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Australian Cultural and Creative Activity: A Population and Hotspot Analysis: Busselton.

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Australian Cultural and Creative Activity: A Population and Hotspot Analysis

Busselton
Western Australia



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AUSTRALIA

Australian Cultural and Creative Activity: A Population and Hotspot Analysis: Busselton



Australian Government
Australian Research Council



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Strategic summary

The City of Busselton, a two-and-a-half hour drive south of Perth, has a population of over 39,000 people making it one of the largest regional cities in WA. Busselton is one of the fastest growing LGAs in WA outside of Perth (N.A. N.D.). Between 1991 and 2016, Busselton's population grew at an average annual percentage change of over 5%, almost double the population growth of Perth during the same period (Productivity Commission 2017: 121-122). While Busselton's average population growth rate between 2009 and 2019 was solid at 3% (ABS 2019a), between the census dates of 2011 and 2016, total employment grew by an annual average of 4.7% and creative employment grew by 7.03%. As such, at the time of the 2016 census, the broader workforce was growing stronger than population growth, and the creative workforce was growing stronger than total employment growth.

A major tourist destination in regional WA, the city is home to the longest timber piled jetty in the southern hemisphere (1,841 metres long) that draws many intra- and interstate tourists to the region. Most importantly, the city is a lifestyle services hub and the gateway to the internationally renowned wine region and popular tourist destination of Margaret River. Promoted by the City of Busselton council as the 'Events Capital of WA', though perhaps more accurately the 'Events Capital of Regional WA', Busselton has a strong festival and events economy that fuels local creative and arts production.

This study examines the creative/arts ecosystem in the City of Busselton Local Government Area (including the large township of Dunsborough), a key city in the broader South West. The South West, a region located in south-west corner of Western Australia, is a diverse geographical region comprised of two cities: Bunbury, historically a mining, agricultural and port hub and the

administrative capital of the South West; and Busselton, historically a retirement village and agricultural region, that is now a growing services and lifestyle hub. The region is also comprised of 10 smaller Shires: the Shire of Augusta-Margaret River, Shire of Boyup Brook, Shire of Bridgetown-Greenbushes, Shire of Capel, Shire of Collie, Shire of Dardanup, Shire of Donnybrook-Balingup, Shire of Harvey, Shire of Manjimup, and the Shire of Nannup.

While this study focusses on Busselton's creative and arts ecosystem, there is significant overlap and linkages with the creative industries and festivals that occur in Margaret River. Consequently, this report cannot discuss Busselton as a creative hotspot without to an extent discussing some creative activities that also occur in the broader Margaret River region.

Background: Population and demographics trends

Population growth and a growing workforce, changing demographics and lifestyle factors are driving growth in the creative industries in Busselton. A coastal city buttressed by bio-diverse national parks and picturesque beaches, the city is a major attractor of young families who move to the region for a change in lifestyle, retirees looking for a temperate coastal lifestyle during the warmer months, and creatives drawn by the coast and the natural beauty of the region. Interviews suggest that many creatives and their families who move to the region could potentially earn higher incomes in Perth, or elsewhere in the world, but these families choose to move regionally for the lifestyle, and other intangibles such as inspiration for their practice.

Busselton has an older population than regional WA as a whole. Over 53% of the population are 40 years in age or older: 27.2% of the population are between 40 and 59 years old, while 26.2% are over 60 years old (ABS 2016). However, on average in regional WA, only 48.8% of the population are over the age of 40 (ABS 2016). At the same time, interviews suggest that Busselton's demographics are changing. In previous decades, the city was largely a retirement village; a coastal region that wealthy farmers would retire to (Andrew Adams 2019). Yet in recent years the city's demographics are becoming younger. As the then Shire of Busselton (2005) explained in their Cultural Plan:

Young people can now come home to Busselton, Dunsborough, Vasse, Yallingup and surrounding villages because there is a sustainable future here based on the culture: the creative, environmental, social and innovative economic features and the community values that this region has been built on (p.24).

Moreover, 51.1% of Busselton's population are female in comparison to an average of 48.3% females in the rest of regional WA (ABS 2016; see Appendix Figure 4).

There is a degree of brain drain in the region. Central Queensland University, based in Busselton and offering online courses, and Edith Cowan University's Bunbury campus are the only universities in the region. Consequently, most young people growing up in Busselton or the South West, must leave to pursue tertiary education or professional training. However, interviews suggested that many creatives who leave often return to Busselton to raise a family (Robinson 2019; Adams 2019; Lewis 2019). In a case of reverse migration, those creatives who do return, tend to be highly qualified and highly experienced practitioners. Another major reason for the city's appeal for

creatives and their families is that it offers the services and infrastructure of a major regional city including a hospital, an airport, and a large range of schools and so on.

Characteristics of the arts and creative ecosystem in Busselton

Population growth and a growing workforce, lifestyle factors, return migration, changing demographics, and relative affordability is leading to growth in the number of creatives living and working in the city. The arts and creative industries ecosystem of Busselton are notable for several reasons:

- An integrated and responsive arts and creative industries strategy between State Government economic plans, South West Development Commission (SWDC), and the Cultural Development department of the City of Busselton Council (part of the Directorate of Community and Commercial Services), and the Creative Corner, a not-for-profit peak development agency for the creative industries.
- The creative ecosystem is fuelled by the tourism and the festival/events economy, public support through both investment and facilitation, and strong community-based volunteerism.
- Employment in creative and cultural production are overwhelmingly characterised by a gig economy and portfolio careers, and creative employment is strongly associated with embedded creatives and the provision of creative services to marketing and tourism, wine, and hospitality industries.
- A fledgling culture of entrepreneurialism, innovation, and business start-ups supported by publicly encouraged development programs and networks.

Public support for arts and creative industries comes from various sources, including key public institutions invested in developing creative industries in the South West such as the SWDC, the City of Busselton, and the Creative Corner. While direct funding for creative activities and production from these institutions is often limited, they also facilitate the flow of funding from other State-funded programs and agencies, notably via Royalties for Regions, the Western Australian Regional Film Fund (WARFF), and other State-based arts and cultural funding mechanisms. Furthermore, there are important instances of private investment in art and creative industries from the mining sector and wineries.

Public support goes towards:

- Festivals and events.
- Direct investment in projects that trigger funding from the above State-funded programs.
- Investment in key cultural infrastructure needed across the South West region generally.

The creative ecosystem in Busselton is characterised by activities in cultural/arts production such as music, visual arts and crafts, and writing, but there are also numerous creatives working in the creative services such as graphic designers, web designers and illustrators, and photographers. There are plentiful arts societies and groups, festivals and publicly supported networks for creative practitioners and small-to-medium enterprises (SMEs). Volunteerism in the region is substantive. A large portion of volunteers are retirees and women who provide labour for the panoply of festivals that fuel Busselton's creative economy.

The city's economy, and the livelihoods of creatives, are heavily dependent on tourism. Both Busselton and Margaret River are the two most visited areas outside of Perth. In the South West region more generally, of which Busselton and Margaret River are the key destinations, tourism was estimated to generate \$1.1 billion in value in 2018, and based on 2016 Census data resulted in employment for 4,877 people (Regional development Australia: South West 2018). Non-creative festivals held every week of the year still source creative inputs for their marketing and promotion and draw on visual arts and live entertainment in delivering their program.

Creative employment in Busselton is characterised by a gig economy and portfolio careers. Many creatives work multiple gigs and often a combination of non-creative jobs to pay bills in addition to paid-creative pursuits and passion projects. The interviewees reveal that it is highly likely that official ABS Census data massively undercounts the number of creatives living and working in the city who may have a non-creative primary source of income but identify as being creative practitioners who earn some form of income from creative activities.

Due to limited opportunities for full-time employment in creative occupations in a small regional economy, creatives either run their own business as sole-traders or work multiple creative gigs to earn an income. Like other hotspots examined in WA, entrepreneurship and a do-it-yourself ethos necessitated by the region's isolation are defining characteristics of arts and creative industries. There is a growing number of start-ups and entrepreneurs in the region, as well as a significant number of female entrepreneurs running their own creative enterprises.

Creative businesses are supported by adequate broadband infrastructure. NBN Co. announced in late 2020 that Bunbury, Busselton and Margaret River will be Business Fibre Zones making Enterprise Ethernet available in the respective CBDs and surrounding areas. This infrastructure can provide businesses with symmetrical high-speed broadband of potentially 1Gb/s. Consequently, those practitioners providing creative services or 'exporting' creativity state-wide, nationally, or internationally are well supported by broadband infrastructure.

Margaret River is widely recognised as a creative hotspot in the South West. Interviewees often asked the lead author of this report why Busselton was the study's focus instead of Margaret River. A key reason is that although Margaret River has a higher creative intensity in creative occupations than Busselton – a measure of the percentage of creative occupations as a portion of the overall workforce – there is a much larger and growing number of creatives and creative SMEs concentrated in Busselton. Furthermore, albeit before COVID-19, strong population growth over a long period of time was also leading to significant investment in the region. To meet the demands of a growing population and because the city is a significant tourism destination, both in its own right as well as a destination to stay to explore the Margaret River region, there has been major investment in infrastructure and civic amenities, including almost \$40 million in cultural infrastructure investment earmarked for Busselton and the Margaret River region in the last 5 years.

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Methodological notes

This study is a top-line analysis and snapshot of key drivers that make the City of Busselton, as an important lifestyle services hub in the South West Corner of Western Australia, a significant regional Australian creative hotspot. It is important to foreground that this study is not an exhaustive inventory of arts and culture in Busselton. This study provides key statistics, examines notable drivers of the creatives industries and cultural production in the region, and offers mini-case studies that exemplify key points and offer insight into the forces at play in the 'hotspot'. The report draws on a national socio-economic data base for every LGA in Australia compiled for our national study of Australia's 'creative hotspots'¹, fieldwork and interviews with a small sample of key informant interviews in Busselton in July 2019. Busselton is one of 17 creative and cultural activity hotspots examined for a funded ARC Linkage Project titled, *Australian cultural and creative activity: A population and hotspot analysis*. Consequently, comparison with other Australian regions and towns studied based on data from over 300 interviews, is an important component of how our views have been shaped in this report.

