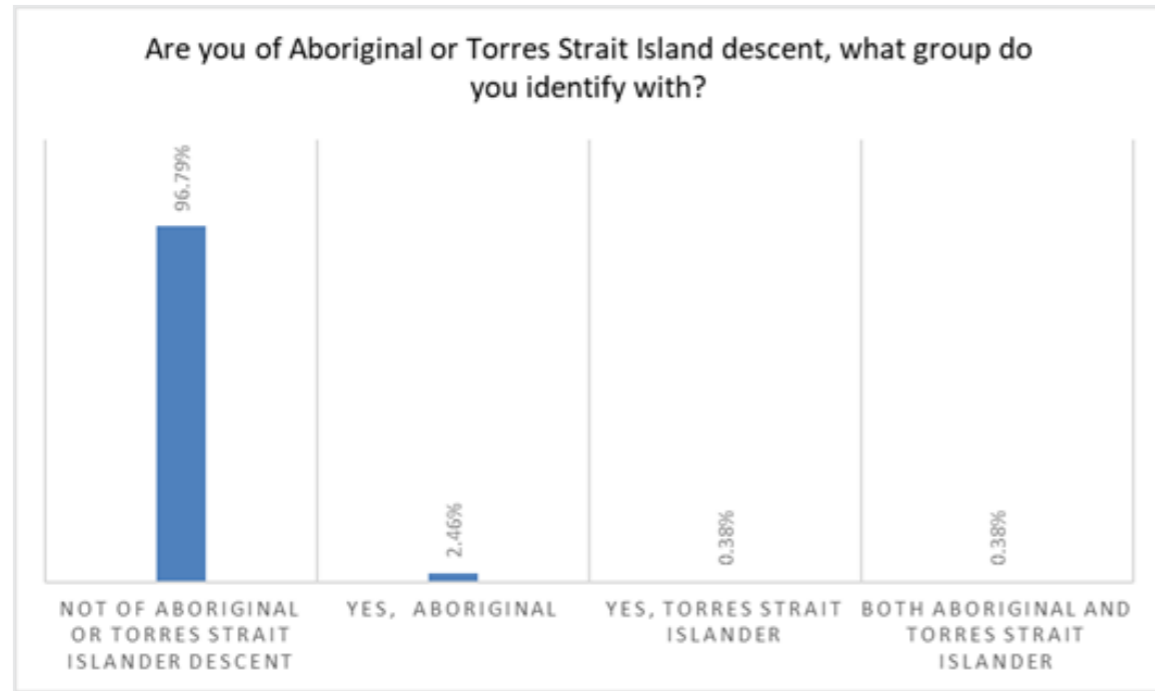




APPENDICES

Sunshine Coast Creative Arts Audit and Opportunities Report

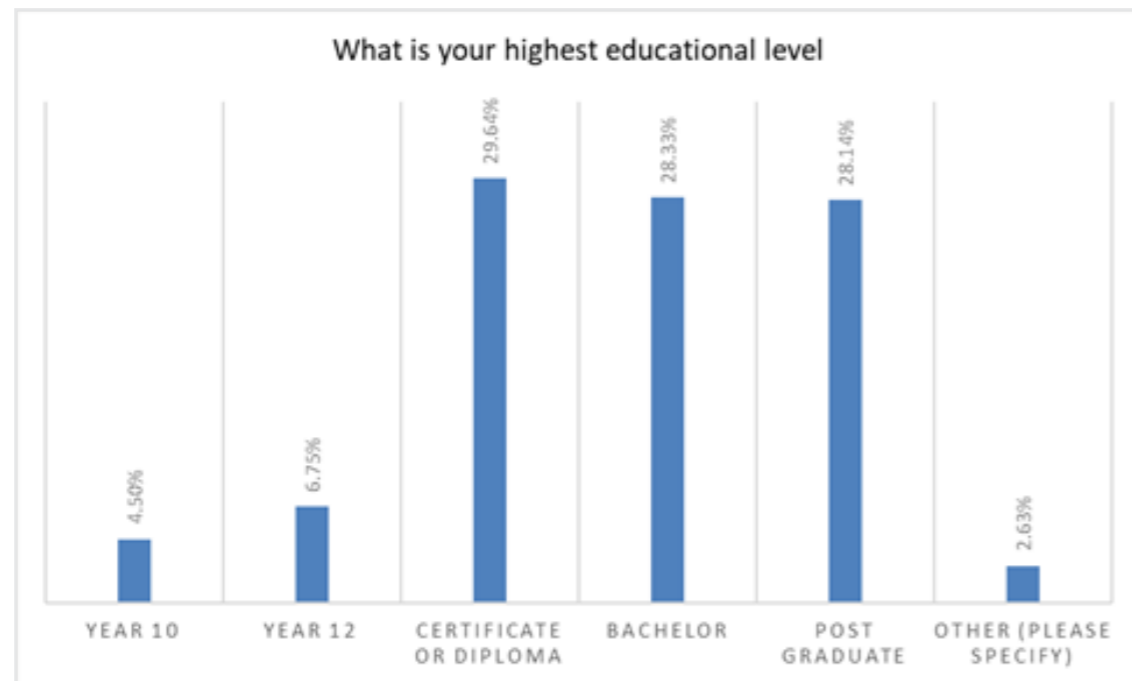
4. Are you of Aboriginal or Torres Strait Island descent, what group do you identify with? (n = 537)



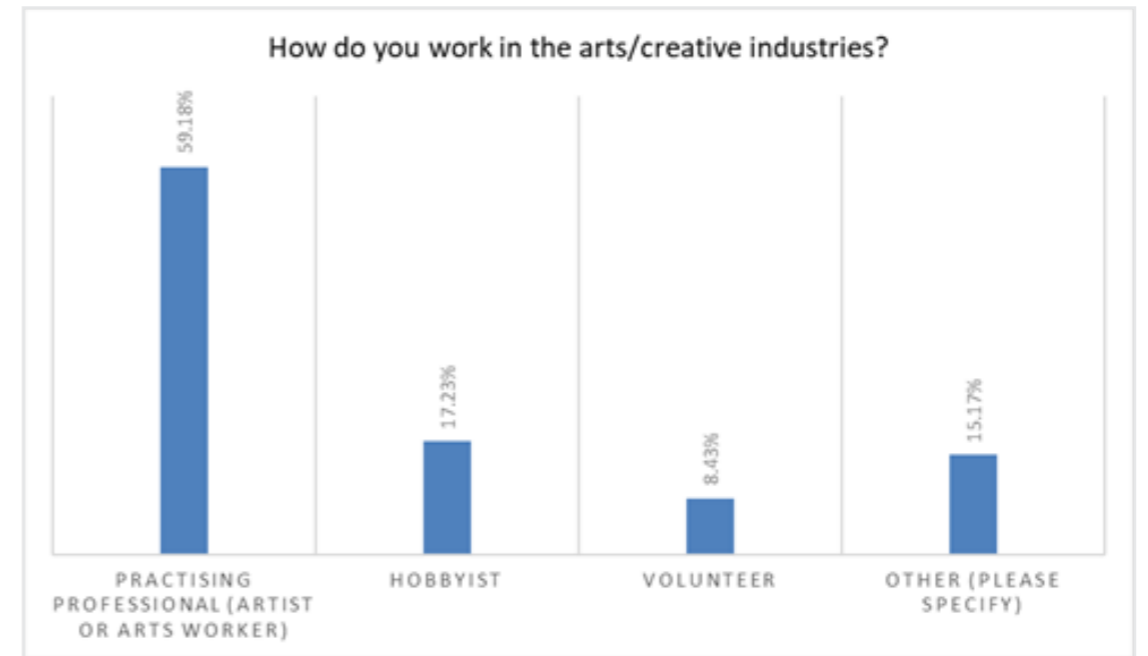
5. If of Aboriginal or Torres Strait Islander descent, to what language group do you belong to? (n = 24)

- Bundjalung (All languages)
- Balawaia
- Wiradjuri People
- Western Arrente
- Darug Country
- Gundungurra
- Koa
- Bidjara
- Malyangappa
- Yirrganydji
- Yuwi
- English
- No, but my partner and child are Galibal tribe from Bundjalung Nation.

6. What is your highest educational level? (n = 537)



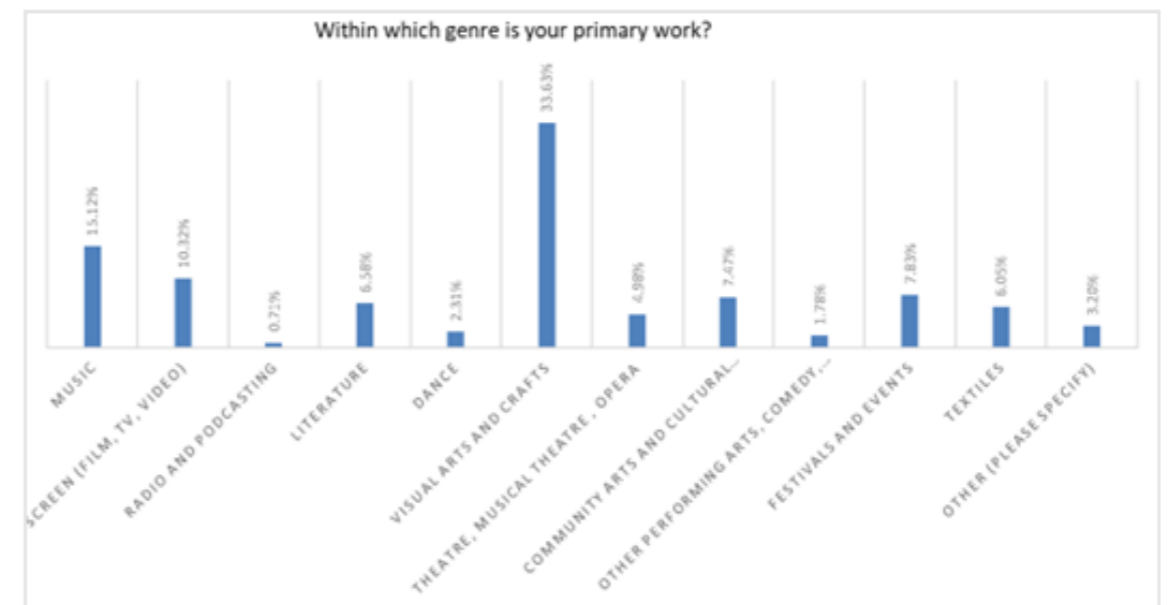
7. How do you work in the arts/creative industries? (n = 534)



Other:

- Wish to be professional full time
- All three above - artist, volunteer form major creative NFPs on coast.
- I don't but I would if I could
- Retired
- Retired practitioner, still involved in voluntary / mentoring capacity
- Am no longer practicing due to my age
- In training
- Public Safety, Risk and Emergency Management Advisory Consultant
- Event Organiser.

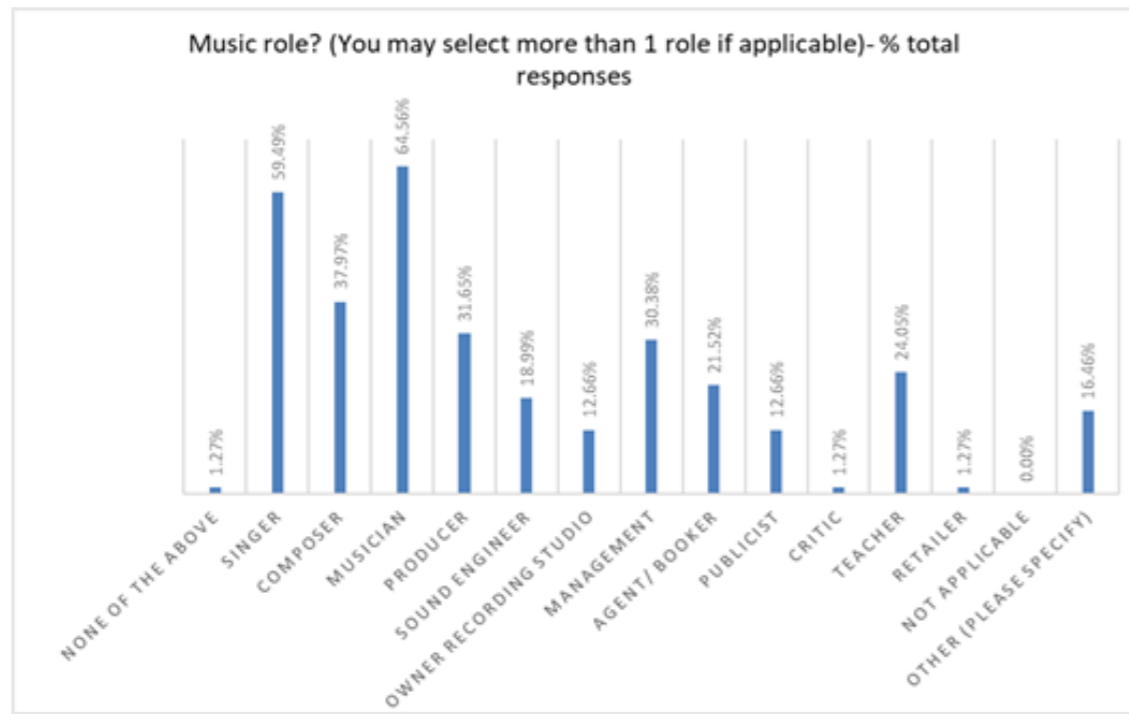
8. Within which genre is your primary work? (n = 534)



Other:

- Multiple genres
- Veterinary
- Wedding Industry
- Graphics
- Heritage
- Retail
- Teaching
- Multi.
- Creative arts therapy
- Salvage
- Cultural heritage and collection community engagement
- Design and Creative for a variety of industries
- Digital art and games development.

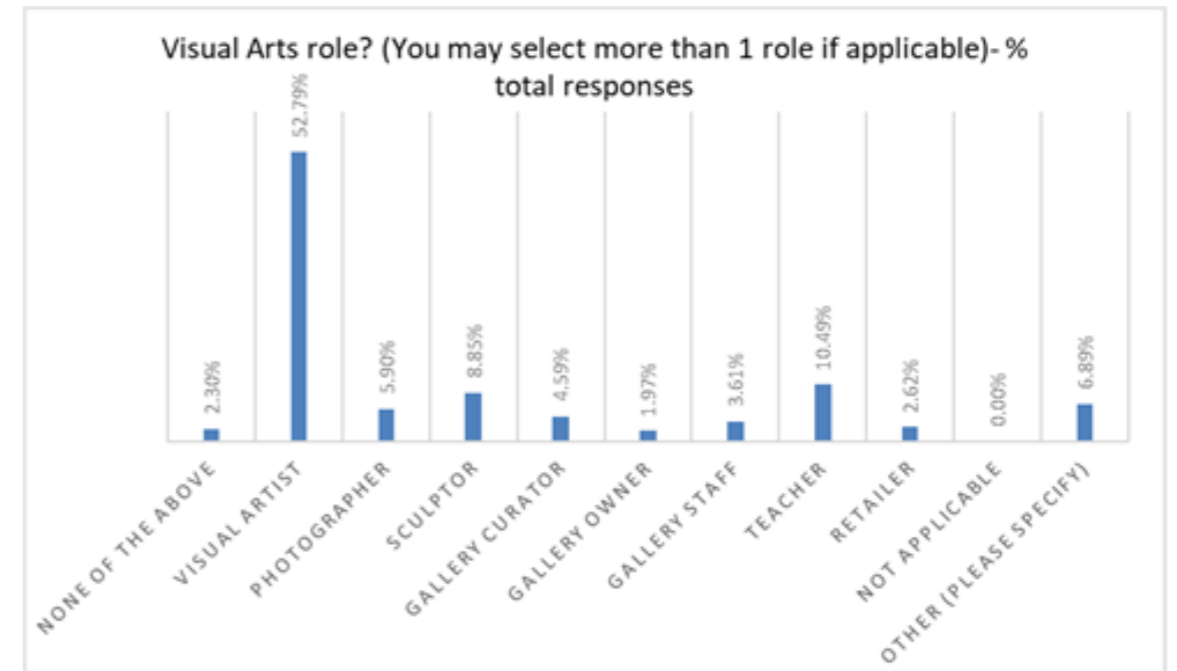
9. [Music] What is your role? (You may select more than 1 role if applicable)



Other:

- Venue owner
- Venue manager
- Karaoke/Entertainer/Operator
- Photographer
- Costume designer and stylist
- Marketing & Promotion
- Treasurer and committee member
- Music Therapist
- Artist / Songwriter / Producer / Studio Owner
- Music Supervisor, Music Industry & Copyright Educator
- Festival Creative Director
- Facilitator
- Concert Organiser.

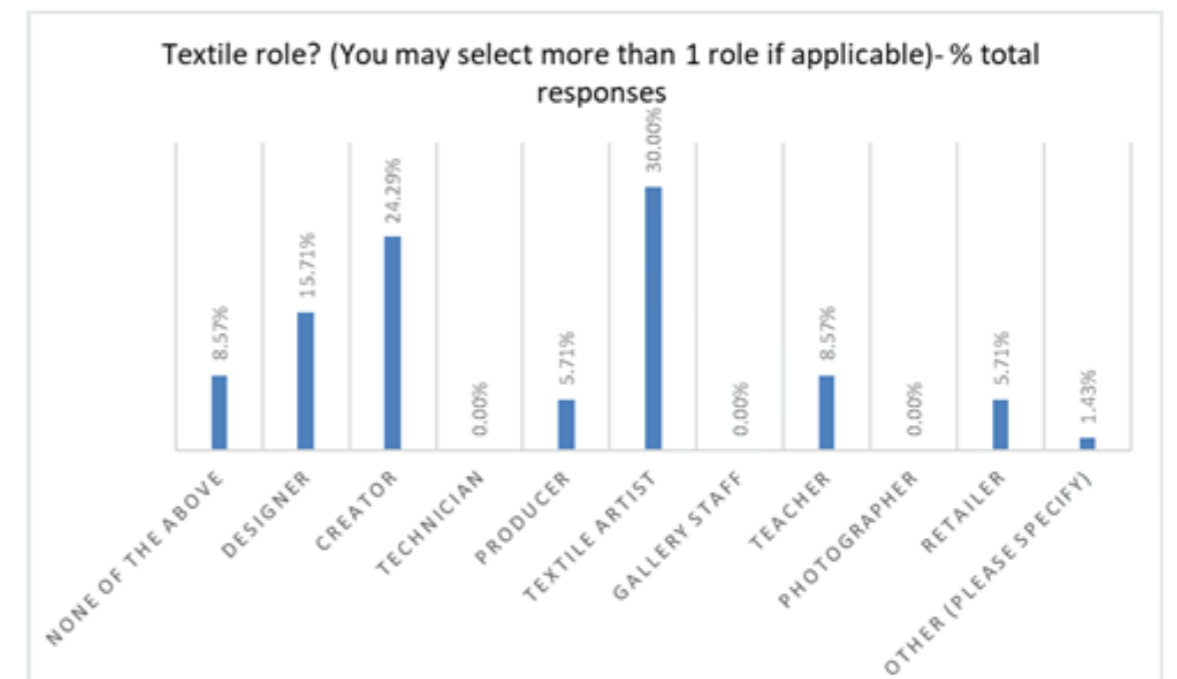
10. [Visual Arts and Crafts] What is your role? (You may select more than 1 role if applicable)



Other:

- Curator
- Technologist
- Art jeweller
- Quilter
- Chairperson of community printmaking group
- Book Maker
- President of not-for profit art and craft association
- Sculptor, photographer, ceramicist
- Facilitator and speaker
- Volunteer support
- Graphic Design / Artist
- Entertainer
- Curator
- Public speaker & historian/ researcher for Indigenous participants
- Mentor
- Graphic Designer.

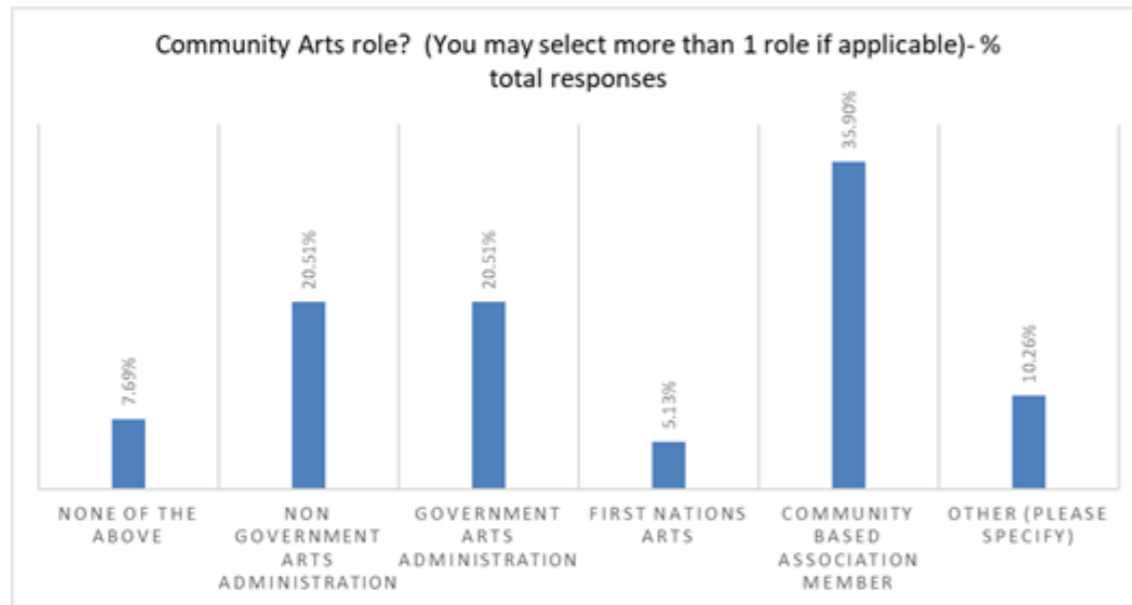
11. [Textile] What is your role? (You may select more than 1 role if applicable)



Other:

- Home hobby eco dyeing
- Change agent.

