

# SOUTH WEST STRATEGY DETAIL: OBJECTIVES

## WHAT ARE OUR OBJECTIVES?

This document explains our Draft Objectives in more detail. It should be read as an Appendix to the Strategy summary document.

The seven Objectives are:

1. First Nations: increased recognition of First Nations culture and heritage in the region;
2. The South West Story: greater understanding of South West creative industries;
3. Data Collection: valuable regional cultural and economic data is collected and used;
4. Testing Ground: greater recognition of Great South Coast as an innovative creative industry region;
5. Creative Hubs: centres connected with infrastructure, industry and each other;
6. Professional and Enterprise Development: increased capacity to grow the creative industries; and,
7. Youth Programs: greater mentoring, education, career pathways opportunities.

Over the following pages, each of these Objectives is explained in more detail, as well as Activities listed to demonstrate how they will work:

1. **About this Objective**, a section which explains each Objective in more detail;
2. **Evidence supporting the Objective**, summarising the work done to decide on why this Objective was included;
3. **Confirmed Activities** describes what must happen first to advance the Objectives;
4. **Unconfirmed Activities** describe activities dependent on additional resourcing or completion of Confirmed Activities;
5. **Why this Activity?** explains how this activity will help deliver on the Objective;
6. **Intended Outcomes** shows what the benefits of the objective will be and links these to the Outcomes sought;
7. **And another thing...** includes pilot projects, resourcing plans, limitations, exclusions or other information relevant to the Objective.

Each Objective also includes a case study demonstrating how local organisations or individuals currently support the work.

<b>OBJECTIVE 1</b>				<b>FIRST NATIONS: INCREASED RECOGNITION OF FIRST NATIONS CULTURE AND HERITAGE IN THE REGION</b>			
<b>About this Objective</b>		This Strategy will impact upon lands over which a number of First Nations' traditional owner and language groups hold custodianship, including the Gunditjmara, Bunganditj, Jardwadjali, Giraiwurung, Peek Wurrung, Djargurdwurung and Djabwurung. Each has individual and interconnected stories, sites, practices and ambitions for their communities. The cultural, social and economic impact First Nations creative practitioners might bring to the region requires investment in supporting this community leadership, rather than the imposition of further 'outside' objectives through this Strategy. This Objective seeks to support this existing work.					
<b>Evidence supporting the Objective</b>		<p>A number of existing documents have been published clearly outlining the ambitions for local First Nations groups to grow the number and capacity of indigenous-led enterprises. These include:</p> <ul style="list-style-type: none"> <li>• Gunditj Mirring Annual Report 2017-18;</li> <li>• Winda-Mara Strategic Plan 2019-22;</li> <li>• Gunditjmara Land Justice Story;</li> <li>• Budj Bim Cultural Landscape Strategic Management Framework; and.</li> <li>• Meerreengeeye Ngakeepoorryeeyt: Eastern Maar Country Plan.</li> </ul> <p>Through the consultation phase of this Strategy, Regional Arts Victoria met the Warrnambool Art Gallery Maar Nation Steering Committee; the Glenelg Shire Mara Quorin Aboriginal Advisory Committee; local practitioners; Aboriginal Victoria; other organisations who have completed or are undertaken consultations in the area (including the Great Ocean Road Tourism Board) and industry experts. Advice received from all was consistent, and has informed the approach presented.</p>					
<b>Confirmed Activities</b>				<b>Unconfirmed Activities</b>			
<b>Confirmed Activity</b>		<b>Why this Activity?</b>		<b>Unconfirmed Activity</b>		<b>Why this Activity?</b>	
1.1 Match existing regional priorities of First Nations' groups to the resources needed to deliver them		<ul style="list-style-type: none"> <li>• Significant cultural plans and cultural priorities already exist requiring resources to progress</li> </ul>		1.2 Support local emerging practitioners with mentoring from Elders and/or other First Nations artform leaders		<ul style="list-style-type: none"> <li>• First Nations-led approach to professional development and mentoring will be pivotal to success in the region</li> <li>• Support community-identified priorities for skills development to showcase stories</li> </ul>	
				1.3 Showcase projects featuring established and emerging artists		<ul style="list-style-type: none"> <li>• Create jobs and build skills in community to host events as well as performing in them</li> </ul>	
<b>Intended Outcomes</b>							
<u>Cultural</u>			<u>Social</u>			<u>Economic</u>	
<ul style="list-style-type: none"> <li>• Stimulate creativity</li> <li>• Gain knowledge, ideas and insight</li> <li>• Appreciate diversity of cultural expression</li> </ul>			<ul style="list-style-type: none"> <li>• Increase the experience of feeling valued</li> </ul>			<ul style="list-style-type: none"> <li>• Support local economy</li> <li>• Increase professional and practice capability</li> <li>• Enhance employment skills</li> <li>• Increase individual economic well-being</li> </ul>	
<b>And another thing...</b>							
<ul style="list-style-type: none"> <li>• A pilot project to enact Activity 1.1 is underway in partnership with the Warrnambool Art Gallery and Maar Nation Steering Committee</li> <li>• Note that cultural safety protocols will be developed alongside this activity to ensure stories remain with local First Nations groups</li> <li>• The Activities that are not confirmed for this Objective require Activity 1.1 to be completed first, and may require additional resources to be delivered</li> </ul>							

