

GREAT SOUTH COAST CREATIVE INDUSTRY COMMUNITY CONSULTATION SUMMARY

November 2019

1. INTRODUCTION

To support the development of a Creative Industries Strategy in the Great South Coast region (the Strategy), Regional Arts Victoria (RAV) co-hosted a series of targeted sessions with industry professionals across the community.

In addition, Regional Arts Victoria attended a series of other existing events or workshops and conducted over 72 one-on-one meetings.

These notes provide a summary of key themes and discussions emerging from this activity, and will be used alongside the other studies and work completed (which you can read more about at www.strategy.rav.net.au/south-coast) to inform the Strategy.

2. CONSULTATIONS

Below is a list of community consultations undertaken.

PUBLIC SESSION - with Creative Victoria

Tuesday 20 August, 6.00pm
Pavilion Cafe & Bar, Warrnambool (La Bella Function Room)

GALLERY SESSION – with Public Galleries Association of Victoria

Monday 9 September, 10.00am
Warrnambool

FILM SESSION – with Screenworks

Monday 9 September, 5.30pm
Reardon Theatre, Port Fairy

MUSEUMS SESSION – with Australian Museums and Galleries Association (Victoria)

Tuesday 10 September, 10.00am
Portland Library

BOOKS AND WRITING SESSION – with Writers Victoria

Tuesday 10 September, 5.30pm
Blarney Books & Art, Port Fairy

FESTIVALS SESSION – with Regional Arts Australia

Wednesday 11 September, 11.00am
Port Fairy Yacht Club

PUBLIC SESSION – with Multicultural Arts Victoria

Tuesday 24 September, 12.00pm
Hamilton HIRL

YOUNG ARTISTS SESSION – with Express Media, The Push and Australian Theatre for Young People

Tuesday 24 September, 5.00pm
Courthouse Camperdown

PERFORMING ARTS CENTRE SESSION – with the Victorian Association of Performing Arts Centres

Wednesday 25 September, 11.00am
Hamilton Performing Arts Centre

VISUAL ARTS SESSION – with National Association for Visual Arts (NAVA)

Tuesday 1 October, 5.30pm
F Project Gallery, Warrnambool

DESIGN AND FASHION SESSION – with Design Institute of Australia and Australian Fashion Council

Monday 7 October, 5.30pm
Mr Walter, Warrnambool

MUSIC SESSION – with Music Victoria

Friday 18 October, 11.00am
Courthouse Camperdown

PUBLIC SESSION – with Arts Access Victoria

Friday 25 October, 12.30pm
Archie Graham Community Centre Warrnambool

THEATRE AND CIRCUS SESSION – with Circus Oz and Arena Theatre Company

Wednesday 30 October, 5.30pm
Archie Graham Community Centre Warrnambool

3. SUMMARY OF KEY DISCUSSION THEMES

These issues were generally consistent across the community consultations:

- i. There is strong belief in local stories, skills and potential in the region
- ii. The role of facilitators and hubs: they are vital resources, but people or organisations are often stretched as a result of working in a predominantly voluntary capacity
- iii. There are challenges in connecting to industry expertise based in and outside the region
- iv. There are challenges in connecting within local networks and community groups, both formally and informally
- v. There is a strong interest in co-investment or shared resourcing across groups
- vi. The pathway from hobby to professional artist is not well lit, with a number of artists and organisations unsure how to take ‘the next step’
- vii. Access to opportunities and support for young people is critical, but currently limited

4. FULL SESSION NOTES

In addition to the common themes, notes from the community sessions (in order) are provided in the pages following:

- A. GALLERY SESSION – with Public Galleries Association of Victoria
- B. FILM SESSION – with Screenworks
- C. MUSEUMS SESSION – with Australian Museums and Galleries Association (Victoria)
- D. BOOKS AND WRITING SESSION – with Writers Victoria
- E. FESTIVALS SESSION – with Regional Arts Australia
- F. PUBLIC SESSION – with Multicultural Arts Victoria
- G. YOUNG ARTISTS SESSION – with Express Media, The Push and Australian Theatre for Young People
- H. PERFORMING ARTS CENTRE SESSION – with the Victoria Association of Performing Art Centres
- I. VISUAL ARTS SESSION – with National Association for Visual Arts (NAVA)
- J. DESIGN AND FASHION SESSION – with Design Institute of Australia and Australian Fashion Council

- K. MUSIC SESSION – with Music Victoria
- L. PUBLIC SESSION – with Arts Access Victoria
- M. THEATRE AND CIRCUS SESSION – with Circus Oz and Arena Theatre Company

For each session, Regional Arts Victoria drafted all notes and summaries; checked these with the co-presenting body; and then distributed to them to attendees for feedback.

4a. Great South Coast Creative Industry Consultation Summary - Galleries

1. INTRODUCTION

To support the development of Creative Industries Strategy in the Great South Coast region (the Strategy), Regional Arts Victoria (RAV) co-hosted a consultation session with Anne Robertson, Executive Officer of the Public Galleries Association of Victoria (PGAV) on Monday September 9 from 11am-3pm.

Representatives from Warrnambool Art Gallery were present. Hamilton Gallery were not able to provide a representative for the session.

These notes provide a summary of key themes and discussion notes from the session.

2. SUMMARY OF KEY DISCUSSION THEMES FOR STRATEGY

- i. WAG and Hamilton are currently serving as community hubs, but there is scope for a regional approach to strengthen the existing curatorial, educational and leadership role of the galleries in the community; this would require additional support for **relationship-building, maintenance and community capacity-building**
- ii. Existing small community **hubs and/or centres of practice** may be better supported at a regional level by the established galleries
- iii. Individual artists in the region may also be better supported and celebrated through their professional career with **supported mentoring and professional development programs**
- iv. Galleries serve a critical **social justice function** beyond direct remit as a visual arts space, including (for example) the provision of kids spaces, diverse programming, keeping places, education officers; to better tell this story would require further **marketing and promotional support**
- v. A clear pipeline and decision-making framework for **infrastructure upgrades and rebuilds** would benefit planning and advocacy at a regional level
- vi. Public galleries – through their significant collections and presentation of First Nations art and culture – are well placed to **drive domestic and international tourism to the region**, with appropriate support from the Tourism Boards

3. DISCUSSION NOTES

- 18 of PGAVs 52 members are based in regional Victoria
 - These 18 PGAV regional members deliver approximately half of all PGAV Member exhibitions but have less than a fifth of the full-time equivalent staff,
 - 71% of all volunteers at 52 PGAV Full Members came from 18 regional members
- Local government is crucial for support public galleries; current instability around dual titles and expanding remit/expectations, which is increasing challenges for gallery leadership
 - Support allows for free exhibitions
 - Most approach galleries altruistically in terms of service delivery, and many galleries already engage well with their community, delivering important cultural, social and economic returns
- Permanent education staff are essential for deeper engagement, but currently require external triennial funding to be supported
 - Education roles essential for regional galleries (notes Hamilton does not currently have such a role)
- First Nations Curators - need to get beyond short-termism
 - Warrnambool appointing two positions: curator and intern as best practice suggests cultural safety requires two people minimum
- Building cultural diversity a focus, in an intentional way; Fair Play initiative is supporting Warrnambool Gallery to review their approach, with some focus on marketing impact
- The skills and networks of the curator are increasingly relied upon in the community

- Curator playing a development role in local area
- Demise of TAFE over time has in some cases increased pressure on local curator/gallery to fill vocational gaps
- Warrnambool Gallery has been working with South West TAFE on some programs, but there is an opportunity for more formal vocational offerings at a professional practice level
 - Could extend to spaces with storage, touring shows, support writing funding applications
- A lack of technical knowledge for local artists means most have no website, making them harder to find and difficult to export; better communications support is needed
- Warrnambool continues to support local artists through mentoring, graduating shows etc.
- Penny Byrne a case study of an artist who was supported/mentored from local to national to international stage
- Warrnambool Gallery is connected to other curators across the state, nation, and internationally which is powerful asset
- Spaces with storage would be beneficial to local artists/organisations
- Collections are of national importance and drive visitation to regions
- Galleries have a role to play in supporting the future, not just present, arts practice
 - Future proofing where the sector is headed requires expanding curatorial fields of arts practice (including, for example histories of dance; understanding of Eumeralla Wars) by exposing cultural, politically history to a curatorial framework
- Regional-level partnership meetings (including between all regional galleries and just those in the South West) have been pursued in the past, and galleries will call upon these networks already
- Tourism and visitation opportunities
 - Attracting sponsorship through Visit Victoria has been difficult
 - Regular, reliable public transport benefit galleries, as does opportunities such as free travel for seniors during Seniors Week
 - Visitors have noted they explored opportunities to retire to Warrnambool following a visit to the gallery
 - Christmas time travel is free on V/Line, which is appealing to those who don't celebrate Christmas, but more services (including the Gallery) are closed on these dates
 - Australia Council research has noted there is strong and growing potential for the arts to help drive regional tourism
 - There is significant opportunity to extend the Great Ocean Road tourism trail, as well as encourage trips/brochures/itineraries within the region (driving overnight stays by international tourists – key targets of the Victorian Government's Regional Tourism Review).
- Leadership in the gallery sector
 - The NGV houses the PGAV – which provides professional development, networking & knowledge exchange, and advocacy for the sector. There are also opportunities for regional galleries to re-interpret and re-present NGV collections – in partnership with the NGV – providing professional development and peer-to-peer networking
 - Lead times for loans are prohibitive for programming
- Leadership in the community
 - Warrnambool Gallery are leaders/enablers within the wider ecology, though much of this work is not documented, nor celebrated
 - Regional galleries more generally are often considered followers rather than leaders
 - Social justice has been a focus of Warrnambool, including supporting LGQTQIA+, First Nations, Culturally and Linguistically Diverse and people living with a disability as audiences and practitioners
 - Community is looking for consistency of delivery and many do not want to travel, even within region (localised impact)

- Continuing the establishment of Warrnambool Gallery as a leader could meet the growing demand, with some potential for job growth to follow
- Hamilton Gallery is a historical hub, as well as a potential hub for craft & design
 - Glass and ceramics have good economic potential too
- Publications as a way to give back to people
- For many, coming to the gallery at all remains hard (socio-economic challenges) and thus social justice focus is vital
- Touring
 - Shows through NETS can be a useful respite and relief/stop-gap for programmers in the gallery space; however, the opportunities to build relationships with artists often not as strong
 - These relationships are what build longer-term outcomes in terms of reputations of working directly with artists
 - Warrnambool increasingly more likely to work with ACMI, MADE on collections
 - Touring shows provide respite in the annual program, allowing galleries to focus more attention / resources on their self-generated programs
- Infrastructure
 - There are no clear pathways, decision-making process or pipelines for managing infrastructure needs of galleries; no specialized arts fund for bids
 - Results in competitiveness within region and sector
- Collaboration and relationships
 - Galleries would benefit from most support with building and maintaining relationships
 - Collaboration is often ad-hoc
 - Regional connections (including across the border) do exist; opportunities to rotate collection material for example is often easier at this level than at state or national (due to the long and unmatched timelines of the latter two) and can fill programming gaps
 - Mapping patterns with the region at a regional level in terms of visitation and routes would be beneficial
 - The model of proximity can change to be more reflective of a hub and spoke approach, with larger institutions supported to assist the smaller creative spaces around them (rather than compete)
 - Warrnambool's strategic worldview could make it a place for ideas; a testing ground for work in development and niche work
 - Gallery can support artists, community, social justice component; playing to demographic on how visual arts conveys and responds to a theme
 - Strategic brain/person to support existing organisations to have specific strategic support
 - Hubs could become "centres of practice"; Hamilton may be a model for this
 - Model could also encompass relationships; working with unique, small organisations in response to lack of specificity
 - Warrnambool Gallery has over 50 relationships already with organisations like Beyond the Bell
- Current resources
 - Warrnambool uses an industry advisory panel at a strategic level
 - Maar Nation Steering Committee
 - Trust has own, separate board
 - Curatorial committees is made up of staff
- Role in, and of, local government authority
 - Warrnambool City Council currently without a cultural plan
 - Expectation of Warrnambool to service wider area outside its municipal boundaries is a challenge

- Warrnambool Gallery charged with the LGA public art strategy
 - Galleries and performing arts centres deliver beyond their local government area
- Marketing and promotion
 - Lack of dedicated support in marketing and communications restricts opportunities to draw audiences but also tell the existing story of community benefit and social justice
 - There might also be an opportunity to test return on investment for marketing budget input
- New Warrnambool gallery will also be a museum and have kids space
- The strategy must be nimble enough to be responsive to emerging needs across the region but specific enough to have meaning
- Gentrification is pushing some artists into, and out of, the region
- Local university not always accessible
- Shared spaces expenses are not sustainable

4b: Great South Coast Creative Industry Consultation Summary - Screen

1. INTRODUCTION

To support the development of Creative Industries Strategy in the Great South Coast region (the Strategy), Regional Arts Victoria (RAV) co-hosted public consultation session with Screenworks (SW) CEO Ken Crouch on Monday September 9 from 5.30pm-8.30pm.

These notes provide a summary of key themes and discussion notes from the session.

