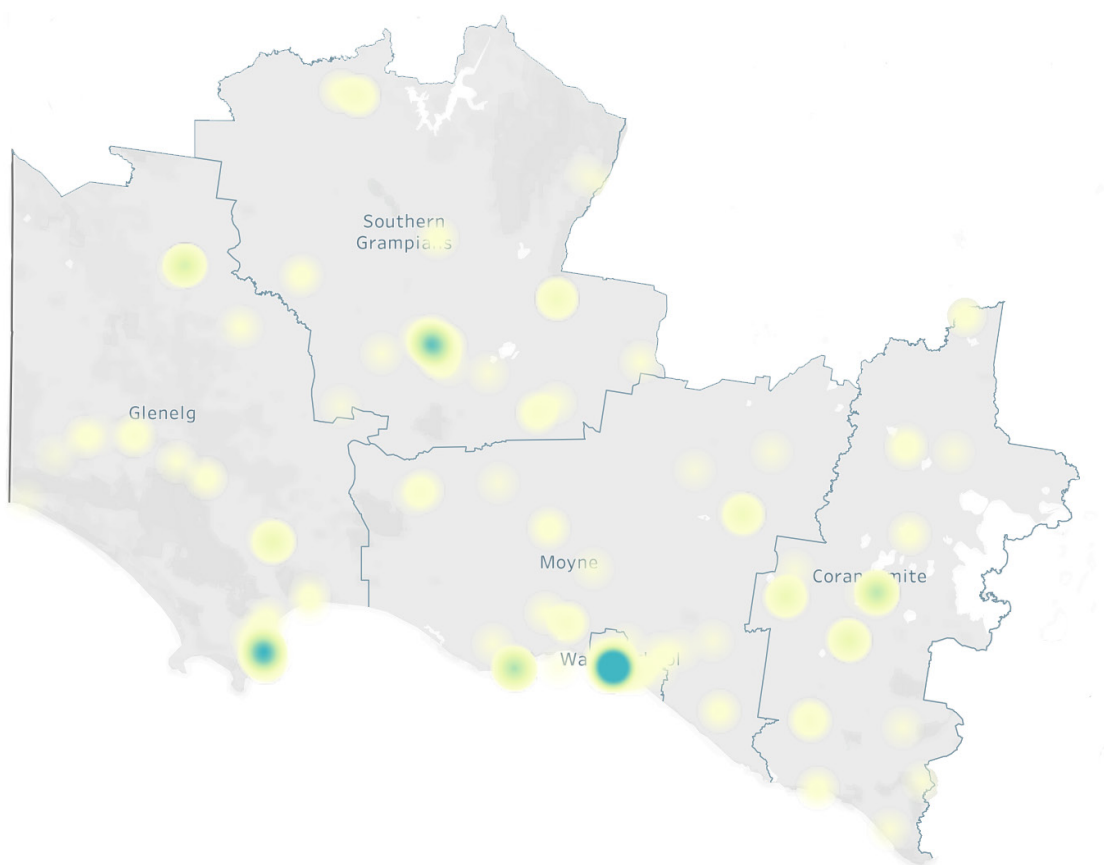
³ Based on the application of Department of Communications and the Arts creative industries breakdown applied to ABS employment data. The complete table is available in Appendix A.

⁴ Wannon Electorate Profile, Australia Council, <https://www.australiacouncil.gov.au/research/electorate-profiles/wannon/#!Wannon>.

3.1 Actors and activities

Actors within the creative ecology are defined as either places, spaces, institutions, resources or collectives that generate or participate in creative activities. Creative activities refer to pursuits such as events, festivals and workshops that occur throughout the region. Data for this analysis was mined through council websites, Google searches, websites of arts organisations and services, Facebook, and directories such as the Yellow Pages online.

367 actors and activities were identified and broadly categorised, highlighting the central drivers of the Great South Coast's creative ecology. The map below shows creative activity centres across the region (green indicating greater density).



While creative actors and activities are dispersed throughout the region, there are concentrations in Warrnambool, Portland and Hamilton. These clusters are underpinned by the presence of major cultural institutions (such as the galleries and performing arts centres), supported by community organisations and associated services. A similar effect is seen in Port Fairy, driven by its festivals. This density of actors and activities has a compound impact, normalising creative endeavours and producing opportunities for practitioners and audiences alike.

The level of activity and output an actor contributes to the region was assessed in terms of:

- **Local opportunities made available** – in terms of staging events, performances and exhibitions, providing access to professional development and education offerings, and the provision of incentives, such as competitions, awards, prizes, and funding opportunities. Whether these activities opened doors to further opportunities was also considered.
- **Level of experimentation fostered** – does the actor or activity promote the expansion of artistic ideas and creative sector frameworks or encourage risk in terms of genre, themes or aesthetics.
- **Facilitation of networking opportunities** – the extent to which connections are encouraged and supported, whether formally or informally.
- **Availability of resources** – including access to or provision of the inputs required by creative practices, such as supplies (eg paint), specialist equipment (eg audio visual gear), suitable space (for production, rehearsal or presentation), and expertise or support networks.
- **Diversity encouraged** – the range and variety of creative, theoretical, social, cultural, generational and disciplines platformed and supported. The role in promoting a diversity of creative practices and audiences was also assessed.
- **Reputation as a venue for art and cultural activities** – the level to which the space is dedicated to creative activities, its availability and accessibility to creative practitioners, the frequency of events, and the range of events it is equipped to host.

The level to which each actor performed against these categories was ranked on a scale from 0–5 and combined to give their creative ecology score. The highest score possible is 30.

The fifty highest rated actors are listed in the table below and provides a picture of who is driving the Great South Coast’s creative ecology. The complete list is available in Appendix B.

WHO	TOWN	TYPE	CE SCORE
Warrnambool Art Gallery	Warrnambool	Gallery	27
Portland CEMA Inc	Portland	Arts organisation	26
Julia Street Creative Space	Portland	Arts organisation	26
The F Project and The Artery	Warrnambool	Arts organisation	26
Factory Arts	Warrnambool	Arts organisation	26
Portland Arts Centre	Portland	Performing arts centre	26
Hamilton Performing Arts Centre	Hamilton	Performing arts centre	25
Lighthouse Theatre Warrnambool	Warrnambool	Performing arts centre	24
SCOPE Galleries Warrnambool	Warrnambool	Gallery	23
Hamilton Art Gallery	Hamilton	Gallery	23
Outlaw Art Gallery	Warrnambool	Gallery	23
Whale Bone Gallery/ Art Studios	Port Fairy	Gallery	21
The Loft	Warrnambool	Space	21

Continued overleaf

WHO (CONTINUED)	TOWN	TYPE	CE SCORE
South West Tafe	Warrnambool	Education	21
MUD gallery	Hamilton	Gallery	20
Off the Rails Dunkeld	Dunkeld	Gallery	20
RMIT University – Hamilton Campus	Hamilton	Education	20
The Loop Studio	Warrnambool	Arts organisation	19
The Courthouse	Camperdown	Space	19
Port Fairy Folk Festival	Port Fairy	Events	19
Beers and Ideas	Warrnambool	Network	19
Lyons Sculpture Park	Lyons	Gallery	19
The Port Campbell Art Space	Port Campbell	Gallery	19
Merri View Gallery	Warrnambool	Gallery	19
Balmoral Mechanics Institute Hall	Balmoral	Space	19
The Dart and Marlin	Warrnambool	Space	18
Wishart Gallery	Port Fairy	Gallery	18
Portland Civic Hall	Portland	Space	18
BeachFest	Warrnambool	Events	18
FReeZA – Warrnambool Youth Events	Warrnambool	Arts organisation	18
Corangamite Youth – FReeZA Crews	Camperdown	Arts organisation	18
FACE (FReeZA Artists and Creative Events) in Glenelg	Casterton	Arts organisation	18
Southern Grampians FReeZA	Hamilton	Arts organisation	18
Youth4Moyne FReeZA	Port Fairy	Arts organisation	18
The Cally Hotel	Warrnambool	Space	18
Reardon Theatre	Port Fairy	Space	18
Theatre Royal	Camperdown	Space	18
First Ladies Productions	Warrnambool	Design	17
Blarney Books and Art	Port Fairy	Gallery	17
Mumbannar Hall	Mumbannar	Space	17
Port Fairy Spring Music Festival	Port Fairy	Events	17
Wunta Fiesta	Warrnambool	Events	17
Chameleon Arts Collective Inc	Balmoral	Arts organisation	17
The Hamilton & Alexandra College	Hamilton	Education	17
Hamilton Dance Company	Hamilton	Arts organisation	17
Seven Waves Music Network	Warrnambool	Education	17
Phoenix Project	Cobden	Arts organisation	16
Temperance Hall	Warrnambool	Space	16
Upwelling Festival Portland	Portland	Events	16
Noise Studio	Warrnambool	Space	16

When considering the region's creative ecology as a whole it is important to contemplate all the art forms together, as in practice they all share functions, purposes and outcomes and support the ecology in multiple ways.

The central actors are those of the larger flagship institutions, such as Hamilton Art Gallery and Warrnambool Art Gallery. They are the primary actors within the region mainly in terms of the level of activity they facilitate, the quality and the diversity of events, and the range of generations, tastes and arts culture they cater to and for.

The challenges these institutions face going into the future concern their ability to maintain a balance between representing local interests, and the arts as a diverse world of ideas and aesthetics — in both their exhibitions and collections. And maintaining a level of local representation that reflects the ecology in which these public institutions are embedded, but also in a way that leads to more substantial local opportunities. Financial support around operational funding and infrastructure investment are perennial concerns.

Creative community arts organisations and spaces such as Portland CEMA, Julia Street Creative Space and the F Project Inc are central actors in the region. This is due to the amount of community support offered in terms of provision of space, resourcing, networking, and creating local opportunities.

The biggest hurdle these organisations face going into the future is maintaining relevance with upcoming generations of creatives. At this stage community arts focussed organisations cater well to locals generally aged over 55. Young adults are severely underrepresented when it comes to the provision of services and resourcing, catering and programs aligned to the interests of younger generations.