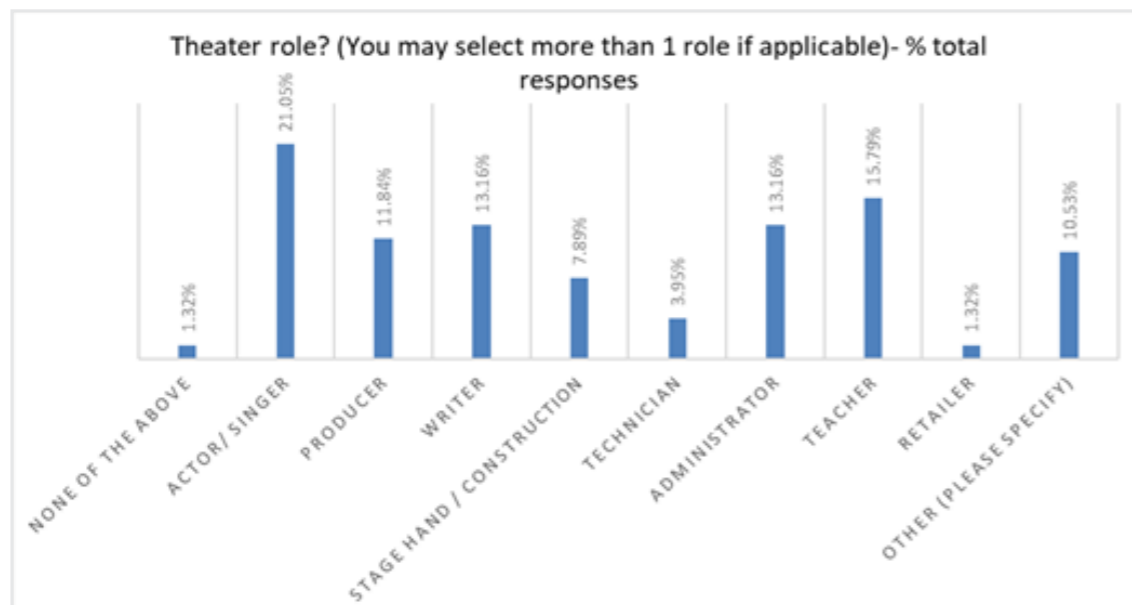
12. [Community Arts] What is your role? (You may select more than 1 role if applicable)



Other:

- Independent arts therapist and facilitator and university researcher
- Event producer
- Producer

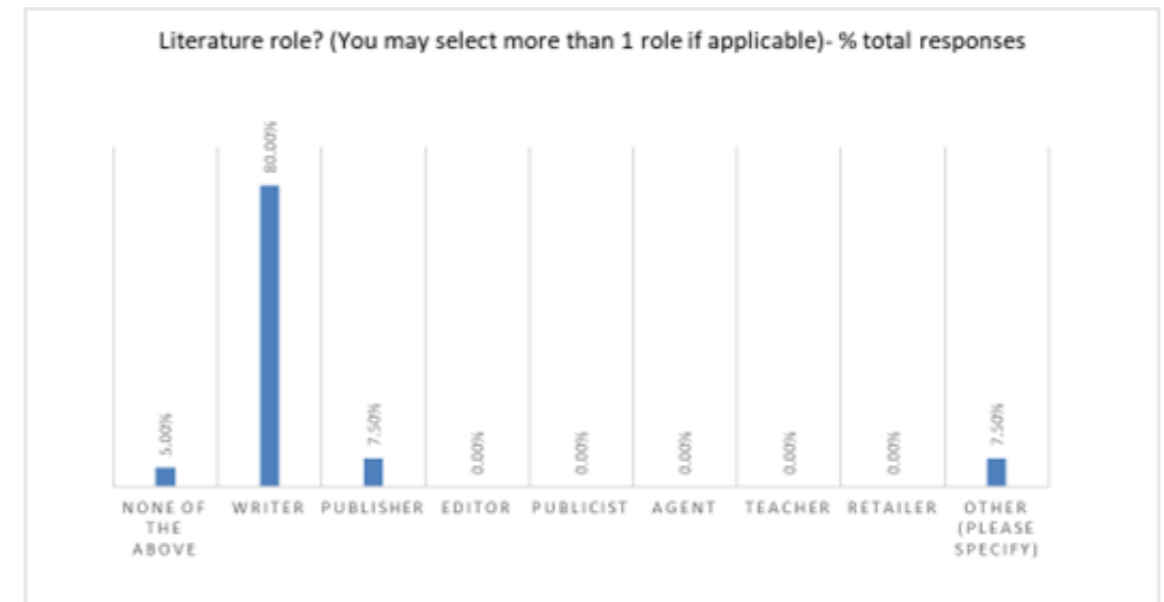
13. [Theatre] What is your role? (You may select more than 1 role if applicable)



Other:

- Editor
- Director
- Hire business operator
- Mentor, dramaturg, grant assistance
- Costuming
- Doorman, usher
- Costume designer
- Director and State Manager.

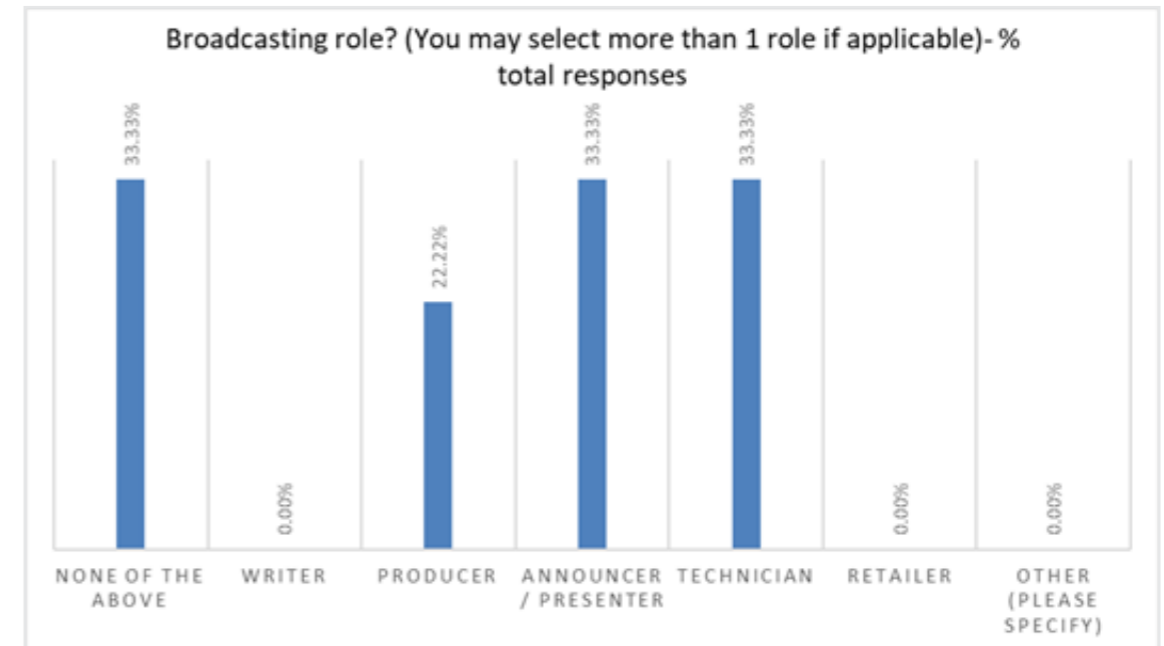
14. [Literature] What is your role? (You may select more than 1 role if applicable)



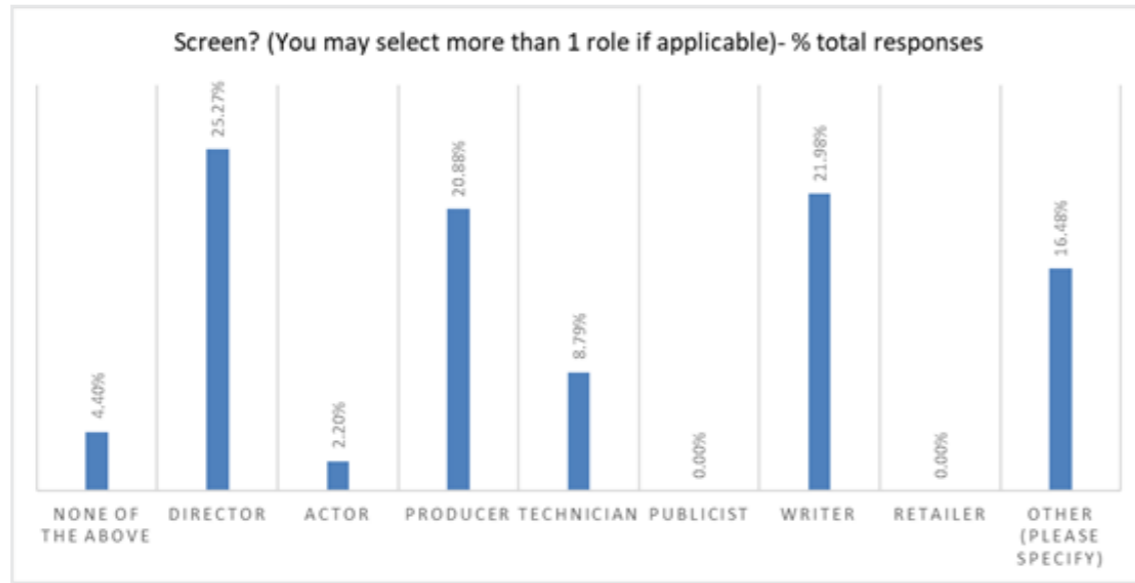
Other:

- Co-Director of Outspoke Maleny
- Creative community leader.

15. [Radio and podcasting] What is your role? (You may select more than 1 role if applicable)



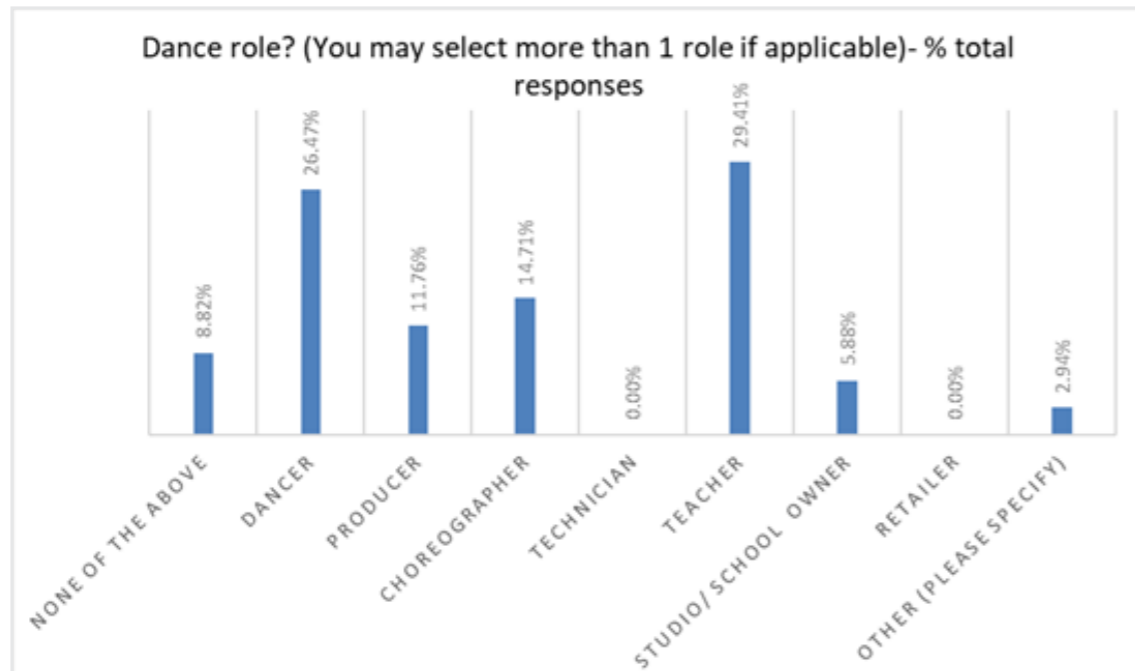
16. [Screen] What is your role? (You may select more than 1 role if applicable)



Other:

- Postproduction Supervisor
- Editor
- Studio Manager
- Agency Executive
- Script supervisor
- Wardrobe Stylist & Set Dresser
- Editor
- Postproduction Supervisor
- Cinematographer
- Creative Executive
- Postproduction
- President of the Queensland Cinema Pioneers Association
- Owner operator
- Cinematographer
- Camera Operator.

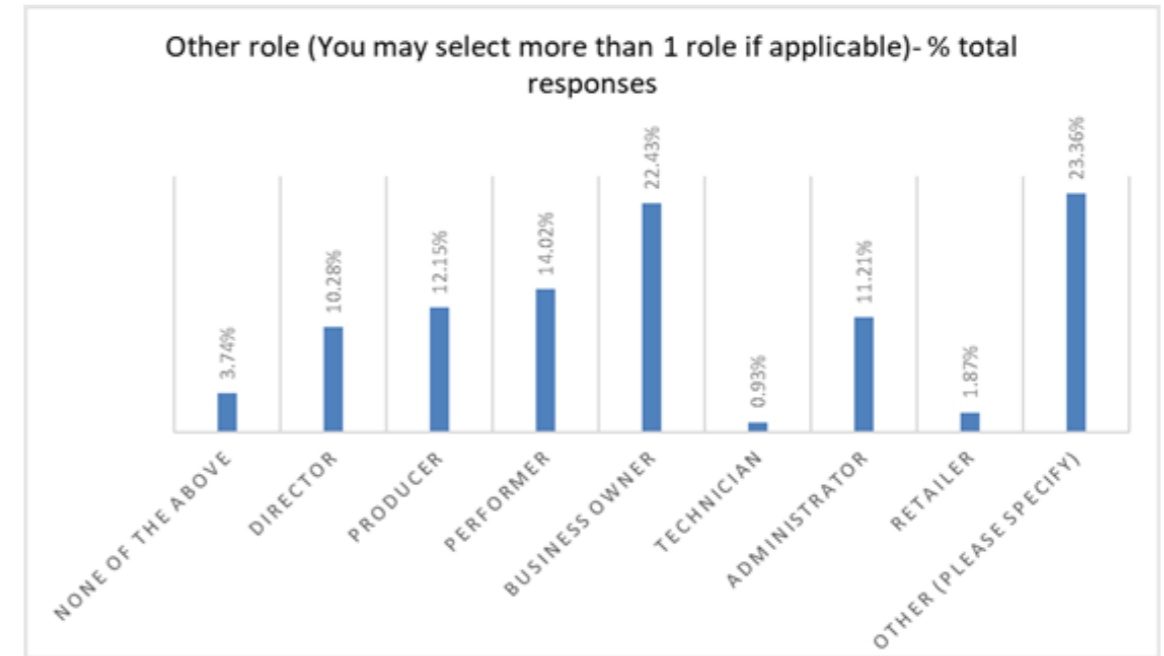
17. [Dance] What is your role? (You may select more than 1 role if applicable)



Other:

- Production Manager.

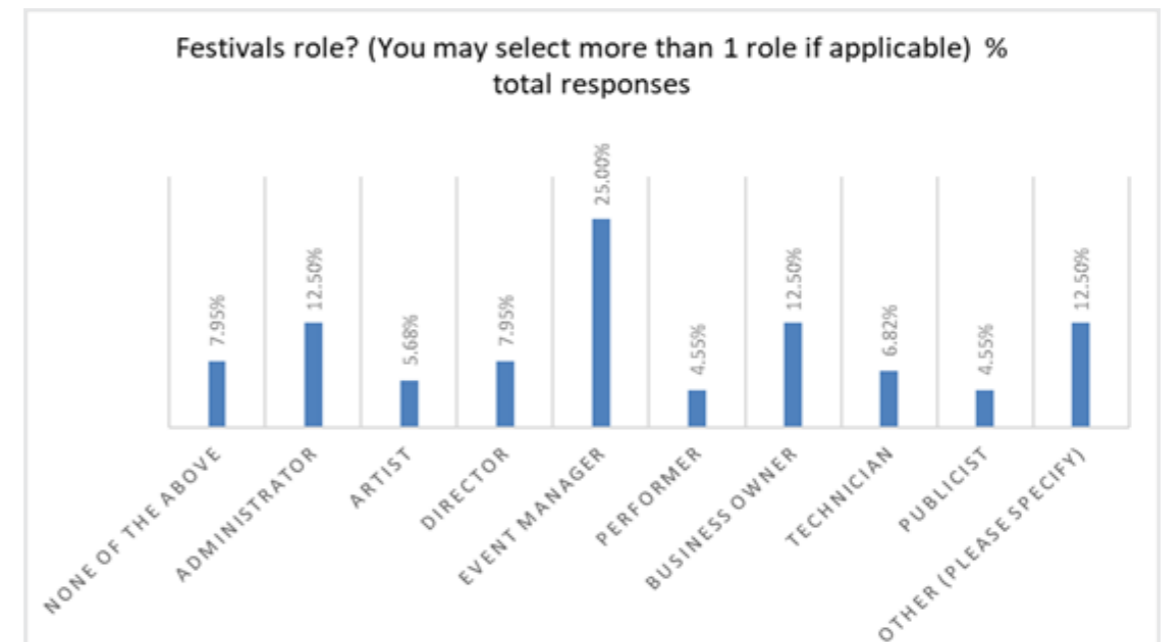
18. [Other] What is your role? (You may select more than 1 role if applicable)



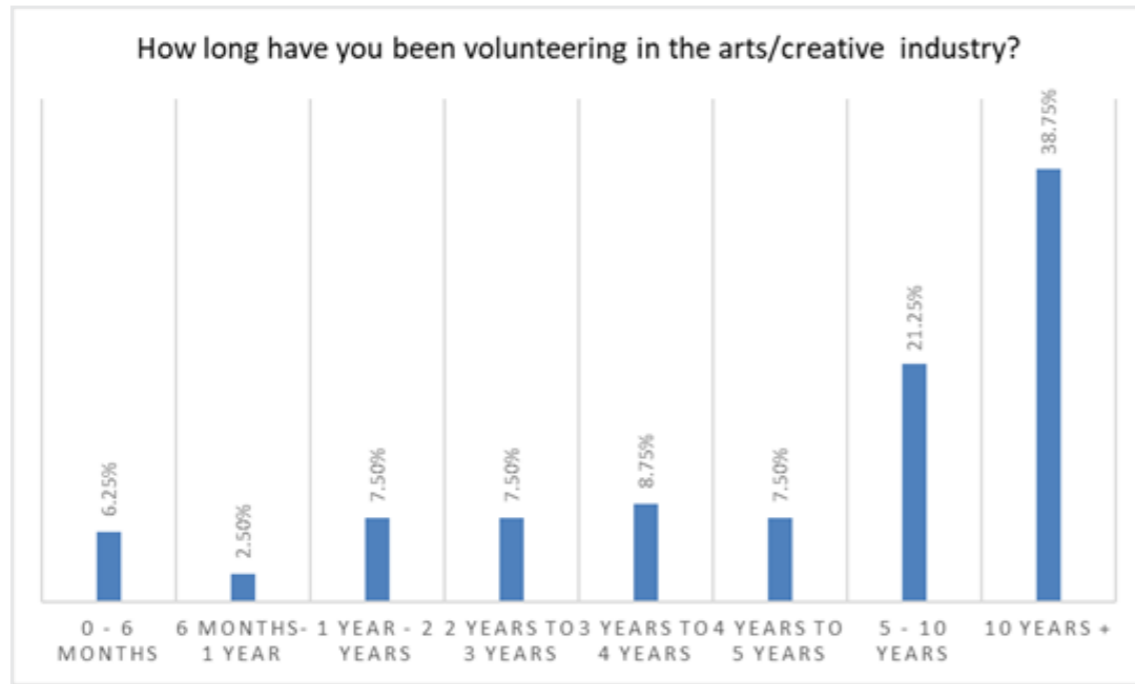
Other:

- Dancer and teacher
- Sales rep
- Workshop facilitator
- Kenilworth Arts Council Management Committee member
- Facilitator
- Leadership
- Secretary
- Researcher and writer
- Teacher
- Therapist
- Design/ product developer
- PR
- Project Manager
- Member of Artist Collective
- Graphic Designer
- Presenter and Producer
- Curator
- Artistic Director.

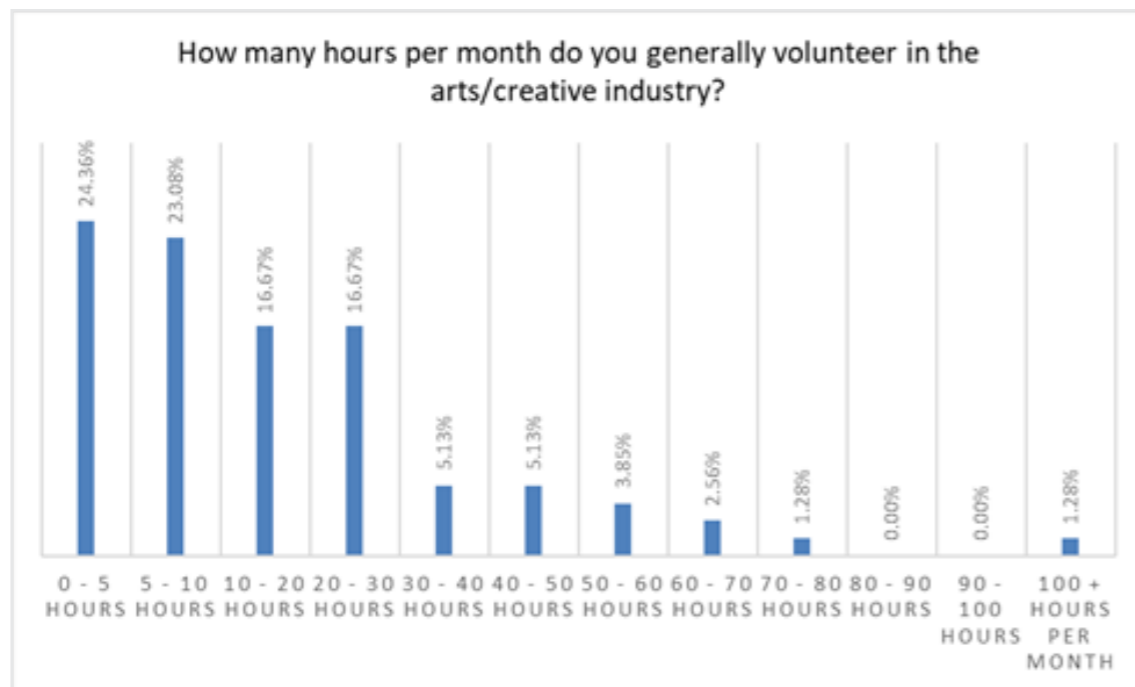
19. [Festivals and events] What is your role? (You may select more than 1 role if applicable)



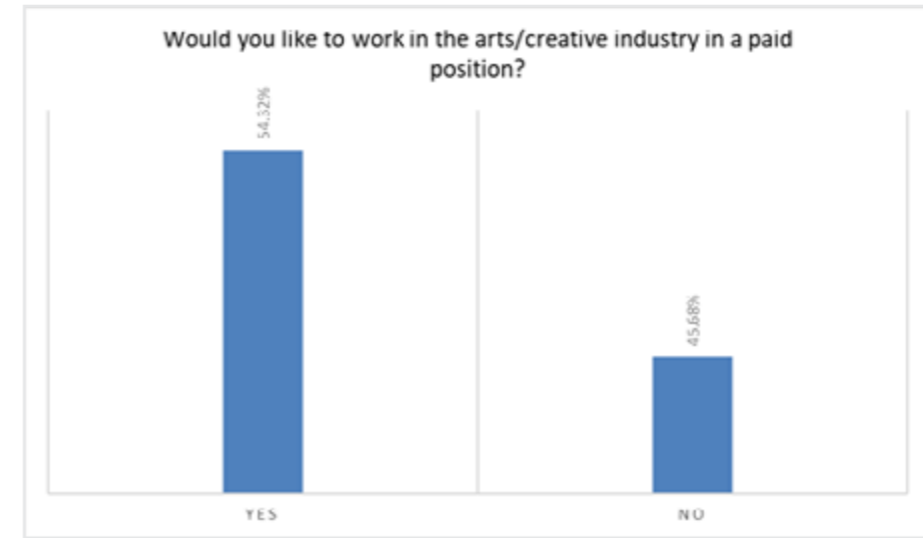
23. How long have you been volunteering in the arts/creative industry? (n = 80)