2. SUMMARY OF KEY DISCUSSION THEMES FOR STRATEGY

- i. **Sharing of space, skills, and back-end services** is an opportunity for local practitioners to work together in the region and connect informally
- ii. Connections to national and state professionals and services requires **a mix of remote and in-person connections**
- iii. **Location scout workshops** offer an opportunity to increase the profile of the region for filmmakers
- iv. **Support for emerging practitioners**, such as supportive venues, film festivals, and mentors, is vital, with a number of existing programs through TAFE, schools etc. already contributing to education programs

3. DISCUSSION NOTES

- SW has a regional remit for all of Australia
 - Support professional and career development
 - Work in film is different to most sectors as there are many jobs across the sector
- SW has a number of initiatives that might be of interest to those in the region
 - Fearless films: films about people living bold lives (both filmmakers and those that star in them)
 - Bootcamp for screen composers (example of the crossover in the film sector)
 - Regional screen in LA program supports regional screen makers to connect with Los Angeles.
 - Regional Screenworks on Tour program includes masterclasses, pitching workshops, responds to each region differently (currently being delivered in Swan Hill and Shepparton)
 - Scholarships for young filmmakers to do internships/production attachments etc.
 - Connections to schools to see the sets etc: “without being able to see it, it’s not real”
- Industry observations (national, international and Victorian)
 - Currently in the midst of a period of change, with the globalization of the sector through companies like Netflix
 - Rise of subscriptions services has led to an increase in the content created
 - Legislation governing content creators is now 25 years old
 - The ACCC has identified the free-to-air (FTA) networks operating at a disadvantage because subscription services do not have content quotas; push is to decrease FTA quotas or create one for subscription services
 - This impacts on jobs, as the less Australian productions are made, the less regional jobs exist
 - “Make it Australian” is the current campaign
 - ABC and SBS budgets are decreasing, and Foxtel are producing less drama productions
 - The number of TV episodes in a series now decreasing, with per episode costs now over \$1m in most cases
 - Feature films might be cheaper, with some funded at \$4-\$5m, but can’t find a studio to do it for films with budgets less than \$20m
 - Studio use/demand is high
 - Currently a scramble for new content as Google and Facebook begin creating their own

- Disney entry into the market will also impact
 - Viewing habits are changing
 - World of linear TV is largely over, with almost everything now viewed through catch-up services (exception is people over 50)
- Regional filmmakers are increasing competitive against metropolitan
 - The majority of top 20 box office hits in Australian history were made in regional Australia
- Screen Australia funding requires evidence of commitment that resulting work will be shown on Australian screens
 - Most Australian films have two-three states funding them alongside federal, with each jurisdiction expecting meaningful impact on job creation
 - Funding bodies like Film Victoria will nearly always take meeting; set these up as you make trips to Melbourne etc. and attend pitching sessions where possible
 - It is important to knock on these doors, be the squeaky wheel – feel like they are there for you, not just metro, and build relationships
 - Regional ticks a box; the industry is not locked off to you
- Film festivals are important outlet for work in development
- Production attraction
 - Film Victoria compete for this on a global scale
 - Local council can play a role
 - Locations workshops for location scouts have been successful in other regions
 - These are not tourism photos; they look for houses, streetscapes
 - Winton Council has been successful in attracting work locally in their region
 - Film Victoria’s Production Attraction unit uses their own website directory of location which anyone can submit a form to register a location
 - Workshops (that have previously been delivered by Screenworks) can target LGAs, real estate agents, Parks Victoria and will also cover contracts, access, and how to take photos
- In Great South Coast
 - Real estate is cheap: could purpose-built facility reduce barriers to access?
 - Remains a disadvantage that distance is so far from Melbourne
 - The diversity of things under one roof, in a flexible space, is appealing, however
 - Clustering/co-working spaces encourage collaboration is need in the film sector (you never see film credits with a list of one name)
 - Without a multi-use space, it won’t succeed; most of the time when filmmakers head to a region it is to go outside, not inside, unless crew can be filled locally
 - Use existing empty spaces to start with a view to the long-game
 - There is a 20 year cycle of people being trained up, leaving, and returning to the region; plan for this
 - NBN not reliable in the area which impacts upload speeds
 - Can be difficult to break through barriers to meet key people at Screen Australia, Film Victoria etc.
 - Port Fairy has the Reardon Theatre who can support work locally
 - There is an arthouse film festival in Warrnambool
 - Film Society in Camperdown
 - St Kilda Film Festival often tours
 - “I had to make a film to find out who was here”
 - There are people with skills and interest in the region who are not known or don’t know each other
 - A directory or Facebook group might assist in this (for example the “I need crew Melbourne” group)
 - Infrastructure like create venues/spaces can attract people to the region

- Warrnambool College has talented kids supported through media studies (how can they be supported in the region)?
- Local experts have worked with primary schools in the region on making films/game design
- South West TAFE has teachers and media arts courses
- Film festivals offer opportunities for locals to cut their teeth
 - Travelling film festivals might also support this development (MIFF, St Kilda)
- Workshops on specialist skills/training for specific skills would be beneficial
- Equipment to hire out and share needed
- Adventure Film Festival offer workshops for secondary schools
- When a film comes to down
 - A massive cultural, economic, jobs impact
 - Community pride enhanced
 - Upskills local community, including young people, addresses isolation
 - Increasing opportunities for attracting people to live
- Technical equipment
 - This is getting cheaper
 - Some film festivals are now 'phone film festivals'
 - Less training required
 - You Tube channels are a breeding ground for talent
 - Oculus rift has opportunities for development
- Audience
 - Everything we make is for an audience
 - Understand your audience
 - Think about each group as though they were a 'party': you wouldn't expect the same people at a party for Channel 10, ABC etc.
- Some filmmakers have experienced success when pitching to production companies as co-productions between established and emerging
- Cutting teeth
 - Taking an independent route at emerging stages through film festivals is a good place to start
 - Hamilton Cinema have shown local films (including Hang-on to your Hangers-on) which have local success, including shorts
 - Local filmmakers in attendance noted that Hamilton's support was what drew them back to the region, and now seeking to build a calling card
 - Next steps are to build connections to industry, attend professional development opportunities nationally etc.
- AFTRS have online course available
 - Face-to-face connections are critical and provide opportunities for mentorships and apprenticeships
- Globalisation means regional not as large a barrier

4c. Great South Coast Creative Industry Consultation Summary - Museums

1. INTRODUCTION

To support the development of Creative Industries Strategy in the Great South Coast region (the Strategy), Regional Arts Victoria (RAV) co-hosted public consultation session with Australian Museums and Galleries Australia (Victoria) (AMAGA) CEO Sarah Morris on Tuesday September 10 from 10.00am-2.00pm.

These notes provide a summary of key themes and discussion notes from the session.

2. SUMMARY OF KEY DISCUSSION THEMES FOR STRATEGY

- i. The expertise; time; advice and resourcing for **digitising collections** requires support not currently available in the region – this includes oral histories
- ii. **Physical storage** for existing collections and archives is at a premium and dwindling
- iii. Existing buildings and collections face difficulties in **care, maintenance and remaining fit-for-purpose**
- iv. **Technology is a threat as much as an opportunity**, with new systems often unable to support old storage or archiving programs
- v. Access to professional development opportunities, networking and support (including for programming/curation) are limited due to **distance and travel times** to Melbourne or other regions
- vi. **Volunteer attraction and retention** is difficult across the region
- vii. **Better and/or more coordinated storytelling, marketing and communications** about the existence and value of collections in the region will increase local community and visitor interest and ownership

3. DISCUSSION NOTES

- Glenelg Shire Council collections dates back to earliest days of colonisation, and came together as a single collection in 2000
 - There are 10,500 items in the collection
 - Significance: collection is on the national threshold of assessment
- AMAGA
 - Currently undertaking review of programming and deliverables (survey to come out soon)
 - AMAGA advocates for small-medium organisations as well as providing professional development opportunities
 - Offer a 12 month program including:
 - Back of house tours and workshops on copyright, digitisation etc.
 - A Museums Accreditation program to support professionalisation, covering everything from the environment, sustainability and governance (currently at capacity for enrolments)
 - Online information
 - Victorian collections is a free online collection management system that helps with digitisation of collections
 - Curated stories can also be added on this platform
 - AMAGA offer training on using the platform, with positions for digitisation currently being supported in Ballarat and Beechworth; EOIs for this program will open again in six months
 - Ballarat role will support this area
 - Digitisation is a current priority in the sector and government
 - RSLs have their own Victorian branch version/program support digitisation
 - Team will spend a week on helping to digitise program and manage collection

- Regional curator program is open until 17 October, and supports museums with interpretation, labels and display
- First People's Roadmap provides advice on engaging with local Aboriginal groups
 - A priority over coming 12 months of professional development program, seeking additional resourcing to deliver this
- A current challenge for AMAG is resourcing, as would like to better service regions than currently possible
- AMAGA located at Melbourne Museum which provides opportunities for collaboration
- Local loves/existing resources and strengths
 - Visual and performing arts
 - Collecting stories
 - What people wear can tell a lot of stories; hidden treasures of squattocracy and costumers of value worth exploring
 - Pioneer Wagon Shed includes DVDs of early history and a legends wall of truck driving; a festival in Heywood grows the legends wall each year
 - Vern McCallum Collection includes 20,000 photos of Western Victoria, dating back to 1859; a publication of this work is forthcoming
 - This collection is distributed across the region, including free to some aged-care facilities; printed on public walls such as toilet block; and other institutions
 - Deakin University have been of assistance with preserving some collections
 - Family history groups including books on indigenous subjects and maritime history
 - History House has 40 years of history (and great fun)
 - Casterton Historical Society have recently acquired a building
 - Railway station itself is beautiful
 - Station is first of its type and of state significance
 - The variety of the Glenelg collection and the wonderful stories behind them
 - People will travel to see items
 - Flagstaff Hill
 - Objects are used to inspire stories, invoke conversations; more than just a museum and want to do more of this
 - Maritime history is still slightly mysterious
 - Ansett Museum established 1991
 - Facebook page is working well, and visitors are happy
 - Glenelg is one of the few councils with a paid position for collection
 - Supported by active Heritage Advisory Committee and Collections Advisory Committee; both enjoy working with council
 - Result of long-term community advocacy with recognition now from council = a win, and council should be congratulated
 - Historical research of historical buildings, collections of historical buildings
 - Garry Kerr Collection with DVDs featuring interviews with older community members
- Opportunities
 - Sharing and recording of oral histories, with the right level of professional support
 - Promoting the collections
 - Publishing of documents is the way to guarantee their survival as digital is less likely to survive format changes
 - Multi-function, multi-use spaces
 - Webinars can be useful for technical support but internet connection remains unreliable and not all participants currently comfortable with technology
 - Hosting session at places like libraries might help
 - Matching expertise with demand through key organisations or people
 - For example, through a registry of experts and volunteers

- In a programming/curatorial sense, finding local connection and relevance to stories will always be an opportunity
- Using the setting(s) of the museums and region, not just the collections, in a collaborative way
 - For example, “Girls are full-STEAM ahead” project changed the setting of the Warrnambool Gallery, using the collection to inspire maths, design to change experience for participants
 - Community relevance and connection to curriculum built through a new learning space
- Other gallery redevelopments (such as Hamilton) offer new opportunities for regional collaboration beyond competition
- Museums can play a role in education through collections and connections to foundations (such as the Ansett Foundation)
- Heightening local interest, including taking work outside a museum context
- Accession and deaccession planning (such as undertaken at Sovereign Hill) planning an opportunity
- FRRR (funding body) have recently supported RHSV to work together on joint projects, and may be interested in similar approaches
- Challenges
 - Fashion can sometimes be seen as trivial but the story behind it is important; a reflection of people’s lives
 - Additional support for interpretation so people can know what they are looking at
 - Digitising work
 - Taking more work online so it doesn’t just sit on a shelf takes a lot of time
 - Expertise to find permanent home for online databases
 - Getting history written down, not just stored in key people’s heads
 - Hand-written notes can be illegible
 - Much oral history also exists, and transferring this from tapes is consuming
 - Cataloguing collections an ongoing issue
 - Finding a display home and storage for large (and growing) collections, as well as maintaining control over them
 - Climate control, particularly for archival storage
 - Many collections are scattered across places
 - It can be difficult to convince or progress with authorities (such as Council) the need for upgrading and/or maintaining spaces; a number of spaces, such as the hanger shed housing the Ansett Museum, are suffering from damaging wind and rain
 - Some items of significance are now being rejected from collections as there is no storage; problem will only grow with more people minimising what they keep in their homes
 - Decision-making about what remains in collections is difficult
 - Preserving work
 - Many volunteers not computer literate, and research material may be lost when software is upgraded
 - Technical upgrades by the local government may leave behind old infrastructure or programs required; examples include microfilm programs no longer working, making research difficult
 - “Digger” files run on disc and don’t work on Windows XP, problem when computers are upgraded
 - New people may also throw things away; even when set up as an archive, things can be lost to the trash when new people join
 - Moving with the times and technology

- Working with building operators such as VicTrack can be difficult
 - Also an issue working with heritage buildings, some build in 1880s
 - Buildings require upgrades
 - Victrack upgrade requests need to meet specific requirements (multi-purpose, multi-user)
- Maintaining active membership an issue, often groups have 3-4 active members who are aging
- Access to resources such as Public Records Office a challenges when these are all based in Melbourne or Ballarat; requires multiple days away from home
 - Distance is a problem in terms of isolation of work; additional pressure on single volunteer or employed person in a region; costs and lack of familiarity with city; travelling for professional development
- Maritime Museum one of the only spaces built for purpose
 - Building itself is a sculptural win, but like others still ongoing challenges with maintaining collection
- Community awareness
 - Many in community still not aware of collections or what is inside some of the buildings (for example, Maritime Village)

4d. Great South Coast Creative Industry Consultation Summary - Writing

1. INTRODUCTION

To support the development of Creative Industries Strategy in the Great South Coast region (the Strategy), Regional Arts Victoria (RAV) co-hosted public consultation session with Writers Victoria (WV) Program Manager Kate Cuthbert on Tuesday September 10 from 5.30pm-8.30pm.