3.2 Economic contributions

Data on the creative industries is inherently incomplete due to the large component of informal activity not captured in official statistics. For example, the proportion of the region's population participating in artistic production is variously reported as between 23%⁵ and 47%⁶. Only a fraction of these individuals would classify themselves as artists and many have second and third jobs they are likely to have identified during the census. As such their contributions are not included in Australian Bureau of Statistics (ABS) data.

A variety of sources have been used to paint a picture of the Great South Coast's creative economy. This includes employment and wage data from the ABS, research undertaken by the Australia Council, research undertaken by Stuart Cunningham's team at Queensland University of Technology, and information gathered through the creative ecology survey.

One source is the Australia Council's profile for the federal electorate of Wannon. While extending beyond the Great South Coast to the north, this electorate maps reasonably well onto the Great South Coast. The neighbouring federal electorate of Corangamite, which maps reasonably well onto the LGA of the same name, has been excluded as it also includes areas of much higher population outside of the Great South Coast close to the metropolitan area of Melbourne, meaning that its inclusion would distort the data beyond usefulness.

ABS data has been used to calculate employment levels and associated wages. This has been filtered using the definition developed by the Department of Communications and the Arts (outlined in Appendix A)⁷. This details the ANZSIC job classifications and the extent to

5 Wannon Electorate Profile, Australia Council, <https://www.australiacouncil.gov.au/research/electorate-profiles/wannon/#!Wannon>.

6 Arts and Cultural Attendance and Participation: Local Region Rates, Australia Council <http://www.australiacouncil.gov.au/research/arts-and-cultural-attendance-and-participation-local-region-rates/>.

7 Cultural and creative activity in Australia 2008-09 to 2016-17, Department of Communications and the Arts Bureau of Communications Arts Research. October 2018 Working Paper, pages 45 - 48, <https://www.communications.gov.au/file/44136/download?token=oUz83yGI>.

which is either in or out of scope. Some industries included in this list had no employees in the Great South Coast LGA's in the 2016 ABS data, and have thus been excluded. The percentage to which each is included in scope is defined by a combination of what the Department of Communications and the Arts outlines, and what the Great South Coast region can reasonably be expected to support.

The table below lists the number of employees in the creative industry by local government area according to 2016 ABS data. The ABS data provides a salary range for each employee. In order to be able to calculate totals, the middle of each range was used.

The population and Gross Regional Product (GRP) data in the same table was taken from the ID Demographic Resources website⁸.

LOCAL GOVERNMENT AREA	GROSS REGIONAL PRODUCT (2018)	POPULATION (2018)	TOTAL NO. OF PEOPLE EMPLOYEED (2018)	NO. OF CREATIVE INDUSTRIES EMPLOYEES (2016)	CREATIVE INDUSTRIES AS % OF WORKFORCE	TOTAL WAGES IN CREATIVE INDUSTRIES (2016)
Corangamite	\$1.09 b	16,140	8,170	140	1.71%	\$5,735,495
Glenelg	\$0.93 b	19,665	9,352	138	1.47%	\$6,743,706
Moyne	\$0.913 b	16,887	6,380	118	1.85%	\$4,686,891
Southern Grampians	\$0.93 b	16,135	8,107	184	2.27%	\$7,986,211
Warrnambool	\$1.73 b	34,862	18,038	760	4.21%	\$33,781,965
Total for Great South Coast	\$5.593 b	103,689	50,047	1,340	2.68%	\$58,916,268

This puts the total creative industries workforce at 1340, or 2.68% of the Great South Coast's workforce. This concentration is higher than the 1.84% figure for regional Victoria as a whole⁹. The average creative industries wage is \$43,974¹⁰.

Artists and creative practitioners responding to the creative ecology survey¹¹ reported a wide range of incomes from their creative practices.

INCOME RANGE	NUMBER OF RESPONDENTS
\$100,000+	2
\$50,000-99,999	1
\$25,000-49,999	4
\$10,000-24,999	2
\$5000-9999	0
\$1000-4999	11
\$0-1000	4
Break even or loss	6

⁸ .id, Demographic Resources, <https://home.id.com.au/demographic-resources/>.

⁹ *Creative hotspots Employment earnings and income Regions*, Marion McCutcheon, https://public.tableau.com/profile/marion.mccutcheon#!/vizhome/CreativehotspotsEmploymentearningsandincomeRegions/DB_Regions.

¹⁰ This figure has been calculated by taking the midpoints of the various salary ranges in the ABS data and multiplying them by the number of each job type.

¹¹ Details on the creative ecology survey can be found in Appendix C.

Between 40–100% of this income was invested in producing their creative output, with 81% of respondents reporting they had to spend part or all of this amount outside the region. This is due to limited access to materials and technical services required to realise their creative practices.

On the consumer side, 69% of community respondents to the creative ecology survey had purchased locally produced creative goods in the past 12 months. The top artforms were visual art, craft, clothing and jewellery. And the Australia Council's research¹² on attendance at cultural venues and events shows a strong local interest:

- 13% attended classical music concerts or operas (compared to 22% statewide)
- 33% popular music concerts (matching the statewide figure)
- 35% visited art galleries (compared to 29% statewide)
- 31% attended performing arts events (compared to 33% statewide)

3.3 Policy overlays

Councils within the Great South Coast are generally aligned in terms of their visions for their municipalities and the region. This provides fertile ground for development of a strategic approach to growing the region's creative industries. However, councils currently view the creative sector through a narrow lens, with arts, heritage and culture siloed as either a component of tourism or community engagement, rather than an industry. Existing strategies and plans lack measurable outcomes. As such the value of the creative sector is not accurately measured in its own right.

While the Victorian Government has allocated funds for cultural programs within regional areas (including a \$20M dedicated regional arts package¹³), there are no specific programs targeting the Great South Coast. Likewise, most creative industry peak bodies do not have a focus on the region. The exception is Regional Arts Victoria, which has a dedicated Creative Arts Facilitator based in and operating across the Great South Coast, funded by the local councils.

Several councils are working to improve their creative sector infrastructure, partnerships and planning. However, most funding is directed to council-owned assets and grant funding for the arts is housed under wider community development programs rather than within targeted activity streams. Current policies overlook many underrepresented groups, including First Nations, young creative professionals, LGBTQI+ and youth communities.

A number of opportunities exist for the Great South Coast councils to bridge these gaps, particularly in the development of future strategies that reframe arts and culture to creative as a creative industry with wide social and economic impacts.

More detail is available in the strategy and policy scan prepared in August of 2019¹⁴.

12 *Arts and Cultural Attendance and Participation: Local Region Rates*, Australia Council, <https://www.australiacouncil.gov.au/research/arts-and-cultural-attendance-and-participation-local-region-rates/>.

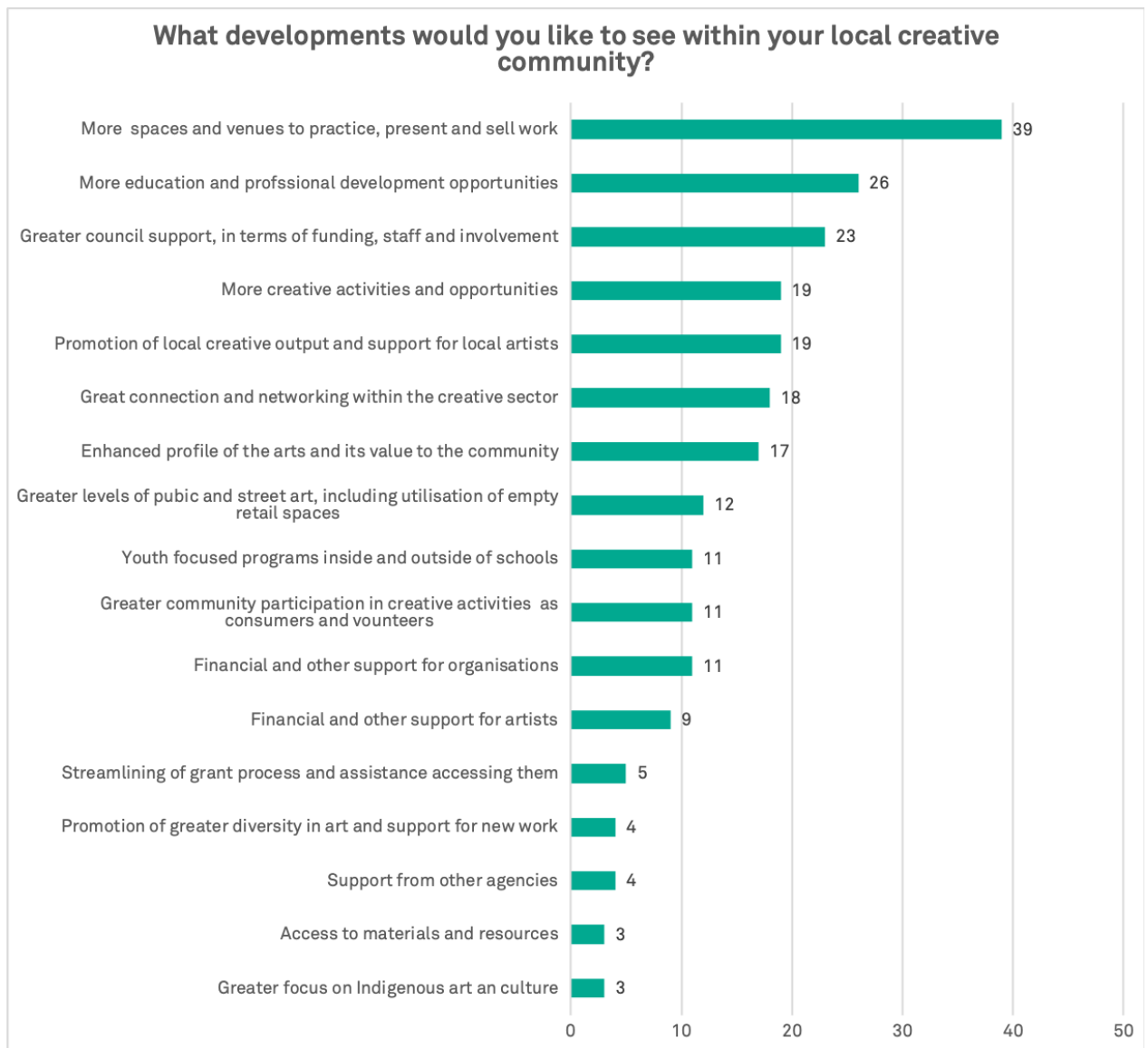
13 *Creative State: Victoria's Creative Industry Strategy 2016-2020*, Victorian Government, <https://creative.vic.gov.au/creative-state>.

