

STATS AND STORIES - THEME 5



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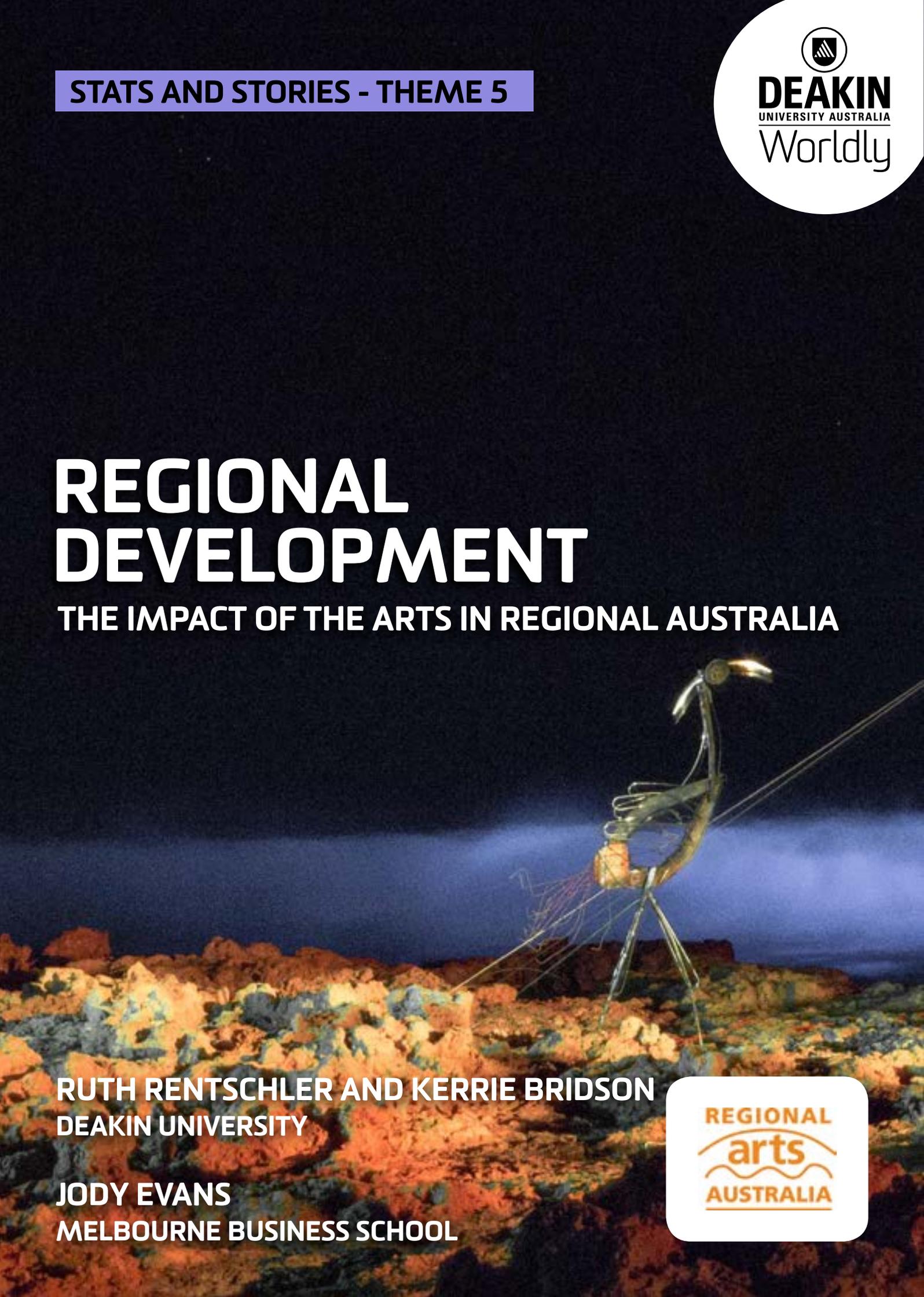
REGIONAL DEVELOPMENT