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Helen Shervington, Chair of the Board of Directors and Co-founder, CinefestOZ

Scott Robinson, Director, Jack in the Box

Steve Vigors, Visual Artist

Cindy Weise, Festival Director, Jazz by the Bay

¹ <https://research.qut.edu.au/creativehotspots/>

Strategic theme 1: What are the interrelationships across the sub sectors of the creative industries?

Busselton and the broader Margaret River region, a region most well-known for wine, surf, food, and agriculture, is increasingly recognised as a hub for the arts and creative industries, and a vibrant entrepreneurial start-up culture. Creative and cultural production in Busselton can be characterised as grassroots and community-based, commercial, and innovative. There is a strong emphasis on the provision of digital and online services.

Diversify WA and the policy context

Public support for creative industries in regional WA cities like Busselton is to a large extent influenced by State Government policy priorities, and strategic cooperation between State and local levels of government, that aim to diversify WA's economy away from a reliance on mining. *Diversify WA: Strong Economy, Creating Jobs, Diverse Industries* released July 2019, is an economic development framework that establishes strategic priorities for the state in recognition that WA must diversify its economy after the end of the mining boom to align the state's unique strengths with emerging global mega trends. At the same time, in regional WA, many regional towns, shires and cities led by local councils are already in the process of remaking themselves to diversify their economies away from mining or agriculture towards higher-value tourism and service-based activities.

At its core, *Diversify WA* 'sets out a roadmap for collaboration between Government, industry and community' (Government of Western Australia 2019, 4) informed by the economic priorities established by WA local governments outlined in the policy document *Collaboration, Integration, Alignment, Advantage* (Working for Local Government 2019). Creative industries, alongside tourism and events, are one of six key priority sectors identified for development and investment:

- Energy
- Tourism, Events and Creative Industries
- International Education
- Mining and Mining Engineering and Technical Services (METS)
- Technology and Advanced Manufacturing
- Primary Industries (Government of Western Australia 2019, 4).

Both tourism and creative industries are viewed as strengths of WA that can be built upon. WA is 'acclaimed as a tourist destination showcasing ... Aboriginal heritage, natural wonders, world-class beaches and wineries and vibrant, creative communities' (5). Specific areas identified for targeted investment in the context of 'Tourism, Events and Creative Industries', include a 'a new long term tourism strategy', a 'Cultural infrastructure Strategy' and 'Creative Industries' and Screen and Immersive Technology' more generally (Government of Western Australia 2019, 9). In this economic framework, creative industries, tourism and events are viewed as making 'an important contribution to the vibrancy and liveability of ... our regions' (24). Furthermore, 'tourism is viewed as a key economic driver for Western Australia, with sporting and cultural events also providing a draw card for tourists. Supported by our creative industries, these sectors provide the foundation of our vibrant, liveable communities' (31). Consequently, the State Government's economic

strategy views the importance of investing in creative industries as much as a way of increasing and augmenting tourism and improving the liveability of regions, as a way of supporting an important economic sector in its own right.

The immense geography in WA makes arts and cultural provision challenging, and the small state population brings with it the potential for market failure. Funding flows to the arts, creative industries and screen production through unique state programs such as the Western Australian Regional Film Fund (WARFF), supported by Royalties for Regions, Screenwest and Lotterywest. This public funding regime is paralleled by councils in WA hotspots that tend to own and deliver cultural services (art galleries for example) rather than outsource. In the South West Corner, the SWDC and the Creative Corner (a not-for-profit peak body for the creative industries), both discussed in more depth below, play an important role in facilitating investment and funding for the aforementioned state-wide funding schemes, brokering opportunities and networking events, and developing specific incubator and development programs for creative practitioners and businesses.

The State Government invests directly in large-scale cultural infrastructure projects in the Margaret River region, and there is direct funding by the Council and SWDC in specific cultural programs as well as projects to lever funding from the aforementioned state-wide funding schemes. Yet, much of the public support for the arts and creative industries in Busselton could be described as that of brokerage and facilitation. The fieldwork suggests that many artists and creative practitioners earn most of their income from commercial services or working multiple jobs, rather than a subsidised arts market. Moreover, on the ground, with a limited pool of funds for arts and culture at the local level, and with the SWDC responsible for developing numerous industries as well as creative industries across an extremely diverse region, SWDC working closely with Council and the Creative Corner attempt to facilitate development opportunities for arts/creative practitioners and creative enterprises by supporting festivals that secure patronage from a diverse range of state-based, local public, commercial and not-for-profits. Although public support for creative and cultural industries is important and there is strong strategic cooperation between SWDC and the Council, growth in the creative industries in Busselton is being driven by factors such as a growing population and workforce, lifestyle factors, the embeddedness of creative industries in tourism offerings and the city's strong position as a major destination of events and festivals, small-scale entrepreneurialism and growth in creative business that service both state-based and international clients and markets. Therefore, to an extent public support aims to support this building momentum.

South West Development Commission (SWDC) and creative industries

The SWDC is a WA Government agency within the Department of Primary Industries and Regional Development. SWDC's overall mission is 'to develop the region's economy and enhance those qualities which make the South West the best place in which to live, work and invest' (SWDC N.D.). Although a State Government agency, SWDC operates regionally and it 'handle[s] economic and community and cultural development in the region' (Lewis 2019). In the words of Mat Lewis, Manager, Trade, Tourism, Innovation and Creative Industries, and TradeStart Manager, South West Development Commission, SWDC has 'an office in ... Busselton, a head office in Bunbury, and we've got coworking offices in Manjimup, Collie and Margaret River, where our ... regional coordinators work out of'. For Lewis, SWDC manages 'a lot of community development projects', and 'a lot of the major infrastructure builds within the region ... so bigger projects like airports' that 'we help the

facilitation of, but also in my team it's more on that start-ups, the industry and business, small business, industry development work'. As indicated above, creative industries are a priority sector for SWDC, and they:

- Directly invest in specific creative ventures and events.
- Facilitate or broker linkages between creatives and enterprises and look to develop business development.
- Establish incubators and strengthen industry networks.

As this suggests, SWDC works closely with Creative Corner (examined in more depth in Strategic theme 2) to deliver a wide range of both formal and informal mentorship, business development and networking programs.

Importantly, SWDC has been an important player in both investing directly in film production as well as leveraging the WA Regional Film Fund to secure more production in the region. In 2013, SWDC secured a \$1 million dollar grant from the Royalties for Regions, before the implementation of the Regional Film Fund, to invest in the production of the feature film *Drift* (2013) filmed in the South West. As Lewis explains:

That was the one that really broke the back for film and film development for us in the sense of having to find the money through a non-traditional government channel ... to ensure it was shot in the region and then enabling that to be worked on by local cast, crew, extras, and formalize a structure on how you manage a film company in your region. Even though the film wasn't a box office success, it was beautifully shot, a great highlight for the region. So, [the funding for this film] was a catalyst that became the Regional Film Fund. A couple of years later, my CEO at the time ... in Bunbury, Screenwest, and the member at the time for regional development put together the Regional Film Fund. So basically [we] got, over four years, a fund set up to help producers shoot in regions (Lewis 2019).

Since *Drift*, both the indie feature film *The Naked Wanderer* (2019) and *Go Karts* (2020) have filmed in and around Busselton. In the case of *The Naked Wanderer*, SWDC 'were able to actually give them a straight investment into the filming ... we just said, 'Go shoot in the city of Busselton' (Lewis 2019). As this suggests, although not a traditional funding agency, SWDC provides targeted investment in high-value creative projects that have potential to generate significant economic flow-on effects for the regional economy.

Public funding and cultural amenities

As indicated in Figure 1, government funding for grants and infrastructure in cultural and creative industries in Busselton lagged investment in other WA hotspots such as Geraldton and Fremantle between 2015-16 and 2017-18. However, in 2018-19 Busselton received a large federal investment in creative industries infrastructure, the lion's share of which was a one-off investment to construct the Busselton Entertainment, Arts and Cultural Hub (BEACH). Nevertheless, the increased level of government investment in cultural infrastructure in Busselton is arguably an outcome of consistent policy and planning spanning almost 15 years that has been informed by The Shire of Busselton

(2005) *Cultural Plan*, and more recently the SGS Economics and Planning (2013) study of economic opportunities for creative industries in the South West.