14 *Great South Coast Creative Industries Strategy and Policy Scan*, Future Tense (2019).

3.4 Future desires

The most consistently raised point throughout the public forums was a desire for greater connection and networking within and across the creative ecology. Respondents to the creative ecology survey also listed greater networking and collaboration as a desired development. However, access to spaces to practice, present and sell work was the most commonly listed desired development, followed by greater educational and professional development opportunities and greater support from local councils.

The table overleaf presents the responses collected through the survey.



Taken from the creative ecologies survey (n=98).

3.5 Further observations

Visual arts and crafts are most prevalent

The Visual Arts are the most represented art form in the region – and painting is the primary mode of visual arts practice. Across the region visual arts is most prominently practiced as a private practice, otherwise it is facilitated at the community arts level by community arts organisations. There is not much of a middle ground between beginner-level tuition and professional level artists – thus there is a lack of resources to cater to developing and emerging artists who wish to pursue a career or form of engagement with the arts.

Craft, quilting and fibre making are also fairly common practices amongst community arts groups in the region. Craft groups are peppered around the region, and range from formal collectives to informal gatherings and collectives to commercial ventures such as My Crafternoons that run regular travelling workshops around the region.

This is further evidenced by the number of retail craft supplies stores within the region, which outnumber general arts supplies stores. It is suggested that investment into arts related retail, especially in terms of art supplies, would help support a thriving ecology.

Primarily the galleries within the region, whether privately owned, an artist-run initiative, a public institution or a commercial institution, service the visual arts. The majority of galleries in the region exhibit paintings, some sculpture work, crafts and or fashion and jewellery. Aside from the major institutions, no galleries found had a contemporary art or interdisciplinary focus, and no gallery specialised in installation based work, sound and moving image.

Most activities focus on older residents

The biggest gaps identified in our creative ecology assessment were that the ageing population of the region are the most serviced age bracket, with children not too far behind, whilst young adults appear fairly neglected by community arts organisations in the region. Further funding, prizes and awards, and opportunities to develop and showcase work by artists that are somewhere in between emerging artists and established artists were few.

There is a lack of promotion

Limitations faced when data mining mainly are the result of inadequate online self-representation and promotion by actors. For example essential information to promote events, such as location, organisations involved, which organisation represents what community group or business arm.

A large proportion of actors have an online Facebook presence, few have their own personalised websites with up to date information. The Reardon Theatre for example, hosts a variety of regular events, but is unclear to outside observers how to access this information. It is unclear what effect this may have on audiences; we suggest that long-term this could mean stagnant audiences due to an ageing population and lack of new audience intake. It may already be severely affecting audiences numbers at present. We suggest that better

resourcing and training around promotion within and beyond the region, and an increase in detailed online presence for actors and activities in the region will increase audience and participant numbers, and have an effect on other ecology areas such as the levels of diversity and experimentation.

Music is in a precarious state

Music culture is at a simmer in the region, this is despite the understanding that there are a number of practicing musicians, DJs and sound technicians in the region. Rock, pop and folk music styles are fairly prominent in the region. Cover bands are plentiful.

Live music culture tends to be centralised in Warrnambool – the Loft (now closed), the Dart and Marlin, Hotel Warrnambool, the Cally Hotel and the Whalers Hotel provide a variety of spaces adequate for small to large live music events. Outside of Warrnambool pubs are the main providers of spaces for live music. Wheatsheaf Hotel in Terang, and Mac’s Hotel in Portland and the Albion Hotel in Casterton are examples of venues that provide an intermediate level platform for musicians.

Night clubs are scarce, electronic and dance music bookings appear to be organised specifically by venues with promoters and touring agencies outside of the region. The very temporary life of organisations and venues – especially music venues, is a concern for the future of music culture. For example, The Loft in Warrnambool was a central institution for intermediate to professional musicians, especially touring musicians, and across many genres such as metal, rock, dance music, etc.

Another key limitation feeding the lagging of music performance and recording culture is the lack of overarching linked organisational and promotional networks in the region, especially in the areas of music performances and touring. Regional pub tours were popular with artists in the 80s and 90s, but are rare nowadays. Further there is not a large enough range of venues between pubs (which primarily support entertainment such as cover bands over independent musicians) and town halls, which are not always equipped technically and culturally for live music events (security, serving of alcohol, sound and lighting equipment).

Venues and pubs that do host local acts tend to rely on artists to cover their costs via a door charge, as opposed to providing artists with a guaranteed fee for playing - which puts pressure back on the booker or artists themselves. We suggest pubs, clubs and bars can be supported to provide live music and DJing opportunities more frequently, promote their events better, and perhaps provide touring artists with a guarantee as incentives to bring touring artists into the region.

There are a handful of local DJs organising and playing shows with some frequency. At the same time local DJs are prioritised as supporting acts for dance music tour line-ups. One booker, Sunset Productions was identified, and a search of Bandcamp and Soundcloud revealed there are dance music producers present, yet it does not seem like there is a strong dance music culture or community within the region.

Workshops, meet-ups, and social environments like festivals, markets and swap meets in general are networking opportunities. To this end there is no shortage of actors hosting skill sharing and creative-training workshops; across the region public and private institutions, and community arts organisations run them regularly.

Festivals offer limited opportunities to locals

Only large music events and festivals that occur in the region such as Port Fairy Folk and Spring Festivals provide great opportunities for local artists, are well advertised and thus create a great networking environment for musicians. No other festivals have a substantial reach beyond the region at this stage, and there are only a handful of annual festivals that prioritise the exposure of local artists; even more alongside artists beyond the region and international artists. It is assumed that this is not the intended outcome for festivals, given they are a tourism drawcard for the region, thus it is an area that requires more intensive organising, planning and strategising.

Outside of the two record stores in the region, and a few averagely managed social media pages, Independent Music promotion platforms are lacking across the region. Further, artists seem to lack an understanding of how to self promote/ promote their shows and music. Artist pages are lacking crucial information, they have not linked to or solidified any local networks, and event pages contain very vague information.

There are limited rehearsal spaces

Aside from halls available for hire through local councils, which tend to be used for dance rehearsals by formal and informal collectives, very few rehearsal studios equipped for music or theatre productions were identified. We identified four rehearsal and recording studios equipped for music practice and production at a professional level; all are located in Warrnambool. It is not essential to have recording studios in every region, and it is assumed that home recording studios may or do exist throughout the region. There is a greater urgency for more music rehearsal studios that are equipped with sound systems so that local musicians can easily and regularly develop their practice. There is also an urgent need for performance spaces that are equipped to host a variety of arts and culture events and performances. This includes suitable sound and audio visual systems that meet basic requirements. This would greatly assist the creative ecology's development by creating much needed space to develop and perform work.

In general, private tuition or courses in art, dance, performance and music are either minimal in number, advertised locally by word of mouth, or non-existent. Most tuition or workshop opportunities relating to dance and music tuition are located in Warrnambool. Private dance schools were found in Portland (Danz X-tensions), Hamilton (Tara's Dance School), with three dance schools and one music tuition school located in Warrnambool Council.

There are limited formal training opportunities

As mentioned above there is no shortage of visual art workshops and classes in various visual art forms, which are offered regularly at both public institutions and private galleries. This is pertinent when measured against the lack of opportunities for emerging artists to transition into more a more professionalised practice. For example, galleries that have an open call for artists to exhibit are few in number, while private galleries showcasing the art works of the owner are common across the region. Art residencies on offer are fewer. An increased access to commercial and privately run exhibition spaces that market emerging and established artists would no doubt see an increase in work of this calibre being regularly shown throughout the region.

There is a small but significant range of arts related courses on offer across the region. They range from private school such as Warrnambool School of Art and smaller organisations such as Petschel House in Hamilton, both offering master classes in artistic technical skills, to one-off public workshops such as life drawing courses run by large art institutions such as WAG, Portland Arts Centre and Hamilton Art Gallery. Community arts organisations such as Portland CEMA and The F Project Inc and Outlaw gallery also offer a range of short courses and facilitate creative development workshops.

South West TAFE is the sole tertiary institution that offers courses in the visual arts at campuses within the study region and close surrounds (Colac, Warrnambool).

Primary and secondary schools were assessed and ranked with regards to the curriculums they offered — mainly the range of arts and culture subjects offered, as well as the prominence of arts and culture in the curriculum and school values. No primary or secondary school neglected the arts in their curriculum. However there was a large quantity of primary and secondary schools offering a very basic level arts curriculum, with a smaller quantity offering a general arts curriculum. No primary school offered a well rounded arts curriculum. Three schools were determined to be offering a well rounded arts curriculum – Koroit And District Primary School, Terang College (P-4 Campus), and The Hamilton & Alexandra College.

Individuals are driving activities

Creative networks that are separate from, or exist in distinction to commercial opportunities – such as independent music communities, generally require sets of fixed actors tied to stores, venues and sites where ideas can be exchanged, in order to maintain successful networks linked to resources and opportunities.

Networks that could be better utilised include record stores, which are central hubs for music listening and distribution and for live music networks. Libraries are a great resource in the region for hosting workshops, bookclubs and meetings. As a central resource site they also act as informal networking sites, and could be better utilised to showcase, disseminate news about, and host gatherings pertaining to the arts. Networking Initiative are starting to appear. Newly formed collectives and initiatives, including the collaboratively run initiative Beers and Ideas, and business start-up groups such as the Ideas Place, are evident in Warrnambool. These initiatives encourage local residents and artists to participate in public discourse about their region, and perhaps in a manner that isn't restricted by local government processes and limited resourcing.