<b>OBJECTIVE 2 THE SOUTH WEST STORY: GREATER UNDERSTANDING OF SOUTH WEST CREATIVE INDUSTRIES</b>			
<b>About this Objective</b>	Stories within the South West region are plentiful. These stories are incubated through a range of support structures, including local government, festivals, galleries, museums, performing arts centres, halls, and individual movers and shakers. This Objective seeks to put in place additional support to better share these stories. It also seeks to provide further assistance for the people, organisations and infrastructure that work behind the scenes to help the region's narrative be told.		
<b>Evidence supporting the Objective</b>	<p>Through the community consultation, participants suggested opportunities for promoting and sharing local stories were limited. The Galleries; Museums; Fashion; and Music sessions are discussed the need for better storytelling, which requires marketing and promotional support. Additionally, the Creative Ecology report notes locals tend to connect more strongly to the story of their local area or township, rather than the South West region, and 'a lack of promotion' as a current challenge.</p> <p>Multiple consultations also referenced the importance of local government leadership through the creation and publication of local creative industries or arts and culture strategies. An opportunity to renew existing strategies, or create new ones, that align with this regional-level approach will allow each local government area to formalise its creative industry ambitions with their communities.</p>		
<b>Confirmed Activities</b>		<b>Unconfirmed Activities</b>	
<b>Confirmed Activity</b>	<b>Why this Activity?</b>	<b>Unconfirmed Activity</b>	<b>Why this Activity?</b>
2.1 Pilot a storyteller-in-residence program to creatively profile the region through existing platforms	<ul style="list-style-type: none"> <li>• Creative storytellers in the South West can contribute to a regional narrative if supported</li> <li>• Piloting this initiative will seek to match storytellers with existing platforms across the region and allow for it to be profiled</li> </ul>	2.3 Review outcomes of pilot project	<ul style="list-style-type: none"> <li>• Reviews and refines the work of 2.1</li> </ul>
2.2 Support local government areas in the region to develop and review local-level strategies and plans	<ul style="list-style-type: none"> <li>• Each local government area manages or support specific assets, events and ambitions</li> <li>• This Strategy will support all five local councils in the partnership to create local plans of their own that deliver to these needs</li> </ul>	2.4 Launch local government strategies	<ul style="list-style-type: none"> <li>• Continues the work of 2.2</li> </ul>
		2.5 Support local governments to incorporate creative industry goals into Council Plans	<ul style="list-style-type: none"> <li>• In addition to developing creative industry and arts strategies, supporting local government to incorporate creative goals into their high-level Council plans is an important piece of work</li> </ul>
<b>Intended Outcomes</b>			
<u>Cultural</u>		<u>Economic</u>	<u>Governance</u>
<ul style="list-style-type: none"> <li>• Stimulate creativity</li> <li>• Gain knowledge, ideas and insights</li> </ul>		<ul style="list-style-type: none"> <li>• Support local economy</li> <li>• Increase professional and practice capability</li> <li>• Enhance employment skills</li> <li>• Increase individual economic well-being</li> </ul>	<ul style="list-style-type: none"> <li>• Increase access to beneficial networks and other resources</li> <li>• Enable agency and voice for the creative industries sector</li> </ul>
<b>And another thing...</b>			
<ul style="list-style-type: none"> <li>• Larger government-owned institutions in the region, including the Warrnambool Art Gallery, Lighthouse Theatre, Hamilton Performing Arts Centre, Hamilton Gallery and Portland Arts Centre have additional, specific marketing and communications needs not included in this regional plan; it is recommended that local council strategies address the need for specialist marketing and communications roles in these facilities</li> <li>• Activity 2.3 requires Activity 2.1 to be completed first</li> <li>• Activities 2.4 and 2.5 requires Activity 2.2 to be completed first</li> </ul>			

