

## **A Culture and Heritage Plan for the City of Mount Gambier**

### **Introduction**

The development of a Culture and Heritage Plan has sparked an important conversation about culture and its role in defining the city.

We have called on artists, local industry and cultural champions to collaborate with Council in the creation of the Culture and Heritage Plan for Mount Gambier. It will identify our priorities, help to inform our decision making and clarify the strategies and initiatives which celebrate and further develop the role of arts, culture and heritage in our city.

A key initiative of Council's Community Plan – The Futures Paper 2016-2020, the Culture and Heritage Plan will articulate the City's strengths as a creative community and become a blueprint for growth and evolution to create a stronger and more vibrant cultural city.

Over the years, we've been affectionately become known as the 'Blue Lake City' – a place with renowned natural assets and unique beauty. But who are we as people and what do we want to be known for as a community?

This is our opportunity to recognise and acknowledge where we have come from, articulate who we are now, and explore the cultural opportunities that we can seize for our future.

Some of the best things about Mount Gambier are bound up in its culture and lifestyle and its cultural riches and opportunities are plentiful. The combination of remarkable natural assets; thoughtfully designed civic spaces that showcase the city's history and creativity; proximity to great artisanal food and wine makers and a burgeoning event calendar make it one of South Australia's most interesting small cities.

Mount Gambier can lay claim to being the birthplace and home to some of Australia's most significant creative talents, including dancer Sir Robert Helpmann, musicians Dave Graney, Kasey Chambers and James Morrison and writers Max Harris and David Rain.

And it is home to the world's oldest living culture, the Boandik people's 60,000 years of traditional cultural practices underscore the spirit of the city, now augmented by the stories, values and cultural

expressions of new arrivals from across the globe, many of whom have stayed to make a life in Mount Gambier, creating a dynamic cultural mix and building new histories unique to the area.

The City of Mount Gambier's Culture and Heritage Plan seeks to capture what is special about the culture, heritage, lifestyle and creative energy of Mount Gambier; and what's most needed to build a future that supports and celebrates the creative life and history of the city. Like an ever-increasing number of local, state and federal governments across Australia and in the developed world, the City of Mount Gambier recognises the value culture, heritage and creativity returns to communities.

The City's Culture and Heritage Plan has been developed through background research, consideration of industry best practice and case studies from other towns and cities, a review of current trends and challenges and, most importantly, an extensive community consultation process. Engagement with the wider community included formal and informal opportunities for dialogue with arts and cultural workers, education institutions, local businesses, government agencies, Indigenous organisations and the general public.

The community response to this work has been wholehearted and has elicited enthusiastic and animated responses. The process has laid the groundwork for shared ownership of our cultural priorities, strategies and goals, and for ongoing dialogue with the community during the delivery of the Plan of which the recently reformed Heritage subcommittee will be an active contributor delivering elements of the Plan.

The cultural life of Mount Gambier and the stewardship of its rich history and heritage belongs to us all, but without a shared vision and clarity of purpose, we risk stumbling into the future in a muddle of old priorities and siloed thinking.

Instead, the City of Mount Gambier's 2018 Culture and Heritage Plan proposes a shared vision and roadmap for the future in which culture, creativity and heritage is celebrated and its value evident in everything we do.

We look forward to continuing the journey with you.

## **The Engagement Strategy**

The Culture and Heritage Plan created a rare and exciting opportunity to define our shared cultural values and aspirations as a city.

The City of Mount Gambier wanted to ensure that this plan was directly informed by a broad cross-section of city users and, as a result, embarked on the delivery of an extensive community engagement strategy in late May 2017.

Branded #Create5290, the strategy included the creation of an online hub ([www.haveyoursaymountgambier.com.au/create5290](http://www.haveyoursaymountgambier.com.au/create5290)) and incorporated a range of social, print and digital advertising throughout its 4 month delivery.

Rachel Healy (Co-Artistic Director of the Adelaide Festival of Arts) was engaged to assist in the delivery of a number of initial visioning workshops. Rachel was influential in highlighting both the social and economic outcomes attached to investment in culture and heritage on a local level. She also provided a clear overview of the broad role of local government in supporting growth in this area.

These sessions highlighted numerous initial focus areas that were further explored through a range of targeted consultations during the remainder of the engagement period.

The engagement strategy deliberately focused on highlighting the things that make Mount Gambier different, rather than comparing to or assimilating with other cities.

Discussions were aimed at identifying shared priorities, informing future decision making and clarifying the strategies and initiatives to celebrate and further develop the current and future role of arts, culture and heritage in our community.

### Stakeholder Analysis and Mapping

To ensure the Cultural and Heritage Plan was informed by a broad cross-section of City users, a stakeholder mapping exercise identified and grouped stakeholders across 4 areas as defined in the following table:

| Group:                              | Overview:   | Local examples:  |
|-------------------------------------|---|--|
| Artists, Creators & Producers       | Those hands-on in the development of artistic or heritage related work or content in Mount Gambier.   | Musicians, writers, historians, teachers, coaches, poets, designers, comedians, dancers, chefs, painters, print makers etc.  |
| Venues, Outlets & Industry          | Those who assist in the delivery of artistic, cultural and historic content to our community through commercial activity, coordination of events or provision of space. | Local promoters, pubs, clubs, gallery or studio operators, event planners, business operators, markets, media outlets, cafes, restaurants, festival committees etc.  |
| Champions & Supporters              | Clubs, agencies, committees and professional associations, sponsors and advocates for arts and heritage.  | Cultural groups, service clubs, Chamber of Commerce, WIBRD, community groups, Migrant Resource Centre, Mount Gambier History Group, church groups, charities etc   |
| Consumers, Audiences & Participants | Those who engage and interact with arts, culture and heritage in the city as consumers, audiences or participants   | Residents/students/workers/visitors e.g. tourists, ticket buyers, workshop participants, young professionals, sporting players, cinema goers, gallery members, theatre subscribers, festival attendees etc |

### Engagement Activity

A series of engagement activities were delivered across a period of 4 months to ensure broad engagement across each stakeholder group. These activities were delivered as a collaboration between a cross-divisional team of Council staff, Elected Members and a variety of local businesses, industry groups and community sector representatives.

Engagement activities included:

### Visioning workshops

Three workshops were staged, separately engaging 30 Elected Members, Council staff and a representative mix of approximately 50 community stakeholders identified through the stakeholder mapping process.

Participants were asked 'When thinking about arts, culture and heritage in Mount Gambier':

- What are our strengths – what do we currently do well?
- What are our weaknesses – what don't we do well?
- What is our vision for the future – what does this look like?
- What are the opportunities, partnerships and initiatives that would achieve this?
- What is Council's role in this process?

### Surveys

Surveys were conducted online utilising Have Your Say Mount Gambier and a station for handwritten responses was positioned, along with a static display, at the Mount Gambier Civic Centre. Community members were invited to participate through a range of social, print and digital media channels.

### Chalk Boards and Post Cards

Located at various council sites and business locations throughout the City, chalk boards and post cards were utilised to capture response to a series of broad questions relating to the plan. These included questions such as:

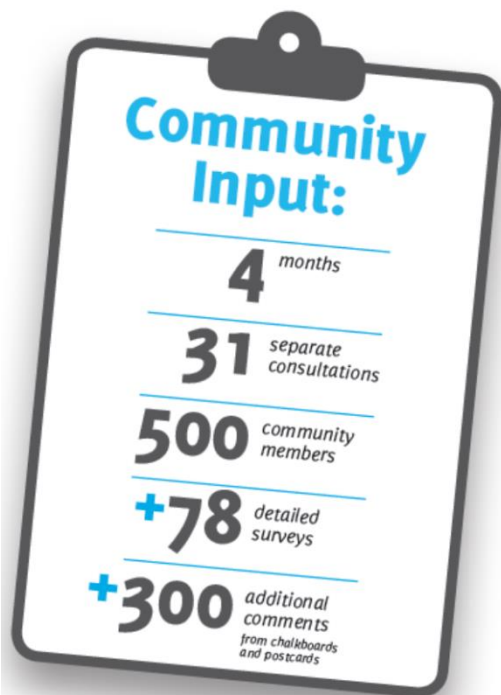
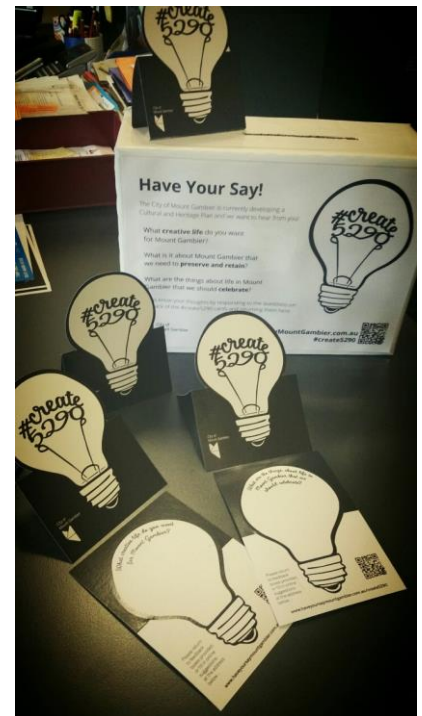
What creative life do you want for Mount Gambier?

What is it about Mount Gambier that we need to preserve and retain?

What are the things about life in Mount Gambier that we should celebrate?

### Roundtable sessions

Council facilitated several large scale roundtable sessions, focusing on particular demographic groups or key themes identified during the initial visioning workshops. Each session incorporated between 15-50 invited guests.



### Targeted engagement activity

Generally delivered at various sites around Mount Gambier, targeted engagement activity incorporated interviews, café community drop-in sessions, school visits, door knocking, community barbeques and attendance at a range of committee, community or industry group meetings.

### Review

As a final step in the engagement process, a community update was published and distributed in October 2017 to a cross-section of participants who had participated to date (Attachment 1).

This update provided an overview of the consistent messages that Council had heard from our community throughout the engagement period and invited final comments and feedback.

### Participation

As a result of the engagement activities, over 500 individual community members provided input across 31 separate consultation activities.

In addition, 78 detailed survey responses were received and 300 comments from chalkboards and post cards were considered.

Over 530 visits were recorded on the online hub and of those participating in online surveys:

55.6% lived Mount Gambier

30.2% worked in Mount Gambier

11.1% were visitors in Mount Gambier; and

3.2% studied in Mount Gambier

In addition:

25.6% were aged 65+

30.8% were aged 55-64  
 15.4% were aged 45-54  
 44% were aged 35-44  
 7.6% were aged 18-34

Those engaged through roundtable and targeted activity included:

|  |  |
|--|--|
| Business Sector Engagement             | Chamber of Commerce breakfast meeting workshop<br>CBD hospitality and retail drop-in evening at Metro Bakery<br>Local entrepreneurs and business leaders roundtable<br>Real estate industry consultation (Herbert Real Estate)<br>Commercially-led artwork development (Décor originals)<br>Gaming and Geek Culture (Game Haven)         |
| History and Heritage Focus             | History enthusiasts roundtable incorporating Mount Gambier History Group and regular users of the Library Les Hill History Room<br>Council's Heritage Sub-Committee  |
| Cultural Engagement:                   | Council's Reconciliation Action Plan Focus Group<br>Pangula Mannamurna Men's Group<br>Nunga Playgroup<br>The Migrant Resource Centre<br>Congolese community event  |
| Broader Community or Demographic Focus | Disability sector representatives – clients, staff and agency representatives<br>The Junction – mental health sector<br>Active Retired Persons Association – seniors<br>Mulga Street Primary School – primary students<br>The Melaleuca Community – door knock and community barbecue<br>Student Leaders Roundtable – secondary students |
| Local Music Industry                   | Local publicans and live music venue roundtable<br>Generations in Jazz committee<br>Young musicians consultation<br>Interviews with: James Stephenson (Old Gaol), Andy Allison (ex-Manager of Dale Cleaves Music for 18 years) and Louise Adams (touring artist).  |

(Feedback Summary Table - Attachment 2)

## Community Response

We were told that Mount Gambier has many natural assets, community resources and cultural events that are a source of great pride but are also a source of untapped potential: the changing seasons of the Blue Lake, the redeveloped rail lands, mass visitation to the area catalysed by Generations in Jazz, the library's leadership role as a learning and creative community hub and the role of the Riddoch Art Gallery and Main Corner in creative and cultural development. New initiatives like the Fringe in Mount Gambier are greatly valued and businesses like the Metro Café have become part of the community's cultural heartbeat. As one respondent described it, "All my creative writing happens at the back of the Metro – a wonderful space!"

