SUMMARY RESPONSE: CULTURAL DEVELOPMENT NETWORK EVIDENCE REPORT

February 2020

1. INTRODUCTION: WHAT IS THIS DOCUMENT?

As we moved closer to deciding on final Objectives, the Cultural Development Network undertook some additional desktop research to determine if existing literature, case studies or data reinforced or contradicted our own conclusions.

This Evidence Report is the summary of this work.

2. RATIONALE: WHY WAS THIS WORK COMPLETED?

Whilst the Community Consultations and Creative Ecology report provided strong overall background for progressing the Strategy, Regional Arts Victoria also had to distil these findings down to some summary Objectives and Activities.

Once we had agreed upon the seven Objectives, the Cultural Development Network met with Regional Arts Victoria to determine if we had sufficient evidence to back them up. In most cases, there was a strong case to recommend an Objective, pending some further research.

Having undertaken the necessary additional research, the Cultural Development Network provided this Evidence Report as summary.

3. SUMMARY: WHAT DOES IT SAY?

There is ample evidence to support the conclusions reached in the final Strategy.

As well as the work undertaken directly by Regional Arts Victoria and Future Tense, there are a number of other case studies and reports from around the country that provide us with the confidence to proceed. This can be read in summary through the Evidence report, which also provides links to the full documents where relevant.

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

Findings from the Evidence Report are linked to the 'Why this Activity?' section for each Objective in the Strategy.

As for the other Appendix documents, the Evidence report forms critical 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?

The findings from the Evidence Report correlate strongly to the previous work done for the Strategy, as the report itself drew on this previous work as one source.

The Cultural Development Network were vital in this process, and provided an expert outside eye. This Evidence Report is a small section of the extensive support they provided, and we extend our gratitude to them for it.

EVIDENCE SUPPORTING THE STRATEGIC OBJECTIVES

Strategic objective 1:

First Nations - Increased focus on First Nations culture and heritage in the region

First Nations under-represented in creative industries and programs in Great South Coast (GSC). [1]

Good existing infrastructure to build on – there is an active First Nations cultural advisory group in Portland and a cultural development officer. The Eastern Maar group has a strategic plan with clear goals that can be built upon.[2]

First Nation Australians have unique assets and skills to bring to the broader economy, strong social networks, community identity, and a rich traditional and cultural knowledge that can be valuable economic assets.[3]

Indigenous businesses have a competitive advantage in a number of current and emerging industries including cultural products (i.e. arts, cultural tourism and recreation).[4]

Other useful evidence listed below – a case study for an indigenous leadership program, and a report focusing on regional government policies for First Nations people [5]

Strategic objective 2:

The South West Story: greater understanding of South West creative industries

Arts and culture in the GSC are unconnected to other public policy domains. Aspirations for arts, culture and heritage are articulated, but not backed up by strong policy. There is little policy specifically for creative industries in the GSC. Little understanding of the notion of creative industries and potential contribution.

Limited understanding from GSC Councils about the benefits of cultural activity across all domains as a feature of regional life[6]

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[1] *Great South Coast Creative Ecology Report, Future Tense October 2019*. Commissioned by Regional Arts Victoria. This report provides an overview of the Great South Coast's creative ecology. It was prepared to inform the development of this regional Creative Industries Strategy, led by Regional Arts Victoria on behalf of the Great South Coast Regional Partnership.

[2] *Easternmaar.com.au Strategic Plan Meerreengeeyee Ngakeepoorryeeyt. July 2015*

[3] *Indigenous Economic Development Strategy 2011-18, Australian Government Closing The Gap*. www.ilo.org › dyn › youthpol › equest.fileutils.dochandle.

Indigenous participation in arts and cultural expression, and the relationship with well-being. Nicholas Biddle, Heather Crawford, 2017. Centre for Aboriginal Economic Policy Research ANU College of Arts & Social Science. The analysis presented in this report shows that, among Aboriginal and Torres Strait Islander people, better outcomes for socioeconomic indicators such as employment, education and income are positively associated with participation in arts and cultural expression.

[4] *The Contribution of the Indigenous Business Sector to Australia's economy. Price Waterhouse Cooper Indigenous Consulting April 2018* https://www.pwc.com.au/indigenous-consulting/assets/the-contribution-of-the-indigenous-business-sector-apr18.pdf

[5] Other useful evidence: *Local Councils, the Arts and Reconciliation, report by Emma Asscher for Cultural Development Network, April 2015.* This study seeks to understand the ways that local councils in Victoria are contributing to reconciliation in their communities by using the arts as a vehicle. It focuses on the policies of local councils that underlie their Aboriginal and Torres Strait Islander arts activities. The report describes specific Aboriginal and Torres Strait Islander arts activities only to illustrate policies in action.