These notes provide a summary of key themes and discussion notes from the session.

2. SUMMARY OF KEY DISCUSSION THEMES FOR STRATEGY

- i. Local infrastructure must support writers from **emerging through to established**, including **events/festivals, spaces and celebrations**
- ii. **Additional coordination support** is needed to ensure key activities are not overly reliant on single organisations or people
- iii. **Professional development opportunities** are limited in the region and difficult to assess outside of it because of geographic distance
- iv. Opportunities to find **peer support and informal networks** such as writers groups are highly impactful, and collectivity might assist the local area to define and refine a **compelling vision for local writers**
- v. **Inspiration** in the form of **visiting authors** (including those on the curriculum) can change perceptions of writing amongst students, as well as the wider community

3. DISCUSSION NOTES

- WV opportunities
 - WV is the largest employer of writers in Australia, as well as being the largest writers centre in Australia
 - Run range of workshops, online clinics and feedback courses
 - Also offer mentorships and manuscript assessments
 - Writeability/publishability are two programs specifically support writers with disability
 - Grants programs
 - Grace Marion Wilson grants support regional projects; open in April for events closing December each year
 - Neilma Sidney Literary travel fund is open multiple times a year and is a needs-based assessment
 - Hazel Rowley fund supports creation of biographies
 - Deborah Cass prize run each year for migrant writers
 - prizes such as this add to resumes of writers
 - Application numbers and success rates are cyclical through the year
 - WV Members can apply for grants, and businesses are eligible for some grants
 - Workshops are largely metro-based and work on a cost-recovery model (not funded)
 - Can't charge the same fees in regional which means funding must be sought and avenues are limited; often need to write grant applications for support
 - Webinars have not had huge take-up
 - Often community looking for more than technical support but a supportive local community and webinar structure doesn't allow for this
 - Participants not always sure what to expect, so a briefing or tutorial beforehand may help
 - Schools have succeeded with webinars when using buddy systems in preparation for participation
- State/National observations
 - Sustainability of the industry

- Writing but also being able to feed yourself with a living wage
 - Some writers are making money; genre fiction is an area that can support hybrid publishing
 - Growing understanding in sector that exposure doesn't pay the rent
 - Publishing is no longer viable in the way it has historically worked; no-one has figured out how to come out of the other side yet
 - Digital publishing disruption opened up more options for readers
 - Digital shifted books from collectable to disposable; unsustainable price points
 - Challenging to keep doors open
 - Growing recognition of how insular publishing has been
 - Conventional publishing wisdom was that book-buyers only bought a certain type of book, and new data has challenged this
 - Lack of diverse voices created a void that is being filled as people look to read outside of their own experiences
 - Literary journals are doing well; people are reading them
 - Festival circuit is diversifying
 - Sector in flux, not dead
 - More people are self-publishing, and need to think of this as running a small business (managing distribution etc. is part of the expectation, not just writing the book)
- Local happenings and loves
 - Writers group in Colac
 - Local writing groups can be the difference between just writing and getting published
 - Short story writers and many local writers who've been writing since childhood
 - Local novelists
 - Accommodation for visitors through Blarney and F Project
 - Emerging writers
 - Teachers
 - Links to bookshops and support of libraries
 - Blarney Books and Arts; 15 years in area
 - Writing feels powerful and creates identity; helping practitioner to reclaim power after it was taken
 - Moved to area to escape abusive experience in Melbourne and find writing/academic pursuits in the region
 - Local poets, flash fiction writers
 - University and U3A
 - F Project
 - Local story club, professional development, arts precinct, residencies
 - Interest exists for things like author talks
- Regional challenges and opportunities
 - Publishing
 - Finding outlets to publish short stories
 - Get work published/making the approach – having multiple pieces ready to go
 - Workshops and professional development
 - Learning more about digital publishing
 - Participating in a group and receiving support and reinforcement
 - Many are based in Melbourne and difficult to access
 - Navigating the 'next stage' as working through career; pathways not obvious (ASA run online sessions and pitching events which may assist)
 - Pitching to agents as well as publishers (see Small Press Network as example or even Twitter for lists/contacts/opportunities)
 - Looking to make a career, not just a little bit of money now and then

- Moving to the region from Melbourne required giving up career
 - Shifting focus within writing career to other forms (for example from technical writing to fiction)
- Travel to Melbourne is time-consuming and difficult
- Local formal and informal infrastructure
 - Finding a local writers group to join that is not framed in a ‘work skills’ context for basic training
 - The value of being around a community of practice
 - Professional, protected and reliable spaces to write (there are some vacant spaces that could be repurposed)
 - No substitute for being in a room together
 - NBN connections unreliable
- Some students see writing as something to overcome so as to pass VCE rather than to embrace
 - Explaining the many forms writing can take (including graphic novels, short stories) expands horizons
 - Growing the skills of local young people may help them stay in the region but also benefit the region if they do stay
 - Mentoring is another opportunity share skills and knowledge
- Attracting visiting authors to the region is expensive but has huge impact/inspiration
 - Example in schools: can afford it every three years, and is most meaningful when connected to the curriculum
 - Schools may be able to work together to address this
- Local perceptions
 - Treating pursuit of writing as a professional career and not a hobby met with resistance; needed and necessary
 - Political potential of writing to challenge power requires it not be “dumbed down” to a skills conversation
 - What do councils etc. do to encourage writers to come and live in region?
 - Planning documents are out of date
 - A vision for the region – beyond the cost of the pursuit or program, what is the regions pitch to writers?
- Key person risk
 - Proud Readings was a live reading event that was popular but ceased when the organiser left town
 - How to re-establish events like this, or stop them finishing when key personnel leave
 - This event featured readers, not just open mic
 - Increased profile requires higher funding and may also enable support to expand to wider region
 - Beyond just readings, other organisations finding their primary organisers are in or approaching retirement – F Project model is a group approach to address this; collectivity key
 - Lack of volunteers can impact opportunities for existing organisations
- Placed-based learning investigations underway through Deakin University
 - Area lends itself to performance/stories
 - The sharing of local first nations stories a growing opportunity
- Diminishing sector budgets more generally impact on quality of publications, editing
- The pieces are here but the coordination is missing; putting the pieces together and sharing the support around is the opportunity
 - This coordination role would also connect the passion to resources
- Festivals

- Ex-Libris no longer running
- Events often lack sustainability
- Port Fairy festival no longer running
- Could a new festival be established? An opportunity to work together and attract funds that sustains something over 12 months
- A trail/tour event might also be attractive to writers along the Great South Coast and connect to Deakin Campuses in Geelong and Warrnambool
- Funding often not repeating, so ongoing support more difficult

4e. Great South Coast Creative Industry Consultation Summary - Festivals

1. INTRODUCTION

To support the development of Creative Industries Strategy in the Great South Coast region (the Strategy), Regional Arts Victoria (RAV) co-hosted public consultation session with Regional Arts Australia (RAA) CEO Ros Abercrombie on Wednesday September 11 from 11.00pm-3.30pm.

These notes provide a summary of key themes and discussion notes from the session.

2. SUMMARY OF KEY DISCUSSION THEMES FOR STRATEGY

- i. Accessing **reliable, reasonable and coordinated funding** for festivals across the region is a challenge at state, local, and federal level
- ii. **Joint services**, including equipment hire, marketing, legal, insurance, and risk management expertise would be a welcome investment in the region; this could also include creating **shared calendars and skills registers**
- iii. **Training, mentoring, and/or similar professional development** support is required to enable **stronger and more sustainable governance** of festivals
- iv. **Programming mentoring and support initiatives** would assist local festivals reach their potential in terms of celebrating and promoting the local region, with flow on economic and social benefits
- v. Initiatives that **reduce expectations on volunteer committees** in regards to **regulation and compliance** would reduce volunteer burn-out

3. DISCUSSION NOTES

- About RAA
 - Plays a key role in advocating to change the narrative about regional areas
 - Talks across portfolios, for example, outlining the ways in which the arts can shape regional policy and having these needs met
 - Sector scanning a current focus, as it is no obvious how much is already going on in regional Australia
 - It is important to have a strategic approach to advocate for local needs
 - The Regional Arts Fund supports a project a day in Australia
 - Personal letters to MPs to let them know about what is happening in their electorate have been impactful, though has been a challenge to deal with the follow-up required
 - Regional festival funding a key focus
 - It is a challenge negotiating the different national and state contexts across the country
- Festival design
 - Festivals can provide a safe haven
 - They should be different from the everyday, and ephemeral by nature
 - Start with people, identify, meaning, belonging, and their points of consumption
 - Next, move to place, spaces, landscape, viewpoint
 - Program is the intersection of the people and places; festival designers are 'architects of experience'
 - Measuring this requires considering who it is for and where it is happening
 - Festivals can confirm, reinforce community identify
 - If they are successful, the challenge that follows is growth, tourism, and council involvement which all add layers of complexity
 - They allow us to brand and reflect on a place, but bring new audience, partnership challenges; festivals don't exist in isolation
 - Festivals are extraordinary, but also venerable
 - Sustainability, legacy, energy are all fragile
 - Capacity, burnout, issues beyond just a lack of funding

- Festival has become an overused word, with economic impact, branding, tourism goals diluting some of the programming goals
 - “Pop-up” is another word now overused: nothing just pops up, and events don’t happen by chance – they are created either informally or by design
- Our cultural landscape is a result of agency, the landscape and people
- Good examples of festival design
 - Festival of Making in Blackburn, UK (festivalofmaking.co.uk)
 - An industrial town using the festival to re-capture its story and history
 - Design to its place (in mills, venues, reactivated spaces)
 - Everything in the festival makes sense for the town
 - Regional town model, revitalisation of industry, not exclusive and open
 - Bad weather didn’t matter
 - Junction Festival in Launceston another good example
 - Despite its success, a mishmash of funding means that organisations featuring in the event received state funding but the festival itself didn’t; strategic failure
- Support structures
 - Finding knowledge and support often difficult
 - There are some council support mechanisms in place in the region for logistics
 - Some councils also have support in terms of programming, mentoring and philosophy of design and bringing a site to life
 - The intersection of a site plan beyond the spreadsheet/just add water is important support role
 - Find skilled people, not just good programs
 - Ideally, at least two skilled people to support delivery
 - Artists engagement must also be respectful and not too structured
 - There is no peak body for festivals
 - Hard for festivals to get core funding; projects more likely to be funded
 - Core support remains a fundamental problem (less than 10 festivals in regional Victoria have core ongoing support from state government)
 - Festivals Australia (national) supports only projects within festivals
 - Multi-year support elusive for most
 - This means festivals need only one bad year before faced with financial difficulties
 - Burden to continue meeting guidelines of funds
 - Though future (3-6 years down the track) positioning is important, it can be very difficult to plan for this when constantly delivering
- Important to deliver and defend your promise
 - Festivals may rise too quickly after success as media interest grows
 - Don’t build to the undeliverable
 - Council is important in supporting the framework behind this; understanding the value to council and where the festival sits (including which department) must be understood
- Where do new festivals fit into an existing framework?
 - A calendar of events across the region might help with new entrants looking to build
 - Competing with each other really tricky in a regional space; environmental scanning in terms of audience capacity and supporters, as well as infrastructure, food
 - Important to start with why and not how; if the program is good, it doesn’t matter when it is – reputation builds over time
 - Port Fairy an example of a place with a strong brand to build on, and potential to work together
- Local resources/loves
 - Sandford Bush Music Festival an intimate experience offering something different to Folk Festival

- Adventure Film Festival
- Warrnambool Easter Arts Festival delivered across venues
- Wunta Festival
- Winter Weekends
 - Growing attendance (80% of events at 80% capacity)
 - Branding of the event with local designer guarded and loved
- Volunteers
- St Bridges Blues and Roots Festival
- Passion for music
- Arockalypse music festival
 - 80% local acts
- Hooked on Portland
- Port Fairy Jazz Festival
- Woolly West Fest
- Local challenges
 - Access to event funding
 - Cuts to some events
 - Self-funded events
 - A feeling that state and federal government funding is ‘not for us’ – even once secured, some trepidation in playing alongside established organisations and state and national level
 - Tightening economic environment more generally
 - Constantly chasing funding and deadlines, not reflecting or enjoying the process
 - Competition for funds only growing
 - Some resistance in charging for events
 - Permission to exist in the event calendar
 - Costs
 - Travel costs for outside performers
 - Printing budgets
 - Mostly volunteers running events
 - Communications
 - Getting word out and finding support from surround organisations/communities
 - Finding support across social media
 - Often a gap in community perception of resourcing vs actual event resourcing (example of some festivals existing on \$500 budgets being confused as council-run events); constantly required to justify existence
 - Branding; jazz an example of an art form with limited community-wide understanding of impact and reach
 - Audience development: recruiting new people to festivals when existing audience is aging
 - Approaching tourism association and finding out how to access this support
 - Event missions creep
 - Some festivals trying to be everything to everyone; growing too fast
 - A number find their previous community support now fading
 - Committees/governance
 - Small committee with smaller group within it often responsible for making all decisions
 - Small groups can also struggle with maintaining passion and commitment when the event becomes personality-driven
 - Difficult to recruit new committee members
 - Finding roles for departing members