It was also made it clear what was not working well – the inter-relationships between creativity and other areas of government and civic life: culture amenity and business trading hours; and cultural events and local transport services, for example. It was also evident where a shortfall in fit-for-purpose venues and community creative infrastructure dampens the opportunities for current and future generations to explore their creative potential.

In articulating community hopes for the future, inspiration has come from other Australian towns – Tamworth and Bendigo’s distinctive music festivals; creative ‘makers’ spaces in Portland, Millicent, Horsham and Avoca; and Ballarat’s approach to encouraging vibrancy in and around its lake district. While Mount Gambier’s natural assets and cultural landscape is uniquely its own, there is much to learn from how other Australian towns are optimising their cultural and heritage resources and infrastructure; just as there is much that others can learn from Mount Gambier’s community and achievements.

## Evaluation

A draft/example evaluation framework (Attachment 3) has been prepared to support the Culture and Heritage Plan. Reflected in the Future Paper and the Community Plan, Council has taken a proactive step to the lead economic, tourism, culture and heritage development for our community. The challenge for these areas is how we measure a tangible return on our investment, particularly given that the return on investment is not solely a Council measure. Council as an organisation is unique, the benefit of any success will be shared with the broader community and due to this complexity it is advised that a measurement strategy be agreed from the outset.

The implementation of the Culture and Heritage Plan touches all spectrums of our community and the level of success experienced will be subject to the quality of collaborative approaches that Council, the community, business and education sectors are able to achieve.

## Recommendations

| <b>1. Preserve and celebrate our natural, cultural and heritage assets</b>   | <b>Strategic Alignment</b>   |
|--|--|
| <p>1.1 Council maintain the quality standard of our Parks and Gardens</p> <p>1.2 Increase the visual presence and recognition of the Boandik culture throughout the City</p> <p>1.3 Celebrate our unique natural environment at the Crater Lakes precinct through considered activation</p> <p>1.4 Consider a combined Council and community solution to the increased need for specialist storage to house collections of cultural and historic significance</p> <p>1.5 Collaborative investment in resources, programming and mentoring opportunities that enhance our capacity to capture and share our local stories</p> | <p>Futures Paper,<br/>Community Plan,<br/>Reconciliation Action Plan,<br/>Social Inclusion Charter<br/>Signage Strategy,<br/>Tourism Data,<br/>Visitor Information Servicing,<br/>Culture and Heritage Plan,<br/>Youth Engagement Strategy<br/>Heritage subcommittee</p> |
| <b>2. Increase year-round engagement and participation in cultural activity</b>  | <b>Strategic Alignment</b>   |
| <p>2.1 Develop collaborative communication strategies which promote greater awareness of existing local cultural opportunities such as events, performances, workshops and other activities</p> <p>2.2 Adopt consistent and simplified (compliant) approval process to encourage community-led artistic contributions to the public realm</p> <p>2.3 Develop a strategy to better position the city as a destination for touring artists particularly live music</p>   | <p>Futures Paper,<br/>Community Plan,<br/>Social Inclusion Charter,<br/>City Growth Strategy,<br/>Digital Strategy,<br/>Visitor Information Servicing,<br/>Culture and Heritage Plan,<br/>Youth Engagement Strategy</p>  |

|  |  |  |
|--|--|--|
| 2.4  | Create opportunities that encourage exposure and participation of young people in a broad range of arts and cultural development opportunities   |  |
| 2.5  | Develop a public art strategy that reflects a number of genres   |  |
| 2.6  | Develop a live music action plan to build capacity of our city to sustain a vibrant live music culture   |  |
| 2.7  | Acknowledge and support the ongoing development of online/live gaming and alternative pursuits such as pop/retro/geek culture and e-sports   |  |
| 2.8  | Review accessibility and frequency of public transport services to identify opportunities for increased participation in cultural activity, particularly during evenings and weekends              |  |
| <b>3. Celebrating what makes us unique</b>   |  | <b>Strategic Alignment</b>   |
| 3.1  | Establish a collaborative identity   | Futures Paper, Community Plan, City Growth Strategy, Visitor Information Servicing, Culture and Heritage Plan,   |
| 3.2  | Value add to the energy and increase the visibility of Jazz throughout our city  |  |
| 3.2  | Celebrate the annual colour change of the Blue Lake  |  |
| 3.3  | Actively seek opportunity to collaboratively showcase the quality of our regional produce, local talent and diverse artistic capacities  |  |
| <b>4. Fit for purpose creative spaces, performance venues and related infrastructure</b> |  | <b>Strategic Alignment</b>   |
| 4.1  | Facilitate the creation of a 'makers space' as a fit for purpose gathering point for local makers and creators, enabling the sharing of skills through the communal use of equipment and resources | Futures Paper, Community Plan, Social Inclusion Charter, Digital Strategy, Visitor Information Servicing, Culture and Heritage Plan, Youth Engagement Strategy |
| 4.2  | Audit the availability of year-round performance venues, practice spaces and public performance opportunities  |  |
| 4.3  | Assess the needs, demand and availability of event related infrastructure (permanent & temporary) such as outdoor staging  |  |
| 4.4  | Ensure events and activities in the city are accessible and inclusive  |  |
| <b>5. Activating the CBD</b>   |  | <b>Strategic Alignment</b>   |
| 5.1  | Conduct an audit of vacant shopfronts in the CBD   | Futures Paper, Community Plan, City Growth Strategy, Visitor Information Servicing, Culture and Heritage Plan,   |
| 5.2  | Establish a collaborative activation strategy with CBD traders that:   |  |
|  | 5.2.1 Builds capacity of local business  |  |
|  | 5.2.2 Delivers a mix of hospitality, cultural and retail trade offerings   |  |
|  | 5.2.3 Extends trading hours and captures/caters for the evening economy  |  |
|  | 5.2.4 Include temporary vendors  |  |
| <b>6 . Evaluation</b>  |  | <b>Strategic Alignment</b>   |
| 6.1  | Undertake a collaborative 5 year evaluation to establish baseline data and track cultural growth in the areas of Cultural, Social, Economic, Governance and  | Data collection and local profiling will support informed decision making that will guide  |

|   |   |
|---|---|
| Environmental to establish a realistic growth rate for Mount Gambier. | the strategic future for Mount Gambier. |
|---|---|

## Summary

The economic value of cultural and creative expression and its links to the visitor economy, local employment, business investment and confidence has become a key focus for many government agencies. However, its value is not restricted to economic outcomes. Events like Generations in Jazz, Adelaide Fringe performances, regional food and wine markets, live music, public art and heritage trails are not only valuable for the tourism, visitation days and employment boosts that they generate, but also the social capital they create; bringing people together to attend a workshop, see a live band, borrow a book or celebrate Christmas. Cities which create, disseminate, validate and support arts and culture as a dimension of everyday life make a powerful contribution to building communities that are safe, inclusive, innovative and connected, and that have a distinctive civic identity.

After hundreds of chalkboard messages, written submissions, phone calls, tweets, postcards, and café conversations, key themes have emerged that now form the basis of the Plan, and give us a mandate for action over the next five years. Within this Plan a paradigm shift within Council is also in evidence: one in which local government *enables* as often as it *provides* and is porous and responsive rather than process-driven and rigid.

## Attachments:

1. Community Update – Culture and Heritage Plan
2. Feedback Summary – Culture and Heritage Plan
3. Draft/Example Evaluation Framework

# #Create 5290

## A Cultural and Heritage Plan for Mount Gambier

The consistent messages we have heard from our community.

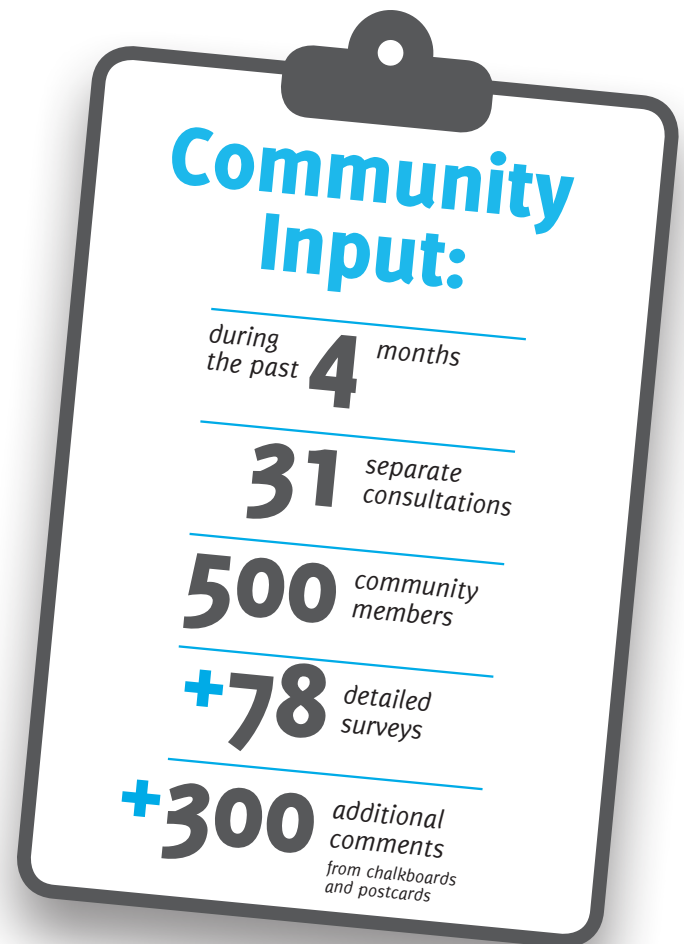
Update: October 2017.

### What we are currently good at:

- Our natural environment is unique, attractive and an important part of our make-up and offering as a city.
- We highly value our parks, gardens and public spaces for their diversity, quality in presentation and role as event and gathering places.
- We are proud to be known as Australia's centre of excellence for jazz.
- Our library is cherished as a place of informal learning and connecting with others and is a welcoming refuge for people of all walks of life.
- Our gallery is renowned for its collection and quality exhibitions.
- We deliver significant quality in regional produce, particularly in the areas of food and wine.
- Our cafe culture is diverse, ever-evolving and gaining in momentum.
- We have a capacity to unite as a community, support one another and come together for a common cause.
- We enjoy a comparative degree of affordability and quality of lifestyle.
- We enjoy an ever-increasing diversity amongst our people, food offerings, cultural representation and range of activities and events available to us.
- We have strong and diverse sporting participation and enjoy high quality facilities.