Case study: *Accelerate*, British Council Australia arts leadership program for 35 Aboriginal and Torres Strait Islanders, 2016. https://www.britishcouncil.org.au/programmes/arts/accelerate

[6] *Great South Coast Creative Industries Strategy and Policy Scan August 2019.* Prepared for Regional Arts Victoria by Future Tense.

A series of consultations of GSC creative industries organisations, leaders and practitioners was conducted by Regional Arts Victoria October 2019. Findings relevant to this strategic objective were as follows:

- Practitioners not well served by Councils. Lack of partnerships with sector.

- Arts workers and individual practitioners both identified the importance of the ability to take creative risks.

- Local activity focus is on visual arts, community arts, festivals. Limited evidence of subcultures in the region – where it exists, it's related to music.

- Surveys of individual practitioners: even split over whether enough access to opportunities, access to resources, support for creative risk, and whether a supportive creative community was essential for their practice.

- Practitioners evenly split on connection to networks and opportunities within and outside the region. International reach lacking. Connections with creative networks outside of the local community was identified by practitioners as the second most important factor to their success and was also the factor with the largest gap.

The Arts in Regional Australia prepared by the Australia Council for the Arts in 2017 is the current benchmark report into arts consumption in regional Australia. Some relevant findings:

- People living in regional Australia increasingly recognise the positive impacts of the arts on their daily lives and communities.

- Creativity is strong in the regions – residents of regional Australia are as likely to creatively participate in the arts as residents of metropolitan Australia and living in a regional area does not substantially affect overall arts attendance.

- 1 in 6 professional Australian artists live in regional cities or towns, and around 1 in 10 live in rural, remote or very remote areas. Craft practitioners, visual artists and community arts and cultural development (CACD) artists are the most likely to live outside capital cities.

- Regionally based artists have increasingly negative perceptions about the impact of their location on their practice. Artists living in the regions earn almost a third less than their city counterparts for creative work. These are trends to watch to understand the degree to which artists can maintain practice in regional Australia.

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Creativity as driver of regional development: A search of the Australian literature indicates that arts and creative initiatives are significant for the development of rural and remote

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[7] *The Arts in Regional Australia: A Research Summary,* Australia Council for the Arts, 2017
https://www.australiacouncil.gov.au/research/regional-arts-summary/

communities in the economic, environmental, social, and cultural domains. The "creative industry" model is particularly dominant in research investigating economic impacts of arts and creative initiatives, while a community cultural development approach is reflected in literature and activity that seeks or values social outcomes, including health and wellbeing, social inclusion, and educational achievements. Also examined are arguments that ascribe value to the cultural dimension, in which the intrinsic value of arts and creativity for rural and remote communities is recognized. This view leads to the consideration that the economy should support arts and creativity rather than the other way around'[8]

Creative industries are a significant contributor to Vic economy – since the Victorian government launch of Creative State in 2016, the economic impact of the creative industries has grown by 23 percent to $31 billion. 260,000 Victorians are now employed in the creative industries, up 15 per cent, and cultural tourism is worth $2 billion, up 88 per cent[9]

Definitions of creative industries:
The Australian Attorney General's Department prescribes that *"creative industries describes the generation of creative intellectual property with the potential to be commercialised."*

Of the various government reports using the term, one of the most recent, the Queensland State Government's Creative Industries Strategy, defines Creative Industries as those industries that are *"focused on linking creativity with commercial markets: these industries use creativity as their source of value, generating ideas into new intellectual property (IP) and then using and commercialising that IP in innovative ways - often through industry inter-action on a project-by-project basis."*

The Australian Research Council's Centre of Excellence for Creative Industries and Innovation (CCI) clarifies that the creative industries have six segments: Film, television and radio, software and digital content, advertising and marketing, architecture, design and visual arts, music and performing arts, publishing. Due to the imprecision of Census data to grasp the nature of creative industries, CCI developed a 'creative trident' methodology to address deficiencies in statistics covering the creative economy.

The creative trident approach made up of three modes, which collectively comprise the trident, as follows:

Specialist mode: people in defined creative occupations employed within defined creative industries (for example, an artist working in an opera);

Support mode: people employed within the defined creative industries who are not working in defined creative occupations but who perform sales, management, secretarial, technical, accounting and administrative functions, i.e. collectively, the support functions (for example, a secretary in a film production company);

Embedded mode: people employed in defined creative occupations but who are working outside the defined creative industries (for example, a designer working in the car industry).