THE IMPACT OF THE ARTS IN REGIONAL AUSTRALIA

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REGIONAL
arts
AUSTRALIA



FAST FACTS



INVESTMENT IN THE ARTS

- \$1.6b Allocated by the Australian Government for arts and cultural heritage in the 2013 budget.¹
- \$104m Total art sales in Australia at auction in 2013, up from \$95 million in 2012.²
- 85% Australians think the arts make for a richer and more meaningful life.³
- 49% Regional Australians participated in the arts in 2013, up from 39% in 2009.⁴

PLACE BUILDING THROUGH MUSEUM & GALLERY VISITS

- 46% Domestic overnight visitors to Australia attend museums or art galleries.
- 36% Day-trippers to Australia attend museums or art galleries.
- 29% Overnight visitors to Australia attend historical and heritage sites.
- 21% Day visitors to Australia attend historical and heritage sites.⁵

EDUCATION

- 89% Australians think that the arts should be an important part of the education of every Australian.⁶
- 33% Artists bring their creative skills to other industries.⁷
- 75% Australians aged 20–24 years have completed a Year 12 certificate.
- 18% Increase in post-secondary school qualification attainment of Australians aged 25–64 between 1997 and 2012.
- 98% Employed and unemployed people have weekly contact with family and friends.



CULTURAL INFRASTRUCTURE

- 76% Agree that the arts can mean very profitable business, both at home and overseas.⁸
- 23.2m Cultural and heritage visitors contributed approximately \$28 billion in tourism expenditure to the Australian economy.⁹

Regional Snapshot: Percent for Art Scheme

“The scheme employs Western Australian artists to deliver exciting artwork for major new public buildings such as schools, police stations, and health services throughout Western Australia. The State Government percent for art policy requires up to one percent of the construction budget for new works over \$2 million to be expended on artwork.”¹⁰

- \$11m+ Allocated to 203 art work projects, commissioning 200 individual artists and 400 artworks through the percent for art scheme in WA since its inception in 1991.
- \$1.5b Infrastructure building costs in WA.
- \$3.5m Allocated to regional projects in WA.
- 36% Projects are in regional WA.¹¹

CULTURAL TOURISM

- 25% Indigenous people agreed that a social outcome of cultural tourism related to recognition and cultural diversity.¹²
- 33% Sales within the cultural industries is attributed to tourism.¹³
- 36,178 Indigenous persons have been accounted for in tailoring the Northern Territory’s policy for the Aboriginal and Torres Strait Islander art industry.
- \$1 Support for the arts on average generates \$6.40 in sales and \$4.30 in return to producers.¹⁴
- \$500m Estimated to be the value of the Indigenous visual arts industry in 2007.¹⁵
- 40% Percentage of arts sales Aboriginal and Torres Strait Islander artists give back into their art centres.¹⁶

CREATIVE INDUSTRIES

“Creative industries are distinguished from other industries in that creativity is used to create value for their consumers. They include cultural sectors like the visual and performing arts, as well as those sectors that are often dubbed digital media or multi-media including film and television, broadcasting, computer animation, web design and music. They also include architecture and urban design, industrial design, designer fashion, writing and publishing.”¹⁷

122,564	Registered businesses within the creative industries in Australia. ¹⁸
\$90.19b	Total annual revenue from Australian creative industries. ¹⁹
\$32,666m	Industry gross product of creative industries in Australia 2011-12. ²⁰
611,307	Total Australian creative workforce in 2011, a 19% increase since 2006. ²¹

ARTS PROGRAMS

Regional snapshot: Royalties for Regions, WA

“Royalties for Regions is an historic agreement launched in December 2008 that underpins the State Government’s long-term focus on regional development throughout Western Australia.”²²