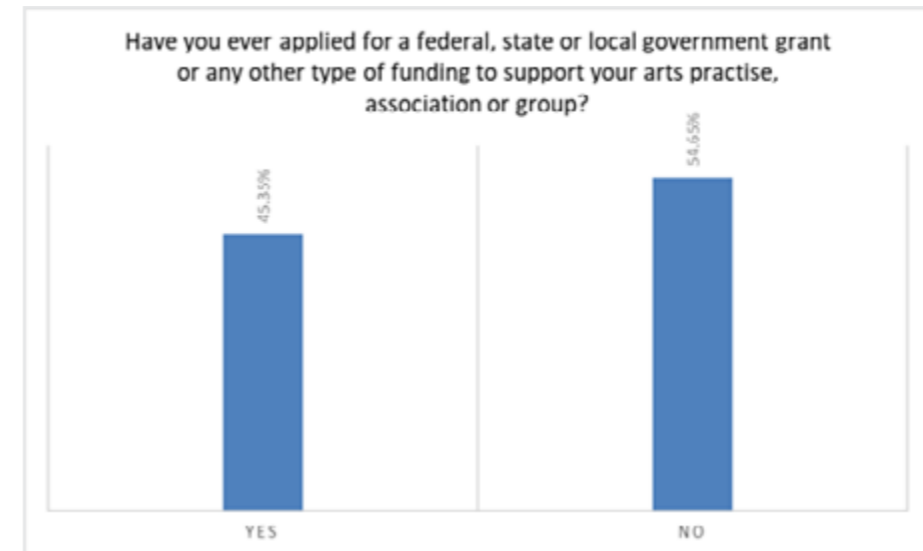
24. How many hours per month do you generally volunteer in the arts/creative industry? (n = 78)



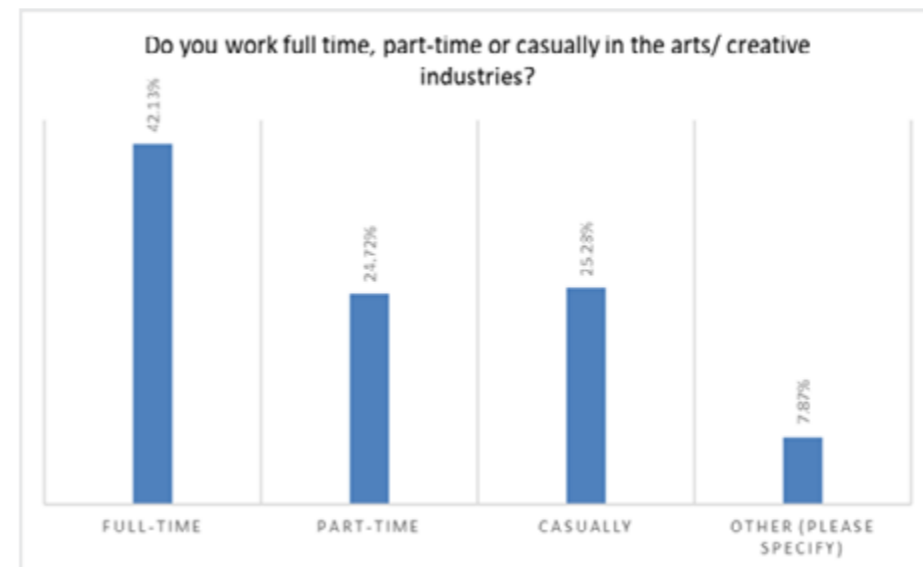
25. Would you like to work in the arts/creative industry in a paid position? (n = 82)



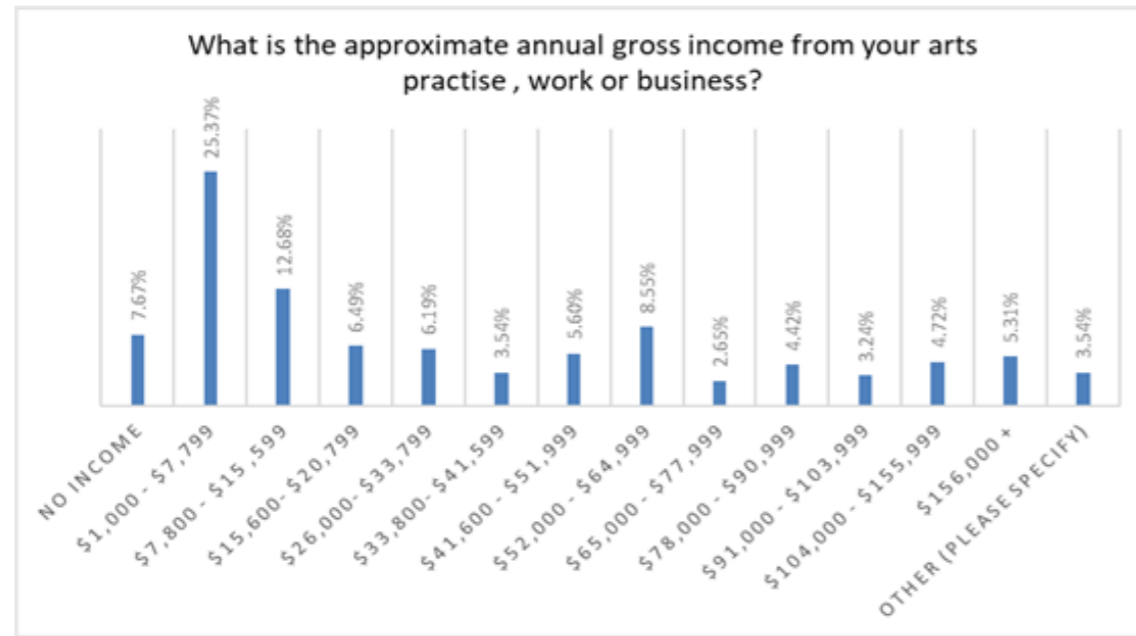
26. Have you ever applied for a federal, state or local government grant or any other type of funding to support your arts practise, association or group? (n = 86)



27. Do you work full time, part-time or casually in the arts/ creative industries? (n = 356)



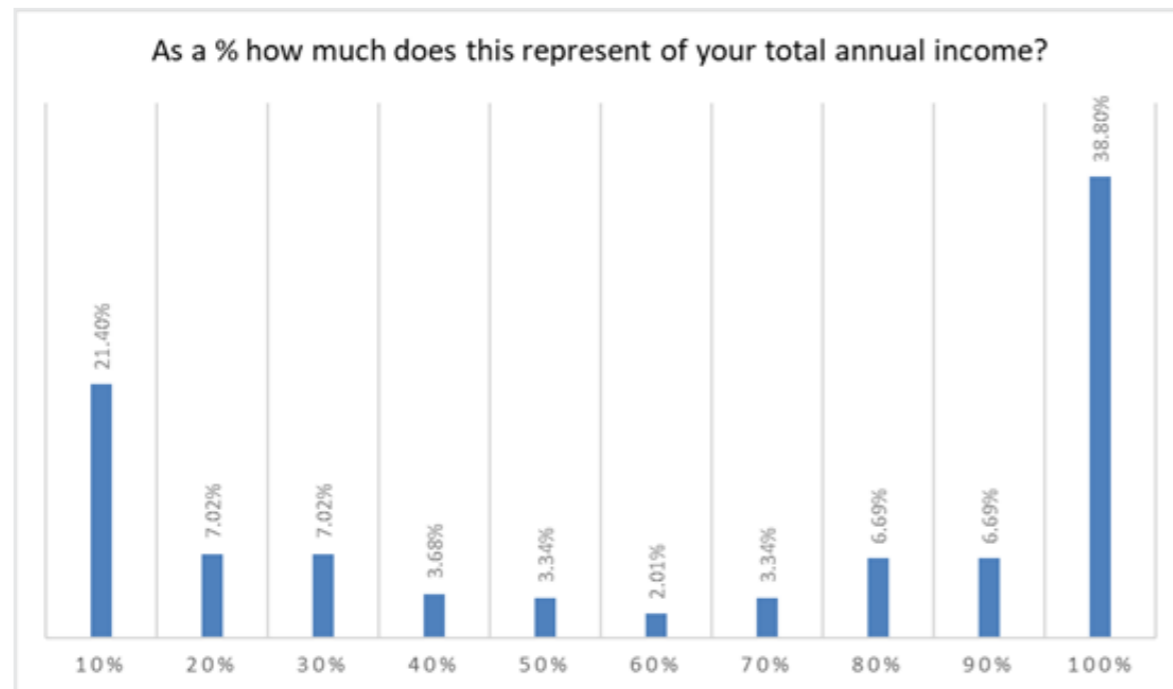
28. What is the approximate annual gross income from your arts practise, work or business? (n = 339)



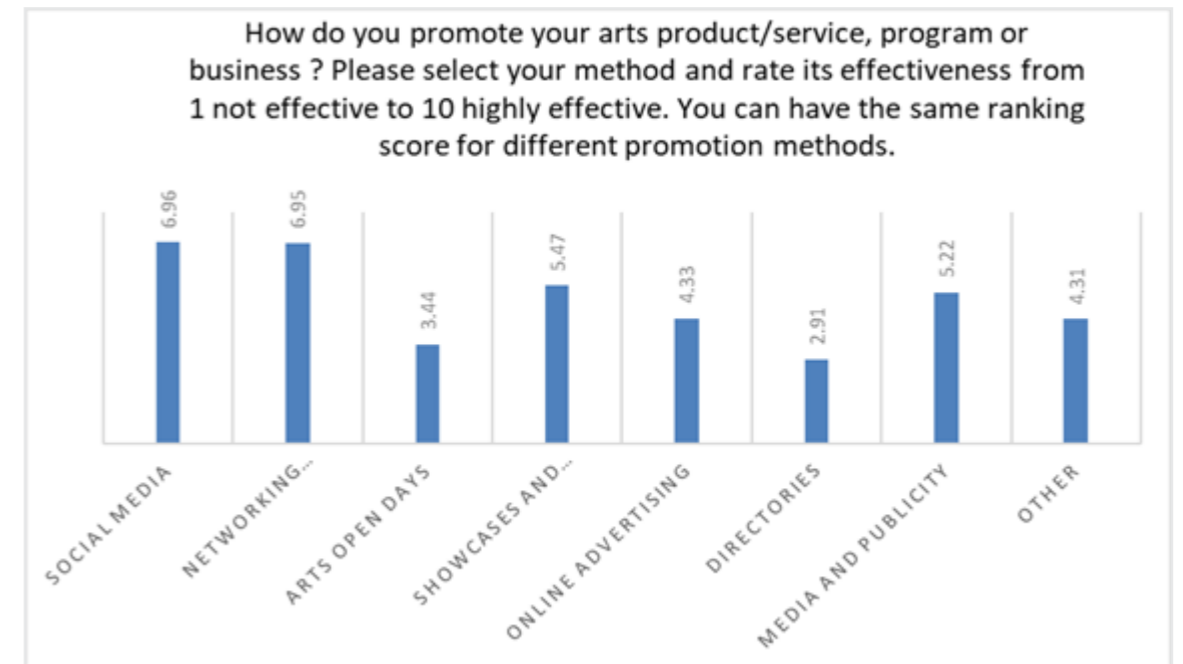
Other:

- Prefer not to disclose
- Seconded commission and ancillary
- \$600,000.00+

29. As a % how much does this represent of your total annual income? (n = 299)



30. How do you promote your arts product/service, program or business? Please select your method and rate its effectiveness from 1 not effective to 10 highly effective. You can have the same ranking score for different promotion methods.



Other:

- Word of mouth (past clients, reputation, closed networks)
- Advertising in local press
- Own website / blog
- Feature on other arts organisations websites
- Email list / e newsletter
- Social media
- Radio (adverts and performances)
- Online sales portals - Bluethumb and Art Lovers Australia
- Being part of Collectives, bodies, alliances (e.g., Artists Alliance Australia Inc)
- Galleries and shops
- Art prizes
- Events and markets
- Festivals
- Performances / gigs (people sharing content such as photos and videos from performances also extends reach)
- Community engagement - local organisations to local business groups e.g. chamber of commerce
- Conferences, workshops, school events, and bookstore readings
- EOI, tendering and direct applications for projects
- Agents.

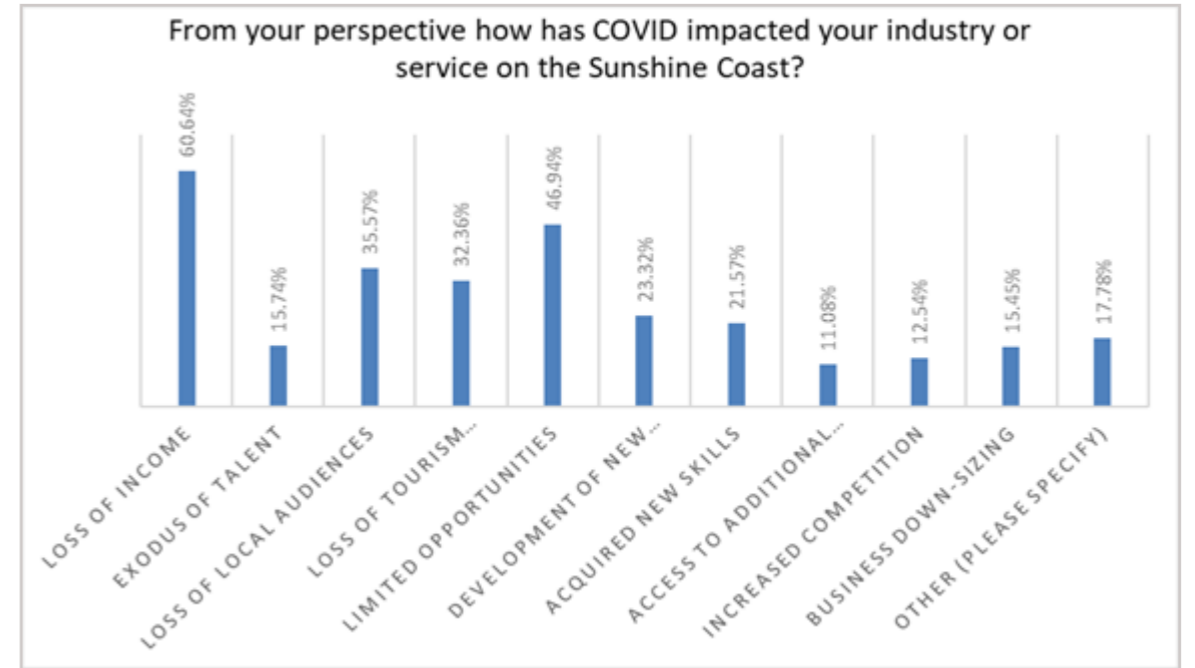
31. Who is the target market for your arts product/service, program or business? Select all that apply.



Other:

- Artists and creative practitioners
- Artists schools
- Arts audiences
- Broadcast TV and Streaming Services
- Business Owners wanting to improve their branding & commercial content development
- Chambers, tourism organisations, progress associations
- Children/teens
- Clients for therapy
- Corporate clients / conferences / shopping centres
- Corporate gala awards/events
- Government and Council
- Cultural tourism
- Developers, architects
- Events & Entertainment
- Flight companies
- Food and beverage industry
- Freelance design and other commissions
- Friends
- General public, social networks & networking events, galleries, festival & events
- Graphic Design for Corporate and Association clients
- Heritage
- Hospitality and accommodation
- Interior Decorators
- Libraries and other public collections
- Local artists, tourists
- Markets, weddings, parties, launches etc
- Musicians, bands, recording artists
- Production Companies
- Schools and churches.
- Schools, Universities, Indigenous communities
- Screen Practitioners and producers
- Touring artists - studio/stage
- Visitors and Tourists.

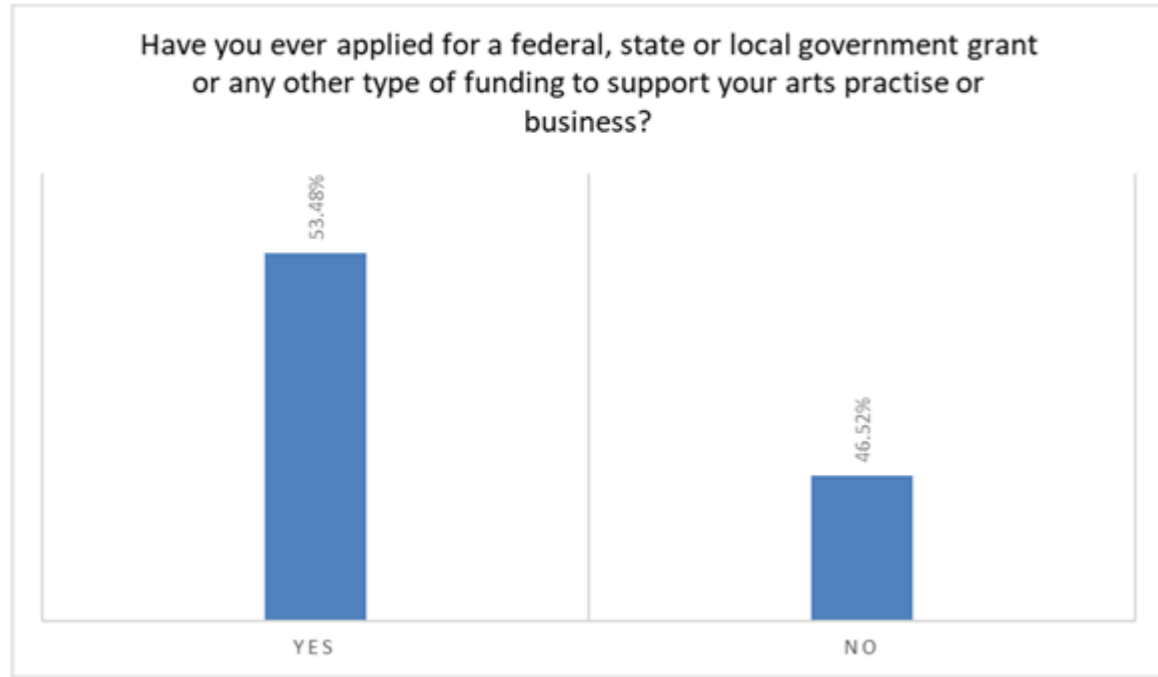
32. From your perspective how has COVID impacted your industry or service on the Sunshine Coast?



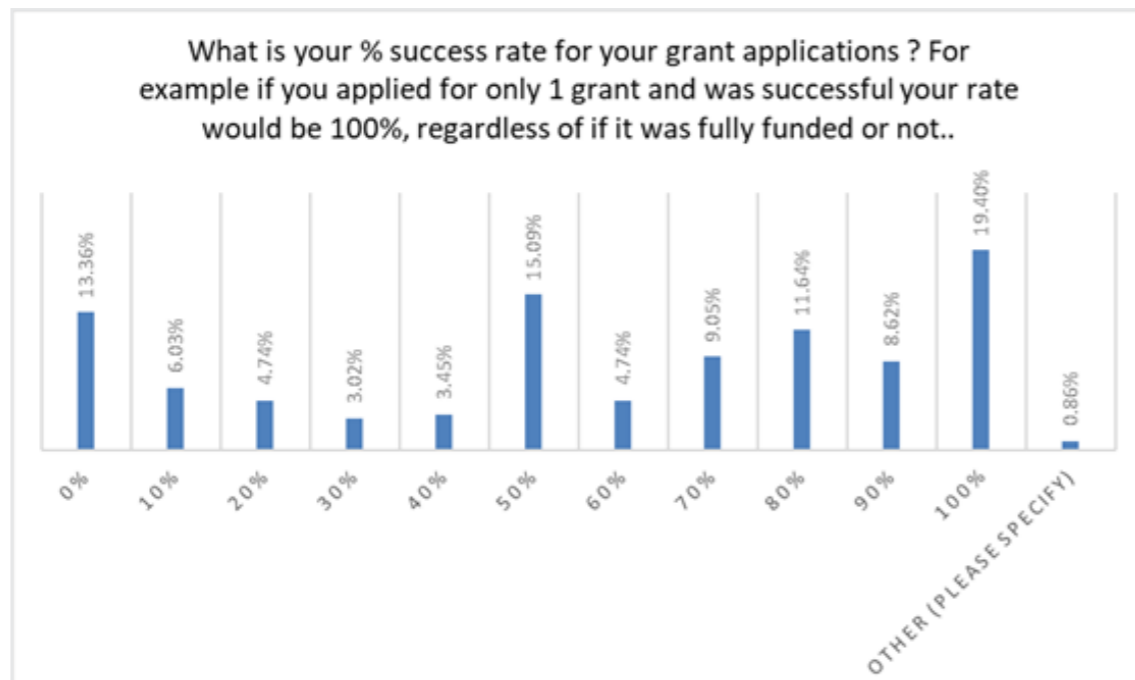
Other:

- Loss of events and festivals, some permanently, leading to loss of opportunities to perform and sell
- Fear of COVID impacting public confidence and ticket sales. Low early ticket sales often lead to cancellations.
- Covid safe protocols and restrictions limiting ability to work or reducing scale / attendee numbers at events
- Increased opportunity that arose from working from home
- Limited funding for the arts from local and state government
- Distrust towards state and federal government has had a negative impact across the hospitality, entertainment, and tourism industry
- Online working / working from home not conducive to many creative industries
- Impact to supply chain. Unable to source supplies
- Increased opportunities here in the region and Australia
- Increased innovation
- Mental health impacts. Distress, dismay and exhaustion in the sector - artists & creatives feeling undervalued.
- The need to adapt to digital delivery
- Staff resourcing issues due to illness
- Instability in workflow and commissions (large commissions being lost)
- Increased down time to create more / more time for art play
- Housing availability and affordability
- Increased sales (notably online and to Queensland customers)
- Complete shift in focus (towards creative direction instead not on stage performance)
- Little impact
- Loss of international talent
- Influx of talent.