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[8] *Developing and Revitalizing Rural Communities Through Arts and Creativity: Kim Dunphy, Cultural Development Network Victoria, Australia* Prepared for the Creative City Network of Canada, March 2009. This paper explores the contribution of the arts and creativity to the development and revitalization of rural and remote communities in Australia.
http://www.culturaldevelopment.net.au/downloads/RuralCommunities_KimDunphy.pdf
[9] *Creative State* https://creative.vic.gov.au/about/creative-state

Strategic Objective 3:

Data Collection: valuable regional cultural and economic data is collected and used[10]

Data collection is a strong influence on support and investment in creative industries at regional, state and federal levels.

The scope and the impact of the sector in GSC is largely unknown. There is a lack of consistent data about the size and composition of the creative industries in the GSC.

The limited data available suggests operating practitioners and audiences in the region are higher than the regional average.

What we do know from recent ABS figures is that the total creative industries workforce is 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 whole.

The average creative industries wage is $43,974. 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.

The latest data available for regional Victoria is taken from The National Arts Participation Survey, Australia Council for the Arts 2017[11]

Results for regional Victoria show the impact of the arts:

- Stimulates our minds 72%

- Ability to express ourselves 71%

- Ability to think creatively and develop new ideas 68%

- Child development 65%

- Understanding of other cultures 64%

- Sense of well-being 60%

- Help to deal with anxiety, stress, and depression 61%

- Shaping and expressing Australian identity 60%

Other data in this report has relevance for other goals, such as attitudes to arts, attendance and participation, and online engagement..

A good example of creative industries environmental scan - Greater Geelong. [12]

Strategic Objective 4:

Testing Ground: greater recognition of South West Victoria as an innovative creative industry region

GSC has six local governments, with goals in broad alignment. All councils deliver arts, culture and heritage programs, events, theatre performances, exhibitions, cultural tours and walks using a variety of programs and spaces. There are opportunities for education and action on creative industries and activities that support practitioner sustainability, which is currently not a priority for any Council. All have grant schemes and there seems to

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[10] Evidence for this section specific to GSC taken from *Great South Coast Creative Industries Strategy and Policy Scan August 2019.* Prepared for Regional Arts Victoria by Future Tense, and RAV consultations October 2019.

[11] http://www.australiacouncil.gov.au/research/connecting-australians-states-territories/#Impacts-of-the-arts

[12] http://creativegeelong.com.au/CreativeGeelong_Enviroscan.pdf

be goodwill in all councils to support arts, culture and heritage but at present, this is more focussed on community/performing arts. There is an opportunity to redirect some resources. Council education required on benefits of planning framework and measurable outcomes – directed towards new Council strategies with common goals.

The Creative Ecology report prepared by Future Tense pointed to a handful of existing small cultural creative spaces in GSC self-funded by the organisers that could be used as pilot studies towards a creative hub. The existing spaces are used for exhibitions, film, music. There are also well-established performing arts festivals in the region and purpose-built theatre/performance spaces, providing a solid base for a thriving creative community in the region.

However, despite the presence of a strong creative community, pockets of activity are not connected, with limited networks and communication channels.

Consultation with practitioners across all sectors identified gaps that, if addressed, would contribute to economic outcomes; mentoring and professional development, capacity building, connections opportunities for networking,

Consultation with community suggest participants in arts, culture and heritage in the region are 50+, and largely interested in mainstream activities – festivals, galleries, theatre, cinema, music which are not adequately served in the region.

Sub-cultures that might contribute to all cultural outcomes are not present in the region. Little evidence or encouragement of creative risk-taking. Creative professionals under-served.

Social domain outcomes currently under-nurtured; groups under-represented include LGBTI+, First Nations, Youth.[13]

Cultural tourism is a strong driver of regional economic development – there are also significant benefits in the cultural and social domains. There is ample scope for cultural tourism opportunities in the region.

'Tourism across the globe is becoming more about journeys and experiences than simply viewing or visiting sites and destinations. Research has repeatedly found that what encourages a visitor to a certain destination is its ability to engage in unforgettable and truly inspiring experiences that touch visitors in an emotional way and connects them with special places, people and cultures. Excelling in the art of storytelling and using innovative presentation skills to transport the visitor to a desired time and place is essential for heritage tourism attractions to compete on a global scale.