### What we're currently not so good at:

- Articulating, celebrating, promoting and leveraging our strengths and unique offerings as a city.
- Promoting local events and activities and other cultural offerings within our community.
- Business trading hours are seen to hinder our capacity to achieve a vibrant city centre, particularly in the early evenings, on weekends or during times when we have peak visitation.
- The presence of vacant shopfronts impacts visually on our CBD and hinders our capacity to present as economically viable city.
- We are yet to truly embrace our winter/colder months to their full potential.
- We lack fit-for-purpose buildings for creation of visual arts and live music.
- Genuine inclusion of minority groups.



- The absence of a museum hinders our capacity to retain and manage collections of historic value.
- Access to, and frequency of, public and hire transport options create barriers for many people who want to participate more in city life.
- Supporting a local live music industry.

### OUR OPPORTUNITIES:

#### 1. Preserving and celebrating our natural, cultural and heritage assets

- Increase visual presence and recognition of local indigenous culture throughout the city.
- Celebrate our unique natural environment through the increased activation of the Crater Lakes precinct.

- Increase the retention of important local artefacts through the development of a museum or similar facility to appropriately store, manage and make accessible our local history and heritage.
- Present visual reminders of our culture and heritage throughout our city through public art, monuments, signage and other installations.
- Invest in resources and programming which enhances our capacity to capture and share the stories of our people.
- Explore intergenerational mentoring opportunities through the sharing and development of skills associated with capturing stories and digitising historic collections.



## 2. Increasing year-round engagement and participation in cultural activity

- Develop communication strategies which achieve greater awareness of existing local cultural opportunities such as events, performances, workshops and other activities.
- Build consistent and simplified approval processes to encourage increased community-led artistic contributions to the public realm – i.e. murals, temporary art installations etc.
- Encourage a range of activities to activate our city during cooler weather, instilling a culture of embracing our winter months.
- Explore strategies to better position the city as a destination for touring artists (particularly live music).
- Create opportunities that encourage exposure and participation of young people in a broad range of arts and cultural development opportunities.
- Acknowledge and support the ongoing development of online/live gaming and alternative pursuits such as pop/retro/geek culture.
- Review accessibility and frequency of public transport services to identify opportunities for increased participation in cultural activity, particularly during evenings and weekends.

## 3. Celebrating what makes us unique

- Build on the energy, and encourage greater visibility, of jazz throughout our city.
- Highlight the annual colour change of the Blue Lake.

- Showcase the quality of our regional produce, local talent and diverse artistic capacities.

## 4. Achieving fit-for-purpose creative spaces, performance venues and related infrastructure

- Explore the creation of a 'makers space' as a fit-for-purpose gathering point for local makers and creators, enabling the sharing of skills through the communal use of equipment and resources.
- Audit the availability of year-round performance venues (particularly in the provision of live music), practice spaces and public performance opportunities.
- Assess the needs, demand and availability of event related infrastructure (both permanent and temporary/hire) such as outdoor concert staging.
- Identify opportunities that vacant shopfronts or underutilised buildings may present as cultural venues or creative hubs.
- Ensure events and activities in the city are accessible and inclusive.

## 5. Activating the CBD – Commercial Street, Cave Garden and Surrounds

- Realise the potential for the CBD as a vibrant precinct for retail, hospitality and entertainment and a place which showcases our city to visitors.
- Build the capacity of local businesses to ensure a mix of hospitality and retail trade is sustained in the CBD during the early evenings, weekends and at times of increased city visitation.
- Encourage greater street presence through increased outdoor dining and other shopfront or pavement based commercial activity.
- Embrace the Cave Garden as a hub for a range of events and activities which value-add to the cultural offerings of the CBD.
- Pursue the use of creative lighting options to achieve greater sense of safety, atmosphere and vibrancy in the city centre at night.
- Review Council permits and application processes in a view to encourage additional community and commercial-led cultural activity.
- Identify opportunities to improve pedestrian linkages throughout the CBD to build greater accessibility and enhance an active street culture.



These findings will be used in the development of the Cultural and Heritage plan which will inform the work of Council in this area for the coming years.

Are we missing something? Please go to [www.HaveYourSayMountGambier.com.au](http://www.HaveYourSayMountGambier.com.au) to let us know your thoughts.

|                          |                  |                                  |                             |                               |
|--------------------------|------------------|----------------------------------|-----------------------------|-------------------------------|
| Visioning workshops      | Chalk boards     | Online Surveys                   | The Junction                | Chamber Of Commerce           |
| Metro Industry Night     | Seniors Group    | History/Heritage Focus Group     | Mulga Street Primary School | Pubs and Venues               |
| Disability Sector        | Game Haven       | Pangula Men's Group / Management | Student Leaders Roundtable  | Louise Adams                  |
| Andy Allison             | James Stephenson | Young Musicians                  | Ivo Tadic                   | Anne Fraser (Décor Originals) |
| Written Survey Responses | Entrepreneurs    | Nunga Playgroup                  |                             |                               |

Cultural and Heritage Plan - Developing Themes

| What are we good at?   | What are we not so good at?   | What is our vision statement / 5 Year Vision  | What are our opportunities, partnerships, initiatives.   | What is Council's role?   |
|--|---|---|--|---|
| Sporting facilities  | We lack a cultural identity   | We have a defined identity - who we are and what we represent   | Multi-purpose Creative Hub   | Mentoring Accelerator programs  |
| Parks and gardens  | Location and accessibility  | We celebrate what makes us unique   | Reset attitude towards weather   | Encourage investment in Public Realm  |
| Increased diversity of entertainment options   | Public transport  | We are Inclusive  | Cross Border mobilisation  | Activate underused and vacant spaces  |
| Location and 'accessibility' Infrastructure  | Opening hours (retain and hospitality vibrancy)   | We are diverse  | Increase outdoor art presence - Exhibitions and Events   | Authentic engagement with the community   |
|  | Public art - a significant public statement   | We have a sense of place  | Engaging marketing strategy  | Facilitate collaboration and resource sharing   |
|  | Aboriginal engagement and heritage  |   | Record and celebrate Aboriginal Culture  | Inspire best practice   |
|  | Communication and promotion/marketing   | Our shops are not empty   | Digitalisation of our history and heritage   | Empower   |
| Caves/Sinkholes  | Tours and storytelling  | We have an emerging art and design vibe   | Support Grassroots Social Enterprise/Mentoring   | Remove/reduce apathy /red tape  |
| Libraries  | Collaborative creative spaces   | We embrace diversity and inclusivity  | Further development of Civic Precinct  | Support for events and festivals  |
| Sir Robert Helpmann  | Council usability   |   |  |   |
| Jazz   | Signage   | We support for grass roots organisations  | Markers Space  | Extended library hours  |
| Diversity of people  |   | Art is presented for public viewing   | Art and music festivals  |   |
| Blue Lake  | Advertising activities in a coordinated way   | Mount Gambier has its own cultural identity   | Markets  | Promote diverse culture and languages   |
| Soccer   | Capitalising on cultural festivals, fringe events and music events  | Empty shops are utilised  | Free WIFI  | Pay artists fees - visiting artists   |
|  | Allocating resources to riddoch - too much reliance on volunteers   | We host a Biennale of arts  | Blue lake dav  | Accept new ideas  |
| Major events   |   | We host annual festivals  | Graffiti wall  | Good promotional digital content  |
| Promotion of aboriginal culture  | Weekend transport   | We provide arts and cultural education programs   | Mural walls  | Coordination of groups and events   |
| Riddoch  | Staying open for business (retail/café's)   | Arts are appropriately funded   | Street art everywhere  | Spending money correctly  |
| Migrant Resource Centre  | Lack of cycle safety on shared roads  | Our cultural events are world renowned  | Weekend activities   |   |
| Railway Lands  | Lack of volunteer opportunities   | Our culture is self-sustaining  | Children /Youth events   | Advocacy for improved transport options   |
| Cave Gardens   | Lack of employment for young people/older people and people with impairments  | Our community is vibrant  | Celebrating diversity, multiculturalism  | Promote that we're open for business  |
|  |   |   | Family history opportunities   | Advocate for a more vibrancy and change   |
| Great food and restaurants   | Lots of shops are closed  | We have a vibrant shopfront and café street scene   | Food and wine events (local specific)  | Support for community groups like the Junction  |
| Multi-purpose library use  |   | Summer concerts   | Indigenous History Interpretations   |   |
| Natural Environment  | Leveraging of our strengths an unique offerings (natural assets, location, jazz) etc.   | More jobs for people and a positive employment ethos  |  | Articulating our point of difference, broadly communicating and promoting it  |
| Theatre arts/ Sir Robert Helpmann/ Fringe / Riddoch  | Capturing and telling our stories   | Joint promotion of opportunities and events   | Makers Spaces, Creative Community Centres  | Leading change (physical and cultural) in the revitalisation of the CBD   |
| New bike track   | Embracing winter  | James Morrison jazz academy students are visible  | Potential to use old railway station   | Supporting the capture and sharing of local stories   |
| Live music – metro & open Mike nights at Jens & the Commersh   | Articulating a main street 'energy' and 'point of difference'   | A bike track is extended around the town  | Audit spaces   | Marketing our region  |
|  | Keeping our youth in the region   | We look after and embrace Valley Lake and natural environment   | Employ a cultural education officer  |   |
| Nature and the City's natural resources Lifestyle (which took into account location, ease of accessibility to things in the town and a relaxed life) |   | Regular events are held which celebrate our unique offerings (jazz, natural environment etc.)   | Rent reduction push to increase shop front businesses  | Council is a facilitator in relation to arts activities   |
| community connectedness (comprising wellbeing and increased inclusion)   | Embracing winter  | Our strengths and unique offerings are articulated and promoted both within the region and to inbound travellers  | Work with local businesses and community groups to promote events / opportunities  | Council audits vacant buildings with a view to support pop up / temp business or creative hubs                                |
| Festivals  | Too many vacant buildings   | Our central trading area is vibrant, active, pedestrian friendly and open for business  | Improved job market – for young people – the Elderly and people with impairments   | Violet Town Markets (example)   |
| Affordability  | Start up costs for business are high  | Our natural assets are activated with value-added experiences.  | Partnerships to increase Volunteer opportunities / accessibility   | Create a planning requirement for significant development approvals to be required to commission a major piece of public art. |
|  | We don't know who's out there - who and where are our creators and makers   | Outdoor performance spaces are present and encourage a range of activity in the public domain.  |  | Complete an audit of makers and creators in Mount Gambier   |
| Generations in Jazz  | We don't promote ourselves or our events well.  | Mount Gambier has a vibrant local music scene   | Activate the CBD (Main Street and Cave Gardens): Council funded alfresco dining, performance spaces, street art, pedestrian friendly accessibility, fairy lights, Friday night trading | After dark transport options so Seniors and the Elderly can access more civic events.   |
| Fork and Cork  | We charge cafes to provide outdoor seating (counterproductive)  | Our seasons are celebrated  |  |   |
| Consultations with small business (like this)  |   |   |  | Explore opportunities for the provision of resources for the greater retention, processing and display of historic artefacts. |
| The oldest rock carvings in the world  | Flexible affordable Transport to enable people with mobility issues to access more in the space   | We have no empty shops  | Challenge winter culture - embrace it.   |   |
| Skate park watermelon  |   | Our artists are visible and accessible  |  |   |
|  | City lacks a Museum. Our history is hidden from public view.  | Small business feel like they have an investment with Council and the town.   | Winter activities that celebrate the season  | Encourage local hospitality and retail outlets to pull their socks up and be open for business                                |
| There are lot's of terrific activities which occur   | No venue with a mandate to preserve and retain a collection of local significance   | Our summer events calendar is buldging  | A dedicated space(s) for makers and creators   | Lead cultural change in CBD. Encourage early evening vibrancy   |
| The natural environment is really important.   | We lose artefacts to other regions or private collectors  | We embrace all seasons  | Council stays connected with local business. Regular catch up events   | Introduce a curfew past dusk to reduce underage (young people) from roaming the streets                                       |
|  |   |   | Engagement with schools to bring children to Country Arts initiatives - children are our future  |   |
| High quality public space such as the Railway Lands which embraces and highlights its historic use or role   | We miss economic opportunities as we don't have an accredited museum or embrace tourism related opportunities attached to our history and related stories | Don't over-commercialise the Lakes area.  | Events and activities which celebrate our resource rich food bowl  | Support more public space events  |
| Significant/unique natural landmarks with strong cultural and historical value   |   |   | Make Jazz visible in the City, combine with natural environment  | Linking volunteers with various community needs   |
| Historic buildings have been retained and restored   | Our stories are not readily available to locals and visitors  | Our local history is ACCESSIBLE - digitised, catalogued and user friendly   | Make creation visible - places to watch artists working, rehearsing, practicing their crafts   | Develop a business model for a sustainable rear round pool  |
| Heritage bollards and associated trails  | Historians often feel overwhelmed by the enormity of their role   | Our local history is VISIBLE - highlighted and displayed to see and engage with as you move around the city   |  | Encourage event operators to consider those with disability by making this a funding requirement.                             |
| Strong and committed history volunteer base  | We lack appropriate storage space for existing collections  |   | Advocacy on behalf of Seniors for improved public/affordable transport options to civic precincts and events.  |   |
| Strong examples of community uniting to deliver project outcomes   | Our history groups lack recourses required to fulfil their role   |   |  |   |
|  |   | Desire for indoor and outdoor experience related activities. Events, festivals, concerts, food experiences, retail choice   | There are numerous upcoming dates (anniversaries) that should be acknowledged and celebrated   | Support the development of a video editing suite to aid local content production  |
|  | Desire for commercial recreation options such as 'Bounce' and indoor swimming pools   |   | A purpose built facility should be provided to retain, process and display local heritage  | Support events with space, promotional support  |
| Lots of comments about natural environment, public space (railway lands), centenary tower and recreation facilities                                  |   |   |  | Improve amenity of the street and local trading area  |
|  | Maintaining city vibrancy in the early evenings   | Publicans are concerned about the ongoing viability of their industry. The vision needs to be about turning this around.  | Zip lines at the Valley Lakes, obstacle courses, animal interaction opportunities, rock climbing at valley lakes   |   |
|  | The City is perceived to be unsafe at night   |   |  | Signage related to the landscape  |
| Railway lands events started strong  | Too many young people walking the streets   | Mount Gambier is a place where people feel connected, programming is affordable, transport is affordable, accessible and reliable, capacities are built, people (regardless of ability) are included. | Close the main street in the evenings and encourage street markets, entertainment and licenced outdoor area  | Support a similar knowledge centre to the one at Halls Gap.   |
|  | The Cave Gardens is underutilised as a place for events and live music  |   | Utilise Cave Gardens as a hub for live music (sound shell?)  |   |
| The Library - a place of respite   | Poor communication between businesses - who's doing what and who could add value to who   |   | Improve evening vibrancy in the CBD to improve perception of safety and declare the city open  | Create incentives for activity (boredom busting) commercial/non commercial public space and under cover                       |
| Community facilities - dog park, community garden, railway lands   | Pub culture is declining. Becoming harder to run a viable operation   | Gaming scene is recognised and growing  |  | Explore options to better promote what's happening in Mount Gambier   |
| Accepting others and cultural change   |   | Business activity around gaming is sustainable  | Utilise a range of traditional promotional mediums (posters in shops etc.)   | Develop sustainable model for delivery of indoor pool   |
|  | Marketing and communication surrounding the fringe festival was poor  | Cos-play events are occurring in Mount Gambier  | Promote what we offer to the broader region  | Support more festivals and events in public space   |
| Mount Gambier has a significant gaming scene. New stores are supporting this culture. It's a 'sporting club for nerds'.                              | Poor community support for live music   | Recognition the role that gaming culture plays in providing recreation to particular interest groups  | Explore opportunities for greater genuine inclusion of people with a disability in mainstream life   |   |
| Particular gaming interest amongst those on autism spectrum.   | Somewhat limited taste in music (cover bands)   |   |  |   |
| Local teams are travelling to participate in state-wide events   | Residential noise issues impacting some venues  | More ceremony, talking, song, dance, gathering through the healing circles.   | A small gaming event/festival occ  | Audit city performance spaces - identify demand, service gaps and improvement opportunities                                   |
|  | Gaming rooms commercially dominate over live music  | Increased local footy participation   | Improving signage and street presentation of precinct where store is located   |   |
| Our Aboriginal population is increasing.   | Culture of weather - winter impacts viability   | For increased promotion of knowledge and story from Aboriginal perspectives moving forward  |  | Foster a live music scene by supporting the development of a fit-for-purpose performance venue                                |