Figure 1: Cultural grants and infrastructure investments by government type

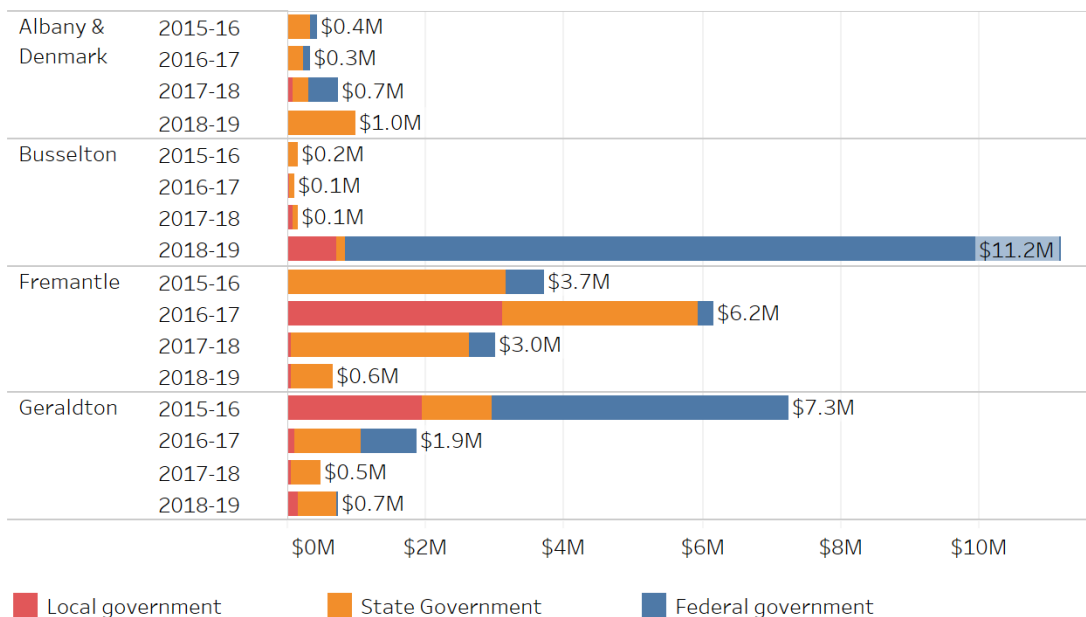
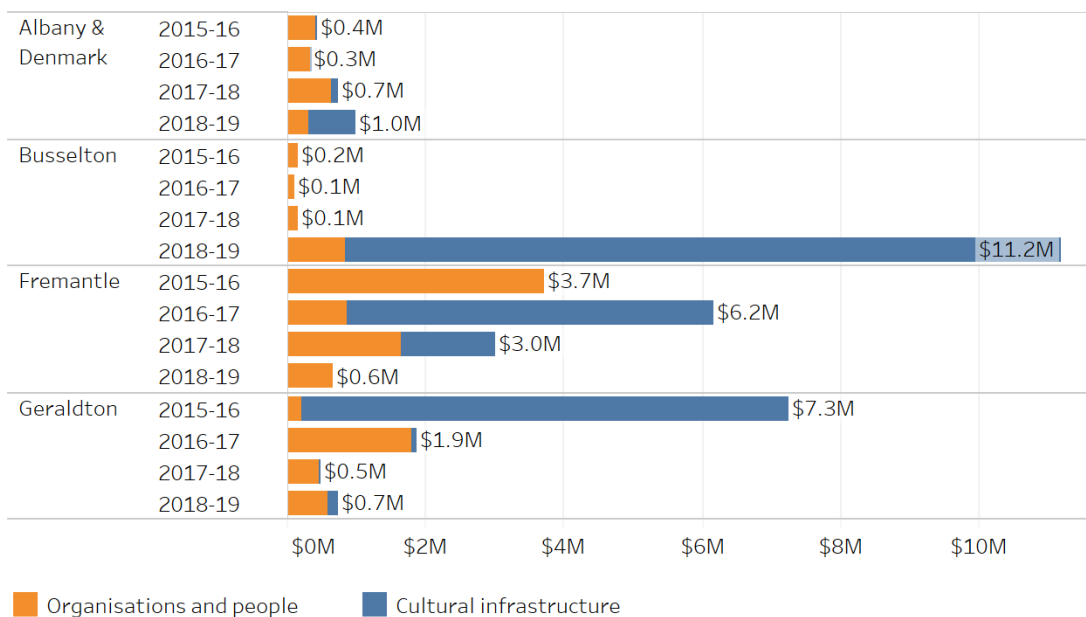


Figure 2: Cultural grants and infrastructure investments by funding type



There are limited cultural amenities in the City of Busselton. In a similar vein to the Queensland’s Sunshine Coast (see Cunningham et al 2019a), cultural amenities from museums and theatres to galleries and live performance venues are dispersed across the numerous shires and cities of the South West region rather than concentrated in one central business / cultural / tourism district. Focussing on the region as a whole, a good portion of the South West’s cultural infrastructure, such as the Bunbury Regional Entertainment Centre and the Bunbury Museum and Heritage Centre, is

concentrated in the City of Bunbury, a city with a smaller population than the City of Busselton (estimated to be 31,644 in 2019). There has also been substantial investment in cultural infrastructure in Margaret River (despite being a town of approximately 10,000 people), including \$9.74 million recently invested in the newly renovated 35-year-old former cultural centre building that has been transformed into a new state-of-the-art Hub of Entertainment, Arts and Regional Tourism (HEART) (N.A. 2019a).

In Busselton, there are few purpose-built large-scale venues for live entertainment and performance, or a dedicated hub for creative production and businesses. At the time of writing, most of the city's cultural amenities are concentrated in the Cultural Precinct, a short walk from the Busselton Jetty and the recent Foreshore redevelopment. The Cultural Precinct includes the ArtGeo Cultural Complex, currently the main exhibition space in the City with the moniker 'Where Art & Heritage Meet', the Old Court House (including a retail gallery for arts and crafts), a temporary exhibition space, plus includes artists' studios. The precinct also includes The Weld Theatre, home of the Busselton Repertory Club for local theatre. As the descriptions above suggest, most of these buildings are heritage-listed, thus restricting the ability to expand or renovate these buildings.

In addition to council owned, and in some cases run, cultural infrastructure, the region's many wineries and natural environment, including caves and wetlands, also serve as venues and gallery spaces for the region's numerous creative events and festivals. The creative industries in Busselton for the most part do not rely upon the built infrastructure of large galleries, museums, and live performance venues. Rather the city's creative industries are more grassroots and thrive in live street theatre as part of local festivals; live music performances at festivals and other small local venues ; and galleries in artists home studios that tourists are encouraged to visit. To an extent, this could be due to the lack of a central creative industries hub in the city.

However, the recent \$28.5 million investment in the Busselton Entertainment, Arts and Cultural Hub (BEACH) currently in development is a major cultural infrastructure project that aims to address the lack of a cultural hub and large-scale cultural amenities in the city. When built, BEACH will be a new purpose-built convention, entertainment and performing arts centre located on Queen Street in the Cultural Precinct, near Busselton's CBD. The new venue will boast a 625-seat-capacity theatre, as well as conference and convention facilities including function rooms and a flexible wall and seating so that it is capable of converting to a 1,000-capacity indoor venue. The development received \$10.35 million from the Federal Government under the Regional Growth Fund and \$18 million in cash and in-kind contributions from The City of Busselton (Department of Infrastructure, Transport, Regional Development and Communications, 2019).

The BEACH is expected to boost the attractiveness of Busselton as a destination for touring performance arts acts, bringing more touring performances to the region, as well as develop Busselton as a creative hub for performing arts companies and performers. To build on the already established festivals and events economy, another aim for the venue is to attract a regular stream of large conferences to the city. Stage 2 of the concept design explored a hub for filmmakers increasingly attracted to the region, containing 'a purpose-built sound-proof studio, office(s), meeting rooms and creative maker spaces that could cluster and incubate new business opportunities. The proposed stage 2 facility will fill the void in low-cost studio, office, meeting and collaboration spaces and supporting facilities featuring digital technology, online delivery capability

and broadband connectivity, a facility to accommodate key industry organisations and creatives within the community’ (City of Busselton N.D.). Stage 2 is still subject to further funding to be progressed.

Creative occupations and the creative ecosystem

As the analysis below draws on 2016 ABS census data, it is important to note that the counts of creative occupations in Busselton would now be higher.

From a Creative Trident analysis of Australian Bureau of Statistics (ABS) Census data, 246 people were employed in creative occupations in Busselton in 2016. As illustrated in Figure 1, 146 people, or over half of this total figure, were employed as specialist creatives working in the creative industries, over 100 workers were employed in creative occupations embedded in non-creative industries sectors, and 147 workers were employed in non-creative support roles in the creative industries at the time of the 2016 census.

Table 1: Creative employment by place of work, Busselton (City)*

Employed persons, 2016 (count)

Trident employment			Creative services				Cultural production			Creative industries	Other industries	Total industries
Count	Growth	Intensity	Advertising and marketing	Architecture and design	Software and digital content	Film, TV and radio	Publishing	Visual and performing arts				
393	7.06%	2.92%										
Creative services	Advertising and marketing	5	0	0	0	6	0	6	44	48		
	Architecture and design	0	53	5	0	0	3	66	24	95		
	Software and digital content	4	0	10	0	0	0	14	7	21		
Cultural production	Film, TV and radio	0	0	0	4	0	0	0	0	0		
	Music and performing arts	0	0	0	0	0	9	11	10	17		
	Publishing	0	0	0	0	17	5	15	6	24		
	Visual arts	0	0	0	0	0	19	23	11	30		
	Creative occupations	8	60	12	0	19	35	146	105	246		
	Other occupations	9	55	32	4	21	24	147	13,239	13,390		
	Total occupations	17	112	48	7	35	60	288	13,346	13,638		

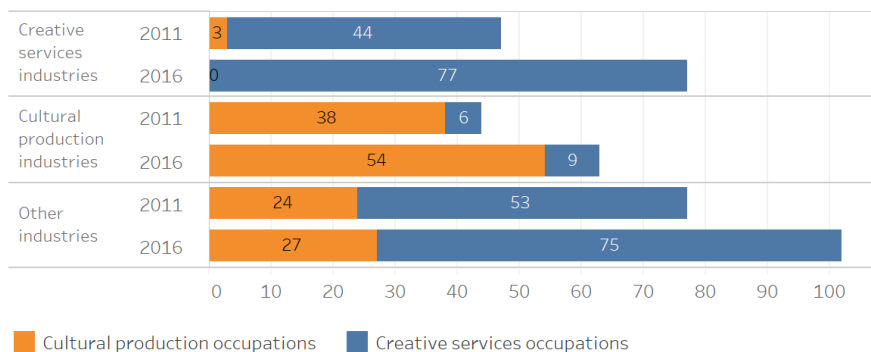
*The Trident employment count, in the top left-hand of the above table, is total of specialist (146), support (147) and embedded (105) creatives. **Note:** The counts across the rows in this table do not necessarily add up to the figure in the total column, as ABS TableBuilder rounds down some cells to zero if the count is below three.