Of all international visitors to Australia in 2017, 43% participated in a cultural activity and 33.9% in a heritage activity. Cultural and heritage segments are growing at 7.5% and 11.2% respectively over the past four years. These growth rates and the spend per visitor night demonstrate the enormous potential for further growth if attractive new products and experiences can be established to meet the needs of visitor markets. Heritage tourism activities contribute to longer stays, as well as attracting new visitor markets to regional Australia'.[14]

'Arts tourists are more likely to travel outside capital cities (42%) than overall tourists (34%). This trend is growing – since 2013 there has been a 41% increase in international

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[13]. *Great South Coast Creative Ecology Report, Future Tense October 2019,* and RAV creative community/practitioner consultations in GSC October 2019

[14] National Heritage Tourism Summit Discussion Paper. National Trust, April 2018 .https://www.nationaltrust.org.au/wp-content/uploads/2018/05/National-Heritage-Tourism-Discussion-Paper-for-Summit-3.pdf

arts tourists visiting regional areas, while total international tourists visiting regional areas increased by 37%.

Arts tourists who had visited regional areas were more likely to attend art/craft workshops and studios, and First Nations arts than arts tourists who visited capital cities. Australian craft practitioners, visual artists and community arts and cultural development (CACD) artists are the most likely of all practising professional artists to live outside capital cities.'

Arts tourists who had visited regional areas were more likely to attend art/craft workshops and studios, and First Nations arts than arts tourists who visited capital cities. Australian craft practitioners, visual artists and community arts and cultural development (CACD) artists are the most likely of all practising professional artists to live outside capital cities.'[15] The Cultural Development Network's [16]practice knowledge, based on research and evidence on the benefits of cultural tourism, is as follows:

Cultural benefits

- New knowledge and insight for visitors and residents.

- Increased sense of belonging, thriving communities.

- Exposure to work by diverse communities increases appreciation of different cultures.

Economic benefits

- New money into local economy.

- Creates new jobs, businesses, events, diversification of local economy.

- Supports small businesses.

- Promotes preservation of local heritage.

- Relationship building in community.

- Encourages maintenance and renewal of existing amenities.

Social benefits

- Builds social capital

- Local pride.

- Preservation of local culture

- Healthy community relationships

- Enjoyable opportunities for local residents and visitors

- Attracts local investment in heritage resources that support tourism services.

Strategic Objective 5:

Creative Hubs: centres connected with infrastructure, industry and each other.
Professional practitioners in the sector in the GSC identified their top priority as the need for spaces to develop, practice, present and sell their work.

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[15] International Arts Tourism, Australia Council for the Arts, 2018
xhttps://www.australiacouncil.gov.au/workspace/uploads/files/arts-and-tourism-report-pdf-5bf1f3c5079ac.pdf

[16] www.culturaldevelopment.net.au

There are limited rehearsal spaces in the region, and only a handful of venues available to host events.

Desire for creative hubs is a constant discussion point in the creative community, but what they would be has not been defined. Issues around sustainability and facilitation. [17]

Creative hubs are more than the sum of their parts, they offer micro-businesses a step up, resource sharing, inspiration, and collective approach to coping with uncertain cultural, social and economic environments. There is potential for a wide range of impacts, e.g. regional talent retention, r&d, training, enhanced well-being, jobs, new products and services. [18]

'People who use co-working spaces see their work as meaningful, particularly where there are diverse clusters of interest working together. Meaning also comes from working in a collaborative culture, and being part of a social movement that encourages community, collaboration, learning and sustainability'[19]

A British Council report in 2018[20] outlines some of the key attributes of creative hubs in the UK

- Not all creative hubs are the same. They are often embedded in particular cultural contexts, they support specialised creative practices and develop their own value systems.

- Success is not defined in the same way by every hub. Understanding the unique proposition of a hub, and its relation to the local creative community, underpins a successful outcome.

- The creative hub is more than the sum of its parts. It offers creative micro businesses the chance to aggregate with others in order to access crucial resources such as tools, specialist services, or inspiration to help develop projects and businesses. Hubs represent a collective approach to coping with uncertain social, cultural and economic environments and processes of creativity and innovation.

- Creative hubs can produce a wide range of impacts including start-up ventures, jobs, new products and services, future investment (public and commercial), talent development, regional talent retention, informal education and engagement, training, urban regeneration, research and development, new networks, innovative models of organisation, quality of life enhancements and resilience.

- Successful creative hubs are embedded in local cultural and economic ecosystems and are sustained by the respect of participants and audiences.

- The boundaries of a creative hub are porous. The activities a hub accommodates can range across for profit and not-for-profit, the formal and the informal, and production and consumption. With the right support, hubs can represent the best type of open innovation and an example of the creative commons.