|   |   |  |   |   |
|---|---|--|---|---|
| Sth. East language revival<br>Currently making films and documentaries for National sharing.<br>Care of local sites – Sandy’s hut etc.  | Promoting ourselves and what we have on offer as a City   | Increased cultural tourism opportunities.  | More signage in Cave Garden   | Council could either 1) purchase or 2) encourage/increase commercial viability in the purchase of outdoor staging equipment   |
|   | Genuine inclusion and integration of minority groups  | Public screenings of the film content being made   | Support the presence and visibility of Aboriginal culture and heritage in the town.   |   |
|   | Some recreation options (such as indoor swimming pools) are cost prohibitive  | Mount Gambier is a regional sports hub   | Support for NAIMAC model of care  |   |
| City is well maintained   |   | Entertainment options are diverse and accessible   | Opportunities to learn from the land.   | Reduce Heritage building restrictions on the Old Gaol to become a more viable live music venue  |
| Natural features  | Shopfront area where gaming store is present looks really unloved   | Public spaces are active - permanent café at rail lands, roller skating, paddle boats and canoes at valley Lake, rock climbing walls, giant swing  | Stimulate events which discourage boredom   | Council considers the development of a permanent stage in a public space  |
| We're the right size - still a city but homely and close to nature  |   |  | Suggestion boxes which capture ideas  | Council could lead cultural change in music through the delivery of a significant annual festival - Caloundra Music Festival (example of Council-led initiative).   |
| Events and festivals  | Need more integrated 'whole of community' events which promote cross dialogue/understanding   | Commercial activity for young people is present and viable - bouncy, laser tag, escape room, arcade  | Transport options which build greater access  |   |
| Facilities: Library, Sporting,  |   | Indoor swimming pool, waterslide, health focus   | Incentives for businesses who deliver youth activity  |   |
| Food options - multicultural  |   | We have a sense of community pride   | Better promotion of events  | Lead by example - demonstrate the potential of sustainable commercial live music industry   |
| Diverse range of employment   | Thursday night shopping   | Our events and opportunities are better promoted   | A taxi alternative - cheaper  |   |
|   | Winter activity   |  | Boarding facilities for students from outside of town   |   |
| Evidence of support for/interest in live music events (Rail Lands, Red Hot)<br>Well positioned to pick up touring acts  | Lots of criminal activity<br>Health Care - hospital is limited<br>Night time safety and vibrancy  | Mount Gambier has a venue with a solid reputation within the industry as a go-to for touring live music acts. This venue is fit for purpose (acoustically sound, centrally located , licensed and allows audiences to sit down or stand up   | Music Festival - multi genre, age appropriate   | Reduce barriers which hinder/restrict the community contribution of art to the public realm   |
| Battle of the Bands was the best thing for live music in the city for long time<br>We have a music store (very important) which provides a hub and an incubator for local music             | Lifestyle choices - alcohol, drugs, fast food<br>Live entertainment is lacking<br>Performance spaces are limited<br>Transport options are expensive or limited<br>Retail mix  | Mount Gambier has a range of local promoters who encourage and simplify performance activity to occur in the city  | Audit performance spaces - identify demand, service gaps and improvement opportunities<br>Could Wehl St Theatre become a live music venue?<br>Develop a fit-for-purpose all seasons performance venue   | Promote the capacity for community-led artistic contribution to the public realm  |
| The Old Gaol has proven the capacity for the city to successfully host large scale music events<br><br>As a city, there is interest from touring acts, but no anchor venue to support them. | Lack a venue which provides consistent outlets for writer-performers<br><br>Lack local promoters who can promote cultural activity (music, performance etc.) and simplify the process of presenting shows in the city.                            | We still have at least 1 music store in the city<br>We have a centrally located venue with a permanent stage which provides consistent opportunities for live music<br><br>We have local promoters with financial backing<br>Events are better promoted and people are aware of what's happening in the City | Maintain a music store in the city<br><br>Identify/support the development of appropriate venues/outlets for live music<br><br>Could the City Hall become a live music asset for the City?<br>Availability of professional staging locally at a reduced cost could unlock the capacity for increased outdoor music events | Council is the facilitator for change in the City<br>Offer seed funding to oversee the establishment of a cultural hub<br>Provide a venue with occupants sharing the costs of running<br>Act as the guarantor of arts activities in the area, not as the sole monopoly of such activities |
| Local music acts develop a local following<br><br>Some examples of successful community-led live music events occurring   | Lack a fit-for-purpose venue which provides all year round performance space - stand up audience, licensed all ages events  | Mount Gambier attracts and sustains a calendar of live performance, exposing and promoting a range of genres and building a sustainable local music industry   | Relaxing heritage building restrictions would allow the Old Gaol to host more events  | Encouragement, advertising/promotion, grants funding<br><br>Listening to the community  |
|   | As a community, we haven't commercially positioned live music to allow it to be appreciated, explored, embraced to its capacity   |  |   | Buy Moloney's for a real market place   |
| Council recently simplified the process of delivering a mural on a private wall   | We lack a fit-for-purpose venue committed to live performance.  | Increased presence of best-practice commercial management of live music, resulting in a sustainable local industry   | Partner with local venues to present best practice models of working with local musicians and engaging audiences  | Manifesting public interest in and encouraging their appreciation of the importance of heritage arts and culture and the environment.   |
| Festivals and events  | We lack critical infrastructure for live music events - particularly staging  |  |   |   |
| Clean public spaces and environment   | Our venues that should be developing and supporting a live music scene have a bad reputation in the industry or stigma locally that inhibits the capacity for the city to attract and sustain significant levels of live performance              |  | Create systems which encourage artistic contributions to the public realm from the community  | Encourage outdoor dining (remove fees, assist with funding if certain standards are met).   |
| Sporting events and facilities  |   |  |   |   |
| Library   | Our city has a top-40 pop music following spurred through limited exposure to alternative music options   | Public art (sculpture, murals etc.) is present in the streets and walls<br>Creative spaces are available   | Formalise systems in place to promote and simplify community-led artistic contribution to the public realm  | Install fairy lights  |
| Cafes   |   |  |   | Provide communal deck chairs in cave gardens<br>Seek partnership with Revive SA   |
| The new 'café precinct' in the main street has revitalised that area  |   | Regular events and activities that bring people together   | A fit-for-purpose dedicated makers space - sharing skills, resources etc. Perhaps commercial integration (craft sales coffee etc.). Managed and programmed.   | Explore partnership with Oz Harvest   |
| Presto cooking food in the street   | Local bands are often not paid by local outlets, despite drawing an audience  | Aboriginal culture is mainstreamed   |   | Improve pedestrian nature of main street and civic precinct   |
| The Fringe set up was really good   | Local venues have a stigma or poor reputation   | Strong annual festivals program (fringe, jazz etc.)  | Significant art installations that reflect/announce our city  |   |
| Mount Gambier has a growing live performance culture  | Management of live music outlets in the city results in poor audience attendance and a lack of commercial confidence in the potential of live music   | Commercial activity in key public areas (pop up café in Valley Lakes, Restaurant at Railway Lands).<br>Sound shell for concerts  |   | Support community leadership in activating the City   |
| Nunga playgroup plays in important role<br>Railway Lands arts initiatives   | Encouraging channels for community-led art installations  |  | Fairy lights should be installed throughout the town - encourage walking, encourage night economy, increases perception of safety   | Advocate for volunteer opportunities<br>Explore course and child care options - TAFE<br>Participate in local Early Childhood Aboriginal Focus Group.  |
| Play on Wheels<br>The Science Fair<br>Bush Cubbies  | Promoting the capacity for community leadership in the arts   | CBD Businesses are vibrant and active<br>Cave Gardens is a hub for activity which supports this  | More street art - murals, mosaics   |   |
|   | Providing spaces for creation and making<br>The town can be anti-social - not welcoming of new people<br>Opening hours - closed when we should be open<br>Providing year round swimming facilities<br>Embracing winter<br>Facilities for tourists | Our venues are utilised<br>Back streets and alleyways are alive<br>People are present in our streets<br>The CBD is pedestrian friendly   | Art that tells our story, captures interest<br>Adapt to winter - rugs on chairs and heaters<br>Utilise Cave Gardens more.<br>Close streets and partner with traders during certain times (fringe etc.)<br>Sound shells - 1 in Cave Gardens - 1 in Rail Lands<br>Outdoor films   | Advocate for improvement in public transport  |
|   |   | Valley Lake has improved public amenities such as drinking taps.   | Music played in the main street (speakers)<br>Use glow in the dark or led lighting paint for skate parks/bike tracks<br>Activate the Valley Lakes - Commercial activity, festivals, infrastructure<br>Pop up food festivals<br>Dormitory accommodation for students<br>Support the development of small bar culture       |   |
|   | We have a lack of spaces for bands to practice<br>Our outdoor dining lacks heating<br>Council charges for outdoor dining permits (why!?)<br>Our central trading area could do better<br>Our evening economy could be better                       | Explore child friendly water-play options  | Work alongside Aboriginal controlled organisations<br>Promote opportunities to families via Pangula   |   |
|   | Lack of jobs and education/volunteer opportunities for women with young families<br>Too many empty shops<br>Lack of opportunities for young people  |  |   |   |