4 MAPPING THE GREAT SOUTH COAST'S CREATIVE ECOLOGY JOURNEY

This section of the report outlines where the Great South Coast creative ecology stands against a number of domains. These domains describe the required conditions for a thriving creative ecology. They are that:

- Participants are connected and engaged
- There are local opportunities and the possibility of growth
- Audiences are central
- Experimentation is encouraged
- Resources are available
- The contribution of the arts is recognised by the wider community, and
- There is a diversity of creative output and supporting communities

This framework was developed in 2018 through the Creative Ecologies initiative, an ongoing and collaborative investigation into how Australia's creative landscapes function¹⁵. It does not dictate the types of creative activity the region should produce, but sets out conditions that will allow it to flourish.

It is important to note this assessment encaptures the entirety of the Great South Coast, rather than individual council areas or towns. This is because the project (and the creative industries strategy it will inform) is for for the region as a whole.

The Great South Coast's creative ecology has been assessed against these these characteristics in terms of whether they are emergent or embedded within the region.

Connection and engagement		●			
Opportunities		●			
Audiences		●			
Experimentation		●			
Resources		●			
Recognition	●				
Diversity	●				
	Emergent	Minimal	Developing	Established	Embedded

This breakdown highlights areas of focus for the Creative Industries Strategy. The short term focus should be to progress each of these measures to the 'Developing' stage. This should produce a significant increase in the activity and impact of the Great South Coast's creative ecology. Details for each domain are presented in the following sections.

¹⁵ See <https://creativeecologies.net/> for further information on the project.

4.1 Connection and engagement

Why this is important

Creative ecologies thrive when their participants connect with each other and the wider community. Artists never exist in isolation. They are always embedded within a community, society and locale. This is why the cultural value of a project or product should factor in the communities themselves, as they are the point from which an expression of both economic opportunity and place identity commence¹⁶.

While the lone artist toiling away in isolation is a persistent cliché, research shows reality to be very different. In the national Creative Ecologies survey¹⁷, 89% of respondents had collaborated with people within their town or city in the past year (with only 5% claiming to not have collaborated with anyone).

Level of embeddedness across the Great South Coast

Emergent	Minimal	Developing	Established	Embedded
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Factors influencing this assessment

- Lack of connectivity was raised as a key issue at each public consultation
- Creatives responding to the Great South Coast survey were split down the middle on whether they were or weren't connected enough to networks (locally and external)
- 69% of creatives were confident about staying in the creative industries. However, they are evenly split on the question of whether a supportive creative community was critical to their work
- Connections with creative networks outside their local community was the second most listed success factor for creatives, but only 32% (n=25) had access to them
- Arts organisations and connected businesses collaborated locally (85%), across the region (67%), nationally (48%) and internationally (30%)
- There are instances of skill sharing and creative-training workshops, but these are mostly one-offs
- Creative networks are not linked with commercial opportunities
- Festivals and events are not being utilised for their full networking potential.

16 Examining the cultural value of festivals. *International Journal of Event and Festival Management*, George, J. (2015).

17 *Creative Ecologies: An investigation*, Future Tense (2018).

4.2 Local opportunities

Why this is important

Both artists and audiences need opportunities for development. Creatives need avenues to present their work and develop their skills, while the community benefits from exposure to new ideas and novel experiences. Without access to these opportunities locally, the sector's growth is stifled. Practitioners struggle to progress beyond amateur levels and audiences are hard to develop. There needs to be the possibility of growth.

In the national Creative Ecologies survey¹⁸, 81% of respondents in thriving creative communities reported access to good local opportunities – versus only 55% for non-thriving communities. The contrast was reinforced with 66% feeling there were lots of opportunities to grow their creative practice or offerings, while only 31% of respondents from non-thriving communities felt the same way.

Level of embeddedness across the Great South Coast

Emergent	Minimal	Developing	Established	Embedded
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Factors influencing this assessment

- Most council funding for the arts is housed under wider community development grants rather than within targeted activity streams
- There are few employment opportunities. No creative practitioners and only a handful of creative professionals employ anybody
- Only a handful of venues available to creatives across the artforms
- Creatives responding to the Great South Coast survey were split down the middle between agreeing and disagreeing on whether they were connected enough to opportunities (both locally and outside the region)
- Only a small number of artist residences were identified

18 Ibid.

4.3 Audiences

Why this is important

Audiences are a central component of a thriving creative ecology. Their consumption of cultural goods and participation in creative experiences builds demand and grows the market. This has an impact on the civic life of a region, as engagement with the arts becomes a normal part of everyday life. As such, consideration of the audience by artists, producers and commissioning bodies is essential.

In the national Creative Ecologies survey¹⁹, engagement with and development of audiences was seen as critical by 75% of respondents who came from thriving creative communities. Tellingly, only 58% of respondents from non-thriving ecologies agreed.

Level of embeddedness across the Great South Coast

Emergent	Minimal	Developing	Established	Embedded
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Factors influencing this assessment

- With regard to audiences, most creatives (37%) are focused on the local community; many (33%) they don't define a primary audience. Only a handful were primarily focused on tourists
- Having an engaged audience within their local community was the fourth most listed critical success factor for creatives, but only 54% (n=24) reported having access to one
- 75% of arts organisations and related businesses saw their local community as the primary customer or client
- Arts organisations and related businesses listed an engaged audience within my local community was the most important factor in their success, through only 55% (n=20) felt they had access to one

19 *ibid.*

4.4 Experimentation

Why this is important

Experimentation is a central driver of a creative ecology's development. It fosters artistic growth amongst practitioners, exposes audiences to new ideas and ways of thinking, and develops capacities for critical thinking amongst the community. Encouraging experimentation is essential to growth.

In the national Creative Ecologies survey²⁰, 78% of respondents from thriving creative communities reported that artists were supported to take risks, while in non-thriving communities only 48% felt this was true.

Level of embeddedness across the Great South Coast

Emergent	Minimal	Developing	Established	Embedded
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Factors influencing this assessment

- Experimentation is not the primary priority for creatives within the region. No creative ecology actor received a top score for this category, and very few scored three or above half of the ecology rating
- Arts organisations, initiatives such as FReeZA, community arts organisations and collectives are the primary institutions pushing creative boundaries within the region
- 64% of respondents to the Great South Coast survey said it was important to take risks, but were evenly split on whether their current environment supported them to do so
- Limited evidence of a cultural underground, where new ideas are traditionally explored
- No funding programs explicitly focus on experimental work
- New educational programs exploring games and virtual reality coming soon
- Some green shoots of activity happening in Warrnambool, with signs of things taking place in Portland and Hamilton

20 Ibid.

4.5 Resources

Why this is important

The production of creative goods requires practical inputs alongside the artist's conceptual vision. It could be material supplies (such as paint and canvases), technical expertise (like event staging and production), supportive networks (both formal and informal), space to develop or produce work, or financial contributions (such as grants). The level of access creatives have to these resources either supports or inhibits their output.

In the national Creative Ecologies survey²¹, 63% of respondents from thriving creative communities said they could access the resources they needed, while 44% of those in non-thriving communities could not.

Level of embeddedness across the Great South Coast

Emergent	Minimal	Developing	Established	Embedded
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Factors influencing this assessment

- Creative practitioners who responded to the Great South Coast survey were evenly split on whether they could access the resources they need
- Only 30% of arts organisations and related businesses felt they could access the resources they need
- There are limited opportunities for professional development and support
- Creatives ranked the availability of space in which to produce, exhibit or perform work as the most important factor in their success, but only 60% (n=30) had access to it
- Income generated from their practice was third in the list of critical success factors for creatives, with 75% (n=24) reporting access to it. However, most creatives reported between \$1000–5000 per annum
- Availability of government support and investment was the fifth most listed critical factor for arts organisations and related businesses, but only 38% (n=13) had access to it
- Supplies and available expertise were not strongly represented in the review of creative ecology actors, indicating that substantial resourcing of artists, collectives and organisations is not strong in the region
- Spaces are available and scattered throughout the region, but it is unclear if they can support the types of activities local artists undertake. There is a shortage of halls and community centres equipped to host events and performances and limited studio spaces for rent listed online

21 Ibid.

4.6 Recognition

Why this is important

Recognition takes many forms, from celebration of an endeavour to acknowledgement of its material and community benefits. Both are equally important. Visibility extends reach and grows audiences while providing recognition to artists. Establishing connections between the arts and other arms of civil society (such as education, health and justice) formally acknowledges and reinforces the value of creative activities.

This recognition is a key feature of successful creative ecologies. In the national Creative Ecologies²² survey, 73% of respondents from thriving creative communities felt like they were valued members of society, while in non-thriving communities only 19% of artists felt their work was understood by the wider community.

Level of embeddedness across the Great South Coast

Emergent	Minimal	Developing	Established	Embedded
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Factors influencing this assessment

- While there was broad consensus among Great South Coast survey respondents about the value of creative activities, only 62% agreed that creative practitioners are well respected members of our society
- Councils view the creative sector through a narrow lens, with arts, heritage and culture siloed as either a component of tourism or community engagement
- There is limited evidence of collaboration between the arts and cultural sector and other realms of civil society, such as health or justice

22 Ibid.

4.7 Diversity

Why this is important

Creative ecologies are made up of multiple cultures, each with their own underlying purposes, values and expressions. The combination of these sub-cultures and their associated activities give the ecology strength by providing options and possibilities to both audiences and artists. Because of its social character, creativity is an excellent conduit by which communities can navigate differences and similarities and bring down barriers to access and understanding²³.

Creative ecologies thrive through these differences. Putting in place frameworks that allows cultural differences to be understood and co-exist leads to productive outcomes. This is an important part of how creative exertion underpins all walks of society.

Level of embeddedness across the Great South Coast

Emergent	Minimal	Developing	Established	Embedded
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Factors influencing this assessment

- Limited evidence of subcultures, mostly related to music (remix and thrash)
- Large focus on community arts activity, mainly focused on older residents
- Council's see themselves as the primary deliverer of arts and culture in their regions
- Limited evidence of diversity of artistic forms, and diversity of types of business or types of events on offer or supported

²³ Social creativity: Re-qualifying the creative economy. *International Journal of Cultural Policy*, 16(3), Wilson, N. (2010).