- “Unless you can do it, don’t bring it up at the meeting”
 - Finding the passion to continuing to invest in festivals
 - Finding help at the end of the festival, not just before/during, to wrap things up
 - Loss of spaces
 - The Loft closing down
 - Finding new spaces to perform and creating new cultures around these new spaces
 - Regulations/red tape
 - Ease of access limited by growing paperwork/shifting goal posts
 - Impacts on enthusiasm for events and limits possibility: becomes too hard for some to deliver
 - Local council often picking up these extra tasks
 - Can be easier to work across the border in South Australia
 - Also discourages risk-taking for programmers
 - Still catching up with paperwork that is many years old
- Opportunities
 - Joint services
 - Group buying power of events working together
 - Equipment is all the same; could join together on this
 - Printing, insurance cost savings
 - Open to sharing
 - Risk management and legal services
 - Marketing and communications, including traditional and emerging technology approaches
 - Funding applications/paperwork , or training on using the right words/terminology
 - Resource lists and register of local skills
 - Opportunities to meet up and share skills/networks
 - Economic potential of events and festivals
 - Showcasing this part of the world
 - Stories that can’t be told anywhere else – opportunity to build on this identify
 - Identifying gaps and programming to these; thinking deeply about what isn’t here that could be, and what we locally would love to attend ourselves (avoiding replication)
 - Communications
 - Flexible websites for events
 - Balancing between presenting for the community and showing the community itself to local people and businesses
 - Small town focus
 - No need to fear bigger festivals, as small ones have a place in the ecology too
 - Municipal Association of Victoria professional development on managing/reducing red tape
 - Planning at a regional and/or state level when relevant (example of Adam Simmons reviewing whole of state for Port Fairy Jazz project)
 - Taking time, such as a ‘gap year’, to do this planning, and give permission to rest, when tendency is often to keep marching on

4f. Great South Coast Creative Industry Consultation Summary – Open Session With Multicultural Arts Victoria

1. INTRODUCTION

To support the development of Creative Industries Strategy in the Great South Coast region (the Strategy), Regional Arts Victoria (RAV) co-hosted an open public consultation session with Multicultural Arts Victoria (MAV) General Manager Andy Miller on Tuesday 24 September from 12.00pm-2.00pm.

These notes provide a summary of key themes and discussion notes from the session.

1. SUMMARY OF KEY DISCUSSION THEMES FOR STRATEGY

- i. A number of existing organisations and resources could be supported to **expand or take on leadership roles in welcoming new communities**, including Hamilton Gallery, HIRL and the Rural Australians for Refugees festival
- ii. Economic programs including the Great South Coast Economic Migration project present opportunities to access and grow **reciprocal skill-sharing and connection initiatives** for arts and culture in the region
- iii. **Connectivity** to other artists, shared resources, skills banks, state or national bodies and schools/young people is a recurring challenge
- iv. **Perceptions of what is possible** in the region (both in terms of vision for the region and current organizational capacity to deliver programs) **are not aligned with community expectations or potential**
- v. Successful initiatives are **overly reliant on single people or small organisations** to be “champions”, which creates issues of sustainability

2. DISCUSSION NOTES

- About MAV
 - Recently arrived migrants primary focus
 - Culture is a transaction – “if you have nothing else, you have your culture”
 - Challenging the dominant cultural narrative
 - In a period of transition with new Board, staff
 - MAV 46 years old, formed from festival of all nations
 - Focus on CALD contemporary arts programs
 - Approach MAV typically through word of mouth
 - Similar organisations in the State, but none with a state-wide remit across a broad range across such a broad range of communities
 - Equity and self-determination; MAV have evolved skills in assisting more communities to be self-determined; capacity-building instead of just community programs
 - Grant writing
 - Building relationships with government
 - Relationships with local business
 - Example – street festivals will often only have 1 outcome a year; MAV will work to establish a sense of place; negotiator will authorities to build resources over longer time
 - Work with 2,000 artists across a broad range
 - Human rights charter underpins work done (cultural expression is a human right)
 - Fundamental to approach of MAV
 - Cultural democracy: cognisant of opportunities not available and build to this
 - Deep relationships with diaspora communities
 - Relationships built with waves of migration; build relationships across cultures

- Trying new stuff out
- Mapping Melbourne project
 - Peer-to-peer relationships-led projects with Asian focus
 - Patrons brought on through Department of Foreign Affairs of Trade and other individuals/organisations
- Multi-futurism project
 - Working with young people, introduction to new idea and content
- Tempo sessions
 - Music jams in South Melbourne
 - Music groups have been built out of these
- Go for Broke program
 - Brokerage programming
 - Assist artists to put together packages to sell artists to corporates, local government etc.
 - Employment opportunities for artists
- Programming in and around cultural diversity week including Premiers' gala
- Support local organisations to pitch to local government
- Common Ground project
 - Poetry, spoken word program built from encouraging multi-faith understanding
 - Previously delivered in Shepparton, city locations
- Emerge program
 - Community cultural development program
 - Response to emerging and refugee communities wanting to increase participation in the arts
 - Runs in Shepparton, Dandenong, Bendigo, city locations
 - Core program but reliant on additional funding support to build robust program (similar to a lot of other MAV programs)
 - Host network events across communities
 - Framework for building increased capacity
 - Career path networks for artists
 - Artist-driven conversations
 - Getting people together to talk about issues with a longer-range view
 - Community build with MAV to support
- Industry development
 - Capacity-building programs across the year
- Advocacy work a growing focus
 - Drew on extensive consultation process supported by Uni of Melbourne
- State of Culture music program
- Remastered Myths worked with pan-Latin artists
- Diversify Your Arts Campaign newly launched
- Focus on positive impact of diversity
- Local organisations and loves
 - Community gallery connected to HIRL
 - Small, not-for-profit
 - Wonderful work of Hamilton Gallery in recent years
 - 300 members
 - Gallery for the community, if not a community gallery
 - Exhibitions have been strong

- Taking visitors to space with some pride
 - Strong collection; can grab so many elements out of it
 - Great South Coast Economic Migration project
 - Assisted 9 families to move to region (increased population by 52 people over last two years)
 - Quite a few artists amongst this group
 - Pilot finishes end 2019
 - Seeking support to extend beyond pilot year and to wider region and to other migrant groups
 - State and federal funding support
 - Language café, tutoring café with 11 different cultural groups; rotates across cafes
 - Now reaching stage of conversation beyond job, house, land to cultural expression as opportunity
 - Performers attended the regional assembly
 - Rural Australians for refugees
 - Festival in the uniting church, with different groups each performing
 - Amazing first event; brought along food from their own culture
 - Range of events already happening in Shire
 - South West TAFE
 - Halls Gap brushes
 - Wool and craft guild
 - Diverse range of arts and recreation opportunities
 - Community Art Group at HIRL
 - Facebook good use levels, still big in region
 - Chameleon Arts
 - Ignited love of arts in Balmoral and district
 - Mural on community grocery shop through funding; artist was based in residence
 - More grants being submitted helping achieve outcomes
 - Helped to bring more \$ in, less drain on local resources
 - Also bringing more productions in
 - Local champion ensures it happens
 - Big impact for Balmoral
 - Local collaborations and partnerships
 - Use who you know when you know they have something to offer
 - Joy of exposing more people to new experiences
 - Local council support through events, PAC, good, approachable people, happy to help
- Challenges
 - Funding
 - Pockets of funding evaporating
 - Bringing in consistent resources
 - Smaller galleries competing with big gallery for resources
 - Connectivity
 - Lots of people doing great things, but not connected
 - Young people being connected, professional development
 - Input from the indigenous community
 - Space
 - Limited space, opportunity to grow and show what local artists/less recognised/limited opportunities to showcase locals, particularly young artists

- Emerging artists opportunities and links to schools/young people
 - Ego can only survive so many knocks from people not buying work
 - Void for older teenagers
 - More options through VCAL etc. needed
 - Finding how to reach to schools/finding people to approach
 - Dependent on one-on-one relationships, including with teachers
 - Limits of excursions numbers
- Misperceptions
 - Pie/population small, but perception is that it is higher
 - Every different group approach schools etc. differently
 - Act like we are bigger player than we are – realistic to size of the community and build on existing strengths (unstainable)
 - Limited imagination of what place is/born and bred reinforces status quo
 - General community not quite excited yet
 - Perceptions that opportunities/event tix etc. have to be provide more cheaply than in the city = increased reliance on grants
- Gallery resources
 - Can be a lot of work to drive it community events; community arts officer
 - Education officer also no longer supported with loss of external funding and difficulty attracting part-time staff
 - These tasks now falling off the radar
 - Getting community into the gallery
 - Finding someone to drive it; could do more, special things with this focus
 - Without, tends to be what we know and who we know
 - Steady decrease of funding
- People/organisations to drive things
 - Performer recently moved away and project fell over (common story)
 - Clarify the different structures and resources and what, who to speak to for what; how can we best help the organisers in our region to make their events better/more impactful
 - Volunteer rich, but challenge of burn-out; decreasing volunteer numbers
 - Challenge in accepting no a growth trajectory
 - Longer-term thinking to collaborate with more organisations, new audiences, succession planning
 - End of Woolly West Fest
 - When groups dissolve, individuals tend to fall away too
- Developing own practice
 - Opportunities to do this
- Marketing and communications
 - Dilution of what is happening
 - Getting more busy; never been more connected than we are
 - Limits to what information we can absorb
 - Legacy through community
- Opportunities
 - Festivals, events etc. can grow from programs like Emerge
 - Eg of Pacifica festival coming out of Emerge festival in Shepparton
 - MAV will often do an initial assessment with artists looking for support/open discussion to begin with

- Ideas, initiatives, strengths can come from the region with some foresight from council partnerships
 - MAV will often advise event organisers and suggest they have the community come and bring the artist along instead of the other way around; empowering of community
- Expansion of existing programs
 - For example, local artists to respond to the collection; Gallery runs some of these events eg quilters and life drawing programs
 - Funding for promotion of arts/opportunities for artists (for example, artist in residence opportunities at HIRL)
 - Building local tradition
- Creating a sense of place, pride in local community
 - Particularly for young people
 - Feel welcome
 - Better equipped to deal with including more communities
- Refugees opportunity to change the way place can see itself; invite new voices in to see your community
 - New blood, new input, new ideas
 - Opportunities for migrant groups arriving to develop intercultural stories in the region; sharing between
 - Bringing in indigenous groups to this conversation
 - Potential for rural Australians for refugees festival to grow; would need to pay performers to do this (finding support for this)
 - Bringing in connection for new crafts to be brought in from new, diverse communities
 - Skill sharing and cross-seeing ideas
- Regional migration space growing across the region
 - All levels of government including RDV partnership
 - Art can play critical role in this; “art can keep community together in exile”
 - Economic as well as cultural impact
- Register of practicing artists/skills bank
- Help to look outside the school system
 - Empowering to have somewhere to go for young people
 - Don’t want to made to feel like an idiot
- Kids involvement in things like Woolly West Fest/wool festival - once kids get there, they love it
- The TAFE campus has a great art space that is not currently been used for the teaching of courses
 - For Hamilton, it would be ideal to have some short courses in the art space, especially if the short courses were units from the Certificate courses to get people started on the journey. Can Regional Arts Victoria support us in helping find teachers who would be willing to come once a week over a period of time to deliver such courses? Could these courses be project based were the group do something for the broader community?

4g. Great South Coast Creative Industry Consultation Summary – Young Artists

1. INTRODUCTION

To support the development of Creative Industries Strategy in the Great South Coast region (the Strategy), Regional Arts Victoria (RAV) co-hosted a targeted consultation session with Express Media (EM) General Manager Lucy Hamilton; The Push (TP) Acting CEO Josh Kane; and Australian Theatre for Young People (ATYP) Workshop Coordinator Claudene Shoemith on Tuesday 24 September from 5.00pm-7.30pm.

These notes provide a summary of key themes and discussion notes from the session.