\$12m	Allocated in 2012-13 to facilitate the development and raise the profile of regional events in Western Australia as part of a \$47.9 million program from 2011-12 to 2014-15. ²³
\$7.9m	Regional Event Program funding allocated to a Regional Tourism Marketing Program to drive domestic leisure visitation in Western Australia in 2012. ²⁴
\$7.5m	Allocated for the redevelopment of the Bunbury Regional Entertainment Centre 2011-2012. ²⁵

Regional snapshot: Art Gallery of South Australia

\$4m Invested by BHP for the establishment of an Aboriginal Torres Strait Island visual arts festival to be held in 2015, supported by the State Government and Art Gallery of South Australia.²⁶

“Healthy tourism contributes to the economic and social well-being of all Australians, but focuses on the need to bring more such opportunities to the regional and rural areas of the country. It also notes it “has the capacity to reduce emigration from rural and regional areas and maintain regional capacities and services ... [by expanding on] ... cultural tourism themes, local festivals, heritage trails ... [and] ... the industry will need to develop in a manner that is environmentally sustainable and meets the needs and aspirations of local communities’.²⁷ In other words, it supports a triple bottom line approach to regional tourism development.”²⁸

90%	Tourism businesses in Australia are small-to-medium-sized enterprises (SME’s).
40%	SME’s are located in regional areas.
80%	SME’s have fewer than five employees, and so can be classified as micro-businesses.
61%	SME’s are family or individually-owned, with most of the remainder describing themselves as small companies. ²⁹

INWARD INVESTMENT

Regional Snapshot: Wangaratta Performing Arts Centre

\$8.5m	Invested in the Wangaratta Performing Arts Centre (WPAC), which has been operational since 2009.
130	Direct and indirect EFT jobs created during the construction of the project.
70	EFT jobs are estimated to have been taken up by regional workers.

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Cover Image: 'A Banquet of Wild Proportions' event for the 2013 TropiCOOL Festival in collaboration with 'Taste of the Gascoyne.'
Photograph by Anton Blume.

Image: 'A Banquet of Wild Proportions' event for the 2013 TropiCOOL Festival in collaboration with 'Taste of the Gascoyne.'
Photograph by Anton Blume.

OVERVIEW

STATS AND STORIES: THE IMPACT OF THE ARTS IN REGIONAL AUSTRALIA

Stats and Stories: The Impact of the Arts in Regional Australia is a ground breaking project funded by Regional Arts Australia and Australia Council for the Arts that calls for new ways to identify and respond to Australia's vast land, diversity and differences, including its challenges and opportunities in regional Australia, using the arts as the vehicle.

The Stats and Stories project covers five themes and five case studies. The five themes were developed from the literature on the regional impact of the arts. One case study is written on each of the five themes.

The five themes are:

1. Community connectedness
2. Economic regeneration
3. Social inclusion
4. Civic pride and community identity
5. Regional development

The five case studies are:

1. Animating Spaces
2. Silver Ball Screening Festival
3. In the Saddle; On the Wall
4. BighArt
5. First Coat

The research project was undertaken by academic staff at Deakin University in the Business School. The project was led by Professor Ruth Rentschler, and Dr Kerrie Bridson at Deakin University, as well as Associate Professor Jody Evans at Melbourne Business School. Research support was provided by Claudia Escobar, Emma Winston and Nick Cooke.

For more information about the project please contact John Oster, Executive Director, Regional Arts Australia john.oster@regionalarts.com.au

REGIONAL DEVELOPMENT

INTRODUCTION

The arts are a tool for regional development. By building quality infrastructure, the arts can develop and build tourism, boost employment and morale of people in the local community. While the arts may be considered by some to be at the periphery, with increasing globalisation, individuals and communities are recognising the importance of regional development using the arts as the vehicle.

Regional development adds to the quality of people's lives in run-down, economically depressed regions, boosting their viability and vitality. Hence, by using a range of tools, people in the community are brought together, developing social and economic skills and fashioning their own future.

Regional development provides people with employment skills, opportunities for participation, a means of bringing people together and making a contribution to the regeneration of their community.

Regional development results in greater understanding of others, particularly those who are different from ourselves, and a stronger regional identity.



