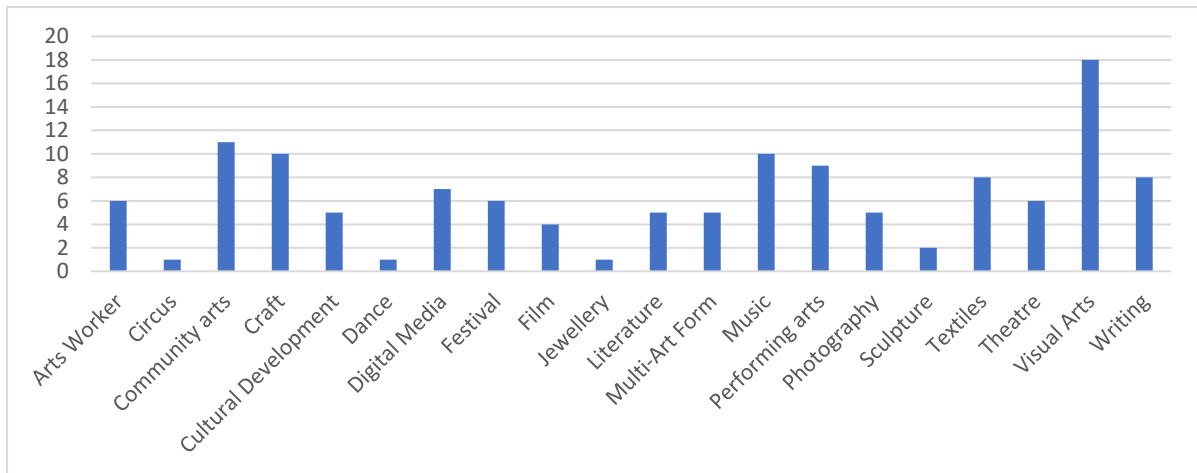


Public Feedback / Survey Responses - Draft South West Creative Industries Strategy 2025-2029

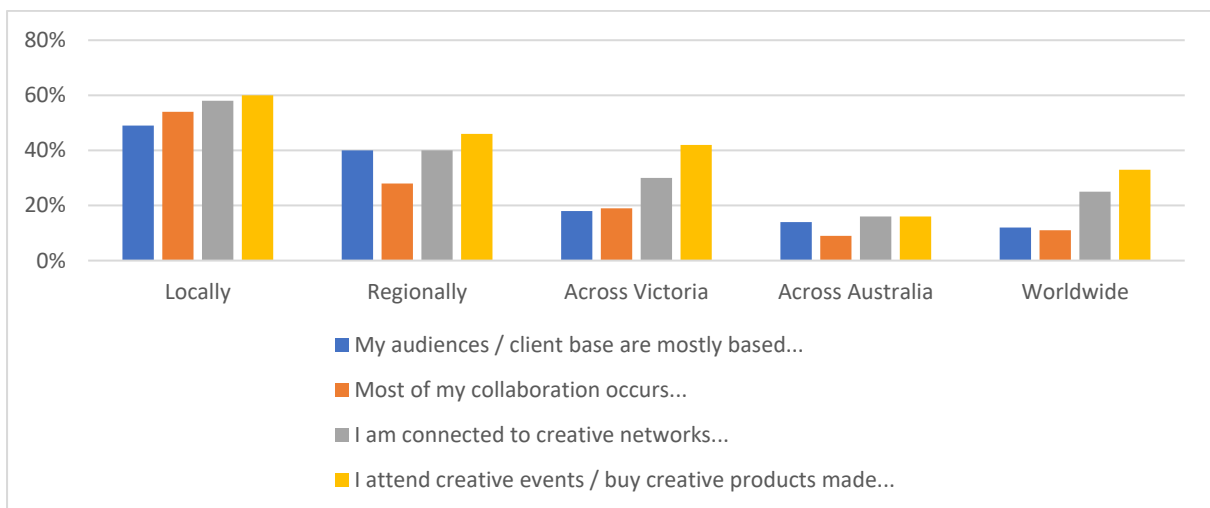
Dates: Survey open 49 days - 10/12/24 to 27/1/25. Results exported 28/1/25

SUMMARY:

- Survey was reasonably successful in its purpose; gaining feedback on the draft Strategy, collating suggestions and ideas to inform the Action Plan, and providing insights into the local creative ecology.
- **57 respondents across all 5 LGAs** in the partnership, alongside responses from 3 other LGAs (*Colac Otway, Golden Plains, Ballarat*). The largest response numbers were from Warrnambool and Southern Grampians, perhaps due to population density, personal connections between creative community members and artform networks / communication channels (*2+ responses from Warrnambool Theatre Company, Holiday Actors, Hamilton Makers Market etc*).
- Fairly **even split between ages, almost 20% from under 34's**:
 - 65+ 19.3%
 - 55-64 19.3%
 - 45-54 19.3%
 - 35-44 22.8%
 - 25-34 15.8%
 - 18-24 3.51%
 - 0 under 18's.
- Higher participation from **women**:
 - 68% female
 - 28% male
 - 4% prefer not to say – 0 responses for non-binary or other.
- **Some representation** from cultural communities, subcultures and specific identities:
 - 8% Deaf/Disabled
 - 5% CALD
 - 4% First Peoples
 - 4% LGBTQIA+
- **Breadth of roles and connections** to creative sector, mostly creatives and those working (paid and unpaid) in the sector (*note that for multi-select answers, percentages exceed 100*):
 - 54% Individual artist or creative (professional, amateur, hobbyist);
 - 42% Creative worker or volunteer (from organisation / business / event that supports creative activities);
 - 16% Interested community members (audience members, participants, advocates);
 - 11% Non-creative organisation or business (funding body, government, community service provider, potential partner, education provider etc);
 - 5% other
- Of those who answered what career stage they were in, there were a **range of responses**:
 - Amateur / hobbyist 16%
 - Early Career 9%
 - Mid Career 16%
 - Established 14%
- Of those who answered how much work they do as a creative, most were **part-time**:
 - 23% Part time - I have an income source on top of earnings from my creative work
 - 16% Amateur or hobby - I'm not usually paid for my creative work
 - 11% Full time - I work full time in the creative sector and live on the earnings from my creative work
 - 5% Full time with other support – I work full time as a creative and have other income support
- Respondents associated themselves with **20 artforms** or sector areas:



- Respondents connect with audiences and collaborate at a **local and regional** level with some connectivity across Victoria, Australia and worldwide, particularly re: attending events and buying products.
- Collaboration figures were encouragingly high, and there's an indication of **regional networks being connected (40%)** but perhaps this **not resulting in regional collaboration (28%)** – *initiatives could focus on fostering collaboration beyond connectivity.*



	Locally	Regionally	Across Victoria	Across Australia	Worldwide
My audiences / client base is mostly based...	49%	40%	18%	14%	12%
Most of my collaboration occurs...	54%	28%	19%	9%	11%
I am connected to creative networks...	58%	40%	30%	16%	25%
I attend creative events / buy creative products made...	60%	46%	42%	16%	33%

Needs & Wants

- Respondents were asked to share if 15 indicators related to their work were critical, and if they currently have access to each factor. The intention here was to unearth the greatest needs, as shown by a lack of access to things that are critical, and conversely, which needs are currently being met.
- In all 15 questions, over 30% of respondents said the factor was critical, but they have no access, indicating that **almost 1/3 of our creative community can't access things critical to them.**

- These include access to spaces, networks, relationships, promotion/recognition opportunities, professional development, business support, audiences, income, grants, government support, private sector partnerships, advocacy, tourism engagement, learning opportunities and technical services.

The factors with the highest discrepancy (38% +) between critical need and having access were:

1. Ability to find and reach audiences and markets
2. Income generated from my practice
3. Relationships with arts & cultural organisations
4. Availability of government support and investment

These factors scored marginally higher than:

1. Connections with creative networks / opportunities
2. Support to create innovative, quality, professional work*
3. Support to develop a financially stable / resilient business*

*Interestingly, these factors gained the highest percentage of responses (71.4%) for being critical, but creatives already having access, perhaps indicating a **gap between those who feel supported and those who don't**.

We can't make definitive conclusions about needs from this question since percentages are similar, sample sizes were low, and there were less responses in the final 3 questions, suggesting either a lack of relevance or question fatigue.

Qualitative responses to "What is your one greatest want or need in relation to the creative industries?" did give specific insights. The next tables group responses into common themes, with selected responses for nuance.

Need / Want	# Mentions	Key Words & Ideas
EDUCATION CAPACITY BUILDING SKILLS DEVELOPMENT BUSINESS SUPPORT	31	Skills / Mentoring Training / Workshops / Toolkits / Templates E.g. <ul style="list-style-type: none"> • How to run a business, business structures • From amateur to professional / hobby to business • Marketing, co-marketing, brand, • Digital / social media, content creation, graphic design, photography, videography, storytelling • Product & experience development • Training in tourism • Grant-writing, acquittals • Financial management, book-keeping, accessing loans • Technical tools, AR/VR, AI • Partnership agreements • Applying for tenders/bids, project management • Legal education - contracts, intellectual property, compliance (culturally relevant) • Volunteer attraction / retention • How to provide proof of Aboriginality Education / Learning <ul style="list-style-type: none"> • Local access to & knowledge of arts education (e.g. music in the curriculum, tertiary education) • Education about First Peoples culture through creative means
<i>"Helping the community to help itself"</i> <i>"Local access to university education in the arts"</i>		

<i>"No CAE, TAFE or short courses available. Choice is away from region (& costly), YouTube (free but not enabling local connection)"</i>		
NETWORKING CONNECTION	23	<ul style="list-style-type: none"> • Regional networks • Touring circuits e.g. theatres • Sharing resources e.g. equipment, technical resources • Joint marketing / cross-promotion • Knowledge & expertise sharing / learning together / linking up / building careers together • Connecting entrepreneurs / businesses • Connecting emerging artists / professional artists
<p><i>"Creative spaces, networking are integral in the development of a strong arts community. Opportunities are scarce in regional communities. It would be nice to see something be developed where maybe once a quarter creatives get together in their spaces to talk about their practice and share knowledge and support."</i></p> <p><i>"Spaces for creative co working and workshop spaces. Social/networking for local professionals and businesses in the creative industry"</i></p> <p><i>"Organize networking events to connect aspiring entrepreneurs with established Aboriginal business owners and community leaders."</i></p>		
CREATIVE SPACES	20	<ul style="list-style-type: none"> • Activation • Exhibition / performance opportunities • Affordability e.g. venue hire, • Well-equipped • Accessible spaces • Community hubs / Co-working spaces
<p><i>"I would like to see spaces activated, perhaps even pop-up opportunities for local artists to utilise existing spaces to execute creative ideas"</i></p> <p><i>"Increased accessible, inspiring spaces for local creative individuals to hire and/or work from"</i></p> <p><i>"Spaces should be adaptable to accommodate diverse artistic needs and accessible to all."</i></p>		
YOUTH / FAMILY PROGRAMS & INITIATIVES	17	<ul style="list-style-type: none"> • Identity-building, youth-led creative initiatives / programs • Engagement in decision-making • Partnerships with youth organisations / education • Mentoring, internships, traineeships • Pathways to creative vocations • Trials and "Come & try/share/experience" opps • Subsidised art lessons / tickets • Incentives / payment for young people • Classes / workshops (e.g. acting, technical theatre training, creative writing) • Weekday opportunities in the holidays • Early participation • Multi-generational experiences
<p><i>"I love this pillar. More opportunity for kids to trial a range of community arts and then see a pathway."</i></p> <p><i>"Broaden exposure to career opportunities and expand career options for consideration"</i></p> <p><i>"Break down the toxic culture around creativity and the arts in Australia."</i></p> <p><i>"Platforms for young people to share their voices and contribute to decision-making"</i></p>		
FUNDING	15	<ul style="list-style-type: none"> • Funding sustainability • Unique opportunities and funding for First Peoples • Knowledge of and support to apply for funding
<p><i>"We have a major need for consistent, sustainable funding for arts related programs. It's a major point of engagement for our young people and our programs have had great success in the past but couldn't secure ongoing funding."</i></p> <p><i>"Many times things are started but the maintenance funding needed in the first critical years is missing therefore great ideas or projects fail"</i></p>		

