

# Valuing Arts & Culture in the Southern Highlands

Susan Conroy Cultural Planning



LILY CUMMINS: *If I should die before I wake*

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*Southern Highlands of NSW*

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# Executive Summary

**This report represents findings of the arts and culture values research project. The research focussed on an examination of why arts and culture matter and evidence of the difference that they make to the individual and to the community. The main objective of the study was to research and prepare a report that could be used as a tool for advocacy for arts and cultural development in the Wingecarribee Shire of New South Wales, Australia.**

The research project was initiated and supported by the Southern Highlands Arts and Culture Stakeholder Working Group (SHACWG) and funding for the project was auspiced by the Southern Highlands Artisans Collective (SHAC).

The project methodology was primarily desk-based including on-line, phone and face to face meetings with representative organisations and individuals, a literature review, data evaluation, a SWOT analysis and a community survey. The survey achieved an excellent response rate of 742 participants.

Due to the COVID 19 restrictions during the preparation of the report in 2020 there were some constraints on the approach to research.

Good examples of arts and cultural value are a feature of the *Valuing Arts and Culture* and *Stories of Arts and Cultural Resilience* sections of the report and include how these projects help to shape engaged individuals, regenerate and enliven towns and communities, strengthen local economies and improve health and well-being.

The key insights that emerged from analysis of data and research were encouraging, providing evidence of strong support for arts and culture development in the Shire. Participation by the local community in arts and cultural activity is greater than the national average with 99.8% of those surveyed stating that they value arts and culture.

Through the course of this project, there have been a number of discussions during zoom meetings where members of the Southern Highlands Arts & Culture Working Group considered the establishing an Arts and Culture Industry Group for the Southern Highlands. Further discussion is noted in the report conclusions.

There is evidence that funding spent on creative industries in NSW in 2018-19 has been vital in supporting the cultural life of the community as well as creating growth and jobs with 82,000 full time equivalent jobs attributed to the arts, screen and cultural sectors. Evidence is needed about how the local economy benefits from the creative industry sector.

Australians engaging with the arts while exploring their own country is increasing at a higher rate than all other reasons for domestic tourism. Strengthening cultural tourism including heritage services and infrastructure is important in defining the identity of the Southern Highlands, encouraging people from other regions to visit and engage with the destination experiences and opportunities available in the Southern Highlands and in particular, to strengthen the relationship between the tourism and arts, cultural and heritage sectors.

Following careful consideration and analysis of all the research material the report concludes with a set of recommendations that focus on the establishment of an arts and culture industry group, cultural tourism and creative industries as follows:

# Recommendations

- A Establishing an Arts and Culture Industry Group:** The Southern Highlands Arts and Culture Stakeholder Working Group is best placed to consider transforming itself into the arts and culture industry group. This needs to be part of the group's considerations about its purpose and reasons for continuing to meet beyond the life of this project.
- B Cultural Tourism:** Undertake research to analyse the existing cultural tourism ecosystem within the Southern Highlands. It would include mapping existing gaps and identifying opportunities for strengthening relationships between cultural and wider tourism sectors to meet visitor expectations and deliver quality experiences. The research would also make recommendations on improving the cultural tourist visitor experience regarding information and marketing.
- C Creative Industries:** Research is needed to document and quantify the sectors and size of the creative industries within the Highlands and to identify strategies and opportunities to support and grow the sector for a sustainable and liveable community.



*Joadja Town, historic mining town established in 1870.*



# 1 Introduction

The Southern Highlands Arts and Cultural Working Group (SHACWG) is a group of artists and creative activists and are located in the Wingecarribee Shire. The group started meeting in 2019. During a series of strategic planning exercises the group resolved that it would be valuable to engage a suitably qualified person to undertake research and prepare a report that could be used as a tool to support advocacy for arts and cultural development within the Shire.

The SHAC as an incorporated not for profit entity undertook to act as the auspice body to receive funding to support the undertaking of the research project for the Southern Highlands arts community. The SHAC was successful in securing funding from Wingecarribee Shire Council (WSC) as well as the Southern Highlands Chamber of Commerce and Industry (SHCCI) and the Southern Highlands Foundation. A sub-committee from the SHACWG was established to support the researcher and The SHAC.

The research project is primarily desk based.



BRONWYN BERMAN, *Southern Highlands Artisans Collective*



# 2 Methodology

The Methodology has included:

- » meetings with the sub-committee and the SHACWG using ZOOM including at inception to clarify and confirm expectations prior to commencement
- » desk-based research to identify research, initiatives, reports and other grey sources from Australia and elsewhere which demonstrate and provide examples of the value and success of arts and culture as an integral part of the life and business of communities.
- » the research included socio-economic data, comparison of selected local governments in investment and delivery of arts and cultural services and programs, socio-economic comparisons with selected local governments
- » research into national and state arts and cultural data to inform future advocacy by the SHACWG and the creative community
- » The research is to distil and report key findings and resources that will be useful for the arts, cultural and history and heritage sectors of the Southern Highlands. The group is looking for what will constitute a headline pitch, provide content that can be used for advocacy and to be able to create publicity and media materials from.
- » It was anticipated that other studies may be identified during the course of this research.

The opportunity was identified following on commencement of the project to develop an arts and culture survey. The survey would seek input from artists and creators as well as the wider community and to gain insights into practitioners as well as the wider community who either as a participant or, be an audience member.

This report was prepared in 2020 during the COVID-19 pandemic which is expected to have lasting impacts on the Australian economy and society.



LORRAINE COLES:  
*Boab Tree,*  
Southern Highlands  
ARTS Trail 2020

# 3

## Valuing Arts and Culture

The research highlighted the need to be clear about cultural value. While it is widely understood and reported that arts and cultural activity bring economic multiplier effects into local and regional communities, there are a range of other equally important benefits a selection of which are outlined below. Other sections of this report provide insights into the positive contribution of the creative and cultural industries to local and regional economies.

This section documents aspects of the human/experiential value associated with people's engagement with and participation in art and culture. Support for creative and cultural industries may be better targeted and more effective when the spectrum of cultural value is considered and incorporated within policy, strategy and planning frameworks.

From this starting point the report offers perspectives and confirms through the research claims made for the benefits flowing from arts and culture, with particular attention to the ability of arts and cultural participation to shape engaged individuals, with the Stories section of the report providing exemplars.

The following describes various examples that make up cultural value in life, work and play.

### Health and wellbeing

There has been considerable practical experience and research into the benefits of engaging people within our communities using creative processes and activities. From dancing and singing to creative writing, working with clay, creating theatre or making music, artists have designed and created meaningful ways for participants irrespective of their health and wellbeing status to engage in a variety of art forms to achieve personal and community health benefits. For people with chronic conditions benefits have included improved mood and mental health, mobility, heart and lung function alongside improved self-esteem and greater social engagement.

The World Health Organisation<sup>1</sup> in a 2019 report noted the development of a Health Policy Framework to be adopted in 2020 by member European states as a means to addressing the significant social and health issues facing European governments and their communities. The report cites a study which has found improvements in health through participation in arts activities and that the participation contributed to a range of benefits including management of a range of acute and chronic health conditions including mental health. The report summary also notes that art interventions are often low risk, cost effective, integrated and holistic treatments for complex health conditions.

Southern Tablelands Arts has multiple excellent examples including their Dance for Wellbeing and Maisie's Choir which have attracted a loyal group of participants for each of these programs over a 5-year period. Maisie's Choir was the first arts and health program and targeted older members of the Yass community. Commencing with 6 people, the group grew to 24+ regular participants, rehearsing weekly in term and sharing their love of singing through attending community events and presenting larger scale performances inviting choirs from elsewhere to join them in an annual concert. The Dance for Wellbeing program commenced in Goulburn with dancers trained in Dancing With Parkinsons for a 3 week taster program. Five years down the track, 5 people have completed the Dancing with Parkinsons training program, there is an annual in term weekly dance program with a dedicated group of participants.

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<sup>1</sup> [www.euro.who.int/\\_\\_data/assets/pdf\\_file/0015/413016/Intersectoral-action-between-the-arts-and-health-v2.pdf?ua=1](http://www.euro.who.int/__data/assets/pdf_file/0015/413016/Intersectoral-action-between-the-arts-and-health-v2.pdf?ua=1)



There are also examples across Australia of larger cultural institutions e.g. Museum of Contemporary Art, Queensland Art Gallery, National Gallery of Australia and Queensland Ballet working between creative practice and their resources delivering meaningful arts programs targeting the well-aged, young people, families and people living with a range of chronic conditions including dementia, mobility impairment and learning difficulties.

A final example is Arterie at Royal Prince Alfred Hospital.<sup>2</sup> A deliberative program of creative engagement that is available to patients, families, carers, staff and volunteers. It has been underway for some years having started as a pilot project. It is designed to be part of a holistic approach to healthcare and aims to mitigate some of the experiences of hospitalisation, treatment or providing services to patients. The service also offers onsite training opportunities and student placements. There are public artworks located across the hospital campus and the website documents creative activity examples which is unusual in a major hospital setting.



#### ARTERIE

*Annabel Mason graduated from The National Art School in Sydney 2010. She has worked with Arterie since 2014 and has delivered a number of Workshops, has been an Artist in Residence and has delivered the Carterie programme. "My art practice is initiated by my response to personal experience, both current or recalled. A strong narrative thread underpins this response to everyday ordinariness - a landscape, a discarded rusty piece of iron or a memory.*

## Science

Scientists, artists and cultural workers come together in the conjunction between arts and science enabling scientific processes and findings to inspire artists to develop new work and new ideas. In turn, artists then communicate scientific work in a way which engages and informs the public. This exciting new discipline is termed the 'third culture'<sup>3</sup>. Both art and science are domains that are constantly in motion and as a combined field can work to bring together communities, draw attention to issues like climate change and serve as a tool for better understanding the world.

For example, in February 2018, Ali Green from the CSIRO<sup>4</sup> had a blog posted noting the long history of the intersection of art and science and that the intersection between the two disciplines has given rise to new thinking and interacting with the world. In 'The unexpected intersection between art and science' she writes 'While art can be subjective and science is objective, what happens when art and science collide? ... These two seemingly opposite disciplines ... - unite in a shared curiosity to explore life's big questions'. In 2018, the CSIRO hosted some artists to collaborate with their scientists on projects to help expand their ways of thinking. The collaborations brought a whole new dimension to the work with the

<sup>2</sup> [www.slhd.nsw.gov.au/RPA/arterie/about.html](http://www.slhd.nsw.gov.au/RPA/arterie/about.html)

<sup>3</sup> [www.culturenet.cz/coKmv4d994Swax/uploads/2018/08/Art-Science-Creative-Fusion.pdf](http://www.culturenet.cz/coKmv4d994Swax/uploads/2018/08/Art-Science-Creative-Fusion.pdf)

<sup>4</sup> [blog.csiro.au/unexpected-intersection-art-science](http://blog.csiro.au/unexpected-intersection-art-science)

artists offering the researchers a different lens through which interesting and innovative observations were made. The researchers offered the artists exposure to the technical rigours of a scientific lab and a deep scientific dive into their chosen investigations. Best of all the projects offered an opportunity for both disciplines to think outside of the box and then bring this thinking to a wider audience through the creative process.

Southern Tablelands Arts (STA) has a strong and successful background in this area. One example is the cultural astronomy program in 2018 which brought together First Nations and Arabic background academics and artists to work in community settings across the region including Young, Goulburn and Picton. Presentations and workshops were held in three high schools along with an evening community program with the opportunity to view the night sky with telescopes. The Macarthur Astronomical Society supported the initiative bringing their telescopes to two of the three locations. The program was warmly welcomed in each locality with young participants and audiences being introduced to both scientific and cultural knowledge of the night sky.

It is notable that significant work is being undertaken at Australian universities in training young First Nations scientists to be future astro physicists straddling the knowledge of their culture with contemporary science.

Another Artist STA has worked with is Laura Jade<sup>5</sup>, an illumination artist and interaction designer whose work intersects between art, biology and neuroscience. Laura Jade presented Brain Light at a festival in the region and has also conducted school holiday projects engaging young people in the Wollondilly area regarding the importance of habitat and ecology for sustainable koala populations.

### **New knowledge/understanding**

Arts and cultural engagement provides new knowledge, new ways of understanding, feeling and perceiving. For example, by providing a safe environment to explore difficult or challenging subjects, art forms such as drama, literature, film and photography where other cultures are represented facilitate empathy and can re-humanise what may have been formerly feared and misunderstood.

The effective communication of new ideas through the collaboration between artists and scientists has been discussed earlier in this chapter. The capacity for creative processes to unearth intangible histories and develop engaging heritage interpretation is also discussed in this chapter. The research has found significant examples of the capacity of art to provoke reflection, and also how different practices can come together not to reinforce existing differences but to construct third spaces in which new knowledge and ways of thinking can emerge. Some of the scientists involved in arts/science collaborations were reported as saying that they were more risk-taking and speculative as a result of working with artists.

In their 2001 report *Does Beauty Build Adapted Minds?*<sup>6</sup> John Tooby and Leda Cosmides argue that the contribution of arts and cultural engagement to human development 'consists mostly of what might, for want of a better word, be called skills: skills of understanding and skills of valuing, skills of feeling and skills of perceiving, skills of knowing and skills of moving'.

### **Civic space and civic engagement**

Place making is a multi-dimensional approach to working with communities in their neighbourhoods, districts or regions. Place making is guided by a commitment to actively engage with the individuals, groups and communities and to explore with people the intrinsic features, hopes and aspirations for revitalising places and communities. Critical to successful place making is the engagement with existing

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<sup>5</sup> [www.laurajade.com.au/](http://www.laurajade.com.au/)

<sup>6</sup> [www.cep.ucsb.edu/papers/beauty01.pdf](http://www.cep.ucsb.edu/papers/beauty01.pdf)



communities to build communities of interest and explore opportunities for a diversity of solutions and partnerships. There are many examples of artists and cultural workers working in place making teams engaging communities and their cross-disciplinary colleagues in a variety of projects. Examples include public art in new housing estates, arts activation programs in public spaces, the commissioning of transitory artworks for festivals and community events and environmental restoration projects.

Building cultural and community infrastructure is part of the picture however without champions, creating linkages within and across diverse sectors with arts, culture and heritage and communication and information sharing the cultural values associated with placemaking and community identity can be hard to find

Arts Mid North Coast (AMNC) has created a range of promotional materials (web based and print) that focus on the creative aspects of the mid north coast. The AMNC creative coast brochure was shared at a meeting of the Working Group in early 2020. Attendees showed interest in the brochure and could see the value in the future of being able to develop suitable product to highlight the creative life underway across the highlands. The AMNC website<sup>7</sup> highlights the creative aspects of towns and villages across its region along with ideas for self-drive cultural tours under themes such as creative markets, public art, food and art and galleries. The introduction of mini trails for the Southern Highlands Arts Trail in 2020 which were promoted on-line and through social media is a good example for the highlands.

## Community arts

Community arts has a long and proud history in Australia with much of the delivery undertaken by Arts and Cultural development staff in local government, Regional Arts Development Organisations and funded community arts organisations. Arts and cultural development projects have engaged artists across a wide range of art forms to work in diverse community settings and around a wide range of subject matters. Artists have engaged in projects working with specific communities such as migrant groups integrating into wider communities, in oral history projects, in consultative processes around community identity.



WILTON WATER TANK: Joe Quilter & SNARL. Image: Christine Reid

<sup>7</sup> <https://artsmidnorthcoast.com>

<sup>8</sup> <https://www.northernbeaches.nsw.gov.au/things-to-do/arts-and-culture/northern-beaches-art-prize>

<sup>9</sup> <https://www.australiacouncil.gov.au/workspace/uploads/files/re-imagine-discussion-paper-fi-5f5863651320c.pdf>

<sup>10</sup> <https://journals.sagepub.com/doi/10.1177/1329878X0812800108>

<sup>11</sup> <https://www.ukdataservice.ac.uk/media/605020/mackerron.pdf>

Community and participatory arts are part of that pool of smaller-scale local activities having significant potential to benefit residents and communities. These more informal participatory and everyday cultural activities are building social cohesion and resilience - the knitting circles, book clubs, dance groups, choirs and community festivals.

As articulated in the *Stories of Arts and Cultural Resilience* section of the report, this form of arts and cultural activity contributes to the rich and diverse experiences of living in our communities, meeting with others, sharing knowledge, learning to make/participate in creative processes and much more. Participation in community arts activities builds social capital and is a key indicator of cultural vitality.

## Digital engagement

Cultural value has been significantly affected by the growth of digital engagement. Digital technologies provide not only ways for people to connect with and participate in arts and culture but new ways to consume cultural products and activities, for example, the downloading of music and film, viewing and purchasing visual arts and participating in citizen art projects. A good example of a participatory user-generated project is the Northern Beaches *Postcards from Home*<sup>8</sup> which invited all level of artists and designers to submit artwork in the format of a digital postcard drawing on experiences and emotions connected to home isolation during COVID-19. The project illustrates how the distinction between producer and consumer becomes less clear, enabling more people to be involved in creating, making and sharing their experiences.