33. Have you ever applied for a federal, state or local government grant or any other type of funding to support your arts practise or business? (n = 359)



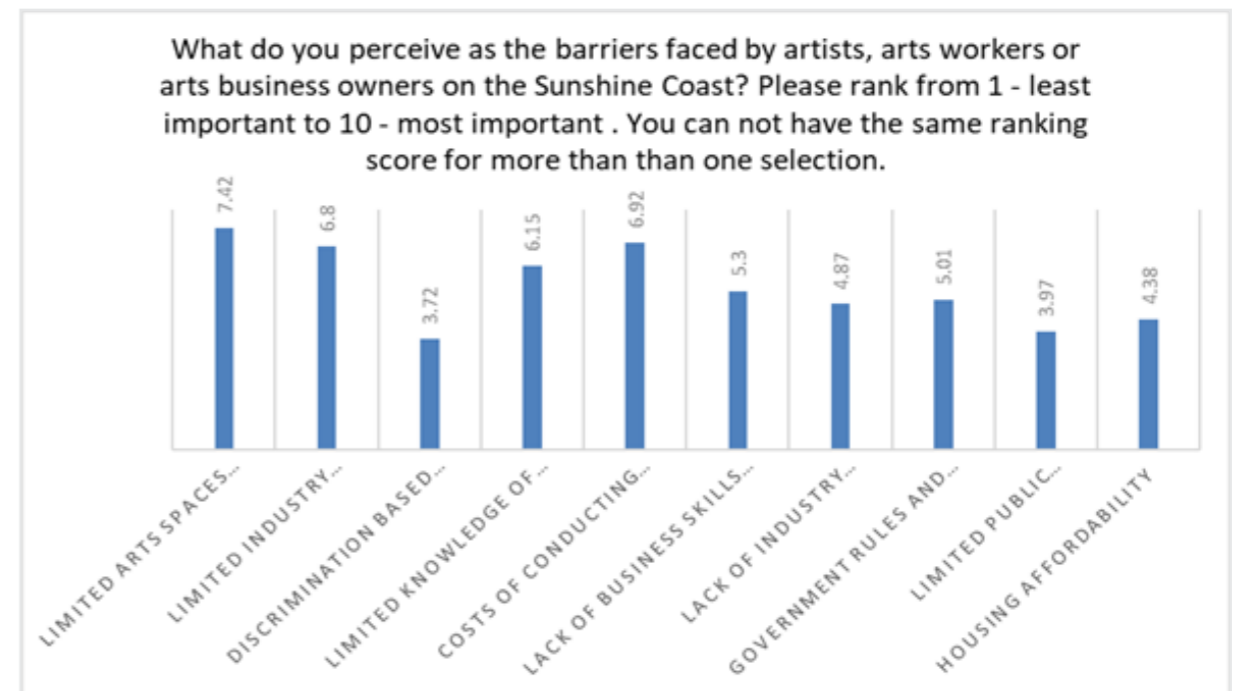
34. What is your % success rate for your grant applications? For example if you applied for only 1 grant and was successful your rate would be 100%, regardless of if it was fully funded or not. (n = 232)



35. Have you attended or participated in a council arts event? For example, Horizon Festival, Refinery, gallery exhibition or program, creative development workshop, The Keeper, Fabric etc.? (n = 375)



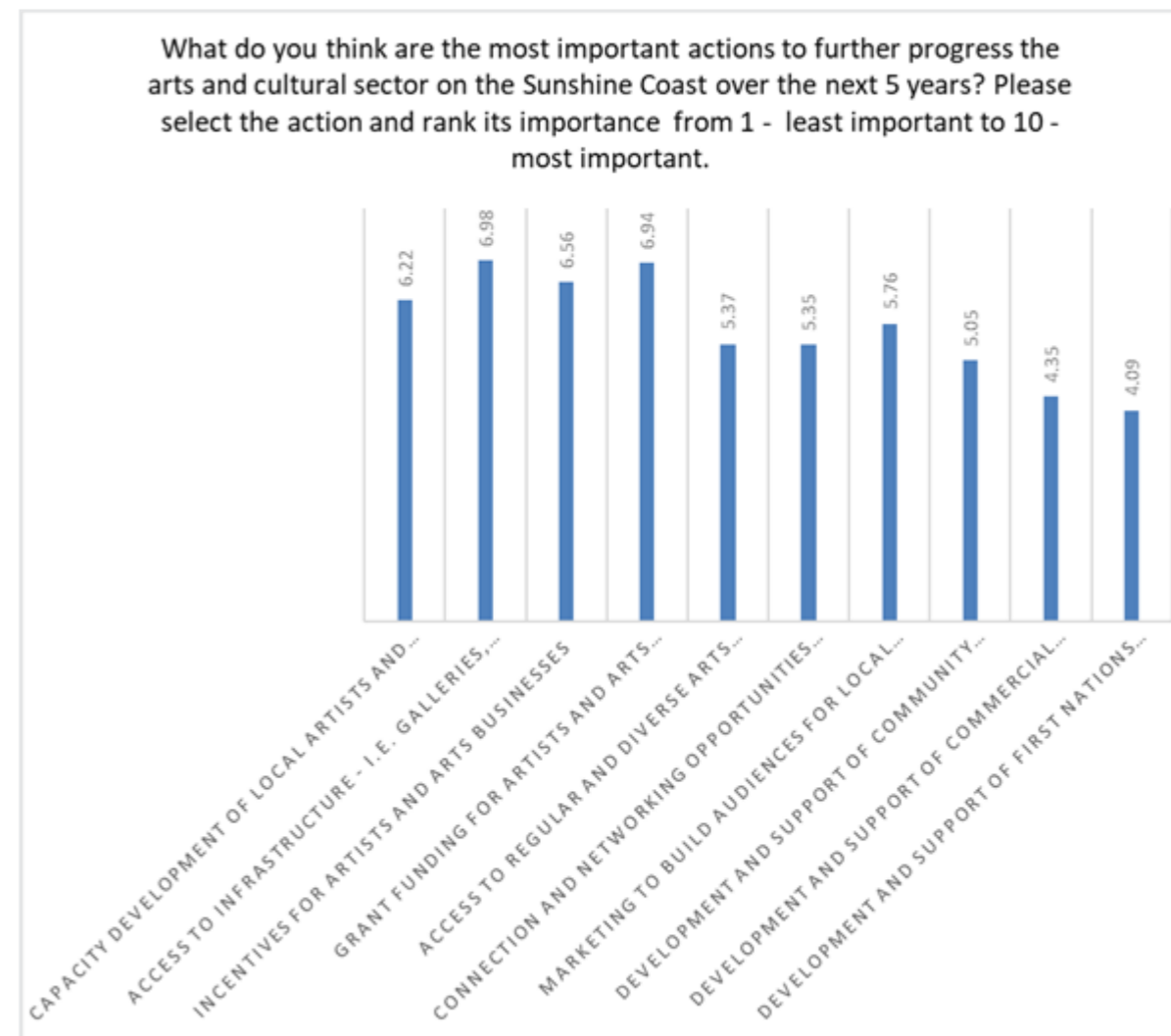
36. What do you perceive as the barriers faced by artists, arts workers or arts business owners on the Sunshine Coast? Please rank from 1 - least important to 10 - most important. You cannot have the same ranking score for more than one selection.



Other:

- Red tape - responsiveness on applications for permits and permissions, noise regulations etc.
- Publicity. Exposure to the local general public and tourism markets.
- Lack of visual arts venues.
- Lack of funding and overall support from government.
- Screen Industries are not taken seriously in the region, yet could be a major source of employment and regional growth with solid support.
- Finding volunteers – a common complaint with many community groups.
- Public perception of the risks of attending events due to remaining COVID daily cases being too high. Arts/ Entertainment is not perceived as being a sufficiently good reason to attend, if doing so might lead to contracting COVID and hence losing work or business.
- Too many competing events and performances
- Lack of support for school Arts Programs.
- Lack of networking for each art form.
- As an artist that has had some national recognition, I feel that bringing more collaborations and support to artists from bigger acts appearing on the coast would make a massive difference in the careers of our Homegrown artists.
- Fashion doesn't seem to be represented.
- Business support - most artists aren't great at business or administration.
- Limited internet access and particularly low speed NBN.
- Many opportunities for minorities and fewer for 'average' Australians, especially those aspiring or emerging.
- When we use more than the GDP to measure the health of our country is when the Arts will no-longer face barriers not of their own making.
- Discrimination - age and disability.
- Council rates, taxes and fees.
- The need to make money from art. An ordinary job pays much better and allows one the head space to practice ones own art form - I was regularly exhibiting throughout my working years as I learned my craft and matured aesthetically through that enduring, considered process.
- Finding people rather spend their money on something else rather on art, lack of art knowledge.
- There are some big picture infrastructure issues on the coast (like spread of population) that make audience participation/sales a lot harder than they should be for a region of our size. They are act as hidden brakes on our sector and I don't think artists and governments get it. Affordable living is one of them (not just housing).

37. What do you think are the most important actions to further progress the arts and cultural sector on the Sunshine Coast over the next 5 years? Please select the action and rank its importance from 1 - least important to 10 - most important. You cannot have the same ranking score for different actions.

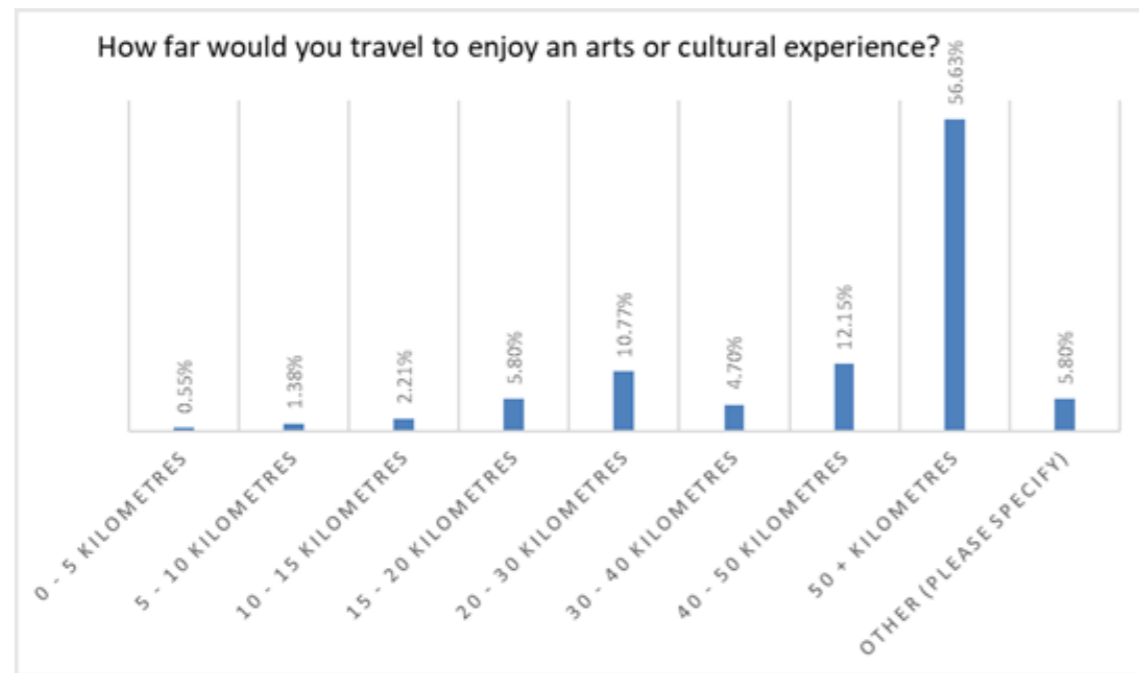


Other:

- More arts spaces – artist studios, workshop spaces, incubators, theatre spaces etc
- Housing availability, affordability, and cost of living
- Transport to and from arts spaces (especially for those in retirement living)
- Improve red tape - approvals, permits, noise regulations etc.
- Capacity building for grant writing and business administration
- Professionalisation of the sector to attract more funding
- Support for school arts programs
- More allocated space for street vendors and buskers on tourist strips
- I don't believe that development and Support of First Nations Arts should be categorized as separate from the development and support of ALL Artists, makers, galleries, creative businesses and individuals in the sector.
- More arts events and festivals
- More focus on screen / film industry and production
- More focus on music industry – boost 'Turn up festival to bring industry people to the Sunshine Coast to create more opportunities for musicians who live regionally

- More opportunities for young and emerging artists
- Paid administrative or leadership positions in peak bodies and not for profits
- Improving infrastructure and internet capabilities
- Improve connections to the private sector
- Acknowledge different facets of the arts have discrete audiences
- Artists in Residence in every public sector space - arts centre, library, school, university, hospital, local council and government department.
- More support for the arts during disasters
- Take the focus off product making / commercialisation.

38. How far would you travel to enjoy an arts or cultural experience? (n = 362)



Other:

- 100km
- 200 km
- 300km
- 400km
- 500km
- Regularly travel to Brisbane for major exhibitions / productions
- Interstate
- Internationally

39. What do you think is the best value or hidden gem art activity or venue on the Sunshine Coast? (n = 287)

- 2nd Space in Nambour and Suncity Gallery, Noosa
- All the artists who work from whom who don't exhibit their work
- Andy Goldsworthy's 'Strangler Cairn' in Conondale National Park
- Anywhere Theatre Festival
- Art in public spaces
- Art School Co, Wisers Rd, Maroochydore
- Art workshops at Maroochy Botanic garden's are a favourite of mine
- Arts and Ecology centre available to artists at Tanawah Botanic Gardens
- Arts materials from nature
- ARTworkz Art Exhibition
- ArtNuvo Gallery
- Australian Body Art Festival - now not being held
- Australian Wearable Arts Festival
- Big Pineapple music festival
- Black box theatre
- Booin Gari festival
- Booningari, Tall Trees, Festuri

- Buderim Craft Cottage
- Bushland Botanic Gardens Sculptures
- Caloundra Artist Market
- Caloundra Music Festival
- Caloundra Arts Centre
- Caloundra Regional Gallery
- Coffee shops that promote artists
- Community Halls
- Community Markets
- Community theatre productions
- Coolart
- Cooroy Butter Factory
- Cooroy Library maker space
- Craft workshops and small halls performances
- Crystal Waters Music Club
- Define Art in Cotton Tree
- Don Milner's Art classes
- Eudlo Hall
- Eumundi School of Rock
- Fabric: Slow Fashion Artful Living Program
- Film screenings from the Maleny Film Society
- Floating Land
- Forest Heart Maleny
- Front Up Chalkboard, Maleny Lane (formerly UpFront Club)
- Full Moon Dance/ Peregian Originals
- Galleries in Montville
- Ginger Factory
- Greg Josephson music
- Gubbi Gubbi and Jinibara Cultures
- Healthy Sunshine Coast World Dance Classes
- Hinterland Arts Connect Open Studios
- Home concerts and pop up events
- Horizon festival
- House with No Walls
- Chamber of commerce events
- Immanuel Arts festival
- IN ARI at The Old Lock Up, Maroochydore
- Kenilworth ArtsFest
- Kings beach amphitheatre
- Knitfest Yarn & Fibre Arts Festival
- Lantana space
- Lind Lane Theatre
- LI projects, Nambour
- Majestic Cinema, Nambour
- Maleny Lane
- Maleny Folk Festival
- Maroochy Bushland botanic gardens, creative space and sculpture park
- Mary Cairns cross reserve
- Montville Art Gallery
- Mooloolaba
- Nambour (block parties, forecourt live)
- Night Quarter
- NightQuarter and Solbar
- Noosa Arts Theatre
- Noosa Botanical gardens pop up shows
- Noosa Open Studio
- Noosa regional gallery at Tewantin.
- NuunaRon Art Group
- Old Ambulance Station (The Old Ambo)
- Open artist workshop visits / art trails
- Oriana Choir
- Paint and sips
- Palmwoods craft groups.
- Peace of Green, Maleny
- Peace run records
- Peregian Originals
- Plien Air drawing and painting groups in local parks that are unknown to the local public and tourists
- Pomona community centre
- Pomona gallery
- Pottery on Parsons
- Private Art events at peoples houses properties not in the very boring exhibition spaces
- Religious centres
- Robyn Brown's Jazz Sessios
- Saltwater Eco Tours, My Dilly Bag
- SCArt
- SCSC
- Siva Afi workshops every Mondays at stumers Creek in Coolum.
- Privately run pottery workshop in a church hall
- Stevens Street Gallery
- Streetscape. Those little pieces of artwork that are found on my walks.
- Sub Tropic Studio
- Suncity Gallery
- Sunshine Coast Screen Collective
- Sunshine Coast Youth Orchestra
- The Bison Bar - Nambour
- The buskers
- the events centre Caloundra
- The Fabric program
- The Green Room at Eumundi hotel
- The J, Noosa
- The Jazz Sessions
- The Lakehouse Sunshine Coast (events venue)
- The Little Book Nook hosts the best book events
- The Natural landscape (national parks, beaches)

- The Old Lock Up
- The Old Witta School
- Palm Creek Estate at Yandina Creek
- USC Art Gallery
- Venue 114
- Voices on the Coast
- Wearable Art
- Woodford Folk Festival
- World-class choirs singing major works on the Sunshine Coast

40. Please feel free to add here any additional comments you may have about the arts industry on the Sunshine Coast. (n = 168)

- We need more cultural destinations
- The Sunshine Coast NEEDS better transport opportunities so that people can visit music venues, have some drinks and enjoy themselves to then be able to catch public transport home.
- There needs to be more support for the hinterland arts scene, from Nambour to Maleny
- Community folk dancing
- Restricted by government permits and regulations for local music
- I would like to see more rooms/space available at libraries for writers to come and use as quiet writing spaces.
- Diverse representation of local business through council tenders
- In engaging artists for council funded/sponsored events local artists should always be preferred rather than importing them from further away
- Too restrictive, why does art have to be the poor cousins always thrown meagre scraps yet bureaucrats are entitled to 4 times the income and benefits!!!!!!!
- Street vendors should be granted exclusivity to tourist strips subject to certain regulations
- It has huge potential! Many creatives live here as showcased via Open Studios etc.
- There are no appropriate concert venues for formal concerts, centrally on the coast. Caloundra Events Centre is terrible acoustically
- It is a thriving arts centre with many amazing local artists, but I have witnessed government restrictions, mandates and medical discrimination have demolished many local opportunities and artist businesses of late.
- Huge lack of good venues on Sunshine Coast, we would love a purpose-built concert hall.
- You need to give better support for genre projects and disabled artists.
- the arts industry is well-supported by council and many private commercial entities. the community arts centres are vital in attraction and role here -- the regional gallery precinct and its magnetism for artists residents and visitors to the Sunshine Coast is vital. Its current location is key to its continuing popularity.
- I believe the Sunshine Coast is gradually building its reputation as a 'centre' for the arts. This needs to continue
- While, of course, cultural development categories are important to fund, the numbers are so heavy in favour of funding Indigenous and LGBTQI that it is not a representative percentage of the population of artists I. The community. The other larger allowance goes to youth funding and the smallest goes to women, over 40s (largest group of professionals!) and regional artists. it is in no way a fair way to divide funding.
- There needs to be more differentiation between art activities. Some art activities require an audience and a venue, some don't. Currently, it feels like the performance industry is dominating and running the arts agenda on the Coast. As performers they are suited to articulating and presenting their points of view, but their agenda, while valid, and applause for what they have achieved for their sector, does not actually cater to the needs of other art forms so well.
- We need a decent Concert Hall - there is NOWHERE for large classical groups like choirs, orchestras to perform that it worth (the acoustics at all the PACs on Coast are geared for sound-enhanced live bands as opposed to acoustic groups.

- Skill range, festival activity, jazz initiatives
- There aren't many circus aerial suitable venues on the sunshine coast. Theatres that have rigging capabilities are really expensive to hire.
- The actual investment by council does not accurately reflect the arts and events planning documents
- Would love to see more promotion of local artists and arts workers/projects rather than interstate artists
- Council libraries have been very supportive of writers, but we could use space for meetings/conferences.
- I'm in the Screen industry, it's basically not art. We create films, tv series, TV commercials and advertising work, as a product for sale to network
- There needs to be more residency opportunities and help with advertising the events that go with them.
- I would love to see art events announcements being including in the local news, to attract more people. More art education and integration of artists in residencies in schools
- Hard to get recognised. There is a lot of trendy shit in public galleries
- Improve resources to safeguard the community's collections that are managed by Council
- It would be great to see local artists connecting more and working together.
- Need ARI's for emerging artists to try ideas out in. Also, more support for installation and media art.

~ END OF RESPONSES ~



Image: VOIIRD Collective | Adam Plant

APPENDIX B: WORKSHOP 1 – CREATIVE SECTOR WORKSHOP RAW DATA

Workshop details

Date: Monday 19th September 2022, 10.30am-12pm

Location/Platform: Online via Microsoft Teams

Purpose: Identify and build upon the strengths, weaknesses, opportunities, and threats facing the Sunshine Coast creative arts sector, and develop a shared vision/objectives for the next phase of the Arts Plan.

Attendees: The workshop included attendees from a broad range of creative organisations ranging from national to local:

- Manager, National Arts Organisation
- Manager, State Philanthropic Organisation
- University Director
- Music Industry Director
- Regional Arts Organisation Leader
- Festival Organisers
- Local peak body representatives
- Local artists
- Local musicians

Focus Group Responses

Activity 1: Understanding barriers and impacts on the sector

Question: What are the unique barriers faced by artists, arts workers and businesses on the Sunshine Coast?

Answers in Menti

- Insurances are expensive for larger scale projects
- Possibly lack of knowledge regarding infrastructure opportunities - what is available
- Abundance of practitioners = challenging to meet all expectations
- Limited Platforms for presentation
- Need for funding/support for entire creative process -development to presentation
- Transport logistics for people travelling to Nambour for live music. Lack of venues that hold the 130 - 300 capacity. Nambour's reputation locally as an unsafe place. Lack of investment from both private and public sectors in the town.

Additional responses

NB: Although this question was focused on barriers, participants were more inclined to identify opportunities and solutions for the Sunshine Coast creative sector.

Value of arts and culture

- Creative arts often siloed out as an 'other'
- How do we stop needing to justify the value of art and culture? Arts has often been diminished in value - requires aspirational leadership from Council across different areas
- Existence of visible and invisible culture
- People moving to SC need more than the beach

- Institutions are aplenty, from galleries to local pubs - it is an "ecology" - how do we build a strategy around equity?
- Use Olympics 2032 to manipulate how funding is used to support development of sports alongside arts and culture
- Affordable ticketing, over past 6 months the appetite for culture has increased
- SCC is one of the most prolific places to perform and live

OPPORTUNITY:

- Align to the National Cultural Policy
- Reframe where our power position lays - don't minimise the importance of the arts
- Redefine what success looks like so we can win. Not leaning into old models, rather ones that are realistic and aspirational
- Active artists as Councillors? Councillors hold the power. Need to play into that
- What do strong institutions look like? How do we support the ecology that has equality?