ACCESS / INCLUSION / DIVERSITY	13	<ul style="list-style-type: none"> • Broad inclusion in leadership, decision-making, consultation • Include small towns • Multicultural performances • Financial access e.g. for low-income individuals / families • Access for those without means to travel e.g. free bus • Free expression • Impact on mental health
<p><i>"greater inclusion / acknowledgement in existing spaces"</i> <i>"events / programs that celebrate the LGBTQIA+ community, creating a safe and inclusive environment"</i></p>		
PARTNERSHIPS / COLLABORATION / ALIGNMENT	11	<ul style="list-style-type: none"> • Collaboration & partnerships within / across artforms & sectors • Difficulty finding creatives & events • Sharing opportunities / resources / equipment • Support / work with and influence tourism sector / tourism boards & education providers e.g. TAFE, Universities, libraries
<p><i>"Develop a platform for businesses to find collaborators and share resources."</i> <i>"Awareness of artists to collaborate with"</i> <i>"Make connection & information easier. There is no central database or means of finding creative communities or events. All very fragmented and ad hoc."</i> <i>"Partner with other regional arts groups for touring productions and shared resources, such as costumes or technical equipment."</i></p>		
PROMOTION / CELEBRATION / STORYTELLING	9	<ul style="list-style-type: none"> • Unearthing / amplifying stories • Promotion / getting the word out • Awards, exhibitions, media coverage • Histories / cultural knowledge • Civic pride, reputation
<p><i>"Our tourism business is fundamentally a storytelling business. One of our challenges is training new young people to run tours and have the confidence to tell our stories. Programs that support training and creative development for First Nations people can also provide employment opportunities in tourism, and there should be partnerships with tourism businesses that reflect this."</i> <i>"Digital Archives: Develop a database of stories, histories, and cultural knowledge accessible to the community. Create opportunities for Elders to share stories, recorded in collaboration with local historians or filmmakers. Engage young Aboriginal people in capturing and preserving these stories, fostering intergenerational learning."</i></p>		
EVENTS	5	<ul style="list-style-type: none"> • Event development • Festivals in small towns • Inclusion of First Peoples artforms / culture
<p><i>"Support for events and/or event development"</i> <i>"Platforming of First Nations peoples across all artistic mediums at any events in the region, done in a way that integrates and doesn't separate."</i></p>		
ADVOCACY / LOBBYING	4	<ul style="list-style-type: none"> • Education / recognition • Role & value of the arts • Inclusion of creative industries in aligned strategies • Promote regional outcomes
<p><i>"Systems by which we can inform the community of the role and value of the arts"</i> <i>"Education and recognition of the various benefits the arts bring to communities"</i> <i>"Advocate for the inclusion of creative industries in regional tourism strategies, ensuring theatre and live performance are featured prominently in marketing and visitor experiences."</i> <i>"Include reference to regional outcomes in public comms / funding applications"</i></p>		
OPPORTUNITIES TO SELL WORK	4	<ul style="list-style-type: none"> • Reaching audiences • Markets / Pop-up shops • Opportunities to be commissioned / employed
<p><i>"Facilitate pathways for businesses to reach broader audiences locally, nationally, and globally"</i> <i>"More commissioning [First Peoples creatives] for artworks, compositions etc"</i></p>		

DIVERSE ARTFORM SUPPORT / INNOVATION	4	<ul style="list-style-type: none"> • Support for artforms beyond visual arts (e.g. performing arts, creative writing etc) • Support for innovative practices
<p><i>"I would love to see more support for our performing arts in the area. We are very visual arts focused"</i> <i>"Encourage experimentation with new technologies, production techniques, and creative ideas by offering grants and incubator programs for pilot projects or collaborations with other sectors like tourism and education."</i></p>		
EARLY CAREER SUPPORT	4	<ul style="list-style-type: none"> • Support for emerging practitioners / up-and-coming venues
<p><i>"More opportunities for beginning artists"</i> <i>"Getting new practitioners going"</i> <i>"Connect emerging artists and practitioners with experienced professionals in their field"</i></p>		
GOV SUPPORT	3	<ul style="list-style-type: none"> • Government investment • Support from government & organisations / staff • Make it easier to do business
<p><i>"There is scant local support for First People from a local government and organisational level"</i> <i>"Some areas (Moynes) are well served by excellent government officers doing excellent work, largely above the requirements and parameters they are set. Other areas this is sorely lacking"</i> <i>"Government can support by making it easier to do business"</i></p>		
SUPPORT FOR LOCAL TALENT	3	<ul style="list-style-type: none"> • Hire local talent vs external (balanced also with call to bring external expertise / experiences in)
<p><i>"More Diversity and Home grown LOCAL talent. Just not a select few who are 'mates' with the organiser"</i></p>		
SAFETY	3	<ul style="list-style-type: none"> • Safe spaces (for all demographics / cultures but most references were to First Peoples) • Safety in arts practice / collaborative practice
<p><i>"Encourage white people to provide safe art spaces for first peoples."</i> <i>"Accept Indigenous Silo's in the arts bc [because] they are there for protection of the artists."</i></p>		
INSURANCE	2	<ul style="list-style-type: none"> • Insurance support (e.g. "for markets", "Council brokerage for insurance")
MISC.	1 mention each	<ul style="list-style-type: none"> • Sustainability/climate change related projects • Opportunities to teach • Understanding of local history • A Keeping Place run by First Nations people • More public art • More creativity in house planning & architecture • Less regulation / paperwork • Security of work

Note cross-over with Creative Confidence Survey priorities July 2024. Funding was less prevalent, and Professional/Business Development rated higher as did Youth / Access / Inclusion / Diversity – as expected given their prevalence in the doc. Networking/Connection and Promotion still strong.

Theme / Priority:	Mentions:
Funding / grants / subsidies	22
More creative spaces / affordable opportunities and spaces to exhibit	14
Networking / connection / opportunities to gather & share	12
Promoting arts / local artists / Showcasing assets & what's on/ attracting tourism	10
Opportunities to learn & develop / affordable classes & workshops / education about the industry e.g grant writing, governance, lobbying, funding etc	9
Collaboration/ working with other creatives	8
Increased engagement / communication	8
Youth programs / investing in young creatives / teen opportunities / school resources & experiences	7
Access to more performance spaces / paid performance opportunities	6

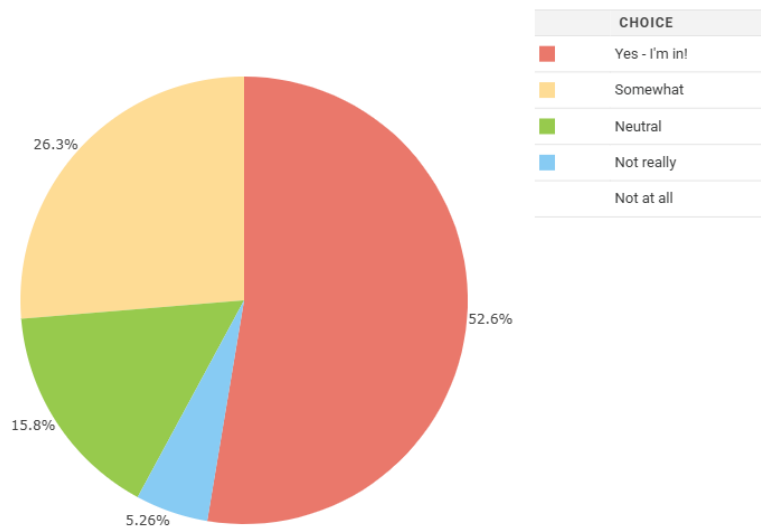
Advocacy / educating government & public about validity & benefits of the sector	4
Access & inclusion	4
Facility upgrades	2
Increased membership	2
Less outsourcing to Melbourne	1
Adapting to AI	1
Less bias	1

Sector perceptions are largely positive about creativity in the region: (collated/rounded)

- Around **77%** Agree or Strongly Agree that southwest Victoria is a vibrant creative region
- Around **90%** Agree or Strongly Agree that the creative sector contributes to community wellbeing
- Around **84%** Agree or Strongly Agree that creative activities attract tourism to the region
- No-one disagreed that telling local stories is important – around **86%** Agreed or Strongly Agreed
- Around **95%** Agree or Strongly Agree that creative industries are pivotal to the prosperity of the region
- Around **77%** Agree or Strongly Agree that they feel confident about the future of the local creative community

	Strongly Agree	Agree	Neutral	Disagree	Strongly Disagree
The creative sector contributes to community wellbeing	40	10	2	1	1
Creative activities attract tourism to the region	32	15	8	0	0
Telling local stories is important	33	15	7	0	0
Creative industries are pivotal to the prosperity of the region	32	19	3	0	1
I feel confident about the future of the local creative community	6	29	12	7	1

53% of people said “Yes – I’m in!” when asked if our **Goal and Vision** were clear and inspiring:

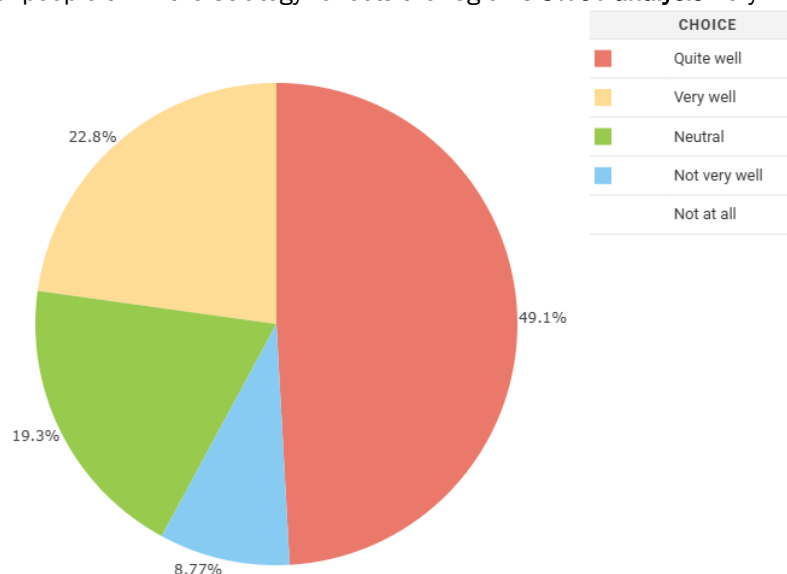


Suggestions for how we can deliver on our **Values** included:

Diversity / Inclusion	Innovation	Collaboration	Celebration
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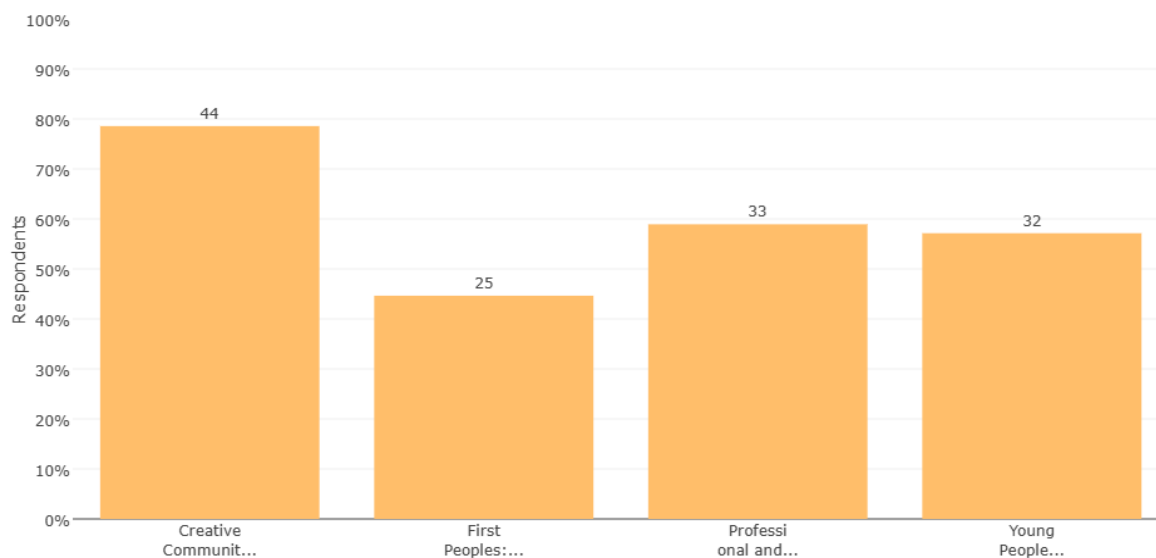
<ul style="list-style-type: none"> • Diverse voices in decision-making / All voices included / Value different opinions and expertise / Advisory Group / Talking circles including marginalised community / Incorporating First Peoples / community listening circles • Indigenous arts officer for the southwest • Cultural awareness training • Include small towns • Accessible spaces • Bus tour to art centre/group open days • Funded classes • Teacher training • Simplicity (language) • Bandstands/power in major parks for local musicians • Subsidise costs - (Lighthouse hire) • Inclusive theatre programs • Grants for artists 	<ul style="list-style-type: none"> • Develop new production techniques using emerging technologies such as AR/VR or AI for storytelling • High calibre events brought in to inspire/educate / engage • Activate vacant shops / pop-ups 	<ul style="list-style-type: none"> • Mentoring within projects • Networking events • Partner with startups and creative thinkers • Central Database for creative communities / events • Regional artform networks e.g theatre / Partner with other regional arts groups for touring productions and shared resources, such as costumes or technical equipment • Support Deakin to bring back arts education 	<ul style="list-style-type: none"> • Ambassadors • Actions / Examples • Celebrate / promote organisational values and practices that align with strategy • Reference regional outcomes in public comms / funding applications • Annual creative festivals or open theatre events showcasing local talent and achievements in the creative industries / Share inspiring stories and achievements
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73% of people think the Strategy reflects the region's **SWOT analysis** Very well or Quite Well:



What have we overlooked? (*Paraphrased*)

Longstanding community theatre - Auspicing orgs - Climate change / sustainability - Too Urbanised comms - Artists safety - High venue fees - Lack of awareness of Strategy / support - Nurturing home-grown talent - Event promotion - Disability inclusion / access - Keeping Place



Only 4% of responses were from First Peoples, supported by suggestions from non-indigenous people, e.g:

- “First Nations people, especially young people, need to be supported with engaging programs that help them develop a **strong identity**. Creative opportunities are key to this, and we would love to see more funding towards creative development programs for First Nations people.”
- “I would like to see a more obvious community **connection with** and clearer **communication to and from** First Nations people here”
- “More **inclusion** for Indigenous people who live in the area but aren't related to the traditional owners of this area.”
- “Organize **networking events** to connect aspiring entrepreneurs with established Aboriginal business owners and community leaders.”
- “Business skill development to compliment the **growing tourism** connecting with the Budj Bim, Gariwerd and volcanic landscapes”

Respondents also suggested specific partnership opportunities, e.g:

- “Get in touch with the **Warrnambool Tech School** to explore options for developing free youth programs relating to creativity and digital content. I've recently met with RDV and several shire councils which has led to some really positive partnerships!”
- “Partner with **EMAC's MANA developments** unit. They have some great ideas for indigenous youth projects.”
- “It's a good strategy with clear aims. We're excited to collaborate on partnerships for training and developing First People's creative enterprises.” – **Worn Gunditj**
- “Work with organizations like the **Neil Porter Legacy** to broaden exposure to career opportunities and expand career options for consideration.
- “Support **Deakin** to bring back University arts education”
- “SWTAFE looking to support the professional development in a targeted fashion to address the needs of creative community.”

