



THE **UNCONFORMITY**

# West Coast Cultural Strategy



September 2023



# Acknowledgments

The authors acknowledge the palawa people as the original and traditional custodians of lutruwita / Tasmania. We commit to working respectfully to honour their ongoing cultural and spiritual connections to this land.

The authors would also like to acknowledge the individuals and organisations who participated in the development of this Plan, including residents and visitors of the West Coast communities.

Image credits to be included in final publication.



# Summary of the West Coast Cultural Strategy

## Challenges and opportunities:

**STORIES TO TELL:** Remarkable geology, ancient cultures, pristine rainforest and a turbulent social history provide the setting for **unique stories that need to be preserved** in the Australian psyche

**AMBITION TO GROW:** Extraordinary successes in festivals, film, visual art and heritage are inspiring **new levels of ambition**, and there is great interest to see culture flourish further with greater resources

**NEED FOR COHESION:** Progress is occurring organically, but there is room to **improve community cohesion** and share opportunities **across the region**

**PATHWAYS FOR LOCALS:** With growing interest from outside the region, stronger structures are needed to give the communities a **voice in decision-making** and clearer **pathways for local creativity**

## Vision:

### A West Coast 'Cultural Commons'

The communities have a place to share and explore creative opportunities for the greater and collective benefit of the West Coast

## Goals:

### Relationships

Form new structures, collaborations and partnerships across the region

### Storytelling

Cultivate distinctive West Coast storytelling and dialogue

### Resources

Gather new resources for sustainable growth of cultural initiatives

### Advocacy

Represent the region and promote local creativity

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- This document outlines a West Coast Cultural Strategy, for discussion at the September 2023 meeting of the West Coast Council.
- It expresses a vision and set of goals, based on consultation with the communities of the West Coast and key stakeholders.
- For any questions, contact Tandi Palmer Williams, Managing Director of Patternmakers at [info@thepatternmakers.com.au](mailto:info@thepatternmakers.com.au)



# 1.

## Introduction



# The West Coast of lutruwita/Tasmania is undergoing cultural and economic transformation – and the time is right for the region to develop a Cultural Strategy

## Context

- With a population of 4,263 in 2021, it is unusual for a Local Government Area like the West Coast to have a Cultural Strategy.
- However, there is rapid change happening on the West Coast, with risks and opportunities to manage.
- Several major industries are present, including mining, renewable energy (hydro and wind), aquaculture and forestry. Mining is increasing due to the need for critical minerals for the renewable energy transition, creating economic opportunities alongside social challenges, with a cyclical nature and drive-in, drive-out ('DIDO') workforce.
- The region is the setting of unique environmental assets and striking landscapes, from the UNESCO Tasmanian Wilderness World Heritage Area, to Warreen Cave and the hillsides and rivers 'scarred' by mining.
- It is also close to the locations of environmental movements such as the historic Franklin Blockade, and the contemporary *Protect the Tarkine* movement.
- Along with growth in tourism, the creative community is growing dramatically, and locally-based organisations are achieving national and international attention. Some creative initiatives are attracting significant investment, including for TV productions, festivals and creative projects. New ideas are emerging from both inside and outside the region.

## Project background

- With these remarkable changes underway, West Coast Council ('Council') invited local arts organisation The Unconformity to facilitate a Cultural Strategy for the region, for the first time.
- This commitment formed part of a Memorandum of Understanding (MOU) between Council and The Unconformity in 2020, as part of discussions about sharing the costs and benefits of its biannual festival for the community.
- A 'West Coast Cultural Strategy' project was initiated by The Unconformity in 2022. The brief envisioned an action plan to establish a vision and roadmap for West Coast arts and culture, as informed by members of its community.
- WD Booth Foundation supported the project – and cultural research agency Patternmakers was the commissioned consultant.
- While Council initiated the project, it was intended that the resulting Strategy be owned by the community, for the community. It would express a vision and goals to be shared among multiple stakeholders.
- A Working Group was established to guide the project, with members from Council, The Unconformity, and representatives from each of the five main towns of the West Coast.
- This document shares the key insights from the process, and the shared Vision and Goals expressed by the community.



# Between March and May 2023, community consultation for a new Cultural Strategy engaged 200 participants via discussion events and a survey.

## Cultural mapping and forums across the region

- The consultants visited Tullah, Queenstown, Zeehan, Rosebery and Strahan in March 2023 to begin mapping the region's cultural stakeholders and exploring challenges and opportunities.
- The team engaged in five structured forums – but also in unstructured interviews with business owners, hospitality staff and artists.
- The number of people involved in this phase from each town included:
  - Tullah – 2
  - Zeehan – 8
  - Rosebery – 5
  - Strahan – 5
  - Queenstown – 35.
- A week later, a follow-up online forum was held via Zoom with eight participants, meaning in total 63 community stakeholders participated in the first phase, exceeding the initial target of 50-60.
- A wide range of stakeholders were present at the events, including community members, artists, film makers, designers, and representatives from local businesses, tourism operators, Council, major industry and allied sectors such as health and education.
- There was considerable discussion about how opportunities are shared across the region, and about improving the way the community works together on cultural initiatives.

## Survey

- The depth and breadth of engagement showed broad and deep interest in culture – identifying priority topics for further exploration via a survey.
- A survey was launched in early May to measure the insights from the consultation, prioritise areas for further exploration and hear from those not able to participate in the consultation.
- The survey was promoted online through the databases of Council and The Unconformity. Paper versions were also distributed through key locations across the region.
- 138 responses were gathered, and some written submissions were also received. The survey respondents included:
  - 71% full-time residents, with the other 29% including part-time residents, visitors to the region and other interested parties
  - 67% living in or visiting Queenstown most regularly, with 33% indicating Zeehan (25%), Strahan (19%), Rosebery (19%), Tullah (15%) or elsewhere (7%).
- Based on the survey results, three areas of enquiry were prioritised for exploration in an intensive Workshop Week in late May.



# Strategic priorities and actions were explored during an intensive Workshop Week comprising 14 workshops, each involving between 8 and 20 attendees.

## INTRODUCTION

During a 'Workshop Week', 12 topics were given 2 hours of discussion in a dedicated session, which could be joined either in person or online. In each session, the following questions were explored:

- What's already underway? Are there existing strategies, initiatives or ideas in train?
- What other needs and opportunities exist in future – and why are they important?
- What actions could be taken – and who could drive them? What resources could be marshalled?

### Area 1: Big and bold creativity

In terms of creating an environment where professional arts and cultural practices can thrive, four topics were explored:

- **Aboriginal culture** – supporting Tasmanian Aboriginal culture on the West Coast
- **Screen** – systemic development of screen initiatives, including digital content, film and TV
- **Architecture and civic buildings** – restoring and maintaining built infrastructure for cultural purposes
- **Arts and Heritage** – sustaining local arts and heritage with opportunities and audience development.

### Area 2: Innovating across different sectors

A further four workshops explored ways for culture to make a difference in more parts of the community:

- **Environment** – links between culture and wilderness, natural and remedial materials in art making
- **Health, aged care and disability** – consulting on a Disability Inclusion Action Plan (DIAP), addressing barriers experienced by the community, and supporting socially engaged practice to improve mental and physical health
- **Education** – championing artists in residence, expanding extra curricula opportunities and clarifying education pathways
- **Tourism** – collaborating with destination marketing initiatives and supporting growth in cultural tourism.

### Area 3: An empowered community

A final set of workshops was held to explore strong and sustainable community engagement and collaboration:

- **Emerging artist support** – co-operative arrangements, networks, peer support, mentoring activity, retail opportunities and professional development
- **Volunteerism** – addressing volunteer support, recognition, skills development and succession planning
- **Festivals** – connecting festival committees, cultivating Town-DIDO engagement, and exploring funding and operational models for regional festivals
- **Community communication** – developing digital platforms, noticeboards and networks to post messages, publicise events and share knowledge.





2.

Key insights





# Remarkable geology, ancient cultures, pristine rainforest and a turbulent social history provide the setting for unique stories

High above Queenstown, a steep walkway weaves up the mountainside to Spion Kopf Lookout. The start of the path is hidden on a backstreet, poorly signposted; yet at the top, a commanding 360-degree view awaits the adventurous.

Most days the path is wet, unsurprising because the West Coast is the wettest region in Tasmania, the wettest state in Australia.

From the summit, the mountains reveal 500 million years of geological history, including evidence of erupting volcanoes spreading lava onto what was once the sea floor.

Rocks from all of Earth's major geological periods are found here, as are Australia's best examples of glaciated landscapes. In fact, the Tasmanian Wilderness meets seven out of ten criteria for World Heritage Listing (only one other place on earth – China's Mount Taishan – meets that many criteria), with not only geological significance, but ancient Gondwanan conifers, and unique Aboriginal history.

Hillsides are marked by early mining practices: felling trees and belching sulphuric fumes, which killed plants and leached into waterways. The Queen River that winds its way through town is now biologically dead, dyed the same fluoro-orange shade as a miner's safety vest.

The early mines were not only damaging to the environment but were dangerous for miners and their families. In 1912, a fire at the North Lyell copper mine caused the death of 42 people. It is one of the many stories from the region's turbulent social history that deserves to be preserved, shared and commemorated for future generations.



‘It is almost cliché to say that history should be remembered. But there is a reason why great thinkers such as Martin Luther King preached that we are made by history.

We should always discuss what has happened in the past, both the good and the bad.

Our experiences make us who we are, and both the terrors and successes of the past are fundamentals of our current societies.... the many slips toward darkness and the numerous climbs to a brighter future.’

- Daniel Guelen, Senior Editor of the Journal of International Affairs, on [The Importance of Commemorating Tragedy](#)



# The cyclical nature of major industry presents challenges and opportunities for culture

Grand historic buildings of the past are still visible, such as the Imperial Hotel, built in 1898, Queenstown's first brick hotel. Today it houses the Galley Museum with its impressive collection of photographs, artefacts and objects detailing the West Coast's history.

From the Spion Kopf lookout, you can see the gravel football oval, a symbol of the region's camaraderie and toughness. The dilapidated and newly renovated buildings, which sit cheek by jowl; an architectural map of the growth and decline of the townships.

Across the region, populations have fluctuated in line with the prosperity of the mines. In 1889, The Gaiety Theatre opened in Zeehan with seating capacity for over 1,000 patrons – some say it was Australia's largest concert hall at time of construction. The population of Zeehan-Dundas peaked at 10,000 in about 1910, over ten times the current population.

Mining activity still heavily influences the towns of Zeehan, Rosebery and Queenstown, with minerals pulled from the earth now partially deployed to clean energy technologies. Wind turbines, solar panels, electric vehicles and battery storage all require a wide range of minerals and metals, which lie in abundance beneath the earth of the West Coast.

But mining is a cyclical industry, and culture and tourism now represent important opportunities for the region, both economically and socially. The 2021 Census showed that unemployment in the region is twice the rate of the Australian average. A third (32%) of dwellings are unoccupied, compared to 10% nationally.



Image: courtesy West Coast Heritage Centre





‘While Queenstown, Zeehan, Strahan and Rosebery are separate entities, with their own distinct identity, they are all bonded by the common thread of mining...

There’s a mystique about mining and mining towns that continues to resonate with people from beyond this milieu...

We are a community of miners. We are the only one of our kind.  
We have cultural link to rock, ore, mountain, river and wilderness...

Mining and art can be a feisty combo.’

- Cultural worker, former resident of the West Coast

# As far back as 35,000 years ago, and into the present day, culture has flourished in this region, with recent strengths apparent in visual art, heritage, festivals and film

## KEY INSIGHTS

Archaeological excavation in the Tasmanian Wilderness World Heritage Area shows that Aboriginal people were here as early as 35,000 years ago. They were the most southern human occupation at the time, inhabiting the region up to 20,000 years before humans settled South America.

At the edge of the West Coast, Warreen Cave is one of the oldest known cultural sites in Tasmania, dating from the Ice Age, when the flooding of the Bass Strait cut off Tasmania from mainland Australia, leaving Tasmanian Aboriginal people – the palawa – in isolation for 10,000 years.

Their unique culture was reflected in story, song, dance, language, kinship, custom, ceremony and ritual. Hut depressions visible today are contemporary echoes of where ancient communities gathered in semi-permanent structures, maintaining cultural practices and knowledge for generations.

From ancient times to now, there are examples of how culture has flourished in the harshest of conditions. Enough to wonder whether culture thrives despite the circumstances – or because of them.

West Coast western culture – brass bands, poetry, choirs – flourished in the mining settlements of the late 19th and early 20<sup>th</sup> centuries, nurtured by the hardy souls from around the world attracted by the riches beneath the earth.

The History Wall at Tullah café today shows photos of The Academy of Music and newspaper clippings of children's concerts, euchre competitions and dances.

The Gaiety was used for regular touring performances, live music, films, and sporting events such as wrestling and gymnastics. The world's first feature film – The Story of the Kelly Gang – played at The Gaiety in May 1907, only months after its release on the mainland in late 1906.

Today, West Coast culture includes exhibition of art, with numerous galleries in Queenstown and Strahan. There are arts and community festivals, like The Unconformity's biannual festival, along with annual events such as the Zeehan Gem and Mineral Fair, The Rosebery Festival, the Strahan Picnic and Tullah's Day at the Lake.

Creative workshops are held, and studios allow people to engage in pottery, photography and print-making. Film screenings occur daily at The Paragon Theatre, and film making, TV and screen projects are growing.

Extensive heritage displays are open at the Galley Museum in Queenstown and Zeehan's Cultural Centre, with troves of other archive material dotted across the region.

Creative industries workers are working in graphic design and screen, and artists undertake residencies in schools and festivals. Performances range from professional music to busking and The Queenie Choir.

Locally produced and touring events range from the core arts into the other 'cultures' of the region: from the Dragline to the Queenstown Community Market & Gallery, 10 Days on the Island, Fishing Competitions, Weaving events and MTB challenges.



‘Overall, the culture of the West Coast of Tasmania is unique, resilient, and deeply connected to the region's history and natural beauty.’

- Volunteer, resident, Queenstown

‘The ability to really immerse yourself in wild spaces, and the local built heritage through venues; the diversity of the offerings, and finding unique voices of creative expression.’

- Audience member, resident, Rosebery/Queenstown

# Remarkable successes are inspiring new levels of ambition, and there is great interest to see culture flourish across the region, in all five towns

## KEY INSIGHTS

Conversations with 'West Coasters' reveals striking examples of how the community has organised for cultural initiatives, fought for cultural infrastructure and achieved remarkable investment and attention.

- ▶ In 2000, Carlene Vickers from 'Friends of the Gaiety' became a Local Hero finalist in the Tasmanian Australian of the Year Awards when the society raised \$120,000 for restoration works.
- ▶ The Unconformity began from a group of volunteers called Project Queenstown and grew into a nationally-recognised experimental arts festival.
- ▶ Groups of volunteers rallied together for restoration of the Wilderness Railway, and recent advocacy efforts have seen the announcement that Tasmania's next iconic walk will be created in the Tyndall Ranges.

The legacy of these efforts resonates throughout the community today and have set the scene for increasing professionalisation and investment. For instance:

- ▶ The Unconformity has succeeded in becoming part of the Australia Council's portfolio of multi-year funded organisations.
- ▶ Archipelago Productions is now based in the region, attracting significant investment for production and filming of TV series *Bay of Fires*.
- ▶ The establishment of PressWest in Queenstown represents an exciting step for the region, as a unique arts facility and workshop space.

Strong community engagement with this process showed intense interest in cultural opportunities: they bring people together and are shared across the region.





‘Overall, improving and modernising the culture of the West Coast of Tasmania will require a balance between preserving the region's rich cultural heritage and embracing new ideas and industries.

By taking a collaborative approach and working together with the local community, government and businesses, it is possible to create a vibrant and thriving culture that benefits everyone.’

- Volunteer, resident, Queenstown

# Across the region, people agree that thriving culture is a good thing for the West Coast, but there is room to improve community cohesion

## Opportunities

As part of the stakeholder survey, people were asked the extent to which they agree or disagree with a set of statements about culture on the West Coast.

Almost everyone agreed that ‘a thriving cultural scene is a good thing for the West Coast community’ (92%) and that ‘the West Coast should be ambitious about culture’ (88%).

Two statements that attracted slightly lower levels of agreement were that ‘arts and culture bring different parts of the community together’ (80%) and that ‘cultural venues and events on the West Coast are accessible to people from all backgrounds’ (58%).

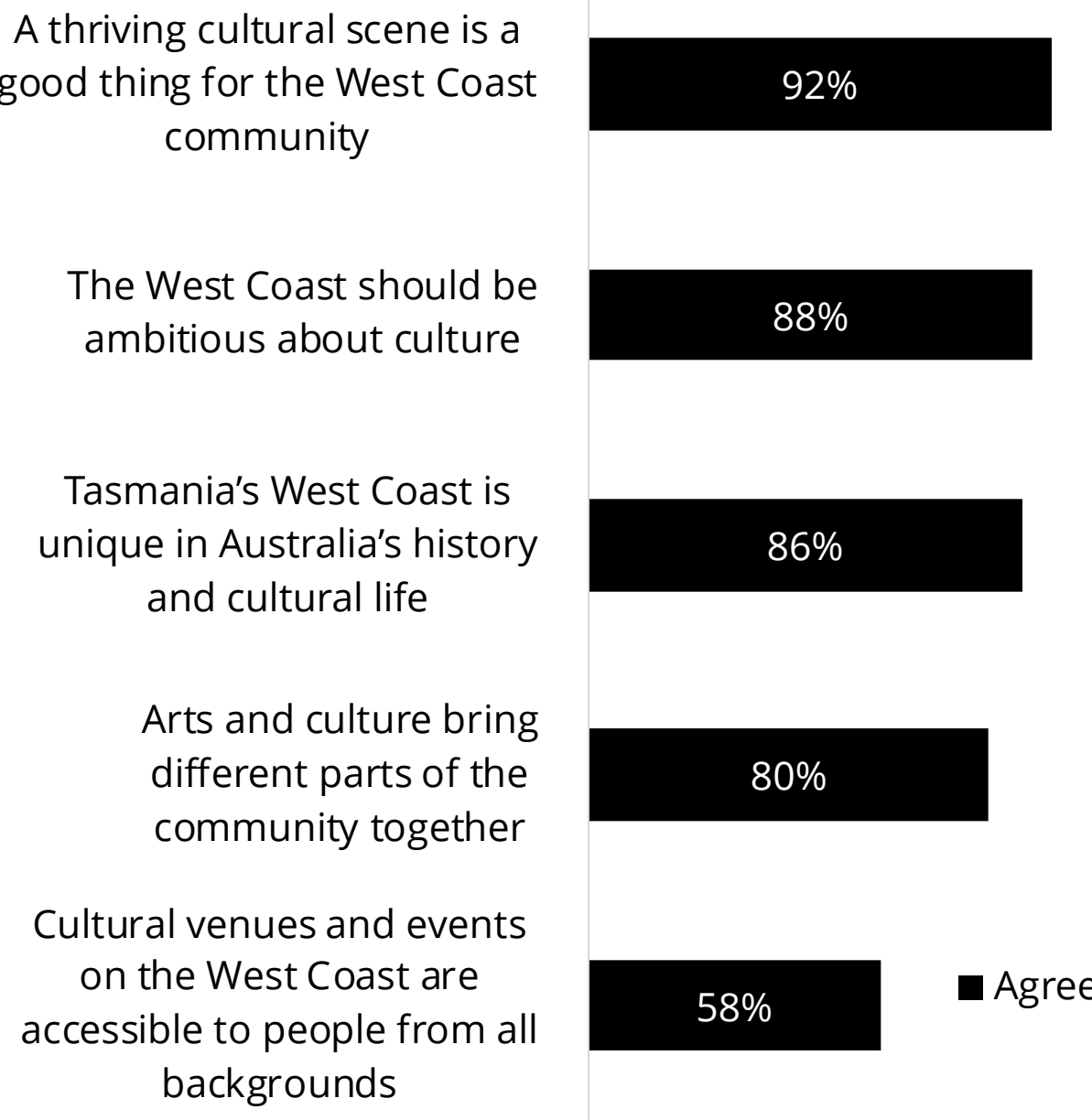
A recurring theme in the consultation for this strategy was how cultural activity and opportunity are shared across the region.