| What are we good at?   | What are we not so good at?   | What is our vision statement / 5 Year Vision  | What are our opportunities, partnerships, initiatives.  | What is Council's role? |
|--|---|---|---|-------------------------|
| Natural environment<br><br>Parks and gardens (railway lands, cave gardens) - well maintained<br>Library Services<br>Gallery<br>Civic Precinct<br>Jazz<br>Increasing presence of festivals and events<br>Regional produce - food and wine<br>Developing café culture<br>Connecting as a community<br>Affordability<br>Increasing diversity (people, food, culture etc.) | Promoting ourselves<br><br>Promoting events and activities on offer<br>Opening hours - late night shopping, weekends etc.<br>Embracing winter<br>Articulating and celebrating our unique offerings<br>Capturing touring acts (live music)<br>Vacant buildings<br>Fit-for-purpose buildings - makers spaces, live music<br>Retaining and managing collections of historic value<br>An evening economy<br>Transport linkages (bus, pedestrian, cycle) | <b>VISIBLE, ACCESSIBLE, PROMOTED, ACTIVATED, VIBRANT</b><br>Our city is vibrant (particularly CBD)<br><br>Fit for purpose facilities, spaces and infrastructure<br>Our stories are captured and shared<br>Our arts, culture and heritage is visible and accessible<br>Public spaces are active (particularly cave gardens valley lakes)<br>Art is presented throughout the City (walls, installations etc.)<br>Live music is sustainable and a broad range of genres presented<br>People are present in our streets throughout the year<br>Winter is embraced<br>Our unique offerings as a City are highlighted (i.e. Blue Lake turning blue)<br>We have a culture of community pride | <b>Makers Space</b><br><br>*A shared space for makers, workshops, shared facilities/equipment, learning, creating<br>*Audit to identify current resources and spaces available in the city.<br><br><b>Museum</b><br>*Works to retain a collection of artefacts from local region, a hub for historians, resource for heritage tourism etc.<br>*Resources to catalogue, digitalise, store and display local pieces of historic significance.<br><br><b>Swimming Pool</b><br>*Acknowledge the cultural value of an all weather swimming pool identifiedb<br><br><b>Promotion of events, activities and opportunities</b><br>*Audit/review of current promotional channels - efficiencies/gaps/improvement opportunities/best practice<br>*Investment in virtual and physical infrastructure required to improve awareness<br>*Development of streamlined community-led events promotion channels<br><br><b>Public Art - Street art, installations</b><br>*Simplified community-led activity<br>*Significant installations which 'announce' our City<br>*Planning requirements - public realm investment requirements?<br>*Installations with focus on winter activation/night economy (fairy lights?)<br>*Projection art<br>*Planning rules - definition of art/advertising<br><br><b>CBD and Cave Gardens Activation</b><br>*Articulate unique offerings, point of difference, opportunities<br>*Main Street design to encourage vibrancy, activation, lingering<br>*Pedestrian linkages to encourage walking<br>*Activations which develop early evening economy<br>*Outdoor dining review - incentivise, encourage, expand, weatherproof<br>*Street closures, street markets, busking, pop up trade<br>*Free Wifi<br>*Empty shopfront activation strategy (considering legal/insurance hurdles, planning issues etc.)<br>*Planning - disincentives for vacant shop fronts, incentives for activations<br><br><b>Trading hours and Evening Economy</b><br>*Review of late night trade<br>*Coordination around influx of tourism/events<br>*Evening economy review/report<br>*Sunday economy review/report (tourism)<br><br><b>Valley Lakes/Crater Lakes</b><br>*Value added experiences and activity<br>*Cultural stories and connections - signage strategy etc.<br>*Commercial test/trial<br>*Pop up activations<br><br><b>Live music/performance</b><br>*Venue audit - commercial and public - indoor and outdoor<br>*Old Gaol - heritage considerations, infrastructure requirements<br>*Promotors consultation - who's coming, who's not, why not?<br>*Public infrastructure needs analysis (sound shell, sound/power/lighting)<br>*Commercial equipment/infrastructure audit/viability analysis (stage)<br>*Fund or lead best practice demonstration activity - encouraging a calendar of live acts<br>*Consider development of fit-for-purpose practice spaces<br>Dale Cleves<br><br><b>Winter activation</b><br>*Incentivise heaters in outdoor dining areas<br>*Funding for winter activities which challenge winter culture<br>*Awareness campaign - economic divers etc.<br>*Port Fairy model (tourism)?<br><br><b>Temporary vendors - pop up shops, food trucks, temporary artists spaces</b><br>*Review street food vendors permit - simplify, clarify, test trial, promote<br>*Identify strategic activation opportunities through temporary trade (locations etc.)<br>*Collaborate with property owners and agents to improve temporary availability of shopfronts<br>*Review internal systems for tempory liquor licenses to build sustainable local events<br><br><b>Jazz Presence</b><br>*Work with GJJ to identify opportunities for greater host-community engagement<br>*Encourage presence of musicians in public spaces, community events etc. |                         |

\*Encourage consideration of large scale, low cost, public performance in Mount Gambier

**Significant events**

- \*Blue Lake - Changing of the colour festival - significant annual celebration
- \*Winter solstice event - change culture of thinking about weather
- \*Utilisation of Railway Lands - fit for purpose for large scale events

**Transport**

- \*Bus services: review implications of current timetables, lack of weekend, evening, regional or event focussed services
- \*Taxi - costs, impact of Uber,

**Others:**

- \*Mentoring
- \*Railway Station Building
- \*

**OBJECTIVES:**

The indicator framework described in this paper aims to:

- provide high-level measures of the effectiveness of Council policy and interventions in the cultural and heritage sector;
- enable linkages to be made with indicators attached to other Council strategies and priorities;
- provide measures of the contribution of cultural activity to five domains of public policy and activity: the social, environmental, governance and economic well-being of Mount Gambier residents and visitors; and the intrinsic impact of cultural events and participation in its own right.
- provide a series of benchmarks against the 'status' of cultural activity in Mount Gambier which can be monitored over time and contribute to meaningful debate about the role, value and function of culture in the city.

**IMPLEMENTATION NOTES**

- In an effective planning process, the well-accepted SMART planning principles apply. Put simply, program plans and goals should be Specific, Measurable, Agreed (with relevant stakeholders), Realistic and Time-based.
- In building a measurement framework, the terms *monitoring*, *evaluation* and *indicators* are defined as follows:
  - Monitoring is an ongoing process of collecting data and watching over project progress, primarily focused on activities and outputs.
  - Evaluation is a systematic analytical assessment addressing important aspects of a program or policy and its value, and seeking reliability and usability of findings. Its purpose is not to replace judgements or politics in decision-making but to provide an evidence base for decision making informed by analysis of past activities and experiences.
  - Indicators are measures used to determine amount of change.
- An effective management framework needs a range of data sources which can be used to create baseline information on the effectiveness of current programs and interventions ('where we are now') and can then be used to benchmark change over time.
- Data sources should include quantitative, statistical information as well as qualitative feedback to provide deeper insights into the experiences, motivations and behaviours of the community.
- Data collection methods should be stable, applied consistently over the medium/long term, timely, and easy for all staff and service providers to understand and use
- Detail on potential feedback instruments included at APPENDIX B and example participant consent form at APPENDIX F
- Consistency with past data collection methods should be observed if possible along with a commitment to expanding current approaches.

**SOURCES**

- The Cultural Indicator Framework proposed (excluding the economic impact methodology) has been adapted from the Framework for Cultural Development Planning of the Cultural Development Network. This Framework has been specifically devised for use by local and regional councils in Australia to encourage a national, coordinated approach to measurement of cultural impact across cultural, social, environmental, governance and economic domains.
- The Economic Impact proposed has been adapted from the Assessment of the Impact of Major Events approach (AIME), an economic impact analysis methodology designed to estimate the direct economic impact and unconstrained economic benefit attributable to major events, as determined by specific activities and expenditure by defined visitors to the event; event affiliates and the event organiser.