Answers to “Pages 17-20 of the draft strategy describe how the strategy will be implemented, evaluated and governed. Do you have any comments on these proposals?” were equally **encouraging and critical**.

Concerns	#	Comments
• None	7	“Excellent / easy to understand / comprehensive / great”
• Community / stakeholder input	5	“I think it's a great model. I think a richer data environment will be achieved if individual organisations are encouraged and supported to collect their own data.” “comprehensive, with clear responsibilities... however there could be more focus on how smaller organisations... can directly influence these evaluation metrics.”

		<i>"I imagine the pressure of this reporting to arts workers has been thought through. Bring it on"</i> <i>"Not clear if or how local artist's can be involved"</i>
• Hope / skepticism	3	<i>"Sounds great. Let's hope it happens"</i> <i>"I look forward to seeing this roll out - if even half of what is planned here is achieved it will be an excellent result."</i>
• Difficulty in evaluating / collating data / storytelling	2	<i>"Evaluation will be difficult but the sources of data listed are quite diverse and comprehensive. "</i> <i>"Evaluation is notoriously difficult in the arts. We can count things, but we can't know how much an arts initiative has changed a person, and how far reaching that experience may be in their life. Or maybe we can tell those stories too?"</i>
• Vague	2	<i>"No: without concrete proposals for how outcomes will be achieved, this remains somewhat nebulous"</i> <i>"I think the strategy is fantastic but as mentioned above would benefit from some concrete suggestions and recommendations."</i>
• Inclusivity	1	<i>"P17 last paragraph is the kind of paragraph that makes me want to pull my eyelashes out... Are you being inclusive with your comms"</i>

Responses were **overwhelmingly positive** to "What excites you most about this Strategy?"

Sentiment	#	What do you like most about this Strategy?
• "That it exists"	9	<i>"That you're trying to do something"</i> <i>"The fact that this strategy exists is amazing. The work that has gone into it is incredible. It's a real achievement. Be proud"</i>
• Effort / Attention	6	<i>"putting in the work"</i> <i>"That the region can look forward optimistically that very well equipped and passionate groups and individuals are putting the work in to see a healthy creative industry in the south west moving forward"</i>
• Clear / concise • Arts seen as important	4	<i>"well presented"</i> <i>"simple and focussed"</i> <i>"It's not biting off too much! It's a concise strategy with a few key priorities and its aims are realistic. Sounds like a low bar but that's actually a great achievement. We're glad to see the focus on First People's empowerment and we're excited to see what comes of it."</i> <i>"That something important might happen that elevates people's understanding and attitude towards the Arts"</i>
• Engagement	3	<i>"That someone is listening"</i> <i>"Having a voice"</i> <i>"The potential to create meaningful opportunities for diverse voices to shape the community."</i>
• Holistic • Diversity / Inclusivity • Business / PD focus • Youth focus • Partnerships / collaboration focus • Advocacy	2 each	<i>"That there will be continued interest and lobbying for the improvement of the creative industries within a significant regional area in the state."</i> <i>"The holistic community values and the evident passion for people within the arts sector and broader community."</i> <i>"The value placed on creativity and connection. The plans to build the region's reputation for its creative sector. Inclusivity"</i> <i>"Collaboration across the sector to drive the development of a creative culture and broad experience."</i>
• 2nd Iteration • Focus on First Peoples • Breadth of artforms • Criticism	1 each	<i>"The impact of the previous strategy was palpable in our LGA. I'm excited to see that grow as others learn how to use it to their advantage."</i>

Final comments allowed respondents to give enthusiastic encouragement for this work and to raise concerns, specific needs and questions:

Positive, inc:

- *“Reads well, is thorough, optimistic yet realistic, very exciting to see this being put together for a second time”*
 - *“I Love it. I love the fact there is a strategy. Its mind-bendingly considered in its evaluation which is necessary for continued support of the arts. Yes it rocks to have this strategy.”*
 - *“A breath of fresh air - all I would suggest is that we need to include a strategy for gathering all the voices of all the stakeholders to unite in one very loud lobbying and advocacy voice - so many silos, so many superheroes slaving away alone making a difference - can you imagine if we all untied in one deafening voice!”*
 - *“The strategy is well-crafted, addressing regional creative needs while emphasising sustainability, inclusivity, and collaboration. Its alignment with broader economic and cultural goals makes it a strong foundation for future growth. However, more detailed implementation plans tailored for smaller community arts groups could enhance its practical impact”*
 - *“This strategy holds significant promise for enhancing the creative landscape of southwest Victoria”*
-

Negative / Neutral, inc:

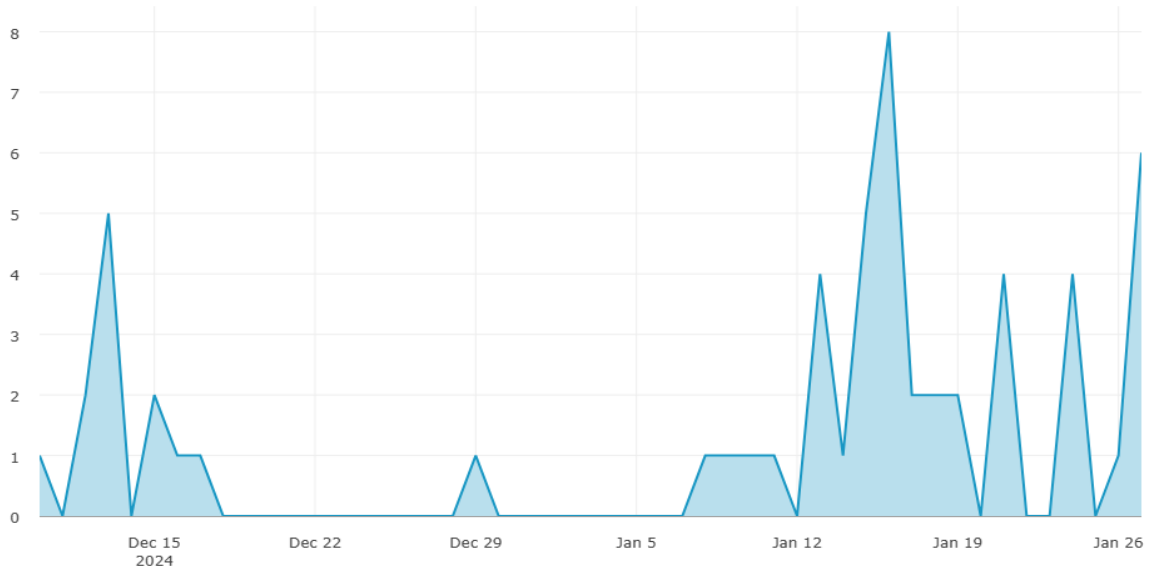
- *“Strong on 'creative', short on the industries.”*
 - *“This is not a requirement of government”*
 - *“Without tertiary level degrees in the arts this remains a big gap in the strategy”*
 - *“I have no doubt this has taken a huge amount of time to write but from past experiences it's a tick the box task”*
 - *“It is more waffle like usual. Maybe set goals about supporting business, how is it to move from hobby world and airy fairy stuff to real tangible support”*
 - *“Can RAV share what they have done for the South West so far? How is this strategy different to the last?”*
-

Communication:

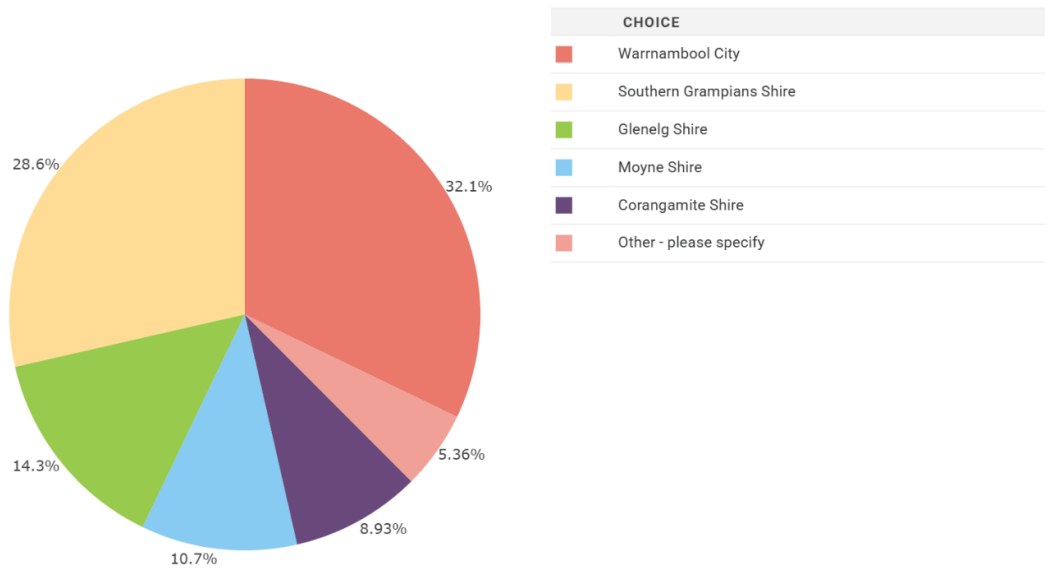
- 30 people wanted to stay connected with news on the South West Strategy
 - 22 people wanted to connect with the statewide RAV Enews
-

DETAIL – ADDITIONAL GRAPH EXPORTS:

Form responses received

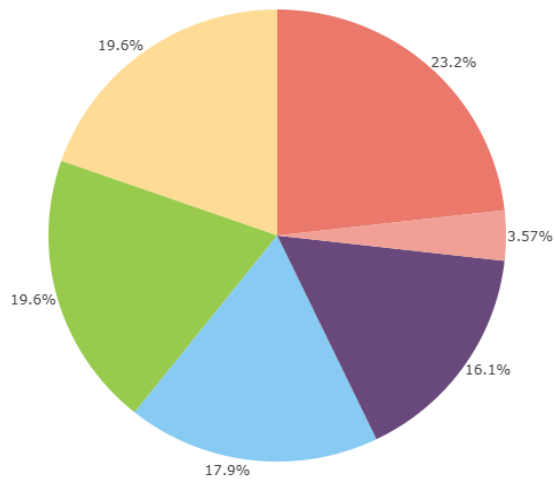


In which local government area (council / shire) are you based? If unsure click here.



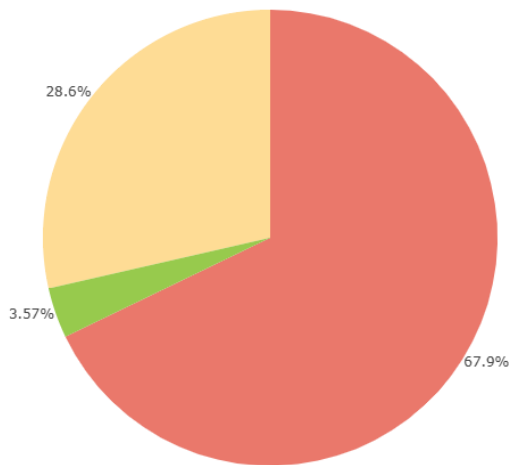
Other LGAs: Colac Otway, Golden Plains, Ballarat

What is your age range?



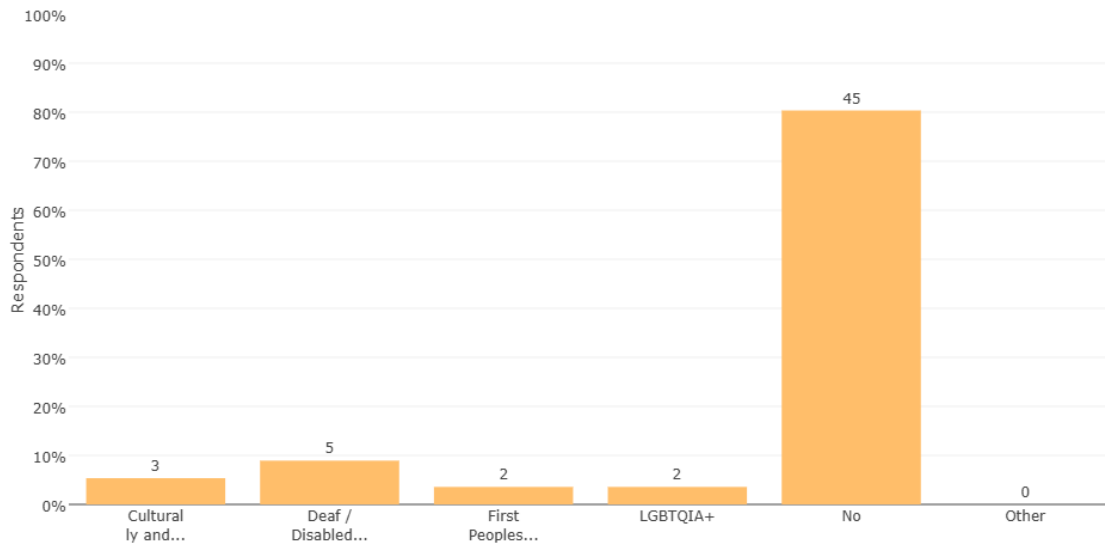
CHOICE	
■	35-44
■	45-54
■	65+
■	55-64
■	25-34
■	18-24
■	under 18

What best describes your gender?