5 SWOT ANALYSIS

Strengths

- Visual arts well established
- Strong and growing music community
- Some strong festivals
- Strong community arts hubs
- Key flagship institutions
- Active community of artists
- Interested and open local audiences
- Councils open to strengthen the sector

Weaknesses

- Funding limited to a few of institutions
- Lack of suitable spaces to develop work
- Limited venues to perform and present
- Limited opportunities mid-career artists
- Technical expertise unavailable
- Few advanced education offerings
- Much activity relies on individual energy

Opportunities

- Spotlight Indigenous creative work
- Utilise abundant available spaces
- Leverage growing music community
- Develop regional touring circuit
- Connect sector to council strategies
- Create dedicated funding programs
- Establish technical workforce
- Encourage experimentation

Threats

- Energies of sector not harnessed
- Support structures not put in place
- Declining membership of community organisations
- Individuals lose motivation
- Lack of effective promotional platforms
- Council strategies not put in place
- Lack of infrastructure investment

6 A VISION FOR THE FUTURE

6.1 What could be

The Great South Coast has all the elements required to develop a thriving creative ecology. Its distance from the metropolitan centres is both a limitation and a strength. This means the creative ecology needs to be geared towards serving itself.

There is an opportunity to create an active network of activity across the region that doesn't rely on outside participation. Strong foundations exist in the established institutions, community organisations and festivals – not to mention to the current strong creative community.

Establishing a vibrant creative culture and making it a feature of local life will enhance the region. This will become both a draw card for migration and a driver of creative thinking and innovation. It will also attract outside attention from artists and cultural patrons, boosting tourism activity. Once the opportunities are there, artists will come.

To achieve this, focus needs to be placed on fostering a self-sustaining creative ecology across the Great South Coast.

6.2 Steps required to get there

- Explicitly acknowledge the creative industries in the future council strategies and budgets
- Establish dedicated grants at the council level that encourage experimentation
- Develop strategies for providing professional development for mid-career and established practitioners
- Develop initiatives to target overlooked sections of the community
- Set measurable performance metrics for activities
- Develop mechanisms to assist local creatives access state, federal and non-council funding and development support, such as increasing submissions to the State and Federal Governments around arts, culture and creative industries
- Push for peak body strategies and programs that specifically target the Great South Coast
- Establish creative sector promotional training for artists and creative professionals
- Establish centralised documentation and advertising of available creative spaces (such as creativespaces.net.au)
- Establish broad tri-annual collection of creative industry data such as creative practitioner numbers, business numbers, creative industry income, GVA and audience numbers
- Track the economic benefits of the creative industries in council strategies, reports and budgets
- Measure the income from creative and cultural assets in council budgets

APPENDICES

- A. Creative industries classification
- B. Creative ecology actors ranking
- C. Survey details

Appendix A: Creative industries classification

The following table lists the various employment classifications (ANZSIC codes) used by the Department of Communications and the Arts to define the creative industries. These include areas of employment that are both wholly and partially in scope. A detailed explanation of the rationale for this selection can be found in the research paper *Cultural and creative activity in Australia 2008-09 to 2016-17*, published by the Department: <https://www.communications.gov.au/publications/cultural-and-creative-activity-australia-2008-09-2016-17>.

CLASSIFICATION	% IN SCOPE
Advertising Services	100%
Architectural Services	100%
Arts Education	100%
Clothing Manufacturing	100%
Clothing Retailing	100%
Computer System Design and Related Services	100%
Creative Artists, Musicians, Writers and Performers	100%
Footwear Retailing	100%
Libraries and Archives	100%
Newspaper Publishing	100%
Newspaper and Book Retailing	100%
Motion Picture Exhibition	100%
Motion Picture and Video Production	100%
Museum Operation	100%
Professional Photographic Services	100%
Radio Broadcasting	100%
Video and Other Electronic Media Rental and Hiring	100%
Antique and Used Goods Retailing	80%
Printing	80%
Other Repair and Maintenance nec	50%
Watch and Jewellery Retailing	50%
Clubs (Hospitality)	30%
Other Interest Group Services nec	30%
Pubs, Taverns and Bars	30%
Commission-Based Wholesaling	20%
Non-Store Retailing	20%
Management Advice and Related Consulting Services	20%
Other Administrative Services nec	20%
Other Goods and Equipment Rental and Hiring nec	20%
Technical and Vocational Education and Training	20%
Local Government Administration	15%
Other Goods Wholesaling nec	15%
Employment Placement and Recruitment Services	10%
Higher Education	10%

CLASSIFICATION (CONTINUED)	% IN SCOPE
Labour Supply Services	10%
Other Store-Based Retailing nec	10%
Other Heavy and Civil Engineering Construction	10%
Non-Residential Building Construction	10%
State Government Administration	10%
Central Government Administration	5%

Appendix B: Creative ecology actors ranking

WHO	SUBURB	TYPE	CE SCORE	LOCAL OPPS.	EXPERIMENT.	DIVERSITY	RESOURCING	NETWORKING	VENUE
Warrnambool Art Gallery	Warrnambool	Gallery	26	5	4	5	4	4	5
Portland CEMA Inc	Portland	Arts organisation	27	5	3	4	4	5	5
Julia Street Creative Space	Portland	Arts organisation	26	5	4	4	4	4	5
The F Project and The Artery	Warrnambool	Arts organisation	26	5	4	4	4	4	5
Factory Arts	Warrnambool	Arts organisation	26	5	4	4	4	4	5
Portland Arts Centre	Portland	Performing arts centre	26	5	3	3	5	5	5
Hamilton Performing Arts Centre	Hamilton	Performing arts centre	25	5	3	3	4	5	5
Lighthouse Theatre Warrnambool	Warrnambool	Gallery	24	4	4	4	4	4	4
SCOPE Galleries Warrnambool	Warrnambool	Gallery	23	4	4	4	4	3	4
Hamilton Art Gallery	Hamilton	Gallery	23	5	4	4	4	3	3
Outlaw Art Gallery	Warrnambool	Gallery	23	4	4	4	4	3	4
Whale Bone Gallery/ Art Studios	Port Fairy	Gallery	21	5	4	3	3	3	3
The Loft	Warrnambool	Space	21	4	3	4	3	3	4
South West Tafe	Warrnambool	Education	21	4	3	3	4	4	3
MUD gallery	Hamilton	Gallery	20	4	3	3	3	3	4
Off the Rails Dunkeld	Dunkeld	Gallery	20	4	3	3	4	3	3
RMIT University – Hamilton Campus	Hamilton	Education	20	4	3	3	4	3	3
The Loop Studio	Warrnambool	Arts organisation	19	3	3	3	4	3	3
The Courthouse	Camperdown	Space	19	4	3	3	3	3	3
Port Fairy Folk Festival	Port Fairy	Events	19	4	3	3	3	3	3
Beers and Ideas	Warrnambool	Network	19	4	3	3	4	4	1
Lyons Sculpture Park	Lyons	Gallery	19	4	3	3	3	3	3
The Port Campbell Art Space	Port Campbell	Gallery	19	4	3	3	3	3	3
Merri View Gallery	Warrnambool	Gallery	19	4	3	3	3	3	3
Balmoral Mechanics Institute Hall	Balmoral	Space	19	4	3	3	3	3	3
The Dart and Marlin	Warrnambool	Space	18	3	2	3	3	3	4
Wishart Gallery	Port Fairy	Gallery	18	5	3	3	2	3	2
Portland Civic Hall	Portland	Space	18	4	2	3	3	3	3
BeachFest	Warrnambool	Events	18	3	3	3	3	4	2
FReeZA – Warrnambool Youth Events	Warrnambool	Arts organisation	18	5	3	4	3	3	0

WHO (CONTINUED)	SUBURB	TYPE	CE SCORE	LOCAL OPPS.	EXPERIMENT.	DIVERSITY	RESOURCING	NETWORKING	VENUE
Corangamite Youth – FReeZA Crews	Camperdown	Arts organisation	18	5	3	4	3	3	0
FACE (FReeZA Artists and Creative Events) in Glenelg	Casterton	Arts organisation	18	5	3	4	3	3	0
Southern Gramplains FReeZA	Hamilton	Arts organisation	18	5	3	4	3	3	0
Youth4Moyné FReeZA	Port Fairy	Arts organisation	18	5	3	4	3	3	0
The Cally Hotel	Warrnambool	Space	18	3	2	3	3	3	4
Reardon Theatre	Port Fairy	Space	18	3	3	3	3	3	3
Theatre Royal	Camperdown	Space	18	4	2	3	3	3	3
First Ladies Productions	Warrnambool	Design	17	3	2	3	3	3	3
Blarney Books and Art	Port Fairy	Gallery	17	3	2	3	3	3	3
Mumbannar Hall	Mumbannar	Space	17	4	2	3	2	3	3
Port Fairy Spring Music Festival	Port Fairy	Events	17	3	5	3	3	3	0
Wunta Fiesta	Warrnambool	Events	17	4	3	3	3	3	1
Chameleon Arts Collective Inc	Balmoral	Arts organisation	17	5	3	3	3	3	0
The Hamilton & Alexandra College	Hamilton	Education	17	3	3	3	3	3	2
Hamilton Dance Company	Hamilton	Arts organisation	17	4	3	3	3	3	1
Seven Waves Music Network	Warrnambool	Education	17	3	2	3	3	3	3
Phoenix Project	Cobden	Arts organisation	16	3	2	3	2	3	3
Temperance Hall	Warrnambool	Space	16	4	4	4	1	1	2
Upwelling Festival Portland	Portland	Events	16	4	3	4	2	3	0
Noise Studio	Warrnambool	Space	16	3	2	3	2	3	3
Koroit And District Primary School	Koroit	Education	16	3	3	3	3	3	1
Terang College (P-4 Campus)	Terang	Education	16	3	3	3	3	3	1
Warrnambool West Primary School	Warrnambool	Education	16	3	3	3	3	3	1
Hotel Warrnambool	Warrnambool	Space	16	3	1	2	3	3	4
Unmuzzled Music Productions	Warrnambool	Space	16	3	2	3	2	3	3
Motherlode	Warrnambool	Space	16	3	2	3	2	3	3
Casterton Secondary College	Casterton	Education	16	3	3	3	3	3	1
Good Shepherd College	Hamilton	Education	16	3	3	3	3	3	1
Monivae College	Hamilton	Education	16	3	3	3	3	3	1
Brauer Secondary College	Warrnambool	Education	16	3	3	3	3	3	1