With a strong cultural presence emerging in Queenstown in recent years, there are questions about the extent to which other towns can develop their own facilities, culture practitioners and cultural tourism offerings.

Each town has its own distinct identity, and there is consensus that the ‘Queenstown effect’ may not be relevant or viable in other places.

Challenges and opportunities exist in bringing the towns together and facilitating collaboration across the region for the benefit of the whole area.

## To what extent do you agree or disagree with the following statements about culture on the West Coast of lutruwita/Tasmania? (n=138)



‘There is an opportunity to acknowledge that the arts have been a driver for change within Queenstown, a town that has for generations been viewed as a place not worth visiting, and with a shameful history.

The arts have allowed space for new narratives and a new vision and energy; improving the liveability of the community.

The danger is that this cultural shift progresses without embracing all members of the community, presenting a sort of divide between cultural newcomers and local community members...’

- Arts worker, former resident of Queenstown

# There is a concentration of creative spaces in Queenstown, with notable cultural sites and venues across the region – some with exciting potential

## KEY INSIGHTS

	Tullah	Zeehan	Rosebery	Strahan	Queenstown	Other
<b>Population size</b>	163	712	708	708	1,808	Total population of West Coast LGA: 4,267
<b>Dedicated creative spaces and cultural sites</b>	<ul style="list-style-type: none"> <li>History wall at Tullah Café</li> <li>Wee Georgie Wood</li> </ul>	<ul style="list-style-type: none"> <li>West Coast Heritage Centre</li> <li>The Gaiety Theatre</li> </ul>		<ul style="list-style-type: none"> <li>Huon Pine Shop and Gallery</li> <li>'The Ship that Never Was' – long running production</li> <li>Museum Room</li> </ul>	<ul style="list-style-type: none"> <li>Soggy Brolly</li> <li>The Paragon Theatre</li> <li>Frontier Gallery</li> <li>The Masonic Lodge</li> <li>The Library</li> <li>Q-West Gallery</li> <li>PressWest</li> <li>Western Art Space</li> <li>Station Studios</li> <li>The Galley Museum</li> <li>Qbank</li> <li>Empire Art Box</li> <li>The Unconformity Hall</li> </ul>	
<b>Other spaces that host cultural activity and events</b>	<ul style="list-style-type: none"> <li>Tullah Lakeside Lodge</li> <li>Distillery</li> <li>Rosebery Lake</li> </ul>	<ul style="list-style-type: none"> <li>Zeehan Neighbourhood Centre</li> <li>Study Hub West Coast (UTAS)</li> <li>Heritage streetscapes</li> </ul>	<ul style="list-style-type: none"> <li>Rosebery Neighbourhood Centre</li> <li>Football Club</li> </ul>	<ul style="list-style-type: none"> <li>Risby Cove – venue that can offer screenings in small theatre</li> <li>Regatta Point Station</li> <li>Visitor centre</li> </ul>	<ul style="list-style-type: none"> <li>Queenstown Golf Club</li> <li>The Confluence Hotel</li> <li>The Memorial Hall</li> <li>Queenstown RSL</li> <li>Heritage streetscapes</li> <li>The Railway – Station</li> <li>Old Concrete Church</li> </ul>	<ul style="list-style-type: none"> <li>Linda Café</li> <li>Linda Hotel</li> <li>Trial Harbour</li> <li>The Confluence</li> <li>Lake Margaret</li> <li>Iron Blow</li> <li>Smaller settlement regions</li> </ul>
<b>Examples of temporary events and festivals</b>	<ul style="list-style-type: none"> <li>'A day on the lake' festival</li> <li>Charles Woodley Memorial Fishing Competition</li> </ul>	<ul style="list-style-type: none"> <li>Gem and Mineral Fair</li> </ul>	<ul style="list-style-type: none"> <li>Rosebery Festival</li> </ul>	<ul style="list-style-type: none"> <li>Strahan Picnic</li> </ul>	<ul style="list-style-type: none"> <li>The Unconformity</li> </ul>	





‘There is a strong connection between community input and infrastructure - with arts, vibrancy, and events. Support from other sectors [is] really important too, to work together, build connections and foster a strong and resilient community.’

- Artist, visitor to Zeehan

‘We need money spent on dedicated infrastructure, that is, improving the historical buildings we already have and also providing newly-built facilities to house art and culture events.’

- Volunteer, resident, Zeehan

# West Coasters express a set of beliefs or values that need to be upheld in any cultural strategies, including that it should work hard to include everyone

## KEY INSIGHTS

### Values

Based on community consultation, the set of values underpinning this Cultural Strategy are:

- **All cultures are valid** – ‘Culture’ means different things to different people – and the community of the West Coast want this plan to be broader than traditional ‘artforms’. Tasmanian Aboriginal culture, visual art, literature, performing arts (theatre, dance, circus), music all deserve attention, so too do other types of culture. Whatever people consider to be their culture is valid for them, including motorbikes, gardening, mining, adventure sports and collecting.
- **Big goals require hard work** – There is a long history on the West Coast of persevering in tough conditions. The consultation raised a number of difficult topics and complex problems. There is an awareness that big issues won’t be solved overnight, but that shouldn’t deter efforts or dampen enthusiasm to create change. In the survey, 88% agreed that the West Coast should be ambitious about culture.
- **Everyone has a right to be heard** – The West Coast community is faced with some hard conversations about extractive industries, conservation and the Tasmanian

Aboriginal story. There are different views in the community about some topics, and this plan is based on the premise that diverse perspectives inform cultural development, community growth and tolerance. The exception to this would be hate speech or incitement to discrimination national, racial or religious grounds, which is not tolerated under Australian law and the International Covenant on Civil and Political Rights. The West Coast community don’t all need to agree – and it’s important that art projects and cultural initiatives are respectful of different perspectives.

- **Relationships before transactions** – It is clear from community consultation that how people work together is as important as what they work on. Relationships are seen as important and need to be worked at over time. One question to consider in relation to new proposals is whether projects allow sufficient time and processes for relationships to be developed.



‘An expanded region-wide experience for visitors and residents alike can only benefit and drive the future of the towns and the region with a unique offering.’

- Film Fashion Arts Council & The M+opera, Zeehan

# West Coasters seek big and bold creativity, empowered communities, and cultural innovations across different sectors like education, health and environment

## KEY INSIGHTS

### Priorities

The stakeholder survey confirmed there is consensus about the importance of three things:

- **Big and bold creativity:** 62% of stakeholders are 'very interested' in building an environment where professional arts and cultural practice can thrive (e.g. film, arts, architecture, heritage, Aboriginal culture)
- **Innovating across different sectors:** 70% of stakeholders are 'very interested' in exploring ways for culture to make a difference in more parts of the community (e.g. education, health, aged care, disability, inclusion, environment, tourism)
- **An empowered community:** 67% are 'very interested' in supporting strong and sustainable community engagement and collaboration (e.g. volunteerism, emerging artist support, festivals, communication).





# With great and growing interest in culture, stronger structures can help create more opportunities for locals, and support culture to thrive in different business models

Survey results from 138 stakeholders shows that the quality and range of cultural offerings is seen most positively, when ranked in a list of attributes.

The communities see opportunities to improve the representation of diverse voices and stories and the facilities and infrastructure for culture.

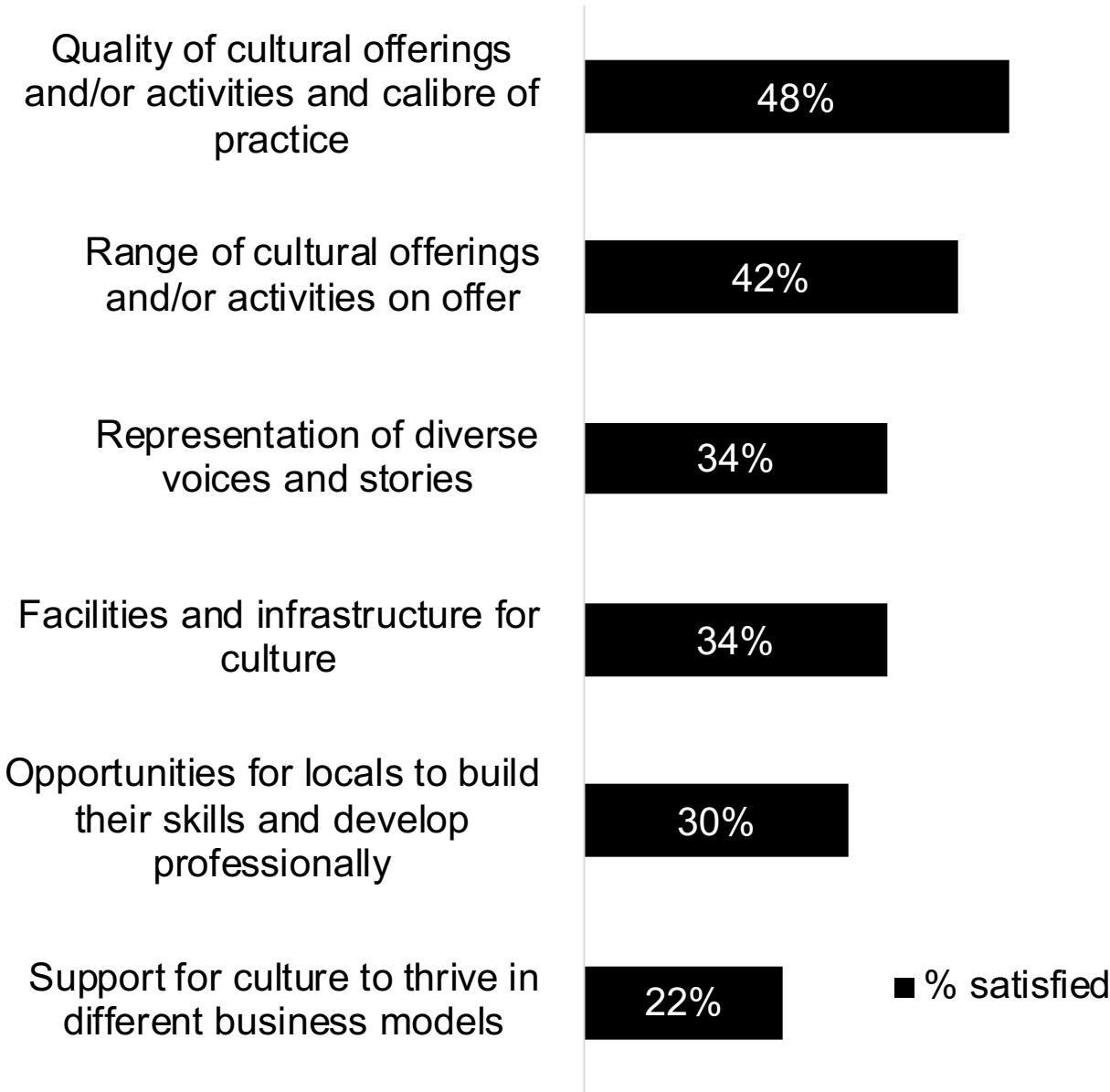
Most of all, there is a desire to see improvement in opportunities for locals to build their skills and develop professionally, and for culture to thrive in different business models.

Growth of cultural initiatives and creative industries cannot and should not rely on volunteers alone. There is a degree of fatigue among volunteers, and nationwide, rates of volunteering have been falling (according to the ABS, 16% of people on the West Coast identify as volunteers, which is 4% lower than the Tasmanian average, and Australia-wide rates).

Structured assistance is needed for emerging creatives and cultural entrepreneurs to better understand funding models for cultural projects so that they can navigate the systems.

The communities want to see transparency and have clear pathways to cultivate, grow and formalise promising cultural initiatives.

How satisfied or dissatisfied are you with the following aspects of culture on the West Coast? Tick one box per row. (n=138)



‘For something to improve, the population (or part thereof) needs to want the improvement.

So perhaps a system which enables people to put forth ideas and/or improvements... to help groups or individuals to organise classes, shows, exhibitions etc. if required.’

- Artist and audience member, resident, Zeehan



3.

Vision and Goals





# Summary of the West Coast Cultural Strategy

## Vision:

### **A West Coast 'Cultural Commons'**

The communities have a place to share and explore creative opportunities for the greater and collective benefit of the West Coast

## Goals:

### **Relationships**

Form new structures, collaborations and partnerships across the region

### **Resources**

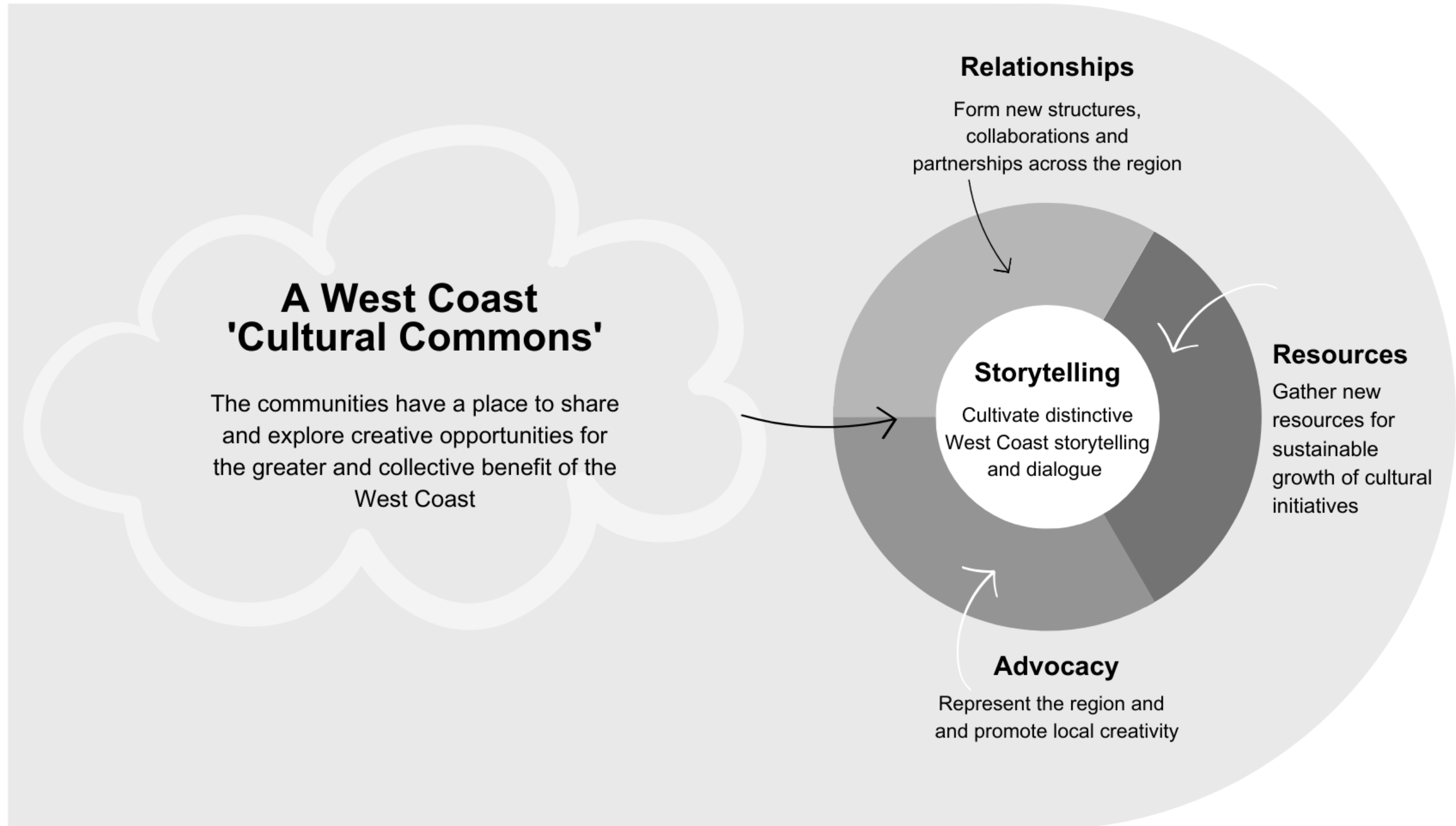
Gather new resources for sustainable growth of cultural initiatives

### **Storytelling**

Cultivate distinctive West Coast storytelling and dialogue

### **Advocacy**

Represent the region and promote local creativity



# The Cultural Strategy envisions the creation of a ‘Cultural Commons’ for the region, with four goals: storytelling, relationships, advocacy and resources

## VISION AND GOALS

### Vision:

A West Coast ‘Cultural Commons’ brings people together to explore creative opportunities for the greater and collective benefit of the West Coast.

### 2030 Goals

#### **1. STORYTELLING: Cultivate distinctive West Coast storytelling and dialogue**

From the Tasmanian Aboriginal story to the North Mt Lyell Disaster, the West Coast has hard, important stories to tell – and they need to be heard. Storytelling benefits both the teller and the audience; it builds empathy and connection. There is consensus about its power for the region, but deliberate effort is needed to fulfil its potential.

#### **2. RELATIONSHIPS: Form new groups, collaborations and partnerships across the region**

Great things are happening on the West Coast – but as one stakeholder said, ‘the region hasn’t found a way to work together’. There is room to incubate cross-regional programs such as art trails and artist residencies. Growing creative collaborations and formalising cultural partnerships through a Cultural Commons organisation will help connect the dots between the towns, and between artists and other sectors.

#### **3. ADVOCACY: Represent the region and safeguard its cultures**

Interest is growing in the region: from tourists, property investors, creative practitioners and major institutions. Residents, schools, businesses and artists have a lot to gain from inbound opportunities – but there are risks of exploitation and moments could be missed without stronger expression of the region’s cultural needs and interests.

#### **4. RESOURCES: Gather new resources for sustainable growth of cultural initiatives**

Resources exist for culture on the West Coast, some within Council but mainly beyond – via arts organisations, visiting productions and film and cultural tourism. Additional funding could be sought from the Tasmanian and Australian Governments, industry sponsors, philanthropic sources and commercial ventures, with work required to identify the priority opportunities, manage applications and create new structures that enable .

‘The Cultural Commons is the bridge between  
where we’re at and where we need to go.

Right now, it’s a lot of really good but sporadic ideas, with  
resources not talking to each other.’

- Artist, Queenstown



# Goal 1: Storytelling – Cultivate distinctive West Coast storytelling and dialogue

From the Tasmanian Aboriginal story to the fates of trapped miners, the Franklin Blockade to the burgeoning artist community of Queenstown, the West Coast has distinctive and significant stories to tell.

The act of storytelling builds connection and empathy. It benefits both the teller and the audience. On the West Coast, it plays a vital role in tourism, in creative practice, in preserving history and supporting community wellbeing.

There is consensus about its power for the region, and there have been examples of fascinating storytelling initiatives, but stakeholders agree there is more potential to be uncovered.