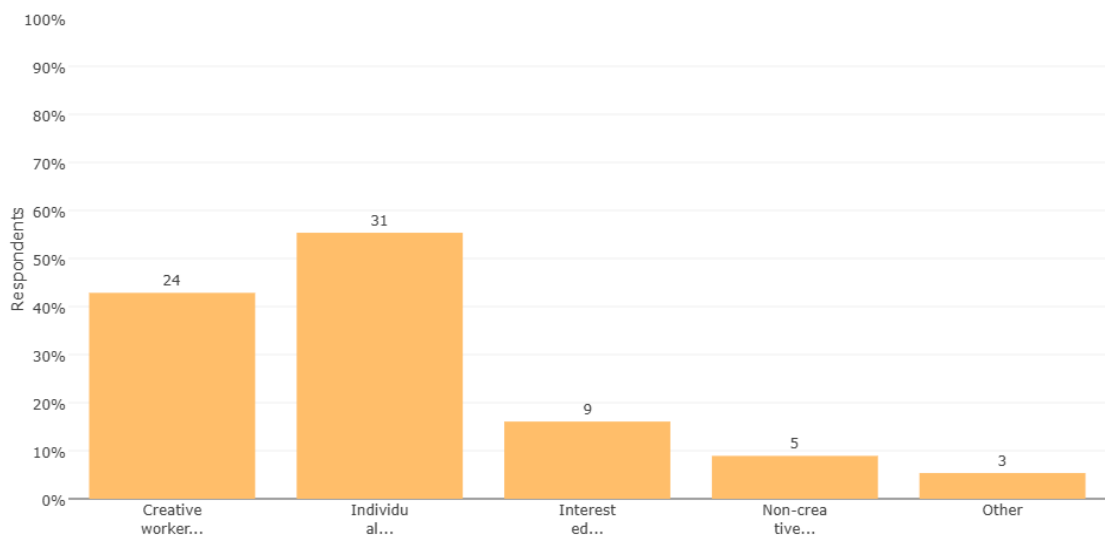


CHOICE	
■	Female
■	Male
■	Prefer not to say
■	Non-binary
■	Other

Do you identify as belonging to any particular cultural community, subculture or identity?



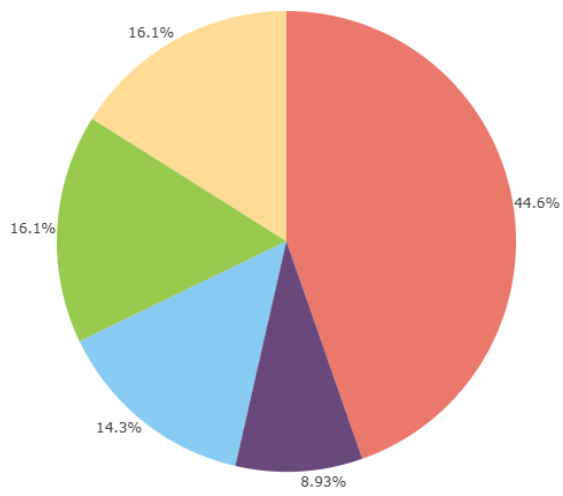
What best describes you?



Other:

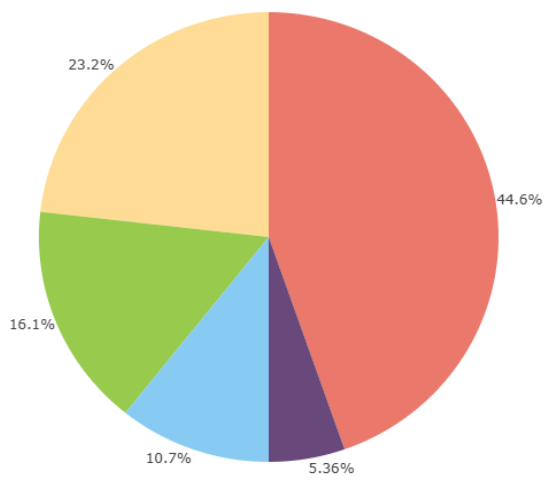
- *Screen & other printing, University educator in Creative Process*
- *Local retired person with an interest in developing more opportunities and interests in the music scene. It's good to see a lot of interest in developing the potential of our young people, and so there should be a harnessing of this vital resource but don't forget the older generation and the wealth of experience and knowledge they can pass onto these young people.*

What is your career stage?



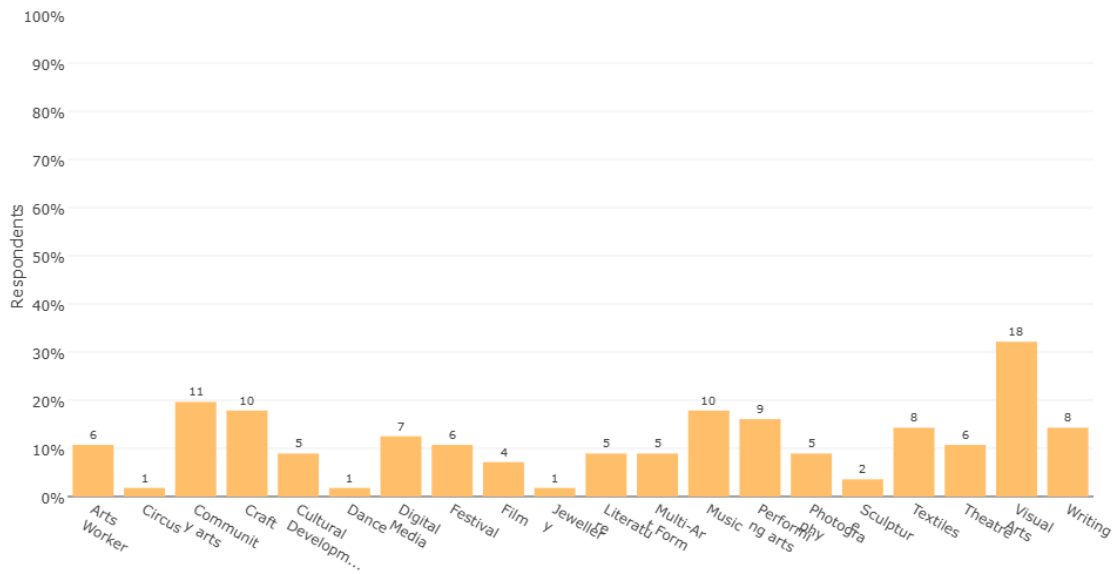
CHOICE	
■	(no answer)
■	Amateur / hobbyist
■	Mid Career
■	Established
■	Early Career

How much work do you do as a creative?

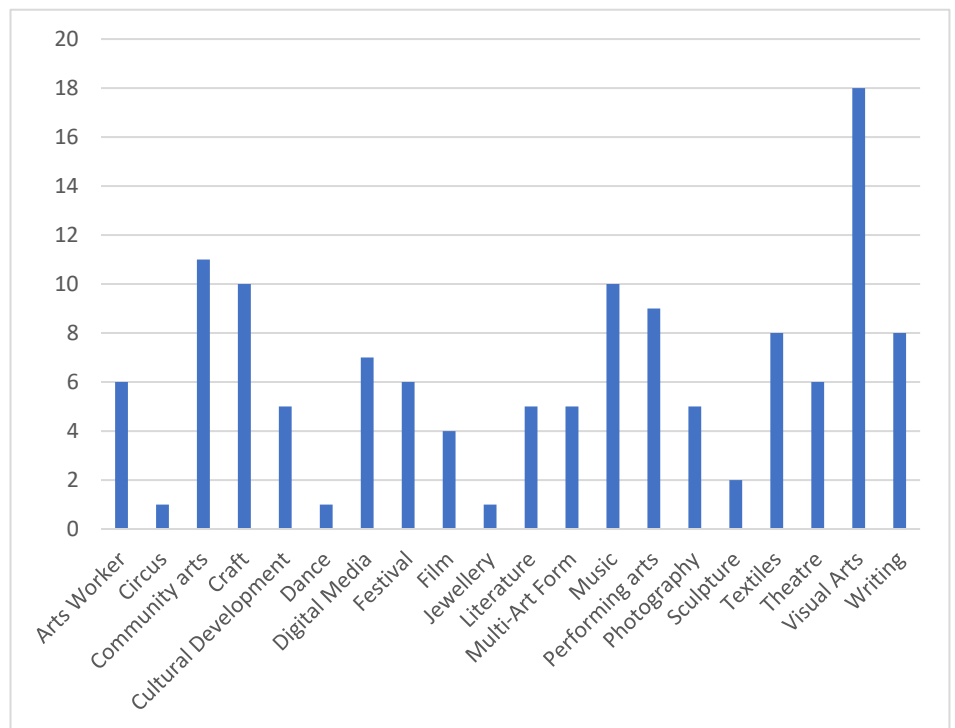


CHOICE	
■	(no answer)
■	Part time - I have an income...
■	Amateur or hobby - I'm not u...
■	Full time - I work full time...
■	Full time with other support...

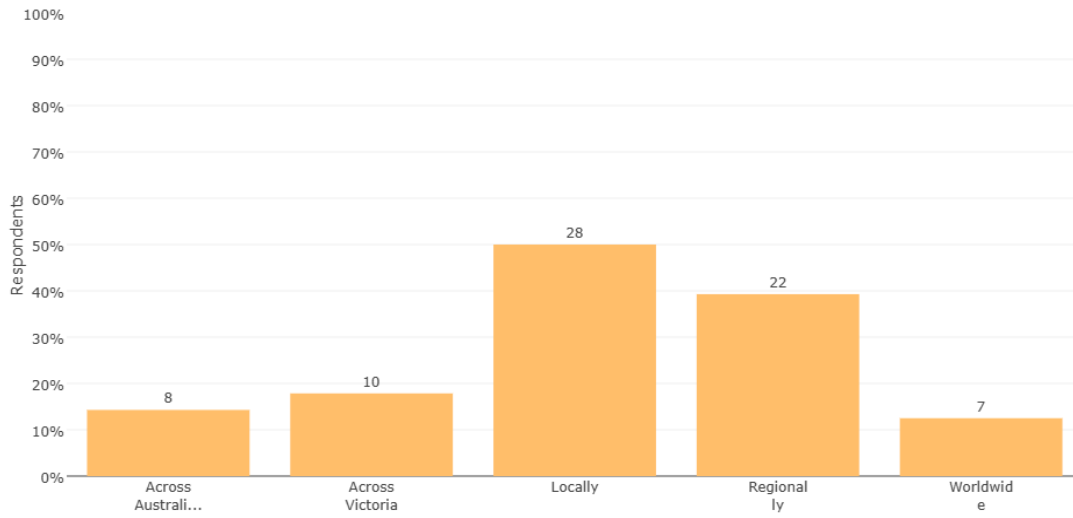
Which art forms are most relevant to your work? Select up to 3.



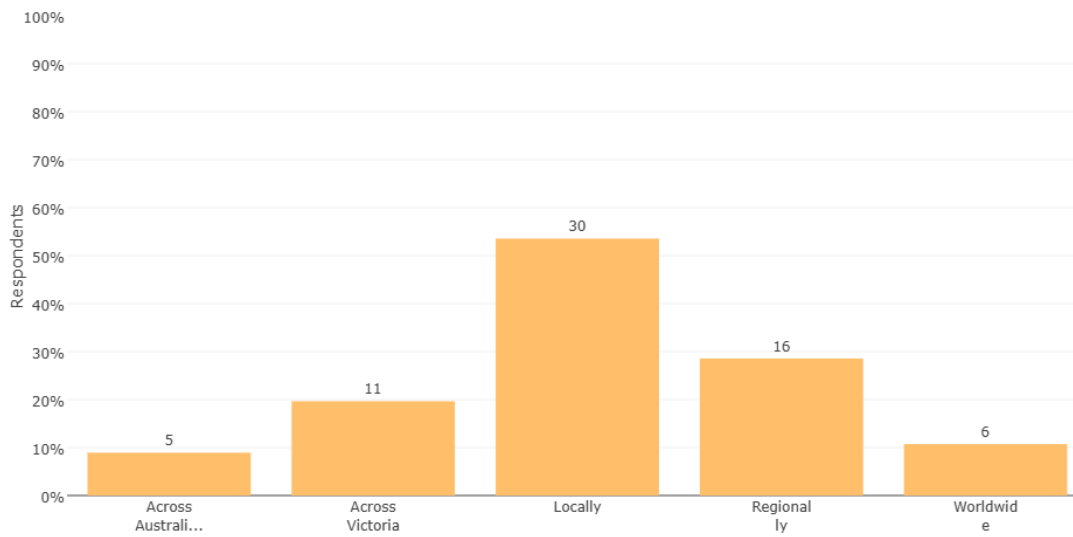
Art Form	No.
Visual Arts	18
Community arts	11
Music	10
Craft	10
Performing arts	9
Writing	8
Textiles	8
Digital Media	7
Theatre	6
Arts Worker	6
Festival	6
Cultural Development	5
Literature	5
Photography	5
Multi-Art Form	5
Film	4
Sculpture	2
Jewellery	1
Dance	1
Circus	1