The most straightforward way in which digital technologies are affecting the arts and cultural sector is how organisations are connecting with their audiences. The Australia Council for the Arts COVID -19 inspired discussion paper: *re-imagine: what next 2020*<sup>9</sup> highlights what a catalyst the pandemic has been to force a '*need to explore and develop new models for future sustainability*' and goes further to ask the question: '*what digital modes can the arts and cultural industries develop for making arts experiences accessible and innovative and supporting arts businesses to be viable?*'

In a case study of Flickr in *The Uses of Multimedia: Three Digital Literacy Case Studies*<sup>10</sup>, Jean Burgess shows how the photo-sharing website's architecture allowed it to go beyond publishing and viewing images, to social and aesthetic engagement. Through social networking and communities of practice, users can share comments and advice, negotiating aesthetics and techniques. '*Participation that begins with casually storing and sharing family photos with an existing personal network can and does evolve into a more ambitious engagement with photography as a craft and a form of creative practice.*' (Burgess, 2010, p.123)

Another example is the Mappiness project<sup>11</sup> in the UK which used over two million geo-tagged photos collected from Flickr to investigate how people respond to heritage.

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<sup>7</sup> <https://artsmidnorthcoast.com>

<sup>8</sup> <https://www.northernbeaches.nsw.gov.au/things-to-do/arts-and-culture/northern-beaches-art-prize>

<sup>9</sup> <https://www.australiacouncil.gov.au/workspace/uploads/files/re-imagine-discussion-paper-fi-5f5863651320c.pdf>

<sup>10</sup> <https://journals.sagepub.com/doi/10.1177/1329878X0812800108>

<sup>11</sup> <https://www.ukdataservice.ac.uk/media/605020/mackerron.pdf>



## Heritage

Cultural heritage is both a record of life and history and an irreplaceable source of inspiration and creativity. This report considers cultural heritage to consist of both tangible heritage and intangible heritage. Tangible heritage refers to physical artefacts such as artistic creations, built heritage such as buildings and monuments and other physical or tangible products of human creativity that are invested with cultural significance in a society. Intangible heritage indicates 'the practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artefacts and cultural spaces associated therewith – that communities, groups and, in some cases, individuals recognise as part of their cultural heritage.' (UNESCO, 2003) Examples of intangible heritage are oral traditions, performing arts, local knowledge and traditional skills.

Our history is constantly evolving as artists and cultural workers play critical roles in helping us as individuals and communities to understand and interact with our social, built and natural environment. In celebrating our history and heritage we pay tribute to the past and present in creating the future.

Australia has been at the vanguard of developing new approaches to valuing the heritage sector. For instance, the National Parks and Wildlife Service in New South Wales has developed a successful suite of methodologies for identifying and recording contemporary meanings and memories. Over the past decade these have focused on 'mapping' attachments and social values in relation to the historic environment through work with both Aboriginal and non-Aboriginal communities. Such mapping involves the integration of archival evidence, such as maps and aerial photographs with other qualitative research methods such as place-based oral history interviews, site walks with community members and audio-visual recordings. For example, encouraging participating members of the community to mark their memories, movements and practices on maps during interviews and field visits. This data is then used to create composite digital data sets using GIS, allowing intangible heritage to be recorded in a tangible form.

These research methods offer great value for creative interpretation of tangible and intangible heritage and there has been a growing interest in using arts-based methods as a means of making sense of something. The term arts-based methods refers to instances where music, performance, dance, the visual arts, poetry and so on are used to elicit, convey and/or analyse information as part of an inquiry and interpretation.

## Cultural Ecology

The term 'cultural ecology' has been used in the discipline of anthropology since the 1950s and means the study of human adaptations to social and physical environments. But the use of the word ecology in relation to the cultural sector is a more recent phenomenon.

Ann Markussen, the lead author of a 2011 paper, California's Arts and Cultural Ecology, provides a helpful definition of cultural ecology:

*'An arts and culture ecology encompasses the many networks of arts and cultural creators, producers, presenters, sponsors, participants and supporting casts embedded in diverse communities. ... arts producers, advocates and policymakers are now beginning to strengthen the arts and culture sphere by cultivating a view of its wholeness and interconnectedness... We define the arts and cultural ecology as the complex interdependence that shape the demand for and production of arts and cultural offerings.'*<sup>12</sup>

As in any successful ecology, different dimensions sustain each other in a networked and interactive system where creatives, participants, audiences and institutions are interconnected, shaping the production of arts and culture across careers, ideas and products.

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<sup>12</sup> Markussen 2011.10

# 4 Stories of Arts & Cultural Resilience

The following stories are from rural regional communities mainly in NSW where arts and culture provide inspiration for an energetic and enterprising community life. The stories showcase the ingenuity, grit and determination of rural regional communities to create sound socio-cultural and economic sustainability alongside enduring artistic outcomes from small beginnings.



ROSA FEDELE: *SHOTGUN III*,  
featuring 1954 FJ Holden

## Southern Highlands Arts Trail 2020

Arts Trail is an initiative of Wingecarribee Shire Council and has been underway for 15 years as a month long arts program across the Southern Highlands. The studio arts trail has underpinned the program with visual artists, sculptors and crafts people opening up their studios to visitors.

2020 was a challenging year with uncertainty for arts events such as the Arts Trail being able to proceed yet it was the most successful to date. This year the program was expanded to include galleries and a lot of work went into building artist skills in documentation and social media, a high quality social media campaign, improved engagement and take up from local media (print/ radio), designing mini trails and new events. The work has paid off with dramatic increases in studio visitations and sales and significant increases in website and social media engagement compared to 2019.



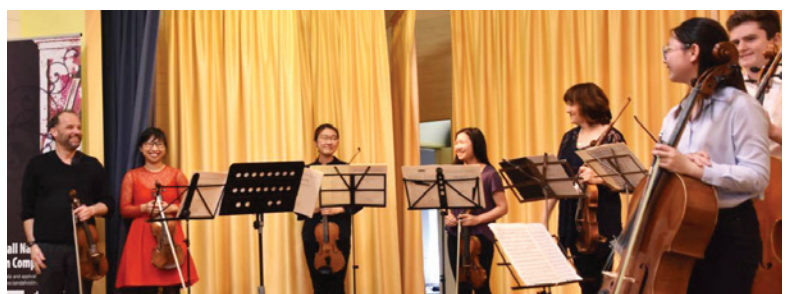
The following Council statistics illuminate the impressive change and outcomes for the arts community and the local economy from the 2020 Arts Trail. There was a 77% increase in visitation which included 8,798 studio visitors and 3054 gallery visitors compared with 6,689 studio visitors and no gallery visitors in 2019. Studios sales at \$316,974 grew by 102% as compared with \$156,288 for studio sales in 2019. Artists reported high visitation from areas including Canberra, South Coast and Northern Beaches.

Council's report on the arts trail notes that the use of social media was particularly effective with strong statistical outcomes including Facebook (FB) advertising had a reach of 8,920 with visitors spending 5.2 minutes and shared contents and FB likes increased by 40%. There was a 138% increase in Instagram followers. An interesting aspect of the use of social media is that FB was effective for engaging visitors from elsewhere while Instagram was effective for local visitors.



### **Kendall National Violin Competition<sup>13</sup>**

The Kendall National Violin Competition is held annually in this Mid North Coast community of 700 people. The Kendall Community Hall is the anchor venue for the community. The Semi-Final is held at either the Sydney Conservatorium or Government House with the Final held at the Kendall Hall. The community billets the young competitors, the hall committee provides food hampers. In 2020, the Semi-Final will be at the Sydney Conservatorium on 6th December.



KENDALL NATIONAL  
VIOLIN COMPETITION

It is now the leading competition for young violinists in Australia and draws aspiring young people from the country every year. Eddy Chen now based in New York is a stellar example of past winners of the competition. From presenting a Competition, there is now an expanded cultural participation program. It includes conservatorium students visiting the small rural schools running classes for the students annually, a monthly open mic session for local and regional musicians and PhiloMusica.

PhiloMusica is a 2 hour session hosted usually every two months and combines an hour of the philosophy and the music of a particular period for example 18th century philosophy and music of Paris.

In 2020, the judges are Andrew Haveron Concert Master Sydney Symphony Orchestra, Liisa Palandi ACO and a former winner and Dr Susan Collins University of Tasmania. It is primarily funded through sponsorships and some donations. The Kendall Op Shop due to its success now gives away over

\$1 million dollars a year in local community grants. The Op Shop is a key sponsor.

### **Jiggery Jammin, Girgarre<sup>14</sup>**

Girgarre is a small town in the Goulburn Valley, Victoria with a population of 560 people. With the local dairy factory closing and the school facing closure, the community rallied and held community meetings. They worked with the Council to fix the local hall to provide a central place for supporting the emerging plans for running a new music festival and other community activities.

Jiggery Jammin sessions got established with local musicians and became a monthly event. The jamming sessions then were opened up to audiences initially drawn from the local area. Audience members wanted to engage in playing with the support of some musicians from Melbourne, the Jiggery Jamming Festival was established. Seven years later, over 2000 people from across Australia attend the festival which is now held in their Botanic Gardens. The festival program has expanded to include people learning to make musical instruments from found objects and the event is the major fund raiser for the community.

The community has generated enough money to build a sound shell and an arts walk that includes playable music instruments. The music program has expanded and now includes Moosic Muster, Girgarre Junkestra and seven musical groups have formed. The school is adding classrooms.



JUGGERY JAMMIN, GIRGARRE

<sup>13</sup> [www.kendallviolin.org.au](http://www.kendallviolin.org.au)

<sup>14</sup> [www.girgarre.com.au](http://www.girgarre.com.au)



## Hay Rainbow on the Plains Festival: Hay Mardi Gras<sup>15</sup>



*Shining a light on LGBTQ health at Hay Mardi Gras*

Hay is located in the Western Riverina and has a population of 2,406. In 2018, a small group of friends living in Hay were planning on getting together to watch the Sydney Gay and Lesbian Mardi Gras when the idea of developing a festival emerged. With less than \$1,000 and small in-kind support from the Council and the local service club an event took shape. The Club offered to put on a dinner with entertainment and music, Council assisted with the parade arrangements and the local tourist office assisted with promotions.

From 400 people in 2018, the festival attracted 2,500 people. Plans are proceeding for the festival in 2021 with expectations for a greater level of participation and audiences. The organisers are now working with a \$30,000 budget and satellite events planned. It is anticipated that the visitation rate will be higher again filling local and surrounding villages commercial accommodation facilities.

## Red Dust and Paddy Melons Gallery, Hillston<sup>16</sup>



*Red Dust and Paddy Melons Gallery*

The gallery is located in the township of Hillston in Western NSW and has a population of 1,465. The Red Dust and Paddy Melons Gallery is a community run gallery that started with humble beginnings in a rented shopfront selling crafts and wood work. The area has a large seasonal workforce due to crop harvesting. The gallery committee wanted to raise funds and started a workshop program which attracted locals, the seasonal workers and others from the wider region catchment.

The group applied to become the local tourist office which again increased gallery

<sup>15</sup> [australianpridenetwork.com.au](http://australianpridenetwork.com.au)

<sup>16</sup> Carrathool Shire Council



visitation and sales. After deciding that renting was impractical, with a loan from a local family, the group purchased a shopfront adjacent to the local bakery. The gallery has expanded including renovated workshop spaces and a commercial kitchen and the local men's shed is now a resident in the building. The organisation attracts funding to employ artists including sculptors which is creating a legacy of artworks in the township.

Working with Council, access to the gallery is now accessible and Council has helped in establishing a walking track with beautiful signage with information about local flora and fauna. With a strong focus on collaboration and partnerships, the main street is vibrant and alive, another giftshop has opened, there are several cafes and the library is an active community hub.

### Adaminaby Snowy Scheme Museum <sup>17</sup>



*Photograph sourced from the museum website. Museum volunteers are currently in the process of sourcing the provenance of this image.*

Adaminaby is a village located in the Snowy Mountains with a population of 300. Back in 2002, the community banded together when a significant amount of earth moving machinery from the Snowy Mountain Scheme was to be auctioned by a local earth moving business which had acquired the machinery at the end of the Scheme construction.

Community members identified seven items of historic significance that should not leave the region if at all possible. The community raised \$40,000 prior to the auction and were successful at the auction in being able to obtain the seven items. The community understood that with Snowy Scheme workers ageing, with a museum, there would be every likelihood that they would be gifted other important items. It took nine years to then create the museum including the building the museum from establishing a legal entity, going through the design and approval processes, raising funds, construction and organising suitable large-scale storage facilities. The construction took a year with the volunteer project manager spending a full year supervising and guiding the works.

The museum attracts close to 3,000 visitors per annum now and is run by volunteers. The Adaminaby Op Shop was established to raise funds for the future museum. The Op Shop raises \$25,000 per year which covers running costs. While it is open on weekends, the Op Shop is open each day from 10 – 3pm with the ski season being a particularly busy time for the volunteers. The Op Shop is also the community hub.

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<sup>17</sup> [www.snowyschememuseum.com.au/](http://www.snowyschememuseum.com.au/)

## **Illuminate Wollondilly**

This festival is run by Wollondilly Council's events team and has been supported by the staff of Southern Tablelands Arts. Wollondilly has a population of 53,149. The Illuminate Wollondilly Festival takes place annually in Picton which is located in Wollondilly Shire at the northern edge of the Southern Tablelands Arts geographic area.

The concept underpinning the event of a festival of old and new lighting technologies developed following a consultation by Wollondilly Shire Council supported by Southern Tablelands Arts.

From the idea of working with young people and presenting arts works in a slide show onto public walls, the festival began to take shape. The idea of old and new technologies extended the idea of projections to include lanterns and a lantern parade.

Artists with experience in mapping buildings and using high tech projectors to present art projections were engaged by Council. The staff had to work through a complex set of approvals for road closures, crowd management and public health and safety controls, turning off streetlights, sourcing projectors, artists working in schools and the local community, media and promotions etc. The festival would be a half day event with performance, buskers, exhibition/s, local shop lighting competition, craft stalls, community stalls, food stalls and fireworks.

It was an enormous surprise to many that around 20,000 people visited the festival site. In its second year, around 30,000 people attended the event. The festival was unable to run in 2020 but will return in 2021. Council's financial contribution to the festival has grown from \$20,000 to \$60,000 for 2021.



ARTIST: *Khaled Sabsabi, Evergreen Tree 2019*



## The Australian Silo Art Trail



ARTIST: Heesco Photograph: Annette Green Location: Railway Street, Weethalle, NSW

The Australian Silo Art Trail stretches 8,000km across the continent from Northam in Western Australia (WA) through South Australia, Victoria and New South Wales finishing currently at Three Moon in Queensland. The Australia Silo Art Trail site can be explored online at [www.australiansiloarttrail.com/siloart](http://www.australiansiloarttrail.com/siloart)

The inception of the art silo trail came after FORM WA, an arts and cultural development organisation with funding arranged for the painting of the CBH Silo in Northam WA. A West Australian couple Annette and Eric Green excited by this initiative set out to create their own travel adventure based on visiting rural communities with art silos and found that there was negligible information available to help them to create a travel route to find the painted silos.

On returning from their first silo art adventure, the Greens started up a Facebook page, then created a website and then created a map which are all available on-line via the website so that travellers can create their own travel adventures. From a beginning of four sites in WA and six in the Wimmera Mallee there are now 82 art silos documented and plans underway for others including in the Southern Tablelands Arts region with a proposal for a set of silos in Harden Murrumburrah. The website also documents street art on walls and water tanks and certainly contributes to encouraging travellers to spend time visiting rural regional communities across Australia. The NSW Silo Art Trail on the site covers 2,100 km and includes images of silos, water towers and street art across 13 locations.



During one of their silo art hunting travels, the Greens met David Modra at Tumby Bay SA and together they have established The Australian Silo Art Trail as a marketing company focusing on silo art and other forms of street art in regional Australia. Following the success of their first business project, the 2021 calendar showcasing art silos, the business is now exploring other marketing project ideas to promote rural regions. The business wasn't sure how successful the calendar would be and were extremely delighted with 3 print runs and a total of 20,000 calendars sold. The Australian Silo Art Trail has donated over \$60,000 to the 14 regional communities presented in the calendar.

Mr Modra has advised that he has observed definite benefits from the promotion of the Tumby Bay art silo. Local business is growing in Tumby Bay including the recent opening of a French café and that the benefit is spreading to nearby townships with a village 2 hours away now having 2 cafes and a bakery.



ARTIST *Heesco Khosnaran: Silo Art Grenfell NSW*

Gunnedah Shire boasts several large street art pieces that have been created since 2019. Each of the projects has been led by local community groups with strong support from Gunnedah Shire Council. Council was a recipient of 2 rounds of drought funding (2018/19) and chose to work through to allocate the drought funds to community groups through EOI processes. Council staff have provided assistance along the way with advice about artist contracts, the Development Application process, copyright matters, technical considerations, WH&S, assistance with promotions and making links into the community.

The first silo art project was launched in 2019 and is on the walls of the water tower on Anzac Hill. The water tower houses the local museum and the Gunnedah and District Historical Society. The artwork, created by artist Jenny McCracken honours the valour and suffering of Australian Vietnam veterans.