For instance, there is interest from a range of stakeholders in learning about Tasmanian Aboriginal history and the first people of the West Coast – including visitors to the region, the organisations that serve them (such as tourism operators and arts organisations) and residents themselves. Many acknowledge the desire to be led by Tasmanian Aboriginal people and to respect their leadership.

Important work is happening in this space; for example, West Coast Council is developing a Reconciliation Action Plan, The Unconformity has an Aboriginal Artist in Residence Program, and Rural Health Tasmania are creating a Yarn House at The Old Commonwealth Bank site (they also have a dedicated Aboriginal Health Worker).

However, more time is needed for this to unfold, acknowledging that palawa people are on a journey of awakening. Culturally safe spaces – physical, digital and symbolic – are vital.

There is a sense of urgency about capturing oral histories of the communities' older residents before it's too late – and ensuring that those recordings made in the past are stored, organised, accessed and promoted in new ways.

West Coast stories are not only vital for the distinct West Coast identity, but they deserve a place within the national psyche.

By prioritising storytelling at the heart of the Cultural Strategy, the essence of West Coast culture will be preserved for generations to come.

## **Initiatives:**

- 1.1 Create safe spaces for Tasmanian Aboriginal culture and for cultural protocols to be developed
- 1.2 Enable diverse voices across the community to share stories
- 1.3 Continually innovate in the way stories are organised, designed and promoted to audiences



# Actions on Goal 1: Storytelling - Cultivate distinctive West Coast storytelling and dialogue

2030 Initiatives and actions	Timing of actions		Who
	2023-24 to 2025-26	2026-27 to 2029-30	
1.1 Create safe spaces for Tasmanian Aboriginal culture and for cultural protocols to be developed			
1.1.1 Experiment with ways to listen and consult with Aboriginal people and be led by them – e.g. through yarning circles – when appropriate	✓		
1.1.2 Explore ways to build respect, cultural safety and competency, including through arts and culture experiences for locals and tourists on the West Coast	✓		
1.1.3 Deepen and strengthen relationships across the island, liaising with local Aboriginal Corporations and other organisations such as NITA Education to support and connect with their work	✓		
1.1.4 Support the local Aboriginal Corporation to develop information and experiences for tourists, students in local schools and local adults, and establish cultural protocols		✓	
1.1.5 Explore use of Aboriginal names for local cultural sites, places and landmarks, including correct pronunciation, and develop an Aboriginal Naming Policy		✓	Council
1.2 Enable diverse voices across the community to share stories			
1.2.1 Build the capacity of local people to share and capture stories through professional development and other capacity building initiatives	✓		
1.2.2 Support creative projects that allow more West Coast stories to be shared with more people – across a wide range of topics, sharing opportunities for storytelling among different parts of the community	✓	✓	
1.3 Continually innovate in the way stories are published and promoted to audiences			
1.3.1 Test and evaluate ways to publish stories on a variety of channels, e.g. plaques on buildings, signage, artworks, verbal sharing, video content, podcasts, websites	✓		
1.3.2 Explore new ways to surface, interpret and present historical records, including the important photographic history of the region		✓	
1.3.3 Explore ways for stories from the region to be used in the tourism sector and in training new staff and guides – including video stories, local relationships and study hub		✓	
1.3.4 Explore the possibility for a feature film to be made on the West Coast, including a locally-authored screenplay			

## Goal 2: Relationships – Form new structures, collaborations and partnerships across the region

Cultural activity is happening throughout the West Coast – but as one stakeholder said, ‘the region hasn’t found a way to work together’.

Cultural activities are flourishing in Queenstown, which is home to The Unconformity festival, a growing community of artists and a series of galleries and creative spaces.

There are examples of cultural initiatives in other towns, for instance:

- Strahan has ‘The Ship that Never Was’ theatre production, a museum room, galleries and some venues
- Zeehan is home to the West Coast Heritage Centre, The Gaiety Theatre and the annual ‘Gem and Mineral Fair’
- Tullah has a History Wall and a growing program of events and workshops at the Tullah Lakeside Lodge
- Rosebery has an annual Rosebery Festival.

However, some of these activities need greater support, and residents of the region want to see cultural investment and activity shared among the towns.

They also want to see culture making a difference in more parts of the community, like schools and aged care facilities.

How cultural activity is shared is not straightforward. Each town has its own distinct identity and cultural profile, and it is not appropriate to extend or replicate the Queenstown approach in

other places.

The distances between towns mean that travel is not always desirable or viable. The size of towns is also a consideration – in terms of what can succeed based on the population size.

There is room to see cross-regional initiatives bring the towns together. There are also ways for the communities to support one another to develop their own projects, facilities and offerings.

Formalising the ‘Cultural Commons’ as a neutral organisation will help kick-start a new era of collaboration across the community.

Growing creative collaborations and formalising cultural partnerships will help connect the dots between the towns.

It’s also vital to strengthen collaborations between artists and other sectors, such as education and health.

### **Initiatives:**

2.1 Establish the ‘Cultural Commons’ as a neutral community-based organisation with its own board and charter

2.2 Connect artists and creative producers with community festivals and other initiatives in each town

2.3 Grow cross-regional cultural programs such as residencies and art trails

2.4 Help stakeholders find partners, workers and volunteers for important creative projects



# Actions Goal 2: Form new structures, collaborations and partnerships across the region

2030 Initiatives and actions	Timing of actions		Who
	2023-24 to 2025-26	2026-27 to 2029-30	
2.1 Establish the ‘Cultural Commons’ as a neutral community-based organisation with its own board and charter			
2.1.1 Publicise this strategy and promote the opportunity to get involved in the Cultural Commons as board members, mentors or members	✓		Council
2.1.2 Establish an MOU between Council, The Unconformity (and any other large cultural organisations with turnover over \$500,000) to support the Cultural Commons with financial, administrative and intellectual support, and revise/update the MOU after 3 years (see Goal 4 for more actions related to resources).	✓	✓	
2.1.3 Hold Cultural Commons meetings on a regular basis, rotating the host location between towns, and schedule a public gathering, summit or ‘workshop weekend’ once a year	✓	✓	
2.2 Connect artists and creative producers with community festivals and other initiatives in each town			
2.2.1 Seek funding for a creative producer or artistic director to work in the West Coast region on festivals and other community arts projects	✓		Council
2.2.2. Create opportunities for artists (from all artforms) and creative producers to enhance the programs of community festivals	✓		
2.2.3 Form an MOU between the festival committees of each town, to activate more possibilities to share resources and cross-pollinate ideas and audiences	✓		
2.2.4 Investigate cultural programming to complement major events in other sectors (e.g. MTB, Adventure Tourism)		✓	
2.3 Grow cross-regional cultural programs such as residencies and art trails			
2.3.1 Expand The Unconformity’s Art Trail into a larger cross-regional trail that draws an even bigger audience	✓		
2.3.2 Work towards all schools on the West Coast having artists-in-residence		✓	
2.3.3 Create artist residency programs in all towns, and connect residencies with community events such as the Rosebery Festival and Zeehan Gem and Mineral Fair	✓		
2.4 Help stakeholders find partners, workers and volunteers for important creative projects			
2.4.1 Broker new relationships between artists, cultural organisations, businesses, major industry, government and charities	✓	✓	
2.4.2 Identify, scope and promote volunteering opportunities	✓	✓	34
2.4.3 Explore partnerships between cultural organisations and tourism operators on joint ventures and packages	✓		

# Goal 3: Advocacy – Represent the region and promote local creativity

Interest is growing in the region: from tourists, property investors, creative practitioners and major institutions. Residents, schools, businesses and artists have a lot to gain from inbound interest – but there is a risk of exploitation and/missed opportunities without stronger expression of the region’s cultural needs and interests.

In 2022, West Coast Mayor Shane Pitt said, ‘It is important that local communities receive their fair share of the wealth generated in these important industries so they can continue to have a strong social license and be socially sustainable into the future.’

In recent years, the tourism sector has developed dramatically, with initiatives such as Destination West Coast, North by North West, and Council’s branding implementation all playing a role.

However, there are opportunities to further grow authentic cultural tourism and better represent the region’s cultures to tourists – and ensure that local people and businesses benefit from rising visitation.

This need extends from tourism into other sectors, including to visiting arts organisations, businesses and investors.

While Council, The Unconformity and others are informally providing advice, assessing opportunities and connecting interested parties, there is a case to see this strengthened over time.

One important idea to consider is that of [Cultural Impact Assessments](#) and [Developer Levies](#) for major projects.

Building on Environmental Impact Assessments in planning, Cultural Impact Assessments would involve the proper consideration of peoples and cultures in development planning and other types of environmental modification and social intervention. In [New Zealand](#), Cultural Impact Assessments are becoming a necessary and important part of environmental impact assessments – regarded as technical advice, much like any other technical report such as ecological or hydrological assessments.

Developer Levies are common among councils in other parts of Australia and in future, could also be a mechanism to ensure that development in the region supports the further growth of the Cultural Commons.

## **Initiatives:**

3.1 Clarify how visiting artists, organisations and investors can engage effectively with West Coast communities

3.2 Support local artists and organisations to export their work to new markets and grow their practice outside the region

3.3 Develop more cultural tourism offerings and better represent West Coast culture to tourists



# Actions on Goal 3: Advocacy - Represent the region and promote local creativity

2030 Initiatives and actions	Timing of actions		Who
	2023-24 to 2025-26	2026-27 to 2029-30	
<b>3.1 Clarify how visiting artists, organisations and investors can engage effectively with West Coast communities</b>			
3.1.1. Develop guidance for visiting artists, organisations and investors looking to engage in cultural activity on the West Coast (e.g. tips, case studies/examples, guidelines, resources)	✓		
3.1.2. Identify community arts and cultural development priorities and support engagement with a range of experienced CACD practitioners	✓		
3.1.3. Introduce a requirement for a Cultural Impact Statement for major capital and program initiatives – which includes seeking advice from the Cultural Commons		✓	
3.1.4 Recommend a % Developer Levy is funnelled to the Cultural Commons from major developments that expand the footprint of industrial and residential projects		✓	
<b>3.2 Support local artists and organisations to export their work to new markets and grow their practice outside the region</b>			
3.2.1. Assist artists to access travel subsidies or bursaries to enable local artists to present work, enter awards, tour, or travel to take up residencies or professional development opportunities outside the region	✓		
3.2.2. Support local arts organisations to forge partnerships with organisations outside the region (e.g. a local gallery partnering with a gallery in Launceston) and pave the way for touring, engagement and exchange opportunities		✓	
<b>3.3 Better represent West Coast culture to tourists</b>			
3.3.1. Investigate new cultural experiences for visitors that connect with locals in an authentic way, such as events, guided tours, trails and making opportunities	✓		
3.3.2. Build more itineraries that signpost/showcase unique cultural experiences in the region - and innovate in how these are shared and promoted	✓		Destination West Coast, West by North West and Tourism Tasmania
3.3.3. Explore ways for tourists to ‘give-back’ to the region and participate in volunteering and philanthropic activity		✓	

# Goal 4: Resources - Gather new resources for sustainable growth of cultural initiatives

Significant resources have been found for culture on the West Coast in the past, mainly from sources beyond the region. For example, arts organisation The Unconformity has been successful in highly competitive multi-year funding processes from both Arts Tasmania and the Australia Council. The Tasmanian Government via Screen Tasmania provided \$1.5 million initial funding for Bay of Fires series, with additional funding supplied by ABC, Screen Australia, Film Victoria and Fremantle.

These investments are important achievements for the community and are helping build momentum and attention on the region.

To achieve more of its goals, West Coast culture needs investment and support from a variety of sources to function effectively as a vibrant and equitable ecology.

Some resources exist within Council; for instance, for staffing and administrative support. In addition, there are opportunities to seek higher levels of funding for promising initiatives through other sources (see Appendices for a list of relevant public and private funding sources for culture) – and align them to support the most pressing gaps and opportunities.

New structures can be established to attract and secure funding. For example, an independent not-for-profit entity endorsed as a deductible gift recipient (DGR) could help to secure additional grants and donations and even establish an endowment fund.

Creative industries could create new opportunities for young people, but no pathways exist for young people to study or gain work experience in these industries locally. The nature of work in these industries is often freelance based, so young people need business skills as well as creative training.

The Study Hub in Zeehan has courses to support West Coasters to live locally and study (Cert III, Masters) with free wifi, workshop spaces and the potential to facilitate training – but opportunities related to art, festivals and film need to be designed and promoted.

Resources exist for growth of cultural practice and creative industries on the West Coast, some within Council but mainly beyond.

With a small local population, work is required to identify additional State and Federal Government funding, industry sponsors, philanthropic sources and commercial ventures – and align them to support the most pressing opportunities.

Only 4% of survey respondents are satisfied with the region's current support for culture to thrive in different business models – and there is an opportunity to test different ways of working.

Ideas exist for upgrading, expanding and developing new cultural sites, but investment is needed for feasibility studies and business case development.

## **Initiatives:**

4.1 Build capacity and invest in professional development for local artists, creative enterprises and young and emerging practitioners

4.2 Explore funding sources for cultural activity – including public and private sources – and assist promising initiatives to seek funding

4.3 Develop feasibility studies and business cases for capital investment in new facilities





# Actions on Goal 4: Resources – Gather new resources for sustainable growth of cultural initiatives

2030 Initiatives and actions	Timing of actions		Who
	2023-24 to 2025-26	2026-27 to 2029-30	
4.1 Build capacity and invest in professional development for local artists, creative enterprises and young and emerging practitioners			
4.1.1. Work with the Study Hub to map pathways for young people to gain opportunities in creative industries, and support creation of new offerings that address gaps	✓		
4.1.2. Identify internship and mentorship opportunities for young/emerging creatives to gain experience in festivals, films and other cultural activities	✓		
4.1.3. Develop the digital marketing and e-commerce capabilities of local creative enterprises and explore the case for an e-commerce platform or campaign, potentially linked with the Art Trail		✓	
4.2 Explore funding sources for cultural activity – including public, private and philanthropic models			
4.2.1. Establish Cultural Commons as funding custodian – to raise, administer and auspice funds Plan for and on behalf community to support initiatives set out in Cultural Strategy	✓		
4.2.2 Council to commit 0.4 FTE for a Cultural Development Officer for three years, decreasing to 0.2 FTE in 2026-27 to 2029-30, to support the growth of the Cultural Commons	✓		
4.2.3 The Unconformity to deliver the West Coast Seed Fund through the Cultural Commons, and provide associated administrative and intellectual support for the Commons (e.g. 0.2 FTE for the first 3 years, and 0.1 thereafter)	✓		The Unconformity
2. Seek funding for a creative producer or artistic director to work in the West Coast region (possibly employed by Council and seconded to the Cultural Commons)	✓		Council
4.2.2. Investors and major industry organisations active on the West Coast to invest in the Cultural Commons (e.g. as members on a sliding scale of membership fees) and participate in meetings	✓	✓	
4.2.3. Grow sponsorship of cultural activities from a range of sources, and assist artists, cultural enterprises and community groups to navigate sponsorships from major industry	✓		
4.2.4. Advocate for a proportion of Royalties to Regions to be earmarked for culture		✓	
4.2.5 Establish an endowment fund to distribute support for West Coast culture long-term		✓	
4.3 Develop business cases for capital investment in new facilities			
4.3.1 Advocate for investment in needs analyses and feasibility studies for new cultural facilities and precincts, including: <ul style="list-style-type: none"><li>• PressWest expansion ‘House of Art and Nature’</li><li>• Workshop/gallery space in the Queenstown Industrial area</li><li>• Co-working space for creative practitioners</li></ul>	✓		38
4.3.2 Develop business cases and seek funding for upgrades to key facilities, including: <ul style="list-style-type: none"><li>• Strehen Visitor Centre</li></ul>	✓		

‘The region hasn’t found a way to work together. There are mental barriers which stop people attending things in other towns...

We need targeted things to get people out of the rut. Unless they experience special things in special places, they don’t feel the drive.’

- Workshop participant

‘Nobody can afford to be insular anymore, in facing big things like climate change and Aboriginal history.’

- Workshop participant

4.

Delivery models



‘At a grass roots level, the main thing will be to get people involved on the basis that this is their community, their chance to show their artistic smarts, their means of connecting with one another.

Take it to the schools, the sports clubs, the scouts, the bottle shops, the check out counters, the hospital wards and the cafes.

The forums will only be a start.

People can be galvanised once the ball is rolling.’

- Former resident of the West Coast

# The concept of a ‘Cultural Commons’ has strong support – but the delivery model needs further work

## Reflections on a Delivery Model

This strategy expresses the set of ideas, ambitions and plans that have been expressed by the community, for the greater and collective benefit of the West Coast.

The consultation process showed that the term ‘Cultural Commons’ has support (the people who have participated, Council, The Unconformity, independent artists, industry, other cultural organisations and residents are all members of the ‘cultural commons’), and this language is used throughout the strategy.

However, to be successful, it needs a formal structure – committee or organisation – to deliver it.

Alongside the 12 topic-based sessions, possibly delivery models have also been explored. These discussions explored:

- Who is best placed to deliver activity, harness resources and manage administration?
- What is likely to generate the best community support, buy-in and momentum?
- What mechanisms would ensure the best quality decision-making and manage perceived and real conflicts of interest?
- What model has the greatest power to attract investment from a range of sources, and share it to where it is needed most in the community?

## Possible structures

- Initially, formation of a committee, either within Council or within The Unconformity was tested.

- However, without a formal, independent organisational structure, the Cultural Commons will not be able to attract investment, or achieve the community buy-in needed.
- The recommended approach is for a new independent organisation to be created to govern and implement the Strategy.

## Principles

The Cultural Commons:

- Is an independent, neutral organisation that acts for the benefit of the region as a whole.
- Is established by Council in partnership with founding members, including The Unconformity.
- Is the custodian of a Council-endorsed Cultural Strategy.
- Can auspice funds and has DGR status.
- Has representation from the five towns, from Council, from the local Aboriginal Corporation/community and from contemporary cultural organisations.
- Makes processes and pathways transparent and equitable.
- Seeks and secures resources from multiple channels and directs them to where they are needed by the community, fostering cultural projects via a range of business models.





# There are three possible models for the West Coast Cultural Commons

West Coast Council is small LGA by state comparison, micro by national standards, and has minimal resources. Implementation of the ideas and aspirations of the strategy will be measured and over time, proceeding as resources are accumulated by Council in partnership with the community.

Option	1. Informal collaboration	2. Unincorporated committee	3. Incorporated organisation
Details	<ul style="list-style-type: none"> <li>Cultural Strategy is delivered through collaboration by existing organisations</li> <li>The ‘Cultural Commons’ is galvanizing in a conceptual way</li> <li>Key stakeholders are invited to take responsibility for each action</li> <li>An organisation (e.g. Council) monitors progress and provides updates about the strategy</li> </ul>	<ul style="list-style-type: none"> <li>A community group is formed with the agreed purpose of administering the strategy</li> <li>The group or committee could be made up of volunteers representing the Cultural Commons, including representatives from Council and stakeholder organisations</li> </ul>	<ul style="list-style-type: none"> <li>The Cultural Strategy becomes the underpinning plan and philosophy for a new community-based organization, the West Coast Cultural Commons</li> <li>By establishing a formal organisation – West Coast Cultural Commons (Inc), the energy and common purpose of this process is formalised</li> <li>Council provides seed investment (cash and in-kind) for set-up, commitment of staffing for three years, becomes foundation member/patron</li> </ul>
Pros	<ul style="list-style-type: none"> <li>No additional administrative costs</li> <li>Informal and nimble</li> </ul>	<ul style="list-style-type: none"> <li>Easy to form</li> <li>Retains community spirit</li> </ul>	<ul style="list-style-type: none"> <li>Potential to secure resources</li> <li>Ability to employ staff</li> <li>Self-sustaining long-term</li> <li>Provides certainty over time that the strategy will be delivered</li> <li>Cross-regional and neutral</li> <li>Public statement of commitment</li> </ul>
Cons	<ul style="list-style-type: none"> <li>May have difficulty acting neutrally / bringing the community together</li> <li>Problematic dynamics between towns could intensify</li> <li>Perceptions of gatekeeping and conflicts of interest could increase</li> <li>Volunteer burnout may be exacerbated</li> <li>Risk that Council commitment could be redacted</li> </ul>	<ul style="list-style-type: none"> <li>Cannot receive funding from government or philanthropic agencies</li> <li>Unsuitable for public projects because individuals carry legal liability</li> <li>Volunteer fatigue may undermine long-term sustainability</li> </ul>	<ul style="list-style-type: none"> <li>Time and cost to transition some activities to a new organisation</li> </ul>





‘As a producer, what I’m after is local knowledge. Something like this would be fantastic in helping me understand.