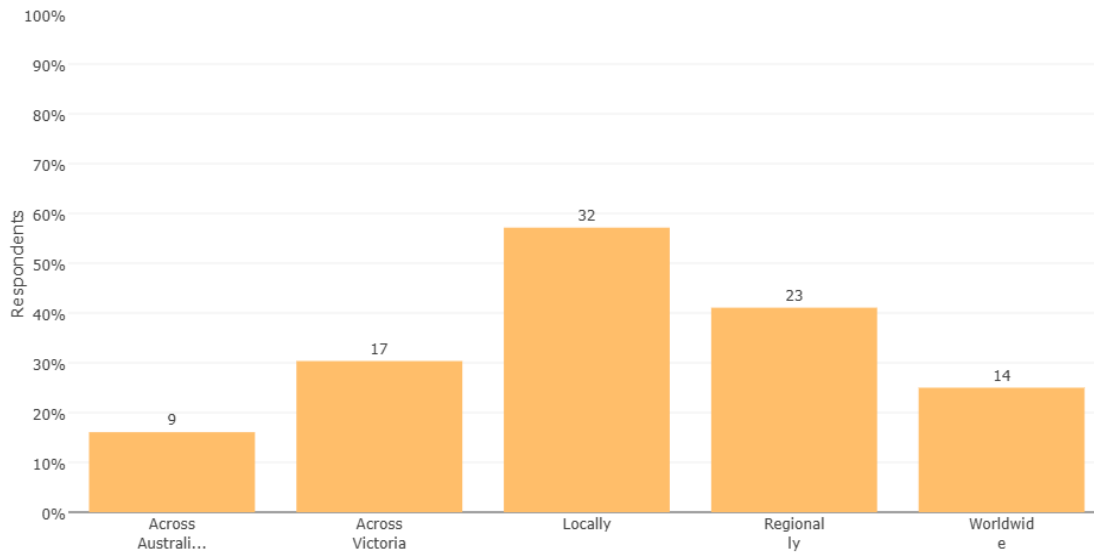
My audiences / client base are mostly based...



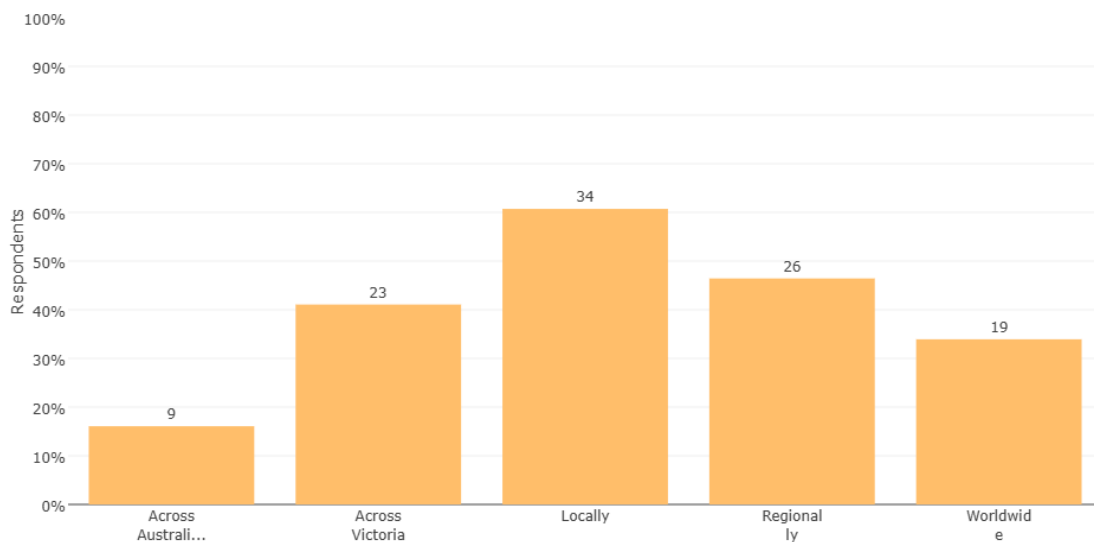
Most of my collaboration occurs...



I am connected to creative networks...



I attend creative events / buy creative products made...



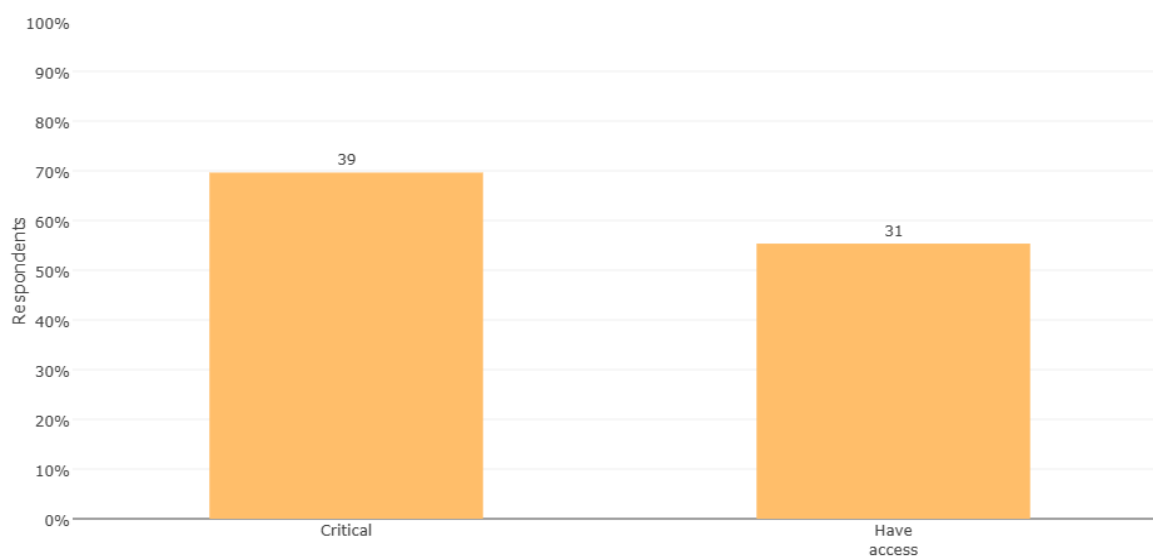
What is **critical** to you in relation to the creative industries vs what you currently **have access to**:

How to read this table:							
Example - <i>Availability of space in which to produce, exhibit, perform or sell work:</i>							
49 responded, 18 identified this as critical, 10 identified that they already have access, 21 identified the this as both critical and that they have access.							
Thus, 36.7% of respondents said that this was critical, but they don't have access, indicating a need.							
Indicator	Sample #	Critical - No Access	Critical - No Access %	Have Access - Not Critical	Have Access %	Have Access & Critical	Have Access & Critical %
Availability of space in which to produce, exhibit, perform or sell work	49	18	36.7%	10	63.3%	21	67.7%
Connections with creative networks / opportunities	48	18	37.5%	10	62.5%	20	66.7%

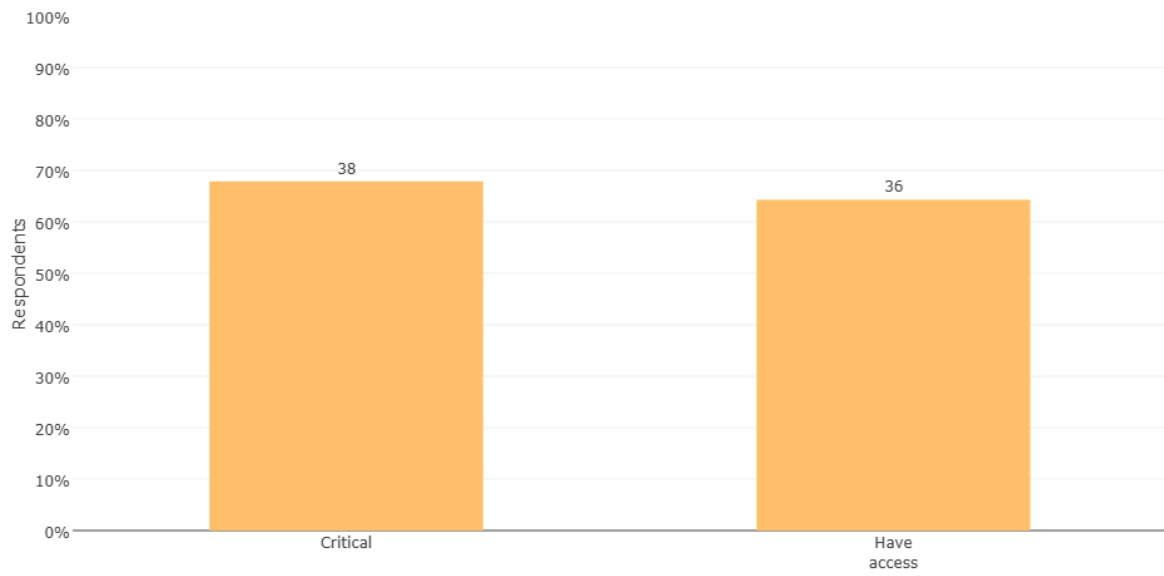
Relationships with arts & cultural organisations	47	18	38.3%	9	61.7%	20	69.0%
Opportunities to promote, showcase or gain recognition for my work	46	17	37.0%	9	63.0%	20	69.0%
Support to create innovative, quality, professional work	45	17	37.8%	8	62.2%	20	71.4%
Support to develop a financially stable / resilient business	45	17	37.8%	8	62.2%	20	71.4%
Ability to find and reach audiences and markets	44	17	38.6%	8	61.4%	19	70.4%
Income generated from my practice	44	17	38.6%	8	61.4%	19	70.4%
Access to grant funding	43	16	37.2%	8	62.8%	19	70.4%
Availability of government support and investment	42	16	38.1%	8	61.9%	18	69.2%
Availability of private sector investment and partnerships	41	15	36.6%	8	63.4%	18	69.2%
A strong voice by and for the creative community e.g advocacy	41	15	36.6%	8	63.4%	18	69.2%
Engagement with tourists & visitor economy	40	14	35.0%	8	65.0%	18	69.2%
Access to education and learning opportunities	39	13	33.3%	8	66.7%	18	69.2%
Access to supporting technical services	38	13	34.2%	8	65.8%	17	68.0%

Survey exports including those who selected both

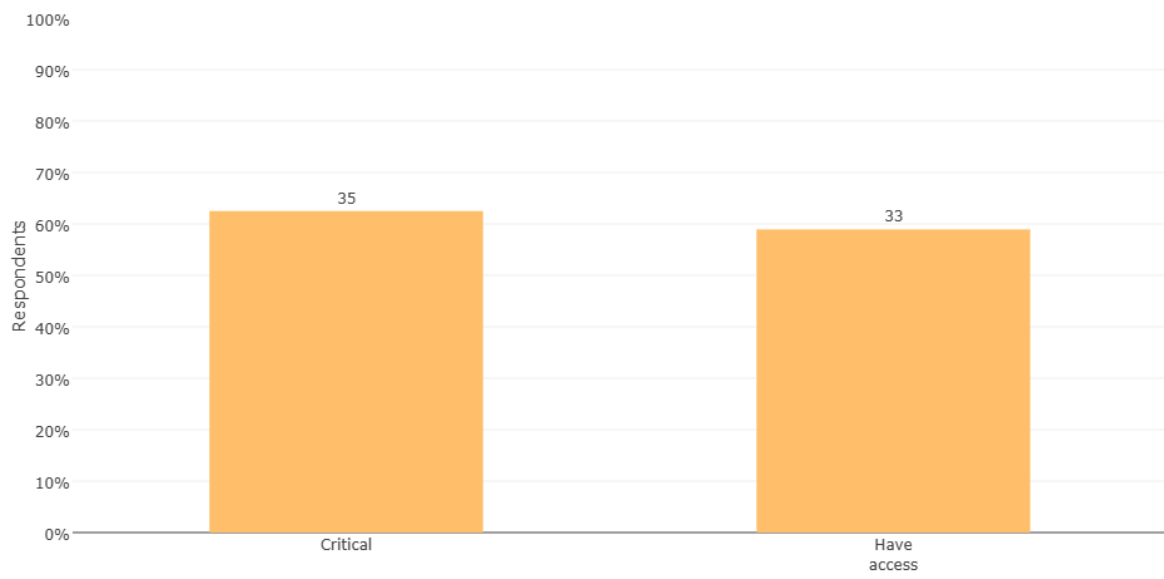
Availability of space in which to produce, exhibit, perform or sell work