Red tape and guidance

- Time and red tape to put on an arts event is a barrier - need more direction and support
- Council approvals are lengthy - no guidelines or templates for what's required e.g. traffic management plans - can take 6 months to get a response or resolve what is needed

OPPORTUNITY:

- Guidelines and templates, cheat sheets, how to toolkits
- Provide direction and support to resolve issues and support success

(Comments from Skye)

Infrastructure

- Abundance of creatives working in the region - understandable then that infrastructure is the greater barrier
- *"I'd like to commend Council on the professional development programs they offer, in terms of enabling practitioners to establish their own spaces. When I arrived on the Sunshine Coast there were no initiatives, now there are an abundance of creative-run spaces, particularly in the presentation space"*
- Nambour has cheap rent and lots of opportunities - great cafes, Nambour Forecourt Live, great for young families and all generations
- Nambour Special Entertainment Precinct- [Nambour Special Entertainment Precinct](https://www.sunshinecoast.qld.gov.au) (sunshinecoast.qld.gov.au)
- Nambour is an underutilised resource - shop space, Queen Street for teaching - renting is more affordable here

Diverse and cross-sectoral innovative approaches (opportunity)

- Ecology - a holistic approach, evident in both the industry (across genres and sectors) and the diverse natural environment (hinterland to coast)
- Hinterland has lots of opportunity - what legacy can we create?
- *"Unity is strength"* - need a whole picture of creative industries and overlap with participation across events
- Sculptures on the Edge - every corner of the SC inc. Noosa - rich and diverse area
- Perception of audience is changing locally and internationally
- With Olympics on the horizon, there is great potential to be recognised as a centre for the arts
- Need to diversify - SC has steadily developed an international market. Business approaches need to be proactive and think outside the square
- *"I have always felt very supported by the Sunshine Coast Council as a business"*

- “Even the fact that this consultation is happening, is a positive thing”
- Also up to the individual as much as public institutions to make it work - Council cannot do everything
- Arts should be central to SC income, not just on the side
- Opportunity of Nambour hinterland to deploy benefits for the whole region

AUDIENCE RESEARCH

Question: We’re about to do some more research on audience groups, if you could ask the audience one question what would it be?

Answers in Menti

- How much did this experience inspire you?
- What has been a transformative arts experience for you?
- What moves you?
- Do you feel like you got value for money?
- What are your expectations?
- When was the last time you went to a live music concert west of the Bruce Highway?
- What kinds of events would you like to see happen in Nambour?
- What music genres are you interested in?
- Would you travel to Nambour for a live music event?
- Looking at market diversification
- Adapting and developing ways of reaching audiences over the internet
- Corporate interest in collaboration with the arts
- Greater and more diverse audiences for engagement
- Corporate engagement with funding of arts, special events, heritage projects
- Authentic unique inspiring
- Mutually exciting collaborative sustainable projects

Activity 2: Understanding impacts of COVID-19

Question: Reflecting on the past few years, how has the COVID-19 pandemic affected the way you work? What recovery efforts should be prioritised?

Answers in Menti

- It’s moved me in a completely different direction, and I’ve moved into a space where I’m helping create platforms to support our local and touring independent artists. I’m able to do this because I’ve built up a core following of fans who love music
- Mentorship for a young generation who lost opportunity and momentum
- Audience development strategy to keep people engaged in down times
- Sustainability strategy - how to keep your practice/arts business afloat during the tough times
- More longer term government support - not just short term funding - but training and mentorship support to develop more resilient business models
- Hyper local offerings to connect with the immediate community. Build the love locally.
- Increase private sector support in the good times to help when it’s tough. More work in this area can be done - tap into the mass migration from down south.
- C19 has reinforced the local/regional. I think funding models (social enterprise) need to be encouraged to take the place of missing State funding
- Creation of opportunities to bring festival programmers and music industry personalities to the sunshine coast will help our local artists access gigs that might not be available otherwise. Eg. turn up music conference is a great initiative
- Supporting creatives to produce live music videos for local artists will allow them to use the videos to gain more economic opportunities. Similar to NPR tiny desk concerts or Triple j Like a version.
- How can digital capacity and infrastructure be accessed by artists and orgs to build audience and platforms

- Mass migration from the south- new audiences, new supporters, new artists: ripe for growth and collaboration
- Collaboration across council and across sectors- health, education, stem, environment.
- Aligning with Grow strategy of AQ and the new national cultural strategy via OZCO. Tap into the funding, test ideas, build three tiered partnerships.

SUPPORTING QUESTIONS:

What do you think was the biggest impact of the COVID-19 pandemic on the local creative sector?

What opportunities did the COVID-19 Pandemic present? (new ways of working, acceleration of digital processes, ways of accessing art etc)

Additional responses

Sustainable models and role of audience

- Some opportunity at CPA to look at sustainability/sustainable business (independent or collectives alike)
 - *Point 3 in new National Cultural Plan*
- Sustainable models around audience development - where does the audience sit within recovery and audience-development strategy? Audience are a very important part of what we do, need to maintain connection in ‘down times’ - e.g, natural disasters, COVID
- Shared, collaborative recovery model facilitated by Council

OPPORTUNITY:

- How do we create sustainable models?
- Understand where the audience sits in recovery - Audience development strategy
- How we maintain an audience through the downturns

Digital vs. place offerings

- We saw the impact of digital through Horizon 2021
- All about visibility, profile and platform - artists may not have the opportunity to be seen at such scale
- *“In an environment as beautiful as the Sunshine Coast, with glorious pockets of natural beauty and deeply connected places (venues and places), it would be a shame for a strategy to move away from the natural environment and these connections. Where we’ve seen the role of digital offerings, has been more around marketing and audience development - visibility. There is an opportunity for reaching new audiences and for artists to work in new collaborative spaces, but only if they are interested in it.”*
- *“Face to face, heart to heart”*
- Digital is *“a moving story”* - still emerging, a big revolution in culture and the internet
- Time will tell as we move forward. One example will be Sculptures on the Edge and Noosa open studios. We’ll see how well patronised these experiences are.
- Very positive sentiment and response to in-person cultural offerings - people are enjoying tactile, physical experiences again and not being virtual
- *“Like Spring coming out and new beginnings. You feel safe.”*
- Digital art has emphasised the place offering that the Sunshine Coast has
 - Although the arts do not have ownership over these places. Arts is not a leader in place-based approaches
- *“A place-based offering is absolutely the way to leverage arts and culture across the Sunshine Coast”*

Cross-sectoral partnerships

- Need for the arts sector to build cross sectoral partnerships - tourism, health etc.
- Refocus Arts Plan on cross sectoral endeavours
- Council’s community strategy - goal 5 - cross-sectoral relations
- State org. funding does not exist on the coast, new funding models are needed around social enterprise (refer to Council’s community plan)

Experience-based opportunities

- Australia nationally does not fully appreciate arts and music - lack of understanding, part of the job is converting people to love live music
 - *“Every gig I do I’m converting people to love live music”*
- Experience-based opportunities mean audiences are more likely to pay for events/cultural value - changing a cultural mindset, habits and behaviour - Live and local program - organised through Creative Arts Alliance and Council - realised value in creating more platforms for people to enjoy live music

OPPORTUNITY:

- Create really high-quality content to promote areas, the vibe, what’s unique, attract people

Impacts of Covid-19

- Concern during Covid that artists would get left behind
- COVID has created a renewed appreciation for the arts, particularly music - Global Music Match by Sounds Australia - also a networking opportunity - the power of global music conferences to bring opportunities to local artists
- Covid created new platforms for connections between music festival directors. Late night zooms sharing ideas - highlighted the importance of conferences and collaboration

Activity 3: Identifying big ideas and priorities

Leading question: Changing gears now and thinking to the future - what are the small and big opportunities for Sunshine Coast’s Creative Art Sector?

Answers in Menti

- Connect sunshine coast tourism with private live music events for promotion
- Working towards the 2032 Olympics, we have the opportunity to create a plan to activate the Nambour SEP through small to medium grants to create a more attractive landscape for private businesses to move into and take over
- Olympic games
- Support regional live music programs west of the Bruce Highway
- Audience development. We’ve got a great product; we need to connect it with new audiences.
- Choosing to fund events in regional towns to create tourist destinations rather than looking at funding from a per person per capita model
- Legacy from the Olympics focussed on org capacity as well as artists.
- Align with national cultural policy and OZCO priorities, plus AQ 10 year plan, including Olympics.
- More regional cross sector approach to arts development and delivery. Art doesn’t just come from the arts sector
- Promoting and co-funding Nambour SEP events in existing venues to help cement Nambour as a destination for boutique live music events
- First Nations - more funding, more support, to encourage more artists working on, and returning to country
- Advocate through economic development team to subsidise arts and music businesses setting up in Nambour and regional towns
- Need to have realistic expectations about the Olympics. The arts sectors’ ‘snout’ just isn’t big enough at the moment to get meaningful \$\$
- Professionalisation of artists
- Fund Live and local program in Sunshine coast. \$20k budget with the aim to continue to change the cultural mindsets of Locals to champion and support live music
- Tap into the southern market who have moved here: more audiences, more supporters, more artists?
- Fund creating of live music videos to promote the sunshine coast region to the world

- Support Turn up music conference to bring festival programmers and music industry agents to the sunshine coast to book our local bands
- Host sunshine coast council events in Nambour
- Environment

Additional responses

Funding

- Significant change since Arts Plan launched
- Now is the right time to put more energy and effort into that and funding
- The momentum has really happened. There was a level of negativity when the plan first launched about will attract people to want to live and practise on the SC coast
- A massive shift in economy and opportunities to ‘professionalise artists’
- SCCA has shifted focus to the capacity and professionalisation of artists - need to mechanise this through funding

Collaboration/integration

- Need more integration and collaboration between venues, but also need roundtable meetings - how can we work together so the opportunities can be shared?
- Potential for longer term engagement in the region - economic value in realising these opportunities
- From an economic perspective there could be value to leverage and share learnings between festival organisers

Big cultural infrastructure

- Big drawcard cultural institution - permanent home for Horizon (like Questacon in Canberra or MONA) in Tasmania)
- SC shouldn’t be scared to think that big anymore!
- *“We could have an audience that would engage in a big and beautiful offering”*
- Must reflect the local values and needs to complement who we are, our landscape, the values that we have
- *“Don’t need to be afraid of having big ideas”* - the Sunshine Coast arts sector could begin these conversations and lead the way

Environment (refer to insights from Activity 1 also)

- The environment is a massive opportunity
- SC and Noosa are both biospheres!

Private sector - visibility, connection, and funding

- The sector broadly understand grants and sponsorship but not philanthropic approaches - this is an untapped area, but worth looking into
- How does the creative arts sector engage from a philanthropic perspective? Understanding that it is different to sponsorship - a lot of professional capacity is required here e.g. administration - does not entirely rely on creativity
- More education needed in how to manage or how to begin a philanthropic relationship
- A lot of opportunity, but need to look at both ends - we can upskill the sector, but we also need to build private sector knowledge of intrinsic value - economic, environmental, cultural
- Need to skill up the sector - CPAs job
- The role of SCAFF -build the private sector knowledge of the intrinsic value integrating arts.
- Understand how the sector works
- *“Ability to contribute at whatever part of their lifetime they are in”* - responsibility is not only on the sector, but also on those who have capacity to support
- From an outside perspective, SCAF appears to be old-fashioned in their philanthropic and partnership approach.
- One thing that has massively changed in the region in the last 3-5 years is that the development and building sector is looking to create CULTURAL VALUE rather than retail value as they used to. Players like Mirvac want to engage and will engage with the creative sector to build their product and their communities.

- We need to understand how the private sector values and wants to market culture
- We have a problem with language - the way we promote the opportunity. What is a cohesive way to talk about arts and culture on the SC? This struggle is not unique to the SC - arts institutions all over struggle with this
- Transcend barriers - arts organisations generally struggle with this, endeavours are generally justified through economic language

What three words would you like to use to describe the Sunshine Coast's creative scene in 5 years?

Answers in Menti

- Live Music Destination
- Bold Collaborative Connected
- Brave Innovative Engaging
- Brave Connected Sustainable
- Unique World_class Boutique
- Sustainable_growth Funding_growth Noticeable_impact
- Thriving workd_class Leading
- Fucking_cool
- Engaging Exciting Powerful



Question: What is the relationship between the creative and private sector?

Answers in Menti

- At the start of the journey...
- Untapped. Poorly developed.
- Insecure/lack of confidence.
- Competing
- Currently underdeveloped
- Fund Turn up music conference. Connect Sunshine coast Uni music dept with mentoring opportunities. Create a tourism map of live music venues across the sunshine coast and a website to promote all of our artists and bands
- The capacity of artists to pursue relationships with untapped private supporters/funders, needs development.
- Connect sunshine coast tourism with private live music events for promotion

APPENDIX C: WORKSHOP 2 – SCAAB AND COUNCIL WORKSHOP RAW DATA

Workshop details

Date: Tuesday 27th September 2022, 10.00am-11.30pm

Location/Platform: Online via Microsoft Teams

Purpose: Identify and build upon the strengths, weaknesses, opportunities, and threats facing the Sunshine Coast creative arts sector, and develop a shared vision/objectives for the next phase of the Arts Plan.

Attendees: The workshop included senior stakeholders from a range of local creative organisations:

- Sunshine Coast Arts Advisory Board members
- Sunshine Coast Arts Foundation Chair
- Local peak body representatives
- Festival Directors

Focus Group Responses

Activity 1: Current trends in the arts

Question: 'How do you think these trends could be applied on the Sunshine Coast? Do any hold more potential than others?'

- Trend 1: Audience as centre-stage
- Trend 2: Digital goes mainstream
- Trend 3: Sustainable synergies
- Trend 4: Cross-sectoral partnerships
- Trend 5: Shifts in labour, work and training

Answers in Menti

- Audience always needs to be centre-stage.
- Digital goes mainstream - leverage off our data cable capacity
- Sustainable synergies - leverage off our regional vision
- Experiential for the audience is BIG and our 'place' provides a great opportunity to capitalise
- Cross sectoral partnerships are necessary in the context of the funding landscape. Tourism, employment development, health, education - all relevant.
- Biosphere offers many ops
- 1. Audience at centre stage: yes and lots of work needed here to generate understanding of the arts in the region
- Sustainable synergies - link to newly acquired biosphere status
- Digital: is that actually something we need to focus on? People want to experience things in person
- 1. Huge opportunities to do this at the Olympics. I witnessed this model at the Common People event where audience participated in the show. Made for. Very uplifting experience.
- Cross cultural partnerships. ... business tapping into creative thinkers
- Audience - consideration for expectations/participatory and connection of a new community/population coming into the SC
- Participatory experiences / cultural experiences that are multi faceted / multi arts / food
- Digital - creative sector collaboration
- Environment - landscape contemporary approaches

- The pandemic was a catalyst for digital literacy to improve more generally but there is still challenges - access, NBN connectivity and reluctance will continue to issues unless specifically addressed!
- Does digital programming meet audience expectations?
- Cross cultural partnerships: very important to look into and continue
- Size of region means cross sectoral partnerships are vital.
- Goal 1 - Local artists and artistic content is developed and celebrated
- Kabi Kabi Connections projections all over the coast
- Excellent

Additional responses

Audience as centre stage / experiences

- One thing that has changed in last 5 years is a holistic experience - need to be communal with food and wine, in a beautiful environment - which is an asset for the coast (Kris)
- What audiences want has become broader and deeper
- We don't really know what the audience want (Hannah Clissold) - need to understand why some audiences flop and some are a sell out. We have a different audience here and need to understand them
- All about resources - don't have time, money, resources to do an event in every area for Horizon
- Soul bar sold out - people have a habit about it.
- Make sure that habit of engagement is built with the community
- Lots of new people to the community, finding place and tribe and connection to it
- Opportunities for connected thinking within the infrastructure that exists. Venues need to talk to each other. How they can collectively make offerings
- **“That progression to large audiences comes from infrastructure and brand reputation - it enables you to build trust and confidence. We don't have that yet on the coast. No trusted institutions and festivals yet as it's all new and young.”**
- Everything is new so no momentum of building trust that comes from a more developed ecology (Megan Rowland)
- People don't really know where to go
- **First Nations events** - more layers that need to be considered. Started Black Social 2019 - the place was very important. It was central in Maroochydore in the hub of Horizon festival. If you're wanting to introduce something, in terms of bringing big Indigenous music names. Need to build on places where people have habits / experiences of going to events (Megan)

Identity and branding

- The complexity of being a community of communities is both friend and foe. Hard to identify it and reach it. 45 communities over the size of a small country.
- Layering of demographics - multigenerational (Councillor Baberowski). Need to ask your questions in the envelope of each age brackets
- Two strong anchors
 - Leverage data cable capacity / high speed internet and smart city they are building. Will become part of the defining identity of the regions
 - Billions of dollars going into Maroochydore CBD
 - Biosphere
- **“How do you inspire people to value the arts? In practical terms... I think it's through built through experience and awareness?”**

Activity 2: Understanding barriers and impact on the sector

Question: What are the unique barriers faced by artists, arts workers and businesses on the Sunshine Coast? (in Menti)

- The advocacy is an ongoing challenge - increasing general awareness / buy-in that arts are valuable, worth investing in and relevant to everyday life is tough but should be a focus.
- Lack of paid opportunities. Appetite and experience of contemporary art. Competition with lifestyle opportunities like beaches, landscape, waterways.. limited dedicated contemporary art spaces.

- Lack of paid opportunities is a major issue. Need to develop an ecosystem that allows artists to make a living
- Little mainstream awareness of the arts and low profile of the arts
- Limited spaces/infrastructure - even if we (galleries) wanted to, we can't offer the number of artists/ creators proposals that we receive, a physical platform to present their work
- Industry barrier is the lack of funded organisations. Setting the private sector aside, there are few employers, or capacity to bring together funded projects. Under funded as a region by virtue of lack of state and federal funding.
- Making the arts have meaning and agency
- Cost of living and conducting business
- Lack of capacity and sophistication of independent arts sector.

Additional responses

- Hard to make a living in the arts.

Branding and positioning the Arts Coast

- The coast has a much bigger **branding issue** - audiences don't know what they don't know. It's about identity. What is the Sunshine Coast? Brisbane and Sydney festivals have heavy branding of the city. Need awareness raising of what arts mean to the region.
- Why the Sunshine Coast? Leverage the Creative in Sunshine Coast vision - healthy, smart, creative. Needs to be a short punchy thing. Leverage the beauty of the region and the small and independent venues. Gold Coast has HOTA, Brisbane has 'be bold, be beautiful, be Brisbane'...what is the Sunshine Coast's tagline?
- Need a broader campaign about the value of art - this is art - fashion, radio and design, exhibition. If people value it and see its importance that it's easier to market and sell and attract investment
- Leverage the Olympics creative
- Need to get the get the buy in of artists and private sector
- Very distributed area (not sizeable to sustain everything juts from the local area, it's a test market and need to have an export mentality and look further afield)
- Low disposable income in the area - low capacity to purchase the arts
- Consider not calling artists 'local' because some are based here but lived and worked internationally. Many visual artists prefer to be acknowledged as 'based on the Sunshine Coast or Noosa'

Lack of infrastructure

- Lack of venues and then those available are extremely expensive to hire. Limited Partnership ops. with venues.
- Very few independent spaces for creatives to display and build their audiences
- Also no major venues to draw in big names and wow people

OPPORTUNITY:

- Develop opportunities to partner with the private sector Gallery in Yandina - Stephens street gallery - trying to facilitate opportunities for artists to sell work into corporates

Question: Which Arts Plan initiatives have had the most impact on the Sunshine Coast's creative sector and why? (in Menti)

Answers in Menti

- Electing to focus on building the capacity of artists has been great.
- Horizon
- The arts plan has been a positive in terms of making artists feel heard. I think consultation with the arts community needs to be ongoing
- The refinery has been fantastic in uncovering new and emerging creative
- Talent
- The arts infrastructure document also in giving us authority to be at the table in conversations

- Professionalisation and building of some emergent 'magnet' digital platforms, physical events and creative precincts
- Has given arts sector higher visibility
- The Refinery to build profile of artists and create community of creatives
- Local artists and artistic content is developed and celebrated - connecting and collaborating with artists outside of the region to support the development of local artists
- Continued investment for collections/public art
- Refinery has been a valuable program not only for building the sustainability of practitioners but also building a community.

Additional responses

- The plan itself was an amazing initiative - without it we couldn't move forward or achieve anything
- The Arts Plan provides an anchor to grow arts on the SC
- Impressed by the long term thinking of the Arts Plan
- Creative infrastructure was part of the growth of the city
- Horizon has been an amazing initiative - needs to be a stake in the ground to position professional practice

Major infrastructure and venues

- "Need magnet venues and magnet events"
- One thing HOTA does well is it delivers many spaces for different mediums the right platform for artists, touring artists and audiences to have experiences
- Need to make sure infrastructure responds to needs and is purpose built for this century

Professionalise and attract international artists

- First Arts Plan focused on supporting the local artists -council should be commended on supporting local artists and infrastructure. But it's now time to encourage the professionalisation, the tourists, the international artists. The more money that comes in then the more opportunities local artists / benefits local artists
- A porous environment is vital to its health. Inbound is valuable to local artists but only if there is engagement. Too often it's drop-in and leave.