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[17] *Great South Coast Creative Ecology Report, Future Tense October 2019*, and RAV creative community/practitioner consultations in GSC October 2019

[18] http://collectivepurpose.org.au/coworking-benefits/

[19] *Workspaces: Why People Thrive in Co-Working Spaces.* Harvard Business Review, Gretchen Spreitzer, Peter Bacivice, Lyndon Garrett, September 2015.

[20] *Creative Hubs: Understanding the New Economy.* British Council Report 2018: Prof Jon Dovey and Prof Andy C Pratt, with Dr Simon Moreton, Dr Tarek Virani, Dr Janet Merkel and Jo Lansdowne.

- The management and operation of a hub is primarily about the careful selection and compatibility of tenants and the 'animation' of the interaction between the actors and activities based on a clear understanding of the values of the hub.

Good models for creative clusters:

The Blue Mountains Creative Cluster

The MTNS MADE Creative Industries Cluster was formed in 2013, in response to industry demand for a collaborative approach to economic development in this key sector. It is an initiative of Blue Mountains Economic Enterprise (BMEE), the peak economic development agency for the Blue Mountains.

A key aim is to boost employment in the region. BMEE has facilitated participation with the creative community, inviting professionals and companies in the Blue Mountains to submit proposals with the goal of positioning the Mountains as a hub of creative excellence attracting clients and investors. An official brand, MTS MADE to represent the creative industries – devised by local practitioners – was launched in Dec 2015 and continues to be the brand.

A Creative Cluster Manager was appointed to facilitate synergies between practitioners and identify industry strengths, needs and aspirations. From this came the discovery of a concentration of screen professionals in the Blue Mountains, hinting at the potential to develop screen activities into a regional strength. As a result, a special event was organised towards mustering screen practitioners; local writers, directors, producers, animators, actors, voice-over artists, digital effects specialists, designers, costumers, event managers, musicians, composers and sound designers. Several film projects have gone into production since this focus. The Creative Cluster in 2019 has run masterclasses on how to run a small business, an exhibition and talk from fashion designer Jenny Kee, continues to maintain a website directory, operates co-working spaces, runs networking events and a monthly salon, and publishes newsletters.[21]

Townsville study: Can a creative industries hub spark new ways to grow a regional economy?

Townsville is the largest regional city in northern Australia. With a population of approximately 186,000 Townsville is unofficially the capital of tropical North Queensland.

The research questions: Is the creation of a creative industries hub a viable strategy to grow the creative industries in Townville? More specifically, can existing creative networks be employed to foster economic development in the region?

Creative industries drive innovation by producing and commercialising ideas and offering services that contribute directly or indirectly to innovation activities within their own sectors and across other industries.

Creative industries in Townsville in regional Australia were surveyed to explore the potential for a creative industries hub based on existing networks.

The study identified the innovation potential of the creative industries to contribute to the growth of a regional economy in North Queensland. It argues that policy makers have to be at the forefront of driving this systematic change to integrate and nurture creative industries so they can contribute to the overall regional economy.

How does a regional city such as Townsville—located, 1,300 km from the nearest major city in Australia–promote creative industries? Ryan Daniel describes Townsville as a city "in a

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[21] *https://bmee.org.au/category/creative-industries/* *Creative Outsiders: Creative Industries in Greater Western Sydney. Katrina Sandbach, Western Sydney University. Global Media Journal, Australasian Edition, Vol 13, Issue 1 2019.*

holding pattern, … [not] pursuing a distinctive set of strategies to grow the cultural and creative economy".

This research study sets out to explore the viability of a creative industries hub in Townsville to drive regional economic growth and develop a strategy that is based on natural business affinities. Instead of relying on a top-down approach, the study explores existing creative industries networks and collaboration practices in Townsville. The focus of this research is on commercially oriented sectors of the creative industries such as design, photography and advertising.

A qualitative research study conducted by Ryan Daniel (2015) in the two major regional cities in North Queensland, Townsville and Cairns, provided personal insights from creative industries practitioners and revealed the following key findings:

- Remoteness negatively impacts business development opportunities for creatives; their geographical isolation results in higher costs of accessing resources.

- Interviewees referred to "close-knitted and collaborative networks to which they feel a strong sense of belonging" (p.225) with additional community and peer support.

- The single biggest challenge to the development of creative industries was the "lack of centralization of physical spaces" which makes collaboration difficult (p. 225).

- Of the 308 identified creative industries practitioners in Townsville, 151 participated in the online survey with 69 of creative industries businesses completing it in full. Findings from the survey were supplemented by insights from 29 interviews.