Finished mural by Drapl & Treas, First Coat Festival, Toowoomba, QLD.
Photograph by Tim Caraco, 40/40 creative.

DEFINITION

REGIONAL DEVELOPMENT

is a broad term but can be seen as a means of reducing regional disparities by supporting (employment and wealth-generating) economic activities in regions.

Regional development achieved objectives by infrastructure development and attracting inward investment. New approaches reduce regional disparities by helping lagging regions to catch up.³⁰

Arts activities not only make money; they also provide a catalyst for engagement that benefits the community on other ways: by bringing people together and by providing a flow-on effect for economic activity in shops, cafes and accommodation.

BACKGROUND

Against a background of rural and regional decline, population drift to the cities and the closing of major facilities, development through the arts is a means of stimulating regions. Arts activities and events have flourished and diversified from traditional country fairs to festivals and blockbuster art exhibitions.

This theme summarises the key findings from the Stats and Stories: Arts Impact in Regional Australia project, which documents the extent and significance of the arts to rural and regional Australia.

Regional development activities uses the creative economy to converge culture and commerce through the cultivation of a creative class that innovates, thus bringing knowledge into regional economies. This enables the creation of jobs through small to medium enterprises (SME's), possessing the capability of generating and exploiting intellectual property.

Additional activities form a 'creative economy' include ongoing skills development and training in conjunction with cultural asset mapping, such as identifying 'creative clusters' located in regional areas.

While some arts activities are more commercial or tourist ventures, others are small, local and community-focused. They operate to serve the local community as celebrations, creating a sense of community and identity. They use local expertise to support local organisations whether they be the art gallery, flower show or local small business.

While arts activities might be small, they engage grass-roots activity in local communities which build a vibrant sense of regional development over time.



Wendy Jackamarra,
Hunting for Foxes, Mullewa, WA.
Photograph by Carlo Fernandes.

“Cities of the future are ‘creative communities’ as they recognise that arts and culture are vital to a region’s liveability and to the preparedness of its work force.”³³

DIMENSIONS OF REGIONAL DEVELOPMENT

Regional development has five dimensions which impact the arts in regional Australia: reducing regional disparities; supporting economic activities; infrastructure development; inward investing; new approaches to regional development.

REDUCING REGIONAL DISPARITIES

Developing skills and training

A greater understanding and appreciation of culture and the arts through education, both formal (school; university) and informal (training; communication with stakeholders), leads to innovation and entrepreneurial skills taught within regional areas, and an increased public interest in the arts.

Formal arts education enhances a regional area’s ability to maintain a creative class, including people in architecture and design, education, music, arts and entertainment. “This class of creative individuals,” Florida says, “share a common creative ethos that emphasizes individuality, creativity, difference and merit.”³¹

Regional areas with a creative class and entrepreneurial thinkers have the opportunity to develop local expertise and businesses to employ them.³² According to Eger, cities of the future are “creative communities” as they recognise that arts and culture are vital to a region’s liveability and to the preparedness of its work force.³³

Karen Quinlan, Director of Bendigo Art Gallery, provides insight into the benefits of informal education on regional development. Quinlan explained that she “educated the public” to visit regional Bendigo by “finding something that they want to see, making a day or weekend of it and building the regional economy as well as developing a perception that the art museum contributes to making Bendigo liveable for people seeking to relocate.”³⁴



Audience and cast dance, My Heart is a Hall, Roma’s heART, Animating Spaces, 2014, Roma, QLD. Photograph by Jasper De Seymour .

SUPPORTING ECONOMIC ACTIVITIES

Supporting economic activities provides a means of leaving a cultural legacy for regional communities. Economic activities include work, skills, training, regenerating urban, regional and rural areas and promoting people’s health and well-being.³⁵

Arts activities not only provide a means of bringing people together in communities but also providing the frameworks (through infrastructure development and activities that result from their building) to solving social issues of relevance to people in the community.