Lauren Macklay, Council's Arts and Culture Officer advised that the museum has seen in excess of 300% increase in visitation since the artwork was completed. The project is listed on the Australian Silo Art Trail and the museum believes that they are attracting visitors stopping on long distance travels between the east and west coast of Australia. The artwork cost approximately \$24K. A local media report has more details regarding this initiative.

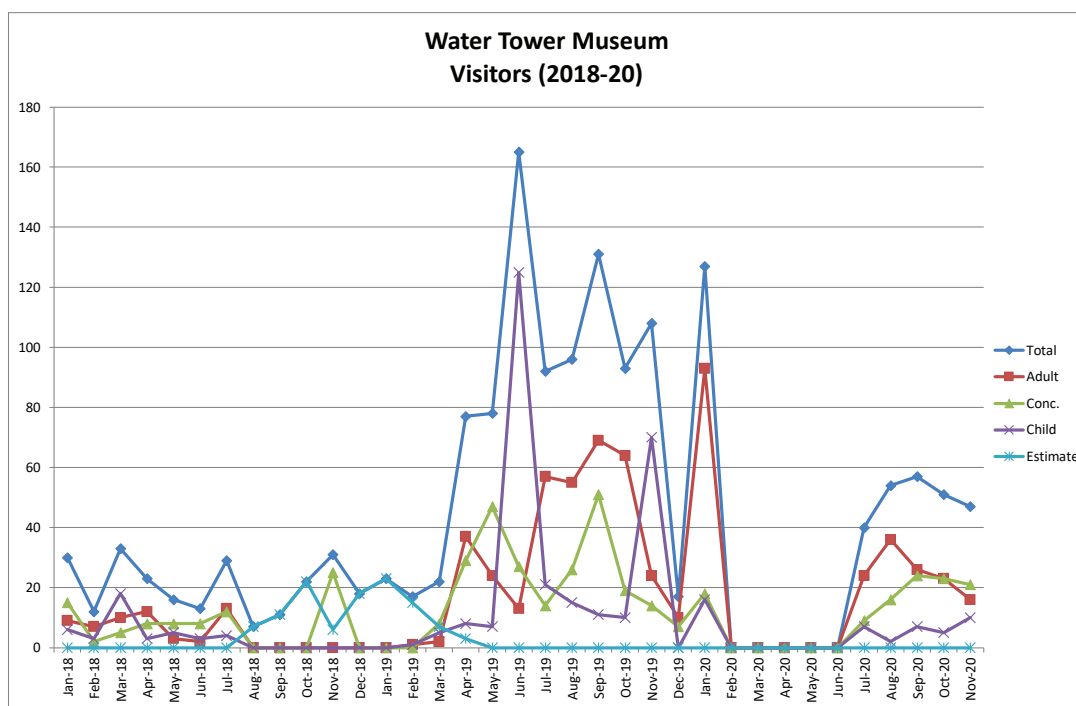
[www.nvi.com.au/story/6090790/commemorative-murals-a-lasting-monument-to-vietnam-war-veterans-photos/](http://www.nvi.com.au/story/6090790/commemorative-murals-a-lasting-monument-to-vietnam-war-veterans-photos/)

As part of the federal government Round 2 Drought Funding, a new mural created by the Melbourne street artist Heesco Khosnaran has just been installed on the Gunnedah Maize Mill which is on private property. This artwork was commissioned by the Dorothea Mackellar Memorial Society. Council's Arts and Culture Officer noted that the artist spent a lot of time engaging with the community and running workshops including schools. The budget for this project was approximately \$74K and has included artists fees, materials, workshops, artist accommodation, building a viewing platform, production of a magazine and opening/catering. The following link connects to a photo of the new work in the local newspaper.

[www.nvi.com.au/story/6861756/dorothea-mackellars-legacy-to-stand-test-of-time-on-gunnedah-maize-mill/](http://www.nvi.com.au/story/6861756/dorothea-mackellars-legacy-to-stand-test-of-time-on-gunnedah-maize-mill/)

In further discussion with Lauren, she noted a number of social and economic benefits from these place based, community engaged art projects. The water tower project has expanded the way the museum is seen and it is now a more inviting space attracting locals and visitors. Young peoples' engagement is seeing a reduction in anti-social behaviour, increasing engagement between diverse groups within the community, the artworks relate to stories known and unknown revealing aspects to build knowledge and connect the community. The graph below demonstrates the impact of the completion and opening of the water tower art project.

Lauren stressed that it is now being recognised within Council and the community that the place-based arts projects mean visitors stay longer, learning and interacting with the local community, paying for accommodation and meals and that these projects are now the pinnacle of our identity.



# 5

## Key Insights

### For the Hume and Whitlam federal electorates

- » there is strong evidence that people in Hume and Whitlam choose to participate in a rich arts and cultural life including high levels of attendance at cultural venues and events at greater than 80+% the national average
- » there is a 15.9% higher spend than the national average on arts venues and events in the Hume electorate.
- » there is a 141% higher than national average of people purchasing tickets for arts venues and cultural events elsewhere in NSW.

### Arts and Culture Participation Survey: Southern Highlands 2020

- » residents in the Southern Highlands are makers, creators, participants and audiences for arts, culture and heritage
- » 99.8% of survey respondents value arts, culture and heritage
- » Southern Highlands residents are active consumers of arts, culture and heritage close to home, within NSW and beyond
- » there is an active and high level of engagement by families with children in arts and cultural activities
- » new residents are keen to know about and engage in the arts and cultural life of the Highlands

### In NSW during 2018-19 the arts, screen and cultural sectors

- » enabled innovation across different sectors
- » encouraged participation and engagement and social cohesion
- » contributed around \$16.4 billion in gross state product
- » contributed \$8.6 billion in value-add to the NSW economy and were
- » estimated to have employed over 82,000 Full Time Equivalent (FTE) positions.

### Creative Industries in NSW

- » NSW is a major hub for creative industries in Australia with 39% of the nation's creative businesses, 42% of creative industry jobs and 70% of creative industry exports
- » Over a five-year period, there has been a stronger employment growth in creative industries at 2.9% per annum, compared to the general rate of 1.6% per annum.
- » On average, creative services exports grew by 16% per annum in NSW from 2010-11 to 2015-16, compared to 11% per annum across Australia. The largest share of creative services exports, and the source of much of its growth over the past five years, is computer and information services, followed by advertising services.

### Cultural tourism in Australia

- » since 2014 there have been increases in the total numbers of tourists engaging with arts activities on both daytrips (+14%) and overnight trips (+20%)
- » Australians engaged on arts daytrips who contributed \$1.7 billion, or 8%, of the total daytrip expenditure in 2018 to the economy
- » the numbers of Australians engaging with the arts while exploring their own country is increasing at a higher rate than all other reasons for domestic tourists in the country



## Strengths Weaknesses and Opportunities

The following dot points represent some of the key values, issues and opportunities which emerged from the SWOT activity undertaken with the stakeholder group. The table at Appendix D captures the matters discussed and identified by members of the SHACWG.

- » strong cultural groups working independently have been presenting, developing and supporting the creative life in the Highlands for many years with visual arts, music, literature and heritage well established
- » rural lifestyles, beautiful natural landscapes and buildings with significant heritage and festival style events particularly in the spring and autumn seasons attract visitors
- » fragmentation of people, places and organisations within and across the Southern Highlands is significant and impacts on all aspects of the arts and cultural ecology including visibility, audiences, resource development, capacity building, cooperation and coordination, cross promotion and marketing
- » The inadequacy of suitable cultural infrastructure was identified as a significant gap which restricts the Highlands ability to present and host performing arts and limits capacity development.
- » there is opportunity for curated arts and cultural programs presenting local arts, culture and heritage experiences to the community and visitors providing meaningful, authentic and transformative destination experiences
- » there are future opportunities for the creative industries to be contributing to a diverse cultural and economic ecology
- » establishment of an independent arts and culture industry group could improve advocacy, networking and marketing for the Southern Highlands



*Ali Rapp,(Olive) Duncan McAulay (Barney) and David Haydon (Roo)  
2017 Production of Summer of the Seventeenth Doll. Photo Stephen Quirke*

# 6

## Conclusions

The report has taken into consideration a wide range of local, regional and national data, analysis of evidence and evaluation of existing projects in the Wingecarribee and in NSW regions. The following are the three key actions recommended for looking to the future.

The recommendations that come out of this report are the result of the discussions held over a 2-year period within the Southern Highlands Arts & Culture Stakeholder Working Group and the extensive desktop research.

### SWOT and Survey

Following analysis of the SWOT and responses to the survey it is clear that there are real opportunities to integrate in a systematic way the rich arts and cultural life of the Highlands into the everyday experience of residents and visitors.

The enthusiasm that was demonstrated through the responses to the survey reveals a community which is highly engaged and committed to participation in arts and cultural activity both as makers/producers, participants and audiences. There is a significant level of the consumption of arts and culture by locals elsewhere. While it is important that people continue to enjoy a wide range of arts and cultural practice elsewhere more needs to be done to improve the capacity for delivery within the Highlands. This would maximise opportunities for local practitioners and the community while contributing to the social fabric and local economy.

There needs to be work at the local and regional level to build the profile of the Southern Highlands for locals and visitors alike to support the further development of unique visitor destination experiences. This can be achieved by harnessing and showcasing the wealth and depth of arts, cultural and heritage experiences linked to the beautiful natural and built environments to be found across the Southern Highlands.

If the Arts and Cultural Industry Group is established, it would play a critical role in strengthening relationships within the sector as well as with the community and business sectors.

### Cultural Tourism, Creative Industries and Cultural Value

Cultural tourism presents a significant opportunity to grow the visitor market in the Southern Highlands. Cultural tourism visitors are high value visitors. Cultural tourists tend to be independent travellers, be more adventurous and seek unique experiences. As a social cohort, they tend to be older, stay longer, spend more money, and have greater discretionary income to expend on quality visitor experiences.

This is good news for the arts, cultural and heritage sectors in Wingecarribee. The Southern Highlands is well located between Sydney and Canberra and is also a through route to the south coast. The area has high quality environmental values and vistas which make for great settings for quality arts, cultural and heritage offerings, products and experiences.

In reviewing the literature, domestic and international visitors seeking cultural tourism experiences are an expanding market which is predicted to keep growing. In Wingecarribee, the day tripper visitor is a stronger market, but it is not where the tourism dollar makes the greatest impact on the local economy. People seeking cultural tourism experiences will visit a region for its history and heritage, museums and galleries, artist studios and art trails, festivals and arts events. There is also a clear and growing interest in cultural tourists to engage with First Nations artists and cultural experiences with certain regions being tourist arts hubs for these experiences.

If the Wingecarribee arts, culture and heritage sectors want to compete and increase domestic and international cultural tourism visitors to the area then there is work needs to be done. This would include developing an appreciation of what are the key attractors for cultural tourism visitors elsewhere, an analysis of the existing cultural tourism ecosystem within the Southern Highlands, an appreciation of the existing tourism infrastructure and capacity to meet visitor expectations to deliver quality experiences and mapping existing gaps and opportunities for strengthening relationships between cultural and wider tourism sector. There needs to be a considered and nuanced approach to building relationships with neighbouring Destination NSW regions and investment in contemporary marketing campaigns that are tailored to domestic and international cultural tourists.

There are some well-established and enduring arts, cultural and heritage experiences across Wingecarribee however it is not clear how strongly visitors recognise and connect with tourist experiences in the district.

The Australia Council reports on cultural tourism demonstrate that while often overlooked, cultural tourism is growing exponentially, and the Southern Highlands is in a great location to benefit from growth in cultural tourism being within the Sydney/Canberra/Melbourne transport corridor.

Creative industries and the cultural economy first came into focus with Creative Nation, a federal arts policy by the then Keating government. It led to the development of definitions, segmentation and quantifying the value of the arts to the wider economy. From the late 1980s, traditional creative activities such as visual and performing arts, festivals and crafts became increasingly linked with areas such as screen and media sectors as well as high end design and manufacturing from furniture and fashion to architecture and urban design.

As noted elsewhere in this report, the creative economy has been estimated to be worth \$111.7B to the Australian economy and in 2016-17 the arts, screen and cultural sectors contributed \$16.4 billion to the NSW economy. Whilst there are no studies to draw on regarding the benefits of participation in the creative economy in regional communities, the conclusion can be drawn that NSW regional creative industry practitioners are contributing to the local, regional and NSW economy. The author understands that in regional communities, a significant proportion of creative industry practitioners are sole traders, micro business with a few small to medium enterprises. It is anticipated that this characteristic of the sector would benefit from networking and industry functions, increased opportunities for training and professional development and a cohesive approach to marketing in the Southern Highlands. It would be invaluable to have research undertaken into the creative industry sectors within the Southern Highlands to document its value to local employment and the local economy. This would lead to enabling a stronger integration of the creative industries and the cultural economy into broader policy and planning.

As well as the economic benefits, the development of creative industries and cultural tourism brings significant benefits not only to visitors but also residents and workers. The interest and desire to experience and be part of the cultural life of communities is vital to being open, welcoming in accepting diversity and, connecting us with the wider world.

Arts, culture and heritage make valuable contributions to the health and wellbeing of our communities, strengthen our cultural identities, enhance our sense of belonging and improve civic engagement.

### **Arts and Cultural Industry Group**

The establishment of the industry group is recommended as a means to provide a clear entity that champions and advocates for future arts and cultural development throughout the Southern Highlands.

The rationale behind the discussion has included: having an independent group that draws a diverse range of people representative of the suite of arts and cultural practice and activity; members would be committed to arts and cultural advocacy and promotion in the highlands including engagement with funding bodies, elected representatives from Federal, State and Local Governments, the community and



business sectors; organise campaigns to build knowledge and appreciation of the value of the arts, cultural and heritage sectors to the highlands community and economy; identity and work with others to improved opportunities for professional development; and, essential to all industry groups, opportunities for networking.

There was an understanding that this group if established would not duplicate Council's Arts and Cultural Committee of Council nor the Stakeholder group. The Industry Group would be well placed to support Council should there be research projects commissioned into cultural tourism and creative industries.

The group may consider what other organisation/s to affiliate with into the future to be an effective voice for arts and culture in the Southern Highlands. Southern Tablelands Arts (STA) became a member of the Goulburn Chamber of Commerce in 2017-18. As ED, I attended some of the Chamber meetings and a member of the STA Board was also on the Chamber Board. STA nominated for annual awards and was a finalist for best small business entity. STA also successfully nominated the then trainee who then went into the state-wide trainee award. Since then, the conservatorium has a staff member on the board of the Goulburn Chamber and has also been successful in becoming a finalist and was winner of Excellence in Business Award in 2019 in Goulburn.

## Recommendations

- A Establishing an Arts and Culture Industry Group:** The recommendation is the establishment of an Arts and Culture Industry Group. The beginnings of this initiative emerged from the establishment and actions of the Southern Highlands Arts & Culture Working Group over the last two years. This needs to be part of the group's considerations about its purpose and reasons for continuing to meet beyond the life of this project.
- B Cultural Tourism:** Undertake research to analyse the existing cultural tourism ecosystem within the Southern Highlands. It would include mapping existing gaps and identifying opportunities for strengthening relationships between cultural and wider tourism sector to meet visitor expectations and deliver quality experiences. The research would also make recommendations on improving the cultural tourist visitor experience regarding information and marketing.
- C Creative Industries:** Research is needed to document and quantify the sectors and size of the creative industries within the Highlands and to identify strategies and opportunities to support and grow the sector for a sustainable and liveable community.



TULIP TIME 2019, Corbett Gardens Bowral. Image: Tanya Galwey

# Appendices

## A Definitions

The following definitions have been used by the researcher over many years and provide context to her approach to arts and cultural planning and research. The definitions were circulated to the sub-committee and stakeholder group to test out the definitions.

**Culture** encompasses all aspects of daily life and the meanings we ascribe to life, work, family and society. Our culture shapes and is shaped by our values, myths, attitudes and customs, geography, climate and location. Culture gives meaning to our cultural and ethnic backgrounds, our way of life, economic and political relationships. Tangible features of our culture include celebrations, the arts, language, fashion, architecture, design, history and heritage.

**The Arts** are recognised as the ways through which each culture transmits meaning, belief, attitudes and identity. Through the work of artists and creatives or through participation, the arts give form to our imagination, aspirations and potential. The arts includes literature, performing arts, visual arts, crafts, digital arts, plastic arts, film, photography, architecture and design. Arts experiences contribute to our appreciation of community wellbeing, social cohesion and cultural identity. Reports by the Australia Council for The Arts and the Department of the Arts find that over 98% of Australians engage with the arts from practitioners, to people who read, listen to music, or study an art form e.g. ballet.

**Creative industries** are defined as the elements within an economy which are engaged in the production and/or sale of arts and cultural products and services. Examples of creative industries include publishing, screen, media and digital arts, performing arts, designers, visual arts, gamers as well as service sectors such as roadies, set design, advertising, editors and other producers. The creative economy is job intensive employing hundreds of thousands, with a high proportion of sole trader contractors, SMEs and casuals. According to a research report by ANA, in 2016-17 the cultural and creative economy was estimated to be worth \$111.7B to the Australian economy which is equivalent to 6.4% of GDP while the cultural and creative industries were estimated to have contributed \$91B equivalent to 5.2% GDP. Creative industries services represent about 10% of NSW's total services exports and Federal Arts Minister Paul Fletcher in announcing the RISE Fund<sup>18</sup> recipients in late 2020 noted that arts, screen and cultural sectors contributed \$16.4 billion to the NSW economy<sup>19</sup>.