Activity 3: Understanding impacts of COVID-19

Question: Reflecting on the past few years, how has the COVID-19 pandemic affected the way creatives work? What recovery efforts should be prioritised? (in Menti)

Answers in Menti

- It has brought a lot more people into the creative industries as they've rejected the 'rat on the wheel' lifestyle of previous generations.
- Definitely affected core business for artists/arts workers - for irl workshops, performances, exhibitions & events, however, opened space for innovation in deliverables
- The periphery workers need building up. i.e. production workers etc.
- Potential audience boost and diversification with population growth. However negative impact on artists with cost-of-living increases - how are artists going to afford to live here?
- Some artists have retreated. It's worth reminding them that collaborating with other creatives on a human level is possible again. I attended a workshop as part of Horizon festival. - very healthy experience I had forgotten about.
- Creatives are trying to deliver more because of digital which is impacting their practice
- Small scale. Unique experiences. Reflective. Digital skills development

Additional responses

- Research showing Queensland has recovered better than other states
- Tension between audiences who want joy and light-hearted but we also want artists who will take risks and unpack big ideas and topics. We need to teach local artists to take risks and that will build
- Sunshine Coast didn't do too badly

- Recovery efforts
- Covid has energised people in exciting ways
- **Luring people out of the house: The more we go high tech, we need to go high touch**
- Don't ignore one of the biggest forever changes. Made the biggest investment in keeping us in the house - we got bigger TVs and comfier sofas. Sports has not returned. "
- **"We must not just provide the same version of what people can get at home. What we need to offer is human, personal, communal, gathering, and sharing experiences"**
- Why do I need to leave the house? Identify the places in their life they want to be un digital and get off their device and be in the world
- This not leaving the house is really bad for society. The arts can offer a positive solution to this. The mental health benefits of participating in the arts are massive. Maybe audiences need to be re-educated and reminded.
- Generally agree its high touch in response to high tech - but it's tricky because the zoomer generation really love being in their rooms
- And the zoomer generation have a chronic mental health problem. I don't think being in their rooms is helping.. I see a role for the arts in dragging them out of their rooms
- Event in Coolum - Playlist - so gratifying to see the joy of the people sharing their stories

Digital

- Education and support for digital literacy - AI, design etc. It is going to be revolutionary and people need to get their head around it. Some older cohorts have an issue with new technologies,
- **"New technologies just expand vocabularies and tools"**
- Megan Rowland said - We ran an event last week about this in partnership with Digital Hub - digital literacy aligned to Arts strategy
- Artists see digital as being 'other'. Opportunities for collaboration between artists and technologists to complement skills and knowledge
- Whilst on the Public Galleries board, we surveyed member galleries and the one key thing that was identified was the lack of expertise to quickly and confidently adopt the technical skills for digital alternatives to gallery programming (Nina Shadforth)

OPPORTUNITY:

- Clear priorities on development focus. Hone in and prioritise to get the best outcomes.
- Digital professional development

Activity 4: Identifying big Ideas and priorities

Question: Can you think of any opportunities for the local private sector to partner with the local creative sector? What could foster that partnership? (in Menti)

Answers in Menti

- Food and wine is imperative to connect with audiences
- Activation of places and infrastructure.
- Creatives can help corporates with any objective. Activation / staff engagement / branding etc. etc. It's how we connect the 2 parties and educate on the ops...
- Creative thinking and expansive ideas.
- Curation, connection, programming
- Private sector opportunities exist in Art/Public Art Collections and educating the private parties involved the ongoing investment is major part of the consideration (and challenge) in maintaining tangible assets such as public art to become the norm
- Levelling up, looking good.
- Artists can communicate their region and build civic pride generating interest which drives talent to the area.
- Public art

Additional responses

- Example is Sinkers at Horizon Festival. Working with artists from NZ, took a SC spin. Working group that turned into synchronised swimming group. This will now go to HOTA at Gold Coast. Building audiences
- Event in Coolumb - Playlist - so gratifying to see the joy of the people sharing their stories
- Horizon festival event - sponsored by local restaurant

OPPORTUNITY:

- Be bold and take action. We need to educate the sector about what local creatives can offer. "We can't wait for this to happen. Something that takes too long. We shouldn't let business always initiate this. We need artists and their creative champions to drive this and take their ideas and service to the sector"

Question: What do you think a successful creative sector would look like in 5 years? What do we need now to make this a reality? (in Menti)

Answers in Menti

- There is much less a need to "convince" people / businesses / government to invest in arts because they intrinsically know it is valuable and worthwhile. The same way we invest in sport and rec and the environment - unquestioned commitment.
- Sector is Independent from council
- Successful new regional gallery. Vibrant and successful festival. Thriving smaller creative industries.
- Strong Kabi Kabi artists. Night time economy with music and performances everywhere
- Creative Identity
- Being able to make a living as an artist on the Sunshine Coast
- Businesses and the arts collaborating.
- Rich, diverse
- We have organisations that are producing work and structured at a level to receive state and federal funding.
- We have works being made here that are of scale and reflect local identity and story.
- Artists being able to work here.
- Positioned to participate in the 2032 Olympic Games Cultural Festival
- We have built our projects and programs around our core strengths - audience agency, digital interactivity and alignment with compelling environmental values
- Multiple recognisable arts venues
- Independent programs, festivals, galleries and organisations
- Either the event centre or Venue 114 are participating with local infrastructure and reflect contemporary theatre business practices.
- Realistic plan. We haven't talked about the growing focus and interest in regionality.

Additional responses

- More Kabi Kabi connections. The scale of the work at Cotton tree projections was very emotional and touching to see families enjoying it
- A clear creative Identity. A story that we can tell outside our community - what would be world famous for? What is extraordinary? What could we tell in America or European friends that the coast is famous for that would be compelling?
- Being able to make a living as an artist. More commercial galleries
- Private sector / creative sector collaboration
- Relevance - why the arts are relevant

"Artists just need to be paid, that is the thing and some businesses here are not quite familiar with that at this stage. They will get there."

"If our artists are exhibiting and performing somewhere else, leaving when they develop an identity. What can we do to transform every gallery in Australia to include a Sunshine Coast gallery?"

Question: What three words would you like to use to describe the Sunshine Coast's creative scene in 5 years?



Question: Does our vision still hold true? Is there anything missing?

"The soul of our community is our flourishing arts ecology: nurturing connections, promoting experimentation and inspiring collaboration."

Answers in Menti

- Key words still resonate - connection, experimentation, collaboration
- I don't like the use of the word "soul". The rest is fine. Perhaps "foundation" instead of "soul"
- Still focus on all artists practice development and deep understanding of what matters
- The word soul is complex - could be off putting for some
- We need to speak to identity - arts and creativity are key to the identity of the region
- Ecology is still a good word. But it's about a broader ecology - that of a region not just the arts.

APPENDIX D: WORKSHOP 3 – FIRST NATIONS CREATIVE SECTOR WORKSHOP RAW DATA

Workshop details

Date: Tuesday 27th September 2022, 1:00pm - 2.30pm

Location/Platform: Online via Microsoft Teams

Purpose: Identify and build upon the strengths, weaknesses, opportunities, and threats facing the Sunshine Coast First Nations creative arts sector, and develop a shared vision/objectives for the next phase of the Arts Plan.

Attendees: Workshop attendees included Kabi Kabi Elders and representatives from the local First Nations music sector and First Nations cultural development.

Focus Group Responses

Question: What are the unique barriers faced by First Nations artists, arts workers and businesses on the Sunshine Coast? (in Menti)

Responses

- Barriers are widened and varied through different aspects of cultural community - barriers are represented by the broader community, less internal to the arts
- Self-worth and expectations
- Self-worth is a barrier within internals (as an artist)
- Also barrier of expectation of 'what is a First Nations artist' - quality of art be it music, visual art, theatre - expectations are hard to meet
- Largest barrier - preconceived stereotypes and expectations of what an Aboriginal artist is, especially within music and theatre
- General public need more education on Aboriginal culture and truth telling, ways of engagement
- Some recognition of ability and introverted and held back in arts ability
- Musicians are often perceived as antagonistic and protesting because they are telling their stories. But the truth is abrasive and so sometimes it is abrasive. **"We still need to tell these stories...be abrasive... and embrace truth telling."**

OPPORTUNITY:

Tourism

- Promote First Nations in your tourism
- Look at VSC (visit Sunshine Coast) - look to people have a respected, visual presence
- Cultural, arts, music, tourism - should be next goal for SC

Definition of culture

- "Our culture is an art form" - no definition of art, culture, dance - it is inclusive of one holistic practice that cannot be divided into individuals - this is still treated as one holistic practice"
- Multi-arts focused

Investment and funding

- Want to give back to communities - but need to see stronger commitments
- **"If we're going to build a sustainable First Nations arts industry on the Sunshine Coast, there has to be an investment. And it has to be a significant investment."**

- Queensland has been comparably disadvantaged in terms of funding
- Build an export foundation and build up expectations - needed to ensure we had a sustainable supply of First Nations arts in Queensland
- **Fundamentally, it is about safe infrastructure and professional development** - even though SC has proximity to Brisbane, first Nations have not necessarily had opportunities to learn and study in Brisbane
- Starting with strengths, but bringing up emerging groups also
- Creating opportunities for the artists to create new work - "multi-arts focused" - traditionally, this was culturally all there together (music, arts, theatre etc.)
- Contemporary expressions shown through First Nations lens and their truths, connections to Country and everything about their experiences. Needs commissioning, a whole strategy to ensure artists get the opportunity to raise their professional levels of development and have the opportunity to reach higher levels
- Multiple levels of funding - more state and federal and private investment. Co funding for the region.
- Exciting in recent times, great work with Levy - need more funding from QLD gov, Federal, and private/ philanthropic sectors
- Multiple levels of funding - tier level through co-funding programs for the region
- Pumpula, Adelaide event - 31 Oct - biggest event for First Nations

Dispossession and disconnection

- Biggest barrier - dispossession - people were forcibly removed - now there are not as many Kabi Kabi peoples on the Sunshine Coast
- Bigger clusters in Choberg, Brisbane, Logan, though people are scattered - "opportunity to bring mob back onto Country" -
- **"For a dynamic, sustainable region, at the centre has to be the heart and soul of this Country, and that is the First Nations peoples, including our intellectual property and songlines about creation of this Country have been passed down through Traditional Owners"**
- Understanding the truth of the experience and the international trauma
- The songlines and narrative of Country have been passed down
- Generations who have been removed from immersion in cultural protocols

Professional Development

Need for continuity, leveraging local champions, and long-term investment/commitment/ connected experiences that have a performance outcome.

- There is no generic professional development (PD)
- Different considerations for each genres - professional development needs to be designed around this e.g. music, visual art - identify genres and their individual needs
- Autonomous and self-determined business to support First Nations - there is no generic PD to support First Nations
- Level of accomplishment is varied and
- Need to get the events at the right time - many musicians have other jobs and limited time
- How do you design PD for each stage - emerging, established, international. Not just a one off.
- Sunshine Coast music event
- 2021 Music Program - - Woodfordia Workshop - lack of continuity following the event, people are inspired and then left - do a follow-up or showcase post-workshop - this gives it more worth and value
- Workshops for each art form - embed these people into Horizon Festival - this adds more **value and worth** to these artists - here, there is an outcome - people from the industry want a positively delivered outcome, not just a lip service
- Advocated for a **developmental stream** of Horizon running through the year to get people involved in Horizon. Look at Cairns arts festival? Enabling PD for a wide range of skills
- Focused on development of mob and opportunities for them to be presenting - more meaningful if this is tied to and end presentation e.g. visual art, and act or event
- Need for champions - QLD gov. Incorporated a system of champions for First Nations communities - valuable - need to get private sector involved in championing
- Council could subsidise and take musicians to Big Sound music conference [First Nations - BIGSOUND](#)

- PD is a stepping stone to create the pipeline to feed into big events and festivals. It's a journey and a process.
- Darkwood Studio, First Nations owned and run recording studio - could offer a recording and then a ticket to BIG SOUND
- Let visual artists in an exhibition.
- Gallery development stream - program to exhibition and then acquisition so there is money attached to it
- Need to find the right time to get people in the room for PD - emerging to established artists will turn up - designing PD to be inclusive of all stages - need to revisit, need strategy that includes a whole range of targeted things

Overall for PD:

1. Not being reactive or responding
2. First Nations should be getting off on the front foot - First Nations should be strategising

OPPORTUNITY:

- Run more connected PD programs that lead to presenting something at the end. Need follow up sessions/a showcase - an opportunity after the PD session. Gives it more value and worth. Run workshops for different genres - music, digital etc, and then as a follow up get them involved in a festival like Horizon. **"We want a positive delivered outcome not just one off / tokenistic events."**
- Performance as an outcome
- Strategy for First Nations Professional Development

"Need a lens to show our truths, our connections to Country"

Pipeline of high quality First Nations work

- Gaps in terms of quality, expertise, experience - need to be focused on younger First Nations peoples
- Need a supply of high quality First Nations arts in QLD is we want
- For young First Nations involvement - Community ownership of cultural intellectual knowledge and property - it is about protocols and ensuring First Nations lead initiatives

Lack of education

- Lack of knowledge of culture, truth telling and engagement, including who to talk to
- Need to ensure that across the board, there is greater understanding of cultural protocols
- All of this can be done - it's about people, connectivity, and the creative world - this is what we've always been good at doing
- Big gap between how we and non-Indigenous people see Country
- **"We are decolonising reclaiming and revitalising" - we are part of an ecosystem - continual hunger for 'taking' and reclaiming**

Private sector partnerships

- Being aware of the barriers that exist within the private sector e.g. connections within mob and self-worth experience
- Connections between mob and promoting and instilling self-worth
- Challenges with professional development and showcasing emerging artists
- Some private companies offer grants, but being aware of these grants and awareness is not easily accessible
- **Need to be First Nations led. Need a strategy and a level of professionalism.** Establish champions of First Nations communities - the spokesperson for the community
- The developers - Stockland and Lendlease have enormous potential but we must not be reactive and respond to so many requests.
- Big Sound. Festival had an Elder in residence and significant First Nations programming this year. Largest First Nations representation.
- "We're not a pool or a puddle, we're a drop in the private sector."
- **"It's not an easy task to find your champions" - many are overcommitted.**

OPPORTUNITY:

- Leverage champions of First Nations communities:
- Identify new champions within private sector
- Existing - already informally recognised champions, giving them a formal capacity

Question: Reflecting on the past few years, how has the COVID-19 pandemic affected the way creatives work? What recovery efforts should be prioritised? (in Menti)

No responses

Question: What are the opportunities for First Nations artists, arts workers and businesses on the Sunshine Coast?

Responses (also integrated throughout barriers question)

First Nations led

- Traditional Owners at the front and centre
- Excited about that long term vision and the opportunity for there to be more acknowledgment of the richness of First Nations people and cultural expression
- Global attention on our ancient, sophisticated knowledge systems
- Cultural connections are embedded in the landscape of the Kabi Kabi land

Protection of knowledge ownership and intellectual property rights

- Cultural and intellectual property rights the centre
- About authenticity - Interest for more truth telling, so much to tell. Aboriginal people keep so much of it to themselves and it's important to share it. Carrying so much pain and trauma, want future generations to not carry that heavy load
- Growing interest in truth telling - needs to be on Kabi Kabi Country

Question: How can the Arts Plan better support you and your community?

Responses

Priority (short term)

1. **Professional Development** and the deliverable outcomes - continuity, needs to be a strategy, needs funding from beyond Council. Feed into bigger events / festivals.
2. Exhibit emerging and established artists - Enticement for artists to help them break through into the professional side of industries e.g. studio recording. **"Putting artists on the same level, on par"** - support for emerging artists as much as well-known - **"opens up the heart and mind of the artists to want to do more"** - makes a big difference

"We run our business like family. We don't use the next person as a rung to climb the ladder. We create rungs for others to climb the ladder".

Long term

1. **Traditional owner-led festival** showcasing First Nations mob - professional development stream can support this - supporting self-worth and developing confidence. Need steppingstones for artists and presentation outcomes. **"To achieve long term initiatives, we need to start them now"**
2. **First Nations visual art exhibition** - touring around Kabi Kabi to regional galleries - need to leverage local talent before international acts - its about the innovation and expanding horizons of new technologies.

Question: What could the future look like for the Sunshine Coast Creative Arts Sector?

Responses (also integrated throughout barriers and opportunities questions)

Leverage goals for investment

- Accelerate development - this has to be done in the appropriate way - need high goals for 3, 5, 10 years time
- Headings from Helena’s document:
 - a. Protocols
 - b. Commitment statement
 - c. Culturally safe places
 - d. Allocation of programming
 - e. Etc....

First Nations representation

- Need a solid First Nations document to go into the Arts Plan review process
- From a First Nations perspective, What’s in there for First Nations? Need to dig a lot deeper and home in on the strategy to achieve the longer term vision
- Appointing the First Nations committee and that will help lead the First determined strategy is in the next phase of the arts plan
- Arts and culture - this definition does not encapsulate First Nations - definition of terminology is lost - First Nations definitions of culture don’t always sit within ‘white right’ and corporate writing

Authentic and respectful representation of art styles

- Government presents a limited view of what Aboriginal and Torres Strait Islander believe creative expression is - QLD gov has executed this very poorly
- Tourism industry is highly offensive - very narrow view and representation that perpetuates preferences for First Nations arts
- Authentic art based on originality and that is being respectful of the original diversity of art styles across Australia and the Torres Strait that once existed prior to colonisation - derivative art drawing upon desert art and symbolism/iconography of this style
- Authenticity and integrity needs to be supported - **“don’t make them feel limited before they even get to experience their own potential”** (in reference to young First Nations artists)
- The art market is primarily down south in Sydney and Melbourne

“It’s unlimited what we can do. It’s exciting. And it’s positive! The arts and cultural sector is so positive. Anything with the arts is always just a joy and pleasure. I can see it, I can smell it, I can touch it. What will flourish here will enrich the lives of everyone who lives here and everyone who visits.”

APPENDIX E: PRIVATE SECTOR INTERVIEWS RAW DATA

Format: 20-minute phone / video calls with senior stakeholders from organisations across tourism, events, property development.

INTERVIEW 1: PROPERTY DEVELOPER

Question	Answer
<ul style="list-style-type: none"> • How is the creative arts currently integrated within your organisation? (art collection, sponsorship, partnerships, events etc) <p>Understanding private / creative sector partnerships</p> <ul style="list-style-type: none"> • VALUE - What do you think is the main value of partnering with arts organisations / artists? (community engagement, brand alignment, developing new audiences, staff engagement) • BARRIER - What barriers have you experienced / do you perceive when dealing with the creative arts sector? 	<p>There is a strong intent for creative integration as part of the City Activation program.</p> <p>The goal is for Maroochydore CBD to be an identifiable city heart on Sunshine Coast.</p> <p>VALUE</p> <p>“If we get the arts offering right we can get the culture that we’re looking for. You can really come into your own when you community interacts with your infrastructure”</p> <p>There is a narrow group of people who work in the arts sector on the coast which only achieve a small reach into the community.</p> <p>Offered arts grant program - 3 x \$10,000 grants. 1 x just for First Nations artists.</p> <p>A very broad creative brief with no constraints on medium or age - people can submit art, a festival etc that could help make the city an identified heart of the Sunshine Coast.</p> <p>They have extended the deadline as they’ve only received 3 applicants and seeing real reluctance to apply</p> <p>Feedback from artists</p> <p>Although artists had heard of the prize, they didn’t feel Sun Central would be interested in the type of work they create so didn’t apply.</p> <p>Spoke to people doing really interesting sustainable practice, a paint that absorbs CO2 and thought that work would be perfect but again, the artist didn’t apply.</p> <p>Talking to First Nations youth artist - the artists felt nervous to apply</p> <p>Barrier: Something is not connecting. Communications are not landing with the creative sector.</p>
<p>Understanding what great private / creative sector partnerships look like</p> <ul style="list-style-type: none"> • BEST PRACTICE - What does great creative arts partnership / integration look like for your sector? • <i>What makes it great?</i> • <i>What makes it authentic?</i> • <i>How could this work for your organisation?</i> • <i>What would success look like?</i> <p>Future Visioning</p> <ul style="list-style-type: none"> • What opportunities do you see to integrate local creative arts into your organisation and / or the places you manage? • <i>What do you think is the greatest opportunity for the arts sector presented by the 2032 Brisbane Olympics and the games events happening on the Sunshine Coast?</i> • <i>How would you like to measure the success of creative partnerships? What would be some high level key performance indicators?</i> 	<p>OPPORTUNITIES</p> <p>Offer creative hoarding program around the site</p> <p>Photos are getting a huge response of social media but people might not be seeing it</p> <p>Need an attractor to get them here to see it</p> <p>Big events / concerts etc - on a Friday afternoon could work with local artists, could pull in 1000 people</p> <p>Colleagues have been to Australian Music festival conference to start booking bigger names</p> <p>Olympics</p> <p>Too much assumption that everyone will get some funding</p> <p>Need to organise differently if we want a different outcome</p> <p>Investment from state gov has been pretty low over previous years</p> <p>Need a step change.</p> <p>Need a strong offering</p>

INTERVIEW 2: LOCAL TOURISM MARKETING ORGANISATION

Question	Answer
<ul style="list-style-type: none"> How is the creative arts currently integrated within your organisation? (art collection, sponsorship, partnerships, events etc) <p>Understanding private / creative sector partnerships</p> <ul style="list-style-type: none"> VALUE - What do you think is the main value of partnering with arts organisations / artists? (community engagement, brand alignment, developing new audiences, staff engagement) What factors do you think are important in ensuring private partnerships with the arts are authentic and not tokenistic? 	<p>We represent the town itself - integrated mainly from a commercial point of view, lots of events and exhibitions happening but mainly focused on making money, adding to character of the place</p> <p>We want to focus more on art - that is something part of what we're about - it's gone and off - on a commercial tangent</p> <p>We want to share the love, make it more of who we are - an arts town</p> <p>Most of what's happening at the moment is through private businesses</p> <p>Main focus is the pub - for music, they have a massive hall where they put on events. It's known for its music scene. Not for commercial gain.</p> <p>Street art all over the town, arts trail, rubbish bins in town have pictures on them</p> <p>Few community and school music events</p> <p>A lot of local music, markets and outside the bars</p> <p>---</p> <p>On our website we have a page dedicated to arts, we promote 2 local artists, and we social media for them, promote their products for them</p> <p>Live music - we help promote them</p> <p>Partner and share</p> <p>Small town so everyone works together to help each other</p> <p>Local paper - spearheading an arts revival campaign. Looking at what we're doing commercially, not for profit, do more of it, get back to where the town was 20 years ago</p>
<ul style="list-style-type: none"> BARRIER - What barriers have you experienced / do you perceive when dealing with the creative arts sector? 	<p>Trying to keep everyone happy and giving everyone a fair share - bigger commercial share from one event</p> <p>Prioritise involvement of particular artists</p> <p>Commercial gain vs good of the town</p> <p>People who didn't get vaccinated were not able to attend events. Performers not being able access opportunities because of vaccination.</p> <p>Everyone has their small bits that they want to promote</p> <p>Difficult to support everyone</p>
<p>Understanding what great private / creative sector partnerships look like</p> <p>Future Visioning</p> <ul style="list-style-type: none"> What opportunities do you see to integrate local creative arts into your organisation and / or the places you manage? 	<p>If there was one central body that didn't have any particular interest, it might be useful</p> <p>What's being done at the moment - the grass roots arts revival. Getting people together and looking at what we can do collaboratively and putting plans in place</p> <p>To make the Sunshine Coast more appealing on an international level - more focus on indigenous culture, people find that fascinating</p> <p>We have one of the biggest markets in southern hemisphere, most people are from overseas, this adds something to the region</p> <p>A lot of the time, the cultural aspects of things, people might not seem as vibrant as other places, so adding the Indigenous and First Nations, is where we can differentiate.</p> <p>Differentiating and focusing on what we have and do it differently</p> <p>Professional development around marketing. Creatives</p> <p>strength is the art but marketing isn't a strength for a lot of artists -so prioritising marketing for business growth</p>