<b>OBJECTIVE 3</b>	<b>DATA COLLECTION: REGIONAL CULTURAL AND ECONOMIC DATA IS VALUED</b>		
<b>About this Objective</b>	Good decision-making relies on good data. It is difficult to build strong policies and programs to support the creative industries without similarly strong data to back them up. Investing in both the collection and sharing of useful data for the creative industries not only helps policy-makers, it can assist individuals and organisations to assess their impact against benchmarks in the region and beyond.		
<b>Evidence supporting the Objective</b>	<p>Through the consultation process, many advocates for the creative industries lamented their inability to access timely, relevant data to support their work or direct investment. The Performing Arts Centre session, for instance, discussed the lack of coordination and time-consuming nature of data collection, as well as reservations about the value of the information collected. The Creative Ecology report highlighted difficulties in sourcing consistent information about arts and culture, with current strategies often siloed without clear guiding policy.</p> <p>Even in the development of this Strategy, it was frequently challenging to find an agreed-upon baseline for data, or navigate published information from government sources that was often prepared with other uses in mind. If the impact of the Strategy is to be measured, this shortcoming needs to be addressed.</p>		
<b>Confirmed Activities</b>		<b>Unconfirmed Activities</b>	
<b>Confirmed Activity</b>	<b>Why this Activity?</b>	<b>Unconfirmed Activity</b>	<b>Why this Activity?</b>
3.1 Pilot data collection for impact with selected institutions across region	<ul style="list-style-type: none"> <li>The Outcomes measures included throughout this Strategy are taken from a tested model developed by the Cultural Development Network</li> <li>Selecting a number of these to trial within the region will allow for a baseline set of sample data to be established</li> </ul>	3.2 Establish sample baseline data for South West Victoria	<ul style="list-style-type: none"> <li>See 3.1; following on from establishing the data points, a sample will be gathered from stakeholders and audiences within the region to create a starting comparison point for future years</li> </ul>
		3.3 Review sample data and data points	<ul style="list-style-type: none"> <li>Following the trial period, a review to test the usefulness of the data collected, as well as the ease of interpretation, will allow for the approach to be refined</li> </ul>
		3.4 Create an 'open access' portal for local organisations to access measurement tools	<ul style="list-style-type: none"> <li>So that organisations and individuals across the region are able to input data and measure their own impact, an open portal will be created</li> <li>This will provide a simple template for measurement of projects and events that will be collated and help inform policy</li> </ul>
		3.5 Publish aggregate data for region	<ul style="list-style-type: none"> <li>Once a full 12 months of the portal data collection approach has been completed, a report presenting aggregated data for the region will be published</li> <li>This will allow for comparisons within the region and celebrate the impact of the work in South West Victoria</li> </ul>
		3.6 Review and revise data portal as required	<ul style="list-style-type: none"> <li>See 3.3</li> </ul>
<b>Intended Outcomes</b>			
<u>Cultural</u>		<u>Economic</u>	<u>Governance</u>
<ul style="list-style-type: none"> <li>Gain knowledge, ideas and insight</li> </ul>		<ul style="list-style-type: none"> <li>Support local economy</li> </ul>	<ul style="list-style-type: none"> <li>Inspire a positive future</li> </ul>
<b>And another thing..</b>			
<ul style="list-style-type: none"> <li>As this Strategy has been developed using the Cultural Development Network framework, it is recommended the same outcomes tool is used for broader data collection</li> <li>This approach can be complementary to existing data reporting or collection methods</li> <li>Collecting data will require privacy policies are created that support the intended use of the information</li> </ul>			