**Cultural tourism** describes an area of specialisation in the visitor economy where goods and services are developed for locals and visitors who have an interest in visiting sites of artistic, cultural and/or heritage significance as well as those tourists and visitors who wish to develop an understanding of the way of life of the communities who live in particular places. A research report by the Australia Council for the Arts, Domestic Arts Tourism: Connecting the country (2020) found that Australians contributed \$1.7 B on arts day trips whilst overnight arts visitors contributed \$14.3 B in 2018.

**Cultural resources and infrastructure** are the materials, venues, institutions, sites and services which facilitate arts and cultural activity and production. Examples include galleries, libraries, theatres, museums, community centres, light, sound and recording equipment, art materials, cameras, the collections in museums and galleries.

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<sup>18</sup> Restart Investment to Sustain and Expand (RISE) fund.

<sup>19</sup> Sydney Morning Herald 26 Nov 2020.

## **B Wingecarribee Arts and Culture Survey**

Early into the research it was suggested and agreed that the research project created a unique opportunity to survey the local community about their interest and participation in an arts and cultural life of Wingecarribee.

The consultant created a draft survey which was refined in discussion with the SHACWG Sub Committee. The survey was designed to gather information from the arts and wider community and encouraged people to participate if they were a maker, presenter, participant or a community member that attends events and activities within the Highlands. The survey was administered via Council's Bang the Table, Have your Say website.

A dilemma presented to us was surveying people about their arts and cultural engagement in the midst of the COVID-19 pandemic and the impacts of cancel culture with the accompanying closure and shutdown of most arts and cultural programs and all arts and cultural venues both within the Highlands and beyond. Therefore, in the introduction to the survey, participants were asked to reflect and report on their engagement in 2019. Initially it was planned for roll out of the survey between 1 – 30 October 2020. It was agreed to extend the survey by a week to overlap with the first week of the Southern Highlands Arts Trail so the survey closed on Sunday 8 November 2020.

There was considerable interest in the survey with a total of 1.3K visits to Council's community engagement website with approximately 193 visitors per day. There was a total of 742 survey responses, an excellent result. It is noted that not all respondents answered every question.

There is considerable content that is impossible to summarize with 2217 pages from respondents. The responses to quantitative questions demonstrate that the majority of respondents (78.3%) are deeply interested in and active in the arts, cultural and heritage life of the Shire and beyond.

The Southern Highlands Arts & Culture Working Group is to be congratulated for engaging with their respective networks to achieve such a high level of interest and response.

Overall, survey respondents strongly demonstrated a deep valuing, keen interest and participation in arts, culture and heritage in Wingecarribee with 99.8% of respondents valuing a strong arts, culture and heritage sector. Respondents also reported a high level of interest with 78.3% selecting extremely interested and 23.5% reported being interested compared with 1% extremely uninterested and 0.4% uninterested.

The level of interest in heritage while lower was still well regarded with 48.5% selecting interest and 45.7% extremely interested. 5% expressed being neutral and just 0.8% extremely uninterested. Most respondents (63.7%) advised that they were members of arts, culture or heritage groups in Wingecarribee and 56.2% advised that were subscribers outside the Highlands.

Finding out about activities showed that word of mouth is strongest and outstrips all other options that were provided at 560 out of 735 respondents. Thereafter it was an interesting mix of electronic and traditional media with websites (453), e-newsletters (441), flyers/posters (409), print media (390) and radio (287). Facebook was the strongest of the socials (332). There was a strong preference for a calendar of events (574) followed by respondents wanting to see more representation from diverse groups (174), consistent branding (165) and better access for people with special needs (50).

Several questions specifically targeted artists and creatives. Just over half of the survey respondents (51.5%) identified as being an artist/creative. Most artist/creative respondents (20.8%) noted their level of activity as part time, 13.5% advised they work full time whilst 36.4% advised they were hobbyists. 34.7% advised they earned an income from their practice while 65.3% did not. There is a strong level of local employment with 38.6% advising they are employed locally and 42.7% advising they get employment both within and outside the Shire and 18.7% are employed outside the Shire.



Respondents were asked to identify their level of activity across a wide range of arts, cultural and heritage activities. Activity options ranged from not applicable and rarely to sometimes, often, regularly and I go to everything. Ballet followed by clubs and pubs ranked highest for rarely/never. 'Sometimes' was the commonest selection across all activities.

In descending order for the top 8 options were: events at commercial venues, library and community events, events in community halls/arts/heritage facilities, live music including bands, festivals/craft fairs and markets, gallery visits and live theatre.

There is a high level of children's engagement. The commonest activity reported taking children to exhibitions/performances/museums (150). There is clearly a strong interest in children learning with 101 selections of taking art subjects at school, 92 for after school classes and 85 selecting weekend and school holiday programs. 109 respondents selected purchasing age relevant children's literature.

In asking for social data about respondents, the majority (538) advised they lived in the Shire, 32 advised they were visitors, 31 worked in the Shire, 26 were part time residents, 24 lived in the region and 32 reported studying in the Shire. While most respondents have lived in the Shire for a long time 2.4% advised they had lived locally for less than 12 months and 6 % 1 – 3 years. 1% of respondents identified as being of Aboriginal or Torres Strait Islander background and 10.9% identified as being from Culturally and Linguistically Diverse backgrounds. The majority of respondents were in older and middle age categories with 35.3% being in the 66 – 75 age group, 34% in the 51 – 65, 13.9% 76+ and 11.2% 41-50. There is a sharp drop off in respondents in all the young age cohort groups.

### **Key Findings from the Survey**

There is good news for the arts, cultural and heritage advocacy lobby from this survey. There was a high level of participation in the survey and strongly positive reactions to and engagement in arts, culture and heritage. Also, around 8% of respondents as very new residents are interested and want to be engaged in the cultural life of the Highlands.

Any communication and promotion strategy will need to be using all communication tools available to reach all those interested. Respondents are keen to see a readily accessible calendar of events and to see effective cohesive branding.

While there are mixed views regarding the arts and cultural life of the Highlands, overall, there were positive comments. The lack of venues for theatre and performance was particularly noted, in the words of one respondent *'A lot of interest but no excellent facilities. It does not seem to be important to Council.'* Examples of the diversity of views more broadly include *'Thriving... it's wonderful to see how many talented people there are... there is a highly educated community'* contrasted with *'the cultural landscape is variable, segmented... a lot of creatives but negligible infrastructure to showcase, present, exhibit and perform'*.

While there is a keen interest in engaging children and young people in creativity, work needs to be done to understand how to transform young people's learning and engagement participation as it is not known what led to the low level of engagement in the survey by young people.

In reading the detail of respondents' comments on subscriptions, respondents are also travelling for arts, culture and heritage experiences particularly in Sydney and Canberra as well as attending large scale festivals such as the Adelaide Arts Festival, Sydney Writers Festivals and the Sydney Festival.

**The Survey Summary Report can be found on page 58.**

## C Working Group SWOT

The following excel spreadsheet is drawn from the information generated during the SWOT discussion with representatives of the Working Group. The document was prepared by Clare MacArthur Stanham who is a member of the stakeholder working group. Her efforts are appreciated in representing the SWOT analysis.

Strengths	Opportunities	Weaknesses	Threats
Arts in Schools		Lack of opportunity for young people – extra curricular	
Opportunities for arts Learning	Arts Learning	Lack of stepping stones for young people from arts education to participation in creative industries	Young people leaving the shire to gain further education, life skills and experiences. Often don't return till later in life
Autumn Music Festival	Bring comedy to SH with small under-utilised small venues	Lack of performing arts venues for music and theatre	
SH Concert Band and SH Symphony Orchestra		Lack of performing arts venues for music and theatre	Plus lack of venues
Vigorous music – St Jude's, jazz, popular – Bowral Bowling club			
Notable composers – Andrew Ford, Anne Curthoys, and musicians			
Power Point Music			
Arts Trail	Branding to unify all arts/ cultural landscape		
Arts File – contemporary, flexible	Bring visibility to popular entertainment and the wider cultural landscape	The invisibility of the arts/ cultural/history and heritage	Don't engage more fully with marketing channels open to us
Home of Top 3 living artists	Calendar of events: ARTSfile and STA	Arts seen as 'High Art'	
Strong Galleries		Perceived over-emphasis on visual arts	
Art Supplies	Art Supply company?	Shortage of art supplies for diverse art forms (existing include Arthead, Black Parrot Art Room, Zap, Lincraft)	
Sturt Training and Workshops		Lack of political support and empathy to arts, including Council	Lack of political 'will' or enthusiasm
Sturt Gallery and Shop showcases local/ regional talent		Lack of political support	
Critical mass of practitioners	Connect with STEAM and Manufacturing industry	Fragmented people and places ie little crossover or engagement from/between communities in the Shires towns/villages/hamlets	Neighbouring Councils (Goulburn/Wollondilly) developing contemporary cultural infrastructure
	Tap into the skilled arts, cultural hist and Heritage professionals, including retirees to build capacity	Size of region, lack of transport options (time poor?)	

Strengths	Opportunities	Weaknesses	Threats
		Transport is an issue particularly for young people	
Creative industries	Creative Industries – a future opportunity to gather data and demonstrate value of this sector to regional economy and cultural landscape.	People reluctant to travel within the Shire to engage in cultural events and programs	
Natural and managed landscapes and gardens	Outdoor Events Toolkit	We're a through-route to other places	
	Gardens and outdoors spaces as performance centres		
History and Heritage – a well-supported and important resource	Stronger links between Council's respective policies and strategies with arts/heritage sectors	Weak or non-existent connections between arts/cultural history and heritage	Weather + insurance costs
		Instability on the community-run cultural and heritage sector; eg getting board members	
Places connected to Cultural Heritage		Limited engagement between First Nations artists and communities and the wider community	
Built form	Audit local built and landscape assets as possible venues to support music and theatre, community gatherings and festivals		Many venues are in Bushfire zones, with Shire and DA requirements. Harder to get approvals.
Many volunteers working across A&C, History and Heritage		Retiree population that can volunteer but do not.	Volunteerism is dying across Australia
Lots of highly skilled arts/cultural/history and heritage professionals	Active (and educated) retirees		Ageing population
Lifestyle	Connect more closely with Food & Wine and accommodation	The engagement of a wealthy market/audience is limited or non-existent and is a missed opportunity	Competition from other sectors; eg Food & Wine
Beautiful natural landscapes which inspire the arts community and is visible their creative practice	Cultural 'Current' (ie 'river') and art forms		
Proximity to major population centres, (Sydney/Canberra/Wollongong)	Tap into high visitation to Bowral and broaden this to benefit the unique character experiences available and to be developed.		Competition or visitors from other places eg major cities around & IPAC (Wollongong) exclusions zone
Popular entertainment in the area provides live performance (RSL/Clubs)	Opportunity to get 'tradies' involved	Large trade population is under-utilised	Lack of recognition of A&C in Australia
Perceived wealth of micro/SME arts businesses			
A&C WG Connecting	Identify supportive arts bodies	Lack of experience in seeking and success in securing funding and other income supports	



Strengths	Opportunities	Weaknesses	Threats
WSC membership of STA – access to services and interregional connection	Establish a formal arts/culture/history/heritage body for advocacy; eg Western Sydney arts workers, Canberra Arts Marketing, Regional ARTS NSW	Lack of formal industry body or other arts-based organisations – stronger History and heritage	Lack of knowledge and experience in seeking funding for arts/Cultural projects and programs
	Strengthen relationship between STA as key regional resource with creative and heritage sectors	Weak or non-existent connections between arts/cultural history and heritage	Arts, culture, history and heritage funding is under threat at all levels of government
Destination Southern Highlands calendar has strong representation of art and heritage landscape	Celebrate and build strategies to capture visitors with the permeability to LGA + Cultural tourism		Every year sees increased competition for diminishing funding and sponsorship opportunities for the sector
Avenues for income generation	The engagement of wealthy market/audience is limited or non-existent and is a missed opportunity + strategy to develop engagement across all cultural/heritage sectors		
Longevity of arts/cultural history and heritage groups and membership			

## D Arts and Cultural Data

### Key Australian Government Departments

The following provides abridged summaries from key Australian Government departments that commission research and collect arts and culture data. The reports have been sourced online and include reports from the Australian Bureau of Statistics, the Australia Council for the Arts (Australia Council), the Department for the Arts and Create NSW.

#### Australia Council: Electoral Profiles

The Australia Council has published data on all 151 federal electorates in Australia. The information is drawn from 2017-18 ABS data *Attendance at Selected Cultural Venues and Events, 2017-18 (cat no. 4114.0)*; *Participation in selected Cultural Activities, 2017-18 (cat no. 4921.0)*. There are two federal electorates in the Wingecarribee local government area, Hume and Whitlam. TEG Analytics<sup>20</sup> has collected the data by electorate with each data set compared with national average for the same category. Data is also collected regarding sports data including the purchase of both arts and sports tickets.<sup>21</sup>

#### Hume Electorate

The Hume electorate has a population of 158,069 of which the population of Wingecarribee is 51,134. While these statistics are not specific to Wingecarribee, they demonstrate that the whole of the Hume electorate including the residents of Wingecarribee are actively engaged in a rich arts and culture life. Further details relating to the Hume electorate can be found at the Australia Council website here.<sup>22</sup>

#### Engagement with Arts and Culture:

- » 81% of people over the age of 15 reported they attended cultural venues and events. Within this 71% attended a cinema, 62% attended performing arts, 38% attended live music and 19% attended art galleries.

<sup>20</sup> Data provided by TEG Analytics is for 2018-19 which collects data from Ticketek and Eventopia.

<sup>21</sup> Please note there is more detail available on the website for those who want more information.

<sup>22</sup> [www.australiacouncil.gov.au/research/?pagename=electorate-profiles-pdf&electorate=hume](http://www.australiacouncil.gov.au/research/?pagename=electorate-profiles-pdf&electorate=hume)

- » 35% said they were engaged in creative activities themselves.
- » There were extremely high participation rates for children which were reported at 100% attending arts venues and events and 88% participating in cultural activities.

Of tickets purchased in Hume, an average of 3.8 tickets were bought for arts events which was higher than the national average of 3.5 tickets. The report indicates that this was for 1 arts event. The average expenditure in this electorate of \$517.6 was 15.9% higher than the national average of \$446.6 expenditure on arts events.

There is a +141% difference in the average of people within the electorate purchasing tickets to attend arts events elsewhere in NSW of 48.7% compared with the national average of 20.2%. The purchase of tickets to attend inter-state arts events in the Hume electorate at 3.9% is higher than the national average of 2.7%<sup>23</sup>.

### **Employment**

In 2016, there were 1,799 people employed across cultural and creative occupations. They account for 2.5% of the total employed electorate workforce, compared to 4.2% of the national workforce. In Hume

- » 1045 people were employed in occupation that were both creative and cultural such as musician, actor, dancer, writer
- » 567 worked in cultural occupations such as teachers, library technicians, park rangers and camera operators
- » 179 worked in the creative occupations such as software developers and program and systems analysts

At June 2018 there were 608 businesses within the cultural and creative industries in Hume, including sole traders, trading businesses and non-profit institutions encompassing activities such as arts education, music publishing, museum operation, book retailing, radio and television broadcasting, clothing manufacturing and retailing, and creative arts businesses.

### **Whitlam Electorate<sup>24</sup>**

The Whitlam electorate has a population of 158,340 of which the population of Wingecarribee is 51,134. While the statistics are not specific to Wingecarribee, they demonstrate that the whole of the electorate including the residents of Wingecarribee are actively engaged in a rich arts and culture life. Please refer to footnote twelve for further details relating to the Whitlam electorate.

### **Engagement with Arts and Culture:**

- » 80% of people over the age of 15 reported they attended cultural venues and events. Within this 64% attended a cinema, 65% attended performing arts, 49% attended live music and 11% attended art galleries.
- » 30% said they were engaged in creative activities themselves.
- » There were high participation rates for children which were reported at 88% attending arts venues and events and 95% participating in cultural activities.

The 2019 data about the purchasing of tickets to attend arts and cultural events for Whitlam electorate residents is similar with the Hume electorate<sup>25</sup>. Of tickets purchased in Whitlam electorate, an average of 3.5 tickets were bought for arts events which was equal to the national average purchase of 3.5 tickets. The report indicates that this was for 1 arts event in 2018-19. The average expenditure in this electorate for arts events was \$523 was 17.1% higher than the national average of \$446.6 expenditure.

<sup>23</sup> There is no data available for the tickets bought within the electorate for local arts venues and events.