2. SUMMARY OF KEY DISCUSSION THEMES FOR STRATEGY

- i. There are **significant opportunities for schools in the region to work more closely together** on resource sharing; education programs (formal and informal), and presentations of student work for the community
- ii. Existing arts companies working with young people inside and outside of the region could be **better supported to provide a range of services from training through to parent-artists evenings**
- iii. Programs such as ‘Arts Captain’ initiatives within schools present an opportunity to **connect to local, passionate leaders in the region**
- iv. **Teachers in the area need additional support, training or resources** if they are to deliver arts education initiatives in a coordinated way

3. DISCUSSION NOTES

- About Express Media
 - Writers and editors
 - Voiceworks
 - Editors, writers, designers all under the age of 25
 - Free to submit
 - Everyone who submits gets feedback on their submissions
 - Whoever is published is paid
 - Toolkits, online program
 - Mentoring opportunities associated with genre
 - All delivered online
 - Broadcast online, live, and available as catalogue
 - Making tracks involves getting out to regions for face-to-face
 - Prizes
 - Deakin Non-fiction
 - Secondary school prize
 - Kat Muscat Fellowship professional development intensive professional development program
 - Membership - \$25 per year
 - All programs free to Members
 - Partnered events eg with Writers Victoria to get cheaper access/advice to existing organisations
 - Online resources
 - Available at Express Media
 - Editorial committee develop a lot of these resources
- About ATYP
 - National theatre company, Sydney-based
 - Writing programs

- Professional development
- Production program Sydney centric but will tour nationally
 - Get as far as can when touring
 - Will often attach mentoring and PD programs connected to these
 - Example of dramaturg/mentoring/workshop programming
- Great organisations down this way with partnered with
 - Courthouse Youth Arts
- National writing studio
 - Week-long professional development residency
 - Open nationally, 18-26 year olds
- Education programs
 - ATYP on demand, online completely free service with education email; can support with this access at the ATYP office
 - Three camera filmed version of production streamed
 - Opportunity for whole cannon of productions can be accessed on demand
- Commissioning of work
 - Foundation commissions
 - Annually two plays, one for 10-14, one for 14-17 year old performers
 - Writers can be from anywhere; anyone can apply
 - ATYP dramaturg works with writers before being staged by ATYP
 - Other partners can also take these works and adapt
 - Receive 100 of each of these submissions per year; staff will longlist before assembling a selection panel including young people
 - Open in first half of year; look for these in 2020
- Rebel Wilson and Rose Burn ambassadors (alumni of ATYP)
 - Offer mentoring and support
 - Also includes travel to LA to pitch work at g'day LA
- Happy for people to contact us for advice and steer in right direction even if we don't know
- About The Push
 - 30 years old as an organisation
 - 700,000 young people supported in this time
 - Supporting young people to make and see music
 - Support 77 Freeza all-ages youth committees across the state
 - Support with risk assessments
 - Support service for youth workers putting on those events
 - Train staff running events
 - Sound & lighting, productions, skills
 - All-ages music grant rounds
 - All-ages music events have been in decline; venues a lot of money made from alcohol sales so grants of \$2,000 help de-risk these events
 - Applications close 15 Jan for events running 31 Jan to 30 April 2020
 - About helping local communities and groups to do their own thing
 - Regional all-ages tour
 - Four events with Triple J support across the state
 - 4-5 Freeza groups cluster to put on the show
 - Baker Boy and Ruby Fields first tour
 - Intent for a mini-festival vibe to regional areas
 - Mentoring and internships

- New slang; centrally located, mentor program for emerging young people with regional outreach (fortnightly)
 - Support for people wanting to run their own events
 - Run shows at the Arts Centre
 - Small capacity venues, high calibre artists
 - Annual program for 70 people mentoring matched to industry professionals
 - 10-12 1 hour mentoring programs and a series of masterclasses
 - Mentoring programs now been running 15 years, with growing alumni list
 - Resources for people running their own events
 - Event manuals, risk assessments, budget templates
 - Moving to Collingwood Arts Precinct in 2020
 - Partnering with software company to create a music incubator for electronic music, were gaps currently exist
 - Recording studio, residencies for international musicians
 - Internship; professionals pay cheap rent but get an intern as part of the program
 - Songwriting workshops, one-on-one resources
 - Annual training days
- About RAV
 - Funding programs
 - Quick response programs; 10 day turnaround
 - Professional development programs and capacity-building
 - Diverse skills of staff who can respond to questions as they arise
 - Mentoring and connection locally
 - Membership programs with discounted access to insurance etc.
 - Knowledge and access/connections
 - Arts & Education program and subsidy
- Loves/background/strengths in the area
 - Performing arts
 - Local theatre groups, Camperdown Theatre Company, Colac red door
 - Seeing young kids up on stage
 - Theatre companies
 - Music
 - VET Music Program; was amazing to start with, playing around down etc.
 - The commercial (Terang) starting to do well
 - More of a community behind it
 - Musos, in a band
 - “Worm”
 - Volunteering with Freeza
 - Arts Captains (Mercy College)
 - Could this be expanded across the state?
 - Youth engagement at Corangamite
 - Great people, festivals in the Corangamite region
 - Rock the Clock Elvis Comp
 - Concert band in town; conductor working across the region; deputy director and secretary in attendance
 - Straight back into the music in the region when relocating
 - Robbie Burns event
 - Port Fairy Spring Music Festival

- Challenges
 - Finding parental support for music
 - May not be able to meet the costs of tuition
 - Music can be expensive to train/participate in compared to sports
 - Travel fees/membership/cost
 - Mum and Dad pay for it, but some are not able to
 - Lack of awareness about how far you can go with the arts in community
 - People don't value young people in the arts: underestimate what young artists are capable of; more than a cute little hobby
 - Listening habits have changed/don't identify with single music genre; diversifying interests
 - Increasingly festival format required because of the range of things it can offer
 - Place-based events successful
 - Teachers/Schools working together
 - Better ways to support students
 - Network with people in the area
 - Rarely do schools work together
 - A number of them have great spaces they don't use (Emmanuel, Warrnambool, Brauer)
 - Compete with each more than work together
 - Access to funds
 - Not communicating/lack of wider community awareness
 - Sharing of equipment and teachers
 - No equipment or broken equipment; kids often need to bring more instruments
 - Minimum student numbers results in programs cuts
 - Getting schools to step up
 - Playing to empty rooms/teachers forced to do it/not passion/not paid to do extra work; firing these schools up - teachers don't know what we know about value of arts programs
 - Teachers even in arts are typically individuals, not working together
 - Not enough music in the school – not supported; or sport supported more
 - May need to impress with statistics
 - Art can be the first to get chopped
 - No school in Corangamite has cool schools (expensive program)
 - Program in schools may end earlier; or may need to travel/board in order to pursue beyond a certain period
 - Last year, arts budget cut, sports budget increased at Mercy College when met with need to have new female football team
 - Lack of venues
 - VET Music program focus less on getting into venues
 - The Loft closing down
 - Kids not allowed to play at the venues (pubs) – even though removed alcohol
 - Number of events happening decreasing, particularly all-ages
 - Clear path to building a bigger community in the music scene
 - Guidance on how to do this and directed to more people on how to help out
 - Next step beyond writing the song
 - Gaining audiences and finding this support locally
 - Finding people to join and support Freeza committees
 - Travel
 - Difficult to get artists to travel to region and play
 - Costs

- Travel/time
 - Management of artists
 - Loss to the touring circuit; artists are missing this from the touring link
 - Venues can have one bad night and can be over; hard to make money off a music venue
 - Opportunities dependent on transport/logistics/time/travel money; particularly acute for small regional areas
- Support structures
 - Freeza program workers often only funded a day a week or so (not enough time)
 - Have to say no to requests from young people wanting to put on events – don't have the resources or time
 - Funding for this
 - Events require support from more young people to survive
 - Many won't come unless performing as don't know that it exists; role of mentors in bringing people to these (eg learning about Scottish and Irish music through Robbie Burns)
- Opportunities
 - Kids access the spaces the schools have, sharing them
 - Would encourage people to meet and have more opportunity to learn different stories/experiences
 - Schools working together
 - Save costs/pooling resource/putting this towards access for travel etc.
 - Community feel of getting schools together
 - Chance to put on a production
 - Lots of individual programs running in each council, but not the opportunities to collaborate; no-one has the time to collaborate (everyone busy)
 - Passion to get bums on seats = running one event each year for all the schools to perform together and have their students participate; booked out event
 - Teachers are in community working in isolation: invite to come together eg Colac Music Teachers association
 - Should be a lot more awareness of opportunities through existing organisations (including those in the region)
 - Increase this across the region to understand what is available
 - Currently rely on word-of-mouth, google searches
 - Helping school kids to find these opportunities
 - Speed-dating with industry professionals (Eg “hear me out” session at The Push)
 - Regional scholarships support this too
 - Shifting focus from events to support for smaller, local community-level activities
 - Awareness of finances, funding for programs to continue running events (eg 'explorable')
 - Plonk an instrument undercover in a region
 - Education links
 - Arts education compulsory, earlier in education
 - Encourage them to have a go; get them to try it eg sport
 - Artists, individuals providing private tuition through schools when schools don't have capacity
 - Bringing in guest artists to schools to inspire
 - ATYP program for parents: “So your kid loves the arts: don't panic”
 - Central access point to find out who is doing what and when
 - Simple video/live gig guides such as Live at Spectrum (Gippsland)

- Different/more live music places

4h. Great South Coast Creative Industry Consultation Summary – Targetted Session With Performing Arts Centres

1. INTRODUCTION

To support the development of Creative Industries Strategy in the Great South Coast region (the Strategy), Regional Arts Victoria (RAV) co-hosted an invite-only consultation session with the Victorian Association of Performing Arts Centres (VAPAC) Executive Director Jenny Ryssenbeek on Wednesday 15 September from 11.00am-3.30pm.

These notes provide a summary of key themes and discussion notes from the session.

2. SUMMARY OF KEY DISCUSSION THEMES FOR STRATEGY

- i. An opportunity exists to **invest in and strengthen the advocacy capacity of performing arts centres** within and outside council (including to visiting artists)
- ii. An agreed-upon **infrastructure maintenance schedule** for facilities across the region would enhance long-term planning and reduce challenges associate with obsolescence
- iii. **Data collection processes are uncoordinated and time-consuming**, and could be more impactful and relevant for performing arts centres
- iv. **Current approaches to training, staffing, maintaining expertise** within performing arts centres are
- v. **Performing arts centres can play a leadership role in connecting, presenting and building the capacity of artists in the region** with adequate resourcing – including for programming

3. DISCUSSION NOTES

- About VAPAC
 - 66 Members
 - Principally PAC
 - Also schools and consulting companies that service the industry
 - Small theatres including Red Stitch and Theatreworks
 - Professional theatre managers
 - Strong focus on venues and theatres (point of difference)
 - National body PAC Australia have a wider-focus
 - Network meetings 3 times per year (Member/Manager network)
 - Also 3 for technical staff
 - Also 3 for box office and marketing
 - Victoria has a small state, and strong network
 - People take this opportunity to share skills
 - Takes advantage of significant skills in network
 - Sharing of knowledge makes a massive difference
 - Face-to-face contact emphasises
 - “Oh you beautiful stage”
 - Standards and benchmarks for operations in venues
 - “This is what you have to do to run a professional space”
- Local loves and organisations/what is already here
 - Glenelg Shire/Portland Arts Centre
 - Staffing Restructure in July 2017; 2 years to get on track from this point
 - Venue operations coordinator has allowed dedicated support of the venue and allowed Manager to look around the shire
 - Portland Arts Centre also the only community gallery space; makes the building a multi-function space

- Commercial cinema operator
 - Community hires
 - All = time to access the venue decrease
 - First priority: our programming; second: cinema; thirdly: community access.
 - CEMA previous had free reign of the building, now trying to commit them to scheduled hours
 - Working with Casterton on the arts because identified as priority in community to address numeracy, literacy
 - Casterton secondary college support, focus on industry training
 - Warrnambool/The Lighthouse Theatre
 - Most liveable city
 - Redevelopment of space
 - Hosting more meetings, 150 performances with the rest (up to 500) others
 - Three events a day when 90 dark days accounted for
 - Third most popular service in the community based on council surveys
 - Hamilton
 - Passion of people; drawn to area from others
 - Just agreed on art gallery (flow-on impacts to PAC – will be suffocated in conversation)
 - Arts & Culture strategy awaiting outcomes of this SW Strategy
 - Backing up what we doing
- Challenges
 - Understanding of role in local government, community
 - Traditionally, local government struggle to know what to do with gallery and PACs
 - Challenge for industry: constantly in a scenario where you're justifying your work
 - Recognition of impact of venues have of delivering culture to Victorian communities (including through local government)
 - Expectations difficult to meet with budget
 - HR issues of leave etc. not matching with council expectations
 - 27 years after building a PAC, now asking, why did we build a PAC? (Hamilton)
 - Council belief that council should only contribute a certain figure; as soon as this changes microscope comes out
 - Community costs/hire fees to access the venue become prohibitive
 - Battle when some groups pay and others don't; approach councillors who don't have all the information and then staff left to pick up the pieces
 - Example of primary performers being an expense but huge impact on community, long-term
 - Spend a lot of time explaining the same thing to community over and over again
 - Programming funding
 - Creative Victoria support of programming through funding has been a lifeline for many venues, but also provided an out for local government (local councils may feel they don't need to fund programming)
 - Huge discrepancy across the network of what can be contributed
 - For many, if they don't get Creative Victoria funding they won't do the programming
 - Regional Partnerships Program currently under review
 - Looking for Creative Victoria to have more skin in the game (has to be worth the level of investment)