<b>OBJECTIVE 4 TESTING GROUND: GREATER RECOGNITION OF SOUTH WEST VICTORIA AS AN INNOVATIVE CREATIVE INDUSTRY REGION</b>			
<b>About this Objective</b>	A region that is renowned for supporting creative innovation can attract visitors and new residents – including artists. Building recognition for the innovators in South West Victoria requires a focus on building the right conditions so that innovation in the creative industries is encouraged, and when strong ideas emerge, there are options in supporting them through the life-cycle of emergent to embedded.		
<b>Evidence supporting the Objective</b>	<p>A key finding of the Creative Ecology report is that thriving creative communities have resourcing that supports new ideas to be developed. Whilst the South West has no shortage of talent and ideas, the Creative Ecology report observes that only 30% of arts organisations and business felt they could access the resources they need.</p> <p>Through the community consultation process, dozens of viable small projects were raised. Though it is beyond the scope of a regional-level strategy to support any one of these directly, it was clear that there are currently a very limited, and very competitive, number of places for them to find support elsewhere.</p> <p>Additionally, the issue of volunteer burnout and/or over-reliance on a small number of individuals was frequently raised as a challenge. This is often due to inability to find support after the establishment phase of a project, in the form of advice, resources or audiences.</p>		
<b>Confirmed Activities</b>		<b>Unconfirmed Activities</b>	
<b>Confirmed Activity</b>	<b>Why this Activity?</b>	<b>Unconfirmed Activity</b>	<b>Why this Activity?</b>
4.1 Seek resources for a regional-level program that allows for two-entry points: <ul style="list-style-type: none"> <li>• ‘Test It’: support for new initiatives or projects</li> <li>• ‘Follow-Up’: to extend opportunities for existing projects and initiatives</li> </ul>	<ul style="list-style-type: none"> <li>• Though a number of programs or funds exist within the region, there are none that explicitly prioritise experimentation in the creative industries</li> <li>• By creative a targeted program, the Strategy will create the scope for new entrants to emerge in the area and allow a safe space for new ideas to succeed or fail</li> <li>• The second stage of project development is often the most difficult, as the initial excitement and support of a new idea dissipates</li> <li>• A ‘Follow-Up’ entry point allows for strong concepts to receive an additional boost that could focus on business development; marketing and communications; succession planning or similar areas of sustainability</li> </ul>	4.2 Deliver the regional-level program	<ul style="list-style-type: none"> <li>• See 4.1. Resources must be secured before this Activity progresses. These resources will be sought through a consolidated pitch to a relevant program from the local partners working on this Strategy</li> </ul>
		4.3 Showcase projects progressed through ‘Follow-up’ syage	<ul style="list-style-type: none"> <li>• A small number of projects will be showcased to demonstrate the impact in the region of the approach</li> </ul>
<b>Intended Outcomes</b>			
<u>Cultural</u>	<u>Social</u>	<u>Economic</u>	
<ul style="list-style-type: none"> <li>• Stimulate creativity</li> <li>• Experience aesthetic enrichment</li> <li>• Appreciate diversity of cultural expression</li> <li>• Gain knowledge, ideas and insight</li> </ul>	<ul style="list-style-type: none"> <li>• Enhance social connectedness</li> </ul>	<ul style="list-style-type: none"> <li>• Support the local economy</li> <li>• Increase professional and practice capability</li> <li>• Enhance employment skills</li> <li>• Increase individual economic well-being</li> </ul>	
<b>And another thing...</b>			
<ul style="list-style-type: none"> <li>• A number of small ‘ideas’ funds currently exist in the region, including ‘Beers &amp; Ideas’ and the Fletcher Jones Foundation, though they are not spread across the region nor creative-industry specific</li> <li>• These Activities don’t replace the need for existing initiatives, and the Follow-Up fund may be structured to support second-stage concepts coming from each</li> <li>• Additional resourcing is required to deliver on these Activities; some existing programs, however, may be used to pilot the approach</li> </ul>			