## OUTCOME DOMAINS

### Cultural

**PURPOSE:** Understanding and measuring the impact of cultural events and activities on individuals

**NOTE:** Outcomes of cultural engagement in the cultural domain posited here are informed by United Cities and Local Government's *Agenda 21 for Culture* (2004) and *Policy Statement on Culture* (2010), that include heritage, memory, knowledge, diversity, beauty and creativity as significant cultural elements. The outcomes therefore have relevance for use by local governments around the world.

| OUTCOME                                | BENEFICIARY             | MEASUREMENT APPROACH/DATA SOURCE  | TARGET  |
|--|-------------------------|---|---|
| <b>Creativity stimulated</b>           | Individual participants | Program/event organizer/service provider survey data<br>(See Appendix B for survey instruments) | <p>YOY growth (% TBC) by participants who report:</p> <ul style="list-style-type: none"> <li>• Creative stimulation, imagination sparked, curiosity piqued;</li> <li>• Desire to engage more in the activity or another similar activity, or in the production of new artworks.</li> </ul> <p>Example survey questions:<br/> <i>Statements: Through my participation in (name of this activity):</i><br/> <i>... my own creativity was stimulated</i><br/> <i>... my imagination or curiosity was sparked</i><br/> <i>... I wanted to engage more in other similar, or different, cultural activities</i><br/> <i>... I felt inspired to create something new myself</i></p> <p><i>Can you consider how strong that sense of creative stimulation was, using a scale of 0-10, where 0 is none at all, and 10 is the strongest sense of creative stimulation that you could imagine.</i></p> <p>See example survey: at <b>APPENDIX C</b></p> |
| <b>Artistic enrichment experienced</b> | Individual participants |   | <p>YOY growth (% TBC) by participants who report:</p> <ul style="list-style-type: none"> <li>• Experience of something special and outside the mundane/everyday: ranging from a feeling of enjoyment, being entertained or experiencing a sense of escape; to sense of beauty and captivation, to a sense of awe, wonder, joy; being 'moved' or transcending the everyday.</li> <li>• Enjoyment of exposure to style of art or artist that is familiar (aesthetic validation);</li> <li>• Enjoyment of exposure to a style of art or artist that is new (aesthetic growth or challenge).</li> </ul> <p>Example survey questions:<br/> <i>Through my participation in (name of this activity) I experienced:</i><br/> <i>... feeling special and outside of the everyday ((transcendent)</i></p>   |

|  |                          |  |   |
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| 17   |                          |  | <p>... <i>feeling moved emotionally</i><br/> ... <i>a sense of joy, awe, beauty or wonder</i><br/> ... <i>a sense of escape or captivation</i><br/> ... <i>a sense of flow or deep connection to others and the world</i></p> <p><i>Did you have an aesthetic experience that was familiar? How enjoyable was this?</i><br/> <i>Did you have an aesthetic experience that was new or unfamiliar? How enjoyable was this?</i></p> <p><i>Can you consider how strong that sense of aesthetic enrichment was, using a scale of 0-10, where 0 is none at all, and 10 is the strongest sense of aesthetic enrichment that you could imagine.</i></p>   |
| <b>New knowledge, insights and ideas gained</b>        | Individual participants  |  | <p>YOY growth (% TBC) by participants who report:</p> <ul style="list-style-type: none"> <li>• Intellectual stimulation, engaging with a different perspective, new understandings;</li> <li>• Appreciation of Innovation, risk, challenge;</li> <li>• Renewed ability to understand contemporary issues.</li> </ul> <p>Example survey questions:<br/> <i>Statement: Through my participation in (name of this activity) I:</i><br/> ... <i>gained new knowledge, ideas and insight</i><br/> ... <i>was stimulated intellectually (new thinking)</i><br/> ... <i>was provoked to critical reflection</i><br/> ... <i>was inspired to new creative thinking</i><br/> ... <i>felt a deep connection with something inside, which could be spiritual.</i></p> <p><i>Can you consider how strong that sense of new knowledge, idea or insight was, using a scale of 0-10, where 0 is none at all, and 10 is the strongest sense that you could imagine.</i></p> |
| <b>Cultural diversity appreciated</b>                  | Individual participants; |  | <p>YOY growth (% TBC) by participants who report:</p> <ul style="list-style-type: none"> <li>• Appreciation of different ways of doing, seeing, expressing or representing things.</li> </ul> <p>See Appreciation Sample Survey at APPENDIX A</p>   |
| <b>Sense of belonging - shared heritage experience</b> | Individual participants; |  | <p>YOY growth (% TBC) by participants who report:</p> <ul style="list-style-type: none"> <li>• Heritage and cultural identity appreciated;</li> <li>• Strengthened connection to the past;</li> <li>• Sense of being part of a historical continuum;</li> <li>• Insights into the past, present and future.</li> </ul>  |

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| 18 |  |  | <p>Example survey questions:</p> <p><i>Statements: Through my participation in (name of this activity), I:</i></p> <p><i>. . . experienced a changed sense of belonging to my own culture or heritage</i></p> <p><i>. . . felt a sense of my cultural identity or connection with a past that I share with others.</i></p> <p><i>. . . learned something about the past that helped me better understand the present or the future.</i></p> <p><i>Using a scale of 0-10, where 0 is none at all, and 10 is the strongest sense of belonging that you could imagine.</i></p> |
|----|--|--|---|

## Social

PURPOSE: Understanding and measuring the impact of cultural events and activities on individual's health, well being and connections to broader society

| OUTCOME   | BENEFICIARY             | MEASUREMENT APPROACH/DATA SOURCE                     | TARGET   |
|---|-------------------------|--|--|
| Positive physical and mental health stimulated                    | Individual participants | Program/event organizer/service provider survey data | YOY growth (% TBC) by participants who report: <ul style="list-style-type: none"> <li>Improved sense of physical and/or mental health.</li> </ul> <b>Example survey at Appendix C</b>  |
| Sense of safety and security reinforced                           |                         |  | YOY growth (% TBC) by participants who report: <ul style="list-style-type: none"> <li>Sense of safety and security maintained.</li> <li>Sense of safety and security improved.</li> </ul>  |
| Equality of opportunity for all people in the community perceived |                         |  | YOY growth (% TBC) by participants who report: <ul style="list-style-type: none"> <li>A sense of being treated equally to improve their lives through cultural activities</li> <li>No major barriers to participation for themselves and others</li> </ul> |
| Recognition from valued others experienced                        |                         |  | YOY growth (% TBC) by participants who report: <ul style="list-style-type: none"> <li>Meaningful recognition received from others</li> </ul>   |
| Bonding, bridging and linking social capital increased            |                         |  | YOY growth (% TBC) by participants who report: <ul style="list-style-type: none"> <li>Positive/deeper connection to others in the community</li> <li>Reduced sense of social isolation</li> </ul>  |

## Economic

| PURPOSE: Understanding and measuring the impact of cultural tourism on the City's economic well being and its contribution to direct and indirect job creation.  |  |   |   |
|--|--|---|---|
| OUTCOME  | BENEFICIARY                            | MEASUREMENT APPROACH/DATA SOURCE  | TARGET  |
| <b>Economic impact</b><br>(expressed in terms of <i>direct in-scope</i> * expenditure attributable to the event (ie new money that has entered the region as a direct result of the event) and estimated unconstrained economic benefit (i.e. direct and indirect benefit) generated by the event.<br><br><i>*The total direct in-scope expenditure comprises the economic contribution of the event organiser to the region as a result of holding the event and the expenditure of all interstate and international visitors visiting the region specifically for the event, or extending their stay because of the event.</i> | Local economy                          | Data sources: (a) Visitor surveys including demographic data (b) Event organiser data including attendance figures, organiser income and expenditure data.<br><br>Direct in-scope expenditure is expenditure data provided by the event organiser and expenditure data from interstate and international visitors who come to the region specifically for the event or extended their stay because of the event.<br><br>Estimated unconstrained economic benefit (i.e. direct and indirect benefit) is calculated by multiplying the direct in-scope expenditure attributable to the event with a general input-output multiplier (GIOM). For example, in 2013 a major event in a capital city had a GIOM of 1.86. This multiplier is dependent on time period of the event and differences in regional spending.)<br><br><b>Example Visitor Survey Tool at Appendix D</b><br><br><b>Example of Economic Methodology for an example event at Appendix E</b> | <ul style="list-style-type: none"> <li>• YOY growth (% TBC) in out-of-area patronage for individual events and cumulatively</li> <li>• YOY growth (% TBC) in YOY economic impact on the region</li> </ul>   |
| <b>Personal economic benefit obtained</b>  | Individual participants                | Program/event organizer/service provider survey data including total local employment expenditure including wages, contract income, product sales, royalties, commission fees   | <ul style="list-style-type: none"> <li>• YOY growth (% TBC) in gross financial benefits to locals directly through the cultural initiative</li> <li>• YOY growth (% TBC) in number of beneficiaries receiving personal economic benefit</li> </ul>  |
| <b>Direct employment</b>   | Individual participants; local economy | Program/event organizer/service provider survey data on jobs directly generated as a result of the initiative: for artists, and others including tech staff, front of house staff, directors, teachers, mentors   | <ul style="list-style-type: none"> <li>• YOY growth (% TBC) in gross financial benefits to locals directly through the cultural initiative</li> <li>• YOY growth (% TBC) in number of beneficiaries receiving personal economic benefit across specified employment tiers (full time; part time, casual)</li> </ul> |

|   |  |  |  |
|---|--|--|--|
| <sup>21</sup> <b>Indirect employment</b>      | Local community                        | Local business survey data from key sectors (ie tourism/hospitality) on increase in employment indirectly generated as a result of the initiative  | <ul style="list-style-type: none"> <li>• YOY growth (% TBC) in employment to locals indirectly through the cultural initiative</li> </ul>  |
| <b>Employment-enhancing skill development</b> | Individual participants; local economy | <p>Program/event organiser data on employment-enhancing skill development outcomes. (This could include specific artistic skills, such as a new art form or repertoire, but also more generalised skills such as creative thinking, capacity for collaboration, persistence, work skills, communication.)</p> <p>Medium-term (5 year analysis) with original survey participants</p> | <ul style="list-style-type: none"> <li>• YOY growth (% TBC) in participants who report they have developed skills or knowledge that will enhance their capacity to obtain meaningful employment in the future, either intentionally or unintentionally. Quantitative:</li> <li>• YOY growth (% TBC) by participants whose employment can be wholly/partly attributable to initial skill development opportunities</li> </ul> |

## Governance

PURPOSE: Understanding how cultural activity can contribute to a sense of pride and belonging to a community or larger entity such as a state or nation.

| OUTCOME   | BENEFICIARY | MEASUREMENT APPROACH/DATA SOURCE  | TARGET  |
|---|-------------|---|---|
| <b>Sense of community belonging or civic pride enhanced</b> | Community   | Program/event organizer/service provider survey data  | YOY growth (% TBC) by participants who report: <ul style="list-style-type: none"> <li>Enhanced sense of community belonging</li> <li>Pride in community character, identity and achievements</li> </ul>   |
| <b>Sense of a positive future for community inspired</b>    | Community   |   | YOY growth (% TBC) by participants who report: <ul style="list-style-type: none"> <li>Optimism for the city's future and place in the world</li> <li>Sense of contributing to a positive city reputation</li> </ul>   |
| <b>Active citizenship, leadership stimulated</b>            | Community   | <p>Program/event organizer/service provider survey data and participation metrics eg membership of local organisations and decision-making bodies,</p> <p>Engagement metrics from local organisations on engagement activity (numbers involved with political processes/decision-making; number volunteers etc)</p> | <p>YOY growth (% TBC) by organisations who report:</p> <ul style="list-style-type: none"> <li>change in participation (e.g., numbers, new voices, non-traditional or previously disenfranchised participants now engaged);</li> <li>change in quality of civic dialogue;</li> <li>change in media coverage or representation of the issue.</li> </ul> <p>YOY growth (% TBC) by participants who report:</p> <ul style="list-style-type: none"> <li>change in awareness or understanding of a civic issue;</li> <li>change in thinking and attitudes about an issue or policy;</li> <li>changed awareness of opportunities to take collective action.</li> </ul> |