In 2016, the largest segment of Busselton’s creative workforce worked in creative services roles, with 24% (n=95) employed in ‘Architecture and design’ and 12% (48) in ‘Advertising and marketing’. A relatively small, compared with other hotspots in this study, 5% (21) were employed in Software and Digital Content roles. In cultural production, 8% of the creative workforce were visual artists; 6% worked in publishing occupations; and 4% were musicians.

As indicated in Figure 3, there was strong growth in creative service occupations between 2011 and 2016. In 2016, 77 people were employed in creative services, almost double the number employed in creative services in 2011. Cultural production occupations, or those people who listed occupations in cultural production as their primary form of income at the time of the census, also grew from 38 employees to 54 employees between 2011 and 2016. Importantly, in 2016, there were 75 people, and significantly more creatives in creative services occupations working as embedded creatives – or creative specialists employed outside the creative industries in non-

creative industry sectors – than the 27 creatives employed in occupations in cultural production working as embedded creatives.

Figure 3: Creative service and cultural production employment by industry and occupation, 2011 and 2016, Busselton local government area



Source: Australian Bureau of Statistics (2016)

Table 2 details a fine-grained break down of creative occupations in Busselton. 66 people were employed as Advertising and Marketing professionals, 67 as Graphic designers, Web designers, and illustrators, 41 as Photographers, 33 Arts and craft professionals, 27 Architects and Landscape Architects, and 21 journalists/Other Writers. As Table 1 indicates, a good percentage of those employed in Advertising and Marketing, are employed outside the creative industries. Findings from a 2013 report commissioned by SWDC indicated that the ‘South West Region hosts a high proportion of the state-wide specialist employment in film, TV & radio segment (11%)’ (SGS Economics and Planning 2013, p.18). Yet the above figures indicate that only a small number of film, television and radio specialists self-identified as living in the Busselton LGA according to 2016 ABS census data. Interviews suggested that most film, television and radio professionals in the region are concentrated in Bunbury, and to lesser extent Margaret River, although ABS data also may not adequately capture all screen professionals living in the city.

Table 2 also offers a useful reference point to compare the key creative occupations in Busselton (with a population of 36,688 as of 2016) with Greater Geraldton (a population of 38,632), one of the other WA hotspots in this study. Although Busselton had a slightly lower population than Greater Geraldton at the time of the 2016 ABS Census, there were almost 100 more people employed in creative occupations. In terms of those creative occupations with the highest numbers of occupations, 66 people were employed as Advertising and Marketing professionals in comparison to 46 for GG, there were 67 Graphic designers, Web Designers, and illustrators in comparison to 45 in GG, 41 Photographers in comparison to 14 in GG and there were 33 Arts and craft professionals in comparison to 7 in GG.

Table 2: Employment in creative occupations by ANZSCO category, WA hotspots

Occupation	Sector	ANZSCO category	Albany & Denmark	Busselton	Greater Geraldton	East Fremantle & Fremantle	Greater Perth	Rest of WA	Western Australia
Creative Services	Advertising and Marketing	Advertising and Marketing Professionals	31	66	46	220	6,359	432	6,927
		Public Relations Professionals	18	18	32	78	2,469	279	2,797
	Architecture and Design	Architects and Landscape Architects	34	27	13	300	3,219	185	3,451
		Architects, Designers, Planners and Surveyors, nfd	3	0	0	12	383	20	413
		Fashion, Industrial and Jewellery Designers	8	18	3	83	792	77	891
		Graphic and Web Designers, and Illustrators	59	67	45	200	4,409	408	4,905
		Interior Designers	10	8	11	71	1,404	61	1,497
		Photographers	29	41	14	72	1,564	245	1,985
	Software and Digital Content	Business and Systems Analysts, and Programmers, nfd	0	0	0	0	56	0	61
		ICT Business and Systems Analysts	4	0	3	42	2,922	57	3,025
		Multimedia Specialists and Web Developers	16	11	15	36	1,006	54	1,077
		Software and Applications Programmers	31	18	8	135	8,817	204	9,166
	Cultural Production	Film, TV and Radio	Artistic Directors, and Media Producers and Presenters	13	7	10	68	923	172
Film, Television, Radio and Stage Directors			13	0	13	50	866	119	1,019
Media Professionals nfd			0	0	0	7	110	11	119
Music and Performing Arts		Actors, Dancers and Other Entertainers	0	5	7	43	723	51	1,007
		Arts Professionals, nfd	0	4	8	37	206	50	276
		Arts and Media Professionals, nfd	0	0	0	0	27	0	35
		Media Professionals, nfd	0	0	0	6	123	15	135
		Music Professionals	6	6	3	50	887	81	1,256
		Performing Arts Technicians	6	12	10	57	1,365	107	1,705
Publishing		Archivists, Curators and Records Managers	7	4	21	46	1,087	146	1,248
		Authors, and Book and Script Editors	8	0	0	32	399	47	462
		Journalists and Other Writers	38	21	35	64	2,425	405	2,901
		Librarians	27	16	27	52	1,590	244	1,849
Visual Arts		Jewellers	8	28	13	8	552	147	712
		Visual Arts and Crafts Professionals	50	33	7	88	667	329	1,024
Creative occupations			434	425	327	1,935	45,947	3,993	51,855

In a similar vein to Geraldton, creatives in the region are a combination of well-established professionals, professional-amateurs, and community-based artists or hobbyists, and include part-time arts workers as well. A characteristic of the workforce explored in more depth below, is that most creatives work for their own companies or part-time in their creative occupation while also working in other non-creative occupations.

Busselton’s arts and creative ecosystem is increasingly vibrant and is characterised by:

- The Cultural Precinct (the ArtGeo Cultural Complex, the Old Court House, and the Weld Theatre).
- An active visual arts and crafts scene.
- A live music scene for both original and covers connected to tourism and the festival/events economy.
- A large number of creatives working as sole-traders, and creative entrepreneurs providing inputs for wineries, culinary serveries, breweries in the region and so on (examined in more depth in the following section).

There is a strong schedule of festivals throughout the year that is critical to sustaining the local creative ecosystem. Festivals and events play a critical role in the broader creative ecosystem. They:

- showcase artists and creative talent;

- provide commercial opportunities and access to the tourism market; and
- facilitate important developmental and networking functions to create linkages between individuals and enterprises within the system.

Despite being a small regional city, Busselton hosts CinefestOZ which has become the premiere festival and industry event for the broader WA film and television industry. While Busselton itself does not have a substantive local film and television production sector or a large screen production workforce, hosting the state's peak industry event that connects filmmakers from all over the state and has led to growth in projects filming in the city.

Indigenous cultural tourism is a small, fledgling activity in the city. Josh Whiteland's [Koomal Dreaming Cultural Experiences](#), sharing a range of Indigenous stories and experiences with visitors, is one example.

Festivals as connectors and incubators

Creative festivals and events are an important engine for the creativity economy in Busselton and the Margaret River region. Several festivals established by the SWDC and Creative Corner function as critical facilitators of idea cross-pollination, innovation, and networking for creatives. An important example is the Emergence Creative Festival that exemplifies how local festivals attempt to stimulate linkages and collaborations and ideas incubation.

Emergence Creative Festival

Beginning in 2012, the [Emergence Creative Festival](#) is an ideas festival in a similar vein to Creative 3 that 'attracts national and international professionals from music, film, advertising, digital and visual arts industries to share developments in their field and inspire people through a series of workshops, talks, and events' (Creative Corner 2017). Emergence is an initiative created by the Creative Corner, the not-for-profit peak body for creative industries, and is funded from numerous sources including state funding from Tourism WA's Regional Events Scheme and Royalties for Regions. Key principles underpinning the festival's program are creativity, innovation, education and networking.

The event offers presentations delivered by leaders in the field, hands-on workshops, and mentorship sessions. In 2018, the Generation Content session aimed to stimulate high-quality ideas for local content creation. Participants pitch a television series, feature, animation, or gaming concept, and the creators behind the winning concept are mentored by leading professionals in the field to foster the concept's development into a final product. Due to market failure and the city's isolation, this event is designed to stimulate innovation, facilitate networking and commercial opportunities, and to connect creatives to markets and mentorship. Previous festivals have resulted in various creative products, including 'developing beer can designs that have flipped into national brands and creating music videos to ... serving as a platform for cross-pollination and new working partnerships' (Lewis 2017).

Creative industries: a gig economy and portfolio careers

In Busselton, creative production is not heavily dependent on grants and direct State Government or council subsidy. Cultural or creative activities in Busselton revolve largely around commercial visual arts and crafts, music, photography and web design, and there is also a cluster of creatives employed in advertising and marketing. Yet, as a small and isolated regional market heavily reliant on tourism, the 'creative industries' are fragmented and largely small-scale. The majority of creative businesses are sole-traders, or SMEs. According to Andrew Adams (2019), who runs a co-working space in Dunsborough, 'to be fair, a lot of small businesses are born here out of necessity, because what happens is, people have decided that the big cities aren't for them ... and then they want to move', but there is not always full-time employment to support them in the city. A strong theme in the interviews was that Busselton's isolation from Perth and a do-it-yourself ethos is a key driver of creativity and innovation in the city and the South West more broadly. With limited public funding for arts and cultural production, and limited full-time job opportunities, many creatives start and run their own businesses. Employment in the creative industries in Busselton is less characterised by full-time employment and is more commonly characterised by a gig economy and a portfolio career. Interviewees indicated that practitioners either work in a paid non-creative occupation and pursue paid creative employment on a gig-by-gig basis, or they hold down a portfolio of part-time, or casual employment (Lewis 2019; Vigors 2019). As Lewis explains:

That gig economy is becoming more and more prevalent. You say to yourself, 'Well what do I need each week to meet my needs, and to get that income level? Well then, how many clients do I need to service that? So then therefore, what is my cost, and therefore what is my day rate to each of those clients?' And they just change the day rate, and it gives people that diversity. Saying, 'Oh, I work with a food company over there in marketing, I work with a wine company or a brewery over there.' You get that, but you're still getting a steady income. It's helping the businesses, because they're not having to employ a full-time expert manager, or a full-time marketing manager, or a full-time design consultant, when they could just have someone doing a day a week.