<b>OBJECTIVE 5 CREATIVE HUBS: CENTRES CONNECTED WITH INFRASTRUCTURE, INDUSTRY AND EACH OTHER</b>			
<b>About this Objective</b>	There are a number of existing hotspots of creative energy across the South West, as well as some with potential to become so. Supporting hubs within the region to be connected to advice, as well as each other, will enable each hub in turn to provide similar backing for their creative communities.		
<b>Evidence supporting the Objective</b>	<p>The Creative Ecology report identified a number of existing hubs in the region. There are, however, gaps in this map, not just in terms of geographical distance but community access and connection to expertise, which leads to a struggle to build or maintain creative communities and subcultures. Access to space was a frequently recurring theme through the community consultations, as was the difficulties in finding connection to peers and industry bodies (most of whom are based outside the area). Noting the Regional Partnership focus on modernising and expanding our arts and cultural facilities, there is some work to do in meeting the demands for practitioners to find a place over which they feel ownership.</p> <p>As part of building the networks of practitioners within the region, the value of informal connection was also highlighted. For many, whilst the advance of remote communication and education can be useful for developing specific skills, these tools do not yet replicate the peer-to-peer learning that is vital for many of the creative industries active in the region. There are a range of existing and emerging infrastructure challenges for institutions such as galleries and performing arts centres, as well as local festivals and events. Each highlighted challenges in managing and maintaining infrastructure. The Great South Coast Regional Partnership Outcomes Roadmap also seeks to support projects that strengthen and modernise arts infrastructure and facilities, as well as cultural industries.</p>		
<b>Confirmed Activities</b>		<b>Unconfirmed Activities</b>	
<b>Confirmed Activity</b>	<b>Why this Activity?</b>	<b>Unconfirmed Activity</b>	<b>Why this Activity?</b>
5.1 Design a regional hub program to: <ul style="list-style-type: none"> <li>• Build capacity for existing spaces and facilitators</li> <li>• Identify opportunities for other suitable spaces</li> <li>• Examine the potential for 'pop-up' networking opportunities</li> </ul>	<ul style="list-style-type: none"> <li>• The Creative Ecology report identifies some hotspots which would be ideal trial locations for the speciality hubs</li> <li>• Following up with each individually and co-designing a response is required as a first step to building the hub program</li> </ul>	5.3 Match hubs with relevant state or national industry bodies	<ul style="list-style-type: none"> <li>• With locales selected, a process of connecting hubs to industry bodies will formalise their professional support</li> <li>• For some hubs, this connection will already exist, whilst for others a more active brokering will be required so that hubs can be equipped to connected to other industry leaders, and provide similar connection to their community</li> </ul>
		5.4 Develop MOUs with hub spaces formalising community access protocols	<ul style="list-style-type: none"> <li>• Formalising community access to hubs is required to meet the potential of this objective</li> <li>• Addressing the need for matching local practitioners to spaces will be aided with clarity around joint expectations</li> </ul>
		5.5 Create 'Hub Exchange' residency program across hubs to support short-term intensives between regions	<ul style="list-style-type: none"> <li>• Having created local hubs, the program can expand to facilitate networking and connection</li> <li>• Expanding to the wider region through an exchange and residency program will allow for skill sharing and local networks to be strengthened</li> </ul>
		5.6 Review hub program and membership and revise program accordingly	<ul style="list-style-type: none"> <li>• A review of the program to inform actions post 2024</li> </ul>
5.2 Consolidate creative infrastructure requirements at a regional level	<ul style="list-style-type: none"> <li>• A regional-level infrastructure schedule will strengthen the understanding of what exists, and what currently doesn't, in the region</li> <li>• This audit can include small festivals, halls and similar events as well as the local-government owned institutions</li> </ul>	5.7 Review financing models and pipeline for infrastructure upgrades	<ul style="list-style-type: none"> <li>• Following on from 5.2, exploring a sustainable model for maintaining and upgrading infrastructure across the region will assist in delivering on needs over the long-term. Similar approaches are used in other program areas currently, including tourism, which can be drawn on as examples.</li> </ul>
		5.8 Implement recommendations from review of infrastructure financing models and needs	<ul style="list-style-type: none"> <li>• Follows on from 5.2 and 5.7</li> </ul>