## Environmental

**PURPOSE:** Understanding how cultural activity can contribute to appreciation and responsibility for the civic environment and ecological value of the area

| OUTCOME   | BENEFICIARY                           | MEASUREMENT APPROACH/DATA SOURCE  | TARGET  |
|---|---------------------------------------|---|---|
| Positive sense of place in the local built and natural environment engendered                 | Individual participants;<br>community | Program/event organizer/service provider<br>survey data and participation metrics | YOY growth (% TBC) by services/organisations who report: <ul style="list-style-type: none"> <li>• Increased membership/volunteers</li> <li>• Increased demand for services</li> <li>• Greater website traffic and requests for information</li> </ul><br>YOY growth (% TBC) by participants who report: <ul style="list-style-type: none"> <li>• New ideas, knowledge and insight about the built and natural environment.</li> </ul> |
| Newly valued connection to the natural world and understanding of ecological issues increased |                                       |   | YOY growth (% TBC) by organisations who report: <ul style="list-style-type: none"> <li>• Increased membership/volunteers</li> <li>• Increased demand for services</li> <li>• Greater website traffic and requests for information</li> <li>• </li> </ul> YOY growth (% TBC) by participants who report: <ul style="list-style-type: none"> <li>• New ideas, knowledge and insight about ecological issues.</li> </ul>                 |
| Positive sense of neighbourhood character, including regeneration and place-making changes    |                                       |   | YOY growth (% TBC) by participants who report: <ul style="list-style-type: none"> <li>• positive change in neighbourhood character</li> <li>• perceived value (civic, beautification, security, entrepreneurship) of place-making activities</li> </ul>   |

## **Sample Interview**

### **Cultural Outcome: APPRECIATION: Cultural diversity appreciated**

Hi, I'm [first name] from [organisation] and I'm undertaking the evaluation of [activity] so that [organisation] can understand more about the outcomes of its activities.

I'd like to ask you four questions about the impact of today's activity on you. We don't need any information that will identify you. Do you have a moment to speak to me?  
Great, thanks.

Today you've attended [name of activity] and [seen/heard/experienced/participated in] [description of activity]. This activity was organised by [organisation] to increase the broader community's appreciation of [insert name of specific culture/s if relevant - for example, Indigenous] culture in the local area.

I'm going to ask you to rate your sense of appreciation of this form [or 'these forms'] of [name of culture] cultural expression at two points: *now* that you've participated and *before* you came today.

By appreciation, I mean recognition or understanding of the worth, value or quality of this form of cultural expression. It doesn't necessarily mean you have to have liked or enjoyed it.

We will use a scale of 1-10, where 1 is *none at all* and 10 is the *strongest* sense of appreciation you could imagine.

#### **Question 1:**

So first, I'd like to ask you to rate your appreciation of this form [or 'these forms'] of [name of culture] cultural expression *now*, having attended today. Choose a number on the scale of 1-10 to represent your appreciation.

1      2      3      4      5      6      7      8      9      10

#### **Question 2:**

Now I'd like you to think back to before you came today and rate your appreciation of this form [or 'these forms'] of [name of culture] cultural expression using the same scale of 1-10.

1      2      3      4      5      6      7      8      9      10

#### **Question 3:**

Is there anything you'd like to say about your experience?

**Question 4:**

One last question – what is your postcode?

Thank you very much for your time.

If you're interested in the evaluation findings from this activity, you can request this information by contacting [organisation].

---

**Do not ask these questions** – evaluator to estimate:

Participant age: 18-30 30-50 50-75 75+

Gender: Female Male Other

*Surveys* (paper and online) can provide the quickest and easiest method for gathering data from a large number of people. Surveys might be particularly useful when participant numbers are large, such as at a festival or other large cultural activity; when the opportunity to speak to participants is restricted, such as the short time between when they come out of a performance and exit the theatre; when a large sample of responses is preferred; and/or when contact information, particularly email addresses are available and the option to invite written responses is possible. However, surveys can be limited in that they are only likely to enable gathering of quick and simple responses. If the survey is administered immediately after people have had the experience (as in a theatre or gallery foyer, festival gates), they may not yet have had time to think through the impact the event has had on them. This means that the capturing of the complexity of people's thoughts and ideas is limited as is information about what might have caused or led people to respond as they have (causal factors or processes leading to outcomes).

*Interviews or Intercept surveys* might be most suitable when the number of participants it is important to speak to is not very large and participants can be accessed in person or via phone, by skype or other technology; and when more detailed information is sought than a numerical measure of outcomes.

*Focus groups* can be useful when it is possible to bring people together (either in person or using technology), and when interaction between them might be considered useful or important. Focus groups can be more productive than interviews and large surveys, as data can be gathered relatively quickly, the sample size increased by talking with several people at once, and more thoughtful information gathered. Another advantage is that participants can learn from one another as they exchange and build on one another's views, so the evaluation process can be iterative and experienced by participants as an enjoyable learning process.

*Expert opinion* involves the use of experts' assessments as data. Experts might be people very experienced in running this type of activity (for example, venue managers might have specially developed skills in 'reading the room', enabling them to make a judgement about audiences' responses). In this form of evaluation, the mean score of assessments provided by experts offers an affordable and valid data collection process. Outcomes could be considered proportionate to the possibility offered by the project: that is, the best possible achievement for an activity of this type would be scored a 10. This decision about what would be the best achievement for a project of that type could include consideration of resources used (staff and volunteer time, financial, infrastructure, etc), as well as the particulars of the project: duration, context and skills of leaders and participants.

*Participant observation* involves a researcher or evaluator observing or participating in an activity to find out more about the experience of others involved. Participant observation always takes place in community settings, in locations believed to have some relevance to the research questions. The method is distinctive because the researcher approaches participants in their own environment rather than having the participants come to the researcher. Generally speaking, the researcher engaged in participant observation tries to learn what life is like for an "insider" while remaining, inevitably, an "outsider."

**APPENDIX C****WONDERLAND SHIRE'S PORTWENN MUSIC FESTIVAL EVALUATION SURVEY**

[Cultural outcome: sense of aesthetic enrichment

Social outcome: connection to others in the community (bridging capital)]

Wonderland Shire has organised this festival to enhance local residents' cultural enjoyment and help people feel more connected to others in the community. I'd like to ask you a couple of questions about your experience at the festival today to help the Shire find out if it reached its goals.

**1. Aesthetic enrichment:**

The first question is about your sense of cultural enjoyment from the festival, specifically your sense of 'aesthetic enrichment'. This means the feeling of specialness or being outside the everyday that might come from participating or engaging in a cultural activity. Thinking about the performances and other creative activities at the festival today, did you have a sense of experiencing something special and outside the everyday? That might be feelings like:

- enjoyment, escape, entertainment?
- beauty, awe, joy or wonder?
- feeling special, moved, or transcendent?
- being challenged?

Thinking about that experience, on a scale from 1 – 10 (1 being not special at all to 10 being extremely special or enriching) how would you rate your experience?

1\_\_2\_\_3\_\_4\_\_5\_\_6\_\_7\_\_8\_\_9\_\_10

Did you have an aesthetic experience that was familiar? How enjoyable was this?

1\_\_2\_\_3\_\_4\_\_5\_\_6\_\_7\_\_8\_\_9\_\_10

Did you have an aesthetic experience that was new or unfamiliar? How enjoyable was this?

1\_\_2\_\_3\_\_4\_\_5\_\_6\_\_7\_\_8\_\_9\_\_10

**2. Social connection:**

The Shire's second objective for this festival is to enhance residents' sense of connection to other people in the community. So now the question I'd like you to think about is: do you think your sense of connection to other people in the community might have changed as a result of this participation in this festival? Do you feel more (or less) connected to others in your community as a result of your participation?

On a scale of 1 to 10, (where 0 is not connected to others at all and 10 is very well connected), could you rate your sense of connection to others in the community that you feel now that you have attended the festival?

1\_\_2\_\_3\_\_4\_\_5\_\_6\_\_7\_\_8\_\_9\_\_10

Thinking back to how connected to others in the community you might have felt before you attended the event, could you give that a rating from 1 to 10? 1\_\_  
2\_\_3\_\_4\_\_5\_\_6\_\_7\_\_8\_\_9\_\_10

When you are thinking about others in the community, can you tell me more about who or what kind of people you might be thinking of?

**3. About the respondent:** To finish the interview, can you tell us two things about yourself?

28  
What language/s do you speak at home? .....

What is your postcode? .....

Interviewer to mark these options based on observations:

|                        |                      |                            |                    |
|------------------------|----------------------|----------------------------|--------------------|
| Approximate age range: | young adult<br>18-30 | middle-aged adult<br>30-55 | older adult<br>55+ |
| Gender:                | Male                 | Female                     | Other/unsure       |

**SCREENING**

Are you 18 years or above?

- Yes
- No (end survey)

To the best of your knowledge have you taken part in this survey previously?

- Yes (end survey)
  - No
- 

1. Interviewer record gender                      Female                      Male                      Third gender

2. In which year were you born?    OR    What is your age?

3. Where do you normally live?

- [Local area] - record postcode (end survey)
- Interstate (record postcode) (go to question 4)
- Overseas (record country) (go to question 4)

4. Did you come to [Local area] specifically for [the event]?

- Yes (go to question 5)
- No (go to question 6)

5. How many nights in total are you spending in [Local area] during your trip? (go to question 8)

6. Are you spending any extra nights in [Local area] because of [the event]?

- Yes (go to question 7)
- No (end survey)

7. How many extra nights in total will you spend in [Local area or surrounds] because of [the event]? (go to question 8)

80 For the following items of expenditure, how much money will you personally spend on each item, for both yourself and other people:

- a. During your time in [Local area]? (if answered yes to question 4) OR
- b. During the extra time you are in [Local area]? (if answered yes to question 6)

| Items   | \$AUD |
|---|-------|
| Accommodation, including any meals and drinks where you are staying and any amounts prepaid as part of a package  |       |
| Meals, food and drinks apart from any you included in your accommodation  |       |
| Tickets including any booking or transaction fees   |       |
| Transport such as taxis, public transport, petrol, car hire and vehicle repairs   |       |
| Programs or souvenirs such as books, CDs, jewelry or clothing   |       |
| Other entertainment within [Local area or surrounds] such as visiting an exhibition, attending a sporting event or visiting the natural highlights of the area. |       |
| Any other expenses, such as for gifts, books, clothing, toiletries, groceries etc   |       |
| <b>TOTAL</b>  |       |

9. Including yourself, how many people did this expenditure cover?

## Appendix E - Economic Methodology for an Example Event

The economic impact of the event is expressed in terms of the:

- direct in-scope expenditure attributable to the event, or new money that has entered Townsville as a direct result of the event. This was calculated by analysis of expenditure data provided by the event organiser and expenditure data from interstate and international visitors who came to Townsville specifically for the event or extended their stay because of the event; and
- estimated unconstrained economic benefit (i.e. direct and indirect benefit) generated by the event. This measure of the economic impact is calculated by multiplying the direct in-scope expenditure attributable to the event with the general input output multiplier.

### **Direct in-scope expenditure**

The total direct in-scope expenditure is the estimated total expenditure made within Townsville by (1) interstate and international visitors; and (2) the event organiser.

### Visitor contribution to direct in-scope expenditure

Table 1 shows visitor contribution to direct in-scope expenditure informed by the number of visitors, the average daily expenditure by visitors, and the average number of nights stayed. Visitor contribution to direct in-scope expenditure was estimated at \$4.92 million based on expenditure from 2,024 interstate visitors, 235 international visitors.