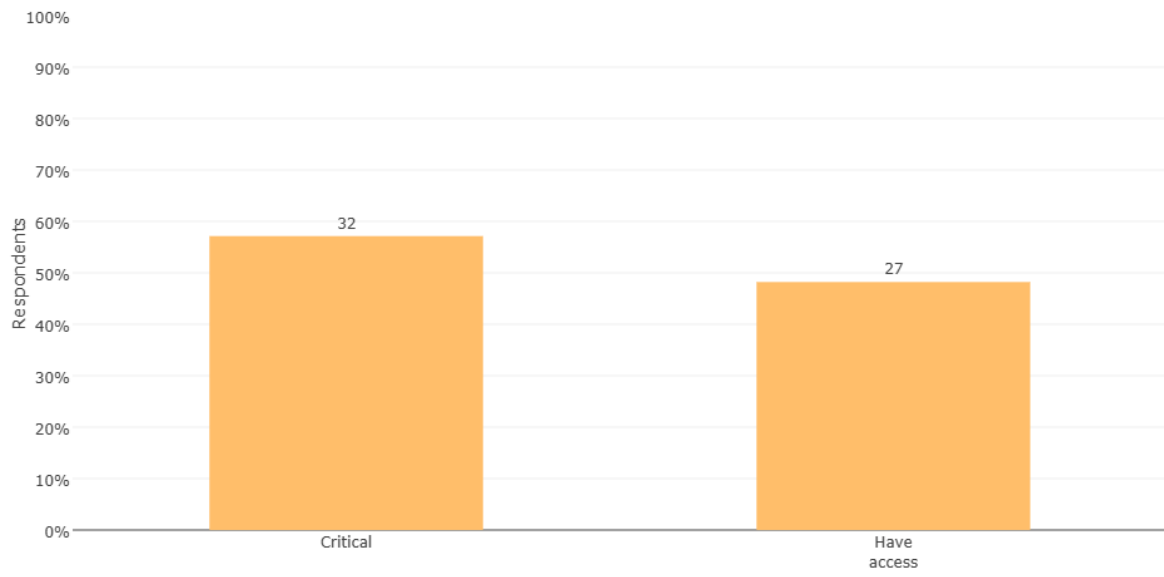
Connections with creative networks / opportunities



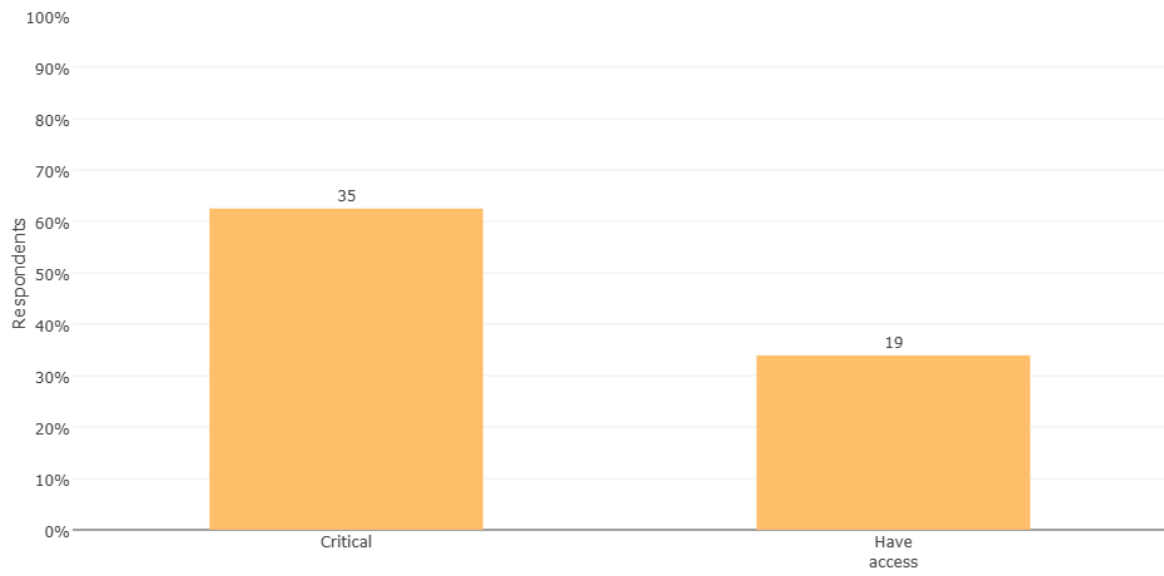
Relationships with arts & cultural organisations



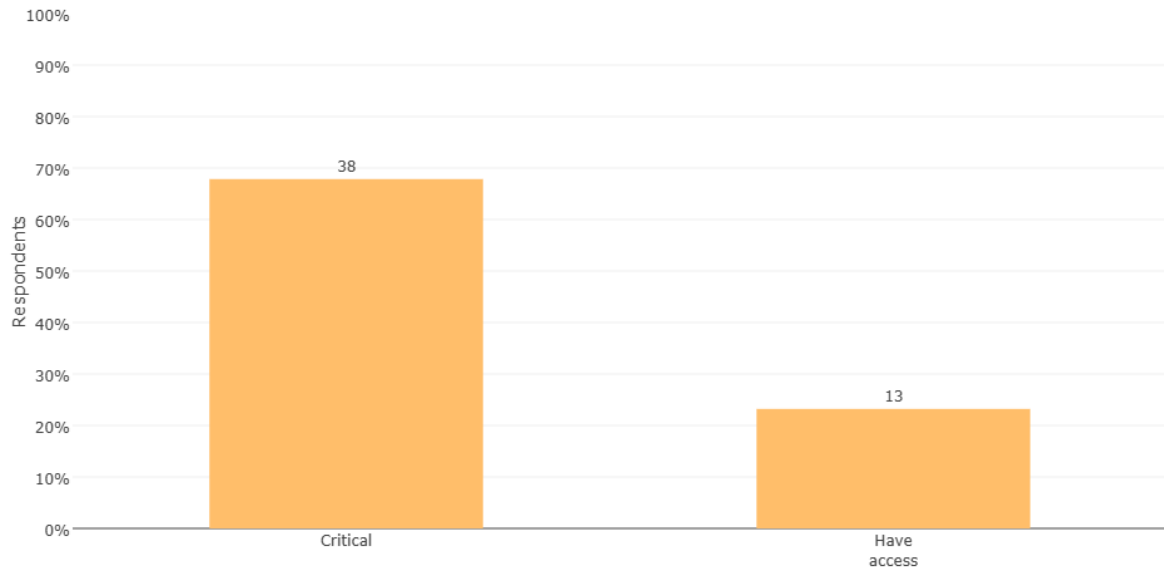
**Opportunities to promote, showcase or gain recognition
for my work**



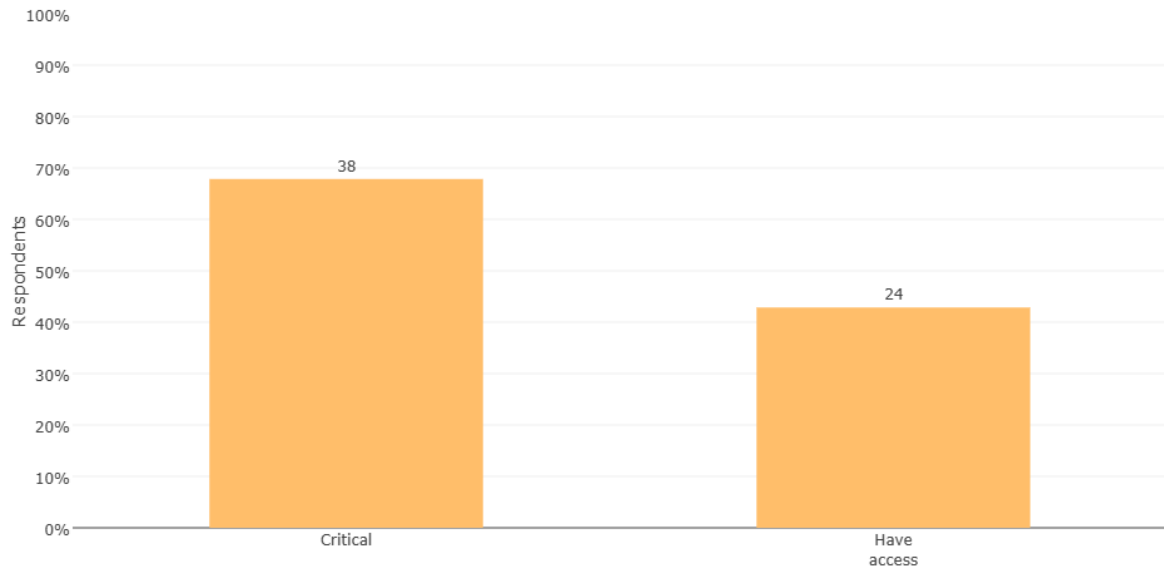
Support to create innovative, quality, professional work



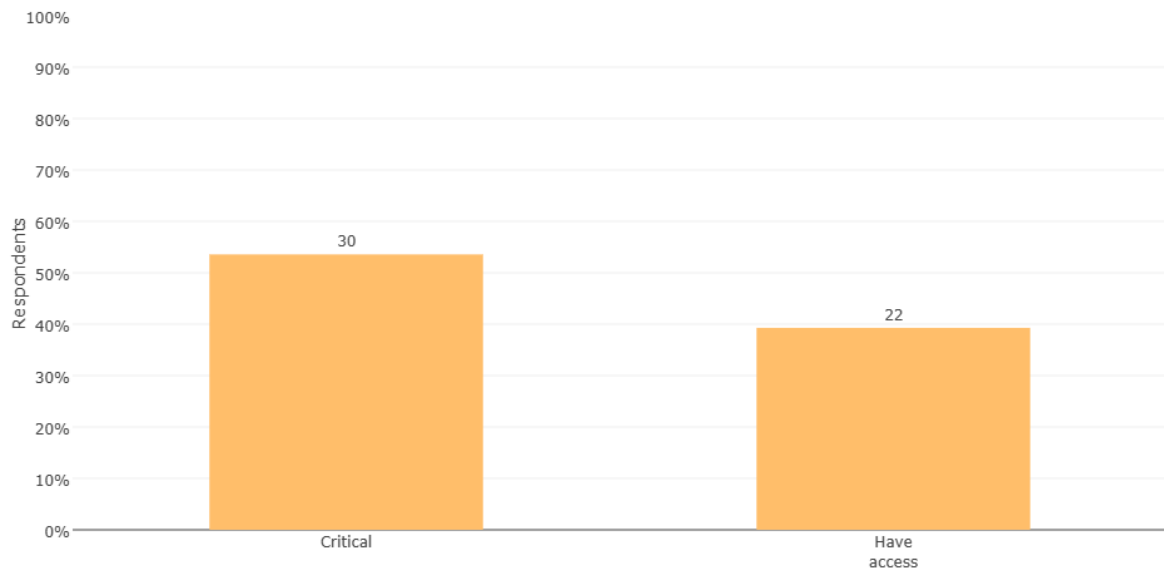
Support to develop a financially stable / resilient business;



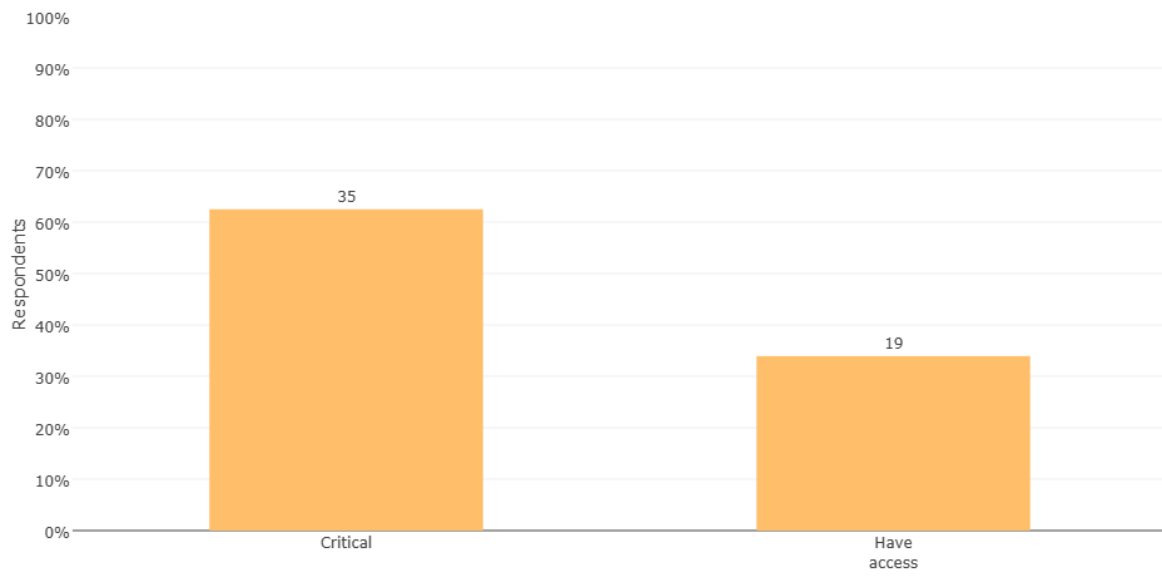
Ability to find and reach audiences and markets