- Capacity for Creative Victoria to influence what happens at local government has diminished with diminished funds
 - Programming funding critical reliant on Creative Victoria
 - Cultural plans can create commitment here
 - If lost, hire spaces/hall for hire would become reality
- Infrastructure maintenance and ownership
 - Victorian government has built a range of infrastructure facilities over the last 20 years
 - No audit of where the facilities are across the region and how much funding needed
 - Often these spaces are built and because no strong remit, original users become permanent inhabitants
 - “Clubhouse legacy” difficult to breakdown; entitlement to it; manage expectations
 - Pressure on space
 - A lot of time for venue operations spent on three-way negotiations of space
 - Impacts on energy to manage programming
 - Impacts on ability to build capacity
 - Portland in need of renovation, leaking, etc. – holes in roof
 - Challenge of improving the building vs condemning it
 - What is the life of the building?
 - Ongoing maintenance often lacks plan – need to make long-term plans
 - Increasingly working on short-term plans; not 3-5 years – every time something is put forward it’s like it is putting up a new proposal – buried under size of large tasks
 - Building gifted to council because can’t be maintained
 - Maintenance is not sexy for any level of government
 - Ratepayer language can be toxic
 - Decisions made based on how the photo opportunity looks
 - “Don’t cut a ribbon because you’re repainted the stage”
 - People who make the decision are not the ones making the decision (gap between council and decision-maker)
 - Changing styles of productions on tour; need more flexible spaces in order to support but not all spaces have this
 - Built theatres are of this era
 - Spaces might be empty as a result
- Local government uncertainty
 - Rate-capping
 - Restructures: new CEOs will often do a restructure on starting which often results in pushing theatre managers down the chain; restricts the capacity of theatre manager to influence
 - Decreased capacity of venue managers to impact what they’re doing
 - Getting local government to work together to exploit the influence they have
 - Great role to play in influencing outcomes
 - Lacking direction from council as to what we do and why
 - Councillors have various expectations, understanding
 - Venue without a mission
 - Funding for four full-time staff, with the rest needing to be paid for from hires
 - Council ‘deficit’ approach to funding the space
 - Waiting outcomes for council structure review; still awaiting sign-off of structure since permanent appointment

- Attitude of council: need something behind us to back what we do; Council arts and culture strategy
- Gap between decision-makers and those with knowledge
- Events departments sourcing things without consultation with the space; capacity – other areas telling us what we have to do
- “vital part of visitor economy” yet no investment to match it
- Asked to do impossible
- Eg of budget – asked to create budgets at 0% and 2% when the staff budget increases by 2.5% each year; asked to do more but less resources to do it
- Point comes when you can achieve anymore without toll taken; how will industry deal with this?
- Touring
 - Tour coordination support; looking at addressing challenges
 - Increased costs of touring
 - Uncertainty
 - Allowing time to travel; allowing days for travel and recovery
 - Artists are not prepared for the experience of touring to region; everything from prep for venue, food for artists, preparing for surprises
 - Matching expectations of artists and venues
- Travel
 - Recognition of travel time
 - Face-to-face
 - Perception of travel times etc. for outsiders
- Showcase Victoria
 - Major event that costs for people to attend
- Support schools to go to one show a year – where is the opportunity to support a spark once lit?
 - Every child to have one theatre experience a year but this is all we can do
- Size of team and skills
 - Do a lot with a small team
 - Touring companies need to understand this/expectation too; new companies not understanding specs until they see it
 - Managing hours; hosting of artists
 - Regional centre of Warrnambool; need to manage expectations constantly
 - Technical, box office expertise – even a problem for places like Geelong to attract technicians; can’t compete on salaries offered in Melbourne
 - What professional pathways exist?
 - Tech staff needs regular access to venue to understand the space; idiosyncrasies
 - Turnover of staff
 - Terrible to go into space with no tech specs, box office, marketing as don’t know what dealing with
 - Mental health and OH&S for tech staff
 - People burn out because of commitment required
 - Two people employed full-time (Hamilton) – cleaner and manager
 - “I’m the only one who can do it”; huge burden to deliver because of this
 - People who may be skilled at programming etc. don’t have understanding of how to work in local government
 - Distance to training facilities; ends up paying huge amount for casual rates etc.

- Acquittal and reporting processes
 - Creative Victoria overwhelming acquittal; don't have tools to collect the data with time to collect it
 - Data won't be strong because of this
 - Different reporting expectations; MAV, Council; State - up to 6 different data collection requests; not part of systems for most
 - Categorising of data
 - Only time collect data is for acquittal; only data we collect is for someone else
 - Only two figures people seem to care about are number of people attending and budget/cost
 - Need to understand what people go through to make things happen: the human toll
- Opportunities
 - Encouraging/empowering supportive personnel to be advocates
 - Tell councillors about what we do and why we do
 - Awareness, induction process to support engagement with wider community, backed-up by strategy
 - Getting this message to wider community; community role in encouraging councillors through the door
 - Get them to come to the event; this can change everything – best chance to change everything
 - Advocacy at this level the challenge
 - Improve understanding at community level: no-one would understand the impact of what happens if the PAC disappeared
 - Even the people who don't see value in us, still use us – having the space is an attractor even if people don't use it ('thread of optimism')
 - Strategy can help influence council to develop their own plan
 - Political advocacy opportunities – rebranding of the arts
 - Building capacity of artists/staff in the region
 - Keen to see more regional artists impacting in this space
 - Opening up the spaces in the region
 - Professionalising presentations; often need to find someone who can work over extended periods in a region to support this and these skills can be confined to Melbourne
 - Producer support
 - Capacity of technical, support staff to grow too
 - Tech Connect program in Arts Centre Melbourne; currently just a pilot but should be continued
 - Amazing outcomes; every venue who sent staff thought it was fantastic
 - Achievable within budgets
 - Link across the border
 - Country Arts SA
 - Touring company links?
 - Leadership/facilitation on data collection on four bits of key data:
 - Attendance: exact number of people who came to show across the Shire; data reliability and training; manual overrides sometimes needed
 - Money made on tickets per category (for example, concession, full); questions of elasticity
 - Repeat attendance from people

- Hours of staff
- Data *crunching* as well as collection
- Pathways for young people, VCAL training for tech, tech sharing
 - Tech hire business set-up in the South-West can be set-up
 - Funding for training and skill building of staff
 - Succession planning (many have been there for 30 years, with who comes next not clear)
- Tech network is strong across Victoria; VAPAC support for this
 - Seeing other people and venues really important – support and recognition of this
 - Eg ‘first venues questionnaire’ for first venue on tour is shared currently by tech managers (noted these are drying up more so with time-poor staff)
- State Government maintenance fund through Creative Victoria
 - Supported by development by maintenance schedules
 - Pipeline of infrastructure in region (will be difficult conversation)
 - Building a business case – for investment
- Union support for roles, as well as role of MAV (eg library sector funding)
 - Library model of being embedded
 - “This is what we can deliver for xxx”
 - Boundaries for workload

4i. Great South Coast Creative Industry Consultation Summary – Visual Arts

1. INTRODUCTION

To support the development of Creative Industries Strategy in the Great South Coast region (the Strategy), Regional Arts Victoria (RAV) co-hosted a targeted consultation session with National Association for the Visual Arts (NAVA) CEO Esther Anatolitis on Tuesday 1 October from 5.30pm-8.30pm.

These notes provide a summary of key themes and discussion notes from the session.

2. SUMMARY OF KEY DISCUSSION THEMES FOR STRATEGY

- i. There is a need to **improve the communication, celebration and two-way advocacy opportunities between artists, organisations and decision-makers** (in government, business and the wider community) about the role of creative industries in the region
- ii. Artists and institutions would benefit from **consistent and jointly-understood adoption of formal fee schedules**, including those developed by NAVA
- iii. **Arts events can play a pivotal role in visitation**, in particular by encouraging people to go 'beyond the beaten track', and some support may be provided to recognise and explore this opportunity
- iv. **Opportunities for exchange and travel**, within and outside a region, are pivotal for increasing the capacity and inspiration of local artists and audiences
- v. The **decline of formal education and study** in the region has long-term impacts on the vibrancy and sustainability of the local sector

3. DISCUSSION NOTES

- About NAVA
 - Policy, advocacy and action for a contemporary arts sector that's ambitious and fair
 - Seek to pursue constructive and fair policy for artists
 - NAVA was founded by people keen to collectivise and support artists
 - Founded or helped found the MEAA, Viscopy (now part of Copyright Agency) and Indigenous Arts Code
 - Code of Practice
 - Sets best practice standards for visual artists
 - Membership program
 - A range of offerings including one that includes insurance
 - Professional development programs
 - Support and development on the phone through disputes (Code of Practice support)
 - Best practice standards for sector as well as artists
 - Recently appointed First Nations Engagement Coordinator
 - Amplify the voice of artists to enrich the life of the nation
 - More artists contributing to this conversation is important
 - More than just nice pictures; essential to daily life
 - Contribute to government enquiries
 - Political conversations behind the scenes
 - Maintaining political contact
 - Some MPs remain anxious about talking about art – increasing comfort with information provision
- Strengths/loves/local
 - Victoria has a strong creative industry strategy and leadership compared to other states
 - Also First People's Strategy supporting the bigger picture in Victoria
 - Local council is the biggest owner of collection material in Australia
 - Balance sheet value of arts impacts on councils
 - Solo artists in the region; interest in being an active part of the strategy

- F Project
 - Grassroots and artist-led
- Witnessing the social impact of arts projects on the world
 - The voice of arts to society, what it contributes
 - The power of art to change minds
 - Endurance of the arts through challenges
- Local arts teachers
- Warrnambool College
- Good support for organisations like NAVA and RAV
- Artists moving to region, making income through commercial work
- Opportunity to ‘hibernate’ in a studio = payoff
- History of education in region, supporting many from previous generations to continue through postgrad
- Community arts projects helping artists to build a different skill set
- Hamilton collection
- Challenges
 - Artist salaries are falling
 - Making Art Work report noted the average income for artists was \$18,000, a fall of 19% since the previous report
 - Taking longer for artists to become ‘established’
 - Fees are decreasing, and attempts to pay in ‘exposure’ increasing
 - Juggling art with rest of life a challenge
 - Rate capping is impacting on the way an LGA looks at the arts
 - Council restructures combining galleries and performing arts centres roles results in a loss of specialisation, as well as loss of regional focus – what is the gallery contributing to the region?
 - Arts funding often at the bottom of the pile, despite impact on liveability and mobility of people in regional areas; competitiveness amongst councils
 - Decline in visual arts university education and art schools in regional Victoria
 - Expensive and difficult to restart these programs once they end
 - Also true for primary and secondary education
 - Importance of great arts teacher, and experience which tended to be exceptional rather than universal experience
 - The life of the town is suffering from the loss of the arts school – boredom setting in
 - Teaching opportunities have dried up
 - Melbourne education = growing numbers without corresponding growth in teacher/education support
 - Lack of regulation means nothing compels galleries etc. to pay to the Code of Practice or similar standard
 - Ways the code can dovetail into existing laws and awards is a current focus, as well as seeking to make it a condition of funding that recognised rates are paid
 - Siege mentality
 - Sector under threat and courage has receded as a result – less risks being taken
 - Focus becomes on survival, not inspiring change
 - Organisations as a result not looking to evolve so as to be no longer needed; looking to make best of what we can in difficult times
 - Infrastructure
 - Visual arts practice requires a certain level of materials, infrastructure, technical/industrial support – dissimilar to other art forms
 - Involving more young people is an opportunity for growth, but need to introduce this demographic to more organisations

- Volunteer renewal a related challenge
 - Funding/financing
 - Exploratory funding hard to access
 - Focus on economics instead of how arts can connect us a growing trend
 - Distance
 - Seeing the latest work a challenge for both time and money
 - Connection; immersion in practice in a capital city vs isolation in the region = trade-off
 - Freight for work is far more expensive from the regions
- Opportunities
 - Maintaining relationships with your Senators, MPs and Councillors
 - Example of Arts Day on the Hill (NAVA): for many MPs, it was the first time they had met with an artist
 - Can't assume MPs know what the issues are
 - NAVA advocacy toolkit for 'social', 'activist' and 'citizen' levels of participation
 - Social advocacy is you telling your story or offering your perspective; it is compelling because it is you telling it – tell it in a way that inspires someone to tell that story again, whether they agree with you or not
 - Activist advocacy is about a particular issue and may involve writing to an MP
 - Citizen advocacy is about staying connected; bookmarking information pages etc.
 - Government inquiries can help understand feelings a particular party or politician has about an issue – can even just be for political point-scoring
 - Embedding artists in decision-making
 - Assist decision-makers to talk about arts with more confidence
 - Spaces
 - Schools to host artists
 - Conversations with industry – community, civic-minded appeal
 - Questions are not just for politicians, but business community
 - Filling vacant spaces with artists
 - Utilising TAFE equipment (for example, ceramic workshops)
 - Sharing resources
 - AirBnB using existing systems (already in action at F Project)
 - Hospitality approach to make community inclusive, interesting place to live and work
 - Renew Australia model/license agreement
 - Connecting to young people through artists in residence, including at schools
 - Fletcher Jones spaces another example of some that could be increasingly used
 - Artist worth
 - Improving understanding amongst artists of their worth, including support in setting standards and in turn improving wider knowledge of what it costs
 - Agreed-upon rates of pay
 - A better understanding of both the horizontal and longitudinal reality of practice, playing a long game
 - Support the artists in the community and the rest will come – things can spring from this
 - Publishing and sharing NAVA rates – even when needing to include unfunded portion 'in-kind' to assist council, business etc. to see value of investment
 - More successfully celebrate the arts
 - Reset and rethink arts in the community
 - Kids from local schools to participate in council presentations
 - Showing the value to schools
 - Impact of arts on good mental health

- Skill sharing
 - Working with people of various skill levels and exciting them through participation
 - Using gallery collections to connect to schools, increase education links
- Exchange
 - Inspire fund for artists to travel, see new work
 - Small grants can help participate in remote programs
 - More touring work through the region; exchanges between galleries, artists
 - Residency programs which impact on the wider community
 - Studio exchanges
- Visitation
 - Confluence of art, technology and the city similar to 'Northern Lights' project an opportunity
 - Local artists working alongside big names to encourage visitors to depart the beaten track
 - Focus can be on what is unique in the areas
 - Attracted to travel, movement in the area
 - Extending beyond the centres, commuting across the region
 - New opportunities through Budj Bim

4j. Great South Coast Creative Industry Consultation Summary – Fashion And Design

1. INTRODUCTION

To support the development of Creative Industries Strategy in the Great South Coast region (the Strategy), Regional Arts Victoria (RAV) co-hosted a targeted consultation session with Australian Fashion Council (AFC) CEO David Giles-Kaye; and Design Institute of Australia (DIA) CEO Jo-Ann Kellock on Monday 7 October from 5.30pm-8.30pm.