INTERVIEW 3: EVENTS ORGANISATION

Question	Answer
<ul style="list-style-type: none"> How is the creative arts currently integrated within your organisation? (art collection, sponsorship, partnerships, events etc) <p>Understanding private / creative sector partnerships</p> <ul style="list-style-type: none"> VALUE - What do you think is the main value of partnering with arts organisations / artists? (community engagement, brand alignment, developing new audiences, staff engagement) What factors do you think are important in ensuring private partnerships with the arts are authentic and not tokenistic? 	<p>The majority of work I do is in the events space delivering major events.</p> <p>I work with events, organisers and councils - a repetitive piece that comes back is arts, culture and music.</p> <p>Why don't we have more events? Why don't we have more success?</p> <p>We need to investigate what's happening there - financial realities for projects of that sort.</p> <p>Looking at how they structure themselves - particularly financially.</p> <p>VALUE</p> <p>I'm a small operator who gives services out</p> <p>But I think there is a strong interest to know that you're a supporter of the arts and culture</p> <p>Putting together the right pitch - why would you want to attach yourself to an arts and culture project.</p> <p>Developing the right area - and how you would like to connect</p> <p>'Seen' to be supporting the creative arts</p> <p>A broader idea of what community is - and what the Sunshine Coast is known for - sport and beaches</p> <p>For each artist - what can they offer</p> <p>Performance at end of year function</p> <p>Art that sits on wall in bank</p> <p>Help with mission statements and brainstorming</p> <p>On the Sunshine Coast - hasn't been developed more than just people talking to each other</p> <p>The quality of artists is excellent here but broader understanding on how it works and what does it mean - the practical elements of it is lacking</p>
<ul style="list-style-type: none"> BARRIER - What barriers have you experienced / do you perceive when dealing with the creative arts sector? 	<p>FUNDING</p> <p>Funding sources and what you do with it</p> <p>Getting the funding in</p> <p>Financial support - grants and sponsorships</p> <p>More money for people to apply for would make life easier for creative arts</p> <p>Whilst the additional funding through COVID was great, the problem is that everyone relies on it so much, if it doesn't exist, I'm going to go out of business (RISE funding)</p> <p>LACK OF UNDERSTANDING OF EVENT PROCESSES</p> <p>On The Coast, the link between the artist and the people that understand how these processes work, is really poorly established.</p> <p>The artist - can produce, perform etc but they don't understand the mechanism behind it and what's needed to run a successful event such as:</p> <ul style="list-style-type: none"> -Understanding how to run commercially at a stable enough level so you have sustainability -Being able to put together, everything in the right order to understand where the money is going -Artists valuing their time

Question	Answer
<p>Understanding what great private / creative sector partnerships look like</p> <ul style="list-style-type: none"> BEST PRACTICE - What does great creative arts partnership / integration look like for your sector? (e.g The CEO of SCC airport noted that Brisbane airport has a public art trail and an artist in residence program showcasing local artists) What makes it great? What makes it authentic? How could this work for your organisation? What would success look like? <p>Future Visioning</p> <ul style="list-style-type: none"> What opportunities do you see to integrate local creative arts into your organisation and / or the places you manage? What do you think is the greatest opportunity for the arts sector presented by the 2032 Brisbane Olympics and the games events happening on the Sunshine Coast? How would you like to measure the success of creative partnerships? What would be some high level key performance indicators? 	<p>BROKERS</p> <p>In more advanced places like Melbourne, there is a whole industry dedicated to connecting artists to commercial opportunities.</p> <p>Not be an artist, but build the platform for artists to connect with money</p> <p>How do they connect to other things? (connect to local individuals and businesses)</p> <p>How to make the agreement and what to do with it</p> <p>TRAINING</p> <p>Information and support for the arts industry to understand how the broker process works</p> <p>Training about events</p> <p>Mentoring and professional development</p> <p>Fostering independence - financially secure and savvy</p> <p>AUDIENCE NEEDS</p> <p>Connection between their art and the local interest is a pathway to go down</p> <p>MARKETING</p> <p>The community understand the importance on attending the arts - difference between 'support' and attending the arts</p> <p>THE best thing you can do is find a local artist and go and see them.</p> <p>Pay and go see a performance or exhibition - that's the way you can contribute.</p> <p>VISION</p> <p>Practical model for how to make it happen</p> <p>Population is changing rapidly on Sunshine Coast - different age and financial position, connecting that idea of newcomers, and people who are here and committed to their region, and how they can get involved</p> <p>Opportunity to extend that - donating, supporting, get out of your house and go buy a ticket</p> <p>People buying tickets with 2 days notice, the best thing you can do is come to the event and buy the ticket early</p> <p>OTHER</p> <p>We often get compared to events happening elsewhere - and people don't have any idea of how much it costs, staff working on it</p> <p>White Nights - 60 staff and millions of dollars to deliver it</p>
OTHER	<p>Promotion of the arts is not just good for the artists, it's good for the region - community reasons, economic reasons.</p> <p>Council is coming together to deliver the Arts Plan. Need to articulate why do we want that to happen and what are the outcomes ?</p>

INTERVIEW 4: REGIONAL TOURISM ORGANISATION

Question	Answer
<ul style="list-style-type: none"> How is the creative arts currently integrated into VSR's brand strategy and marketing approach? 	<p>Our core job is to promote the region outside the region</p> <p>We are a regional tourism organisation (RTO), looking at Sunshine Coast that includes - Noosa, Gympie and Sunshine Coast councils.</p> <p>So it's bigger than just Sunshine Coast Council.</p> <p>We receive a large amount of funding from Sunshine Coast Council</p> <p>As an organisation - really challenging to promote the region more broadly, but particularly for arts given the few commercial offerings.</p> <p>We have a \$100m wedding industry on the Sunshine Coast</p> <p>Our job is to make sure people come here in the first instance and when they come, to spend at experiences.</p> <p>Sunshine Coast Destination Tourism Plan 2020 - 2025</p> <p><i>"Development of arts & culture product (and Indigenous experiences) has the potential to attract niche, high-yielding visitor markets that are seeking authentic and immersive experiences". (pg35)</i></p> <p>Work with many different areas/groups</p> <p>Event space is more engaged with destination marketing organisation - Horizon., Caloundra Art Gallery, encouraging their events to be promoted as a region to visit compared to 'arts sector'</p>
<ul style="list-style-type: none"> How is First Nations arts and creativity currently integrated into your brand strategy and marketing approach? 	<p>We will welcome back cruise shops to Sunshine Coast - a dozen arrivals from Dec and June next year</p> <p>A local indigenous artist - setup a popup stand at wharf, 2000 arrivals per boat</p> <p>Visual artists - it's difficult - what should they bring, will people buy art, too small product?</p> <p>Considerations and elements</p> <p>High yield, very quickly buy an artwork but they don't want to bring it back with them. They want it packaged up and sent back home.</p> <p>Opportunity for cross-sectoral partnerships</p> <p>Opportunity for a separate business that provides the whole delivery of art, boxes and wrapping etc - another company comes in and looks after that service for them. Explore how other companies could help FN artists to grow.</p> <p>We need professionals to manage that element of logistics but has to be reliable, sustainable, and scalable</p> <p>NFT - digital indigenous art space could be another opportunity for FN artists?</p>
<ul style="list-style-type: none"> BARRIER - What barriers have you experienced / do you perceive when dealing with the creative arts sector? 	<p>Too much focus on local market</p> <p>Sunshine Coast Council is focused on local tourism and engaging locals when it should be looking at bringing people in to experience the arts.</p> <p>The Sunshine Coast arts scene and culture, events or galleries or sculptures, is 90% local.</p> <p>We still haven't moved the dial, around promoting the Sunshine Coast as a cultural destination.</p> <p>We did it a little around events, but that's a one off</p> <p>No commercial element</p> <p>We as an organisation lack substance - how can we promote the region on arts? We need commercial operators.</p> <p>A lot of experience in arts scene has no commercial element, geared to a local audience.</p> <p>Visitors - we get involved when significant event</p> <p>Majority of visitors - 70% drive up the Bruce Highway and stay 2 nights</p> <p>Sydney and Melbourne - fly here, so they need operators to pay, to allow them to experience the arts scene on the Sunshine Coast</p>

Question (continued)	Answer (continued)
<ul style="list-style-type: none"> BARRIER - What barriers have you experienced / do you perceive when dealing with the creative arts sector? 	<p>Engaging with FN artists <i>Service but no education/transformation experiences</i></p> <p>Galleries running weeklong, kids activities but lacking an experience and moving my kids. Did my kids talk that night about local culture, about Kabi Kabi use dots instead of circles? No.</p> <p>When people come on holidays, they want to learn about local art scene and have transformational experiences</p> <p>We should be aiming for - "OMG we need to go" (like MONA)</p>
<p>Future Visioning</p> <ul style="list-style-type: none"> Where do you see the positioning of the coast going? More cultural in the future? How could Sunshine Coast Council work with you to better promote the Horizon festival and put it on the bucket list of cultural tourists? 	<p>Arts Trail</p> <p>Private sector businesses, produce a map, website etc</p> <p>Arts booklet</p> <p>Those guides and content is created for the locals</p> <p>Not consciously included or shared with Visit Sunshine Coast in a framework / format that allows us to promote the arts sector</p> <p>New middle business/3rd party providers</p> <p>MASSIVE opportunity to incorporate arts as a niche brand/sector</p> <p>But the limitation is, who can help me?? Any tour operators providing arts experiences</p> <p>A middle company that can ship products home (like vineyards do with wine)</p> <p>Marketing</p> <p>24 craft breweries - we are the craft beer capital of Australia</p> <p>Positioning Sunshine Coast - winter mountain bike destination</p> <p>Taken two areas/niches and we've created it as an experience and content - itinerary etc for tourism.</p> <p>We haven't done that for the arts</p> <p>e.g. Here are 10 things to discover the art scene on the sunshine coast</p> <p>Need substance</p> <p>Less likely you'll see Visit Sunshine Coast about the arts scene - if we can really curate and create more art space and commercial operators, we can put together some great content and allow us to promote the art scene.</p> <p>Engagement</p> <p>Need strong engagement and collaboration</p> <p>Between arts scene and Visit Sunshine Coast</p> <p>First Nations engagement can be challenging = we need to make it easy for visitors to spend, and have product shipped directly to them</p> <p>Pivot local enthusiasm and interest in arts</p> <p>'Do it like a local'</p> <p>'Holiday like a local'</p> <p>So if locals go to art gallery and have a great time, then visitors will go</p> <p>Next 3 years, low hanging fruit -</p> <p>Council needs to start creating experiences</p> <p>Create commercial tourism experiences</p> <p>VSC work with council around content</p>

Question (continued)	Answer (continued)
<p>2032 Olympics</p> <ul style="list-style-type: none"> What do you think is the greatest opportunity for the arts sector presented by the 2032 Brisbane Olympics and the games events happening on the Sunshine Coast? 	<p>The arts scene will never have an end date</p> <p>Collaboration between councils and VSC around tourism and arts will be ongoing - can't be measured by one campaign</p> <p>Mountain biking will be held in Nambour at the Olympics</p> <p>We have been given a 10 year runway to start positioning mountain biking</p> <p>Great opportunity to reposition Sunshine Coast for the arts</p> <p>Our goal is a 2-month period, where all eyes will be on the Sunshine Coast. We need to re-frame the region and why you should holiday here.</p> <p>If its wedding, arts, sustainability, business - all these pillars will be established as a part of the fabric of Sunshine Coast tourism.</p> <p>We only have one indigenous tour operator (Aunty Bridget on a boat) - hopefully by Olympics we will have 30</p> <p>True, authentic, and indigenous experience</p> <p>Arts sector will be a pillar- and one of the goals, will be to experience foster development and product development.</p> <p>Experience - absolutely need to reposition their thinking and working with Visit Sunshine Coast to create transformational experiences - evolution of tourism, we used to promote products, services, then experiences, and right now we want operators doing transformational experiences. You leave so inspired, and go home and unlock local indigenous experiences. Heightened level of amazing art , going back home and start to pay more attention to art scene back home.</p> <p>We have 10 years to create proper transformational experiences in the art scene, so that when people come for the Olympics, they have experiences in the art scene, leaves them thinking that's so amazing</p>
<ul style="list-style-type: none"> What three words would you like to use to describe the Sunshine Coast's creative scene in 5 years? 	<p>Transformational experiences</p> <p>Commercial business and offer</p> <p>Clear identity</p>



Image: Dawn Awakening, Horizon Festival 2022 | By Nic Morley

INTERVIEW 5: LOCAL MEDIA ORGANISATION

Question	Answer
<ul style="list-style-type: none"> How is the creative arts currently integrated within your organisation? (art collection, sponsorship, partnerships, events etc) 	No comment
<p>Understanding private / creative sector partnerships</p> <ul style="list-style-type: none"> VALUE - What do you think is the main value of partnering with arts organisations / artists? (community engagement, brand alignment, developing new audiences, staff engagement) What factors do you think are important in ensuring private partnerships with the arts are authentic and not tokenistic? 	No comment
<ul style="list-style-type: none"> BARRIER - What barriers have you experienced / do you perceive when dealing with the creative arts sector? 	<p>Arts definition so wide</p> <p>When Council or anyone say we should do more, there is usually a group pushing it because they want more art and more opportunities for art, more music etc</p> <p>And then those groups, are keen to push their point of view</p> <p>Distributed events/not enough things going on throughout the year</p> <p>Horizon is a good example of wide consumption but then you have so many months of not a lot going on</p> <p>If you do too much of one, then you have an issue</p> <p>Exposure and marketing</p> <p>It can be very narrow - small, selected groups that they appeal to</p> <p>I didn't know that was on</p> <p>Promoted right, they have no trouble selling out</p> <p>Investment in arts</p> <p>Limited investment</p> <p>Charities have 10-20 major sponsors</p> <p>But we haven't seen that for the arts</p> <p>Sometimes the events can't draw the crowds that they want</p> <p>Individual artists</p> <p>All individual, not part of collectives, and no one has heard of them</p> <p>Thousands of people who paint but they don't belong to one single organisation</p> <p>Smaller groups</p> <p>Missing on the Sunshine Coast</p> <p>Traditionally for music, people go to Brisbane instead of the Coast</p> <p>Only been the last 5 years or less, coming to Sunshine, Brisbane and Gold Coast</p> <p>Venues</p> <p>We don't have a lot of real venues</p> <p>We do for arts outside of music, 500 might be the number,</p> <p>Where we struggle is anywhere over 1,000 venue</p> <p>- How many art shows go to Newy, Ballarat, Geelong? And how many come here?</p> <p>We don't seem to see it here</p>

Question (continued)	Answer (continued)
<ul style="list-style-type: none"> BARRIER - What barriers have you experienced / do you perceive when dealing with the creative arts sector? 	<p>Ticketing</p> <p>Buying ticket closer to the date - weekend weather - if sunny day, people will go outside.</p> <p>When it rains, people go to retail</p> <p>Selling tickets to local events is difficult to compete with weather</p> <p>Caloundra is an exemption... demographics are local.</p>
<p>Understanding what great private / creative sector partnerships look like</p> <ul style="list-style-type: none"> BEST PRACTICE - What does great creative arts partnership / integration look like for your sector? (e.g The CEO of SCC airport noted that Brisbane airport has a public art trail and an artist in residence program showcasing local artists) What makes it great? What makes it authentic? How could this work for your organisation? What would success look like? 	No comment
<p>Future Visioning</p> <ul style="list-style-type: none"> What opportunities do you see to integrate local creative arts into your organisation and / or the places you manage? What do you think is the greatest opportunity for the arts sector presented by the 2032 Brisbane Olympics and the games events happening on the Sunshine Coast? How would you like to measure the success of creative partnerships? What would be some high level key performance indicators? 	<p>The music collective - more things with music</p> <p>Top and tail of the event like surf lifesaving titles</p> <p>Have someone singing and playing an instrument</p> <p>University have recently done a study on the event</p> <p>Went to Council and got money, and then we've got more involved (</p> <p>Looking to do 3 events next year</p> <p>The Olympics is an opportunity</p> <p>Is there a way of having 12 months - a day or a week, is all about larger events/festivals (e.g. Elton John was here... if we had a book end of his concerts... salute to Elton) so each month has a different genre, so it's not put together into one Horizon type event</p> <p>Everyone wants to be involved with the Olympics but we're probably a few years away from real opportunities for people.</p> <p>But we have to keep enthusiasm going, and putting SEQ on the map - over here [enter nation] is going to bring this [arts/culture] to the Coast.</p> <p>Noosa Arts Trail</p> <p>100-200 venues/houses - get to see them doing real art, it is fantastic and it's great for the artists</p> <p>Events Board</p> <p>We have set up a taskforce - anyone who is going to have an event or function</p> <p>Should be a Wedding capital of Australia, so each location will have its own</p> <p>3rd party website</p> <p>Local big promoters - we have designed, go online and see everyone who sells things associated with Wedding</p> <p>So you build this base that you work with</p> <p>Drive it from ground up</p> <p>Major events are dealing with ten pin bowling, 1000 coming for over 2 weeks. Get that with sport but harder to do with arts. And yet there are countries all over the world doing it. Look at Adelaide.</p>

Question (continued)	Answer (continued)
<p>Future Visioning</p> <ul style="list-style-type: none"> • What opportunities do you see to integrate local creative arts into your organisation and / or the places you manage? • What do you think is the greatest opportunity for the arts sector presented by the 2032 Brisbane Olympics and the games events happening on the Sunshine Coast? • How would you like to measure the success of creative partnerships? What would be some high level key performance indicators? 	<p>Internal communication</p> <p>Different teams of Council talking to each other</p> <p>Need to work closer - between committees and boards/taskforce</p> <p>External communications</p> <p>General community knows things are on</p> <p>Need a calendar of events</p> <ol style="list-style-type: none"> 1) How do you communicate with the community what's happening? 2) How do you overcome apathy or negative comments about - an event being on, and I can't get to my local cafe <p>WIIFM</p> <p>More arts things coming, we can get a bigger airport, better roads, better schools etc</p> <p>Community collective</p> <p>To drive and connect individual artists</p> <p>Bigger group - could bring business get them on board</p> <p>Arts Summit</p> <p>Government over the last 5-10 years</p> <p>Bringing people together - day of planning and thinking</p> <p>What could we do, what could it look like</p> <p>Get feedback together</p> <p>Groups, business leaders in the same room, and what things can they bring to the table</p> <p>Get people together and get input on where they're seeing it going</p> <p>Common person approach - take it to the people</p>



Image: *Feeling of Place* by Rex Backhaus-Smith | Photo by ben vos productions

APPENDIX F: DESKTOP REVIEW MATRIX

The following table provides an overview of the key documents reviewed at a national, state, and local level to frame the creative landscape of this Report.

NATIONAL	STATE	LOCAL
<ul style="list-style-type: none"> • Revive: Australia's cultural policy for the next five years (Australian Federal Government) • Digital Culture Strategy 2021 – 24 (Australia Council for the Arts) • Creating our Future: Results of the National Arts Participation Survey 2020 (Australia Council for the Arts) • Connecting Australians: Results from the National Arts Participation Survey (Australia Council for the Arts) • First Nations Arts and Culture Strategy, 2023-27 (Australia Council for the Arts) • The arts in regional Australia: A research summary (Australia Council for the Arts) • The Impact of COVID-19 on the Arts (Parliament of Australia) • Audience Outlook Monitor – Live Attendance Report – August 2022 (Australia Council for the Arts, Patternmakers) • Valuing Australia's Creative Industries (SGS Economics and Planning) 	<ul style="list-style-type: none"> • Creative Together 2020 – 2030 (Arts Queensland) • Creating Queensland's Future: 10-year Roadmap for the arts, cultural and creative sector (Arts Queensland) • Sustain 2020 – 2022 Action Plan (Arts Queensland) • Towards Tourism 2032: Transforming Queensland's visitor economy (Department of Tourism, Innovation and Sport) • National Arts Participation Survey – Queensland Highlights (Australia Council for the Arts) <p><i>NB: A selection of media publications were also reviewed as part of this Report, from a range of credible sources including National Association for the Visual Arts (NAVA), SGS Economics and Planning, Arts Hub and Arts Queensland.</i></p>	<ul style="list-style-type: none"> • Sunshine Coast Council Corporate Plan 2022 – 2026 (Sunshine Coast Council) • Sunshine Coast Arts Plan 2018 – 2038 (Sunshine Coast Council) • Sunshine Coast Arts Cultural Snapshot 2017 (Sunshine Coast Council) • Sunshine Coast Arts Foundation (SCAF) Audience Market Research Report 2020 (Sunshine Coast Council) • Sunshine Coast Arts Advisory Board (SCAAB) Annual Report 2020/21 • Sunshine Coast Arts Advisory Board (SCAAB) Annual Report 2021/22 • Australian Cultural and Creative Activity: A Population and Hotspot Analysis – Sunshine Coast (Queensland University of Technology, Digital Media Research Centre) • Arts Plan Data 2018 – 2022 (provided by Sunshine Coast Council, including a range of KPIs) • Visit Sunshine Coast, Sunshine Coast Destination Tourism Plan 2020 – 2025

APPENDIX G: FRAMEWORK TO ANALYSE FEEDBACK TRENDS

Framework to analyse Feedback Trends against the Arts Plan existing goals and actions.

- Arts Plan Goal 1: Local artists and artistic content is developed and celebrated
- Arts Plan Goal 2: Arts audiences and creative opportunities flourish through investment and development
- Arts Plan Goal 3: Dedicated networks of places and spaces for artists to connect, create and collaborate.
- Arts Plan Goal 4: Art and creativity is embedded in the identity and experience of the Sunshine Coast

The alignment with or impact on the Arts Plan has been categorised as CONTINUE (items that are already sufficiently covered in the Plan and do not need to be changed), REFINE (the feedback theme is included in the Plan but could be refined to reflect shifting priorities and opportunities heard during consultation); and CONSIDER (either new items to consider adding to the refreshed Plan or nuances to consider when revising related actions).