<sup>24</sup> [www.australiacouncil.gov.au/research/?pagename=electorate-profiles-pdf&electorate=whitlam](http://www.australiacouncil.gov.au/research/?pagename=electorate-profiles-pdf&electorate=whitlam)

<sup>25</sup> Data provided by TEG Analytics is for 2018-19

Again, there is good evidence from the data that people in the electorate of Whitlam choose to participate in a rich and cultural life. However, the contrast with Hume and the national averages are lower. In the Whitlam electorate, 21.1% of tickets sold were for arts venues and events NSW in comparison to a national average of 20.2%. The purchase of tickets to attend inter-state arts events in Whitlam at 1.2% is lower than the national average of 2.7% and 3.9% for Hume.

## Employment

In 2016, there were 1,630 people employed across cultural and creative occupations. They accounted for 2.5% of the total electorate workforce, compared to 3.9% of the national workforce. In Whitlam

- » 951 people reported working in both creative and cultural occupations such as musicians, actors, dancers and writers
- » 462 worked in cultural occupations such as teachers, library technicians, park rangers and camera operators
- » 216 worked in the creative occupations such as software developers and program and systems analysts<sup>26</sup>

In the Whitlam electorate (June 2018) there were 590 businesses in the cultural and creative industries including sole traders, Not For Profits and commercial businesses

## Australian Bureau of Statistics

### Australian Bureau of Statistics (ABS) Participation in Selected Cultural Activities<sup>27</sup>

The 2017-18 report was released in March 2019. It notes that close to 1/3 or 31.4% of the population 15 years and over participated in at least one cultural activity. Young people have higher rates of participation in cultural activity. The 15-24 age group had the highest participation rate at 32.7% followed by the 35-44 age group 27.9%, 25-34 age group 26.5%. The 45-54 age group and 55 – 64 age groups were 23.6% and 21.7% respectively.

Participation rates vary across income, household type, education and employment. The highest income households participation rate at 38.4% is higher compared with those in the lowest income households at 29.3%. Unemployed people had a higher participation rate at 39.8% than people employed or not in the workforce at 31.6%.

Children's (5-14 years) participation in cultural activities outside school hours is high at 95.6%. Screen based activities was the highest with a participation rate at 90.3% followed by reading for pleasure at 78.5% and arts and crafts at 38.8%. Other categories included singing or playing a musical instrument (23%), creative writing (22.5%), dancing (16.6%), creating digital content (16%) with dram participation lowest (7.9%).

There were differences noted between women and men's participation with more women than men participating in visual arts, crafts, sculpture and writing. Men's participation while lower than women were stronger in areas such as film, photography, music composition and website/software and gaming, fashion and design.

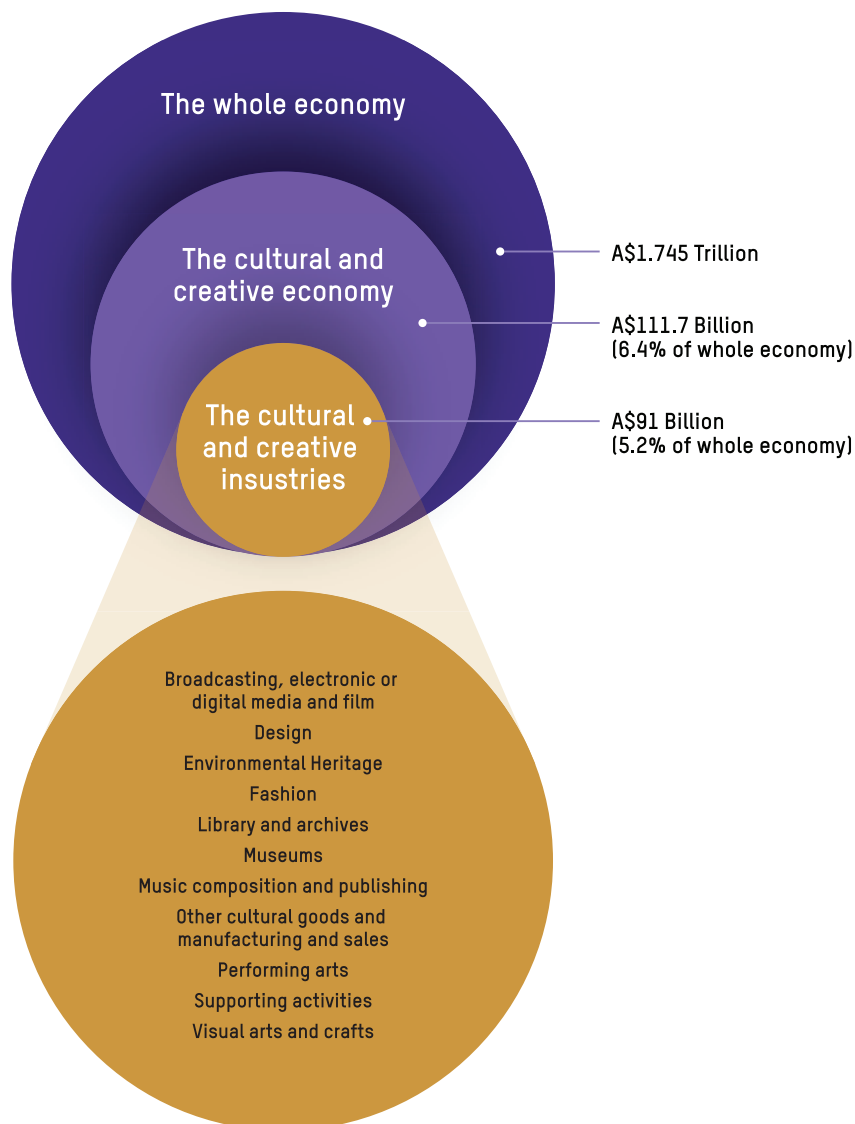
In comparing States and Territories participation rates, the ACT had the highest participation rates at 45% followed by Tasmania (39.4%) followed by WA 30.9%. Victoria and NSW are very similar at 32.9% and 32% respectively. The lowest participations rates were in SA, Qld and NT.

<sup>26</sup> Source: Based on ABS data. Counts of Australian Businesses, including Entries and Exits, June 2015 to June 2018 (cat no. 8165.0).

<sup>27</sup> ABS Participation in Selected Cultural Activities. Reference Period 2017-18. Published 2019.

[www.abs.gov.au/statistics/people/people-and-communities/participation-selected-cultural-activities/latest-release](http://www.abs.gov.au/statistics/people/people-and-communities/participation-selected-cultural-activities/latest-release)





*The Australian economy 2016-17. The cultural and creative industries are a subsection of Australia's cultural and creative economy. 'Creative arts' includes several industry subdivisions within the cultural and creative industries. Source: Adapted from BCAR 2018 by ANA.*

## Arts Department: Cultural Ministers Council Statistics Group

### Arts and Culture in Australian Life: A statistical snapshot 2008<sup>28</sup>

The document reports on a range of arts and cultural data including employment, participation and economic value. In summary, in 2005-06:

- » around 3.5 million people worked in the arts and leisure sector
- » 85% of Australians attended at least 1 cultural event a year

<sup>28</sup> Arts Department Cultural Ministers Council, [www.arts.gov.au/publications/arts-and-culture-australian-life-statistical-snapshot-2008](http://www.arts.gov.au/publications/arts-and-culture-australian-life-statistical-snapshot-2008)

- » 3.1% of Australians employed worked in a cultural sector job and 3.1% were employed to deliver cultural activities.
- » the five largest cultural occupations in descending order were designers, architects and town planners, printing workers, library and archive workers and writers and print media workers
- » 27% of Indigenous adults participate in creative activities
- » \$14.7 billion was spent on cultural goods and services
- » \$5.5 billion was spent by Australian governments in arts and cultural funding
- » \$534.1 million in cultural goods was exported.

The top five types of cultural activity attendance rates were cinemas 62.5%, libraries 34.1%, popular music concerts 25.2%, arts galleries 22.7% and museums 22.6%.

## **The value of creative and cultural industries**

### **The Economic Value of Arts Screen and Culture<sup>29</sup>**

The research report was commissioned by Create NSW to gain an understanding of the value of the arts, screen and culture sectors to the NSW economy for the purposes of decision making and policy development.

In 2016-17, these sectors contributed \$8.6 billion in value-add to the NSW economy and were estimated to have employed over 82,000 Full Time Equivalent (FTE) positions. The report notes the flow on value stemming from these sectors into other parts of the economy and employment such as technology, information services and telecommunications.

Tourism is noted as a beneficiary of the arts, screen and cultural sectors with flow on into sectors such as catering, transport and accommodation. Tourism was also noted as one of the fastest growing sectors for the NSW and Australian economies with tourism from cultural tourists (domestic and international) estimated to have contributed \$12.1 billion across the State in 2016.

This report found that the arts, screen and cultural sectors contributed approximately 3% into the NSW Gross State Product and that for every \$1 spent annually, the sector returns \$1.88 to the NSW Economy. KPMG noted that the benefits of the arts, screen and cultural sector for NSW include attracting tourists, business and skilled talent, enables innovation across different sectors, encourages participation and engagement and contributes to social cohesion and around \$16.4 billion in gross state product and supported 120,000 FTE jobs.

The report includes detailed analysis of the size of various sectors within the creative industries, the growth in the sector over a seven-year period and industry comparisons. There is also detailed information across the sectors, attendance at events and venues and much more. A series of case studies are also included in this report.

### **A New Approach (ANA). Australia's Cultural and Creative Economy A 21st Century Guide Working Paper 1**

ANA has established a hierarchy for analysis and reporting on the creative economy. They note that the cultural and creative economy is a subsection of the whole economy, that cultural and creative industries is a subsection of the cultural and creative economy and that creative arts are a subsection of the cultural and creative industries.

The following table illustrates the hierarchy and notes that the value of the whole economy in 2016-17 was A\$1.745 trillion, the cultural and creative economy was A\$111.7 Billion and the cultural and creative industries was A\$91 Billion.

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<sup>29</sup> KPMG *The Economic Value of Arts Screen and Culture* 13 July 2018 for Create NSW Office of Arts Screen and Culture  
[www.create.nsw.gov.au/wp-content/uploads/2018/12/Economic-Value-of-Arts-Screen-and-Culture-2018-Report.pdf](http://www.create.nsw.gov.au/wp-content/uploads/2018/12/Economic-Value-of-Arts-Screen-and-Culture-2018-Report.pdf)

The report is fifth in a series of Working Papers prepared by ANA to provide content and resources to advocate for a National Arts, Cultural and Creativity Plan for Australia. This report provides definitions of what are the creative industries and how they are measured, an overview of existing data and analysis of Australia's cultural economy and considers the implications for the 21st century.

ANA advocate for a national plan to use our existing strengths and capacity in the creative and cultural economy to grow the economy and jobs, arts and culture is more accessible, encourage Australian policy settings and public investment to be relevant, targeted and effective and support creative uses of cultural infrastructure, care for shared cultural assets and encourage innovation.

In 2016, the arts and cultural total workforce was 868,098 people or 8.1% of the Australian workforce. This figure includes creatives working in non-creative industries. Of the entire workforce, a total of 645,303 people or 6% of the total workforce comprise the cultural and creative industry workforce. The arts and entertainment industry employs 193,600 people and the creative and performing arts sector employs 33,035 of the total workforce.

ANA suggested that given the size of the creative and cultural economy, it would be timely for the ABS to commence producing annual creative and cultural Satellite Account as it does for tourism. This would be extremely valuable at a local and regional level and help Wingecarribee Shire Council, regional Councils and others in planning for highly flexible and innovative workforces able to adapt to rapid changes in the economy.

### BYP Group (2019) NSW Creative Industries: An Economic Snapshot

BYP Group (2019) produced a report and snapshot of the NSW Creative Economy which reinforces the value and contribution of the creative industries sector to the NSW economy. NSW is home to 39% of all creative businesses, 42% of creative industry jobs and 70% of creative industry exports in Australia. Employment growth in the creative industry sector was reported as growing at 2.9% compared with the general employment rate which was 1.6%. The snapshot notes that the creative industry sector is growing in regional NSW (12%) with Illawarra now the second largest area for creative industry employment in the state. The University of Wollongong has played a role in this with courses in the design sciences, environmental sciences and innovative industry development. The I-Accelerate Innovation Campus is a leading example of integrating and supporting emerging innovators coming out of the university and was established on the basis that innovation and technology are key enablers for the future.

The snapshot also draws attention to the strength of the creative service exports in NSW growing at 16% between 2010-2011 to 2015-16 compared with 11% Australia wide. Drawing on a number of data sources the fact sheet notes that NSW creative industry exports were valued at A\$3 Billion compared with \$4.3B Australia wide. The document advises that the largest areas of growth were computer science and information services followed by advertising.

The Southern Highlands Destination Strategy 2030 – 2040 has a strategy for diversifying the community and attracting younger families to the area and building its importance as a hub for education and training. Science, Technology, Engineering and Maths (STEM) has been a key driver area at a federal government level as part of the push for attracting young people into the knowledge and new industry sectors of the economy. Computer sciences, design disciplines and communication studies could well be part of the strategy to attract young people first to study in the area, build connections and establish themselves into the future.



## Cultural Tourism

The following section provides details of recent research and reports that document the benefits of cultural tourism for increasing employment opportunities for artists and creatives in rural regions as well as the growing and significant contributions of cultural tourism to local regions economically and the Australian economy. It is noted that in this report, cultural tourism describes a range of visitation types including locals, their friends and families as well as visitors from other regions, Australia and international visitors.

**Domestic Arts Tourism: Connecting the Country**<sup>30</sup>. This 2020 report by the Australia Council for the Arts focuses on domestic tourism and the growing interest in and development of cultural tourism product in Australia.

The report finds that greater numbers of Australians are travelling than ever before and while there is growth in population and overall growth in domestic tourism, the numbers of Australians engaging with the arts while exploring their own country is increasing at a higher rate than all other reasons for domestic tourists in the country. In total, Australians took 205.3 million domestic daytrips in 2018, an increase of 39% since 2009. In comparison, arts daytrips have increased 60% over the same time period and since 2014, the trend is more stable, with total daytrips and arts daytrips increasing 17% and 14% respectively.

The report notes that in 2018, Australians took 12.3 million daytrips and 13.4 million overnight trips within Australia that included arts activities. Of significant interest, since 2014 there have been increases in the total numbers of tourists engaging with arts activities on both daytrips (+14%) and overnight trips (+20%).

The increases are for all arts activities including visiting museums and art galleries, attending performing arts, visiting art or craft workshops or studios, attending festivals and experiencing First Nations arts and craft. Notably which will surprise some, more domestic tourists attend the arts than organised sport, amusement parks or wineries. There are differences in trends across activities and locations. Importantly for Wingecarribee and regional Australia, tourists are more likely to engage with the arts in regional Australia, including areas with both a high volume and a high likelihood of tourists engaging with the arts while there. Art or craft workshops or studios are particularly popular destinations in regional areas.

In 2018, Australians took 13.4 million overnight trips within Australia that included an arts activity representing 13% of all overnight trips taken. Tourists undertaking overnight trips are engaging at a higher rate with the arts on overnight trips (13%) compared to daytrips (6%). The report noted that the average amount spent per trip on an arts daytrip in 2018 was \$138, almost \$30 more than the average daytrip. Australians on arts daytrips contributed \$1.7 billion, or 8%, of the total daytrip expenditure in 2018.

The State/Territory analysis notes that after Sydney, the North Coast of NSW gets the highest cultural tourism visitors in the state. The report also notes that Capital Country which incorporates Canberra and the local governments that share a border with the ACT gets the highest day visitor rate where visitors will most likely engage with arts and culture. Wingecarribee shares a border with the Capital Region.

## International Arts Tourism: Connecting cultures<sup>31</sup>

This report provides documented evidence of the importance and value to international visitors seeking arts and cultural tourism experiences to Australia. Total international tourist and international arts tourist numbers were gathered from Tourism Research Australia (TRA)'s International Visitor Survey (IVS) which surveys 40,000 departing, short-term international travellers per year, 15 years and over who have visited Australia.

<sup>30</sup> Australia Council for the Arts 2020 Domestic Arts Tourism: Connecting to Country  
[www.australiacouncil.gov.au/research/domestic-arts-tourism-connecting-the-country/](http://www.australiacouncil.gov.au/research/domestic-arts-tourism-connecting-the-country/)

<sup>31</sup> Australia Council for the Arts 2018 *International Arts Tourism: Connecting cultures* Australia Council for the Arts. ISBN Published under Creative Commons Attribution-Non-commercial-Non-Derivative Works 2.5 License.  
[www.australiacouncil.gov.au/workspace/uploads/files/arts-and-tourism-report\\_rtf-5bf1f29e842dc.rtf](http://www.australiacouncil.gov.au/workspace/uploads/files/arts-and-tourism-report_rtf-5bf1f29e842dc.rtf)

The following information has been selectively extracted from the document.

**International visitors are interested in the Australian arts scene**

- » a half million international visitors (43%) engaged with the arts while in Australia.
- » Arts tourist visitor numbers grew by 47% between 2013 and 2017, a higher growth rate than for international tourist visitor numbers overall (37%). The upward trend has been consistent since 2011.
- » More international tourists and visitors engage with the arts than visit wineries or casinos or attend organised sports events.