Cultural mapping can support economic activities. It identifies and promotes a region’s cultural heritage, including art galleries and museums which contain memories of past and present and

imaginings of the future, enabling individuals and communities to decide which ones to restore, maintain or preserve.

Maintaining and developing infrastructure creates jobs. Rural design and spatial planning appears as a popular strategy to alleviate the displacement of the cultural heritage of areas experiencing rapid expansion and growth.

Dynamic and flexible planning supports economic activities, whilst avoiding top-down, rigid structures. Planning well done captures the regional legacy or heritage while ensuring that quality infrastructure contributes to the evolving nature of neighbourhoods.



Attracting large manufacturing and service sector employers into communities is one of the most difficult, frustrating and riskiest of all local economic development strategies.

INFRASTRUCTURE DEVELOPMENT

Quality infrastructure develops regions. Debate about quality infrastructure centres around the idea of creative cities and the importance of cultural infrastructure.

There is a connection between urban or rural space and the systems of local cultural production and consumption. Creative cities are seen as complex adaptive systems,³⁶ which can mean focusing investment on projects or flagship development, as well as in infrastructure, networks and agents engaging in cultural development.

For example, investing in quality infrastructure for libraries, museums or even state schools provides platforms for uplifting displaced people, boosting their morale and developing the region.³⁷ Nurturing local arts and culture as part of infrastructure development, also provides skills development for local, health improvements, well-being and better quality of life.

With quality infrastructure comes income from the activities it brings, such as tourism. Hence, regional communities change.

Leslie Pearce, Tjupi Band and the central desert sand, Country Arts WA Sand Tracks tour, 2012. Photograph by Mathew McHugh.

As regional communities may be affected by a turbulent environment and declining growth, innovative solutions are required.

Innovative solutions often pertain to activities in the services sector, of which the arts are a part. Some express concern that government support is directed towards centres with growth potential and not to places that are suffering decline.³⁸ Others don't come along on the journey of change and renewal.³⁹

Environmental devastations such as drought, bushfires and floods within regional areas limit assets required for the arts to thrive in regional areas. Sponsorship from local business is lost due to economic downturn and community resilience becomes compromised resulting in a decline of skilled workers.⁴⁰

“However, the arts have proven to have an ‘in-built resilience to economic fluctuations’ due to low outlays, small amounts of sponsorship needed and affordable ticket prices for low-income residents.”⁴¹

Percent for art programs

Public art works have been commissioned in regional centres and towns around the world through the percent for art programs. Percent for art programs entail commissioning public art work which is paid for by a one percent levy on developers who are building major infrastructure projects.

It is a misconception to believe that percent for art programs are only in cities. Many are in regions, small towns and rural areas, whether that is in Australia or in other countries, such as the USA. Further, public art programs seek to build relationships with communities beyond simply installing the art work.⁴²

Hence, public art plays a pivotal role in the development of quality infrastructure within regional areas. The installation of public art attracts economic attention through the transformational effect of impersonal public spaces, offering opportunities for personalisation and enhancement.⁴³

For example, state departments of transportation work in partnership with community development corporations to implement public art initiatives within regional areas. The act of consuming public art manifests itself through artistic events and the creation of physical infrastructure acting as landmarks for the arts.⁴⁴

ATTRACTING INWARD INVESTMENT

Attracting inward investment means bringing business and businesses to an area from elsewhere in the country and from other countries. Careful consideration should be given to the costs and benefits of attracting inward investors.⁴⁵

Attracting large manufacturing and service sector employers into communities is one of the most difficult, frustrating and riskiest of all local economic development strategies. This is partly because there are far fewer investors than there are communities seeking to attract them and many communities are prepared to offer massive incentives to inward investors. Foreign direct investors often prefer Greenfield, edge-of-town sites.

To accommodate these preferences, communities often over-ride their planning policies in order to attract the investment. This may bring with it considerable problems and may contribute to urban sprawl and transportation problems.