For Lewis (2019), developing the scale of companies and encouraging collaboration between businesses to secure larger projects is a key priority for his team and the sector's growth. As Lewis puts it, encouraging creatives to cooperate 'on joint projects, when traditionally you might have been competing'. As Lewis (2019) explains further:

Perth [has] the bulk of the bigger advertising or traditional advertising agency, but down here you've got more one or two people solo sort of studios, if you like, but they do collaborate when and as required. Now, a lot of those solo studios who were traditionally trying to pitch work into Perth, now might even be partnering up with Perth agencies.

Visual arts

Visual arts and craft practitioners living in Busselton range from well-established professional artists to emerging artists to more community-based hobbyists. Like most visual arts practitioners nationally, the vast majority of artists in the region earn income from employment in non-creative sectors in addition to income they earn for their art. Visual arts are supported by the ArtGeo

Cultural Complex exhibition space and Busselton's Cultural Precinct more generally – housing workshops, rehearsal spaces and the Busselton Art Society – and the annual Margaret River Open Studios event.

At the time of writing, there was only one major public art gallery and exhibition space in the Busselton LGA – ArtGeo Cultural Complex. Furthermore, there were only four public gallery spaces in the broader South West region (in Bunbury, Busselton, Collie and Manjimup), and a handful of commercial galleries. The development of the BEACH complex will include the potential to achieve an international grade exhibition space that will create more opportunities for local artists. However, many local arts practitioners believe that there is limited support and opportunity to exhibit their work in the region (Vigors 2019; McGirr 2019). The 'perception that there's nowhere for local artists to show their work', in part, 'inspired the creation of Margaret River Region Open Studios' (McGirr 2019).

Artists do, however, have other opportunities to exhibit their work in the region. In particular, they can participate in the Margaret River Region Open Studios – a significant visual arts festival discussed further below – where they sell their work directly to tourists visiting their home studios; with reliable broadband access in the city, artists can sell work online; visual arts and photography is sold in general stores near the foreshore and tourism spots; and regional wineries also exhibit and sell artwork to the tourism market. According to local visual artist Steve Vigors, 'We have ... all the wineries here ... to get people to be more interested in their wines and premises they usually have a little gallery attached to draw people in, so [artists] have that opportunity to sell art there.' Vigors is a member of the Busselton Art Society. He exhibits his work at the society's regular exhibitions, sells his work online via his website, is part of the [Mandurah Plein Air Artists](#) group – a community group who paint landscapes outdoor which creates public awareness for his art, and sells art directly to consumers during Open Studios.

Diana McGirr, an independent art historian-curator and former Coordinator of ArtGeo Cultural Complex (2013 to 2019), observed that visual art created by many Busselton artists is largely commercial product produced for the tourist market and there is generally a large market for this type of work. According to McGirr, only a few artists produce conceptually-driven artwork – the type of work that's entered into major art prizes (McGirr, 2019).² Drawing on art historian Terry Smith's description of regional art encountered in the Northern Territory in the 1990s and David Bromfield's observations of the South West (2009-10), McGirr suggests their two-fold descriptions of tourist-driven and conceptual art are accurate, but most people would agree the regional art scene is more nuanced than that. As McGirr (2019) puts it:

Smith, in particular, refers to critically-engaged art as a form of critical regionalism because it uses universal concepts to explore the particularities of place ... The environment and the landscape feature very prominently as subjects here. On the one hand, that could be seen as really conventional and conservative ... endless beach scenes and pictures of the pier ...

² According to McGirr, 'This year (2020) Yallingup artist Mary-Lynne Stratton won the \$50,000 Collie Art Prize' – one of the richest regional art prizes open to artists Australia-wide (Diana McGirr, email correspondence with author, December 21, 2020).

But then there are artists who use realism as a mechanism to explore ideas that relate to what's happening globally.'

As this suggests, Busselton artists are generally better known for commercial art sold into the tourism market than for the creation of award-winning progressive or conceptual art. The Busselton Jetty, for example, is a highly commodified image for public and commercial art sold throughout town and is a common design and motif in buildings. Both original and reproduced pictures, prints and photographs of local beaches and local wetlands are also widely available for sale in general shops and cafes.

As a result of the council's public arts program, public art and sculptures are featured at key tourist attractions including the entrance to the Jetty and in the cultural precinct. In January 2019, located at the cultural complex end of Queen Street, a bronze sculpture of the Indigenous Spiritual Elder Gaywal was unveiled to the public as part of the Busselton Settlement Art Project.

Margaret River Region Open Studios

The Margaret River Region Open Studios, based in Busselton and the surrounding region, is ‘a free annual open art studios event to showcase the increasingly diverse and vibrant visual arts throughout the Margaret River region’ (Margaret River Region Open Studios 2020). The event, in its seventh year, is a three-week event held in Autumn. Open Studios, a concept originally from the United Kingdom, showcases artists in the region and provides tourists with a self-guided tour of artists’ studios. The event features over 100 artists – including ‘painters or sculptors or ceramicists, or metalworkers, or even ... videographers or photographers or jewellers’ (Davies 2019). The largest sponsor is the State Government’s Department of Local Government, Sport and Cultural Industries as well as the Busselton and Augusta-Margaret River councils. According to Jim Davies, Chair of the Margaret River Region Open Studios, ‘We are one of [the Department of Local Government, Sport and Cultural Industries] favourite projects. They see us introducing people to art. We mix the artist and the punter, if you like, or the artist and the visitor’ (Davies 2019).

A publication detailing the studio locations of participating artists serves as a self-guided tour map. For the two week period of the event, visitors travel to artists’ studios to witness and experience the creation of art. As Davies states, ‘So you’re in the room where the work is created. The artist talks to you and engages with you, and you can see the work being produced, and it’s a very interactive experience’. The event is an autumn event, and its scheduling aims to draw visitors who will also visit other local venues, restaurants and wineries.

As suggested above, Open Studios provides important commercial opportunities for artists and showcases art in the region. As Davies explains, ‘For some of the artists [Open Studios] is a very important selling time for them as we get thousands and thousands of visitors ... somewhere between 6,000 and 8,000 visitors in total.’ Davies estimates that ‘at least half of which come down from Perth – which the [city] and the council really love, because it’s filling up hotel rooms and cafes, and restaurants ... so that’s why they sponsor us’ (Davies 2019). But it also ‘has the benefit of putting arts on the map in the region. A region that’s kind of dominated by wine and surfing and gourmet food’ art is ‘a sort of fourth arm to the talents of the region. So [the State Government] like the fact that there’s a big arts festival, which is basically what we are, once a year as well’ (Davies 2019).

Sculpture by the Bay

Sculpture by the Bay, an annual showcase of outdoor art, has been celebrated each Labour Day long weekend in March since 2010. Held as part of the Dunsborough Arts Festival, the event has grown substantially since its inception where 12 pieces were exhibited. In 2019 Sculpture by the Bay showcased ‘45 outside sculptures, and 28 small inside sculptures’ to more than 10,000 people (Dunsborough Progress Association, 2016a). Meanwhile, the 2020 event saw 50 outdoor sculptures and 38 small sculptures go on display (Dunsborough Progress Association, 2016b). The Dunsborough Arts Festival features markets, workshops and live music performances, which all work to showcase artists and promote creativity in the region. Sculpture by the Bay, organised and run by volunteers of the Dunsborough Progress Association, aims to ‘foster interest in public artwork, to provide a venue for artists of outdoor works to exhibit in particular, to develop a Sculpture Trail within the Dunsborough area’ (Dunsborough Progress Association, 2016b). The

event offers prizes ranging from \$500 to \$5,000 across various categories that are funded by numerous sponsors (including the City of Busselton, JMW Real Estate, Happs Wines, Braeco Sales, Nature's Atelier, and Christian Fletcher Gallery). Categories include a people's choice award, an emerging artist award, a prize for best sculpture created with more than 60 per cent recycled materials, and the \$10,000 City of Busselton Acquisitive Award and the \$10,000 Dianne Laurance award. The recipient of the final prize has their sculpture installed on the Dunsborough Sculpture Trail. The trail, which stretches across over 4.5 kilometres of the Dunsborough foreshore, currently contains nine pieces.

Music

The City of Busselton has a small community of musicians and a vibrant music scene the health of which is associated with festivals, tourism and touring acts performing at wineries in the region. According to Chris Archibald (2019), a musician and lecturer in digital media and music at the South Regional TAFE, 'this region has certainly some good talent' and many musicians who have left the region, and live elsewhere ... return to perform in Busselton (Archibald 2019). Busselton's live music scene revolves around performances at local pubs and venues and festivals and events; gigs for DJs specifically performing at the numerous events/festivals throughout a calendar year; and gigs for solo artists and bands supporting touring artists playing in the Margaret River region. For Archibald, 'there [are] certain local acts that are getting regular gigs playing their own original music. But if a local original band wants to stay in the industry, they're not going to stay in this area ... [but] it depends on the type of band, because it's the affordability as well.'

The local music scene's health is driven by two primary factors: 1) the region's popularity for national touring bands, and 2) the important connection between food, wine and live performance. Busselton and the Margaret River region is a popular destination for high-profile national and international touring acts. Larger wineries in the region such as 3 Oceans and Leeuwin Estate hold regular concerts headlined by high-profile bands and solo performers. While one of the researchers was in the field in July 2019, award-winning Australian artist Amy Shark was scheduled to play at 3 Oceans. These events provide opportunities for local artists as supporting acts, and the wineries acts as informal live performance venues. Some large wineries have their own airstrips and will fly in artists for a performance.