**There is great and growing potential for the arts to support economic activity and local economies by driving and supporting international tourism and visitors.**

- » International arts tourists spent \$17 billion in 2017, making up 60% of the \$28.4 billion spent in Australia by all international tourists.
- » International arts tourist spend in Australia increased by 55% since 2013, a greater increase than the total international visitor spend in Australia (46%).
- » There has been a 41% increase in international arts tourists visiting regional areas which is higher than the 37% increase overall in international tourists visiting since 2013.
- » International students are an important potential growth sector for cultural tourism. Those visiting for education reasons were the largest contributor to spend in Australia by arts tourists, making up 40% or \$7 billion in 2017. However, this also includes spending on such items as course fees and other study-related costs.
- » Arts tourists who visited regional areas were more likely to attend art/craft workshops and studios and First Nations arts than arts tourists who visited capital cities.
- » Australian craft practitioners, visual artists and community arts and cultural development (CACD) artists are the most likely of all practising professional artists to live outside capital cities

**Museums and galleries are the most popular and accessible form of arts tourism.**

- » More than two and a half million international tourists visited museums and galleries while they were in Australia in 2017, an increase of 46% since 2013.
- » With three in ten international tourists (31%) and seven in ten international arts tourists (71%) visiting museums and galleries in 2017, it continues to be the most popular arts activity, irrespective of the visitor's main reason for visiting Australia.
- » However tourists visiting for educational purposes were particularly engaged with 43% attending, compared to 36% of holiday-makers.
- » Indigenous owned arts centres attract international tourists into regional areas

**Festivals, fairs and cultural events are attractors for international tourists.**

- » More than one million international tourists attended festivals, fairs and cultural events in 2017, an increase of 61% since 2013.
- » International arts tourists are more likely to visit regional areas than overall international tourists
- » Festivals skew the age of attendees and attract a younger audience

**Artists live in regional cities and towns**

- » One in six Australian artists live in regional cities and towns. Residents of regional Australia are as likely to creatively participate in the arts as residents of metropolitan Australia, and living in a regional area does not substantially affect overall arts attendance.
- » Touring to and from regional Australia not only allows the arts and artists to reach new audiences but supports the development of the local arts economy and increases opportunities for cultural tourism. In addition to indoor spaces, regional Australian towns are also using the built landscape as a canvas.

## Tourism Australia

The following data is drawn from Tourism Australia website<sup>32</sup>

In 2019, Australians spent \$80.7 billion on domestic overnight trips and \$26.3 billion on daytrips. In regional NSW, in the financial year ending 30 June 2020, there was 21.4 million domestic tourists who spent \$11.3 billion. They stayed an average of 3 days, spent \$156 per night and on average spent \$525 per trip.

According to the Tourism Australia Fact Sheet, 60 % of domestic tourists visited regions compared with 40% to cities and the Gold Coast<sup>33</sup>. At 68%, intrastate travel was higher than interstate travel at 32%. There were 238.7 million day trips in regional NSW where visitors spent an average of \$238.7 million. Holidaying at 38% was the commonest reason for travel followed by visiting friends and family 33%, business travel was 23% with 6% representing other reasons.

## Southern Highlands Tourism Snapshot 2019

Council's Tourism Snapshot December 2019 draws on a number of sources including Tourism Research Australia (TRA) National Visitor Survey (NVS) and International Visitor Survey (IVS) for the year ending December 2019<sup>34</sup>.

There are strong headline figures for tourism in Wingecarribee for the period. There was a total of 2.15 million visitors, 1.59 million visitor nights. Domestic NSW visitors accounted for 98% of all visitors with 65% coming from Sydney, 17% from the South Coast and 9% from Capital Country (ACT and surrounds). Adult couples represented 35% of domestic travellers followed by solo travellers at 20%, family group with children 17%, friends or relatives without children 15% with 6% representing other types of travellers. By age group, the three largest cohorts were 55+ (44%), 40-44 (13%) and 50-54 (12%).

Across both domestic and international visitors, the four top leisure activities were eating/dining out at restaurants and cafes followed by visiting family and friends, sightseeing/looking around and shopping for pleasure.

The total visitor expenditure was estimated at \$395M and excludes international day visitor spending. Domestic visitors are estimated to have spent a total of \$264M. The largest spend at \$96M was restaurants and takeaway meals followed by shopping (other than food/drinks) at \$62M, \$31M on alcohol and drinks not already included, \$23M on groceries (self-contained accommodation) and \$11M on entertainment. The Snapshot estimates that around 2,700 people are employed and dependent on this expenditure.

## Southern Highlands Destination Strategy 2020-2030

Council's adopted Strategy builds on detailed research in the Background Report and outline strategies for future opportunities and development. The Strategy is built on the four foundation pillars of People, Place, Prosperity and Partnerships.

With a view to attracting young families and diversifying the economy, the Strategy notes that there are significant opportunities within existing industries as well as new and emerging sectors including tourism and attractions, agribusiness, equine, creative industries, professional and business services, healthcare, advanced manufacturing and education.

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<sup>32</sup> [www.tourism.australia.com/en/markets-and-stats/market-regions/australia.html](http://www.tourism.australia.com/en/markets-and-stats/market-regions/australia.html)

<sup>33</sup> [www.tourism.australia.com/content/dam/digital/corporate/documents/domestic-factsheet-2020.pdf](http://www.tourism.australia.com/content/dam/digital/corporate/documents/domestic-factsheet-2020.pdf)

<sup>34</sup> It notes they are sample surveys and therefore subject to sample survey error. The expenditure estimates were created using NVS and IVS data for Wingecarribee LGA and additional modelling that reflects the outputs of TRA Regional Expenditure Allocation Model (REX). Jobs were estimated using a combination of the REX and the Capital Country Tourism Satellite Account 2017-18 (TRA).



The desired future for 2041 is both bold and nuanced with a strong focus on valuing people, local jobs and the environment, attracting a diverse population, having a strong visitor economy, retaining the rural attributes with thriving agriculture and equine industries, attracting and supporting innovative and creative local businesses which in turn support thriving towns and villages.

Wingecarribee Shire Council has undertaken considerable research, reporting and strategy development regarding the local economy and tourism.

Details of interest from the Background Report include that in 2018-19, the largest industries by Value Add Industries (IVA) were construction, manufacturing, healthcare and social assistance, retail trade and education and training. There is a complex picture regarding employment and unemployment rates in that while unemployment is trending down there are other features of some concern. This includes that while the population has grown by 1.5% per annum since 2013, employment is trending down. The report suggests that the rapid ageing in the population in the last 10 years will be contributing to the downward trend in employment participation rates.

Tourism was noted as a key industry for both IVA and employment and that since 2014, domestic tourism had grown by 50%; the profile of visitors to the highlands showed that day trippers represented 90% of total visitors in 2019 with overnight visitors at 30%; and, that international visitors are less than 1% of all tourists.

The rapid ageing of the population, the volatility of the tourism sector and with changes and weakening of traditional industries, the lack of locally based economic drivers may leave the area susceptible to future economic shocks.

For Council and the SHACWG, it is welcome to see creative industries alongside deepening diversity of tourism products, proposed expansion of the professional business services sector and leveraging local food and beverage are seen as future growth opportunities.

It was interesting to read that at just under 2.1 M visitors in December 2019, the Southern Highlands and Byron Bay had similar visitor volumes, that business visitation is growing and that future opportunities for growth in the destination market could lie with regional, interstate and international visitors. Further detailed economic analysis is available in the report.

### Australia Council For the Arts Audience (Australia Council) Outlook Monitor

It has previously been noted that COVID-19 has had significant impacts on all aspects of personal, business and community life including the production and experience of participating and engaging with the rich cultural life on offer in Australia.

Certainly COVID 19 has had a major impact across the country and seen the national, state, regional and local arts and cultural facilities across all artforms close their doors and that service organisations like others have migrated where possible to working on line as part of the COVID 19 restrictions imposed to manage the outbreak of the pandemic in Australia.

The Australia Council engaged Pattern Makers and Wolf Brown to undertake research regarding COVID 19 and the impact on audiences. The data has been collected in both metropolitan and outer region/ remote areas across 2019. The following is a small example, is for the September reporting period and covers information gathered on regional audiences and people living with a disability.

The Audience Outlook Monitor is the most contemporary research by government agencies having been undertaken in 2020 and is being led and coordinated by the Australia Council with the support of the respective arts funding agencies of each State/Territory including Create NSW. The value of the Audience Outlook Monitor is that it demonstrates that across Australia, audiences are primed and looking forward to the reopening of the arts and cultural sector and expecting to resume their participation.

## Fact Sheet Regional Audiences: COVID 19 Audience Outlook Monitor<sup>35</sup>

The data collected shows that people in outer/remote regions are expecting to attend arts and cultural events at a higher rate than their metropolitan counterparts. There were 2,574 respondents living in rural regional areas who participated in the data collection. The following information is drawn verbatim from the Fact Sheet.

- » 48% of outer regional audiences compared with 45% of metropolitan (metro) audiences are making plans to attend arts;
- » 80% of outer regional audiences compared with 72% metro audiences expect to attend the same or more than before;
- » 37% of outer regional audiences had attended a recent cultural event compared with 30% for metro audiences;
- » 85% of outer regional audiences compared with 75% of metro audiences said they would be comfortable attending outdoor events;
- » 62% of outer regional audiences participated in online arts and culture contrasted with a 72% participation rate in metro areas.

The areas where metro audiences differed related to mask wearing and engaging in online arts and culture. The Fact Sheet notes that rural regional audiences are more confident with public interactions than their metro counterparts being more concerned regarding disease transmission and outbreaks.

## Audience Outlook Monitor Fact Sheet: Disability<sup>36</sup>

The data collected shows some similarities as for the Regional Audiences Fact Sheet however a striking difference was the high level of online arts and cultural participation at 80% as audiences.

There were 657 respondents for the disability survey.

- » 48% of people with a disability in outer regional audiences are making plans to attend arts events and activities
- » 72% of people with a disability in outer regional audiences expect to attend the same or more than before
- » 28% of outer regional audiences had attended a recent cultural event
- » 85% of outer regional audiences compared with 75% of metro audiences said they would be comfortable attending outdoor events.

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<sup>35</sup> Pattern Makers & Wolf Brown Fact Sheet: Regional Audiences COVID 19 Audience Outlook Monitor Australia Published September 2020 Phase 3 [https://static1.squarespace.com/static/57bfb8d99de4bb78a0b8c345/t/5f8cf2f7815b88592f6fa002/1603072791962/COVID19\\_AOM\\_Phase\\_3\\_Fact\\_Sheet\\_Regional.pdf](https://static1.squarespace.com/static/57bfb8d99de4bb78a0b8c345/t/5f8cf2f7815b88592f6fa002/1603072791962/COVID19_AOM_Phase_3_Fact_Sheet_Regional.pdf).

<sup>36</sup> Patters Makers and Wolf Brown Sept 2020 COVID 19 *Audience Outlook Monitor* Australia Published September 2020 Phase 3 [www.thepatternmakers.com.au/blog/2019/4/5/audience-outlook-monitor-phase-3-fact-sheet-disability?mc\\_cid=b37b1cfacb&mc\\_eid=347631360f](http://www.thepatternmakers.com.au/blog/2019/4/5/audience-outlook-monitor-phase-3-fact-sheet-disability?mc_cid=b37b1cfacb&mc_eid=347631360f) COVID19\_AOM\_Phase\_3\_Fact\_Sheet\_Regional.pdf.

## Local Government Community Profiles

Part of the research has included undertaking comparisons with other Councils. The following compares selected data based on consideration of Wingecarribee Council's location and engagement with selected Councils. The following table provides a comparison of the key demographic indicators for Wingecarribee, Wollondilly and Shellharbour.

	Wingecarribee	Wollondilly	Shellharbour	Regional NSW	Greater Sydney
Population	51,134	53,149	73,233	-	-
Land Area (ha)	268,888	255,697	14,739	-	-
Pop density	0.19	0.21	4.97	-	-
ATSI	2%	3.2%	3.8%	-	-
Au Citizens	88.4%	91.1%	90%	-	-
English ancestry	44.4%	38.8%	38.9%	-	-
Au ancestry	38.5%	48.5%	39.5%	-	-
Irish ancestry	12.3%	10.6%	9.7%	-	-
0 -24yrs	28.7%	35%	32.9%	-	-
25-34yrs	9.2%	11.8%	11.7%	-	-
35-49yrs	17.2%	20.8%	19.2%	-	-
50 – 59yrs	13.8%	13.3%	13.6%	-	-
60-84yrs	14.9%	17.8%	22.5%	-	-
Employed	96.2%	98%	93.1%	-	-
Unemployed	3.8%	4%	6.9%	6.6%	6%
Weekly earnings					
\$2000 - \$3000	12.6%	14%	5.4%	-	-
\$1000 - \$1999	20.8%	35.1%	20.5%	-	-
\$500 - \$999	25.9%	23.8%	24.8%	-	-
\$0 - \$499	36.8%	51%	66.5%	-	-
Local jobs	22,095	14,057	21,283	-	-
Largest Industry	Health Care and Social Assistance	Construction	Retail Trade	-	-
Live and work in the area	81.3%	58.7%	59.3%	-	-
Arts & Recreation Sector	1.5%	1.3%	1.3%	-	-
SEIFA <sup>37</sup>	1,034	1,043	976	757 – 1,121	-

<sup>37</sup> The SEIFA Index contains indicators for disadvantage and indicates the relative level of disadvantage between selected areas. Areas with a higher SEIFA score means there is less disadvantage. In NSW, Ku-Ring-Gai at 1,121 is the least disadvantaged local government area in the state. Brewarrina is the most disadvantaged at 757. The SEIFA Index varies within the Shire with some areas experiencing higher levels of disadvantage.



The comparison of the 3 local government areas reveals similarities and differences. Shellharbour is considerably denser than Wingecarribee and Wollondilly. It is noted however that Wollondilly population is anticipated to grow with the new greenfields housing developments underway over the next 10 – 20 years and is anticipated that the increase in population will lead to greater demographic diversity.

Significantly more people in Wingecarribee live and work in area compared to Shellharbour and Wollondilly. Shellharbour and Wollondilly have more diverse and younger populations. Each show high levels of employment with Wingecarribee having the largest number of local jobs and the lowest unemployment rate. The results for employment in the arts and recreation sector is similar across the three local government areas (LGA).

### **Comparison of selected local government contributions to arts and culture**

Part of the research has included undertaking comparisons between selected Councils in their contributions to arts and culture. In this section Tweed Valley Council on the Far North Coast has been included due to its characteristics which include coastal and rural hinterland and the relationship between the two.

Each of the councils are making particular contributions to arts and culture in their communities. While comparisons are not simple it is notable that strong commitment to policy development provides a sound platform for the delivery of meaningful arts and cultural outcomes. Wingecarribee and Tweed Heads both have an existing larger base of community facilities some of which are suitable for use for small scale arts and cultural activity<sup>38</sup>.

Considerable work is underway across a number of the councils with regard to planning for cultural infrastructure. Wingecarribee Shire Council has committed to supporting the establishment of Ngununggula Regional Art Gallery for up to 5 years and is seeking funds for the Bowral Memorial Hall and the Mittagong Playhouse. Kiama Council, Tweed Heads and Wollondilly Shire Council are committed to significant upgrades and the Tweed Heads upgrades are underway from having commenced in 2020 and expected to be completed in 2021.

#### **Wingecarribee Shire Council**

##### **Staff**

- » There are two positions. Cultural Development Officer, (2 days per week) and Aboriginal Community Development (4 days per week).
- » Southern Highlands Tourism and Economic Development team – six staff F/T plus P/T and casuals.

##### **Membership**

- » Council is a Contributing Council member of Southern Tablelands Arts.
- » Wingecarribee has also joined a coalition of several other Councils in a group called the Regional Arts Network. The Councils in the network include Kiama Council and Shellharbour City Council, Wingecarribee Shire Council and Wollongong City Council.

##### **Policies and Strategies**

- » Aboriginal and Torres Strait Islander Acknowledgement of Country
- » Arts and Culture Strategic Plan – Southern Highlands inspired 2015-31
- » Public Art Policy
- » Wingecarribee 2031 Community Strategic Plan
- » Southern Highlands Destination Strategy 2020-2030

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<sup>38</sup> Clare Macarthur Stanham undertook a review of the community facilities in Wingecarribee in 2019 which is attached at Appendix C. Clare has an extensive background as a stage manager and producer.

## **Expenditure**

- » Arts & Culture staffing and programs \$110,000
- » Community Assistance Scheme (arts) 2020/21 \$39,900
- » Ngununggula – Southern Highlands Regional Gallery (\$500K over 5 years)

## **Expenditure Notes**

- » The Community Assistance Scheme is an annual program open to the arts community.