These notes provide a summary of key themes and discussion notes from the session.

2. SUMMARY OF KEY DISCUSSION THEMES FOR STRATEGY

- i. There is energy and enthusiasm in the local sector for **more collaboration, informal and formal, at a regional level between businesses**
- ii. An emerging industry focus on **sustainable approaches to fashion and design** presents new opportunities for **high-quality, locally made and sourced products**
- iii. **Professional development opportunities which link local students, professionals and industry specialists**, including from outside the region, would have long-term benefits for the local sector
- iv. **A gap exists for a special event**, such as a fashion week, that **profiles the local industry** to the wider community
- v. There are **deep links to fashion and design in the region**, and these stories could be better told

3. DISCUSSION NOTES

- About AFC
 - The first Creative State strategy in Victoria set the scene; most meaningful engagement in the country is happening in Victoria
 - This strategy brought fashion into the conversation
 - AFC supports anyone involved in getting clothing on to people, from boutique to workwear, fashion, jewellery, as well as anyone who helps make it happen
 - Help companies and people to grow and bring together groups
 - Fashion is a \$25b industry, as well as being cultural important; fashion colours what we do culturally and how we present ourselves
 - AFC focus areas include:
 - Design and innovation, including technical, business models, stores – not just designing clothes
 - Supply chains, and how international supply chains are managed
 - Ethics and sustainability: fashion is the second worst polluter of water in the world, slavery is a global issue, mistreatment of employees across the world – Australian industry looking to address this
 - Nurturing business; tend to focus on what is needed for business capability
 - Export; growing beyond Australian shores, and growing capability to do this; showcasing at trade shows
 - Activities to address these focus areas include:
 - Supporting people to talk to each other
 - Community connections – there are some in regional areas, but tend to be in Brisbane, Sydney, Melbourne
 - Information sharing through newsletters
 - Roundtables on particular issues
 - Incubator program for emerging designers (2-5 years into practice); focus is not on start-ups but those who are not quite sustainable yet; includes mentoring, pop-up sessions around festivals or fashion weeks; selected through an application process over 1-12 intakes per year

- Tailor-make what AFC do around what needs are
 - Not experts or an advisory group, more about connecting to others (website has some resources too)
- DIA
 - Interiors, design and decorating
 - Communications and digital design
 - Textile design
 - Industrial design focus
 - Crossover/collaboration between disciplines a growing trend
 - DIA currently has 34 Membership categories and 15 disciplines listed for Membership
 - Changing Member expectations is leading to move back to more general design position less tightly defined
 - Model followed will be similar to changes occurring across the world; trend towards generalisation
 - One stop shops becoming more common
 - Supporting the careers of individual designers
 - Have embarked on a governance reform since 2017, and currently looking to develop regional network groups and sessions
 - People want to participate in smaller groups, and planning for the future will consider this
 - Get groups together and they will share information
 - There are 90,000 designers in Victoria that contribute \$9b to the economy
 - Run salary surveys with access for Members
 - Practice notes on quoting, contracts, photography etc.
 - Took designers to Hong Kong for design week and supported speakers on program
 - Promoting design to the person on the street
 - Various membership levels
 - Full membership is access to accredited designer program and sign-up to continued professional development program to ensure currency of information (connected to universities, workshops/awards, writing papers etc.)
 - Wellbeing programs/impact of design/interiors on wellbeing (example of the daisy logo that signifies chemical safety benchmarks)
- Local orgs, people, lovers
 - Great Ocean Road Woollen Mill
 - Grow, knit, sell knitwear
 - Supply to markets, Melbourne, international outlets; online store
 - Use chemical-free/natural colours
 - Australian cotton
 - Certified by Ethical Fashion Australia
 - Always clothing store
 - Quality of fashion in shop is high, designed and made in Australia
 - Support small brands
 - Opened 8 years ago after study in Geelong
 - Not fast fashion
 - Mr Walter
 - Pride in being a graphic designer
 - Amazing town, spaces, jobs
 - Port Fairy co-working hub
 - Graphic design for start-ups, helping to get people's creative vision off the ground
 - Advocacy and support with a network with members, diverse business owners

- Always open to connections between industries, skill-sharing, mentoring
 - History eg Tag Walter, Fletcher Jones
 - Ideas Place has revealed fashion people
 - Businessfolk.com.au
 - Clothing labels
 - Migrants came to the region for fashion; fashion deeply rooted in history of area
 - People will find a way when there is need: challenges is bringing and keeping them together
- Challenges
 - Sustainability of clothing industry
 - Environmental
 - Financial
 - Legal expectations shift once you start a business and stop being an employee
 - Encouraging people to pay more for good design
 - Many designers feel that people don't value them
 - Shows such as The Block create the impression that good design can be done in 6 weeks
 - Most don't recognise the work that goes into getting a produce to market
 - Convincing consumers to not buy knock-offs
 - Designers often like titles because they don't feel valued/lack of confidence
 - Gap between cost of creating and willingness to pay
 - High-end market has access to global suppliers = competition
 - Prices in Australia for the same product are lower than overseas; industry tends to follow rather than lead consumers
 - Melbourne brands can keep prices down
 - Convincing people of the quality of work
 - Changing degrees at education level result in a different mix of capabilities
 - Retailing
 - Barriers to entry/starting out
 - Unrealistic expectations, hard work for first sales
 - Local knowledge
 - Locals often don't know what is happening in their region; takes time to build market, niche – and it isn't cheap
 - Distance
 - Often feel isolated in the region
 - Don't have time to go to Melbourne for inspiration
 - Being noticed regionally
 - Often not thought about as a viable career, even though 100s study it
 - Financing new initiatives
- Opportunities
 - Fashion connection to David Jones in Warrnambool
 - “If you're drawing and income from the sector, you have a duty to support it”
 - Professional development
 - With the person 'one step ahead' of where you are
 - Invitations/more talks from fashion, bringing industry to the region – can also support people locally to attend (DIA have templates to run these kinds of sessions)
 - Show career opportunities for students – inspire them
 - Bringing Grade 6 students through spaces and show the opportunities that are available
 - “Tech school” model, where spaces are set aside at local university or TAFE for year 9 students with a specialisation; work is view through design process
 - Design approach to problem solving is an emerging trend

- Invite peak bodies back
- Sustainability
 - Locally sourced materials, environmentally friendly production
 - Region has some of the best wool in the world, including alpaca fibre
 - Resale, repair of clothes
 - Circular economy - Lifeline traded 5% higher in 2018-19, a good result in retail environment
 - Working with students
 - Learning and sharing more knowledge about sustainable fashion (eg, Good on You app)
- Collaboration with people in region
 - Using networks, finding out who is here
 - Supporting other small businesses in the region (packaging etc.)
 - Bringing school students to Mr Walter for conversations to address the gap between what is taught in school and what is actually happening in industry
 - Business supporting businesses; do it for the love
 - Using underutilised spaces across the region
 - Sample makers
 - Could also increase population of migrants in the longer-term
- Local markets
 - 10% of customers = 90% of sales
 - Older customers spend money and understand quality
- Identity
 - Fashion is individualism – people are looking for this; finding audiences
- “Costumes for tourism”
 - Eg, mermaid costumes to people visiting can see mermaids
 - Costumes could be for film, music too
- Fashion Week
 - An opportunity to bring people together and out into streets
 - Link businesses together
 - Don’t need to be too big
 - Show customers who is here
 - Links to Fletcher Jones

4k. Great South Coast Creative Industry Consultation Summary – Targetted Session With Music Victoria

1. INTRODUCTION

To support the development of Creative Industries Strategy in the Great South Coast region (the Strategy), Regional Arts Victoria (RAV) co-hosted an invite-only consultation session with Music Victoria (MV) CEO Patrick Donovan and General Manager Dale Packard on Friday 18 October from 11.00am-12.30pm.

These notes provide a summary of key themes and discussion notes from the session.

2. SUMMARY OF KEY DISCUSSION THEMES FOR STRATEGY

- i. The development and sustainability of a thriving scene to support musicians requires **access to spaces and support people/facilitators** – the latter also require their own support networks or resources
- ii. Maintaining **up-to-date information about local artists, opportunities and events** requires dedicated resources to raise the profile of each
- iii. **Better communications** might reduce the gap between what decision-makers, including local government, provide and what the local sector requires
- iv. **The training and development of emerging and young artists and audiences in the region is currently not adequate**, with existing models not able to meet the changing needs of musicians
- v. **The music sector is highly interconnected in and outside of the region**, with the loss of single venues or instigators having a ripple effect beyond the immediate community

3. DISCUSSION NOTES

- About MV
 - Venue sessions eg Geelong focus on professional development
 - Warrnambool consultation session focusing the closure of the Loft
 - Not for profit independent organisation
 - Membership organization
 - Professional development for artists, venues, festivals
 - Continually consult industry as needs constantly changing
 - Trying to stay ahead of the curve; new technology
 - Regional consultation underway – development of regional action plan
 - Working with local musicians, councils will be a focus
 - Provide opportunities for people to get together/work together
 - Will then seek funding of this plan
 - Data collection, research to demonstrate the value of music
 - Eg regional live music census (available on Music Victoria website)
 - Includes asking council to commit funding to action plans
 - Best practice developed from this
- Loves/local people
 - Amazing history of musicians out of this area, eg Archie Roach, who are investing back in marginalised communities – support network
 - Tunniversal
 - Volunteers
 - Upgrades to theatre will improve opportunities
 - Studios
 - Professional musicians
 - Not-for-profit ukulele school
 - Money goes back into students, schools, workshops for students
 - Ukulele one of the easiest introduction points
 - 15 minutes of fame

- Fletcher Jones foundation education in schools
 - Don't stop the music raising awareness of role of music in educations
- Challenges
 - Fear that losing out younger generations
 - Moving out of region
 - Lack of teachers for music, eg theory
 - Kids want to play but something happens after they leave us.
 - Primary schools not offering program
 - Only 20% of schools offer music
 - BUT increase of people teaching themselves at home
 - Uni doesn't offer music as a subject
 - Decline of university
 - Qualifications for teacher; pathway to this professionalisation
 - Avoid "here's an idea, now someone else to do it"
 - Need people to commit to doing, not just suggestion
 - "Spring off your arse and do it yourself"
 - "Survive here by going other places"
 - Place is a "workshop not a marketplace" – need to be export/tour to make a living
 - Venue instability
 - Decrease in pubs/attendance at live music events
 - Traditional venues closing
 - If music venues close down, the whole circuit suffers
 - Collaboration across venues; how do we get better at providing opportunities – halls, venues, lounge rooms; sharing these
 - Finance of managing a space; hard to maintain these spaces; access to these kind of granting opportunities for private facilities
 - Looking to get into community but can't do it for nothing – want it to be accessible; people expect it for free but need a space for it
 - Validation/celebration not noted
 - Hire rates for halls
 - Council often relying on compliance officers to manage these bookings
 - Sustaining people
 - Rate capping, cuts lead to cuts in arts in culture
 - Lonely as artist/profession
 - Lot of people doing it for free – supporting them as mentors; includes financial support, but doesn't have to be a lot to make a difference
 - How do you do the 40 hours or work before the 45 minutes on stage; finding joy in the admin, or if no joy, how to make it easier
 - Isolation in community; don't feel valued
 - Easy to be muso, hard to get people to gigs: "We're all busy that weekend"
 - Silos of organisations/peak bodies
- Opportunities
 - Building a scene; finding a space
 - Build up value of why music is important; bring people together
 - Need community support, to generate sense of identity, audience
 - Sticking together
 - Opportunities to talking to each other
 - Young people around to support to each other
 - "places to be terrible", make noise – free, open spaces (like uni or tafe used to be) – not a garage; basics of tech needs etc.
 - Jam sessions

- Variety of backgrounds to work with each other – sharing of expertise, mentoring young people
 - Support for people coming to the scene late (not just young people)
 - Find your identify as a place and respond to it; not pick up a model from another place; and as a performer
 - Face-to-face energy, positivity; talking to people
 - Collaborations between art forms and between different styles of music
 - Making it together
 - Playing on a bill together “healthy competition”
- Interest in supporting young people as artists, audience
 - Next generation of fans; create spaces that are youth friendly – not just venues, put places to network, skill-up
 - Need of hub for people to come together
 - Deakin also introducing teaching music in schools
 - Education of people looking to access services; open up opportunities to access other programs
- Music Victoria audit of what happens in region helps bring them together
 - “A column A (musicians) and a column B (venues/hosts) and column C (audience)”
 - Needs to update and maintained
 - Muso app
 - Volunteers running Facebook groups etc. – role of technology in bridging gaps
- Advocacy to and within council about importance, impact of arts in region
 - Responsibility to support this participation
 - Also in the community
 - Changing stigma, move from hobby perceptions
 - “Flooding councils with positivity”
 - Role of council in supporting the arts in why people want to live in a place/backing the arts
 - Music/arts to be seen more like parks and libraries – shift in thinking; small investment big returns
- Profile
 - Finding out what is happening in the region
 - Music Victoria circuits: touring circuit etc. is updated on the Music Victoria page
 - Ability to connect to other areas, eg Ballarat
 - Music growing and flourishing
 - “examples = hope”: role of leadership
 - Facebook groups
 - Touring circuits, collaboration, music community boards
 - Make ourselves relevant
- Paid facilitators, pay for skills not just spaces
 - Role of grant writers; fundraisers even it not musicians – are there a group of people that can be connected
 - Conduits
 - Acknowledgements for work as much as anything; celebration, respect
 - Skills development – bit ahead of capacity of community groups
 - Finding of money/support
 - Funding more forward-thinking initiatives, goals

4I. Great South Coast Creative Industry Consultation Summary Open Session With Arts Access Victoria

1. INTRODUCTION

To support the development of Creative Industries Strategy in the Great South Coast region (the Strategy), Regional Arts Victoria (RAV) co-hosted a consultation session with Fiona Cook from Arts Access Victoria (AAV) on Friday 25 October from 12.30pm-2.30pm.