To know there’s a group like this that has that insight, it would be magic, absolutely fantastic.

It would save a myriad of conversations. ’

- Workshop participant

# It is recommended that the West Coast Cultural Commons adopt the structure of a membership-based, incorporated body

There are two basic forms for an incorporated organisation: Not-for-profit Company Limited by Guarantee (Commonwealth legislation) or Incorporated Association (State legislation). They are usually membership-based, governed by a constitution approved by members on establishment which defines the purpose and objects, led by committees or boards. Individuals have legal protections.

If the Cultural Strategy becomes the underpinning plan and philosophy for a new community-based organisation, the 'West Coast Cultural Commons', it could have the following features:

## Establishment and Foundation Board

- Constitution – adapt Australian Charities and Not-for-Profit Commission (ACNC) Model Constitution, crafting the Constitution's objects from Cultural Strategy Goals.
- Foundation Board – people self-nominate to an independent selection panel (Council administers) who assess candidates against criteria such as: representation from Tasmanian Aboriginal community; towns; diversity (e.g. gender, age, disability); the knowledge, the skills, expertise, experience, networks, time, and motivation to govern a community-based cultural organisation.
- Board elects own Chairperson and other officers. Once established, Board sets priorities to embed West Coast Cultural Strategy in its operations.
- Constitution defines subsequent appointment and retirement of Board members. Board members paid a modest sitting fee.
- MOU formed between Council, The Unconformity and other major cultural organisations to incubate the Cultural Commons.
- Seeks DGR status.

## Charter

- West Coast cultural advocate to Council, Industry, Government, Community.
- Advise, broker, exchange, facilitate and enable the people, places, resources, ideas to advance Cultural Strategy and future initiatives.
- Share and report progress on the Cultural Strategy, and recognise and celebrate community cultural achievements.

**Members** (individuals and organization who support WCCC's purpose and ambitions).

- Individuals – modest annual subscription (\$30-50).
- Organisations (e.g., Council, cultural organisations, UTAS, Mining, Aqua industries, Hydro) – fees on sliding scale proportionate to their operation revenue, for example only:
  - less than \$1M - \$500
  - \$1-5M - \$1,000
  - \$5-\$10M - \$2000
  - \$10-50M - \$3-5,000
  - more than \$50M - \$6,000+
- Voting Rights - full for individuals; none for organisations.

## Operations

- Supported in first three years by Council staff and existing cultural organisations, via an MOU and seconded employees
- Initial funding through Membership fees, other funds raised over time for dedicated staff, programs, and projects.
- Meetings could rotate between towns, held in pop-ups, with different voices invited to lead open sessions.
- A pool of mentors or volunteers for specified activities.



‘If the Cultural Commons can come together – it will have a strength to advocate on issues of importance...

Representation on this is the most important thing we can tackle.’

- Workshop participant

# Establishment of a West Coast Cultural Commons as an incorporated organisation provides the greatest certainty that the Strategy will be delivered

DELIVERY MODELS

Stakeholder	Current roles	Future roles
West Coast Cultural Commons (WCCC)		<ul style="list-style-type: none"><li>Established and activates its Charter, as well as:<ul style="list-style-type: none"><li>Provides advice and guidance when requested, on funding sources and application processes</li><li>Brokers collaborations and partnerships between community stakeholders, artists, and cultural organisations</li><li>Partners with The Unconformity and others to attract arts funding</li><li>Manages the West Coast Seed Fund</li></ul></li><li>Secures funding and employs staff to deliver the strategy</li><li>Grows a comprehensive cross-regional database and comms strategy</li></ul>
Council	<ul style="list-style-type: none"><li>Maintains a database related to growth and change</li><li>Consults with The Unconformity about cultural matters.</li><li>Contributes \$5,000 for the West Coast Seed Fund</li><li>Provides in-kind support for cultural organisations and events.</li></ul>	<ul style="list-style-type: none"><li>Establishes and participates in WCCC as a corporate member (new investment by Council)</li><li>Provides staffing for WCCC (new investment of 0.4 FTE in first three years and 0.2 FTE in the subsequent three years)</li><li>Contributes \$5,000 to the Cultural Commons for the West Coast Seed Fund</li><li>Seeks funding for a creative producer and seconds this role to WCCC</li><li>Endorses WCCC actions (thus Cultural Strategy) as part of its Strategic Plan</li><li>Consults with WCCC on major decisions related to arts and culture</li><li>Adopts the actions of this Plan, including introducing Cultural Impact Statements for major developments and programs.</li></ul>
The Unconformity	<ul style="list-style-type: none"><li>Operates in Queenstown and maintains a West Coast community database.</li><li>Administers the West Coast Seed Fund</li><li>Attracts funding for cultural projects from Arts TAS, Australia Council and other sources</li><li>Receives inbound requests to work with the community</li></ul>	<ul style="list-style-type: none"><li>Refers relevant requests to WCCC</li><li>Corporate member of WCCC</li><li>Supports the Seed Fund through WCCC, contributing funding from Arts TAS and administrative support/advice (0.2 FTE for first three years, and 0.1 FTE thereafter)</li><li>Helps connect artists with WCCC and other stakeholders.</li></ul>
Major Industry Sponsors	<ul style="list-style-type: none"><li>Funds sponsorships (mostly related to sport) usually through ad hoc expressions of interest.</li></ul>	<ul style="list-style-type: none"><li>Become corporate members of WCCC</li><li>Seeks advice from WCCC about strengthening community cultural activity and Cultural Impact of their operations and initiatives</li><li>Proactively seeks to support arts and culture through WCCC and independently, including opportunities for artists/creative producers to contribute to festival and other community initiatives.</li></ul>



5.

Appendix



# 5.1

Funding sources for culture



# Funding for culture on the West Coast could be sought through a range of public and private sources – including arts, screen events and social purpose funders

Public funding	Private funding
<ul style="list-style-type: none"><li>• <b>Arts Tasmania</b> offers a range of grant programs for professional artists, arts businesses and arts organisations, including project grants, scholarships, residencies, low-interest loans and multi-year funding for organisations. It also offers public art commissions and programs to support small museums and collections.</li><li>• <b>Creative Australia</b> (formerly Australia Council for the Arts) invests in artists and organisations through peer assessed grants, fellowships and awards that enable art to be created and experienced.</li><li>• <b>Regional Arts Fund</b> – Regionally based artists, arts workers and organisations can apply for funding for their professional development and creative arts projects in regional and remote Australia. In Tasmania is is administered by <a href="#">RANT</a>. They offer Project Grants and Quick Response Grants.</li><li>• <b>Screen Australia</b> is the national screen agency that funds content made for cinema, television (including streaming) and online. It also funds individuals, screen businesses and industry organisations.</li><li>• <b>Events Tasmania</b> aims to encourage event organisers to stage their next event in Tasmania by providing funding and development assistance, including the <a href="#">Event Marketing Tasmania</a> grants.</li><li>• <b>Tasmanian Government</b> supports projects and programs with social purposes, including for example <a href="#">Community Grants</a>, <a href="#">Wellbeing Tasmania</a>, <a href="#">Healthy Tasmania</a>, <a href="#">Inclusive Communities</a>, etc.</li><li>• <b>Tasmanian Community Fund</b> makes general grants to community organisations as well as to particular initiatives that improve the wellbeing or development of Tasmanian communities.</li><li>• <b>Australian Government</b> funds social impact projects and infrastructure through programs like <a href="#">Stronger Communities</a> and <a href="#">Investing in our Communities</a>.</li></ul>	<ul style="list-style-type: none"><li>• <b>Trusts, foundations and philanthropic sources</b> available for cultural and creative initiatives include:<ul style="list-style-type: none"><li>• <a href="#">The Besen Family Foundation</a></li><li>• <a href="#">Foundation for Rural &amp; Regional Renewal (FRRR)</a></li><li>• <a href="#">Fulbright Scholarships</a></li><li>• <a href="#">The Harold Mitchell Foundation</a></li><li>• <a href="#">The Ian Potter Foundation</a></li><li>• <a href="#">Sidney Myer Fund and The Myer Foundation</a></li><li>• <a href="#">Winston Churchill Memorial Trust</a></li></ul></li><li>• <b>Sponsorship</b> is common in the culture sector, with large employers and resident business likely to be active locally, such as MMG</li><li>• <b>Commercial investment</b> can be sought from private investors, where there are strong prospects for returns</li><li>• <b>Business support</b> is available for entrepreneurs and business owners through <a href="#">Business Tasmania</a>.</li></ul>

# 5.2

Consultation and survey insights

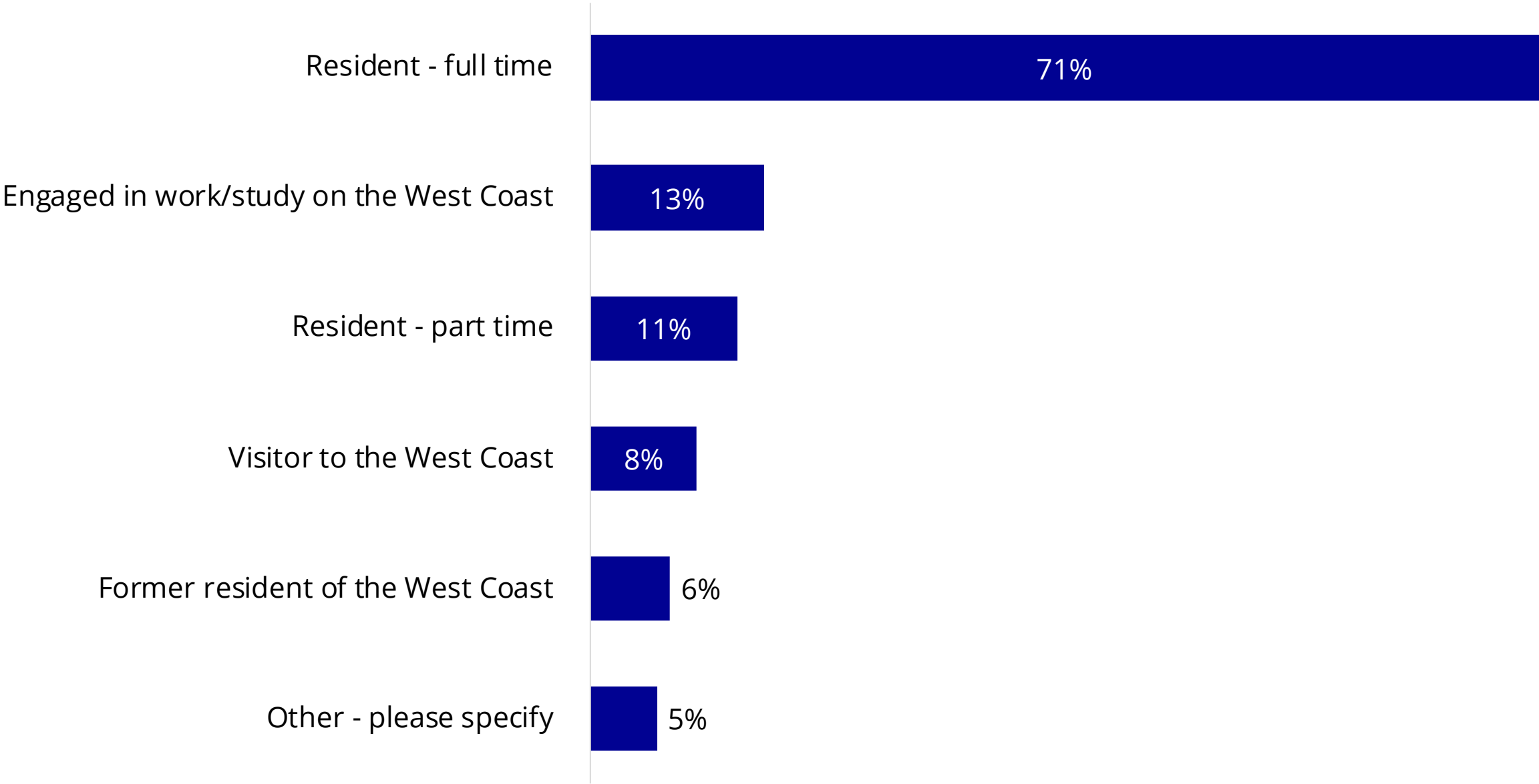


Economic factors	Communications and relationships
<ul style="list-style-type: none"><li>• Cyclical nature of major industry – changing resident populations</li><li>• Engaging with the DIDO workforce</li><li>• Socio-economic factors: some are just scraping by and not able to engage, others have good incomes but don't live in the community</li><li>• Lack of accommodation for visitors</li></ul>	<ul style="list-style-type: none"><li>• Volunteer burnout</li><li>• Communication within the community, a sense of missed opportunities</li><li>• Lack of engagement from some sections of the community – people seeing the artists as 'not part of the community' – some may be afraid of the arts</li><li>• Engagement between arts community and West Coast tourism – opportunity to speak as one voice</li><li>• First Nations history, lack of discussion (no name for the West Coast that is widely used), access to advice</li></ul>
Geographic isolation	Access to opportunities
<ul style="list-style-type: none"><li>• Isolation and travel distances – plus people self-isolating, leading insular lives on the West Coast (especially given the pandemic and cost-of-living pressures)</li><li>• Limited and unreliable public transport (buses) – matched to school times – impacting on what kids can participate in, how families can access opportunities in other towns</li><li>• Difficult for visitors to travel to the region without overnight accommodation – but rewards in the journey and destination</li></ul>	<ul style="list-style-type: none"><li>• Access to training, mentoring, professional development opportunities, teaching</li><li>• Access to supplies (depending on practice – some using local materials and environment)</li><li>• Finding venues, accessing space – and some having a perception of 'red tape' or difficulties liaising with council</li><li>• Lack of exposure or access to 'gateway' arts experiences</li><li>• Some having a perception that work from local artists isn't as 'professional' and worthy of being shown outside the region</li><li>• Local storytelling being rich but sometimes overlooked – and difficulties tapping into stories</li><li>• Access to information about the market – What are the drivers around the art buying market? How broadly are those dynamics understood?</li></ul>



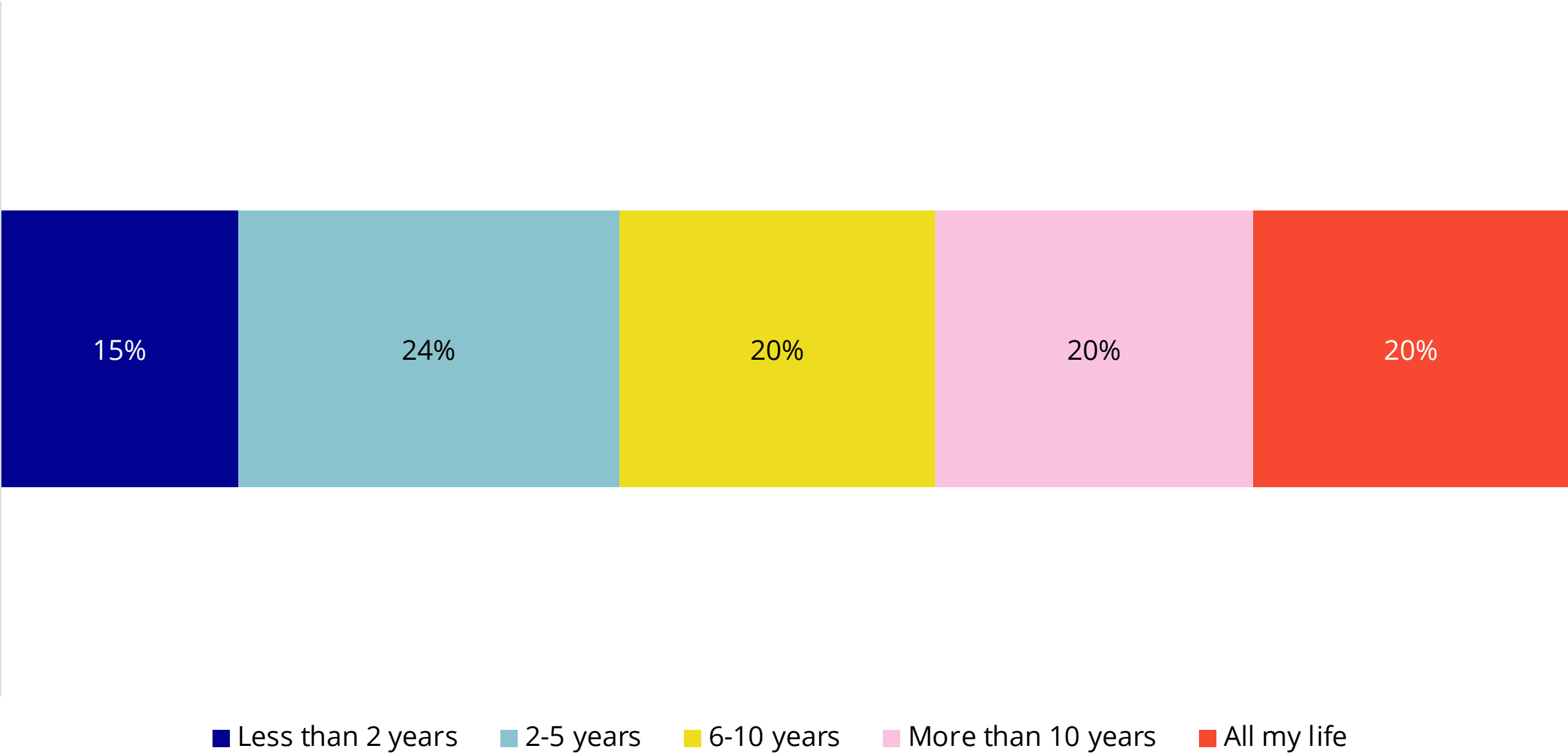
# 71% of survey respondents are full-time residents, with the other 29% including those who visit the region or have an interest in it

What is your connection to the West Coast? Select all that apply. (n=139)