WHO (CONTINUED)	SUBURB	TYPE	CE SCORE	LOCAL OPPS.	EXPERIMENT.	DIVERSITY	RESOURCING	NETWORKING	VENUE
Warrnambool College	Warrnambool	Education	16	3	3	3	3	3	1
Warrnambool Special Developmental School	Warrnambool	Education	16	4	2	2	3	3	2
Mozart Hall	Warrnambool	Space	16	3	2	2	3	3	3
Portland Bay Press	Portland	Arts organisation	15	5	3	3	2	2	0
Portland Theatre Group	Portland	Arts organisation	15	5	3	3	2	2	0
The Mortlake Visual Arts Group (MVAG)	Mortlake	Arts organisation	15	5	2	3	3	2	0
Corangamite Film Society	Camperdown	Arts organisation	15	5	3	2	2	3	0
Corangamite Arts Inc.	Camperdown	Arts organisation	15	5	2	2	3	3	0
Heywood Community Hall	Heywood	Space	15	2	2	2	3	3	3
Warrnambool Theatre Company	Warrnambool	Arts organisation	15	3	2	2	3	3	2
Prehistoric Sounds	Warrnambool	Retail	15	2	2	2	3	3	3
Good Shepherd College	Hamilton	Education	15	2	3	3	3	3	1
Portland South Primary School	Portland	Education	15	3	3	3	3	2	1
The Tea-Tree Gallery	Portland	Gallery	15	2	2	2	3	3	3
Petschel House	Hamilton	Gallery	15	2	2	2	3	3	3
Elizabeth Arthur Fine Art Gallery & Sculpture Garden	Hamilton	Gallery	15	4	3	3	2	2	1
ArtEverywhere	Warrnambool	Arts organisation	15	5	2	2	3	3	0
Seanchai Irish Bar	Hamilton	Space	15	3	2	2	2	3	3
Hampden Specialist School	Cobden	Education	15	3	3	3	3	2	1
Hamilton Parklands School	Hamilton	Education	15	3	3	3	3	2	1
Portland Bay School	Portland	Education	15	3	3	3	3	2	1
Roxburgh House	Hamilton	Space	14	3	2	2	2	2	3
Attic 481 Nightclub	Hamilton	Space	14	3	2	2	2	2	3
Gallery Nightclub	Warrnambool	Space	14	3	2	2	2	2	3
Highline Bar and Lounge	Warrnambool	Space	14	3	2	2	2	2	3
Port Fairy Film Society	Port Fairy	Arts organisation	14	5	3	2	2	2	0
Youth Action Crew	Casterton	Arts organisation	14	4	2	2	3	3	0
Youth Action Crew	Heywood	Arts organisation	14	4	2	2	3	3	0
Warrnambool and District Artists Society Inc.	Warrnambool	Arts organisation	14	4	2	2	3	3	0
Yum Cha Media	Warrnambool	Network	14	3	2	3	3	3	0
Portland Library Branch	Portland	Space	14	3	2	3	2	2	2
Camperdown Library	Camperdown	Space	14	3	2	3	2	2	2
Casterton Library	Casterton	Space	14	3	2	3	2	2	2

WHO (CONTINUED)	SUBURB	TYPE	CE SCORE	LOCAL OPPS.	EXPERIMENT.	DIVERSITY	RESOURCING	NETWORKING	VENUE
Cobden Library	Cobden	Space	14	3	2	3	2	2	2
Derrinallum Library	Derrinallum	Space	14	3	2	3	2	2	2
hamilton library	Hamilton	Space	14	3	2	3	2	2	2
Heywood Library	Heywood	Space	14	3	2	3	2	2	2
Terang Libary	Terang	Space	14	3	2	3	2	2	2
Timboon Library	Timboon	Space	14	3	2	3	2	2	2
Warrnambool Library	Warrnambool	Space	14	3	2	3	2	2	2
Killara Centre	Camperdown	Space	14	3	2	2	2	2	3
Penshurst Memorial Hall	Penshurst	Space	14	3	2	2	2	2	3
Budj Bim Tours	Heywood	Aboriginal Corporation	14	4	2	3	3	2	0
Goomfest	Wangoom	Events	14	3	2	2	2	3	2
Mortlake annual Art Show	Mortlake	Events	14	4	2	3	2	3	0
Camperdown Theatre Company Inc	Camperdown	Arts organisation	14	4	2	2	3	3	0
Greenwald Art Gallery	Greenwald	Gallery	14	2	3	2	3	3	1
The Waiting Room Gallery	Dunkeld	Gallery	14	4	2	2	2	2	2
The Ideas Place	Warrnambool	Network	14	3	2	2	3	4	0
Runway Great South Coast Ecosystem	Warrnambool	Network	14	3	2	2	3	4	0
Danz X-tensions	Portland	Education	14	3	3	2	2	2	2
Melissa's Dance Elements	Warrnambool	Education	14	3	3	2	2	2	2
Dance Studio 101	Warrnambool	Education	14	3	3	2	2	2	2
Robin's School of Dancing	Warrnambool	Education	14	3	3	2	2	2	2
Kirkstall Hotel	Kirkstall	Space	14	3	2	2	2	2	3
Deakin University	Warrnambool	Space	14	3	1	2	3	2	3
Hamilton Institute of Rural Learning	Hamilton	Space	14	3	2	2	2	3	2
Gorman's Art Gallery	Casterton	Gallery	13	4	2	2	1	2	2
Sub Bar and Lounge	Warrnambool	Space	13	3	2	2	1	2	3
The Mojo Bar	Hamilton	Space	13	3	2	2	1	2	3
MOYNE ARTS	Mortlake	Arts organisation	13	3	2	3	3	2	0
Penshurst Creative Arts Inc	Penshurst	Arts organisation	13	4	2	3	2	2	0
Portland Pioneer quilters	Portland	Arts organisation	13	5	2	2	2	2	0
Warrnambool City Band	Warrnambool	Arts organisation	13	5	2	2	2	2	0
Limestone Gallery	Port Fairy	Gallery	13	3	2	2	2	2	2
Skittles	Portland	Network	13	2	2	3	3	3	0
Cobden Civic Hall	Cobden	Space	13	2	2	2	2	2	3

WHO (CONTINUED)	SUBURB	TYPE	CE SCORE	LOCAL OPPS.	EXPERIMENT.	DIVERSITY	RESOURCING	NETWORKING	VENUE
Sterling Place Community Centre	Dunkeld	Space	13	2	2	2	2	2	3
Evolve Lifestyle	Port Fairy	Retail	13	3	2	2	2	2	2
Moyneyana Festival Committee	Port Fairy	Events	13	3	2	2	2	2	2
George Street Primary School	Hamilton	Education	13	2	2	3	3	2	1
Nerissa Major's Art Studio	Dunkeld	Gallery	13	3	3	3	1	2	1
The Dower House Gallery	Glenthompson	Gallery	13	4	2	2	1	2	2
Standard Dave	Warrnambool	Space	13	2	2	2	2	2	3
The Whalers Hotel	Warrnambool	Space	13	3	1	1	3	2	3
3 WAY-FM 103.7 Great Ocean Radio	Warrnambool	Media	13	3	2	4	2	2	0
ABC South Western Victoria / 3WL	Warrnambool	Media	13	3	3	3	2	2	0
Warrnambool Bowls Club	Warrnambool	Space	12	2	1	2	2	2	3
portland business hub	Portland	Space	12	2	2	2	2	2	2
Portland Woodturners Guild	Portland	Arts organisation	12	4	2	2	2	2	0
Hamilton film group	Hamilton	Arts organisation	12	3	3	2	2	2	0
Hamilton quilters	Hamilton	Arts organisation	12	4	2	2	2	2	0
My Crafternoons	Hamilton	Arts organisation	12	4	2	2	2	2	0
Men's Shed	Port Fairy	Network	12	2	1	1	2	3	3
Men's Shed	Portland	Network	12	2	1	1	2	3	3
Men's Shed	Crossley	Network	12	2	1	1	2	3	3
Men's Shed	Mortlake	Network	12	2	1	1	2	3	3
Men's Shed	Terang	Network	12	2	1	1	2	3	3
Men's Shed	Timboon	Network	12	2	1	1	2	3	3
Men's Shed	Cavendish	Network	12	2	1	1	2	3	3
Men's Shed	Coleraine	Network	12	2	1	1	2	3	3
Men's Shed	Macarthur	Network	12	2	1	1	2	3	3
Men's Shed	Nelson	Network	12	2	1	1	2	3	3
Men's Shed	Warrnambool	Network	12	2	1	1	2	3	3
Men's Shed	Lismore	Network	12	2	1	1	2	3	3
Men's Shed	Simpson	Network	12	2	1	1	2	3	3
Community House	Camperdown	Space	12	3	1	2	3	2	1
Casterton Town Hall	Casterton	Space	12	2	2	2	2	2	2
Mortlake Soldiers Memorial Hall	Mortlake	Space	12	1	1	1	3	3	3
Kennedys Creek Music Festival	Kennedys Creek	Events	12	3	2	2	2	2	1