The results show a solid basis for creating a stable creative industries hub. Fifty-nine per cent of creative industries businesses in Townsville have been in operation for seven or more years. On one level this is a positive finding. However, the data also suggest a lack of new creative professionals entering the Townsville market with only 14 per cent of business being in operation for one to three years and even fewer (3%) for less than a year.

Key findings indicate that localism is the main economic driver for creative businesses, which have access to a limited market to generate revenue. In order to be more competitive, and keep and grow business in the region, these practitioners would need to collaborate on specific projects instead of working independently of one another. Key findings, however, point to an encouraging trend that could see Townsville's creative industries grow though co-locating creative industries businesses. Even though competition in the local market may be intense, there is a robust level of information sharing, idea generation, and a desire for innovation and creating new insights—all drivers for creative industries growth. That growth might be a result of recapturing local market share (currently lost to rivals based elsewhere), capturing non-local market share (the vast majority of clients of the surveyed businesses are Townsville based), or innovation-led growth of the wider Townsville economy.

The local creative industries practitioners have a strong appetite and understanding of the economic rationale to collaborate and network locally, which are necessary conditions for the success (in terms of sector growth) of a creative industries hub. Simultaneously, we find that Townsville's creative industries are grappling what can be seen as regional myopia. There is an attitude based on business realities that it is safer to stay at home with your creative business, because risk taking is not rewarded economically. Consequently, it may need support from local government to develop a creative industries nucleus through for example organising networking events and incubator and innovation workshops The key findings are relevant to other regional cities in Australia, which—like Townsville—have relatively small local demand for creative industries expertise, and experience significant competition from creative industries practitioners based in metropolitan areas. Local governments must take an active role in promoting their local creative industries if they want to use that creative power to drive innovation and possible economic growth.

Initiatives may include subsidizing networking events or even experimenting with offering rental subsidies to small creative businesses that want to co-locate. Although this study provides unique insights and preliminary answers regarding whether a creative industries hub would be a viable strategy to grow the economy in the region, further research needs to be undertaken to analyse the business potential of co-locating creative businesses with other industry sectors. [22]

Placemaking

Seeding the conditions for creative practitioners to thrive, which in turn leads to other recreational/lifestyle business into communities.[23]

The *Great Place Scheme* in the UK is a program funded by Arts Council England and Heritage Lottery Fund, designed to enable cultural and heritage organisations to work together and with other sectors to ensure than arts, culture and heritage contribute to achieving local objectives on jobs, economic performance, educational attainments, community cohesion and health and well-being. 16 pilot schemes are running in the UK, 8 in Scotland and Wales and 4 in Northern Ireland. Types of projects include:

- Building arts and heritage into the provision of local education or health services.

- Experimenting with new ways of funding cultural organisations.

- Encouraging the use of existing powers that encourage communities to support local culture, such as the Community Right to Bid, listing local landmarks as Assets of Community Value.

- Developing local strategies that maximise community benefits from local arts and heritage. [24]

Strategic Objective 6:

Professional/ Enterprise Development: increased capacity to grow the creative industries.
Opportunities for professional development less in the regions than in cities.[25]

Professional development identified by practitioners in the GSC as a leading requirement in the region.[26]

The sector needs upskilling and education about business planning, marketing, intellectual property, and connecting revenue streams to activity.

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[22] *Australasian Journal of Regional Studies, Vol. 23, No. 2, 2017 – Creative Industries and Regional Development: Can a creative industries hub spark new ways to grow a regional economy?* Katya Fleischmann, Riccardo Welters, Ryan Dalton

[23]https://www.artscouncil.org.uk/creative-people-and-places-fund/creative-people-and-places-what it%E2%80%99s-all-about   *Our Town. A theory of Change and Logic Model for the National Endowment for the Arts Creative Placemaking Grants Program, April 2019*. https://www.arts.gov › sites › default › files › Our-Town-Theory-of-Change

[24] https://www.greatplacescheme.org.uk/
[25] *Australasian Journal of Regional Studies, Vol. 23, No. 2, 2017 – Creative Industries and Regional Development: Can a creative industries hub spark new ways to grow a regional economy?* Katya Fleischmann, Riccardo Welters, Ryan Dalton
[26] RAV creative community/practitioner consultations October 2019.

In a report[27] on economic opportunities for the creative industries in South West Western Australia, the following elements are found to drive growth of creative industries elsewhere, which have direct relevance to promoting the growth of these industries in the South West and would have resonance for the GSC.

Regionally sensitive policies which help integrate creative industries with the mainstream traditional economy, for example:

- Strong marketing and branding efforts for the outputs of the creative industry.

- Supporting strong tourism attractions using a strong calendar of events and marketing the wares of creative practitioners to local residents and in other locations

- Provision of a range of fiscal and other financial incentives to help the industry grow.