Local bands or solo artists supporting touring acts are typically 'well known [for their] original music but probably not that well known nationally' (Archibald 2019). Then there is 'your musician who's a very competent guitar player, live small band or duo that can play three hours of great music, some original songs and covers and ... they play pubs and things all around Australia and they come back, and that' is quite common in Busselton (Archibald 2019). Because of the lure of region as whole, local pubs and taverns host large concerts headlined by popular national touring acts:

I think it's a unique region, and people pay tickets and come to events. The Dunsborough Hotel, for example, had the Hotter Than Hell gig in summer [in 2019], which was Jebediah, Spiderbait, Magic Dirt, 28 Days ... incredible line-up. They basically turned the whole car park of the Dunsborough Hotel into a little mini big day out for the day. That's a premier event (Archibald 2019).

Importantly, Busselton has also been a destination for large WA summer music festivals, including South Bound (2005 to 2016), Oz Rock (2013-2015), and most recently Good Day Sunshine (2020-), featuring a mix of well-known international and Australian bands and performers.

Second, the events and festivals held annually in the Margaret River region feature live music that provides opportunities for local musicians. While live music is often a part of festivals such as the Dunsborough Arts Festival, for example, or combined wine, food and live music festivals such as Margaret River's Cabin Fever, there are various specialised music festivals bringing local musicians together to perform and foster innovation. Creative industries festivals both showcase local talent and ensure a regular flow of tourists visits the region. Jazz by the Bay, a music festival that celebrates live jazz and food, is held in numerous locales across the region that take advantage of what the region has to offer including wineries, local bars and pubs, caves and wetlands.

Film

WA's film and television industry, largely concentrated in Perth and Fremantle, encompasses feature film, television documentaries, factual and other forms of broadcast content (Hearn et al 2020). The Western Australian Regional Film Fund encourages the production of screen content by both WA and interstate Australian production companies in regional WA. The feature film *Breath* (2017) filmed in Denmark – a small town in WA's Great Southern – by See Pictures, with offices in both Perth and Sydney, is an example. There is, however, no major film and television industry in Busselton. Nevertheless, there has been growing production in Busselton and the South West in the last five years, due in a large part to the effectiveness of the regional film fund in stimulating production in regional WA, and the increasing importance of CinefestOZ as the premier annual screen industry event for the WA film and television industry.

Since WA's Regional Film Fund was implemented following the announcement of the 2016-17 State Budget there has been a surge in film and television production in regional WA; a significant proportion of which has occurred in the South West and the Great Southern. *Drift* (2013) was the first film filmed in the South West. It received direct investment from the SWDC that went towards 'on-location production costs for filming of the movie *Drift* based in Margaret River and the South West' (N.A. 2017). Like much of the funding that supports creative industries in Busselton and Margaret River, investment in the film was aimed at supporting the creative industries, but also to increase local tourism. In the words of the Department of Primary Industries and Regional Development (2017), 'The filming of *Drift* was a unique opportunity to ... Increase awareness of WA as a tourist destination ... To further strengthen Margaret River as an international brand for its wine and food products', and 'to stimulate creative industries in the South West'. More recently, the feature film *Go Karts* was recently filmed in Busselton, and the indie feature *Naked Wanderer* (2019) supported by Filmed in Bunbury and the South West Corner. Both films received support from the South West Development Corporation in an attempt to 'support the growth of the South West as a filming location' (South West Development Commission 2020, p.36).

The Regional Film Fund and SWDC has also facilitated numerous other productions in the broader South West and the Great Southern. *Jasper Jones* (2017) was filmed in the former timber town of Pemberton; the acclaimed feature *Breath* (2017) was filmed in Denmark; while *Rams* (2020), securing national cinema release and starring A-list Australian actors Sam Neill and Michael Caton,

and *H is for Happiness* (2020) were both filmed around Albany and the Great Southern. A stream of ongoing feature production in the South West and the Great Southern provide ongoing employment for and help to retain film crews who live in the regions.

CinefestOZ film festival

Like the small central-west Queensland town of Winton (see Cunningham et al. 2019b), Busselton is home to a nationally significant film festival that is a major drawcard for visitors to a small city that does not have a major local production sector. Most importantly, the festival is also a major annual event for WA's film and television industry, and it has become a fulcrum connecting local screen workers to the rest of the state's screen industry.

Established in 2008, CinefestOZ is arguably the jewel in the crown of the creative festivals and events offered in Busselton and Margaret River throughout the year. On the one hand, the festival is typical of creative events held in the city: the festival is closely tied to tourism, it functions as annual market organiser for local creatives where deals are made (CinefestOZ N.D.), and it is made possible by a large volunteer workforce of over 350 volunteers. On the other, CinefestOZ has become much more than another local event showcasing creatives and stimulating tourism. Over the last decade, CinefestOZ has become the premiere screen industry event for the WA film and television industry and is arguably among the most important screen industry festivals in Australia (Shervington 2019). The annual prize of \$100,000 for 'excellence in Australian filmmaking' in its seventh year and the calibre of screen industry celebrities who attend, have made the event a critical festival for screen producers in the national screen festival circuit. For most Australian filmmakers this is a significant prize, with 83% of Australian feature films having a production budget of less than \$10 million in 2018-19 (Screen Australia 2019).

CinefestOZ typically holds over 200 events across 40 locations around the broader South West including wineries, bars, and restaurants (CinefestOZ N.D.). Events range from screenings and industry Q&As and industry networking/mentoring sessions to community engagement and education events. The festival is estimated to generate over 28,000 attendees, in 2018 it attracted an injection of \$12.5 million in the South West Region. In recognition of the festival's contribution to tourism it won the gold medal in the Festivals and Events category at the 2018 WA Tourism Awards (CinefestOZ N.D.). The event also brings screen culture and technology (VR exhibits) (Shervington 2019) to the South West region and promotes Indigenous filmmaking with the program 'IndigifestOz'.

CinefestOZ is supported financially by government, corporate and philanthropic patrons, not-for-profits, and in-kind and volunteer support. The festival's main partners are the City of Busselton council, Screenwest – WA's screen development and funding agency – funding from Lotterywest, and the mining giant Rio Tinto. Other partners include the SWDC, Shire of Augusta-Margaret River and the national screen agency Screen Australia. The major film prize is primarily sponsored by Tourism WA (CinefestOZ N.D.; Shervington 2019). Busselton is a dormitory city for Rio Tinto and the company has been a financial backer of the festival for over a decade. Rio's support of the festival also highlights investment from the mining sector as one of the more novel sources of financial investment for creative industries in WA. In relation to Fremantle, Hearn et al (2020, p.18) similarly recount Rio Tinto's unique investment in the highly popular WA feature film *Red Dog*.

As previously mentioned, CinefestOZ has become an important industry event for local screen workers living in Busselton and the South West. As the leading WA screen industry event, CinefestOZ plays an important development role for local screen workers living and working in the region. Without a significant local production industry, the festival has become a regular annual event for local screen workers to engage with WA's film and television industry. The festival thus creates important networking opportunities. Most importantly, numerous projects are initiated and various deals for films looking to apply for the Region Film Fund are made at the festival. According to CinefestOZ (CinefestOZ N.D.), 'at least seven WA feature films and many shorts have been initiated at the festival to date, with considerable local economic stimulus partnered with longer term WA tourism and brand impacts'. For Shervington (2019) there were no films produced in the South West before the festival and since it has been running at least 10 feature films have been produced. As Shervington observes, 'there is the regional film fund ... regional money comes through... mining royalties, and has to be spent in the regions. So ... Busselton film [features film made in Busselton], they're funded through that fund' (Shervington 2019). As this suggests, the festival has helped showcase the locations in the region and has brought leading filmmakers from around the country to the South West who have subsequently gone on to secure finance from the Regional Film Fund to produce in the South West and the Great Southern. This stream of production has led to numerous employment opportunities for screen workers in technical crew roles, and to an extent encourages screen talent to remain in the region.

Strategic theme 2: The relationship of cultural and creative activity to the wider economy

In the South West, many regional towns, shires and cities are attempting to remake their economies by diversifying away from a reliance on mining or agriculture towards fostering greater economic contributions from tourism, service-based and creative/cultural sectors. Over the last decade, Busselton's economy has diversified away from primary industries, including dairying, fruit and vegetable growing, and cattle and sheep grazing, to a greater focus on accommodation, hospitality, and construction. In 2019, Rental, Hiring & Real Estate Services accounted for 18.04% of value added to Busselton's economy, Construction accounted for 12.5%, Health Care & Social Assistance added 8.14%, Agriculture, Forestry & Fishing 6.96%, Education & Training 6.21% (REMPPLAN 2020). Agriculture as a percentage of Busselton's Gross Regional Product is declining rapidly. In 2014-15, Agriculture, Forestry and Fishing accounted for 10% of Busselton's Gross Regional Product (City of Busselton 2016), however this figure represented a 12.5% decline on the previous financial year (City of Busselton 2016). In terms of more recent employment indicators, 11.4% of the city's workforce were employed in Retail trade, 10.9% in Health care and social assistance, 10.6% in Accommodation and food services, and 7.8% in Education and training (ABS 2018c). As this suggests, employment in Busselton is heavily reliant on tourism-related jobs but also employment in health and education as a result to city's positioning as a services hub for the Margaret River region. The city is also increasingly recognised as an emerging hub for cultural and creative industries, and small innovative start-up companies. The vast majority of businesses in Busselton are sole traders: 2 479 businesses, or 62% of the total number of businesses, were non-employing businesses; 1033 (25.8%) businesses employed between 1-4 people; 393 businesses (9.8%) employed between 5-19 people; and just 90 businesses had more than 20 employees (2.2%) (ABS 2018c).