# The majority of residents have lived on the West Coast for more than 6 years (62%)

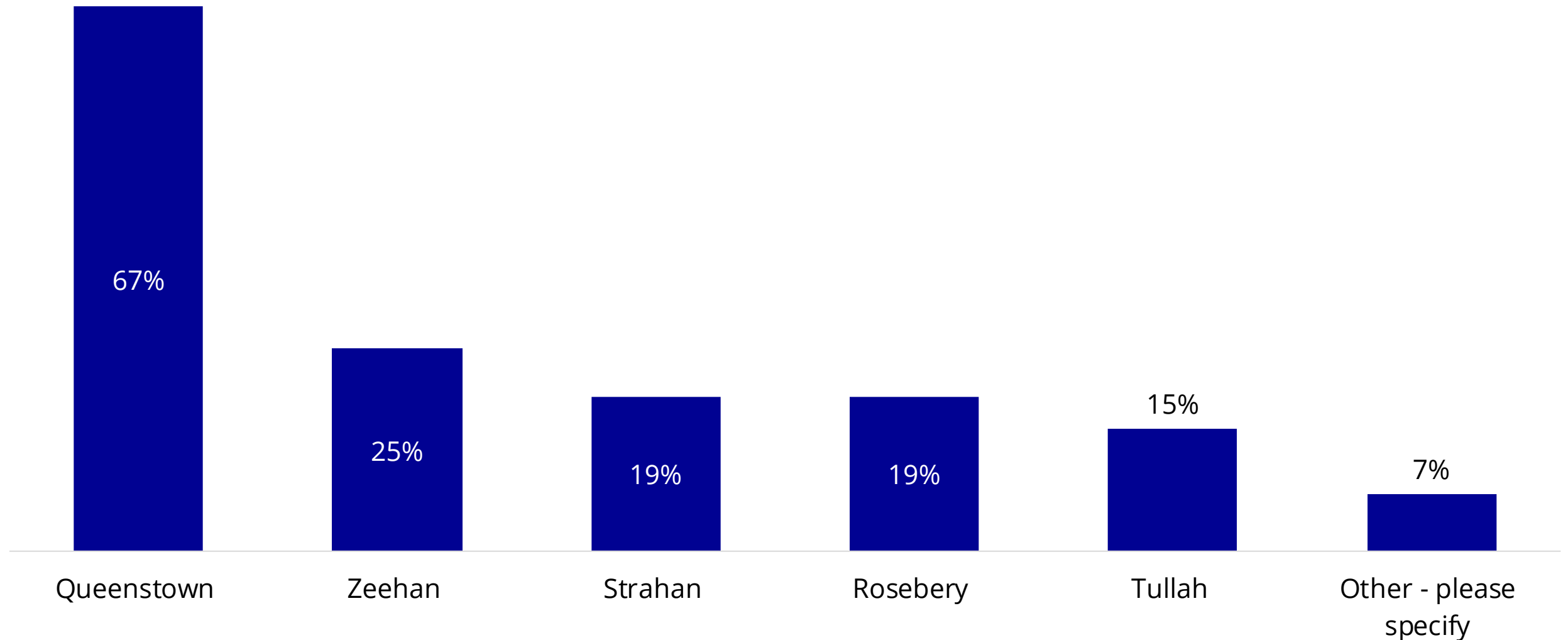
If you were or are a resident, how long have you lived in the region? (n=119)



# Two-thirds of respondents live in or visit Queenstown regularly (67%) – but the survey heard from people across the region including Trial Harbour and Gormanston

SURVEY RESULTS

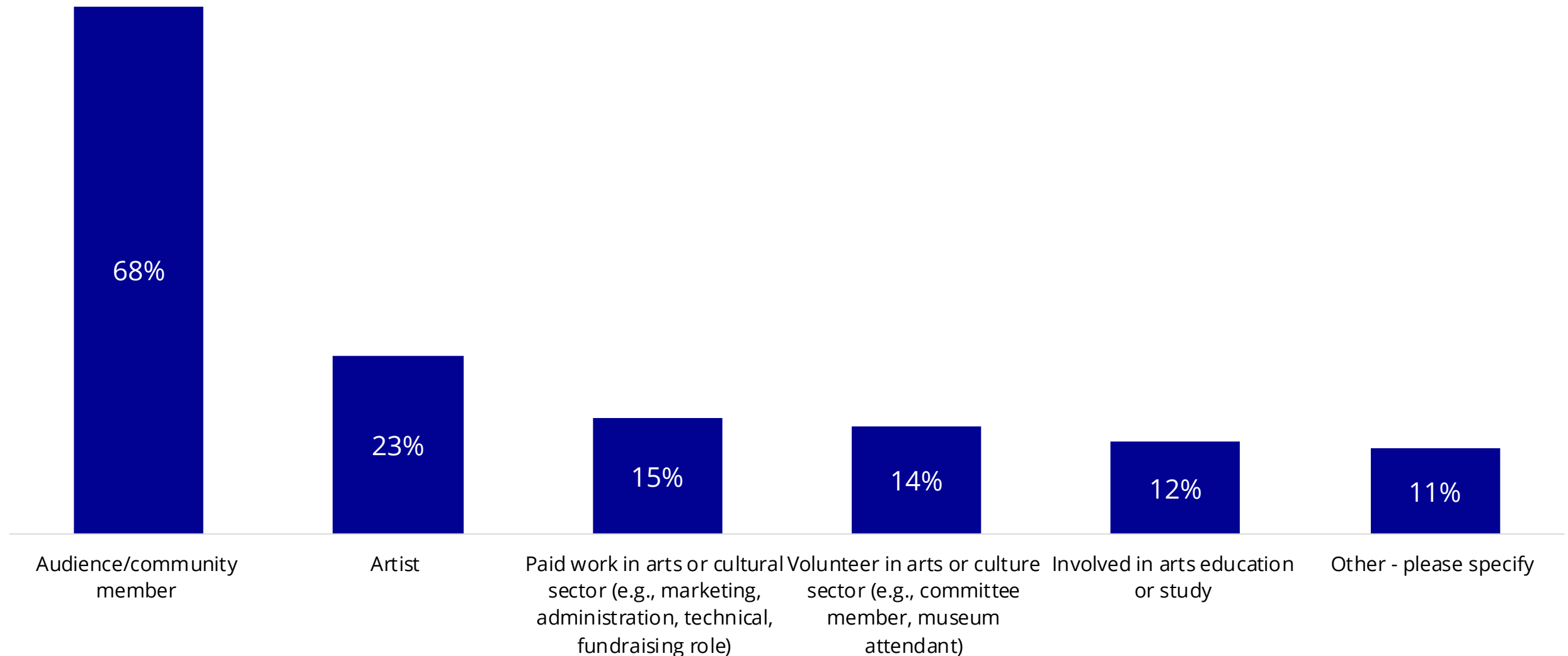
Which of the following towns do you live in or visit most regularly? Select all that apply. (n=139)



# 7 in 10 respondents are audience/community members (68%), while one-quarter are artists (23%)

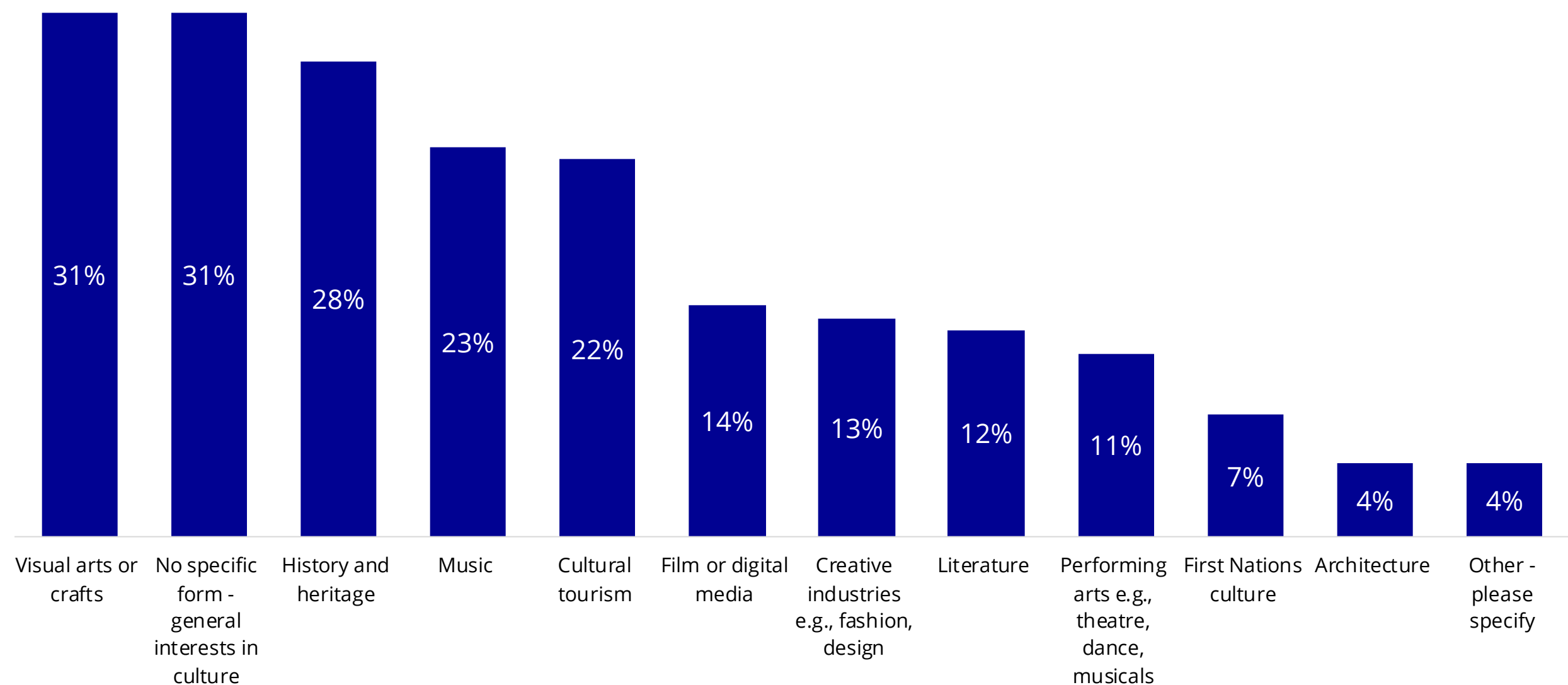
SURVEY RESULTS

Which best describes your connection to arts and culture? Select all that apply. (n=139)



# Respondents were involved in a wide range of artforms, including visual arts, history and heritage, music, cultural tourism, film and others

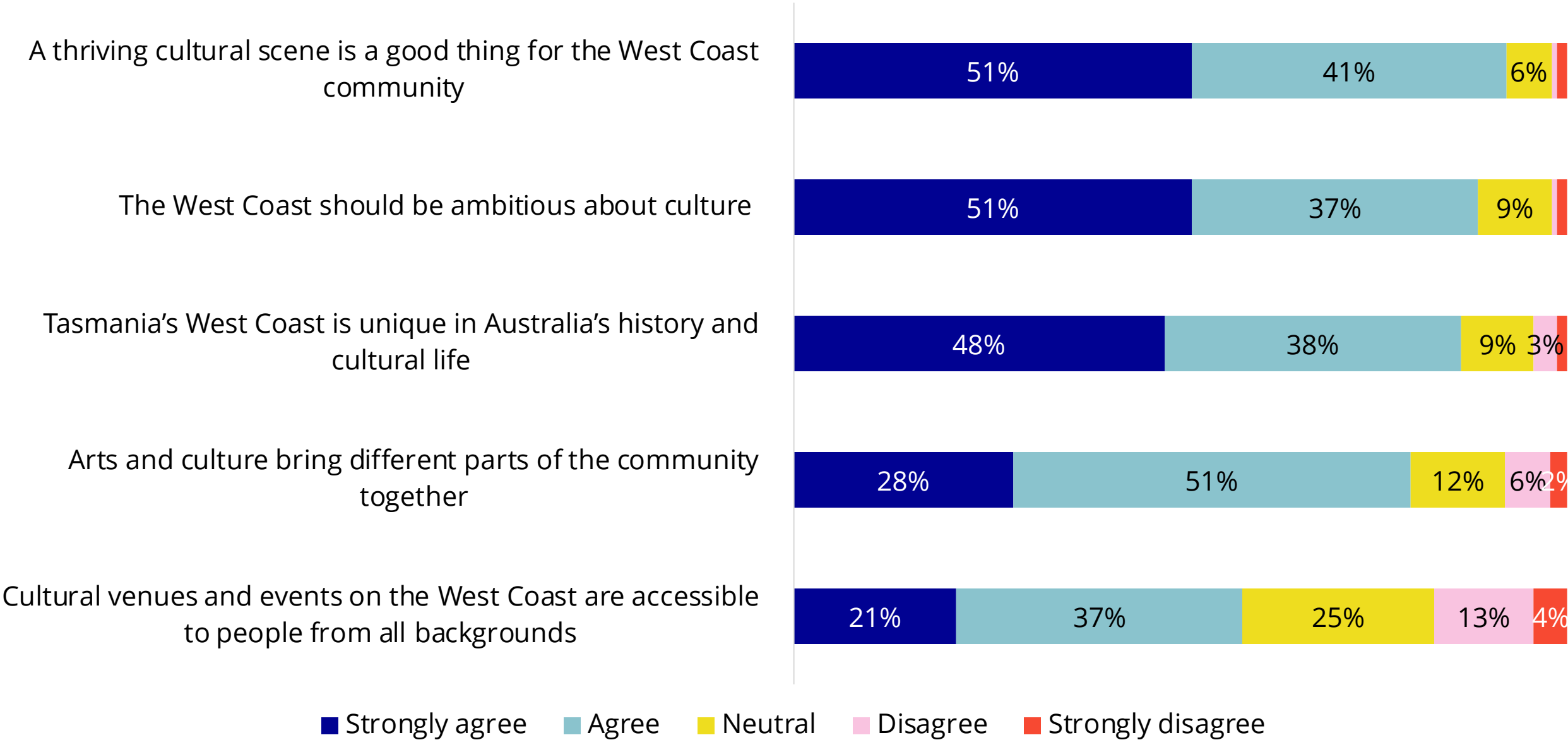
Which of the following forms of art/culture are you involved in? Select up to 3 options. (n=139)

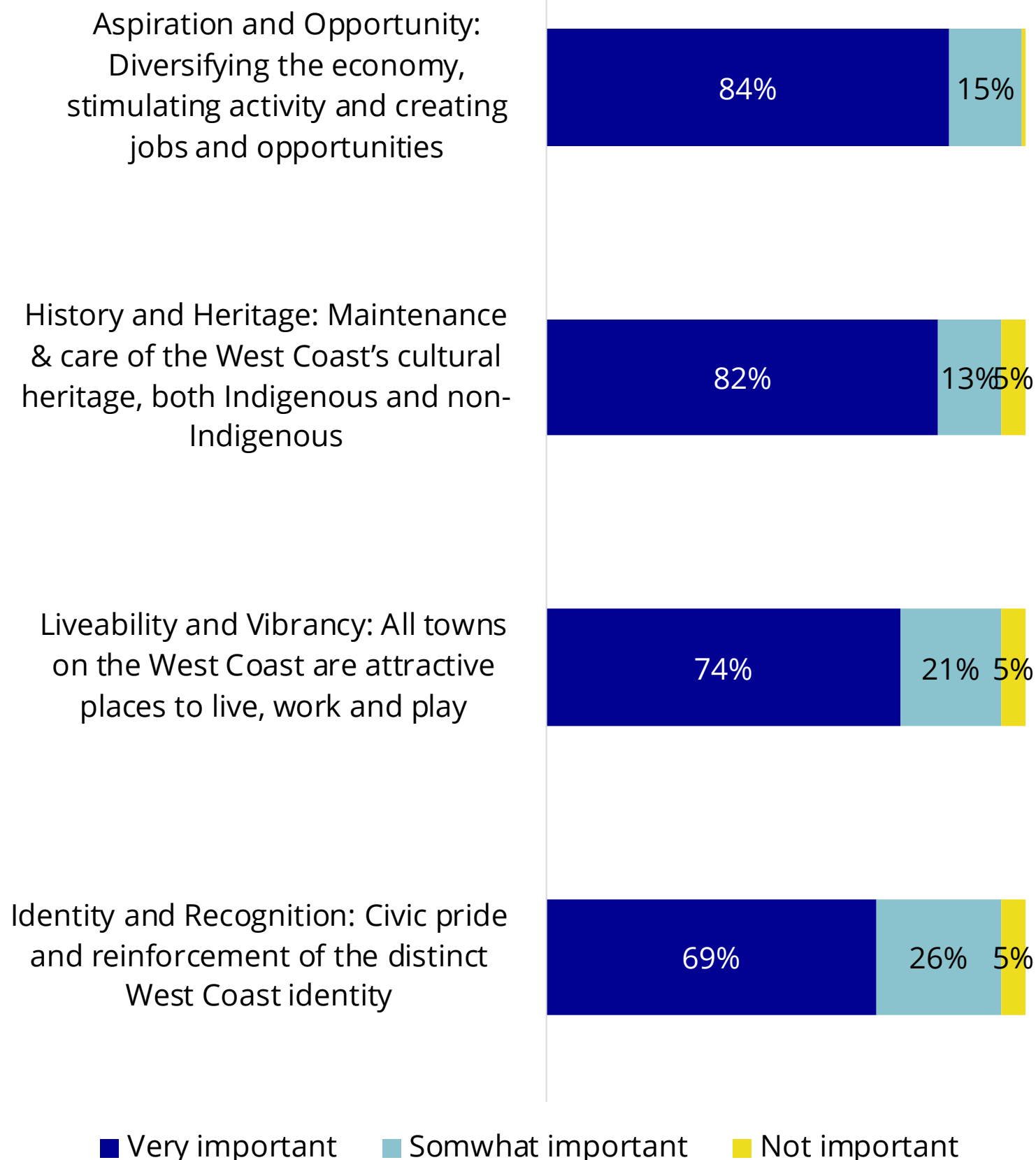




# Respondents agree with most positive statements about the West Coast – though feel more neutral or disagree that venues and events are accessible

To what extent do you agree or disagree with the following statements about culture on the West Coast of Iutruwita/Tasmania? (n=138)





**Aspiration and Opportunity and History and Heritage were the most likely to be considered 'very important' goals – but all have strong support**

Some 'big picture' goals were mentioned, to what extent are these important or unimportant to you? (n=138)



# Respondents were most interested in innovating across sectors (70% ‘very interested’) – though all three ideas attracted positive feedback

A range of ideas were put forward. Please tell us how interested you would be in the following initiatives. (n=138)

Innovating across different sectors: Exploring ways for culture to make a difference in more parts of the community (e.g. education, health, aged care, disability, inclusion, environment, tourism)



An empowered community: Supporting strong and sustainable community engagement and collaboration (e.g. volunteerism, emerging artist support, festivals, communication)