Attracting inward investment through the arts is less risky, lower cost but also lower income returns. Balancing the strategic needs of the local community is required in decision-making on these matters.

Local artist Twolaks, First Coat Festival, Toowoomba, QLD. Photograph by Tim Caraco, 40/40 creative.



NEW APPROACHES TO REGIONAL DEVELOPMENT

A new approach to regional development is emerging; one that promises more effective use of public resources and significantly better policy outcomes. This involves a shift away from redistribution and subsidies for lagging regions in favour of measures to increase the competitiveness of all regions.

Some key features of this new approach to regional development include:

- a development strategy that covers a wide range of direct and indirect factors that affect the performance of local firms;
- a focus on specific regional assets, and less on top-down investments and transfers;
- an emphasis on opportunity rather than on disadvantage or need for support;
- a collective and negotiated governance approach involving national, regional and local government plus other stakeholders, with central government taking a lesser role.⁴⁶

To achieve a new approach to regional development, appropriate community services are required. Appropriate community services help to attract talent, obtain high level facilities, and compete on an international level, all of which requires strategic decision-making.⁴⁷

However, sometimes there is lack of coordination and strategic thinking at the regional level,⁴⁸ which

limits the provision of community services. The arts provide sites of strategic formation, providing support for ongoing government and philanthropic efforts to develop regional areas.⁴⁹

The arts can absorb elements of global culture at the local level, as has happened with Bendigo art exhibitions. Or the arts can support performances, events or exhibitions, for example, that may laud an international canon (botanical art) while celebrating a distinctive, national and local identity, as happened with the Art Gallery of Ballarat Capturing Flora exhibition.

When large, generic, global art is used to subsidise small, specific, local art, everyone wins, with the global paying for the local. If there is too much concentration on global culture, it may be perceived by some locals as inauthentic and “selling out” the purpose of arts for the local community.

Dangers inherent in the pursuit of international competition include neglecting local resources and cultural needs of community members. In some instances, it may be perceived by some that senior arts leaders focus on money at the expense of strategies to facilitate community success.⁵⁰

Within the context of festival culture, the pressure to compete internationally has focused attention on an external audience: elite or transitory social groups, such as tourists. An external focus has been criticised as neglecting local communities, their cultural needs and local resources.⁵¹

Building a foundation for the arts

A lack of knowledge and understanding of the arts is considered an obstacle to the development of arts and culture within regional areas. ‘There is an ambiguity surrounding the definition of what constitutes the arts, and that this may not only be a barrier to attendance or participation in the arts, but also to coordinating and hosting arts projects and events.’⁵²

“The development of regional arts and culture has been criticised for having audience development strategies in place, without first strengthening the foundation of the arts within regional areas.”⁵³

One way to overcome these limitations is for planners to be educated in the practice of artists and artists to be educated in the practice of planners to allow collaboration to occur between the two.⁵⁴

Without a solid system that builds a foundation for the arts by nurturing, attracting, and retaining artists, will see work exported from elsewhere rather than tailoring art to local needs.⁵⁵

Technology is a powerful tool

Web-accessible maps profiling cultural activity such as Culturemap developed by Audience London with support of Arts Council England, responds to the need both to map cultural provision and to link it to usage, population typologies and catchments.⁵⁶

It has proven to provide valuable evidence and information on the relationship between arts provision and attendance in a demographic and spatial context. This online tool can reveal gaps in provision and participation, drawing on secondary and primary surveys showing correlations between audiences, venue types and locations.⁵⁷

Left: Cowra Civilian Internment, Cowra Canowindra Art Project, Cowra, NSW. Photograph by Mayu Kanamori.

Right: ‘A Banquet of Wild Proportions’ 2012, TropiCOOL Festival in collaboration with ‘Taste of the Gascoyne.’ Photograph by Anton Blume.

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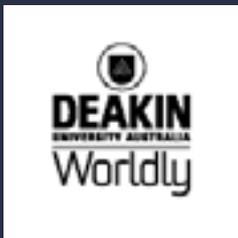
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