## **Programs**

- » ARTSfile – an online source for information on arts and culture across the Shire. It includes features, what's on, information about the annual Arts Trail and a link to WEAVE artists profile data base.
- » ARTS Trail is an annual program to encourage locals and visitors to explore the artists' studios of the Southern Highlands. A major revamp of administration and marketing has taken place over 2019-2020. There is a short overview of the Arts Trail 2020 in Stories of Arts and Cultural Resilience.
- » WEAVE Artists data base. This data base designed to profile artists and creatives across all artforms. The data base is networked with Kiama Council, Shellharbour Council and Wollongong City Council.
- » Arts and Cultural Committee of Council meets quarterly and reviews applications for Councils arts grants program.
- » The Cultural Development Officer runs a suite of small programs across the year. The current program which will extend into 2021 includes NAIDOC Week Celebrations (annual), Yarn Bombing, Community Portrait Gallery, Photo Voice (funded through Bush Fire Resilience) and the Connect Celebrate Youth Program (funded through Youth Justice).

## **Facilities**

There are 26 community facilities across the LGA. Most would be available for small scale arts and cultural uses. Some of the facilities are not Council owned/managed.

The Aboriginal Community Centre in Mittagong has a hall and theatre. The building supports local Aboriginal cultural and community services.

The following facilities have facilities to support arts and cultural events and activities: The Bowral Memorial Hall (stage and supper room), Bundanoon Soldiers Memorial Hall, Canyonleigh Community Hall (small stage), Mittagong Memorial Hall and Playhouse is closed awaiting structural repairs (concert hall with stage, supper room and school of art room), the Mittagong Senior Citizens Centre includes a hall and craft room, Civic Centre Theatre has a hall with stage is commonly used for meetings, Penrose Community Hall (small stage), Robertson School of Art, Wingello Mechanics Institute (small stage).

The Bowral Central Library, the Local Studies Collection is temporarily closed, there are branch libraries at Mittagong and Moss Vale (temporary closure). There is a home service (aged/infirm) as well as a mobile library service.

## **Planned Developments**

Ngununggula Regional Art Gallery is a new regional art gallery being established at Retford Park, Bowral. Funding for capital works is through a combination of Create NSW state, sponsorships and donations. Council has agreed to invest \$500,000 over five years on the basis that the gallery will apply annually.

Mittagong Playhouse is currently closed due to structural issues with the roof. Council is seeking funds to rectify the building to be able to support the venue reopening for theatre and community uses.

Bowral Memorial Hall located centrally in Bowral will be developed and will support a range of cultural activities including unamplified musical performances, conferences and other community events. Council has successfully secured funding to contribute to the planned redevelopment. The redevelopment will commence from February 2020.

## Wollondilly Shire Council

### Staff

There are no dedicated arts staff. The Events Team of 3 people plus a trainee devise and provide a small arts and cultural program across the year. The Events Team is responsible for the Illuminate Festival and is supported by Southern Tablelands Arts.

### Partnerships

Council also from year to year will form partnerships with other agencies and organisations such as the South West Sydney Local Health Network, Thirlmere Museum of Steam and Southern Tablelands Arts in securing funding and delivering programs.

### Policies and Strategies

There is a draft Public Art Policy and Public Art Strategy which will be submitted to Council and then placed on public display for comment in the future.

### Programs

- » *Illuminate Festival* is the largest arts and cultural program supported by Council. It is the premier arts festival in the Southern Tablelands Arts region attracting between 20,000 – 30,000 visitors for this one day annual festival. The festival arts program includes employment of visual and performing artists, exhibitions, artisan markets, busking/street performances, festival workshop activities for children, youth theatre performance, music performances, building projections, lantern making workshops and parade. The total budget is \$260,000. \$200,000 is generated from sponsorships and income with Council contributing \$60,000.
- » Council's events team devise a number of arts-based activities annually including Waste to Art workshops with public exhibition, Reconciliation Week high school workshops with public exhibition, Sorry Day in school workshops with public exhibition.
- » In 2020, as part of Local Government Week, 2 Council staff developed and managed a creative program of primary school workshops leading to an exhibition including videos, essay competition and children's artwork.
- » Other activities include the Threatened Species Art and Writing Competition and Christmas Artisan Market

From 2021, Council will be adding the Thirlmere Festival of Steam at the Thirlmere Train Museum through a \$250,000 a partnership with Transport Heritage NSW.

### Expenditure

- » Illuminate Festival \$60,000
- » Southern Tablelands Arts \$30,651
- » Community Grants: A total of \$18,170 was allocated to arts and cultural initiatives for 2020-21.
- » Other Arts & Culture activities \$3,000.

### Expenditure Notes

- » The annual community grants budget is usually \$47,000.
- » The Community Grants Program is an annual program open to the community. In 2021, \$57,000 was available. Applicants can apply for a maximum of \$3,000. There is a category for arts within the community grants program.
- » In 2020, Council secured an extra \$10,000 through a partnership with South West Sydney Local Health Network to foster health related programs within the community grants programs.



## **Facilities**

There are 9 community facilities across the local government area available for arts/cultural workshops and activities. The Community Nursey also has a dedicated workshop space that is used for arts related workshops.

Wollondilly Shire Hall while not dedicated arts space includes 2 small rooms with a gallery system, a performance space with stage, wings and piano, a smaller room for workshops and meetings and commercial kitchen. There is storage with tables and chairs. The Wollondilly Memorial Hall is currently closed for renovations.

Council has opened the Old Post Office nearby to be used for community activities including arts workshops and exhibitions.

There is 1 Library in the Picton civic precinct. The Mobile Library has a schedule to supply library services throughout the local government area. The Library also undertakes cultural programs including Library Week, Library Lovers Day, Youth Week, Mental Health Month and Local Government Week.

## **Planned Arts and Cultural Development**

*Wollondilly Community, Cultural and Civic Precinct.*

This is a major initiative still in the planning stage. The facilities will include dedicated gallery space, art workshop space, 350 seat theatre, new Central Library, outdoor meeting space with amphitheatre for performance and retention of the memorial hall. The memorial hall will be refurbished and retained. There will be an intimate theatre space, gallery and workshop space. There will be opportunity for the theatre space to open into the amphitheatre space at the rear of the building. The new Council Chambers will be included as part of the memorial hall's redevelopment.

Council will be running the Thirlmere Festival of Steam from March 2021. This is a significant new event undertaking by Council through a partnership with Transport Heritage NSW. This event is an annual major visitor attractor to Wollondilly with thousands attending across the day.

## **Shellharbour City Council**

### **Staff**

- » A 30 hour per week Arts and Cultural Development Officer position.
- » There is also an Aboriginal Community Liaison Officer position.

### **Membership**

Shellharbour City Council has joined a coalition of several other Councils in a group called the Regional Arts Network. The Councils in the network include Kiama Council, Wingecarribee Shire Council and Wollongong City Council. Shellharbour City and Kiama Councils arts staff were the instigators of the WEAVE artist data base. Wingecarribee and Wollongong Councils have now contributed funds to be part of this initiative.

### **Policies and Strategies**

- » Make Play Grow 2015 – 2019 Arts and Cultural Development Strategy
- » Public Art Strategy 2020- 2025
- » A Public Art Policy and Procedures is in development
- » Events Strategy 2018 – 2021 is noted as the strategy recognises the value of events as part of the social, cultural and economic life of the community.
- » Library and Museums Strategy 2024
- » Aboriginal Culture Protocol and a Welcome/ Acknowledgement to Country Protocol
- » Aboriginal Cultural Heritage Management Toolkit

- » Shellharbour Civic Centre Public Art Plan
- » Cultural Diversity Policy

### **Expenditure**

- » Urban Art Project/Graf Off \$15,000
- » Public Art commissions & Arts Trail \$100,000
- » Community Grants \$50,000 annually
- » Enliven \$5,000
- » Imaginarium \$ approx. \$10,00 annually in-kind support, venue hire, marketing and equipment
- » Enchanted Forest \$75,000
- » Arts Events \$230,000 (annually)
- » Events Team arts \$25,000 - \$30,000 Arts groups apply for the Council Events funding.
- » Budget Other (media, promotions etc) \$

### **Expenditure Notes**

- » The public art/arts trail budget is variable and not expended on an annual basis
- » The community grants program is for artists and event organisers and is not open to funding arts organisations.

### **First Nations**

There is an Aboriginal Advisory Committee of Council

### **Programs**

- » Lake Illawarra Art Trail is a program where public artists are selected to create works to enhance the experience of visiting Lake Illawarra.
- » WEAVE Artists data base. This is a data base designed to profile artists and creatives across all artforms.
- » Public Art Advisory Panel
- » The Enliven Program encompasses creativity activity in the community including music events, exhibitions and workshops.
- » Imaginarium a venue for hire by artists and creatives to run workshops, programs, exhibitions, gigs and small performances
- » Council established PosARTivity a program of online creativity activities including workshops, exhibitions and performance due to impacts on the cultural life of the community of COVID-19.
- » Urban Art Project is a street art program to address graffiti issues in selected local centres. Program now changed to Graf Off. Is managed by Community Safety Officer and youth services
- » Evolve Creative Events Production & Management for Young People is a program to develop skills for young people. The program covers 2020-21.

The Events Program is generally run across the year. Events noted for the remainder of 2020 included Enliven, the Youth Festival (a month long program and includes workshops and live performances) and The Enchanted Forest.

### **Facilities**

The Imaginarium is a dedicated space for arts activities including wet floor available to artists, creatives and the community for hire for a range of activities including exhibitions, workshops, workshops and performances.

Shellharbour City Museum includes a collection, physical and online museum exhibition, children's program, family history, Tread Shellharbour app assists residents and visitors on self-guided tours.

Library facilities include the City Library and City Library Heritage Room, plus branches at Warilla, Oak Flat and Albion Park. There is also a mobile library service and home library (aged/inform) service.

There are 9 community facilities across the LGA. Most would be available for small scale arts and cultural uses. The Civic Centre suitable for arts activities with an auditorium, outdoor plaza and meetings rooms. Centenary Hall is also suitable for with a hall, annex and kitchen.

### **Planned Developments**

N/A

## **Kiama Council**

### **Staff**

- » One staff member works 30hrs (4 days per week) in a Community and Cultural Development position.
- » Between 2 – 3 days per week dedicated to Cultural Development.

### **Membership**

Kiama Council has joined a coalition with several Councils called the Regional Arts Network. The Councils in the network include Shellharbour City Council, Wingecarribee Shire Council and Wollongong City Council.

### **Policies and Strategies**

- » Cultural Plan
- » Public Art Policy
- » Arts Acquisitions Policy
- » Busking Policy
- » Cultural Grants Guidelines
- » Old Fire Station Guidelines

### **Expenditure**

- » Cultural Grants \$20,000
- » Public Art \$0
- » Arts Events (Tourism) \$30,000 - \$40,000
- » Cultural Plan Project Budget \$6000
- » Kiama Cultural Arts Network \$500- \$600
- » Arts Honour Roll \$200 - \$300
- » Arts Acquisitions \$ 400 per annum
- » Arts website \$300
- » Communications/media \$200 - \$300
- » Sorry Day - \$1000-2000
- » Adhoc projects

### **Expenditure Notes**

The Community Art Grants is an annual program open to the community.

### **Programs**

- » The Culture Board is a Committee of Council. It meets bi-monthly and provides advice to Council. 10 local artists are represented on the Board.



- » Kiama Cultural Arts Network is a networking opportunity for local creatives, includes website, FB page, monthly newsletter, artist gatherings and arts business training workshops
- » WEAVE artist data base/website.
- » Arts Honour Roll is a program to honour local residents who've made a contribution to the arts within the local government area.
- » Public Art There are occasional expenditures on public art. The most recent sculptural acquisition (2016) was a Bert Flugelman sculpture for \$20,000. Prior to the that a memorial was repaired to a value of \$10,000. Murals and street art are the main public artwork undertaken in recent years, most initiated by local residents and artists and funded through the cultural grants.
- » Council Art Collection. Funds are set aside annually into a roll over fund for future acquisitions. There is approximately \$2,000 in the fund. Most acquisitions are gifted to Council.
- » Most events are managed by the tourism area of Council with a fund allocated up to \$30,000 - \$40,000 per annum for 4 large scale events. The groups apply for funding support including Kiama Blues and Jazz Festival, Folk By The Sea, Kiss Arts Festival, Jamberoo Music Festival and the Art Society.

### **Facilities**

- » There are four community venues for hire including Gerringong Town Hall, Jamberoo School of Arts and Joyce Wheatley Community Centre are suitable for performance, exhibition and workshops and meetings whilst Werri Beach Progress Hall is suitable for concerts, workshops and meetings.
- » The Old Fire Station Community Arts Centre is owned and run by Council. It is a community based arts venue for weekly hire. Exhibitions a held each week by local and visiting artists.
- » Library facilities include the Kiama Library, the Family History Centre and Gerringong Branch Library. There is also a mobile library service and home library (aged/inform) service. Kiama Library has an Arts at the Library program allows artists access to 6 easels for display of artwork within the library.
- » There are 9 community facilities across the LGA. Most would be available for small scale arts and cultural uses. The Civic Centre suitable for arts activities with an auditorium, outdoor plaza and meetings rooms. Centenary Hall is also suitable for with a hall, annex and kitchen.

### **Planned Developments**

The Joyce Wheatley Community Centre is being redeveloped as a working arts centre with workshop spaces. It will still be available to hire by community groups. Approximately \$500,000 is planned to be sought to redevelop aspects of the building to better accommodate the arts.

Kiama Arts Centre is a major development with facilities being built around the Old Fire Station. The arts centre will include a performance space with green room and back of house functions, gallery and a workshop space, restaurant and roof top bar. It has been costed at \$17 million. The Orry Kelly Outdoor Stage is collocated in the adjoining park and will be linked to the youth centre. The youth centre is also having a small refurbishment to create a recording studio.

The new Gerringong library and museum (\$3.2M) will be incorporated with the Gerringong School of Art building. The school of arts building will be refurbished for the museum. There will be a shared gallery space between the library and museum

## Tweed Shire Council

### Staff

- » The Community Development: Arts Officer (31 hours per week).
- » The Community Development: Aboriginal Officer (F/T) is currently vacant.
- » There are 3 museum staff and 7 regional gallery staff.

### Regional Cultural Organisations

The Northern Rivers region is home to a significant number of regional cultural organisations. The list includes Arts Northern Rivers, Northern Rivers Screen Works, Northern Rivers Writers Centre, Northern Rivers Conservatorium, Northern Rivers Symphony Orchestra, Northern Rivers Performing Arts (NORPA), North Coast Entertainment Industry Association, North Coast Chapter Museums Australia and Northern Rivers Multicultural Working Group. Each of these industry groups have been established for a considerable time and while the Tweed Shire is within their regional footprint, there are varying levels of interaction with Council.

### Policies and Strategies

- » Tweed Shire Council Cultural Plan 2018 – 21
- » Cultural Policy rescinded and replaced by Council's Cultural Plan.
- » Place Making and Public Art Policy updated Feb 2020
- » Cultural Picture? A Snapshot of the Tweed Shire
- » Tweed Regional Gallery & Margaret Olley Arts Centre Strategic Business Plan
- » Tweed Regional Museum Strategic Plan
- » Tweed Shire Events Strategy 2016 – 2020 includes music, art and culture
- » Markets policy
- » Events Sponsorship Policy
- » Events Strategy
- » Markets Policy
- » Aboriginal Statement Policy
- » Reconciliation Action Plan
- » Draft Aboriginal Cultural Heritage Management Plan
- » Community Infrastructure Framework (includes sporting, community and cultural facilities and land set aside for others to develop facilities).
- » Community Facilities Plan 2019 – 2036
- » Live Music Audit

### Expenditure

- » Tweed Shire Community Sponsorships (Donations) \$3,500 was distributed between 2 arts and cultural entities in 2020.
- » Cultural Development Program \$27,000
- » Place Making & Public Art \$10,000
- » Regional Gallery \$1.872M
- » Regional Museum \$665,000

### **Expenditure Notes –**

- » The Community Art Grants is an annual program open to the community.
- » In discussions with staff, the Tweed Council Events Sponsorship program is vital to the creative life of the region, no costs available.

### **Programs**

- » Cultural Development
- » Saturday Sessions Music in the Park, Kingscliff
- » Support opportunities for artistic practice and professional development among youth in collaboration with Council's Youth Strategy.
- » Management of public art and Place Making
- » Engage with local performance artists and groups (dance, music, theatre, etc.) and promote the auditoria and other performance venues.
- » Grant writing
- » Arts and culture enewsletter

### **Gallery, Museums and Library**

- » Public programs working with the Museum, Gallery and Library
- » Presentation of international and gallery initiated exhibitions through Tweed Regional Gallery & Margaret Olley Art Centre.
- » Open art prizes and awards for artists of the region (e.g. Border Art Prize, Les Peterkin Portrait Prize for school children, Olive Cotton Award).
- » Living for the future Home Expo?
- » Collecting contemporary history
- » Presentation of Museum-initiated major exhibitions.
- » The Creative Cauldron Pillar of Tweed Shire Council Economic Development Strategy (i.e. establish Murwillumbah as a centre of creativity, grow and develop creative villages, etc.).

### **Facilities**

- » Tweed Regional Gallery and Margaret Olley Arts Centre
- » Gallery Down Town is an outreach exhibition program from the regional gallery located at M: Arts Precinct<sup>39</sup>.
- » There are 3 museums Tweed Heads, Murwillumbah and Uki
- » Museum Collection Store
- » Tweed Library has 3 branches plus a mobile library service
- » Two regional level auditoria provide performance venues (Tweed Heads and Murwillumbah)
- » There are 12 local community halls available for hire for a variety of purposes including arts and cultural uses.
- » There is an extensive range of other community facilities not owned by Council across the local government area including the Midjungbal Aboriginal Cultural Centre and Museum.