Table 1 - Visitor contribution to direct in-scope expenditure

|  | Number of visitors | Average daily expenditure | Average length of stay (nights) | Direct in-scope expenditure (000) |
|--|--------------------|---------------------------|---------------------------------|-----------------------------------|
| <b>Interstate visitors</b>   |                    |                           |                                 |                                   |
| Interstate visitors to Townsville specifically for the 2013 Townsville Music Festival (interstate event motivated)                     | 2,009              | \$235.57                  | 9.2                             | \$4.36                            |
| Interstate visitors extending their stay in Townsville because of the or the 2013 Townsville Music Festival (interstate extended stay) | 15                 | n/a                       | n/a                             | \$0.01                            |
| <b>Total Interstate Visitors Contribution to Direct In-Scope Expenditure</b>   |                    |                           |                                 |                                   |
| <b>International visitors</b>  |                    |                           |                                 |                                   |
| International visitors to Townsville specifically for the 2013 Townsville Music Festival (international event motivated)               | 228                | \$204.67                  | 11.5                            | \$0.53                            |
| International visitors extending their stay in because of the 2013 Townsville Music Festival (international extended stay)             | 7                  | n/a                       | n/a                             | \$0.02                            |
| <b>Total International Visitors Contribution to Direct In-Scope Expenditure</b>  |                    |                           |                                 |                                   |
| <b>Total visitor contribution to direct in-scope expenditure</b>   |                    |                           |                                 | <b>\$4,923</b>                    |

NOTE: Interstate and international extended stay visitor categories both returned small samples through the surveying process. Therefore length of stay and expenditure data has not been provided for these categories, and any information provided about these visitors should be interpreted with caution.

### Average length of stay in Townsville and average daily expenditure

Interstate and international event motivated visitors accounted for ninety-nine per cent of the visitor contribution to direct in-scope expenditure attributable to the event. As shown below, on average international event motivated and extended stay visitors stayed longer in Townsville than their interstate counterparts and spent slightly less per day.

### Organiser contribution to direct in-scope expenditure

The organiser contribution to direct in-scope expenditure is expenditure within Townsville by the event organiser using funds generated (i.e. income) from outside Townsville\*. The organiser contribution to direct in-scope expenditure from staging the event was estimated at \$3.58 million based on the following data:

- gross amount of income received for the event and the estimated percentage of this income that was obtained from outside Townsville (e.g. ticket sales);
- gross amount of expenditure on the event and the estimated amount of expenditure incurred inside Townsville (e.g. travel costs, marketing and salaries/wages).

\*The estimation of the expenditure made within Townsville by the event organiser using funds generated outside Townsville is calculated by the total gross amount of expenditure made on the event minus the total estimated amount of expenditure incurred outside Townsville multiplied by the total estimated percentage of income obtained from outside Townsville.

### Total direct in-scope expenditure

The total direct in-scope expenditure is an estimate of the inflow of money into Townsville that would not have occurred in the absence of the event. The table below provides a summary of the total estimated direct in-scope expenditure.

Table 2 - Total direct in-scope expenditure

| <b>Direct in-scope expenditure</b> | <b>Total ('000)</b> |
|------------------------------------|---------------------|
| Interstate and overseas visitors   | \$4,923             |
| Organiser contribution             | \$3,582             |
| <b>Total</b>                       | <b>\$8,505</b>      |

### Estimated unconstrained economic benefit

The estimated unconstrained economic benefit attributable to the event is \$15.8 million.

Table 3 - Estimated Unconstrained Economic Benefit

|   | <b>Total ('000)</b> |
|---|---------------------|
| Direct in-scope expenditure                     | \$8,505             |
| GIOM multiplier (value of 1.86)                 | -                   |
| <b>Estimated unconstrained economic benefit</b> | <b>\$15,819</b>     |

### Summary

The evaluation found that the 2013 Townsville Music Festival was successful in attracting an estimated total attendance of 5,800 and delivered an economic benefit to Townsville estimated at \$15.8 million. The event was attended by an estimated 2,094 interstate visitors and 253 international visitors. An estimated 2,009 interstate and 228 international visitors came to Townsville specifically to attend the event and an estimated 15 interstate and 7 international visitors extended their stay in Townsville because of the event. In total, in-scope visitors contributed an estimated \$4.92 million to the Townsville economy.

## Appendix F – Example Participant Information Sheet/Consent Form

### For *Our Culture, Many Different Stories* Project Participants

This form tells you about the research project. It explains the processes involved with taking part in this evaluation process. Knowing what is involved will help you decide if you want to take part.

Please read this information, or listen carefully if it is being read out or explained to you. You're welcome to ask questions about anything that isn't clear or you want to know more about. Before deciding whether or not to take part, you might want to take the time to talk about it with a family member or friend.

#### **1. What does my participation involve?**

You are invited to take part in the *Our Culture* project evaluation because you are involved in the project. Your contact details were obtained from the project facilitator at the Cultural Centre who invited us to evaluate the project.

The research process involves talking about what it is like for participants in the *Our Culture* project. These discussions will take place at three different times: before the project starts; towards the end of the process, and after it is all over. The discussions will be facilitated by community leaders and the research team. The research team will also observe the project as it happens and make notes of what occurs under the guidance and direction of the community leaders. The findings of the project will be reported back to leaders involved in the project through the Centre and then to you, and after that will be published in a report or academic journal article.

#### **2. What is the purpose of this research?**

The purpose of this research is to understand (evaluate) what people experience as they work together to create this project. We particularly want to find out if being part of such a project makes any difference to your sense of belonging to culture and sense of connection with each other and community. The findings of this research will become a public document intended to make a significant contribution to knowledge of outcomes of cultural activities and engagement. You won't be personally identified unless you want to (see point 10 below).

#### **3. Other relevant information about the research project**

The evaluation team are members of Wonderland Shire staff supported by researchers from the Great Southern University. All rights and ownership of the data collected belong to the local leaders and members of the community through the Centre.

A priority will be made to establish a culturally and socially safe space for the research process. A 'safe space to speak' protocol will be established with participants at the beginning of all sessions, with all participants needing to agree to the protocol if they are to take part in the group discussion. The protocol will include listening and responding respectfully to others' ideas and feelings, and keeping information shared in that discussion within the group.

There are no costs associated with participating in this research project, nor will you be paid. However, you may be reimbursed for any reasonable expenses associated with the research project visit.

#### **4 Do I have to take part in this research project?**

Participation in any research project is voluntary. If you do not wish to take part, you do not have to. If you decide to take part and later change your mind, you are free to withdraw from the project at any stage.

If you take part in the discussions, you are free to stop participating at any stage or to decide not to answer any questions. However, it will not be possible to withdraw your individual comments from our records once the group has started, as it is a group discussion, but they won't be identified as yours.

Your decision whether to take part or not to take part, or to take part and then withdraw, will not affect your relationship with the researchers or with the university or the Project Facilitators and community leaders.

If you decide you want to take part in the research project, you will be asked to sign the consent section. By signing it you are telling us that you:

- Understand what you have read (or had explained to you)
- Consent to take part in the research project

You will be given a copy of this Participant Information and Consent Form to keep. You will be asked to sign two copies; one copy is for you to keep and the other is for the Research team.

Jenny Lockhart ([j.lockhart@wonderland.gov.au](mailto:j.lockhart@wonderland.gov.au)) can provide an extra copy if you need one.

#### **5 What are the possible benefits of taking part?**

The project is expected to contribute to knowledge about what difference it makes to people in Wonderland Shire communities to be involved in cultural activities. If you contribute to this project, you might understand more about your own experience. The project will also help researchers find ways to understand the value of cultural participation for community members in Wonderland Shire. Having a documented formal evaluation of such a project may support Wonderland to undertake effective project planning and to have project evaluation evidence to help secure funding in the future.

#### **6 What are the risks and disadvantages of taking part?**

While we do not expect that you will experience discomfort or harm during this project, it is possible that unexpected issues may arise. If this is the case, you will be encouraged to take a break from the session, avoid any question that you do not wish to address or you're your participation for that session or altogether. If become upset or distressed through participation in the research project, members of the research team will provide referral to a trained local counsellor where you might seek support.

## **7 What if I withdraw from this research project?**

If you do consent to participate, you may withdraw at any time. If you decide to withdraw from the project, please notify a member of the research team or the Our Culture Project Facilitator. You can ask for any information you have contributed to be taken out of the project data, providing we can identify your contribution.

## **8 What happens when the research project ends?**

The data collected will be used to inform the Shire's planning processes. There may be written reports using the material as well. Project participants, particularly community leaders and the Centre staff will be invited to comment on the final draft of publications for approval prior to publication. All participants will be provided with a copy of written publications produced as a result of this research.

## **How is the research project being conducted?**

### **9 What will happen to information about me?**

By signing the consent form you consent to the research team collecting and using information from you for the research project. Any information obtained in connection with this research project that can identify you will remain confidential. The option to publish or withhold names will be discussed with you and consent forms will be used to document your decision regarding identification. You may prefer to be identified in the important matters relating to your culture being explored in this research, or choose not to be identified.

Results of this research project will be published and/or presented in a variety of academic forums. In any publication and/or presentation, information will be provided in such a way that you cannot be identified, except with your permission. Therefore, publications arising from this research may or may not include participants' names or identifying information depending on the decisions you make in this respect.

In accordance with relevant Australian and/or Victorian privacy and other relevant laws, you have the right to request access to the information about you that is collected and stored by the research team. You also have the right to request that any information with which you disagree be corrected. Please inform the research team member named at the end of this document if you would like to access your information.

Any information that you provide can be disclosed only if (1) it is protect you or others from harm, (2) if specifically allowed by law, (3) you provide the researchers with written permission. Any information obtained for the purpose of this research project that can identify you will be treated as confidential

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and securely stored in password-protected computer documents and a secure RMIT server. This server can only be accessed by invitation and is secured with password protection. The files will be accessible to the research team only.

#### **10 Who is organising and funding this evaluation?**

Wonderland Shire is funding this evaluation as part of its project cycle, to understand how its activities impact residents and other participants.

#### **11 Further information and who to contact**

If you want any further information concerning this project, you can contact [name] on [email] or [phone number]

#### **12 Complaints**

Should you have any concerns or questions about this research project, which you do not wish to discuss with the staff member listed in this document, then you may contact:

[Name], [Title], [Organisation] on [phone number]

## Consent Form

**Title** Our Culture, Many Different Stories

**Project Co-ordinator** [name]

### **Acknowledgement by Participant**

I have read and understood the Participant Information Sheet.

I understand the purposes, procedures and risks of the research described in the project.

I have had an opportunity to ask questions and I am satisfied with the answers I have received.

I freely agree to participate in this research project as described and understand that I am free to withdraw at any time during the project without affecting my relationship with RMIT.

I understand that I will be given a signed copy of this document to keep.

|  |            |
|--|------------|
| Name of Participant (please print) _____ |            |
| Signature _____                          | Date _____ |

### **Declaration by Wonderland evaluation team<sup>†</sup>**

I have given a verbal explanation of the research project, its procedures and risks and I believe that the participant has understood that explanation.

|  |            |
|--|------------|
| Name of team member <sup>†</sup> _____ |            |
| Signature _____                        | Date _____ |

<sup>†</sup> An appropriately qualified member of the research team must provide the explanation of, and information concerning, the research project.

Note: All parties signing the consent section must date their own signature.