Feedback Trends	Context	Broader Strategic Alignment	Arts Plan Goal Alignment	Arts Plan Strategy Alignment	Alignment/Impact on the Arts Plan
CONTINUE					
Profile and brand					
<i>"The Gold Coast has 'Home of the Arts' - what is the Sunshine's Coast's catchy tagline?" - Council/SCAAB focus group participant</i>					
<i>"Consider not calling artists 'local' because some are based here but lived and worked internationally. Many visual artists prefer to be acknowledged as 'based on the Sunshine Coast or Noosa" - Arts Sector focus group participant</i>					
<i>"The coast has a much bigger branding issue - audiences don't know what they don't know. It's about identity. What is the Sunshine Coast? Brisbane and Sydney festivals have heavy branding of the city. Need awareness raising of what arts mean to the region." - Council/SCAAB focus group participant</i>					
<i>"What we need is a clear creative identity. A story that we can tell outside our community - what would be world famous for? What is extraordinary? What could we tell American or European friends that the coast is famous for that would be compelling?" - Council/SCAAB focus group participant.</i>					
<ul style="list-style-type: none"> • Queensland is increasingly viewed as a cultural destination with major developments such as the HOTA on the Gold Coast attracting, surprising, and delighting new audiences. • There is opportunity to position the Sunshine Coast as "more than just a beach" - as the authentic 'home of the arts' in regional Queensland, offering layered and unexpected cultural experiences. • Local values and place-based attributes should be reflected in the Coast's creative brand. 	<ul style="list-style-type: none"> • Creative Sector Focus Group • Private Sector Focus Group • SCAAB and Council Focus Group • First Nations Creative Sector 		1,2,4	1.1.3,1.4.1 2.1.1, 2.1.3, 2.2.1, 2.2.2, 2.2.3, 2.2.4, 2.2.5, 2.3.2, 4.1.1, 4.6.1, 4.6.2	CONTINUE: There are several strategies in the existing plan that align with this feedback. Consider rationalising these actions to a higher order to provide more clarity / focus. The Arts Levy will enable this to progress with new Council resources coming on board to lead the elevation and mass promotion of the 'ArtsCoast' brand.
Promotion and marketing	<ul style="list-style-type: none"> • SCAAB and Council Focus Group • Private Sector Focus Group • 2020 Audience Research Survey 		1,2,4	1.1.3, 1.6.1, 2.1.3, 2.1.4, 2.3.1, 4.6.1	CONTINUE: There are several strategies in the existing plan that align with this feedback. Consider rationalising these actions to a higher order to provide more clarity / focus.
Promoting the value of the arts					
<ul style="list-style-type: none"> • <i>"How do you inspire people to value the arts? In practical terms... I think it's built through experience and awareness?" - Council/SCAAB focus group participant</i> • <i>"Need a broader campaign about the value of art - this is art - fashion, radio and design, exhibition. If people value it and see its importance that it's easier to market and sell and attract investment" - Council/SCAAB focus group participant</i> • <i>"There is much less a need to "convince" people / businesses / government to invest in arts because they intrinsically know it is valuable and worthwhile. The same way we invest in sport and rec and the environment - unquestioned commitment". - Council/SCAAB focus group participant</i> 					

Feedback Trends	Context	Broader Strategic Alignment	Arts Plan Goal Alignment	Arts Plan Strategy Alignment	Alignment/Impact on the Arts Plan
<ul style="list-style-type: none"> There is a broader systemic challenge of promoting the mainstream profile and value of the arts. Limited federal funding and very few campaigns about the value and diversity of art are key barriers to gaining broader political and public buy in. One participant expressed, “if people value [the arts] and see its importance, then it’s easier to market, sell, and attract investment”. Various Council departments could reinforce the value of the arts, such as advocacy through the Economic Development Team to subsidise arts and music businesses setting up in regional towns, such as Nambour. 	<ul style="list-style-type: none"> Creative Sector Focus Group SCAAB and Council Focus Group 2022 Arts Sector Survey 		1,2,4	1.4.1, 1.6.1, 2.1.6, 2.3.1, 2.3.2, 4.1.1, 4.2.1, 4.6.1, 4.6.2, 4.6.3	CONTINUE: There are several strategies in the existing plan that align with this feedback. Consider rationalising these actions to a higher order to provide more clarity / focus.
<p>Art in unexpected places</p> <ul style="list-style-type: none"> Maroochy Bushland Botanic Gardens (and the Arts and Ecology Centre) was identified as a valued ‘hidden gem’ in the 2022 Arts Sector Survey. Outdoor programming such as festivals and family friendly events are valued, including opportunities for art in unexpected places 	<ul style="list-style-type: none"> Creative Sector Focus Group SCAAB and Council Focus Group 2020 Audience Research Survey 2022 Arts Sector Survey 		1,2,4	1.3.3, 2.2.3, 2.2.5, 4.2.1	CONTINUE: There are several strategies in the existing plan that align with this feedback. Consider rationalising these actions to a higher order to provide more clarity / focus.
<p>Professional development</p> <ul style="list-style-type: none"> <i>“I’d like to commend Council on the professional development programs they offer, in terms of enabling practitioners to establish their own spaces. When I arrived on the Sunshine Coast there were no initiatives, now there are an abundance of creative-run spaces, particularly in the presentation space” - Creative Arts Sector focus group participant</i> <i>‘The art scene on the Sunshine Coast could be more open to discovering new talent. Many of the events organised are made up of ‘safe’ art that usually contains works that the organisers like, instead of being a valid representation of the talented artists that call the Sunshine Coast home’ - 2020 Audience research participant.</i> 					
<ul style="list-style-type: none"> Capacity development of local artists and the sector is one of the most important actions to further progress the arts and cultural sector on the Sunshine Coast over the next 5 years. Elevating the calibre of the arts in turn elevates the region’s profile and attract higher value partnerships. Artists should be encouraged to be bold, ambitious, and take risks to elevate the region’s artistic reputation. There is a need for continuity, investment and commitment to providing longer-term, connected PD experiences that have a performance or showcase outcome. 	<ul style="list-style-type: none"> Creative Sector Focus Group SCAAB and Council Focus Group 2020 Audience Research Survey 2022 Arts Sector Survey 	Align to Revive: Australia’s cultural policy for the next five years – pillar 3: centrality of the artist	1,4	1.2.1, 4.3.1, 4.3.2, 4.6.3	CONTINUE: There are several strategies in the existing plan that align with this feedback. Consider rationalising these actions to a higher order to provide more clarity / focus.
REFINE					
<p>Digital goes mainstream</p> <ul style="list-style-type: none"> <i>“Education and support for digital literacy - AI, design etc. It is going to be revolutionary and people need to get their head around it. Some older cohorts have an issue with new technologies” - SCAAB and Council, focus group participant</i> <i>“(digital is) all about visibility, profile and platform - many artists may not have had the opportunity to be seen at such scale”. - Arts Sector focus group participant</i> <i>“New technologies just expand vocabularies and tools” - SCAAB and Council, focus group participant</i> <i>“The pandemic was a catalyst for digital literacy to improve more generally but there are still challenges - access, NBN connectivity and reluctance will continue to be issues unless specifically addressed!” - SCAAB and Council, focus group participant</i> 					
<ul style="list-style-type: none"> Social media is the most effective way to promote arts products, services, programs or businesses according to 2022 arts sector survey participants. The most notable local ‘digital pivot’ was when Horizon Festival 2021 was reimaged as an entirely online format. The Sunshine Coast has as a unique digital advantage, home to the fastest international data and telecommunications connection point from Queensland and east Australia to Asia. 	<ul style="list-style-type: none"> Creative Sector Focus Group SCAAB and Council Focus Group 2022 Arts Sector Survey 	Align to the Australia Council for the Arts Digital Culture Strategy and their vision for a digitally enabled arts and creative industry by 2024. Particularly priority 1 to amplify digital practice, priority 4 to build digital	1,3	1.1.1, 1.5.2, 3.2.3, 3.3.1	REFINE: There are several strategies in the existing plan that align with this feedback related to digital platforms and infrastructure. There is an opportunity to refine some actions to reflect the feedback theme regarding the lack of digital literacy.

Feedback Trends	Context	Broader Strategic Alignment	Arts Plan Goal Alignment	Arts Plan Strategy Alignment	Alignment/Impact on the Arts Plan
<ul style="list-style-type: none"> A lack of digital literacy and confidence to adopt new technologies was a huge barrier that needs to be addressed with education and capacity building. Digital art can broaden access to the arts and emphasise the region's place offerings Local digital engagement with the arts has been increasing and is not only a consequence of the pandemic Digital capacity and infrastructure can be accessed by artists and arts organisations to develop audiences, platforms and content. 		<p><i>literacy and priority seven to build internal expertise.</i></p> <p>Align to Revive: Australia's cultural policy for the next five years – pillar :engaging the audience</p>			
<p>Audience development</p> <ul style="list-style-type: none"> <i>“Audiences are a very important part of what we do, so we need to maintain connection in ‘down times’ such as, natural disasters or COVID” - Creative Arts Sector participant</i> <i>“Tension between audiences who want joy and light hearted but we also want artists who will take risks and unpack big ideas and topics. We need to teach local artists to take risks and that will build” - Council/SCAAB Participant</i> <i>[in reference to placing the audience centre-stage trend] “Huge opportunities to do this at the Olympics. I witnessed this model at the Common People event where the audience participated in the show. Made for a very uplifting experience.” - Council/SCAAB participant</i> <i>“The perception of audiences is changing locally and internationally” - Council/SCAAB Participant</i> <i>“How can digital capacity and infrastructure be accessed by artists and organisations to build audiences and platforms?” Arts sector participant</i> 					
<ul style="list-style-type: none"> The arts sector expressed a desire to gain deeper insights into audience preferences particularly around: <ul style="list-style-type: none"> Aspirations /motivations Impact Preferences and expectations for participatory arts experiences As local demographics shift and people relocate to the region (in particular, the southern market) there is a need to understand these new audiences' preferences <i>Audience development is closely linked with digital capacity.</i> A key component of audience development is sustainability – an Audience Development Strategy could maintain engagement with audiences during ‘down times’ or points of recovery. 	<ul style="list-style-type: none"> Creative Sector Focus Group SCAAB and Council Focus Group 2022 Arts Sector Survey 		2,4	2.2.1, 2.2.2, 4.1.1, 4.2.1	<p>REFINE: There are several strategies in the existing plan that align with this feedback. Consider rationalising these actions to a higher order to provide more clarity / focus.</p> <p>Council is currently embarking on a new Audience Development Strategy and some of the feedback gathered in the Creative Sector Focus Group may provide insights on the areas the sector would like to gain a deeper understanding of.</p>
<p>Transformational Cultural Infrastructure</p> <ul style="list-style-type: none"> <i>“We need more galleries. Bigger, more central or alternatively ‘pop up’ spaces for artists to showcase work in central or north sunshine coast council area.” - 2022 Arts sector Survey Participant</i> <i>“When people come on holiday they want to learn about the local art scene and have transformational experiences. We should be aiming for - “OMG we need to go”. Like MONA in Tasmania.” - Private Sector / Tourism stakeholder interviewee</i> <i>“The Sunshine Coast’s ecology involves a holistic approach, evident in both the industry (across genres and sectors) and the diverse natural environment (hinterland to coast)” - Creative Arts Sector participant</i> <i>“We need to make sure infrastructure responds to needs and is purpose built for this century” SCAAB and Council focus group participant</i> <i>“That progression to large audiences comes from infrastructure and brand reputation - it enables you to build trust and confidence. We don’t have that yet on the coast. No trusted institutions and festivals yet as it’s all new and young.” - Council/SCAAB participant</i> <i>“Huge lack of good venues on Sunshine Coast, we would love a purpose-built concert hall.” - 2022 Audience Survey participant</i> 					
<ul style="list-style-type: none"> A new ‘magnet’ arts venue could be a cultural drawcard for the region and elevate programming and event opportunities. One participant expressed, <i>“we could have an audience that would engage in a big and beautiful offering.”</i> ‘Access to infrastructure e.g. galleries’ was prioritised as the top action to progress the Sunshine Coast arts and cultural sector over the next 5 years. The Gold Coast’s Home of the Arts (HOTA) was frequently referenced as an exemplar purpose-built institution Major arts infrastructure could create a hub and spoke model 	<ul style="list-style-type: none"> Creative Sector Focus Group SCAAB and Council Focus Group 2022 Arts Sector Survey 	Align to Arts Queensland's Create Together 2020-2030 key priority to Activate Queensland's places and spaces and support programming and spaces that recognise the diversity of Queenslanders.	1,2,3,4	3.1.1, 3.3.2	<p>REFINE: There are several strategies that relate to this feedback but the region's cultural infrastructure ecosystem has evolved significantly since the Plan's implementation so there is a need to refine some actions accordingly.</p> <p>The development of a strategic Regional Arts Infrastructure Framework is a major development in the journey towards a ‘drawcard’ cultural infrastructure. There is now a need to revise the Plan to reflect the next phase of actions needed to propel it further.</p>

Feedback Trends	Context	Broader Strategic Alignment	Arts Plan Goal Alignment	Arts Plan Strategy Alignment	Alignment/Impact on the Arts Plan
<p>where the anchor venue would act as the 'hub' to support a network of smaller 'spoke' venues and offerings across the region.</p> <ul style="list-style-type: none"> The \$2.5 billion redevelopment of the Maroochydore City Centre - Australia's largest greenfield CBD development - seeks to create an identifiable city heart on Sunshine Coast. 		<p>Align to Sunshine Coast Destination Tourism Plan 2020 – 2025 goals around arts and culture that highlight the need for iconic/ large-scale galleries that serve as a destination for visitors (and encourages dispersal from the beach).</p>			
<p>Strengthening cross-sectoral partnerships</p>					
<ul style="list-style-type: none"> <i>"If we get the arts offering right, we can get the culture that we're looking for. You can really come into your own when you community interacts with your infrastructure" – Private sector property stakeholder interview</i> <i>"(An opportunity to harness is) a more regional cross-sector approach to arts development and delivery. Art doesn't just come from the arts sector" - Arts Sector focus group participant</i> 					
<ul style="list-style-type: none"> The relationship between the creative and private sector is underdeveloped. One property sector stakeholder spoke of offering a significant arts prize with a prize pool of \$30,000 and despite the brief being very inclusive and broad they only received 3 entries. The stakeholder noted that something was clearly not connecting, and their communications were not landing with the creative sector. Participants identified that the arts sector had synergies with other sectors like health, education, tourism and property and connections between them need to be strengthened. It was noted that the property sector had particularly shifted its focus and was increasingly looking to create cultural value rather than retail value to build their product, brand, and communities. There is a need for the creative sector to package up and articulate the two-way exchange and the value that their work can offer to the private sector in regard to brand building, place-making, employer branding, audience development and community building. 	<ul style="list-style-type: none"> Creative Sector Focus Group SCAAB and Council Focus Group Private Sector Interviews 	<p>Align to Arts Queensland's Creative together 2020-2030 priority area: Drive social change and strengthen communities that aims to foster partnerships between the sector, other industries, philanthropists, local governments and communities to support local outcomes.</p>	1,3,4	1.6.1, 3.2.2, 4.2.1	<p>REFINE: There are several strategies in the existing plan that align with this feedback. Consider rationalising these actions to a higher order to provide more clarity / focus.</p> <p>Some of the major players in the local private sector expressed strong intent to embed more local arts into their organisations and the places they manage but are struggling to find appropriate mechanisms to attract and authentically partner with artists. There is an opportunity to explore the role of creative activation within new urban development projects.</p> <p>e.g. The \$2.5 billion redevelopment of the Maroochydore City Centre holds huge potential for creative activations and place-making initiatives. The developers already offer a creative hoarding program for artists to display their work, an arts prize and have expressed interest in events.</p>
<p>Broker opportunities</p>					
<ul style="list-style-type: none"> <i>"The link between the artist and the people that understand how these processes work, is really poorly established. The artist can produce, perform etc. but they don't always understand the mechanism, behind it to run a successful event" - Private sector interview with music event consultant</i> <i>"We need to understand how the private sector values and wants to market culture" - Arts Sector focus group participant</i> 					
<ul style="list-style-type: none"> Both the creative and private sector have a desire for more partnerships, but it often feels like they aren't speaking the same language. We heard from the private sector that partnerships between the creative and private sector need to be brokered. Each side has their own needs, expertise, and ways of working. An expert broker can bridge the gap, find a shared language, make connections and manage logistics that cannot always be done directly. To build a truly resilient arts sector, intermediary brokers that have deep expertise in their respective areas such as music events, creative infrastructure, logistics etc. need to be embedded into the local arts ecosystem. In advanced creative sectors such as Melbourne and Sydney there is an entire industry of brokers that connects artists with commercial opportunities. 	<ul style="list-style-type: none"> Private Sector Interviews SCAAB and Council Focus Group 		3	3.3.1	<p>REFINE: explore opportunities to profile and build relationships with intermediary brokers in the region that have deep expertise in their respective areas. E.g., educate the arts practitioners on the role of the broker and how the process works.</p>

Feedback Trends	Context	Broader Strategic Alignment	Arts Plan Goal Alignment	Arts Plan Strategy Alignment	Alignment/Impact on the Arts Plan
<ul style="list-style-type: none"> The idea of third-party intermediaries extended to logistics such as a reliable and sustainable shipping service for local art and notably First Nations art. The tourism private sector stakeholder we interviewed noted that visitors often want to purchase local art but don't want to take it home so this partnership could help to ensure that element is managed by a trusted professional and boost sales for local artists. 					
First Nations led					
<ul style="list-style-type: none"> <i>"If we're going to build a sustainable First Nations arts industry on the Sunshine Coast, there has to be an investment. And it has to be a significant investment." - First Nations Creative Arts Sector focus group participant</i> 					
<ul style="list-style-type: none"> The Sunshine Coast's identity should be to be aligned to and celebrate Kabi Kabi values and culture. The narrative of Country is intrinsic to the region's identity and place. The arts were traditionally viewed collectively, rather than categorically. Ensuring a self-determined First Nations approach to cultural, language, and naming protocols is essential. There is a need for a First Nations-led Arts Strategy 	<ul style="list-style-type: none"> Creative Sector Focus Group SCAAB and Council Focus Group First Nations Creative Sector Focus Group Private Sector Focus Group 	<p>Align to Revive: Australia's cultural policy for the next five years – pillar 1: First Nations First</p> <p><i>Arts Queensland's and Creative Together 2020-2030 plan Goal 2 - Elevate First Nations arts that aims to engage and partner with local First Nations peoples and communities to design and deliver arts, culture and creative Services.</i></p> <p><i>Align to the principles of the First Nations Arts and Culture Strategy 2023-27 (The Australia Council for the Arts)</i></p>	1,4	1.5.1,1.5.2, 4.4.1, 4.4.2	<p>REFINE: There are several strategies in the existing plan that align to this feedback but following achievements such as the appointment of the First Nations Creative Development Officer and the development of a SCAAB First Nations sub-committee that is currently underway, there is a need to refine some actions to reflect this progress and define the next phase of actions needed to propel things further.</p> <p>There is also an opportunity to refine or add new actions that reflect the nuance of what was heard through consultation.</p>
CONSIDER					
First Nations Professional Development					
<ul style="list-style-type: none"> <i>"Professional Development is a stepping stone to create the pipeline to feed into big events and festivals. It's a journey and a process." First Nations focus group participant</i> <i>"Fundamentally [a sustainable First Nations arts industry], is about safe infrastructure and professional development" - First Nations focus group participant</i> 					
<ul style="list-style-type: none"> Creating culturally safe infrastructure and connected professional development programs are the key opportunities to professionalise the sector. There are gaps in terms of quality, expertise, experience of young artists. Greater emphasis is needed to put on community ownership of cultural intellectual knowledge and property, education about cultural protocols and ensuring First Nations-led initiatives. The biggest barrier for the First Nations community is dispossession and disconnection of Kabi Kabi people There is limited access to education and networking opportunities in local areas and greater emphasis is needed to reconnect younger generations with First Nations cultural protocols to ensure they are passed on and developed. There is an opportunity to build a network for First Nations creative champions. 	<ul style="list-style-type: none"> First Nations Creative Sector Focus Group 	<p><i>Arts Queensland's Creative Together 2020-2030 plan Goal 2 - Elevate First Nations arts that aims to increase career and development opportunities for Aboriginal and Torres Strait Islander practitioners across the state at all levels.</i></p> <p><i>Align to the principles of the First Nations Arts and Culture Strategy 2023-27 (The Australia Council for the Arts)</i></p>	1,2,4	Could build on action 1.5.1 and 4.4	<p>CONSIDER: There are no actions in the existing plan that pertain to First Nations professional development specifically. Consider including a deeper focus on opportunities for building the capacity of local First Nations artists.</p> <p>E.g. develop a connected professional development program for First Nations musicians that nurtures a pipeline of new talent to build capacity and confidence. The program could offer multiple opportunities such as a recording studio session, a ticket to a music conference (e.g. BIG SOUND) and a performance at Horizon Festival. Leverage local First Nations creative leaders as mentors such as Uncle Kev Starkey who runs Dark Wood Music Studios and is the first ever Elder in residence leading the First Nations programming for BIG SOUND.</p> <p>The appointment of the Creative Development Officer (First Nations) in 2020 and the development of a SCAAB First Nations sub-committee that is currently underway will help to further this goal.</p>

Feedback Trends	Context	Broader Strategic Alignment	Arts Plan Goal Alignment	Arts Plan Strategy Alignment	Alignment/Impact on the Arts Plan
<p>The Sunshine Coast biosphere</p> <ul style="list-style-type: none"> <i>“In an environment as beautiful as the Sunshine Coast, with glorious pockets of natural beauty and deeply connected places (venues and places), it would be a shame for a strategy to move away from the natural environment and these connections. Where we’ve seen the role of digital offerings, has been more around marketing and audience development - visibility. There is an opportunity for reaching new audiences and for artists to work in new collaborative spaces, but only if they are interested in it.” - Creative Arts Sector participant</i> <i>“A place-based offering is absolutely the way to leverage arts and culture across the Sunshine Coast” - Creative Arts Sector participant</i> <i>“We must not just provide the same version of what people can get at home. What we need to offer is human, personal, communal, gathering, and sharing experiences” - Council/SCAAB participant</i> 					
<ul style="list-style-type: none"> The Sunshine Coast as “one of the most prolific places to perform and live” – the newly awarded biosphere status is an opportunity to leverage the arts across the Sunshine Coast. A focus on sustainable and environmentally connected practice and experience aligns to Council’s Corporate Plan which aspires for the Sunshine Coast to be Australia’s most sustainable region. 	<ul style="list-style-type: none"> Creative Sector Focus Group SCAAB and Council Focus Group 2022 Arts Sector Survey 		1,2,4		<p>CONSIDER: There are no strategies in the existing plan that pertain to leveraging the Sunshine Coast’s biosphere status, given the title was awarded by UNESCO after the Plan was implemented.</p> <p>As Council establishes the Sunshine Coast Biosphere brand, there is an opportunity to explore how this aligns to the goals of the refreshed Arts Plan.</p>
<p>The 2032 Brisbane Olympics</p> <ul style="list-style-type: none"> <i>“With the Olympics on the horizon, there is great potential to be recognised as a centre for the arts” - Creative Arts Sector focus group participant</i> <i>“Need to have realistic expectations about the Olympics. The arts sectors’ ‘snout’ just isn’t big enough at the moment to get meaningful money” - Creative Arts Sector focus group participant</i> <i>“We have 10 years to create proper transformational experiences in the art scene, so that when people come for the Olympics, they have experiences in the art scene that leaves them thinking that’s so amazing!” – Private sector tourism stakeholder</i> 					
<ul style="list-style-type: none"> The 2032 Brisbane Olympics and Paralympics are major opportunities to grow the arts sector on the Sunshine Coast. The current remit of the arts sector is not necessarily large enough to secure substantial funding, particularly given investment has been lower in previous years. Participatory arts experiences could involve audiences directly as part of the Olympics. 	<ul style="list-style-type: none"> Creative Sector Focus Group SCAAB and Council Focus Group 	<p>Align to Olympics focused goals of Arts Queensland’s Creative Together 2020-2030 plan.</p> <p>Visit Sunshine Coast’s Sunshine Coast Destination Tourism Plan 2020 – 2025 goals around arts and culture that highlight the need for investment in Indigenous cultural experiences and interpretation to grow cultural tourism and support Traditional Owners.</p>	2,4		<p>CONSIDER: There are no strategies in the existing plan that pertain to the Olympics, given the 2032 games were only awarded to Queensland after the Plan was implemented. Consider including opportunities for the arts sector in relation to the 2032 Olympic Games and the cultural Olympiad.</p>



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