In recent years, population growth leading to increasing demand for services, and the city's popularity as a tourism destination – both in its own right but also as a destination to stay to explore the Margaret River region – has led to major investment in civic infrastructure. Population growth is fuelling the construction of schools, housing, hospitals, and shopping centres. Over the last five years, tourism has fuelled investment in accommodation and hotels and tourism-related infrastructure such as the Busselton Foreshore redevelopment. The City became a cruise ship destination in 2014. Busselton is also a dormitory suburb for Rio Tinto and is home to approximately 900 FIFO workers and their families (Lewis 2019). Over the last five to seven years, Busselton has received significant infrastructure investment in various areas, including the creative industries:

- \$120.4 million was invested in the development of the Busselton Health Campus in 2015.
- \$59.7 million in State Government investment was invested in the Busselton-Margaret River Regional Airport expansion project in preparation to receive interstate flights from Eastern states. The first flights were scheduled to arrive from Victoria in March 2020, although at the time of writing this had been disrupted by the COVID-19 pandemic.
- \$10.3 million from the Federal Government for the BEACH
- \$10.5 million invested in the Busselton foreshore redevelopment. The site is being transformed into a first-class recreational hub, complete with a skate park, public art, cafes

and restaurants, public open space, and commercial opportunities for short stay hotel accommodation.

- At least \$1.5 committed to a major upgrade to the Dunsborough town centre and foreshore.

However, following the impact of COVID-19 of WA's economy, planned state Government investment in the Busselton Jetty's Australian Underwater Discovery Centre, among other projects, was halted (Kirk 2020).

Tourism and the festival / events economy

Tourism, and the related events or festival economy, are major drivers of arts and creative industries in Busselton. Many of the events/festivals in Busselton receive funding from Tourism WA via the Regional Events Program (<https://www.tourism.wa.gov.au/Research-Reports/Other-reports/Pages/Annual-Report.aspx#/>). The Regional Events Program is funded by Royalties for Regions. The Council promotes Busselton as the 'Events capital of Western Australia', and on average, more than 150 events are offered in Busselton each year, equating to an average of three each week of the year. At least one creative festival is held in most months of the calendar year. The range of creative festivals or events, include: the Busselton Fringe Festival celebrating 'street theatre, stand-up comedy, dance, circus, musical theatre, cabaret'³; visual arts and crafts festivals such as the Dunsborough Art Festival and the Margaret River Open Studios; both local music festivals such as the Leeuwin Concert (held at Leeuwin Estate a winery) and large WA music festivals including South Bound (2005 to 2016) and Good Day Sunshine festivals (2020-); and the CinefestOZ film festival, to name a few. These events are critically important for the vitality of the creative ecosystem in that they showcase and provide opportunities for local talent. Furthermore, in terms of the broad range of non-creative events/festivals, many of these festivals create demand for creative inputs such as live music, visual arts, photography, web design and videography.

A key reason events and festivals are such a vibrant and large contributor to the regional creative economy is that Busselton is a destination that people from Perth, WA more broadly in particular, are willing to travel to, to pay for events. In part, this is because Busselton is a unique region for events. Many people from Perth have been to Busselton for holidays at some point in their lives. Margaret River is a highly rated international tourism destination and is also a popular tourist destination for Australian tourists. Furthermore, Busselton, and the Margaret River region, offers tourists picturesque beaches, marine ecosystems, forests and cave systems, wineries and gourmet culinary offerings and hospitality that all make the region an attractive locale to travel to for either a short event, or a more expansive festival experience.

At the same time, hosting local and attracting state-wide festivals or events are a well-established segment of Busselton's economy. Demonstrating the resilience of the festival/events economy, Busselton has taken steps to ensure that festivals continue to be offered even as the COVID-19 pandemic continues to rage overseas. In October 2020, the hosting of the Good Day Sunshine festival in Busselton, adhering to strict COVID-19 protocols, was lauded as the first COVID-safe revolving stage festival and a blueprint for other live performance festivals during the pandemic (Sommerford 2020).

³ See <https://www.busseltonfringe.com.au/about>

Even though tourism is a significant driver of creative industries and cultural activities, unlike Queensland’s Sunshine Coast that receives tourists all-year-round (Cunningham et al 2019a), tourism in Busselton is seasonal and winter is the low season for regional tourism. The creative festivals/events running during winter, indicated in Table 3 below, are scheduled in a large part to attract visitors during the cold winter months when tourism numbers and overnight-stays decline significantly. In parallel, some local wealthy retirees leave the city for warmer climates (Robinson 2019). Festivals held during winter such as Cabin Fever and CinefestOZ are held at local venues, including wineries, supported by programs revolving around local food, drink and hospitality. Cabin Fever, for example, is a winter festival celebrating ‘the best food, wine and music of the region’ (N.A. 2019b). This is a deliberate joint creative industries and tourism strategy. As Lewis explains:

So Cabin Fever ... it’s a business idea I had on the International Tourism Conference. It’s an old idea, but I’d seen an opportunity to attend a winter festival. I had helped write an MOU and a strategic plan for food and wine tourism with the Margaret River Busselton Tourism Association, and one of the activities I put in the plan was Cabin Fever. A 10-day winter festival just after the school holidays, when we did the research and occupancy went down in accommodation providers to about 10%. So within a few years, the event model, I think when it started, 5,000 tickets were sold ... Now I think it sold 10,000 tickets for a 10-day event. Still the challenge is, they only get \$15,000 worth of State Government funding for that. Some of the other major festivals in the region ... owned by overseas event companies might even get northwards of millions.

Table 3: Creative or cultural festivals in Busselton and Margaret River annual calendar*

Jan	Festival of Busselton Taj’s Small Fries Leeuwin Australia Day Concert
Feb	Busselton Jetty Swim Busselton Half Marathon Busselton Fringe Festival Geographe Bay Race
Mar	Dunsborough Art Festival Sculpture by the Bay Leeuwin Concert Busselton AeroFest Emergence Creative Festival Southwest Craft Beer Festival Busselton Mardi Gras
Apr	X-Adventure Dunsborough Quit Forest Rally The Drop Festival
May	Busselton Festival of Triathlon Readers and Writers Festival
Jun	Jazz by the Bay Busselton Winter Jumping Festival
Jul	Cabin Fever
Aug	CinefestOZ Pedal Prix WA
Sep	Margaret River Open Studios Busselton Wildflower Exhibition Men’s Masters Hockey Championships
Oct	Busselton Agricultural show Cape to Cape MTB Strings Attached Festival Margaret River Ultra Marathon

Nov	Busselton Triathlon
Dec	Sunsmart Ironman WA Carols by the Jetty Carols in the Park

* Creative or cultural festivals in bold.

The weekly events held in the City, and the creative festival or event held every month, typically combine creative activities, local venues and local food. For CinefestOZ, the festival’s Chair described the event as: ‘It’s film, fun, and food as we say, it’s not just film’ (Shervington 2019). Jazz by the Bay and Cabin Fever both revolve around live music, but their programs are also strongly associated with playing at important local venues (including wineries), eating local foods and drinking local wines.

A limited number of large public cultural amenities in Busselton, such as theatres and live performance venues, means that many of these events/festivals are dependent on using local venues such as bars, restaurants and wineries, but also making use of the natural environment. For CinefestOZ, due to the limited seating capacity in local cinemas, screenings have occurred in caves, funeral parlours, and some films have even been screened on a lighthouse (Shervington 2019).

Jazz by the Bay, for example, is a well-established festival having first run in 2013 and it incorporates performances of ‘soul, funk, jazz, big band, bebop and swing’ across four days, normally in late May and early June.⁴ In 2019, the event attracted more than 11,000 attendees. Although COVID-19 halted the 2020 event, organisers announced that the festival will occur from June 4 to 7, 2021. ‘Held across more than 20 venues in Busselton, Dunsborough and Margaret River’, Jazz by the Bay takes in the best the region has to offer. Cindy Wiese (quoted in Cardozo, 2019), the festival’s director, highlighted that Jazz by the Bay is ‘a bit different to other music festivals because our region’s food, wine and beauty are features of the program alongside the incredible music talent’. The festival’s more than 45 shows featuring 200 local and international artists are held in diverse locations, including performances in the streets, bars, theatres, private properties, and caves and the natural environment (Weise 2019). Hosting the event in a variety of locations means performances are available to patrons at a variety of price points. Showcasing the south west region’s culinary and natural assets, in addition to a wide range of local and international jazz music talent, takes the Jazz by the Bay festival to some idyllic locations. In 2019 performances were held at Margaret River winery Hay Shed Hill, Caves Collective Brewery (now known as Black Brewing Co.) in Margaret River, and to Rivendell Winery Restaurant in Yallingup Siding. One of the most exotic venues was the Ngilgi Cave where audiences were treated to a performance from Australian-American artist Chris McNulty and her guitarist in the natural amphitheatre.

Wineries often double as live performance venues and are popular venues for prominent national and international music acts performing in the region. Wineries such as Leeuwin Estate and 3 Oceans host concerts and bring in nationally acclaimed artists to perform.

⁴ See <https://www.jazzbythebay.com.au/view/about>.

Tensions between Busselton and the Margaret River region tourism brand

The Queensland's Sunshine Coast, comprised of various LGAs such as Noosa, Maroochydore, and Caloundra with their own distinct sense of place identity, was described by an interviewee as a 'village of villages' and was characterised by a degree of parochialism that impacts collaboration between creatives in the various localities (Cunningham 2019b, p.7). While collaboration between creatives in the diverse shires, towns, and cities in the South West is less of an issue, there is a degree of parochialism and geo-politics in the region.

Bunbury is currently the administrative capital of the South West, and much of the regions cultural infrastructure is currently situated in the city. Busselton has the fastest growing population of the major South West towns and cities (except Capel in terms of the percentage of population growth), it has the iconic Busselton Jetty – a major tourism attraction – and it is a popular destination for events in the South West. Margaret River has a powerful marketing brand and reputation as an idyllic wine region built on the success of numerous wineries; a reputation that exceed the humble size and population of the town. Dunsborough, though part of the Busselton LGA, is a more affluent and emerging funky hub for creatives, start-ups and creative tech. These cities and towns are to an extent vying to be the centre of the creative industries in the South West.