- Provision of appropriate infrastructure (especially, communications infrastructure) for the sector to develop to its full potential.

- Development of industry clusters supported by education providers and government agencies, supporting research, collaboration, strategic actions and potentially physical facilities to foster creative business development.

- Provision of an on-line presence and physical spaces to showcase creative talent, but also for research and collaboration.

- Robust tertiary institutions or linkages supporting not only training but business development outcomes.

- High amenity locations and public spaces for creative practitioners to congregate and display their talent, as well as attracting large local, regional and international audiences

- Dedicated personnel to support planning and development for creative industries. – Strong protection of intellectual property rights and copyrights are important in supporting the creative industries

- Adequate emphasis on the role of larger businesses, and appropriate support for them, as these play a significant role in employment and economic output.

The factors above require the support of education, state and local government, and the private sector. In the case studies, there is often a significant degree of government and educational involvement, and this seems particularly important in the developmental phases.

Supporting growth of creative industries:

- Highlight the importance of the creative industries, usually through studies which measure the value of the industry at a point in time as a proportion of total economic activity, and also changes in the industry over time.

- Advocate for attraction of private venture capital to boost long term growth and development of creative businesses. This should be supported through co-ordinated promotion and marketing the area and its creative economy.

- Highlight the importance of innovation, research, and technological change to all industries whether they have a particular creative focus, or the potential for having a greater degree of embedded creative workers. This may include publicising case studies of industries which have undergone successful transition or start-ups.

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[27] *Economic Opportunities for Creative Industries in Western Australia's South West Region* South West Development Commission July 2013. SGS Economics and Planning

- Uphold protection of intellectual property rights. This is critical to the commercialisation of creative ideas. This includes copyright, patents, trademarks, and protection against piracy.

- Support trade with other countries and provide significant assistance to firms wishing to export creative services or products. This can be through existing overseas trade agencies or through leveraging off international visitation and events.

- Promote the area in a coordinated manner. Actions could be linked with tourism marketing (i.e. using common themes or branding). Effective branding is a common factor in strong, mature creative clusters.

- Strive for better coordination between government agencies to strengthen support for the creative industries.

Successful enterprise development schemes in other creative industries, e.g. screen, show that micro businesses can diversify and grow through seed funding, tailored intensive small business development courses, workshops and mentorships.[28]

Strategic Objective 7:

Youth Programs: greater mentoring, education, career pathways, opportunities.
There are limited opportunities and activities for young people in the GSC region.[29]

Economists have predicted that, over the next two decades, the jobs most unlikely to be automated are those that involve creative intelligence, social intelligence and problem solving. These skills comprise a broader set of skills that have variously been called 21st Century skills, enterprise skills and employability skills. Such skills include confidence, communication, creativity, project management, enthusiasm for learning, critical thinking, teamwork, digital literacy, financial literacy and global citizenship. For our young people to secure the jobs of the future, be they manual or cognitive, they will need to exhibit skills in these areas.[30]

Creative skills already have a substantial influence on the economy. Creative skills:

- Are critical to industries that provide inputs to produce a wide range of goods and services. In 2014–15, Australian businesses relied on around $87 billion worth of creative industries inputs.

- Have been integral to fast-growing industries over the past decade. Around a quarter of those employed in Information, Media and Telecommunications, and a fifth of those employed in Professional, Scientific and Technical services hold a formal qualification in a creative skill.

- Are significant in some innovation-intensive industries. Of the top five most innovation-active industries, between 10 and 28 per cent of employees hold a creative qualification.

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[28] CDN practice knowledge, with reference to the screen industry. Screen Australia's Enterprise program and similar from state funding agencies have a strong track record of success in seeding small to medium enterprises for growth and diversification.

[29] *Great South Coast Creative Industries Strategy and Policy Scan August 2019.* Prepared for Regional Arts Victoria by Future Tense. RAV creative community/practitioner consultations October 2019.

[30] *The New Work Order. Foundation for Young Australians 2015*
https://www.fya.org.au/report/new-work order/?gclid=Cj0KCQiA2b7uBRDsARIsAEE9XpEkS9Pz1YKLqIXhV8Am6b4Z6z3t2ua1qz_U8-SRfZuTI2OWTwt5_qwaAlFgEALw_wcB

- Support Australia's participation in the global economy. The share of exports in what Australia produces that can be attributed to complete or partially creative industries is 4.5 per cent.

- Will be vital to future employment growth. Around one in seven workers currently in the industries projected to grow the fastest over the next five years holds a creative qualification.[31]

Arts experiences during adolescence are influential on health and well-being.[32]

Benefits of mentorships to young people - increased confidence in abilities; public and peer recognition of work; networking opportunities; increased knowledge of the business/arts sector. [33]

Good regional models of youth-based projects generated by young artists – the Intra//Liminal project in Wonthaggi, Rescue Station Arts Schools Program, Tiffaney Bishop Collective in Belgrave, and the East Gippsland Youth Ambassadors Program.

Intra//Liminal Youth Art Exhibition, ArtSpace Wonthaggi[34], 2017 & Unseen exhibition in 2018

The idea for Intra//Liminal collective came about after a conversation between brother and sister Caigan Meade and Shasta Stevic regarding the high quality of work being produced by young artists from the region but the lack of opportunities for those artists to share their work with the community. They think it's important for young people from the area to have the opportunity to exhibit their work, as well as be able to collaborate with each other and feel supported and encouraged by their community.

The first major exhibition took place on Phillip Island in June 2017, featuring seven young artists and three musicians. It attracted more than 500 visitors over two weekends. After the success of this event the collective were invited to create a pop up exhibition at a reception for the Governor General, Sir Peter Cosgrove and Lady Cosgrove.

Intra//liminal was invited to hold an exhibition as part of the Skammdegi Festival in Northern Iceland. The exhibition featured work and music produced by 17 local artists under the age of 25. The main exhibition took place in an old house in a central location over two months.

Unseen was the exhibition title for 2018. Art, sculpture, music, photography.

Rescue Station Arts[35] is a community creative hub in Wonthaggi, part of the State Mine heritage buildings, volunteer run, supported by membership. Exhibitions, workshops, masterclasses, community markets. Bass Coast Council supports artist in residence programs, exhibitions. Youth activities include after school art, specific art projects, e.g. Blank Canvas Youth Arts.

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[31] *Creative Skills for the Future Economy Jan 2019.* Bureau of Communications and Arts Research, Australia. https://www.communications.gov.au/departmental-news/creative-skills-future-economy

[32] *Hearts and Minds - The Arts and Civic Engagement. A report for the James Irvine Foundation,* Nick Rabkin 2017
https://irvine-dot
org.s3.amazonaws.com/documents/241/attachments/Nick_Rabkin_Civic_Engagement_Report_April_2017.pdf
?1490741969

[33] https://www.australiacouncil.gov.au/workspace/uploads/files/research/getting_connected-5445e90172659.pdf
[34] https://artspacewonthaggi.com.au/index.php/2017/09/21/intraliminal-youth-art-exhibition/
[35] http://rescuestationarts.org.au/

Tiffaney Bishop Collective[36]

tbC engages young artists (and artist mentors) in a variety of professional art making processes, mediums, and collaborative practices, juggling social engagement, education and high art outcomes. tbC's practice is gaining national and international recognition with research and partnership projects across Australia, the UK and the US. tbC is taken very seriously by the young artists as a creative lab for the development of artistic careers.

This professional focus also supports the development of career pathways. tbC trains and employs members as studio managers, programmers, public speakers, designers, art administrators, curators and project managers. tbC promotes commissions and contract work to the local community offering the creative skills within the resident artist group to a developing client base.

Young people primarily benefit from tbC's work, and engaging young people in positive and productive ways benefits and shapes the wider community too. Thousands of people of all ages have visited and engaged with tbC over the past 5 years, mainly due to our main street address in a creative community, our edgy and autonomous studio culture, the fact that we program outcomes during large festivals & community events and as a result of our developing networks, in particular our education sector partners and growing commissions from other communities and the corporate sector.'

East Gippsland Youth Ambassadors Program[37]

East Gippsland Shire Council Youth Ambassadors is a group of young people aged 12-25 who are passionate about creating positive change in their local community.

Becoming a Youth Ambassador provides an opportunity for young people to discuss youth issues, have a meaningful engagement with the established Council and have a say about the future of their community.

Youth Ambassadors are instigators of positive change for young people in East Gippsland and their mission is to ensure young people are engaged and feel as valued citizens in the community. They have strong links with council and youth-focused agencies to allow the ideas of young people to be turned into real action.

Youth Ambassadors participate in a range of training opportunities to build their leadership skills and introduce them to the world of local government. The group meets regularly to discuss youth issues, help organise youth and community events, take part in a variety of leadership forums and development activities.

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[36] https://tbcaustralia.org/blogs/projects

[37]

https://www.eastgippsland.vic.gov.au/Community/Groups_in_Our_Community/Youth/East_Gippsland_Youth_Ambassadors