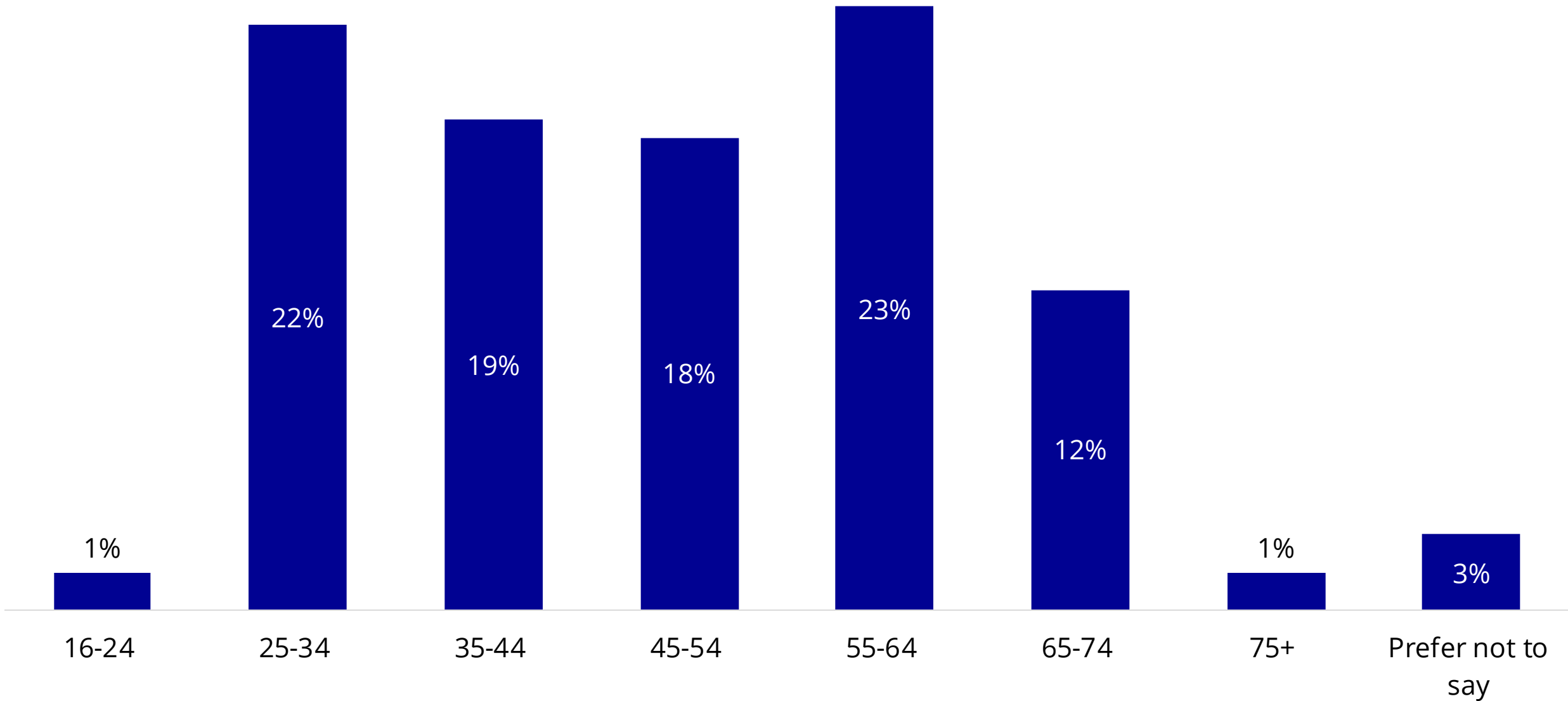
Big and bold creativity: Building an environment where professional arts and cultural practice can thrive (e.g. film, arts, architecture, heritage, Aboriginal culture)



■ Very interested    ■ Somewhat interested    ■ Not interested

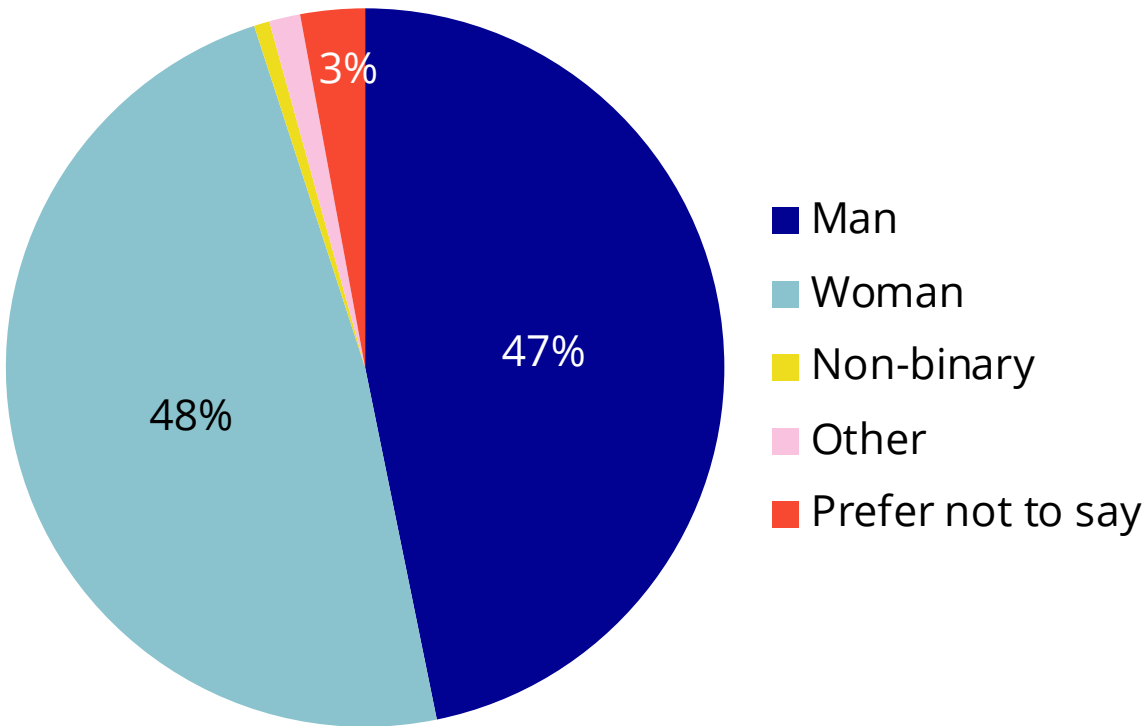
**The largest proportion of respondents were aged 55-64 (23%) or 25-34 (22%), though the age range was spread fairly evenly**

What is your age group? (n=139)

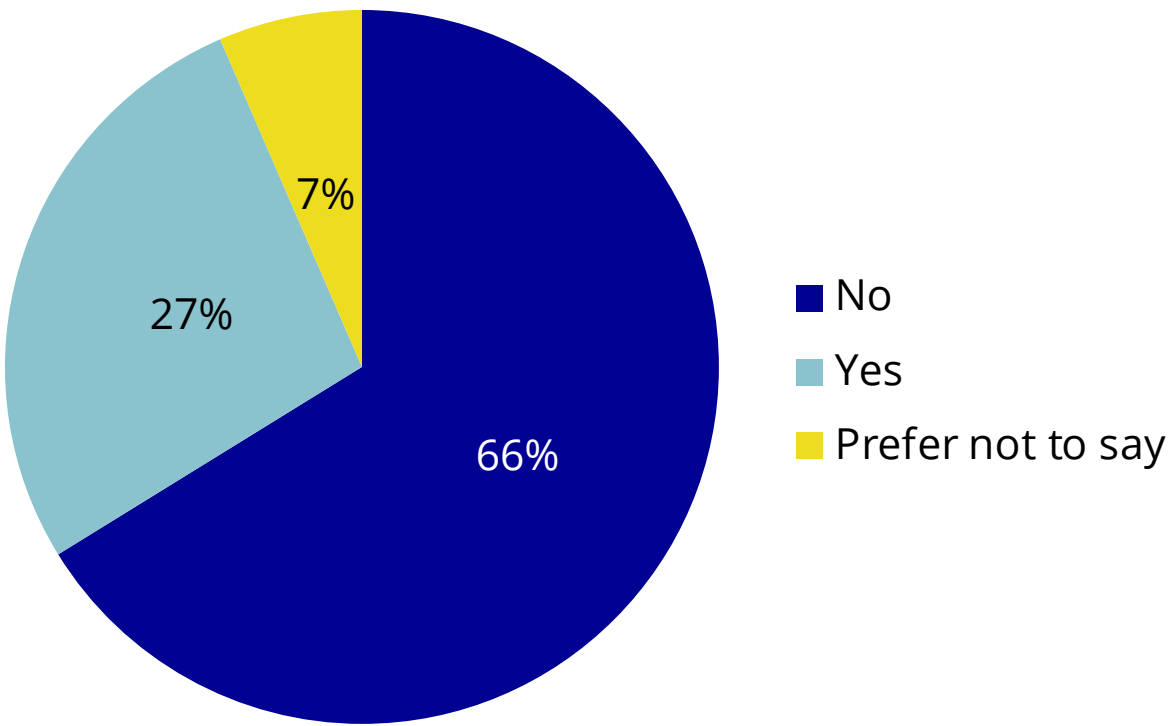


# Respondents' genders were evenly split between man (47%) and woman (48%). One quarter (28%) identify as having access needs.

What gender do you identify as? (n=139)



Do you live with disability, chronic illness or a long-term health condition or have any access requirements? (n=139)





# 5.4

Results of ‘Workshop Week’ thematic discussions



# Results of Workshop Week

## West Coast Cultural Strategy

### PROJECT PLAN

Based on consultation with West Coast residents, artists, organisations and stakeholders, 12 topics were prioritised for further exploration as part of the Cultural Strategy Workshop Week.

Each of the topics was given 2 hours of discussion in a dedicated session, which could be joined either in person or online.

In each session the following questions were explored:

- What's already underway? Are there existing strategies, initiatives or ideas in train?
- What other needs and opportunities exist in future – and why are they important?
- What actions could be taken – and who could drive them? What resources could be marshalled?

Refreshments were provided to keep energy levels up – and make Workshop Week an appealing place to be.

Participants were invited to attend any session that they had an interest in.

Attendees were invited to participate actively or observe the sessions – and encouraged to bring ideas and consider how they could be implemented.

Those without a specific interest in any topic were encouraged to attend the opening and closing sessions for an overview of the discussions.



# A range of topics were explored during Workshop Week, grouped under three headings

## KEY THEMES AND IDEAS

### Big and bold creativity:

Creating an environment where professional arts and cultural practices can thrive

- **Aboriginal culture** – supporting Aboriginal culture on the West Coast
- **Film** – systemic development of production support for film and TV
- **Architecture** – ensuring distinctive architecture, street scapes and place markers are celebrated, restored and maintained
- **Arts** – engaging with visiting artists and key producing organisations outside the region, and supporting professional artists with stretch opportunities
- **Heritage** – sustaining collections and engaging with key trusts and institutions like National Trust, TMAG

### Innovating across different sectors:

Exploring ways for culture to make a difference in more parts of the community

- **Environment** – links between culture and wilderness, natural and remedial materials in art making
- **Health and aged care** – artists in residence, well-being, facility overlaps, arts & dementia programs, innovative facilities, socially-engaged art projects
- **Access, inclusion and disability** – Consulting on a Disability Inclusion Action Plan, and addressing barriers experienced by the community
- **Education** – championing artists in residence, expanding extra curricula opportunities and clarifying education pathways (mentorships, internships, RTO partnership)
- **Tourism** – collaborating with destination marketing initiatives and supporting growth in cultural tourism

### An empowered community:

Supporting strong and sustainable community engagement and collaboration

- **Emerging artist support** – designing co-operative (enduring or pop-up) facilities, networks, peer support, mentoring activity, retail opportunities and professional development
- **Volunteerism** – addressing volunteer support, recognition, skills development and succession planning
- **Festivals** – connecting festival committees, cultivating Town-DiDo engagement, and exploring funding and operational models for regional festivals
- **Community communication** – developing digital platforms, noticeboards and networks to post messages, publicise events and share knowledge



# Aboriginal culture

## Supporting Aboriginal culture on the West Coast

What’s already underway? Are there existing strategies, initiatives or ideas in train?	What other needs and opportunities exist in future – and why are they important?	What actions could be taken – and who could drive them? What resources could be marshalled – from where?
<ul style="list-style-type: none"> <li>According to the ABS, 8% of the region’s population are Indigenous</li> <li>WCC is developing a Reconciliation Action Plan</li> <li>The Unconformity has an Aboriginal Artist in Residence Program.</li> <li>The Old Commonwealth Bank has been bought by Rural Health Tasmania. They have a dedicated Aboriginal Health Worker and are creating a Yarn House</li> </ul>	<ul style="list-style-type: none"> <li>There is interest from a range of stakeholders in learning about the Aboriginal history and people of the West Coast</li> <li>It’s important to be open to being led by Aboriginal people in identifying needs and opportunities, and to allow time for this to unfold acknowledging that palawa people are on a learning journey</li> <li>The survey showed community will for Aboriginal Culture to be prioritised and supported</li> </ul>	<ul style="list-style-type: none"> <li>Support initiatives involving Aboriginal culture to be led by Aboriginal people, over time</li> <li>Continue looking for ways to listen and consult with Aboriginal people – e.g. through yarning circles – when appropriate</li> <li>Liaise with local Aboriginal Corporations and other organisations such as NITA Education</li> <li>Explore what information and experiences can be created for, and shared with, tourists, young people, and in local schools, and how to approach it in a culturally sensitive way</li> <li>Explore use of Aboriginal names for local cultural sites, places and landmarks, including correct pronunciation</li> <li>Continue looking for ways to build respect, cultural safety and competency, including through arts and culture experiences for locals and tourists on the West Coast</li> </ul>

# Film and screen

## Systemic development of production support for screen industry, including digital content, film and TV

WORKSHOP WEEK

What's already underway? Are there existing strategies, initiatives or ideas in train?	What other needs and opportunities exist in future – and why are they important?	What actions could be taken – and who could drive them? What resources could be marshalled – from where?
<ul style="list-style-type: none"> <li>Archipelago Productions has been filming Bay of Fires in the region and a second season is planned</li> <li>SBS production The Tailings was produced here, and a debrief document was prepared for Council, highlighting the strengths of filming here and the opportunities</li> <li>Advertising campaigns and digital content (e.g. Vice) are also being filmed in the region, Channel 7 and 10 have recently filmed in Rosebery and a season of 'Alone' has also been produced nearby</li> <li>The West Coast Tas Brand Implementation Strategy proposed initiatives such as a West Coast short film festival, and a West Coast Production Development Incentive</li> <li>Nick and Archipelago recently made a documentary about the Queen River and it is being screened at the Paragon Theatre, with Council contributing in-kind support</li> <li>Australia has raised the location offset to 30% in the 2023-24 budget (yet to be legislated) and the National Cultural Policy is working towards higher local content quotas for streaming platforms</li> <li>Study Hub in Zeehan (a regional university program funded by the Federal Government) has courses to support West Coasters to live locally and study (Cert III</li> </ul>	<ul style="list-style-type: none"> <li>There are opportunities to capitalise on growing attention and presence of film makers and production companies in the region to grow this further</li> <li>Internet connectivity was previously highlighted as a challenge</li> <li>Community support was positive for Steve Thomas/Raw Films; however, there has been anger in the past at productions like The River Runs Red</li> <li>The Screen Hub concept – with a shopfront – could help to provide a space for training people and providing career development opportunities</li> <li>Young people are making content and creating content here could serve other goals such as capturing local stories</li> <li>Risk that interest from film makers may not be sustained long-term</li> <li>Creating opportunities for young people to work as trainees on local productions</li> <li>Training opportunities held in the region</li> <li>Productions seek permission from Council to film in the region, if they need to access Council property (via Bookings Department, national</li> </ul>	<ul style="list-style-type: none"> <li>Local government engagement with state government to explore location incentives and screen industry development e.g. Screen TAS or TAS Economic Development</li> <li>Explore whether a role could be created to help collaborate and network with production companies to develop capacity for film industry on the West Coast</li> <li><b>Career development:</b></li> <li>Mapping out pathways for people to gain experience in the film industry and develop skills with AV - including creative, technical and support roles</li> <li>Explore the possibility for screen-related training to be delivered through study hub, including mentorships</li> <li>Explore the case to invest in a physical store of equipment, or organisations loaning equipment</li> <li>Explore the possibility for local people to undertake internships on locally-made productions</li> <li>Work towards more industry professionals living locally, and registering on the Screen TAS Crew and Services Directory – and explore ways to help locals secure work on screen projects</li> <li>Explore refinements to Council processes for filming permissions, with a framework for decision-making and community consultation, establishing social license and opportunities to give back to the community (e.g. community funds)</li> <li>Advocate for group accommodation in the region, to enable productions to bring teams to</li> </ul>



# Architecture and civic buildings

Ensuring distinctive architecture and civic buildings are restored, maintained and made available for cultural purposes

WORKSHOP WEEK

What's already underway? Are there existing strategies, initiatives or ideas in train?	What other needs and opportunities exist in future – and why are they important?	What actions could be taken – and who could drive them? What resources could be marshalled – from where?
<ul style="list-style-type: none"> <li>• The Unconformity is working with Taylor + Hinds on possibilities for the former Presbyterian Church (Unconformity Hall), responding to its historical contexts and identifying thematic ideas</li> <li>• Mat Hinds hosted UTAS architecture students in Queenstown</li> <li>• The Council is commissioning a Heritage strategy to take place from 2023 to 2026</li> <li>• Earth's Black Box is a proposed project, led by The Glue Society and Revolver (Sydney)</li> <li>• An architectural project about the decolonisation of Queenstown for the Venice Biennale</li> <li>• PressWest received in-kind support from Council to adapt the disused Kindergarten into a creative space</li> <li>• Central School redevelopment proposal is in its formative stages - to transform a council-owned building into an aged-care /multi-use facility</li> <li>• There are a limited number of Heritage listings in the region (7 in Queenstown and 44 on the West Coast out of 11,970 in Tasmania)</li> </ul>	<ul style="list-style-type: none"> <li>• There are disused, empty and under-used buildings in the region – some with heritage value – e.g. Hunter Hotel, Rosebery Hall, Queenstown PCYC, the Old Queenstown Hospital</li> <li>• The weather deteriorates buildings and there are risks that buildings could be disposed if sustainable uses cannot be found</li> <li>• There is an identified need for co-working spaces – to host 'digital nomads' and provide meeting spaces and opportunities - and a working group has been initiated by the community</li> <li>• Council have it in their action plan to explore feasibility and develop a business case for a co-working space</li> <li>• There is interest in restoring streetscapes in Zeehan, Rosebery, Strahan and Queenstown</li> <li>• The region hosts unique architecture – with aesthetic tension existing between industrial, colonial, penal, hydro uses</li> <li>• We should expect to see more things happening with buildings in the region</li> <li>• Interest is growing beyond the region, with non-residents looking to invest, develop and speculate</li> <li>• There is a need to balance 'extractive' aspects of inbound projects with immersive processes, i.e. considering the need for renewal and the opportunities for</li> </ul>	<ul style="list-style-type: none"> <li>• Explore the need for an architectural audit to identify buildings, streetscapes and place markers of cultural interest and/or their possible futures for cultural purposes</li> <li>• Analyse the merits of seeking Heritage listings for key buildings within the region</li> <li>• Explore the need for a framework or set of principles that projects could align to, which could act as a resource for interested parties and Council to refer to in planning major cultural developments</li> <li>• Map the pathways for emerging concepts about cultural projects and creative building use to test ideas or seek community input</li> <li>• Explore the case for dedicated arts/cultural facilities in the region long-term – and advocate for development proposals with community support to access capital investment</li> <li>• Explore partnerships with Council to adapt, and sustainably reuse existing buildings – and the systems for community to access those spaces</li> </ul>

# Arts – engaging beyond the region

## Working with visiting artists and producing organisations, and supporting professional artists with challenging opportunities

WORKSHOP WEEK

What's already underway? Are there existing strategies, initiatives or ideas in train?	What other needs and opportunities exist in future – and why are they important?	What actions could be taken – and who could drive them? What resources could be marshalled – from where?
<ul style="list-style-type: none"> <li>• There are a number of practising professional artists in the region</li> <li>• The Unconformity was successful in securing multi-year funding from the Australia Council – and the organisation is perceived favorably in the national arts sector</li> <li>• The Unconformity's cultural programs are creating opportunities for sector development</li> <li>• The Unconformity and Council have an MOU</li> <li>• Establishment of PressWest represents important development of a new facility, with strong community and Council support. It offers 5 workshops per year and has ~50 members.</li> <li>• Dance initiative at Mountain Heights</li> <li>• Royalties for region</li> </ul>	<ul style="list-style-type: none"> <li>• Arts organisations in the region need community support to continue thriving</li> <li>• There is interest from Tasmanian arts organisations such as TSO in engaging on the West Coast – and 10 Days on the Island previously presented works here</li> <li>• PressWest has the potential to attract audiences and attention from beyond the region</li> <li>• There's a lot of interest culturally on the West Coast currently – with The Unconformity and individuals being approached to broker connections.</li> <li>• There are caches of information about touring – some more willing to share and collaborate than others</li> <li>• Work with the individualism of each town to create a complementary whole – accepting that different things happen for each town at different times – and the communities can support one another in their strategies</li> <li>• Audience development is a challenge – with some questions around how big the audience is, how saturated the market is on the West Coast</li> <li>• Sustainability of outcomes of the Cultural Strategy should be prioritised</li> </ul>	<ul style="list-style-type: none"> <li>• Explore the case for expanding the Artist Trail, and investing in dedicated marketing, to support artists to present work and connect with audiences in locations across the Shire</li> <li>• Organisational mentorship - where established organisations advise and guide the growth or development of new organisations</li> <li>• Formalising or building awareness about the ways artists and organisations can access advice, funding, equipment, facilities</li> <li>• Explore the case to create centralised resources to assist people and organisations with planning art projects on the West Coast (e.g. about venues, working in the region)</li> <li>• Investigate possible methods of audience development and collaborating to grow audiences for a range of events</li> <li>• Explore stronger communications methods – including clarity of the Plan itself – that bind the West Coast together, while celebrating diversity</li> <li>• Identifying roles and key players who will drive this forward, and share it with the wider community</li> <li>• Explore initiatives that activate that 'rivalry' and spirit of friendly competition between the towns to bring people together</li> </ul>



# Heritage

Sustaining collections and engaging with key trusts and institutions like National Trust, TMAG, etc.