There are strong interdependencies between Busselton and Margaret River. It could be argued that the rapid growth in investment, construction and tourism in Busselton fuelling creative industries, is to an extent dependent on the international magnetism of the Margaret River brand. At the same time, while Margaret River is a powerful marketing brand and a major tourism destination for its famous wineries and spectacular beaches, as a small town of approximately 10,000 people it relies on Busselton to act as a gateway for the broader exploration of the Margaret River region.

In terms of local place identity, there are tensions between the two localities. In 2015, on 1 July, the amalgamation of the Augusta Margaret River Tourism Association (ARMTA) and Busselton's Geopraphe Bay Tourism Association (GBTA) led to the creation of the Margaret River Busselton Tourism Association (MRBTA). An outcome of this merger is that both are now marketed as the Margaret River Region. There are clear economic reasons why marketing Busselton under the Margaret River region banner is advantageous, considering Margaret River's international brand recognition. Despite being a popular place for intrastate-tourism, Busselton is a less well-known tourist destination internationally, and it thus benefits from Margaret River's brand power.

Nevertheless, there are concerns that Busselton's unique local identity may be lost if what makes the city unique is not promoted separately. As City of Busselton's Cultural Development Officer Jacquie Happ (2019), explained:

The street banner project is ... a really good example. We had artists from across Busselton and Dunsborough, and we called it, 'It's the Vibe of the Place'. So tell us what you think Busselton means to you? That was the question. And the response was built structures like the jetty and the lighthouse. Whales, and sea life. Possums, and the wetlands. And the various fauna that are on the wetlands. There were people riding bikes, and fishing. There was one reference to the Aboriginal culture. There was everything except wine and food.

Creative services

In Busselton, due in a large part to the precarious nature of cultural production and the small size of the local marketplace, there is less of a distinction between cultural production and creative services due to the gig economy. Rather individual sole-trader creatives often work across a range of cultural production and creative services activities (Wise 2019). Often creatives produce creative inputs to add value to other products and services for their primary form of employment, while they work on other creative activities outside of this employment. Reflected in city's creative occupations data examined earlier, many creatives work as sole-traders or contractors providing web design, photography, and marketing services for breweries, wineries, hospitality and the various festivals.

Mat Lewis, who plays a key role in managing development initiatives and connecting creatives to commercial opportunities, offers various examples. One is a brewery start-up called Beer Farm based in Metricup that invests in sophisticated designed packaging and merchandising, and 'they now employ the graphic designer that we introduced them to' working out of a co-working space in Margaret River (Lewis 2019). Providing another example, he notes that, the web designer 'that runs the Creative Corner' website and communication, 'has two days a week where she runs the online virtual incubator platform [Creative Corner is] developing, called the Generator network ... But she has one or two days a week on that, then she has a day on the Strings Attached guitar makers page first of all, and then she's a day helping us with Emergence [Creative Festival] for next year. So that pretty well keeps her going all week (Lewis 2019). Both creatives are technically based in Margaret River, yet the geographical boundaries mean little to nimble creatives providing services for various companies in the broader South West.

Due to return migration, many talented creatives who left Busselton for higher education or professional opportunities, may have developed successful professional careers elsewhere, but choose to return to Busselton to raise a family or for lifestyle reasons. Consequently, many of the creatives living and working in the region are highly qualified, proven creatives with a strong track-record in their craft or field of specialisation (Robinson 2019; Lewis 2019). Scott Robinson (2019), Director of Jack in the Box, a wholistic marketing agency that has been running for 20 years and is one of the largest advertising agencies in the South West, observed that roughly a decade ago, out of necessity, he would look to hire talent from Perth for larger projects. But in recent years, he can hire from a wide range of highly skilled videography and marketing professionals who have moved to and are now based in the city. Some of the creatives moving to the region who have also worked and studied overseas, start and run small creative businesses that service both state-wide and overseas clients. As this suggests, various creative practitioners live locally but have a national and international clients or audiences (Vigors 2019; Archibald 2019).

A key example is tech entrepreneur Michael Smart, director of AJ&Smart. Smart was born in Perth and spent 12 years overseas in Germany and the US developing the product design company AJ&Smart. The company is an 'award-winning strategy and innovation studio specialised in Design Sprints to help partners with product design, product strategy, and rapid innovation. During his time in Germany, Mr Smart partnered with Google designers to work for brands such as Adidas and eBay. Recently returning to WA, and now based in Dunsborough, AJ&Smart is focused on providing experience design and business services for small businesses in the region. 'Smart now turns his

attention to allowing “Mum and Pop” businesses quit their part-time jobs to focus on achieving a loyal customer base, whether in Busselton’s CBD or through targeted marketing online. As Smart explains further, “I’m trying to provide a compass for businesses down here to increase their chances of being successful” (Lavell-Lee 2020).

An emerging innovation hub: Start-ups and entrepreneurs

In addition to a vibrant arts and creative industries ecosystem, Busselton, particularly in the town of Dunsborough, is increasingly a hub for the growth of small start-up creative services (such as design or web series) or tech companies (app development). The continued rollout of the NBN across the region, enabling high speed internet access, supports new and existing businesses and enables small starts-ups to flourish locally. While the activities of local entrepreneurs are extremely diverse there is a focus on tech start-ups, app. development, and unsurprisingly considering the region’s agricultural legacy, start-ups in tech and agri-business. In the words of Lewis, ‘There is a lot of creative entrepreneurs in the region ... a lot of people with their own small businesses in the region, a lot of digital nomads that work in this part of the world. They commute to Perth once a fortnight and do a lot of their work in Perth, whether it be environmental consultants, whether it be tech consultants or software developers. All of them are based within this region.’ If you focus on ‘Busselton being a catchment, being the city of Busselton’ that encapsulates Yallingup, Dunsborough and Vasse, ‘it’s got a thriving community of good, positive entrepreneurs coming out of that part of that town in particular that run their businesses from’ home (Lewis 2019). Making special mention of Dunsborough he notes that:

there’s ‘a great funky side street in a little industrial area, and there’s a number of developers and people, and marketers that work out of there... You’ve got Creatures of Leisure, which is one of the global surf brands, sunglasses. You’ve got Nauti-Craft, which is a revolutionary boat technology company that designs boats on a kinetic system, that’s exportable all over the world. So, you’ve got a real innovation hub in a small street. You’ve got all the surfboard manufacturers in that little cluster. So, you’ve got that whole little ecosystem working and fitting in nicely.

Importantly, there is strong cohort of female entrepreneurs operating in Busselton and the Margaret River region more broadly, and many of the participants graduating from incubator programs are small businesses run by female entrepreneurs. For Lewis, from SWDC who was involved in setting up several of the start-up incubators in the region, ‘It’s really quite common. There’s an accelerated program, Connect Hub, being run out of Vasse at the moment, and 60% to 70%, of the participants in that six week course are all women who are running their own businesses – a ‘healthy sports drink company, a kombucha company, all of those, are really well branded, well packaged, well thought out’. A reason for this can be attributed to demographics and limited opportunities for full-time employment.

For Lewis, ‘I think a lot of them have got to the point where they’ve had their kids, and they’re kind of thinking, ‘Well do I go back into the workforce to do a full-time job? Or do I work in the gig economy?’ And I think the gig economy is a really interesting one, because does everyone have to be in a full-time job with an employer that pays you five days a week, and that doesn’t give any me

time?'. Making a similar observation and explaining further, Andrew Adams, the co-owner of the co-working space Work Life in Dunsborough (at the time of writing), observes:

I was astounded by how many women own their own businesses. What happens, a lot of the time, there is a huge amount of FIFO, fly in and fly out, but living in Dunsborough, Busselton, even Margaret River. Because they are working one and two and three gigs ... because most people move down here because they have young kids. So, it's the lifestyle they want for their kids.

As Adams explains further:

A women in business club that my wife goes to ... they're all ex-CEOs of [large] companies, and the amount of talent down here is sometimes not even used. Some of them don't work, but a lot of them in that business club all have little businesses. They're not necessarily making huge amounts of money, and it could just be a one-[woman] band or a two-[person] band, but that's what they've done so that they can live in the area.

A key example is the mobile app Local Advantage created by Louise Robinson. The app, costing \$4.17 per month, provides users with discounts off the purchase of local goods and services – or more specifically goods and services produced in the South West – and promotes local business.

Incubators and development programs for local entrepreneurs

A lack of business development incubators was identified as a weakness in the creative ecosystem in the broader South West after the commissioning of the SGS Economics and Planning (2013) *Economic Opportunities for Creative Industries in Western Australia's South West Region* report. As Lewis explains:

we ... actually got a request from one industry to look at our ecosystem mapping report that we did in the region. We found that while there isn't a whole lot of major start-up or accelerator programs run in the region, there are now, there are starting to be. It's sort of just been happening here organically. There is a lot of creative entrepreneurs in the region. You probably see that's a really strong drive to the region, a lot of people with their own small businesses in the region, a lot of digital nomads that work in this part of the world.

A lot of the programs that are now run in the region to support business development are run by the Creative Corner.

Creative Corner

The Creative Corner, based in Margaret River and led by volunteers from Busselton and the broader South West region, is the peak not-for-profit organisation dedicated to developing the creative industries in the South West. More specifically, it aims to, connect 'people, businesses, services and events with each other, and with opportunities within and outside of the region' (Regional Arts WA 2020). Creative Corner emerged as one of four organisations supported in Regional Arts WA's Regional Arts Hubs pilot program; a program that aims to 'increase creative self-sufficiency and autonomy for regional and remote communities and artists. The program will benefit the regional arts sector by revitalising and strengthening local capacity, economy, and community' (Regional

Arts WA 2020). The organisation has strategic partnerships with SWDC, Regional Development Australia, and the South West institute of TAFE.

Creative Corner provides numerous programs to create a supportive development network for creatives and entrepreneurs in the region. These include the following initiatives and activities:

- [Emergence Creative Festival](#)
- [Film South West website](#)
- [Cabin Fever Festival](#)
- [generator.network](#)
- HQ Co-Working Space at the Margaret River Education Campus
- