

# Great South Coast Creative Industries Strategy and Policy Scan

Prepared for Regional Arts Victoria by Future Tense  
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# EXECUTIVE SUMMARY

This strategy and policy scan has been undertaken as part of the development of the Great South Coast Creative Industries Strategy. It has been informed by documents provided by project stakeholders and further independent research.

We have found that councils within the region 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, it is clear councils view the creative sector through a narrow lens, with arts, heritage and culture siloed as either a component of tourism or community engagement. They are not viewed as an industry within planning documents. Furthermore, strategy and plan metrics lack measurable outcomes. As such the value of the creative sector is not accurately measured in its own right.

Several councils are working to improve their creative sector infrastructure, partnerships and planning. However, most funding is directed to council-owned assets. Most 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, 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.

## METHODOLOGY

Documents reviewed in this scan included strategic plans, policies, action plans and background reports from the project stakeholders, including Corangamite Shire, Moyne Shire Council, Glenelg Shire Council, South Grampians Shire Council and the City of Warrnambool and Creative Victoria. Further documents were sourced through online searches. See Appendix A for the full list of reviewed material.

The documents were reviewed in terms of:

- How the creative industries and arts and culture are defined and understood
- What the high level visions are for the municipality and region
- Aspirations for the creative and cultural sector across the region
- The activities and initiatives currently underway or planned
- Who the targets of the policies are
- Who is responsible for their rollout, and
- What funding has been allocated

# KEY FINDINGS AND THEMES

## There is fertile ground for developing the region's creative industries

Council visions are broadly aligned. They aspire to be safe, vibrant, liveable, prosperous, connected, thriving, forward thinking, inclusive, innovative and dynamic communities with diverse economies – and in Warrnambool's case, cosmopolitan<sup>1</sup>. A thriving creative sector will make significant contributions to realising these aspirations.

At state level the creative industries add \$23 Billion gross value to the Victorian economy<sup>2</sup>. The Victorian Government's Creative State committed \$115M of funding to the sector over four years, with \$20M dedicated to a regional arts package. Regional actions included initiatives in Bendigo, Ballarat, Latrobe Valley and Shepparton (none of which are in the Great South Coast), the Creative Suburbs project, Regional White Night, the Regional Centre for Culture and the Victorian Festivals Review. Creative State is currently up for renewal.

There is a focus on the Great South Coast from Regional Development Victoria, Creative Victoria and Regional Arts Victoria.

There is also a small but growing focus on STEAM, where the arts are added to educational efforts on science, technology, engineering and mathematics. This was highlighted in the recommendations made by the House of Representatives 2017 Inquiry into Innovation and Creativity, which cited the positive role creative industries and the arts can play<sup>3</sup>.

## Creative industries are not a feature of local policy

The creative industries are not explicitly mentioned within any council policies, strategies or plans. There is one reference to 'creative industry businesses' in the City of Warrnambool's Cultural Development Plan Consultation Report 2013<sup>4</sup>. The Southern Grampians Shire Council and Glenelg Shire Council reference the importance of creative practitioners in their assessment of the digital economy, stating 'a strong local digital ecosystem' relies on creative initiative to 'realise ... new opportunities'<sup>5</sup>. Creative life and the creative sector are framed by all municipalities as arts, culture and heritage. No connection is made to industry.

The focus on creative industries currently comes primarily from state and federal governments. However, the definition of the sector is amorphous. Creative Victoria refers to them extensively, mainly through Creative State, stating that the 'creative industries can also address other government priorities, for example objectives in education, health

1 Warrnambool City Council website, <https://www.warrnambool.vic.gov.au/our-vision>, accessed 2 August 2019

2 Creative State – Victoria's Creative Industry Strategy 2016-2020

3 House of Representatives Standing Committee on Employment, Education and Training – Inquiry into innovation and creativity: workforce for the new Economy 2017

4 Draft Warrnambool Cultural Development Plan, 6 December 2012

5 Digital Strategy, Glenelg Shire Council and Southern Grampians Shire Council, 2 May 2016

and justice, tourism and regional development<sup>6</sup>. Other bodies, such as the Great South Coast Group for example, include the arts under strengthening communities and group them with recreation<sup>7</sup>. This shows an understanding of the social value of the arts, but does not allow an appreciation of the economic dividends that it brings. The Great South Coast Regional Growth Plan<sup>8</sup> does recognise the arts as contributing to liveability and economic development above and beyond social wellbeing, but articulates no directions arising from this recognition.

The broad spectrum benefits of investing in the arts and creative industries is rarely articulated. The main exception to this is the Great South Coast Regional Growth Strategy, which outlines a vision for community arts, cultural assets and institutions which it argues “... have long been recognised as contributing to a region’s liveability and its attractiveness to people.” The strategy sets out to support community infrastructure, arts, public art initiatives and cultural facilities<sup>9</sup>. The Rural Councils Victoria Budget Ask<sup>10</sup> make no mention of the arts, culture or the creative industries<sup>11</sup>.

## Arts and culture are siloed into community engagement or tourism

All five municipalities see the arts as a facilitator of community participation and a value add to the tourism sector. Contributions to liveability, strengthening wellbeing and communal life, aesthetic enhancements and beautification, and visitation numbers are acknowledged<sup>12</sup>.

The City of Warrnambool’s cultural development planning process culminated in a plan in 2013. It is the only council that is able to describe their creative industries with both quantitative and qualitative detail<sup>13</sup>.

Vision statements for the future of the creative sector both regionally and provincially vary slightly across the five municipalities in terms of the contributions arts and culture makes, and the opportunities and gaps that are evident. Glenelg Shire Council, Southern Grampians Shire Council and Warrnambool City Council<sup>14</sup> all have grand aspirational visions for arts, heritage and culture, striving to be leaders in their region. However, all five councils struggle to translate their visions clearly into ambitious objectives and targets.

Heritage, arts and culture are essential to the identity of all municipalities, however ultimately aspirational visions largely neglect their creative sectors, or fall short in translating grand desires and ambitions into clear strategies and policies that can be implemented.

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6 Creative State 2016-2020, p18 p23

7 The Great South Coast Regional Strategic Plan 2014-2019, p4

8 The Great South Coast Regional Growth Plan 2014, p73

9 Regional Development Victoria – Great South Coast Regional Growth Plan 2014

10 Rural Councils Victoria, 2019-2020 Victorian budget asks

11 Rural Councils Victoria, Federal Budget Submission 2019-2020

12 Moyne Shire Council Arts and Culture Strategy 24 January 2012; Arts and Culture: SGSC Strategic Plan 2014; Glenelg Shire Arts and Culture Strategy 2016-2020; Draft Warrnambool Cultural Development Plan 6 December, 2012

13 Draft Warrnambool Cultural Development Plan 6 December 2012

14 Draft Warrnambool Cultural Development Plan 6 December, 2012

The arts are only occasionally recognised as a contributor to visitor attraction. A small number of the destination action plans in the region recognise the arts as a contributing factor to visitor numbers, but when doing so tend to group the arts with events in general. The Casterton destination action plan<sup>15</sup> is an exception, which has direct actions relating to building content around the ‘theme’ of art. The Warrnambool destination action plan mentions the arts as an attractor but articulates no actions to develop this outcome<sup>16</sup>.

Tourism bodies tend to see the cities a creative draw cards, and the region as a natural phenomenon draw card. The Visit Victoria website listings for arts, culture and theatre point almost exclusively to urban places and events. Other listings on the site point extensively to regional areas, but primarily for their natural environment qualities and food, beverage and accommodation offers<sup>17</sup>.

Rather than seeing the arts as a silo, Creative Victoria has recognised that the creative industries thrive when understood as an ecology with connection and impact across society<sup>18</sup>.

The Municipal Association of Victoria (MAV) has a series of priorities designed to strengthen arts and culture, specifically the creative industries ecosystem. MAV is currently developing resources for councils and communities to better leverage the arts and maximise opportunities. A comprehensive state-wide audit of local government’s financial contribution, infrastructure, personnel and programs in the creative sector is currently underway<sup>19</sup>.

## Policy purposes and success metrics are ill-defined

All five municipalities are home to a number of creative practitioners, institutions, organisations, and all provide ongoing support to a number of creative activities, programs and initiatives. Key to note is that objectives and targets tend to be short term, limiting their framing to yes/no or vague outcomes. For example Glenelg Shire Council’s Arts and Culture Strategy indicated a measurable outcome of the objective ‘Maintain and promote the current level of programming of professional touring performances for Shire residents’ as ‘Bi-annually promotion of the touring performances and exhibitions’<sup>20</sup>. Deliver a minimum of 24 touring shows per year across the Shire. Whereas Corangamite Shire Council’s Arts and Culture Plan 2016–2020 has set targets as unmeasurable goals, aiming solely for increased ‘awareness’ and ‘support’ within arts and culture domains<sup>21</sup>.

All municipalities are at different stages of rolling out or refining positions for arts and culture officer positions, reference groups, and committees to assist their activities<sup>22</sup>. All Councils have acknowledged the need for improved infrastructure and better mechanisms for disseminating information about what events and opportunities exist and are happening within their municipality.

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15 Casterton Destination Action Plan 2018-2021

16 Great Ocean Road Regional Touring Limited, Warrnambool Destination Action Plan 2015-2017

17 Visit Victoria website

18 Creative State 2016-2020 p18

19 Municipal Association of Victoria website, Arts & Creative Industries

20 Glenelg Shire Arts and Culture Strategy 2016-2020

21 Arts and Culture Plan for Corangamite 2016-2020

22 Moyne Shire Council Arts and Culture Strategy 24 January 2012; Arts and Culture: SGSC Strategic Plan 2014

Southern Grampians Shire Council, Warrnambool City Council and Glenelg Shire Council are all in the process of upgrading facilities within existing institutions such as Warrnambool Art Gallery (WAG), Hamilton Art Gallery, and continuing to leverage financial and resource-based support for organisations such as Portland CEMA Inc.

And although not articulated as such, councils are making strong leaps in regards to creating infrastructure for the community that lays the foundations for the possible formalising of the creative sector within the region. For example Warrnambool City Council is aware of the desire for a creative hub<sup>23</sup>, whilst the Southern Grampians Shire Council is making headway conceptualising the Brown Street Arts and Cultural Precinct<sup>24</sup>. Both councils are at different stages with their feasibility studies, logistical frameworks and conceptual designs.

## Policies target institutions over individual artists and overlook segments of the community

Not all councils clearly identified individuals, collectives or organisations that contribute to arts, heritage or culture within the region. For example, Corangamite Shire Council's Arts and Culture Plan 2016-2020 fails to mention any institutions or organisations that it plans to directly support, despite one of its central objectives stipulating it will 'increase delivery of existing programs across the municipality'<sup>25</sup>.

Where entities have not been indicated in strategies and plans, strategic arts and culture areas are indicated. Moyne Shire Council identifies its priorities as local artists, youth, health and wellbeing, Indigenous people and communities, and community arts. Southern Grampians Shire Council also infers, rather than identifies, its stakeholders. Township-based Community Plans such as the Balmoral and District Community Plan 2014-2020 give a clearer indication of who and what are the beneficiaries of council planning, citing the Chameleon Arts Collective and the Barber Shop Revitalisation Project as integral institutions to the maintenance and growth. Glenelg Shire Council and Warrnambool City Council are clear about who their key targets are, aiming to continue to provide support in a variety of ways to existing institutions and facilities, such as Portland CEMA Inc, which has a lease agreement with Council, Casterton Town Hall, Heywood Community Hall, Portland Arts Centre and Portland Civic Hall, and Julia Street Creative Space Incorporated, which are subject to Capital Works funding to improve their facilities. And for Warrnambool, it is the major flagship institutions such as WAG, The Lighthouse Theatre and Flagstaff Hill Maritime Village.

There is a lack of substantial targeted investment into underrepresented groups and sections of society, such as First Nations people, LGBTQIA+ people and migrant populations in all arts and culture strategies and plans. For example, although Indigenous stakeholder run organisations such as Winda Mara Aboriginal Corporation, Eastern Marr Aboriginal Corporation, Dhauwurd-Wurrung Elderly and Community Health Service, Gunditj Mirring Traditional Owners Aboriginal Corporation are known and clearly indicated in plans and

23 Warrnambool City Council Council Plan 2017-2021 (revised 2019); Draft Warrnambool Cultural Development Plan 6 December, 2012

24 Arts and Culture: SGSC Strategic Plan 2014; Brown Street Arts & Cultural Precinct Concept Plan August 2011 (Final Report Part 2)

25 Arts and Culture Plan for Corangamite 2016-2020

strategies, consultations processes pertaining specifically to arts and culture do not seem to have been undertaken. The creative and cultural life of Aboriginal people and communities, and the resources required to facilitate and maintain cultural and creative engagement, thus eludes council processes.

Creative practitioners within the region are not given a substantial platform, especially with regards to their professional and personal transition from nascent and emerging to established artists.

At the State level, the Victorian Aboriginal Economic Development Strategy defines the arts solely as a category to calculate 'Aboriginal employment in Victoria by industry'<sup>26</sup>. The arts are coupled with recreation services whilst cultural and heritage services are not featured as an industry stream at all. It is assumed that the strategy's figures pertain specifically to formal full or part time employment in the arts. This does not capture informal forms of engagement, such as casual or intermittent participation that is typical within the creative sector. However, Creative Victoria's First Peoples' Action Plan for the Creative Industries 2018-2020 provides a framework for supporting First Peoples' culture, cultural expression and creative practice as an industry, and captures the sector as a field of variable employment. It frames arts, culture and heritage as creative outputs and practices that have the potential to influence and 'strengthen the creative industries ecosystem'<sup>27</sup>. The stated objectives and outcomes are both aspirational and practical, focusing state-level organisations and the provision of realistic support mechanisms for First Peoples' in the industry. These address both the social and economic impacts of a strengthened ecosystem. It is also the only strategy to set objectives around international opportunities.

## Council's see themselves as the primary deliverer of arts and culture in their regions

All council art and culture strategies situate themselves as centrally responsible for instigating actions and meeting targets. A range of positions exist within each council to deliver these activities, including art development officers<sup>28</sup>, cultural services officers<sup>29</sup>, cultural collection officers and community arts officers<sup>30</sup>. Working groups such as the Public Art Reference Groups<sup>31</sup> and arts and culture committees have been formed and are making progress. The Southern Grampians Shire Council are the only government to have formalised a partnership framework with arts and culture stakeholders, allowing external stakeholders to instigate activities to meet council targets.

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26 Department of Premier and Cabinet, Victorian Aboriginal Economic Strategy 2013-2020

27 Creative Victoria First Peoples' Action Plan for the Creative Industries 2018-2020

28 Moyne Shire Council Arts and Culture Strategy 24 January 2012; Glenelg Shire Arts and Culture Strategy 2016-2020; Arts and Culture Plan for Corangamite 2016-2020

29 Glenelg Shire Arts and Culture Strategy 2016-2020

30 Glenelg Shire Arts and Culture Strategy 2016-2020

31 Arts and Culture: SGSC Strategic Plan 2014

## There is a patchwork of funding

All the councils fund the arts, but as subsets of other things. This means the benefits and impact of the arts is obscured. For example Corangamite Shire Council's Budget does not feature arts and culture a category of expenditure, nor a revenue stream, and Moyne Shire Council's strategy couples arts and culture budgets with library services. Where councils have allocated budgets or policy lines and calculated projected expenditure, the contribution of the arts is articulated in terms of its social benefits to streams such as community engagement and health and wellbeing, or to bolstering visitation indicators within arts institutions and cultural tourism visitation indicators. When arts and culture is identified through a discrete budget or policy line, as is done by Warrnambool City Council and Southern Grampians Shire Council, it is classified as pure expenditure. It is unclear whether all revenue avenues and streams have been identified.

There is a patchwork of investment across the Great South Coast. Southern Grampians Shire Council and Glenelg Shire Council have increased funding, while Warrnambool City Council's has decreased. All three municipalities primarily direct their funding to existing art institutions such as galleries, performing arts venues, libraries and cinemas. The remaining budget tends to be allocated to civic and community arts, and to funding smaller, autonomous art collectives, initiatives or organisations.

Grant funding for the arts is available across all municipalities, however this is unusually as part of wider community grants streams rather than a dedicated creative program. As such arts and culture projects are put into a competitive relationship with broader engagement community objectives. Two councils have allocated funding to festivals and events, however again this funding stream is broad, including agricultural and food and wine events and organisations. At a state level, eight of Creative Victoria grants specifically call for applications from the regions, but only 'Touring Victoria' and 'Small Regional Presenters' do so exclusively.

In Creative Victoria's review of the state's festivals a distinction has been made between creative industry and general events. Creative industry festivals are recognised as having an important role to play in the economy and social ecology. The review found annual funding cycles are a threat to festival health and there is an absence of coordinated festival information and support<sup>32</sup>.

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32 Victoria's Creative Industry Festivals Review 2018



# OPPORTUNITIES AND GAPS

- Explicitly acknowledge the creative industries in the future council strategies and budgets
- Recognise the professional end of the arts and culture sector
- Develop initiatives to target overlooked sections of the community
- Set measurable performance metrics for activities
- Establish dedicated creative sector grants
- Track the economic and social impacts of the creative sector and account for secondary and tertiary benefits
- 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
- Explore opportunities to incorporate Science Technology Engineering Arts and Manufacturing (STEAM) in all areas of education and innovation development

# APPENDICES

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