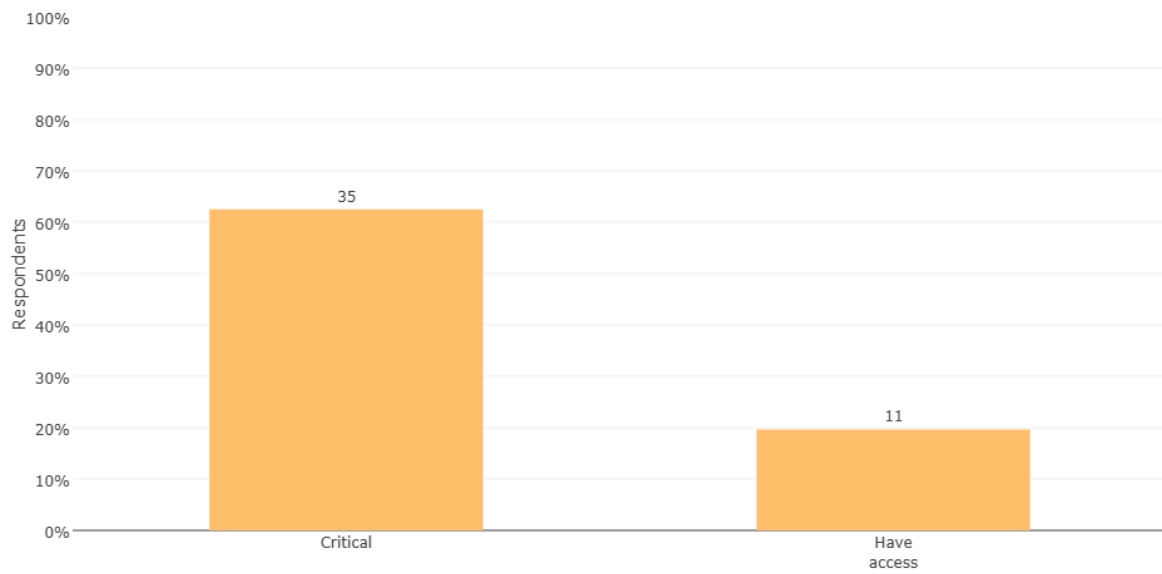
**Income generated from my practice **



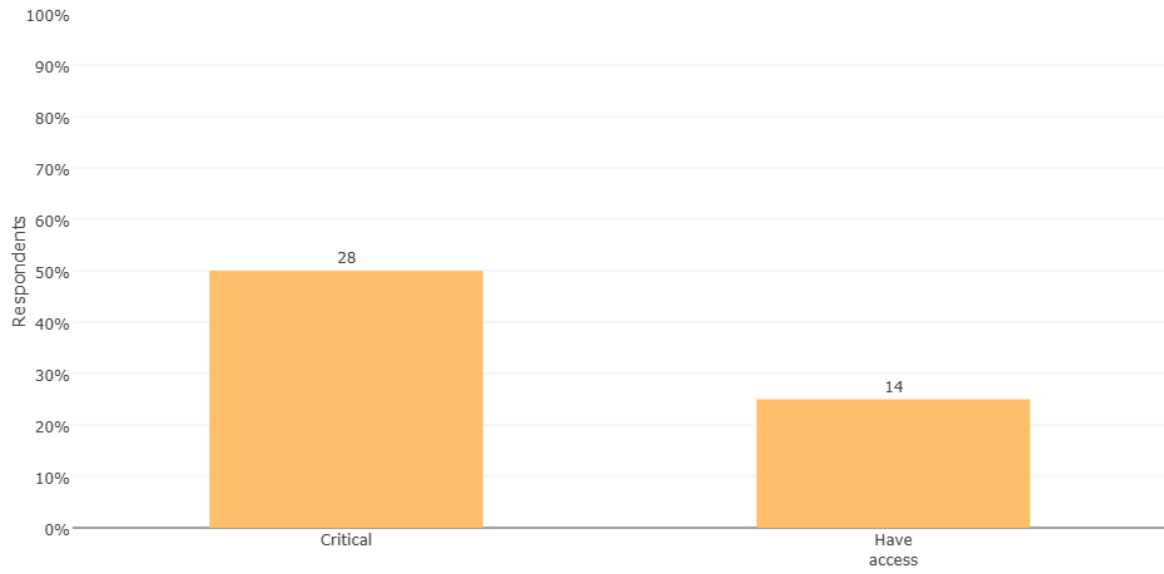
Access to grant funding



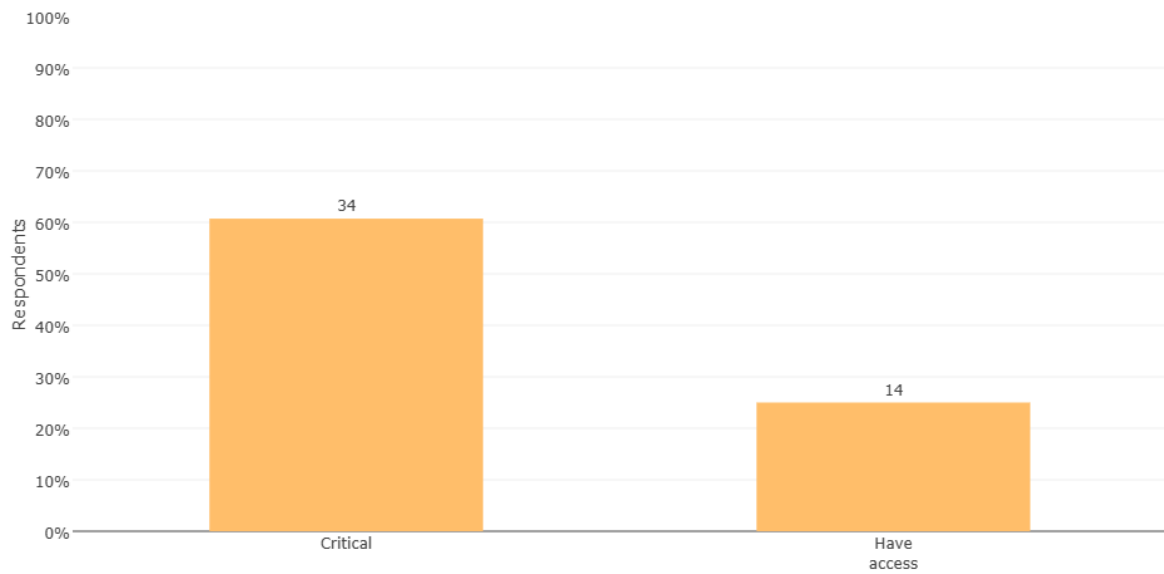
Availability of government support and investment



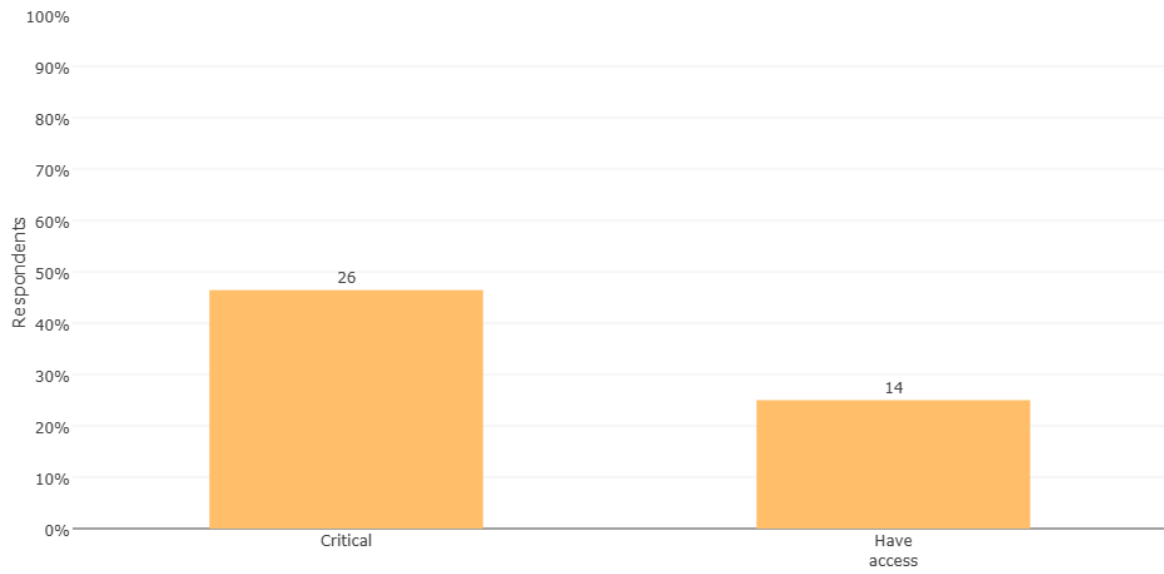
Availability of private sector investment and partnerships



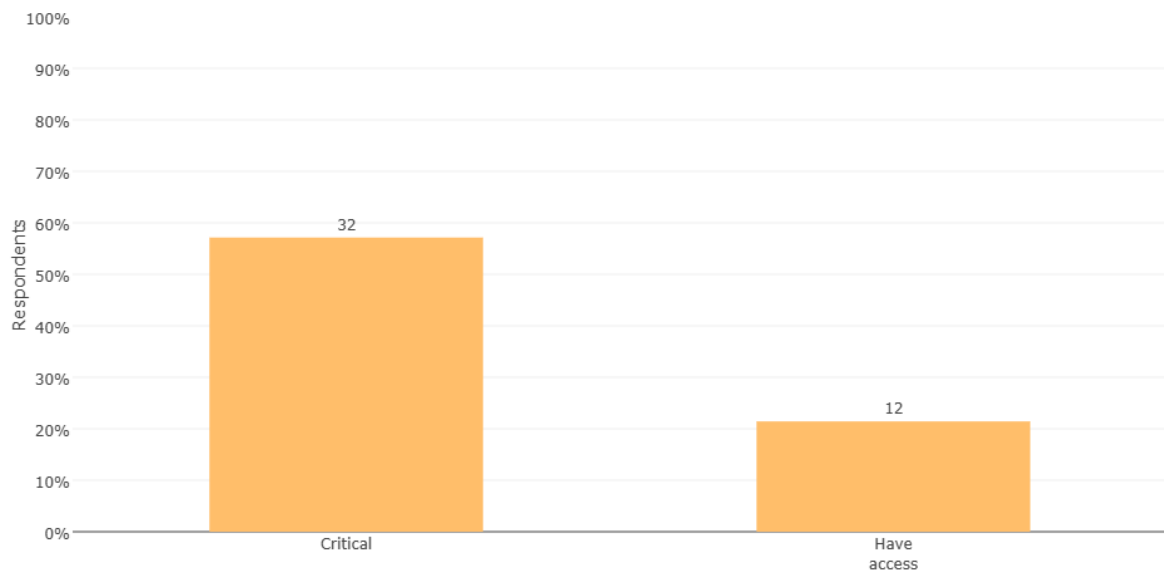
A strong voice by and for the creative community e.g advocacy



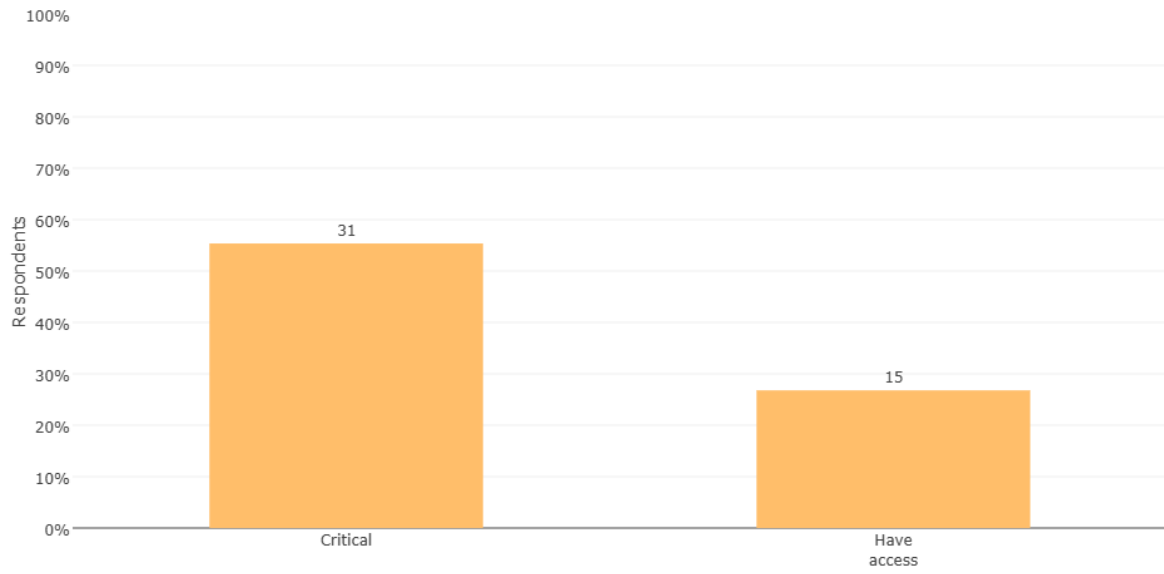
Engagement with tourists & visitor economy