OBJECTIVE 5   CREATIVE HUBS: CENTRES CONNECTED WITH INFRASTRUCTURE, INDUSTRY AND EACH OTHER (Continued)	
Intended Outcomes	
<u>Cultural</u>	<u>Economic</u>
<ul style="list-style-type: none"> <li>• Stimulate creativity</li> <li>• Gain knowledge, ideas and insights.</li> </ul>	<ul style="list-style-type: none"> <li>• Support local economy</li> <li>• Increase professional and practice capability</li> <li>• Enhance employment skills</li> <li>• Increase individual economic well-being</li> </ul>
<b>And another thing...</b>	
<ul style="list-style-type: none"> <li>• Some hubs of activity are better equipped than others to resource their community; the MOU development process will require an assessment of this capacity and may necessitate further support</li> <li>• In particular, the need for facilitators within communities to activate and/or manage spaces will an important part of the negotiated process</li> <li>• Examples of hub focus points might be artform based, such as visual arts, music or theatre; they may also be organised around another focus point, such as young people or artists living with a disability, or more simple be connected a geographic/town level</li> <li>• The hubs themselves have the potential to be developed as tourism drawcards if they host exhibitions, workshops, studios or events</li> <li>• Small festivals, events and organisations across the region expressed interest in sharing infrastructure and services, including marketing, legal and small equipment; this option should be included in discussion for Activity 5.2 but may need to be address separately</li> </ul>	

<b>OBJECTIVE 6 PROFESSIONAL AND ENTERPRISE DEVELOPMENT: INCREASED CAPACITY TO GROW THE CREATIVE INDUSTRIES</b>			
<b>About this Objective</b>	Increasing the capacity to grow the creative industries in the South West has two related but distinct components: professional development and enterprise development. Professional development focuses on the practice of artists building their own creative skills. Enterprise development, on the other hand, is about supporting the business needs of artists so that they are able to capitalise on the quality of their creative endeavours.		
<b>Evidence supporting the Objective</b>	<p>Within the Creative Ecology report are several references to lack of professional development support, as well as a lack of formal training opportunities. Greater council support was a strong desire, alongside an observation of inadequate online self-representation. Through the community consultations, connection to industry expertise inside and outside the region, coupled with challenges progressing from hobby to professional artist, was a recurring gap. Participants welcomed co-hosted sessions in their community with industry leaders, whilst simultaneously lamenting the infrequency of these visits.</p> <p>Committing to an annual program of both professional and enterprise development will address these shortcomings.</p>		
<b>Confirmed Activities</b>		<b>Unconfirmed Activities</b>	
<b>Confirmed Activity</b>	<b>Why this Activity?</b>	<b>Unconfirmed Activity</b>	<b>Why this Activity?</b>
6.1 Launch annual professional development program for residencies and information sharing from within and outside the region	<ul style="list-style-type: none"> <li>Feedback on the value of industry sessions through the consultation period was exceptionally positive</li> <li>These sessions can be adapted with ease and low cost for ongoing delivery so that residents in South West Victoria can regularly access professional development support</li> </ul>	6.3 Review, revise and deliver professional development program	<ul style="list-style-type: none"> <li>See 6.1; will evolve with the feedback from the program as it is delivered</li> </ul>
6.2 Develop an enterprise support program for advancing business skills and marketing opportunities for creative professionals	<ul style="list-style-type: none"> <li>Some enterprise support programs already exist within the region, however they are currently not well known in the creative industries or don't adequately meet these needs</li> <li>Developing a specific program helps identify the gaps this program can address, or may also find new approaches to increase take-up of existing programs in the region</li> </ul>	6.4 Review and revise program for enterprise support	<ul style="list-style-type: none"> <li>See 6.2; a formal review of the program to inform future activities</li> </ul>
<b>Intended Outcomes</b>			
<u>Cultural</u>		<u>Economic</u>	
<ul style="list-style-type: none"> <li>Stimulate creativity</li> <li>Gain knowledge, ideas and insights</li> </ul>		<ul style="list-style-type: none"> <li>Support the local economy</li> <li>Increase professional and practice capability</li> <li>Increase individual economic well-being</li> <li>Enhance employment skills</li> </ul>	
<b>And another thing...</b>			
<ul style="list-style-type: none"> <li>The professional development program may also tap into a number of existing resources, such as the Quick Response Grants program through the Regional Arts Fund; this will assist more artists to travel outside the region when needed to gain support, complementing the approach in this Strategy which is focused on bringing professionals to the region to build capacity</li> <li>Local government partners in the South West may support community members and organisations in their region to access existing expertise or programs delivered by Council; this would be a welcome outcome developing the program</li> <li>Regional Arts Victoria continues to play a role in advising and guiding community members on how to access focussed support on a case-by-case basis, and both of these programs may assist in advancing this aim</li> <li>Young artists, artists living with disability and community members from culturally and linguistically diverse backgrounds are amongst groups within the region who can be targeted with specialist programs for support through their respective arts and non-arts peak bodies</li> </ul>			