What's already underway? Are there existing strategies, initiatives or ideas in train?	What other needs and opportunities exist in future – and why are they important?	What actions could be taken – and who could drive them? What resources could be marshalled – from where?
<ul style="list-style-type: none"><li>• Museums in the region have unique and significant collections</li><li>• Local histories have been documented in writings – and oral histories have been recorded – e.g. Piners, Miners, prospectors, Hydro (some oral history recordings have been lost)</li><li>• Signage in Aboriginal language is planned</li><li>• Rosebery has the Eric Reece collection from early 1800s – depicting mining in the area – and mining equipment</li><li>• Concept of a Geopark was previously explored as a way to resource arts and heritage development around geologically significant areas</li><li>• There are different parties looking at geo-trails</li><li>• During the 1994 closure period, cultural trail initiatives were explored, including a mining museum</li><li>• Council is commissioning a cultural strategy</li></ul>	<ul style="list-style-type: none"><li>• An interpretive site could be developed to commemorate the mine disaster</li><li>• Collections maintained and interpreted by volunteers are concerned about burnout</li><li>• Stories of older residents could be captured – through video documentation – e.g. as Bern's story has been recorded by Nick Maher recently as part of a documentary</li><li>• Collections and archival material exist that need a home – with some in storage</li><li>• Galley Museum needs a fire escape for one end of the building</li><li>• Geology unifies the towns of the West Coast and there are opportunities to celebrate the unique geology of the region</li><li>• The Heritage Railway is 'living heritage' with interest in connecting to community across six stations</li></ul>	<ul style="list-style-type: none"><li>• Networking, recognition and support for volunteers</li><li>• Professional development for staff and volunteers</li><li>• Exploring ways to sustain collections on the West Coast – file/store some records (in a research room) and digitize key artefacts</li><li>• Advocate for installation of a fire escape at the Galley Museum – to enable a further 8 rooms for additional uses, and potentially reconfigure the space for greater audience access</li><li>• Exploring the case for an interactive, purpose-built display linked with the 1912 disaster, either stand alone or housed within one of the existing facilities</li><li>• Explore how stories can be captured – through video projects – and shared through contemporary platforms such as podcasts</li><li>• Explore the potential for heritage trails, geo-trails or geoparks to be developed to celebrate the geology of the West Coast</li></ul>

# Environment

## Links between culture and wilderness, natural and remedial materials in art making

WORKSHOP WEEK

What's already underway? Are there existing strategies, initiatives or ideas in train?	What other needs and opportunities exist in future – and why are they important?	What actions could be taken – and who could drive them? What resources could be marshalled – from where?
<ul style="list-style-type: none"> <li>• A project is underway to create geolocated soundscapes – exploring use of pop up wifi</li> <li>• Landcare groups and Land for Wildlife are active on weed management projects</li> <li>• Rension Bell are investing heavily in the removal of gorse</li> <li>• Council is mapping some trails – prioritizing ones which are most significant for historical purposes – and those which enable community health and wellbeing</li> <li>• Significant amounts of funding are being invested in Iconic Walks in Tasmania</li> <li>• Council is planning a 4WD strategy</li> <li>• Two of Roam Wild tour legs feature the Queen River – interpretive tours tell the story with stop points down the way</li> <li>• Slag sculptures, recycled glass, shotgun shell art is part of artistic practice in the region</li> <li>• An outdoor education campus is planned at Lake Margaret – involving Council, UTAS and Hydro.</li> <li>• A Zeehan Park run is in development linked with the Spray Tunnel, working towards a September 2023 launch for weekly runs</li> </ul>	<ul style="list-style-type: none"> <li>• Queenstown has infrastructure such as walks, trails, signage – but in places like Rosebery and Trial Harbour, there is a lack of signage</li> <li>• There are a lot of paths and trails that the mine has put in – e.g. Williamsford – but which are unsigned and/or not maintained</li> <li>• There has been consultation about signage but lack of action</li> <li>• MMG has funding for an iconic project in Rosebery</li> <li>• Cultural 'backstories' exist – known by key identities around town – related to brickworks, quarries, mining infrastructure</li> <li>• Public liability risks exist</li> <li>• Mask owl populations, rare snails – MMG and others have to be environmentally responsible and does studies</li> <li>• 4WDing tourists create risks of invasive species – e.g. gorse, foxglove, blackberry (with seeds surviving underground for decades)</li> <li>• How can we create a culture of people getting excited about controlling invasive species?</li> <li>• The Morgeon Skate is endangered</li> <li>• The Queen River requires attention – possibly addressing it upstream near the industrial area</li> <li>• Gorse – bio char</li> </ul>	<ul style="list-style-type: none"> <li>• Creation of a map to enable better access to key sites and nature trails – and encourage people to explore – including accessible trails suitable for those with limited mobility and low vision</li> <li>• Exploring digital options to share key features and indicate paths and the unique biodiversity of the region (e.g. a website, All Trails)</li> <li>• Explore ways to share digital stories from the community – e.g. using QR codes, links, apps (noting that existing apps may be leveraged rather than building one from scratch)</li> <li>• Explore a project, initiative or event that encourages people to mobilise on removal of gorse and weeding of streetscapes - e.g involving 'woodhookers', 'bush-doofers'</li> <li>• Facilitate discussion and connect ideas about sustainability and major industry</li> <li>• Explore the case for a tip shop and repair cafe and models for encouraging recycling, and facilitate ways for artists to work with environmental materials and mining by products</li> <li>• Explore a novel creative project that can engage the community, unite people and capture attention in new ways around an environmental issue – e.g. a winter solstice ritual to burn broom, a free carwash in Tullah</li> <li>• Identify a major public art initiative (e.g. involving billboards) to share environmental messages in a creative way</li> <li>• Explore ways to facilitate discussion, share stories and encourage interpretation about complex environmental topics that connects with different parts of the community, e.g. the outdoor education centre at Lake Margaret</li> <li>• Explore placemaking initiatives and interpretive opportunities</li> </ul>



# Health, aged care, disability and inclusion

## Consulting on a DIAP, addressing barriers and enabling culture to improve mental and physical health

WORKSHOP WEEK

What's already underway? Are there existing strategies, initiatives or ideas in train?	What other needs and opportunities exist in future – and why are they important?	What actions could be taken – and who could drive them? What resources could be marshalled – from where?
<ul style="list-style-type: none"> <li>• The Unconformity is developing an Access and Inclusion Plan with Morwenna Collett to continue improving the way the organisation works with people with disability (e.g. people with mental health conditions and neurodiversity)</li> <li>• West Coast Liveable Community Strategy was produced by KPMG and adopted by Council – leading to formation of the Liveable Communities Committee</li> <li>• There are plans underway to redevelop the school site as an innovative aged care facility, featuring artist residencies</li> <li>• Council is looking to work with UTAS to develop a health and wellbeing strategy for the community (funded by the Department of Health)</li> <li>• Neighbourhood Houses (e.g. in Zeehan and Rosebery) offer community programs, meal services and craft workshops – which could be expanded upon</li> <li>• Other positive work is underway, e.g. The Men's Shed is active in Rosebery for both men and women, MMG has donated a vehicle to assist the youth with their driving, Royal Flying Doctors Service have provided important mental health services for youth – e.g. providing counsellors via the Neighbourhood House or school, Flourish TAS provides advice on mental health issues, Study Hub West Coast provides a womens and boys wellbeing week to high school students, with speakers and arts/photography opportunities, and prizes. Sports Club are playing important roles in relation to physical and mental health</li> </ul>	<ul style="list-style-type: none"> <li>• Many existing buildings do not conform with modern accessibility standards, having been built pre-1990</li> <li>• There has been an increase in use of mobility aids and scooters in the community – and Rural Health Tasmania have observed is frustration in being isolated from services</li> <li>• The tourism website for the West Coast doesn't have information about accessible sites</li> <li>• The Old Nurses quarters is used for temporary accommodation</li> <li>• Loneliness and isolation is a heightened issue after COVID – with a need to rebuild behaviours around visiting clinics (people opting for virtual consultations)</li> <li>• There is opportunity for stronger coordination and collaboration on health services</li> <li>• Local aged care is in crisis with home-based care (Health West has closed because they have reached capacity to service community – with people unable to access services) and alternative models are being explored.</li> <li>• Queenstown and Strahan do not have community spaces</li> </ul>	<ul style="list-style-type: none"> <li>• Continue exploring ways for cultural venues and sites to be made accessible for people with access needs – and for the cost burden to be shared by stakeholders</li> <li>• Advocate for investment in knowledge and equipment for creating temporary access, and ensure event organisers have access to that equipment</li> <li>• Continue reaching out to, and consulting with, community members who experience disability to invite them into cultural events and processes</li> <li>• Continue building awareness and understanding of access challenges and educating venues and event organisers about disability experiences</li> <li>• Encourage better information about access and services to be created and promoted online, e.g. through the West Coast Tas website, Accessible Trails Tasmania</li> <li>• Ensure arts and culture initiatives are included in the region's health and wellbeing strategy</li> <li>• Invest in, or partner on, arts wellbeing programs, which could take place in the community, online or outside the community</li> <li>• Look for ways to expand arts and culture activities in the Neighbourhood Houses across the region, and health and aged care facilities – including the nursing home</li> <li>• Investigate where creative wellbeing initiatives can be delivered in all towns on a regular basis – e.g. Study Hub (and explore whether community centres could be established in Queenstown and Strahan)</li> <li>• Explore partnerships between arts organisations, community festivals, sporting clubs and aged care on projects (e.g. craft markets, participatory projects)</li> <li>• Support The Unconformity to develop its education/schools offering – ideally linked with the</li> </ul>



# Education

## Championing artists in residence, expanding extra curricula opportunities and clarifying education pathways

WORKSHOP WEEK

What's already underway? Are there existing strategies, initiatives or ideas in train?	What other needs and opportunities exist in future – and why are they important?	What actions could be taken – and who could drive them? What resources could be marshalled – from where?
<ul style="list-style-type: none"><li>• Mentorship program is planned by Study Hub for youth – initially with Rosebery District School</li><li>• Regional Learning Pathways outreach occurs through Queenstown Library</li><li>• Diversity clubs exist in some schools, e.g. in Rosebery, run by a nurse. Rosebery Festival runs a school art program every year</li><li>• All schools in the region are below average on ICSEA rankings and there have been resourcing challenges</li><li>• The Unconformity offers two \$500 bursaries for Mountain Heights students related to support their interest in arts (literature and performing arts)</li><li>• The Unconformity's Artist-in-Residence program has been running in various forms since 2016 – which two artists have taken on. The artists have been cross-disciplinary with a strength in performance. However, the school's resourcing challenges have presented issues on delivering the project consistently each year</li><li>• Council is developing a youth strategy with some culturally-oriented programs, featuring street art at the skate parks, on the back of The Unconformity's Artist-in-Residence programs. It is also exploring funding opportunities for a youth worker – and reaching out to other community stakeholders to be involved in youth work</li><li>• Arts TAS run an A-I-R program for secondary schools – but the Rosebery District School has not been successful in recent years.</li><li>• The 24 carat project, run by the Mineral Institute, includes partnerships and community garden projects involving science and art (e.g dyeing workshops run by Jenny Groves)</li></ul>	<ul style="list-style-type: none"><li>• All primary schools run some art across their programs – but music programs maybe less so (noting Mountain Heights doesn't have an arts or music teacher at present, and there is a homeschooling group in the community to consider)</li><li>• There may be opportunities to provide creative workshop opportunities, as preventative mental health</li><li>• TSO and Terrapin have schools touring programs and other arts incursions occur – but there may be opportunities to build this and reach out to more providers</li><li>• Today's students have been exposed to The Unconformity Festival and some key works – building familiarity with the arts.</li><li>• A lot of students are interest in game design, digital technology and virtual reality</li><li>• A 3D printer, lego, green screen, LED lighting were purchased for the schools (e.g. Zeehan Primary Schools) but need to be activated by someone with schools (e.g. 'Robot Man' incursions)</li><li>• There could be synergies to connect Sheds or co-working spaces with enterprise programs</li><li>• There is a high level of interest in the West Coast from universities – e.g. UTAS architecture, geology and VCA art students</li><li>• There's no lack of interest from artists in offering schools programs – but there are risks involved and a need to assess 'fit'</li></ul>	<ul style="list-style-type: none"><li>• Explore ways to connect with creative organisations that tour to Tasmanian schools – and make it easier for organisations to plan workshops and experiences for West Coast students</li><li>• Explore the potential for partnerships or ongoing relationships between West Coast schools and key arts organisations.</li><li>• Look to balance the traditional art forms with students' contemporary interests (e.g. gaming)</li><li>• Explore ways to connect art and STEM learning, activating equipment available in the schools and connecting with growing industries in the region (e.g. screen).</li><li>• Widen The Unconformity's bursary program for Year 10 students to Rosebery District School – and consider widening it to an artistic or creative discipline</li><li>• Continue exploring ways to expand and adapt Artist-in-Residence programs to suit different schools and changing education contexts (possibly formalising The Unconformity's relationship with local schools)</li><li>• Explore ways to make cultural venues available for youth arts projects and support artists to contribute to Council's youth strategy, where appropriate</li><li>• Support connections and partnerships between schools, Study Hub, UTAS community organisations, businesses and other universities connecting with the region</li></ul>

# Tourism

## How culture can connect with tourism – and how can visitors connect with West Coast culture

WORKSHOP WEEK

What's already underway? Are there existing strategies, initiatives or ideas in train?	What other needs and opportunities exist in future – and why are they important?	What actions could be taken – and who could drive them? What resources could be marshalled – from where?
<ul style="list-style-type: none"> <li>• The West Coast Tas Brand Implementation is underway</li> <li>• Roam Wild tours telling the history of the area, the environment, the mining, the 'no dams' story, flora, fauna</li> <li>• The Paragon shows screenings for tourists and locals, including matinees for schools, and hosts bands, with mixed attendance levels</li> <li>• The Unconformity as the major cultural event</li> <li>• National radio is covering Morgean Skate – there is an opportunity for tourism to contribute to conservation efforts</li> <li>• The Railway is working with Tafe to draw guides to the West Coast – and in the past Cert I and II courses have been run in Strahan during winter</li> <li>• Guiding training could be offered here, with on-the-job opportunities – possibly all year round</li> <li>• The Study Hub can help to create opportunities</li> <li>• Destination West Coast has a Marketing Committee</li> <li>• 'Travelling Tasmania' and 'Lap of Tasmania' Facebook groups often feature Strahan but rarely Queenstown – often aimed at caravanners</li> <li>• The Piners' Festival in the mid-1990s (with Friday night 'storytellers' events, captured on video) and those stories were formed into the Huon Pine Stories – which is an asset for Strahan</li> </ul>	<ul style="list-style-type: none"> <li>• There's potential for more storytelling. Stories sell. Stories exist linked with the Railway, the boats, etc.</li> <li>• Building audiences for gigs and performances at The Paragon and Tullah Lakeside Lodge</li> <li>• The World Heritage values of the area also has an extraordinary story, which we could be telling better, along with Tasmanian Aboriginal stories</li> <li>• Some stories attract backlash</li> <li>• There is interest in the region from tourists – but it is in some ways overlooked, with room to grow awareness (e.g. about 2,000 riders on MTB via Roam Wild shuttle)</li> <li>• There are guiding skills across Tasmania (and interstate), but there is work to do to draw guides to the region – as well as training locals</li> <li>• There are skills gaps – including safely guiding and storytelling</li> <li>• Communication of training opportunities is a gap and room for better coordination</li> </ul>	<ul style="list-style-type: none"> <li>• Collaborate with other World Heritage areas and connect with guides in a world-class way to build the profile of the region</li> <li>• Explore ways for stories from the region could be used in the tourism sector in training new staff and guides – including video stories, local relationships and study hub</li> <li>• Find ways to continually tell, capture and share stories – in ways that benefit both the storytellers, audiences and tourism businesses</li> <li>• Test ways to encourage and share stories through a variety of channels, e.g. plaques on buildings, verbal sharing, video content, podcasts, websites</li> <li>• Exploring storytelling and cultural protocols in tourism experiences, such as Acknowledgement of Country, acknowledging the need to be led by Tasmanian Aboriginal people</li> <li>• Explore new ways to surface, interpret and present historical records, including photographic history, and share stories in creative and cohesive ways across the five towns</li> <li>• Identify new ways to celebrate and share key cultural features – e.g. longest waterfall, steepest golf course, high postcode, longest beach, isolation</li> <li>• Building more itineraries that signpost/showcase unique cultural experiences in the region - and innovating in how these are shared and promoted</li> </ul>

# Tourism (Cont)

How culture can connect with tourism – and how can visitors connect with West Coast culture

What’s already underway? Are there existing strategies, initiatives or ideas in train?	What other needs and opportunities exist in future – and why are they important?	What actions could be taken – and who could drive them? What resources could be marshalled – from where?
<ul style="list-style-type: none"><li>• Podcast ‘Saving the Franklin’ on the ABC</li><li>• Natural Selection was voted best trail in Tasmania</li><li>• UTAS Study tracked tourism movement data (Tourism Tasmania website also has Tasmania visitor data)</li><li>• The Unconformity have recorded histories – but there is room for surfacing and organizing this content</li><li>• An Adventure Tourism prospectus has been printed – with ideas like a floating sauna that are ‘planning ready’ for entrepreneurs and investors</li></ul>	<ul style="list-style-type: none"><li>• The demographic of tourists is changing – with more adventure tourists – but room to engage them in more offerings in the region – and increase the length of stay, and stops in each town</li><li>• Different demographics have different behaviours – e.g. with some interested to watch footy games on the gravel oval</li><li>• Risk of losing heritage and stories – and of incorrect communication of stories</li></ul>	<ul style="list-style-type: none"><li>• Identifying the stories related to key topics – their story holders and their unifying themes which link with the unique West Coast culture and identity:<ul style="list-style-type: none"><li>• Geological</li><li>• Mining – prospecting, industry, disaster, residential, by-products</li><li>• Pining</li><li>• Hydro</li><li>• Rail</li><li>• World Heritage</li><li>• Gondwanan forest</li><li>• Environmental</li><li>• Weather</li><li>• Trails and regeneration (unfolding now – e.g. hillsides, Queen river)</li><li>• Tasmanian Aboriginal</li><li>• Convicts</li><li>• Contemporary creative</li><li>• Daily life on the West Coast – through history, today and in the future</li><li>• Changing profile of the towns</li><li>• History of football, bands, pubs, buildings</li></ul></li><li>• Exploring partnerships between tourism operators on packages – and collaborating across towns</li><li>• Connecting The Unconformity audiences with more local venues and experiences – via print material, digital marketing etc.</li><li>• Investigate new cultural experiences for visitors that connect with locals in an authentic way, and celebrate and share West Coast culture and life</li></ul>