WHO (CONTINUED)	SUBURB	TYPE	CE SCORE	LOCAL OPPS.	EXPERIMENT.	DIVERSITY	RESOURCING	NETWORKING	VENUE
Loch Hart Music Festival	Princetown	Events	12	3	2	2	2	2	1
Revival Records	Port Fairy	Retail	12	2	2	2	2	2	2
Port Fairy Consolidated School	Port Fairy	Education	12	2	2	3	2	2	1
180 Miles By Bike	Port Fairy	Gallery	12	3	3	3	1	1	1
MacBlack Print Room	MacArthur	Gallery	12	3	2	2	1	2	2
Wheatsheaf Hotel	Terang	Space	12	2	1	2	2	2	3
U3A	Port Fairy	Education	12	3	1	2	3	2	1
Hampden Specialist School	Terang	Education	12	3	1	2	3	2	1
Tara's Music School	Hamilton	Education	12	2	2	2	2	2	2
The Hairy Goat	Warrnambool	Space	11	2	1	2	2	2	2
Mortlake Muster Committee Inc.	Mortlake	Arts organisation	11	3	2	2	2	2	0
Hamilton singers	Hamilton	Arts organisation	11	3	2	2	2	2	0
Portland Citizens' Brass Band	Portland	Arts organisation	11	3	2	2	2	2	0
Dirty Angel Comedy	Warrnambool	Events	11	3	2	2	2	2	0
Winda Mara Aboriginal Corporation	Hamilton	Aboriginal Corporation	11	1	2	3	3	2	0
Gunditj Mirring Traditional Owner Corporation	Heywood	Aboriginal Corporation	11	1	2	3	3	2	0
Gunditj Corporation	Warrnambool	Aboriginal Corporation	11	1	2	3	3	2	0
Winda Mara Aboriginal Corporation	Heywood	Aboriginal Corporation	11	1	2	3	3	2	0
Koroit Irish Festival Committee	Koroit	Events	11	3	1	2	2	2	1
Hamilton Symphony Orchestra	Hamilton	Arts organisation	11	4	2	2	1	2	0
Warrnambool Symphony Orchestra	Warrnambool	Arts organisation	11	4	2	2	1	2	0
Bead In Style	Warrnambool	Retail	11	3	2	2	2	2	0
The Chiselers Studio	Nullawarre	Retail	11	3	2	2	2	1	1
Dale Cleves Music	Warrnambool	Retail	11	2	2	2	2	2	1
Thumbs Up Music	Warrnambool	Retail	11	2	2	2	2	2	1
Drum Drum	Warrnambool	Retail	11	2	2	2	2	2	1
Heywood Consolidated School	Heywood	Education	11	2	2	2	2	2	1
All Saints Parish School	Portland	Education	11	2	2	2	2	2	1
Bundarra Primary School	Portland	Education	11	2	2	2	2	2	1

WHO (CONTINUED)	SUBURB	TYPE	CE SCORE	LOCAL OPPS.	EXPERIMENT.	DIVERSITY	RESOURCING	NETWORKING	VENUE
Portland North Primary School	Portland	Education	11	2	2	2	2	2	1
Portland Primary School	Portland	Education	11	2	2	2	2	2	1
St John's Lutheran Primary School	Portland	Education	11	2	2	2	2	2	1
Simpson Primary School	Simpson	Education	11	2	2	2	2	2	1
Skipton Primary School	Skipton	Education	11	2	2	2	2	2	1
Tarrington Lutheran Primary School	Tarrington	Education	11	2	2	2	2	2	1
Merrivale Primary School	Warrnambool	Education	11	2	2	2	2	2	1
Warrnambool East Primary School	Warrnambool	Education	11	2	2	2	2	2	1
Warrnambool Primary School	Warrnambool	Education	11	2	2	2	2	2	1
Woodford Primary School	Woodford	Education	11	2	2	2	2	2	1
Woolsthorpe Primary School	Woolsthorpe	Education	11	2	2	2	2	2	1
Bay of Whales Gallery	Narrarong	Gallery	11	2	2	2	2	2	1
Customs House Gallery	Hawkesdale	Gallery	11	3	2	2	1	1	2
Hamilton Artefacts & David Edwards Framing	Hamilton	Gallery	11	4	1	1	1	2	2
Gordon Hotel	Portland	Space	11	3	1	2	2	1	2
3RPC Community	Portland	Media	11	3	2	2	2	2	0
Heywood District Secondary College	Heywood	Education	11	2	2	2	2	2	1
Bayview College	Portland	Education	11	2	2	2	2	2	1
Terang College (5-12 Campus)	Terang	Education	11	2	2	2	2	2	1
Cobden Technical School	Cobden	Education	11	2	2	2	2	2	1
Warrnambool Ballroom & Latin	Warrnambool	Education	11	2	2	2	2	2	1
Camperdown Showgrounds	Camperdown	Space	11	3	2	3	1	1	1
Red Heart Cycle Surf	Warrnambool	Gallery	10	3	2	2	1	1	1
Powerhouse Productions	Portland	Media production	10	2	2	2	2	2	0
Everyday Workspace (formerly Super Kawaii Studio)	Warrnambool	Space	10	2	1	1	2	2	2
Kuuyang Maar Aboriginal Corporation	Warrnambool	Aboriginal Corporation	10	1	2	3	2	2	0
Eastern Maar Aboriginal Corporation	Warrnambool	Aboriginal Corporation	10	1	2	3	2	2	0
Timboon & District Hall	Timboon	Space	10	2	2	2	1	1	2
Casterton Customer Service Centre	Casterton	Space	10	2	2	2	1	2	1

WHO (CONTINUED)	SUBURB	TYPE	CE SCORE	LOCAL OPPS.	EXPERIMENT.	DIVERSITY	RESOURCING	NETWORKING	VENUE
Portland Customer Service Centre	Portland	Space	10	2	2	2	1	2	1
South Portland Hall	Portland	Space	10	2	2	2	1	1	2
Skipton Mechanics Hall	Skipton	Space	10	2	2	2	1	1	2
Yulecart Hall	Yulecart	Space	10	2	2	2	1	1	2
Fawthrop Community Centre	Portland	Space	10	2	1	2	1	1	3
The Standard	Warrnambool	Media	10	2	2	2	2	2	0
Lifestyle 1 Magazine	Warrnambool	Media	10	2	2	2	2	2	0
portland studios	Portland	Media production	10	2	2	2	2	1	1
Camperdown College	Camperdown	Education	10	2	1	2	2	2	1
Camperdown College	Camperdown	Education	10	2	1	2	2	2	1
Derrinallum P-12 College	Derrinallum	Education	10	2	1	2	2	2	1
Hawkesdale P12 College	Hawkesdale	Education	10	2	1	2	2	2	1
Mortlake P-12 College	Mortlake	Education	10	2	1	2	2	2	1
Mortlake P-12 College	Mortlake	Education	10	2	1	2	2	2	1
Timboon P-12 School	Timboon	Education	10	2	1	2	2	2	1
Gray Street Primary School	Hamilton	Education	10	1	2	2	2	2	1
Hamilton North Primary School	Hamilton	Education	10	1	2	2	2	2	1
St Mary's Primary School	Hamilton	Education	10	1	2	2	2	2	1
Lismore Primary School	Lismore	Education	10	1	2	2	2	2	1
Macarthur Primary School	Macarthur	Education	10	1	2	2	2	2	1
Merino Consolidated School	Merino	Education	10	1	2	2	2	2	1
Narrowong District Primary School	Narrowong	Education	10	1	2	2	2	2	1
Noorat Primary School	Noorat	Education	10	1	2	2	2	2	1
Panmure Primary School	Panmure	Education	10	1	2	2	2	2	1
Penshurst Primary School	Penshurst	Education	10	1	2	2	2	2	1
Buxton Primary School	Buxton	Education	10	2	1	2	2	2	1
St. Patrick's Primary School	Camperdown	Education	10	2	1	2	2	2	1
Casterton Primary School	Casterton	Education	10	2	1	2	2	2	1
Cavendish Primary School	Cavendish	Education	10	2	1	2	2	2	1
St Joseph's Primary School	Coleraine	Education	10	2	1	2	2	2	1
Glass Inspiration	Dartmoor	Gallery	10	2	2	2	2	1	1
Hamilton Cinema	Hamilton	Cinema	10	2	2	1	2	2	1
Capitol Cinema	Warrnambool	Cinema	10	2	2	1	2	2	1
Whalers hotel	Warrnambool	Space	10	3	2	2	1	1	1

WHO (CONTINUED)	SUBURB	TYPE	CE SCORE	LOCAL OPPS.	EXPERIMENT.	DIVERSITY	RESOURCING	NETWORKING	VENUE
Commerical Hotel	Koroit	Space	10	3	2	2	1	1	1
Commerical Hotel	Hamilton	Space	10	3	2	2	1	1	1
Albion Hotel	Casterton	Space	10	3	2	2	1	1	1
Shipwreck Coast Art & Design	Warrnambool	Retail	10	2	2	2	2	1	1
Balmoral Community College	Balmoral	Education	10	1	2	2	2	2	1
Baimbridge College	Hamilton	Education	10	1	2	2	2	2	1
Suffoir Vineyard	Macarthur	Space	10	2	1	1	2	2	2
Pierrepoint Wines	Tarrington	Space	10	2	1	1	2	2	2
Jakob Kelly Architect	Hexham	Design	9	2	2	1	2	2	0
Live Architecture	Warrnambool	Design	9	2	2	1	2	2	0
Cooper Scaife Architects	Hamilton	Design	9	2	2	1	2	2	0
Coastal Sound and Equipment	Port Fairy	Retail	9	3	1	1	3	1	0
Coastal Sound and Equipment	Warrnambool	Retail	9	3	1	1	3	1	0
City of Warrnambool Eisteddfod Society Inc.	Warrnambool	Arts organisation	9	1	2	2	2	2	0
Camperdown Botanic Gardens and Arboretum	Camperdown	Space	9	2	2	2	1	1	1
Cavendish Soldiers Memorial Hall	Cavendish	Space	9	2	2	2	1	1	1
Portland Masonic Centre.	Portland	Space	9	2	1	2	1	1	2
Design 2 Build	Warrnambool	Design	9	2	2	1	1	2	1
The Silversmith	Warrnambool	Retail	9	2	2	1	1	2	1
LUONE Silversmith. Bespoke Jewellery Designer	Port Fairy	Retail	9	2	2	1	1	2	1
The Local Place - Shop & Accomodation	Koroit	Retail	9	2	1	1	2	1	2
Insight Communications	Camperdown	Media production	9	2	2	2	2	1	0
ASCET Warrnambool	Warrnambool	Media production	9	2	2	2	2	1	0
Karen Hodge Photography	Portland	Media production	9	2	2	2	2	1	0
Goodman photography	Portland	Media production	9	2	2	2	2	1	0
Allansford and District Primary School	Allansford	Education	9	1	1	2	2	2	1
Bolwarra Primary School	Bolwarra	Education	9	1	1	2	2	2	1
Branxholme-Wallacedale Community School	Branxholme	Education	9	1	1	2	2	2	1
Sacred Heart Catholic Primary School	Casterton	Education	9	1	1	2	2	2	1