Access to education and learning opportunities

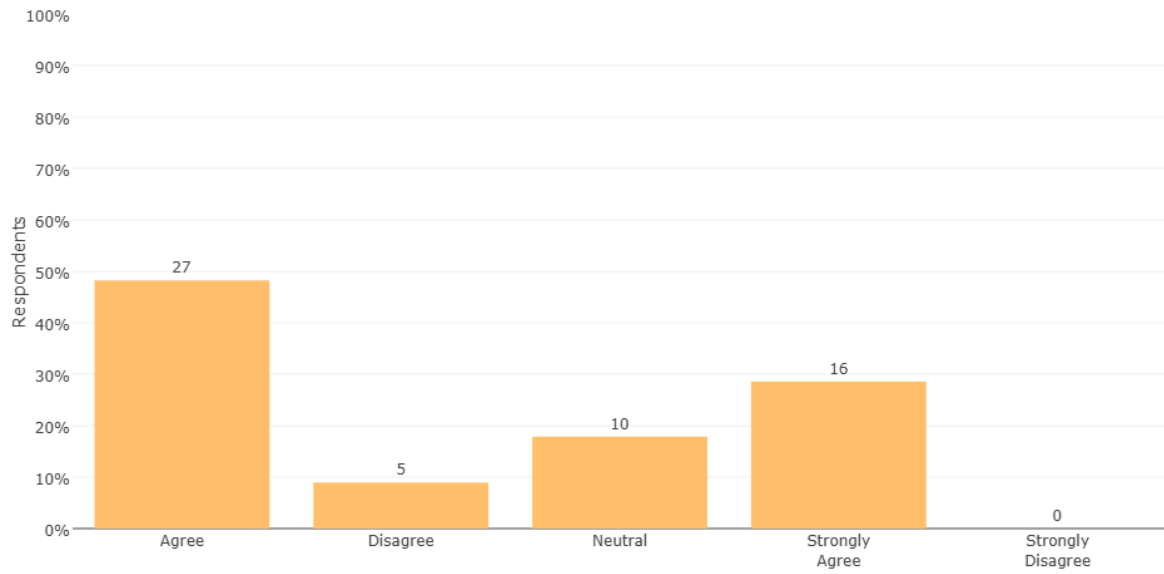


Access to supporting technical services

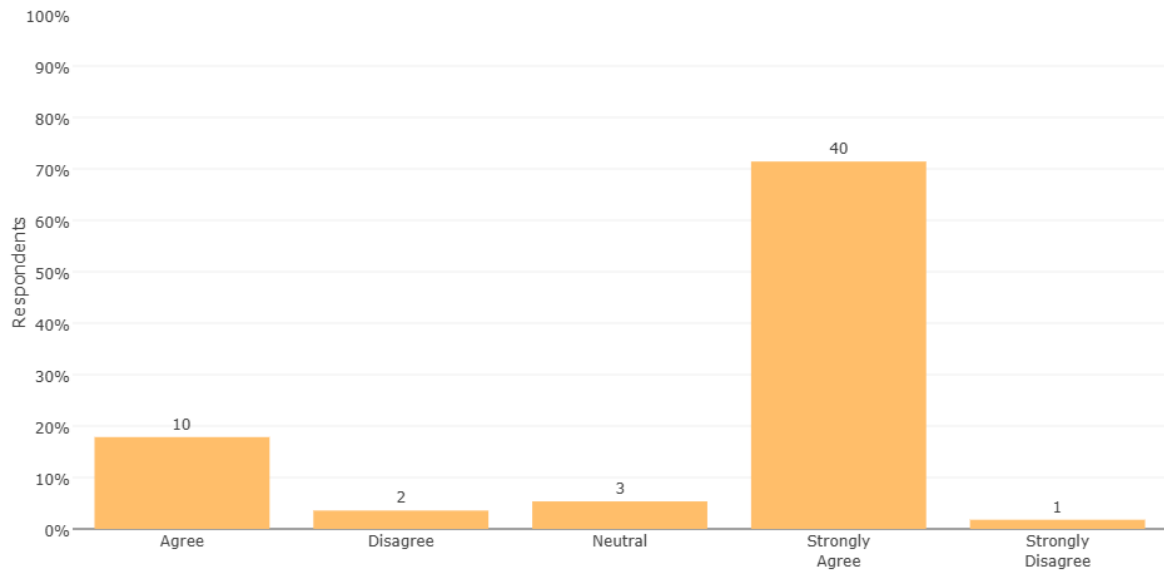


SECTOR PERCEPTIONS

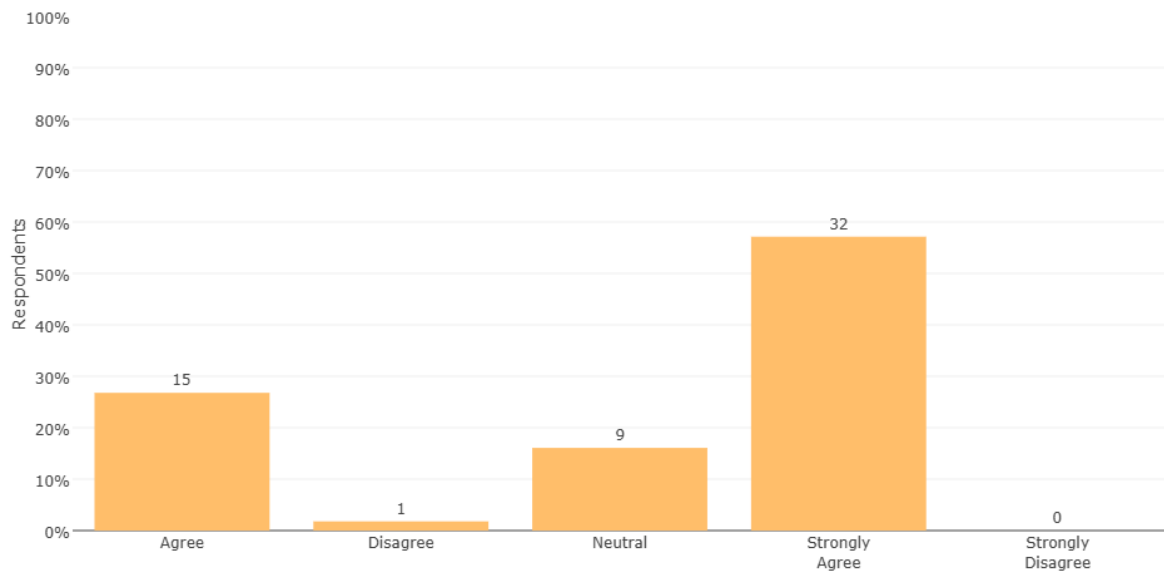
Southwest Victoria is a vibrant creative region



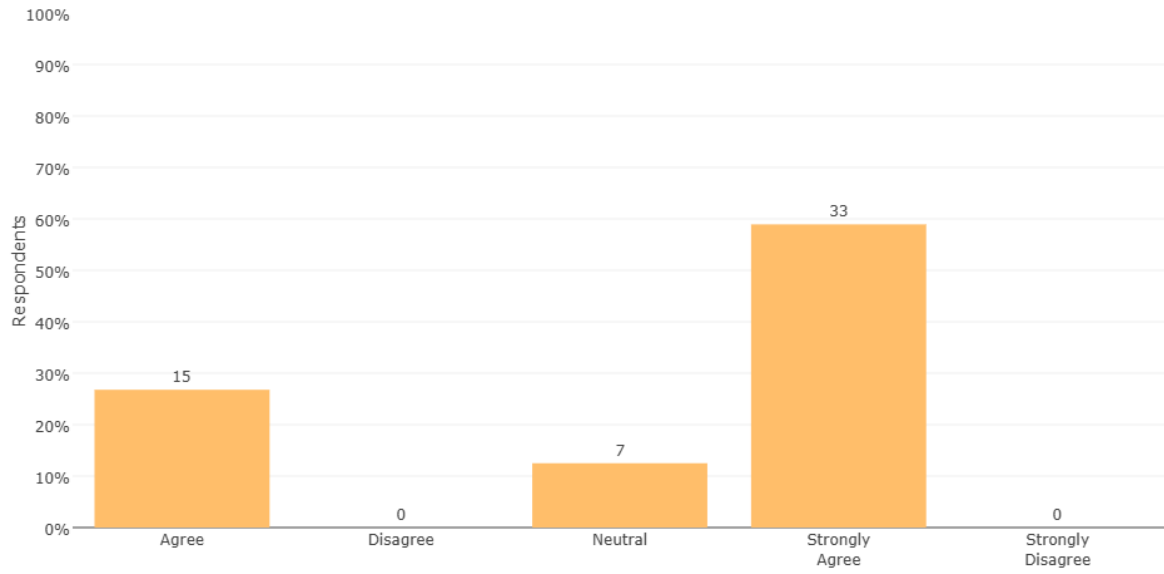
The creative sector contributes to community wellbeing



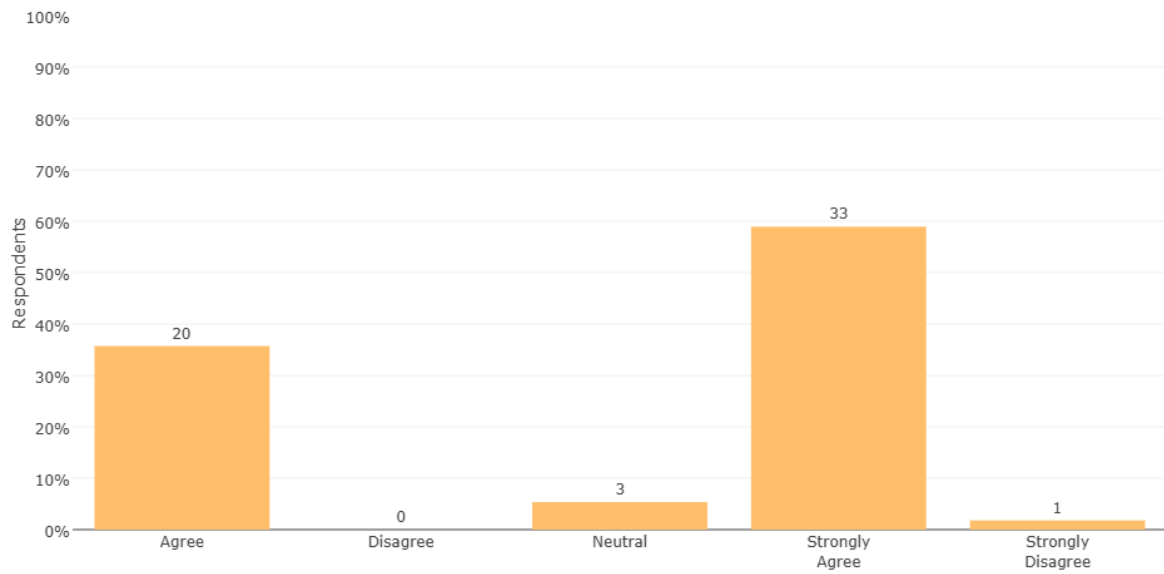
Creative activities attract tourism to the region



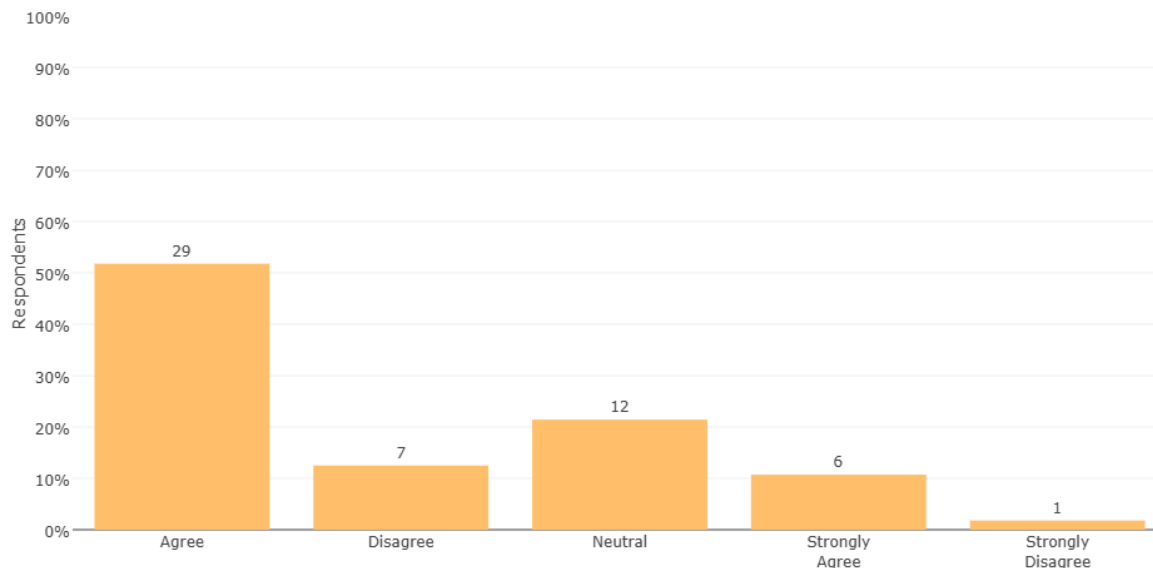
Telling local stories is important



Creative industries are pivotal to the prosperity of the region



I feel confident about the future of the local creative community



SWOT Analysis Q

What have we overlooked?	Themes
<i>Weaknesses - Lack of auspicing organisations with similar values and understandings to artists. Lack of responsiveness by funding organisations to climate change or sustainability in arts related projects, urbanised sensibility of arts works across regional comms, lack of targeted arts programs for youth around climate change and resistance, lack of capacity and sensitivity by arts workers around artists safety when making arts in response to climate change in regional areas or making arts collaboratively with Indigenous communities</i>	<ul style="list-style-type: none"> • Auspicing orgs • Climate change / sustainability • Urbanised comms • Youth programs / climate change • Artists safety – climate change + working with First Peoples
<i>Opportunities to reduce the costs of the only venue in our region that we can actually stage high level musical</i>	<ul style="list-style-type: none"> • High venue fees
<i>I've lived in hamilton and haven't heard of any of this, I searched for months for help to publish my book and couldn't get anywhere!</i>	<ul style="list-style-type: none"> • Awareness of Strategy / support
<i>Workers on Council and running events are just selecting their 'friends and family' to engage in events. Interstate bands and other cities artists are bought in. Local home grown talent is not nurtured, supported and given the opportunities. Council needs to promote events better to get the word out there about them. No disability inclusion and access provided.</i>	<ul style="list-style-type: none"> • Nurturing home-grown talent • Event promotion • Disability inclusion / access
<i>A keeping place for Aboriginal artefacts and history</i>	<ul style="list-style-type: none"> • Keeping Place

--- See Excel export for further detail and responses ---