# Emerging artist support

WORKSHOP WEEK

Supporting co-operative (enduring or pop-up) facilities, networks, peer support, mentoring activity, retail opportunities and professional development

What's already underway? Are there existing strategies, initiatives or ideas in train?	What other needs and opportunities exist in future – and why are they important?	What actions could be taken – and who could drive them? What resources could be marshalled – from where?
<ul style="list-style-type: none"><li>Seed Funding program, supported by Council and The Unconformity (Arts TAS) – to support local artists with small amounts that can be spent on materials, equipment, self-initiated professional development, support exhibition (finding avenues that elevate their work and give confidence)</li><li>Pool of \$15k available – applicants can apply for \$2.5 each. So far, there are 31 recipients (across the region). Each round has approximately 10-15 applicants and 5-8 successful applicants – a diverse range of projects – selected by a panel of 3 people (2 x West Coast residents and 1 x external who knows the West Coast, selected in reference to a conflict-of-interest definition)</li><li>Impacts ripple out – e.g. violin teaching for students. It encourages enthusiasm and confidence, generates discussion and provides a pathway</li><li>The Local Artist Commission (\$5k for one artist annually) – represents a significant moment to create a work that resonates with the West Coast (acquisitive for The Unconformity), with professional photography</li><li>Professional development occurs through expressing interest and writing applications for Seed Funding – with different people engaging each year</li></ul>	<ul style="list-style-type: none"><li>Could there be even simpler processes for 'first-timers' or even students – to make it as inviting as possible and spark that creative idea</li><li>The marketing and communication of the program might also be something to explore – noting the form is very simple, some might need help to think in a particular way – and talk about themselves</li><li>Over time, PressWest and other initiatives in Queenstown are building. Some grants have been secured along with in kind support and memberships.</li><li>Paint and Sip workshops are happening at Tullah Lakeside Lodge – and craft projects are happening at Rosebery Festival</li><li>Rosebery District school has four kilns, all the resources to do it, but not knowing how to access expertise</li><li>There is more visual arts activity growing than performing arts.</li><li>Cairns has a shop within the arts centre – could we become more ambitious about how local work is sold?</li><li>There seems to be a push in Rosebery – but its not progressing whereas in Queenstown, there is a critical mass where things are growing</li></ul>	<ul style="list-style-type: none"><li>Continue looking for ways to spark creative ideas in the local community across a broad range of forms, including students and young people, who may not have the confidence to think in that way and put themselves forward</li><li>Explore ways for the Art Trail to expand across the region, and/or be held at different times of year, or pop-ups that can rotate between towns – where more artists across the region can register, connect with audiences and make sales</li><li>Work towards development of more permanent spaces long-term, including spaces for making, exhibiting and selling – considering locations like the industrial area (suitable for blacksmithing, glassworks, woodwork etc.) – developing a big idea with the potential to harness combination of funding from local, (facility) state and federal for remote initiatives, tourism and growth.</li><li>Investigate ways to place art in other towns (e.g. consider experimenting in Rosebery to exhibit art with QR codes, creating paid residences) – and consider who can look across the region and coordinate activity – leveraging energy in Queenstown to seed activity in other towns</li><li>Create a collective for 'roving space makers'. To explore options for studio/exhibiting/performance spaces across the region. Undertake a space audit, work through the logistics, legal, timeframes, owner negotiations</li></ul>



# Emerging artist support (cont)

WORKSHOP WEEK

Supporting co-operative (enduring or pop-up) facilities, networks, peer support, mentoring activity, retail opportunities and professional development

What's already underway? Are there existing strategies, initiatives or ideas in train?	What other needs and opportunities exist in future – and why are they important?	What actions could be taken – and who could drive them? What resources could be marshalled – from where?
<ul style="list-style-type: none"><li>• MMG provides sponsorship funding – but most applicants are sport-related</li><li>• The art on the walls in schools and libraries – and around town – are opportunities to show off local artists. Some mural ideas are emerging</li><li>• Mal has set up a pottery studio, which is attracting people as a welcoming space to create – and helping others to start, including a gallery space where people can sell their work (paintings, pottery, blacksmithing work)</li><li>• A quilting group has started at the library, Station Studios also provides 3 studio spaces, an artist flat, etc.</li><li>• PressWest is attracting people from across the State, along with 1-2 local people (aware that there could be more) in workshops (6-7 in 2023) – bringing other people on board and upskilling</li></ul>	<ul style="list-style-type: none"><li>• The cost of shipping adds to the perceived cost of artworks (for visitors from the mainland) and to enter into prizes – e.g. \$900 to send a work to the Archibald Prize</li><li>• There is an interest in developing the music scene – with some notable artists working but could be more consistent gigs in all towns</li></ul>	<ul style="list-style-type: none"><li>• Investigate ways to represent/provide support for local artists to sell works (to visitors) – physically and/or online through an e-commerce platform (e.g. SALA collate all local exhibitions on a website and shop during the month of the festival), considering how this sits in relation to existing galleries</li><li>• Explore how to connect The Unconformity audiences with opportunities to see, experience and buy the work of local artists</li><li>• Investigate ways to improve the cost-efficiency of sending artworks to the mainland – including selling and inclusion in mainland exhibitions</li><li>• Explore outbound artist in residence, travel grants and partnerships between local organisations and other Tasmanian galleries to provide an opportunity with significant budget and gallery/market connections e.g. in Launceston</li><li>• Look for ways to support music in the region, including local and touring acts, artist and venue support and audience development</li></ul>

# Volunteering

## Addressing volunteer support, recognition, skills development and succession planning

WORKSHOP WEEK

What's already underway? Are there existing strategies, initiatives or ideas in train?	What other needs and opportunities exist in future – and why are they important?	What actions could be taken – and who could drive them? What resources could be marshalled – from where?
<ul style="list-style-type: none"> <li>Kiah volunteers for Simultaneous Storytime – in recognition of the importance of giving kids those opportunities</li> <li>16% of people on the West Coast identify as volunteers, which is 4% lower than the Tasmanian average, and Australia-wide rates. This rate has declined as working hours have increased. Informal care to family and friends is increasing</li> <li>Across Australia there has been research showing young people volunteer in different ways – traditional volunteering rates are falling (e.g. Red Cross)</li> <li>Women's Auxillary at the Hospital, Parents and Friends Committees. Exist – with volunteers often working across 3-4 organisations</li> <li>Visitor Centres across Tasmania often have volunteers, while Strahan has never been able to staff the Visitor Centre with volunteers (60-100 people are needed to make that work, and there is not the population).</li> <li>State Government provides training opportunity, e.g. Tasmania Community Fund, AICD, Volunteering TAS, RANT (for grant writing), Open Arms – but these are not well subscribed. Tas Fire fighters, SES, Ambulance have their own programs. Most years some is cancelled (or runs with 1-2 people). Digital Ready provides support in digital training. Seasoned volunteers also do mentoring, assisting with running of committees.</li> <li>Rosebery District School runs the Duke of Edinburgh program – volunteering, learning new skills and adventure</li> </ul>	<ul style="list-style-type: none"> <li>Festivals bring a lot of energy and can be a key moment in activating volunteers. However back-to-back events can lead to burnout</li> <li>There is an increase in red tape and politics which can be off-putting for volunteers</li> <li>Groups are reluctant to form partnerships to share costs</li> <li>Tullah Progress and Zeehan Thrives are active and have younger members – working on activating and liveability</li> <li>Young people are getting involved in environmental volunteering – e.g. weeding, wildlife</li> <li>There are ways to make volunteering more attractive, rewarding and impactful:               <ul style="list-style-type: none"> <li>Creating social experiences</li> <li>Celebrating contribution via events</li> <li>Ensuring fun</li> <li>Combining volunteering with leisure/adventure experiences</li> <li>Aligning with values</li> <li>Creating training opportunities and formal qualifications e.g. Cert II</li> <li>Building HR and engagement skills in volunteer coordinators</li> </ul> </li> <li>Tarkine Treks offer a 7-day walk and kayak, they then do one week of volunteering at Bonerong Wildlife Hospital</li> </ul>	<ul style="list-style-type: none"> <li>Formalise, advertise and promote volunteering opportunities in culture – particularly on social media to widen the possibilities to a bigger audience</li> <li>Work with young people in the community (students, young residents, younger creatives in the community) to shape roles they are passionate about</li> <li>Map training pathways linked with volunteering, and explore whether Cert II qualifications can be gained through local volunteering opportunities in culture</li> <li>Support new arts groups to be created and grow – following the interests and passions of the younger members of the community</li> <li>Look at ways for the Cultural Commons to advise, broker and mentor volunteering and bartering initiatives – on an event basis</li> <li>Create opportunities for students doing Duke of Edinburgh and share them with schools</li> <li>Explore partnering with tourism sector to create paid tour-volunteering opportunities and bring in volunteers from outside the region (e.g. kayaking experience on the river combined with volunteering and a Ship That Never Was performance)</li> <li>Create Corporate Responsibility opportunities for professionals to volunteer in culture on the West Coast (leveraging corporate programs)</li> <li>Look for ways to share inspiring stories of volunteering in the community – e.g. the railway, the next iconic walk</li> </ul>



# Festivals and events

## Connecting festival committees, cultivating engagement, and exploring funding and operational models for regional festivals

WORKSHOP WEEK

What's already underway? Are there existing strategies, initiatives or ideas in train?	What other needs and opportunities exist in future – and why are they important?	What actions could be taken – and who could drive them? What resources could be marshalled – from where?
<ul style="list-style-type: none"><li>Key festivals and events include:<ul style="list-style-type: none"><li>The Unconformity will happen in October 2023 (and 2025)</li><li>The Gem and Mineral Fair in Zeehan</li><li>The Rosebery Festival – running since 1993 (with exception of some COVID years)</li><li>The Rosebery Carnival (woodchopping, cycling, running and rock-drilling)</li><li>Strahan Picnic has a historical background for 100 years</li><li>10 Days on the Island has programmed events here (e.g. The Festival of Small Halls)</li><li>Film Festivals host events at The Paragon</li><li>The Dragline</li><li>Mount Lyell Picnic</li><li>Skate Festival</li><li>Day at the Lake – Tullah</li><li>Targa Tasmania</li><li>Harley rally</li><li>Shitbox Rally</li><li>Variety Bash</li><li>Mid-winter festival at Tullah</li><li>Cracker</li><li>MTB- Enduro</li></ul></li><li>These include locally organised and incoming events</li><li>Council's strategic policy is to try and bring the towns together – rather than town by town things – acknowledging that some events have very different purposes (tourism, entertainment, etc.)</li><li>Shane Pitt is speaking with MMG as part of the Exit Strategy</li></ul>	<ul style="list-style-type: none"><li>It's good to have a balance of local events (where the West Coast can tell its story) and touring events (e.g. as part of Tasmania-wide festivals)</li><li>Rosebery Festival needing volunteers who bring ideas, add value to the festival, and run with things, help bring in sponsorship (ideally with computer skills)</li><li>Putting on festivals is difficult – huge amounts of work – and extremely high risk</li><li>In the post-COVID climate – audiences are still rebuilding – and across Australia, many audiences are at 70-80% of previous levels</li><li>The Unconformity is an unusual story for a regional festival – with a long history – and now has funding from Arts TAS and the Australia Council (relative to small box office sales) – but is only sustainable bi-annually</li><li>Rosebery Festival happens every year to ensure there's something in the calendar for families to look forward to (but the increase in DIDO workers and changing culture is affecting the size of the audience)</li><li>There could be opportunity to connect culture with major sporting events – which have growing attention (e.g. MTB) – e.g. providing night-time entertainment options</li><li>There is a supportive framework of how events work together – e.g. equipment like marquees, heaters, hospitality, Pas, projectors – which is loaned to Rosebery Festival, the Strahan Picnic, even events outside the region</li><li>There is a history of festival supporting one another – e.g. Rosebery Festival advising an early Unconformity team about sponsorship</li></ul>	<ul style="list-style-type: none"><li>Explore how available equipment could be better promoted and used by more stakeholders</li><li>Investigate options to create cultural and entertainment offerings to complement major events in other sectors (e.g. MTB, Adventure Tourism)</li><li>Explore ways to reinvigorate Rosebery Festival, considering new angles, building on what exists</li><li>Look at employing a creative producer on community festivals to inject creative thinking and improve the value proposition for audiences</li><li>Explore a model to employ artists to experiment and undertake a creative process or Cultural Imagination initiative (workshops, residency) to explore ideas for community cohesion, festivals and liveability</li><li>Create and position a three-year project (backed by a philanthropic body) as a regional initiative – this part of the world is important, special, unique, complex, - you can make a difference here – but also learn from us (Ian Potter Foundation)</li><li>Explore how to attract and develop independent creative producers to the region to work on community projects</li><li>Explore ways to support community events to evolve and sustain themselves through different cycles</li><li>Review how event organisers are provided with information – and opportunities to make it easier or clearer for community events to take place</li></ul>

# Community communication

Developing digital platforms, noticeboards and networks to post messages, publicise events and share knowledge

WORKSHOP WEEK

What's already underway? Are there existing strategies, initiatives or ideas in train?	What other needs and opportunities exist in future – and why are they important?	What actions could be taken – and who could drive them? What resources could be marshalled – from where?
<ul style="list-style-type: none"><li>• Radio 7XS is a big source of information – and will shout out events and news for free</li><li>• Acknowledging that communication can never be perfect - and we all need to take some responsibility</li><li>• Advocate and Western Echo</li><li>• Facebook pages exist for specific towns and activities, e.g. One for each town, Neighbourhood House, Our Town Strahan, West Coast Community noticeboard, Queenstown Town Talking, What's Happening Rosbery, West Coast Artists and Venues, West Coast Who Remembers, West Coast Road Condition, Tullah Community Noticeboard, Council's page, MTB trails have their own socials</li><li>• Websites: Tourism website and Council website, MTB has a microsite</li><li>• MTB socials are professionally operated \$1000 per month (shared between Council, West by North West and Destination West Coast) – which get good engagement – with good quality content and user generated content, including some MTBers with their own follower base</li><li>• Gordon River Cruises and the Railway have strong presence and content</li><li>• Community noticeboards at supermarkets</li><li>• Visitor Information Centre will send out news to everyone on their mailing list (i.e. local businesses) – often touristy stuff</li><li>• Destination West Coast has a emailing list – 100+</li><li>• Council's community e-newsletter – 500 people</li><li>• Council is exploring an electronic noticeboard – e.g. to promote visiting services</li><li>• Council used to have a calendar of events – but its discontinued – not because people weren't reading it, but because people weren't updating the information</li></ul>	<ul style="list-style-type: none"><li>• Literacy levels vary in the community – and digital access also varies</li><li>• Elderly people need help with digital – but text messages are often most successful</li><li>• Social media has mixed usage</li><li>• Visitors are doing research – West Coast Tasmania site gets good traffic</li><li>• Visitor Centre doesn't open on weekends</li><li>• Informal channels and oral communication are often the most successful</li><li>• MMG is holding Town Hall meetings, which clarify misperceptions</li><li>• How do you motivate people to seek out information about culture?</li><li>• Silos exist between towns and organisations</li><li>• Opportunity for uniformity in the way info is delivered – e.g. touchscreen kiosks</li><li>• ATDW</li><li>• Outdoor Digital Signs (LED) – setting up a form for users to post messages</li><li>• Community events calendar and service directory</li><li>• Stakeholder mapping might help to understand who is involved with culture and their roles</li><li>• Communication is very fragmented</li></ul>	<ul style="list-style-type: none"><li>• Develop a stakeholder map of culture sector stakeholders to identify key organisations, committees and individuals involved</li><li>• Identify 'amplifiers' and build a list of stakeholders with particular skills and interests</li><li>• Build a narrative about arts and culture on the West Coast that captures hearts and minds</li><li>• Explore how to use intrigue, conflict and authentic storytelling to improve the quality and impact of messages</li><li>• Encourage people to extend invitations and hospitality to people from different parts of the community and different towns</li><li>• Engage in storytelling initiatives that capture and share community stories for both locals and tourists</li><li>• Explore ways to build capacity for video content – including capturing and sharing videos that are accessible to people with literacy and access barriers</li><li>• Ensure culturally appropriate methods exist to engage different parts of the community – identifying facilitators, using spaces like the Yarn House and going on country</li><li>• Continue identifying opportunities to adopt and grow the West Coast brand and visual identity</li></ul>

# The West Coast is home to unique stories and cultures: Tasmanian Aboriginal, post-colonial and contemporary.

## KEY INSIGHTS

Through the consultation process, a set of distinct topics and themes emerged in relation to West Coast culture and identity:

- **Tasmanian Aboriginal history** – 35 000+ years of Aboriginal settlement in this area, including a history of burning that helped create buttongrass moorlands
- **Tasmanian Aboriginal survival** – Surviving the process of colonisation including gross dispossession, disempowerment and disruption, and reclaiming identity, language and culture
- **Geology** – A unique example of the world's ongoing geological processes (the tearing apart of the supercontinent of Gondwana) with glaciated features including the distinctive Frenchman's Cap
- **UNESCO World Heritage Area** – The Tasmanian Wilderness meets seven out of ten criteria for World Heritage Listing (only one other place on earth—China's Mount Taishan—meets that many criteria).
- **Gondwanan forest** – presence of ancient conifers, including Huon pines.
- **Mining** – including early prospectors, the growth of the mines, the 1912 disaster, and mining by-products
- **Pining and sawmilling** – including the harvesting of Huon Pine
- **Rail** – the history of the railways (notable due to the harsh terrain in which the railways were created, and the unique nature of most of the lines), the steam engines themselves and creation of the West Coast Wilderness Railway
- **Hydro** – including Lake Margaret Hydro-Electric Power station, created when the voracious furnaces had consumed the forests for energy and coal could not be found
- **Environmental movements** – Modern environmental movements such as the Franklin Blockade and Save the Tarkine protests
- **Trails and regeneration** – Stories of the scarred hillsides, mining by-products and Queen river
- **Weather and climate** – The wettest region of Tasmania, with four distinct seasons – often in a single day
- **Convict history** – including Sarah Island, one of the harshest penal-colony settlements in Australia
- **Contemporary creative story** – the growth of Queenstown's artist community and The Unconformity Festival
- **Remote living** – what it means to live in an isolated community and how people view the challenges and opportunities of geography
- **Changing profile of the towns** – how towns have dramatically increased and decreased – with some no longer populated
- History of football, bands, pubs, buildings
- **Notable features** – e.g. longest waterfall, steepest golf course, high postcode, longest beach
- **Achievements of volunteers** – e.g. the railway, the next iconic walk.