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<sup>39</sup> The M: Arts Precinct is a private development using a disused industrial site in central Murwillumbah that provides studio spaces for artists, other creatives, small arts retail activities and complementary activities including cafes, florist and cinema.

### **Planned Developments**

- » The musicians contact data base.
- » Upgrade of lighting, equipment and universal access for the Auditoria, rejig foyer, remove asbestos
- » Tweed Heads Civic and Cultural Centre precinct redevelopment, upgrades to dressing rooms, backstage, hearing loop.
- » Tweed Heads Library expansion.
- » Tweed Regional Museum building works and a new exhibition
- » Murwillumbah Town Centre Heritage Conservation Project – Look Up will be a program for visitors to appreciate the heritage architecture in the town centre of Murwillumbah.

## **E Regional Arts and Cultural Organisations**

There are a number of dedicated regional arts and cultural entities whose boundaries overlap the Southern Highlands. These entities employ professional specialists and practitioners and are a resource for the creative community in the Southern Highlands in various artform areas. All have been operating for many years in the Southern Tablelands Arts region.

Goulburn Regional Art Gallery has exhibited the work of visual artists from the Southern Highlands and a number of sculptors have major works purchased for Goulburn public spaces.

Campbelltown Arts Centre has showcased and employed artists from the Southern Highlands across a range of artforms including dance, visual arts and performance. Both arts entities provide professional development and employment opportunities for artists and creatives.

Southern Tablelands Arts (STA) provides a range of arts programs and professional services, provides funding information and advice and undertakes advocacy on behalf of regionally based artists/creatives and communities. STA is known for its professional development, environmental arts, arts and health and arts and science programs and has a sophisticated website with information about the region, opportunities and funding, useful industry service contacts and more. STA has also supported the expansion and development of new cultural infrastructure in the region also manages small grants small grants programs. The

Hume Conservatorium of Music is based in Goulburn with a geographic reach that includes southern areas of the highlands. Ngununggula Regional Art Gallery is under development in Bowral and will complement and strengthen the visual arts eco-system for visual arts practitioners, participants and audiences.

Music NSW which has a charter to support the development of contemporary music was funded in mid 2019 to provide three Regional Music Development Officer (RMDO) positions in NSW. One position is based in part of the STA region encompassing the Goulburn, part of Wingecarribee and Queabeyan Palerang Council areas. The position has been two day per week position. The RMDO has been engaging with the musicians, groups, businesses since that time across these communities. With COVID 19 restrictions, most of the networking and support services moved online but this will change as restrictions ease in coming months. With new funding to Music NSW announced from Create NSW recently, there is an expectation that there will be an increase in hours and geographic reach for each of the RMDO positions.

Wingecarribee Shire Council is also part of an informal network of coastal Councils including Kiama Council, Shellharbour City Council and Wollongong City Council. The network had commenced in 2019 and has been impacted by both the 2019 bushfires and COVID-19. The arts representatives have met several times with the key action to date being the 4 Councils working together to expand the WEAVE artist data base across the four communities.



## F Helpful Links

The following is a list with weblinks to a wide range of service, research and funding entities in the arts, cultural and heritage sectors. It includes government and non-government agencies and organisations. Some entities may be both a service organisation and a funding body or a funding and research organisation.

### Service Organisations

- » **Accessible Arts** <https://aarts.net.au/>
- » **Arts Law** <https://www.artslaw.com.au/>
- » **Creative + Business** <https://www.creativeplusbusiness.com/>
- » **Creative Partnerships Australia** <https://creativepartnershipsaustralia.org.au/>
- » **Copyright Agency** <https://www.copyright.com.au/>
- » **Media Entertainment & Arts Alliance** <https://www.mea.org/>
- » **Museums & Galleries NSW** <https://mgns.org.au/>
- » **National Association for the Visual Arts** <https://visualarts.net.au/>
- » **Regional Arts Australia** <https://regionalarts.com.au/>
- » **Regional Arts NSW** <http://regionalartsnsw.com.au/>
- » **SCREENWORKS** <https://screenworks.com.au/contact/>
- » **Southern Tablelands Arts** <https://www.southerntablelandsarts.com.au/>
- » **United Cities and Local Governments** <https://www.uclg.org/>

### Funding and Research

- » **Australia Council for the Arts** <https://www.australiacouncil.gov.au/funding/>
- » **Australia Council for the Arts** <https://www.australiacouncil.gov.au/research/arts-nation-research-library/>
- » **Australian Academy for the Humanities** <https://www.humanities.org.au/>
- » **Create NSW** <https://www.create.nsw.gov.au/category/funding-and-support/>
- » **Create NSW** <https://www.create.nsw.gov.au/category/resources/research-and-statistics/>
- » **Cultural Development Network** <https://culturaldevelopment.net.au/>
- » **International Federation of Arts Councils** <https://ifacca.org/en/themes/current-issues-cultural-policy/>
- » **Office of the Arts** <https://www.arts.gov.au/funding-and-support>
- » **Regional Arts NSW** <http://regionalartsnsw.com.au/grants/>
- » **Royal Australian Historical Society** <https://www.rahs.org.au/grants/nsw-heritage-grants-program/>
- » **Screen NSW** <https://www.screen.nsw.gov.au/>

### History and Heritage

- » **Australian Centre for Public History** <https://www.uts.edu.au/research-and-teaching/our-research/australian-centre-public-history>
- » **Australian Museum** <https://australian.museum/>
- » **Berrima District Historical Society Museum** <https://www.berrimadistricthistoricalsociety.org.au/museum/>
- » **Heritage NSW** <https://www.heritage.nsw.gov.au/>
- » **History Council NSW** <https://historycouncilnsw.org.au/>
- » **Museum of Applied Arts & Sciences Powerhouse Museum** <https://maas.museum/>
- » **National Trust** <https://www.nationaltrust.org.au/>

- » **Royal Australian Historical Society** <https://www.rahs.org.au/>

## **Dance**

- » **Dance Australia** <https://www.danceaustralia.com.au/>
- » **Dance NSW** <https://ausdancensw.com.au/>

## **Film**

- » **Documentary Australia Foundation** <https://documentaryaustralia.com.au/>
- » **Documentary Film Makers Support Guide** <https://fieldofvision.org/doc-resources>
- » **Women in Film and Television Australia** <https://wiftaustralia.org.au/>
- » **Women in Film and Television NSW** <https://wiftaustralia.org.au/wift-nsw>
- » **Sydney Film Festival** <https://www.sff.org.au/about/our-organisation/>

## **Music**

- » **Australian Children's Music Foundation** <http://acmf.com.au/>
- » **APRA AMCOS** <https://apraamcos.com.au/>
- » **Australian Music Centre** <https://www.australianmusiccentre.com.au/>
- » **Band Association NSW** <https://bandnsw.com/>
- » **Hume Regional Conservatorium** <https://www.humecon.nsw.edu.au/>
- » **Live Music Office** <https://livemusicoffice.com.au/>
- » **Music Australia** <https://musicaustralia.org.au/>
- » **Musica Viva Australia** <https://musicaviva.com.au/>

## **Theatre**

- » **Arts on Tour** <https://artsontour.com.au/>
- » **Theatre Network NSW** <https://tnn.org.au/>
- » **Playwriting Australia** <http://www.pwa.org.au/>

## **Visual Arts**

- » **Campbelltown City Art Gallery** <https://c-a-c.com.au/#>
- » **Goulburn Regional Art Gallery** <https://goulburnregionalartgallery.com.au/>
- » **Ngununggula Retford Park Southern Highlands Regional Gallery** [www.ngununggula.com](http://www.ngununggula.com)
- » **Sturt Gallery and Studios** <https://www.sturt.nsw.edu.au/>

## **Writing**

- » **ACT Writers Centre** <https://www.actwriters.org/>
- » **Australian Poetry** <https://www.australianpoetry.org/>
- » **Australian Society of Authors** <https://www.asauthors.org/> **Australian Writers Centre** <https://www.writerscentre.com.au/>
- » **Children's Book Council of Australia** <https://cbca.org.au/>
- » **Fellowship of Australian Writers NSW** <https://fawns.org.au/>
- » **Red Room Poetry** <https://redroomcompany.org/>
- » **Varuna National Writers House** <https://www.varuna.com.au/>
- » **Writing NSW** <https://writingnsw.org.au/>

## **G Bibliography**

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- » Arts Department Cultural Ministers Council Statistics Working Group (2008) **Arts and Culture in Australian Life: A Statistical Snapshot**
- » Australia Council (2021) **Electorate Profiles: Hume**
- » Australia Council (2021) **Electorate Profiles: Whitlam**
- » Australia Council for the Arts (2020) **Domestic Arts Tourism: Connecting to Country**
- » Australia Council (2018) **International Arts Tourism: Connecting cultures**
- » Australian Bureau of Statistics (2019) **Participation in Selected Cultural Activities. Reference Period 2017-18.**
- » Australian Bureau of Statistics **Counts of Australian Businesses, including Entries and Exits, June 2015 to June 2018 (cat no. 8165.0).**
- » Bott Jennifer (2018) **Feasibility Study for the Southern Highlands Regional Gallery**
- » KPMG (2018) **The Economic Value of Arts Screen and Culture 13 July 2018 for Create NSW Office of Arts Screen and Culture**
- » Macarthur Stanham Clare (2019) **Audit of Local Venues**
- » Smithies, R., Bailey, J. and Yang, H. (2019) **NSW Creative Industries: An Economic Snapshot Sydney: BYP Group.**
- » Tourism Australia (2020) **National Visitor Survey: Domestic Tourism Performance**
- » Tourism Australia (2020) **Domestic Market Performance Statistics**
- » Wingecarribee Shire Council (2017) **Wingecarribee 2031 Community Strategic Plan**
- » Wingecarribee Shire Council (2020) **Southern Highlands Destination Strategy 2020-2030**
- » Wingecarribee Shire Council (2020) **Southern Highlands Destination Strategy 2020-2030 – Background Report**
- » Wingecarribee Shire Council (2021) **Southern Highlands Arts Trail**
- » Wingecarribee Shire Council (2015) **Southern Highlands Inspired! Arts and Culture Strategic Plan 2015 – 2020**
- » Wingecarribee Shire Council (2020) **Have Your Say Arts and Culture Survey Report**
- » Wingecarribee Shire Council (2019) **Southern Highlands Tourism Snapshot**
- » World Health Organisation (2019) **Intersectoral action: the arts, health and wellbeing.**

# Summary Report

25 September 2020 - 08 November 2020

## Your Say Wingecarribee

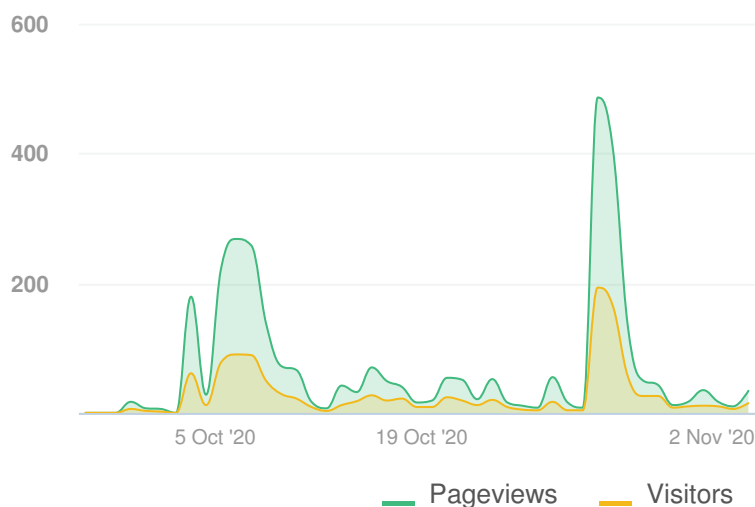
PROJECTS SELECTED: 1

Arts and Culture

FULL LIST AT THE END OF THE REPORT



### Visitors Summary



### Highlights

TOTAL VISITS	MAX VISITORS PER DAY	
1.3 k	193	
NEW REGISTRATIONS		
1		
ENGAGED VISITORS	INFORMED VISITORS	AWARE VISITORS
660	810	1.1 k



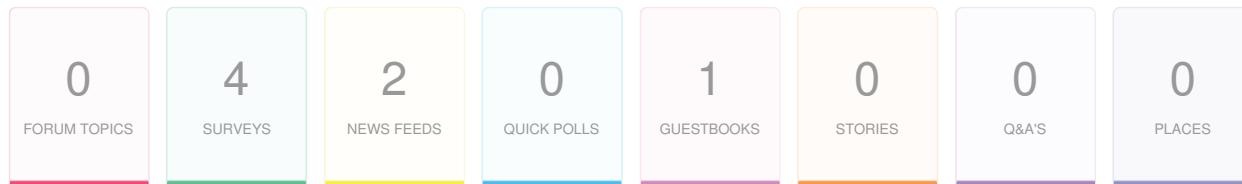
## PARTICIPANT SUMMARY

ENGAGED	660 ENGAGED PARTICIPANTS				(%)
INFORMED	Contributed on Forums	0	0	0	Arts and Culture 660 (62.9%)  * Calculated as a percentage of total visits to the Project
	Participated in Surveys	8	0	652	
	Contributed to Newsfeeds	0	0	0	
	Participated in Quick Polls	0	0	0	
AWARE	Posted on Guestbooks	0	0	0	
	Contributed to Stories	0	0	0	
	Asked Questions	0	0	0	
	Placed Pins on Places	0	0	0	
	Contributed to Ideas	0	0	0	
* A single engaged participant can perform multiple actions					

ENGAGED	810 INFORMED PARTICIPANTS				(%)
INFORMED	Viewed a video	0			Arts and Culture 810 (77.1%)  * Calculated as a percentage of total visits to the Project
	Viewed a photo	0			
	Downloaded a document	0			
	Visited the Key Dates page	1			
AWARE	Visited an FAQ list Page	0			
	Visited Instagram Page	0			
	Visited Multiple Project Pages	175			
	Contributed to a tool (engaged)	660			
	* A single informed participant can perform multiple actions				

ENGAGED	1,050 AWARE PARTICIPANTS				
INFORMED	Visited at least one Page	1,050			Arts and Culture 1,050  * Total list of unique visitors to the project
AWARE	* Aware user could have also performed an Informed or Engaged Action				

## ENGAGEMENT TOOLS SUMMARY



SURVEYS SUMMARY	
4	Surveys
660	Contributors
742	Submissions

TOP 3 SURVEYS BASED ON CONTRIBUTORS		
660	0	0
Contributors to	Contributors to	Contributors to
Arts and Culture Survey 2020	Southern Highlands Art Studio Trail Visitor Survey 2016	ArtsInfo Subscriber Survey 2018

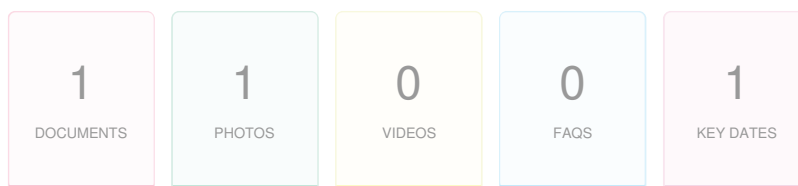
NEWSFEEDS SUMMARY	
2	NewsFeed
0	Visits
0	Visitors

TOP 3 NEWSFEEDS BASED ON VISITORS	
0	0
Visitors to	Visitors to
Arts and Culture Survey 2020	ArtsInfo Survey results

GUEST BOOKS SUMMARY	
1	Guest Books
0	Contributors
0	Entries

TOP 3 GUEST BOOKS BASED ON CONTRIBUTORS	
0	
Contributors to	
Arts and Culture	

## INFORMATION WIDGET SUMMARY



DOCUMENTS	
1	Documents
0	Visitors
0	Downloads

TOP 3 DOCUMENTS BASED ON DOWNLOADS	
0	Downloads
Report ArtsInfo Subscriber Survey	

PHOTOS	
1	Photos
0	Visitors
0	Views

TOP 3 PHOTOS BASED ON VIEWS	
0	Views
Artwork by Janelle Menzies	

KEY DATES	
1	Key Dates
1	Visitors
1	Views

TOP 3 KEY DATES BASED ON VIEWS	
1	Views
Arts and Culture	

## TRAFFIC SOURCES OVERVIEW

REFERRER URL	Visits
m.facebook.com	105
l.facebook.com	36
lm.facebook.com	7
www.google.com	7
mailchi.mp	6
www.wsc.nsw.gov.au	6
us2.campaign-archive.com	5
media.wsc.nsw.gov.au	4
www.google.com.au	3
www.bing.com	3
www.facebook.com	3
artsfile.com.au	2
email.telstra.com	2
android-app	1
us2.admin.mailchimp.com	1



## SELECTED PROJECTS - FULL LIST

PROJECT TITLE	AWARE	INFORMED	ENGAGED
Arts and Culture	1045	803	653