WHO (CONTINUED)	SUBURB	TYPE	CE SCORE	LOCAL OPPS.	EXPERIMENT.	DIVERSITY	RESOURCING	NETWORKING	VENUE
Cobden Primary School	Cobden	Education	9	1	1	2	2	2	1
Coleraine Primary School	Coleraine	Education	9	1	1	2	2	2	1
Cudgee Primary School	Cudgee	Education	9	1	1	2	2	2	1
Dartmoor Primary School	Dartmoor	Education	9	1	1	2	2	2	1
Dunkeld Consolidated School	Dunkeld	Education	9	1	1	2	2	2	1
Sandpiper Gallery	Warrnambool	Gallery	9	3	2	1	1	1	1
Balmoral Community College	Balmoral	Education	9	1	1	2	2	2	1
Hamilton Country Music Club	Hamilton	Arts organisation	8	2	1	1	2	2	0
Camperdown Old Stadium	Camperdown	Space	8	2	1	2	1	0	2
Carob Computing	Portland	Design	8	2	2	1	2	1	0
Wood Wine and Roses	Heywood	Events	8	1	1	1	1	2	2
Road 2 River Festival	Nelson	Events	8	2	2	2	1	1	0
Eclectic Design Glass Blowing Studio	Port Fairy	Arts organisation	8	1	2	1	1	1	2
Ros McArthur Art Studio	Mirranatwa	Gallery	8	2	2	1	1	1	1
Zaadstra Art Gallery	Casterton	Gallery	8	2	1	2	1	1	1
Mac's Hotel,	Portland	Space	8	2	1	2	1	1	1
Albion Hotel Motel Casterton	Casterton	Space	8	2	1	2	1	1	1
Commercial Hotel	Terang	Space	8	2	1	2	1	1	1
Carr Creations	Mortlake	Design	7	1	2	1	2	1	0
Warrnambool Tooram Scout Hall	Warrnambool	Space	7	1	1	1	1	1	2
Stitch-It Quilts 'n' Crafts	Cobden	Retail	7	2	1	1	2	1	0
Heywood Patchwork & Crafts	Heywood	Retail	7	2	1	1	2	1	0
Elm Grove Patchwork	Nullawarre	Retail	7	2	1	1	2	1	0
Rubleberrys	Port Fairy	Retail	7	2	1	1	2	1	0
Talk Scrappin'	Portland	Retail	7	2	1	1	2	1	0
Joys Craftworx	Portland	Retail	7	2	1	1	2	1	0
Shiloh Wool	Bolwarra	Retail	7	2	1	1	2	1	0
Good Old Days Quilt Shop	Terang	Retail	7	2	1	1	2	1	0
Shimmer & Shine	Warrnambool	Retail	7	2	1	1	2	1	0
Darryl Cram Digital Fine Art	Portland	Design	7	1	2	1	2	1	0
Bevis Design	Portland	Design	7	1	2	1	2	1	0
Overswell Web Design	Portland	Design	7	1	2	1	2	1	0
Mila Design and Illustration	Portland	Design	7	1	2	1	2	1	0

WHO (CONTINUED)	SUBURB	TYPE	CE SCORE	LOCAL OPPS.	EXPERIMENT.	DIVERSITY	RESOURCING	NETWORKING	VENUE
Bizgen	Portland	Design	7	1	2	1	2	1	0
Phinc Design & Media	Warrnambool	Design	7	1	2	1	2	1	0
WebDesignWarrnambool.com.au	Warrnambool	Design	7	1	2	1	2	1	0
Dirty Angel Web Design	Warrnambool	Design	7	2	1	1	2	1	0
Web Design & Development	Portland	Design	7	1	2	1	2	1	0
Hollands Picture Framing	Portland	Retail	7	2	1	1	2	1	0
Flamboyant Graphics Pty Ltd	Warrnambool	Design	7	1	2	1	2	1	0
Jody Miller Graphic Designer	Warrnambool	Design	7	1	2	1	2	1	0
o2 Design	Warrnambool	Design	7	1	2	1	2	1	0
Amazon	Warrnambool	Design	7	1	2	1	2	1	0
Hello Design	Warrnambool	Design	7	1	2	1	2	1	0
Ivory Print	Hamilton	Retail	7	2	1	1	2	1	0
Hamilton Digital Printing	Hamilton	Retail	7	2	1	1	2	1	0
Davis Print	Portland	Retail	7	2	1	1	2	1	0
Risk Studio	Port Fairy	Gallery	7	2	1	1	1	1	1
Nelson Hotel Nelson	Nelson	Space	7	2	1	1	1	1	1
Caledonian Hotel	Hamilton	Space	7	2	1	1	1	1	1
Penshurst Hotel	Penshurst	Space	7	2	1	1	1	1	1
Richmond Henty Hotel	Portland	Space	7	2	1	1	1	1	1
Crawley's Terang Hotel	Terang	Space	7	2	1	1	1	1	1
3 YB / Coast FM	Warrnambool	Media	7	2	2	2	0	1	0
Mathew Morse Architect	Warrnambool	Design	6	1	1	1	2	1	0
McConnell Noel	Mortlake	Design	6	1	1	1	2	1	0
ER Architecture and Planning	Bolwarra	Design	6	1	1	1	2	1	0
Baudinette & Associates Architects	Warrnambool	Design	6	1	1	1	2	1	0
Creative Architects	Warrnambool	Design	6	1	1	1	2	1	0
Guy McLeod Architects	Warrnambool	Design	6	1	1	1	2	1	0
Warrnambool Architect	Warrnambool	Design	6	1	1	1	2	1	0
Warrnambool Rock and Rollers	Warrnambool	Arts organisation	6	2	1	1	1	1	0
Mobile Cinema	Camperdown	Arts organisation	6	0	2	1	2	1	0
Cobden Senior Citizens	Cobden	Space	6	1	1	1	1	1	1
Australian Kelpie Festival	Casterton	Events	6	1	1	2	1	1	0
Gleneig Inn Hotel	Casterton	Space	6	1	1	1	1	1	1

WHO (CONTINUED)	SUBURB	TYPE	CE SCORE	LOCAL OPPS.	EXPERIMENT.	DIVERSITY	RESOURCING	NETWORKING	VENUE
The Tussock Jumpers Saloon/ Maddens commercial hotel	Camperdown	Space	6	1	1	1	1	1	1
Leura Hotel	Camperdown	Space	6	1	1	1	1	1	1
Dartmoor Hotel	Dartmoor	Space	6	1	1	1	1	1	1
Portland Secondary College	Portland	Education	6	1	1	1	1	1	1
Hollands Picture Framing & Art Supplies	Portland	Retail	6	2	1	1	1	1	0
Darrrian Office & Art Supplies	Warrnambool	Retail	6	2	1	1	1	1	0
Cobden Spring Festival	Cobden	Events	5	1	1	1	1	1	0
Dartmoor Show	Mumbannar	Events	5	1	1	1	1	1	0
Merino Community Festival	Merino	Events	5	1	1	1	1	1	0
Cobden Timboon Coast Times	Camperdown	Media	4	1	1	1	0	1	0
Terang Express Pty Ltd	Camperdown	Media	4	1	1	1	0	1	0
Casterton News	Casterton	Media	4	1	1	1	0	1	0
Hamilton Spectator	Hamilton	Media	4	1	1	1	0	1	0
mortlake dispatch	Camperdown	Media	4	1	1	1	0	1	0
Portland Observer	Portland	Media	4	1	1	1	0	1	0
3HA Fm	Hamilton	Media	4	1	1	1	0	1	0

Appendix C: Survey details

The creative ecologies survey was one of the data gathering methods used in the project to map the Great South Coast's creative ecology. The purpose of the survey was to:

- Collect hard data about the region's creative and cultural actors, their activities and behaviours
- Capture community aspirations for themselves, their locale and the region
- Gain insight into how the creative ecology functions, and
- Provide a community engagement vehicle for the project stakeholders

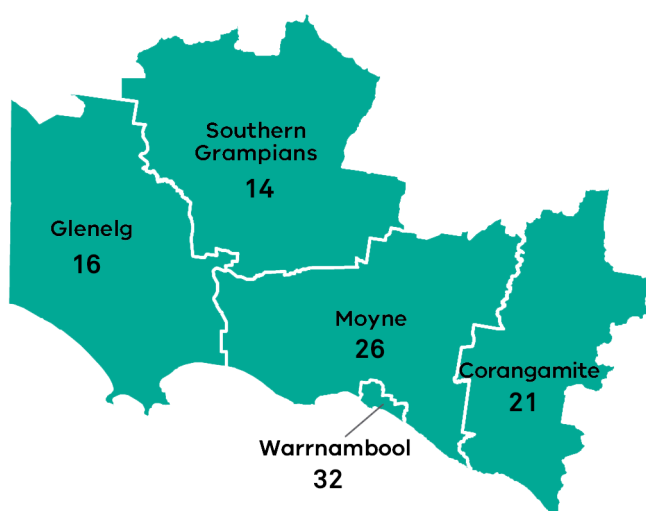
Target respondents were divided into four categories:

- Individual creatives (professional and amateur)
- Creative professionals (working within creative and non-organisations)
- Arts workers (from arts organisations and businesses that support creative activities)
- Consumers of creative output (the wider community and advocates)

The survey was housed on the dedicated website for the Creative Industries Strategy. It was open between 8 July and 13 September 2019. It was promoted by the Project Control Group stakeholders through their networks, with supporting digital and print advertising undertaken by Regional Arts Victoria.

A total of 139 responses were collected during the survey period, with 109 included in the analysis. The records removed included 21 incomplete responses (where next to no information was inputted) and nine records which were from respondents located outside the Great South Coast. Nine partially completed records were included in the final analysis as they were mostly complete and contained relevant information.

The following graphic shows the volume of responses from each local government area.



Half of the respondents were aged 55 years and over. While this weighting is reflective of the population distribution of the region, it does mean the perceptions of younger participants in the creative ecology are not captured in the survey data. The following table shows the complete breakdown by age group.

AGE GROUP	NUMBER OF RESPONDENTS
65+	21
55-64	30
45-54	22
35-44	17
25-34	17
19-24	2
14-18	0
Under 14	0

Three quarters of respondents were female (78%) with an overwhelming majority identifying as Ausrtalian (96%).

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