These notes provide a summary of key themes and discussion notes from the session.

2. SUMMARY OF KEY DISCUSSION THEMES FOR STRATEGY

- i. The development and sustainability of the arts and disability sector requires **access to spaces and support people/facilitators** – a commitment to understanding the impact of travel, access and other challenges involved in taking part in the industry
- ii. Maintaining **up-to-date information about local artists, opportunities and events** requires dedicated resources to raise the profile of each
- iii. **Better communications** might reduce the gap between what decision-makers, including local government, provide and what the local sector requires
- iv. **The training and development of artists with a disability and audiences in the region is currently lacking**, with existing models sometimes not able to meet the needs of artists
- v. **Paid facilitation and specific support meeting the needs of each individual** is a requirement for artists with a disability to succeed in regional areas.
- vi. **Acknowledgement and inclusion is and advocacy issue** – building an understanding of what it takes to be an artist with a disability will be important.

3. DISCUSSION NOTES

- About AAV
 - What AAV provides
 - Artist mentoring
 - Can be a first point of call for artists with a disability
 - Advocacy body for artists with a disability
 - Provides access to the arts as arts workers, artists and audiences
 - Work with funders and governments on policy and inclusion
 - Primarily an arts producer – assist artists to produce work
 - Opportunities
 - Melbourne based programs for skills development
 - Artist Engagement team – to help build capacity for artists at any level
 - NDIS resource to help build arts into your plan
 - AAV are happy to pilot ideas/projects and help communities develop a pilot – they are open to ideas
 - Projects
 - Nebula – portable art space project fee for hire)
 - Choose Art – website to list accessible arts events and experiences
 - Disability and Equity training
 - Bandmates – be linked to a *mate* to take people who enjoy music to live music
- Loves/local people
 - So many amazingly skilled people in the region
 - So much going on, so many opportunities
 - A lot of passionate people – a belief in empowerment for people
 - Arts creates wellbeing and has a place in the community

- Challenges/gaps
 - Pathways for artists to develop their work
 - Lack of knowledge or how to access knowledge about how to
 - promote work
 - have an exhibition
 - access exhibition spaces
 - make connections
 - develop a career
 - Lack of available resources or communication of what is possible
 - Lack of understanding in business and in tiers of government, about what it takes to have an arts business
 - Acknowledgement that the arts is serious and a relevant contributor
 - Lack of available mentoring opportunities
 - Access to opportunities through mentoring or assistance to (get the grant) – more defined and useful support rather than just *showing*, they need help *doing*
 - Lack of paid facilitation opportunities or paid employment in the arts
 - Volunteer burn out – puts important projects (and people) at risk
 - Lack of understanding of what it takes to make projects happen
 - Volunteers can't do everything – paying facilitators would be a change-maker
 - Funders need to understand the importance of paid facilitation in small communities
 - Paid facilitation needs to be ongoing
 - Networks and communication
 - Difficult to find networks when living in small communities
 - The need to get together is strong
 - Sharing information and opportunities (skills) would change so much
 - It's difficult to know about what's happening – everyone working in silos and just trying to run their thing – who is thinking about the greater picture?
 - Sustaining people
 - Volunteer recruitment and engagement is a challenge
 - Lot of people doing it for free – supporting them as mentors; includes financial support, but doesn't have to be a lot to make a difference
 - Isolation in community is a challenge
 - People have identified they want performing arts in NDIS package but location makes it impossible
 - Travel is difficult in small communities – this needs to be considered
 - How to support the disability community when Rural Access ends?
- Opportunities
 - Building a network, keeping in touch
 - Communication of opportunities and what's available is key
 - Knowing who's out there is needed
 - Sticking together
 - Opportunities to talk to each other
 - Arts and Disability network
 - Support to build a career in the arts
 - More recognized and more specific support
 - Opportunities that are accessible and available in regional areas
 - More specific and meaningful support to apply for grants
 - Resource for communication – specific to each art form or group
 - Advocacy
 - For local government to understand the value of the arts on many levels
 - for disability in the arts sector

- for a councilor to be the advocate for the strategy in each area (for impact and value promotion)
- Paid facilitators, pay for skills not just spaces
 - And need for paid consultation in the disability community when being consulted about things

4m. Great South Coast Creative Industry Consultation Summary – Targetted Session Performing Arts

1. INTRODUCTION

To support the development of Creative Industries Strategy in the Great South Coast region (the Strategy), Regional Arts Victoria (RAV) co-hosted a consultation session with the Circus Oz (CO) Participation Manager Katrina Gill and Arena Theatre Company (ATC) Artistic Director Christian Leavesley on Wednesday 30 October from 5.30pm-8.30pm.

These notes provide a summary of key themes and discussion notes from the session.

2. SUMMARY OF KEY DISCUSSION THEMES FOR STRATEGY

- i. South West practitioners would benefit from **regular, reliable access to professional expertise** to support their work
- ii. Events will develop longer-term audiences if they can **create and maintain more predictability** around scheduling
- iii. There are **a lack of career development pathways** for local practitioners beyond junior levels
- iv. **Local champions could be better matched with existing resources** to create opportunities for local artists and audiences

3. DISCUSSION NOTES

- About CO
 - Engagement, participation
 - Public classes, community, corporate – ways to do Circus
 - 40 years old
 - Touring at the heart of what we do
 - Breaking down barriers to access as audience, participants
 - Cultural, geographic, economic
 - Try to be adaptable, responsive
 - Circus as an art form is modular, adaptable
 - We make shows we want everyone to love, but also want layers of engagement around the shows
 - A lot work getting new audience ins
 - Last five years custom built space in Collingwood
 - Teach 50 public classes a week
 - Go to schools as well as invite schools come to us
 - Deadly Elders programs with health outcomes
 - Not just about facilitating access for the art form but using the art form for greater benefits
 - Circus has physical health benefits, for example
 - Partnerships with schools, councils, and local communities
 - Typically send out performers in advance of shows
 - Tin Top model
 - Scaled down cast, production lower key, schools involved in the performance with the performers
 - Genuine immersion for a week
 - Would like to do more of these
 - Education programs
 - Tours with RAV Arts & Education to schools; subsidy performances
 - Schools often come to CO; Arts Connect Nine program (year 9 program through Arts Centre Melbourne)
 - Always interested in a custom program; collaboration with schools
 - A group of 20 is good for energy, rotations; work by bringing schools together

- Regardless of previous experience, feedback from participants is always about building confidence
- Elder programs haven't been done regionally (could be)?
- ATC
 - 53 years old
 - Moved to Bendigo January 2018
 - Work only for young, almost all artists are professional adult artists, but all shows for young people
 - Typical age-range is school programs/audience
 - Started out as a company that did a lot of touring
 - When arts centres started to be built, move to art centres presentations instead of schools; meant a lot of admin reduced
 - More time was spent on art, little time on marketing, admin
 - International recognition was increasing, but actual recognition amongst young people was in steep decline
 - People going to arts centre, not to see ATC; lost connection to audience
 - Started to go out to East Gippsland; going to schools predominantly who didn't have other touring companies visiting
 - Didn't take shows; took workshops that turned into a show
 - Would use a framework to build a performance that was presented to school at end of residency
 - Use things like technology to inform shows
 - Highlights the hidden culture of the school
 - About school, kids owning what it is
 - Use the findings as research for the development of ATC shows; learn stuff for other work
 - Young people need art that reflects a world as it might become rather than just is or has been
 - All original work, no adaptations
 - Theatre work explores things that other art forms can't
 - One show per year
 - Workshops (versions of these)
 - Residencies
 - Creative workshops with performative outcome
 - Augmented reality, robotics – just interested in making a thing
 - “We're the experts in being artists, they're the experts in being kids” – that's where the two groups meet
 - Bendigo
 - Premise was that the audience was underserved and ready to be supported
 - Instead of audience, found a community that had a lot of needs to support rather than an audience to exploit
 - Offering everything free of charge (with philanthropic support)
 - Don't set out to do "educational" things
 - Don't want to make those shows
 - Not going to deliver education outcomes, but schools are where the kids are
- Local loves
 - Local students doing some theatre
 - Musical theatre strong
 - Some guy on Instagram who does a Fletcher Jones-based what's on list?
 - Outside amphitheater opening in 2020
 - Port Fairy Short Play Festival

- Cross-section of people
 - Some talented circus kids being developed through local schools
- Challenges
 - Busyness of schools – hard to take risks
 - Teachers need to match to curriculum content – heavily relationship-driven; about champions - trust is everything
 - Argument for defocusing on schools
 - Connecting with young people once they leave school with any kind of critical mass is difficult (work in partnership with orgs who have done these hard yards of groups)
 - School holidays plenty on but during term nothing but sport
 - Not all towns have secondary schools - interest in Port Fairy no in Warrnambool
 - Maintaining momentum – do a workshop and then don't have chance to continue, eg a weekly group
 - When these do exist, the task of it falls on already busy people
 - Someone dedicated enough to offer it as a service
 - Plausible career pathways for people in the region
 - Travelling doubles prices
 - Nowhere to go once you reach 12 years old
 - Knowing where to find things/audience development
 - Marketing/reach
 - Navigating the algorithm
 - Word of mouth
 - Limits of what's on pages
 - Breaking habits out of comfort zone
 - Financing
 - Funding sources often support only once – sustainability an issue
 - People often pay out of own pocket
 - National and state government support across the country diminishing; decreasingly looking to them for support
 - Need for looking closer to home
 - Things have to be a two-way street – not for charity, but because there are interesting experiences
 - Untapped talent
 - Diversity
 - Represented more on stage, but not in orgs, board, etc.
 - Sticking to art form silos
 - Musical heavy town
 - Defining what Circus is; No circus section of the Australia Council for eg
 - Links to industry and art cross-over
 - Arguing case as an art form
 - Career pathways in circus
 - Some big companies, some little ones, but the middle ground doesn't exist for career development and with opportunities for presentations
 - Engagement vs professional practice trade-off/division or opportunity?
 - Personal experience – more and more, companies do both
 - Important to know what you want to do – is it for your professional practice, or is it for your community?
 - Vagueness and wishy-washyness is the sure way to muck things up
 - Rigging for circus not available
 - Funding workshops
 - Writing applications

- Opportunities
 - Mentoring, workshops for teachers and trainers (teaching to teach)
 - Clubs eg drama club
 - Training up mentors; giving expertise to these experts
 - Mentoring a general expectation of professional artists – social, moral obligation to help
 - Things are bubbling away – transition from interest to action
 - Pool of champions who know people; use them to build the connections
 - Motivation to help things get done
 - Good support for people with money in Warrnambool (whether you can keep it going is another thing)
 - People who are doing things – translating the passion to small business set-up, training
 - Send people away to train and come back
 - Young troupe doing more than just musicals
 - Mental health benefits
 - Working across age ranges, not just kid; not creating divisions
 - Not sticking within own age group
 - Influence on communities across the board - open age
 - There are resources (schools have venues etc.)
 - Building expertise to work these resources
 - Database of what people had and matching (see also music session)
 - Build on the briefer festival visits
 - Multi-generational making
 - Key pillars in the year
 - Predictability of events to assist with word-of-mouth
 - Same time every year; planning for what is coming (eg Fun4 Kids was same time every year)
 - Developing the arts through community and the community through the arts
 - Eg of Port Fairy Short Play festival with participants becoming audience
 - Access to the expertise in big cities
 - Teaching to write, direct, acting, etc.
 - Better to enhance, develop the local region
 - Expertise tour, not just the shows
 - Teach people to make it financial viable
 - Local expertise builds from visits
 - Artist placements in region
 - Outsider doesn't feel need to be responsible for when it already exists
 - Define success in a way you know you're going to achieve it
 - Circus Oz could be place for bringing artists to the city when wanting to perform
 - Not-teacher-dependent circus program eg in Bendigo
 - Maybe we can do it ourselves – maybe the environment already exists; just grab it and do it (maybe just consultative role for experts)
 - Cabaret?
 - More opportunities to showcase

5. CONTACT

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