<b>OBJECTIVE 7</b>				<b>YOUTH PROGRAMS: GREATER MENTORING, EDUCATION, CAREER PATHWAYS OPPORTUNITIES</b>			
<b>About this Objective</b>		Programs which target young people in South West Victoria inside and outside of formal education institutions allow for a greater range of career pathways to be explored – including within the region. More opportunities for hands-on learning through projects, mentoring, and formal education will also make space for youth-led initiatives to develop, so that young people in the region can access programs designed and delivered by their peers.					
<b>Evidence supporting the Objective</b>		Challenges with attracting and retaining young people both within the region and in arts organisations were frequently raised throughout the consultations. Many participants noted the need for targeted programs, whilst simultaneously lamenting their lack or demise. Resources for existing programs, such as Freeza, in the region, are stretched. Access to music and arts education within schools across the South West is highly variable, and the distances required to travel for some students significantly curtails their participation in programs outside of school.  Like most places in regional or rural Victoria, the South West also has skills shortages in a number of roles that support creative industries, including sound and lighting design. Also like other regions, many young people leave home to study in a major city on graduating high school, owing to limited formal continuing education or employment options locally.					
<b>Confirmed Activities</b>				<b>Unconfirmed Activities</b>			
<b>Confirmed Activity</b>		<b>Why this Activity?</b>		<b>Unconfirmed Activity</b>		<b>Why this Activity?</b>	
7.1 Build connections between major institutions and young people in region		<ul style="list-style-type: none"> <li>Matching skills shortages in the local institutions or community facilities with formal training programs for local young people address two challenges noted through the consultation</li> <li>Many large State institutions, such as Arts Centre Melbourne, run relevant programs that might be access to support formal training opportunities</li> <li>This may also encourage more young people to stay locally if work is available</li> </ul>		7.3 Create skills-based placements across region		<ul style="list-style-type: none"> <li>Pending completion of 7.1</li> </ul>	
7.2 Pilot a 'creative captains' program to mentor young creative leaders to devise and deliver creative programs		<ul style="list-style-type: none"> <li>Some schools in the region currently appoint 'arts captains' to their student leadership cohort</li> <li>Building on this notion, a creative captains initiative could see this rolled out across the region</li> <li>It would be supported by formal mentors from the creative sector and may support the delivery of a student-led project in the community</li> <li>Captains would also be brought together at least annually to meet with each other and discuss ideas</li> </ul>		7.4 Support delivery of projects or initiatives identified by creative captains		<ul style="list-style-type: none"> <li>Pending completion of 7.2</li> </ul>	
<b>Intended Outcomes</b>							
<u>Cultural</u>			<u>Social</u>			<u>Economic</u>	
<ul style="list-style-type: none"> <li>Stimulate creativity</li> <li>Experience aesthetic enrichment</li> <li>Gain knowledge, ideas and insight</li> </ul>			<ul style="list-style-type: none"> <li>Improve wellbeing</li> <li>Enhance social connectedness</li> <li>Experience feeling valued</li> </ul>			<ul style="list-style-type: none"> <li>Enhance employment skills</li> <li>Increase professional and practice capability</li> <li>Increase individual economic well-being</li> </ul>	
<b>And another thing...</b>							
<ul style="list-style-type: none"> <li>It is beyond the scope of this Strategy to address the decline in formal education delivery for music and arts programs</li> <li>This decline should be noted, however, as the increased demand it puts on teachers to work outside of school hours on 'passion projects' is a significant threat to the health of the creative ecology in the region</li> <li>The creative captains initiative is scalable, and can be delivered at low cost; the establishment phase of the program, however, would benefit from an initial investment to support development</li> <li>Training opportunities may necessitate travel outside of the region; the program could also coincide with other initiatives or goals, and may target early-school leavers</li> <li>Existing links to other programs, such as <i>Beyond the Bell</i>, should also be strengthened to support this Objective</li> </ul>							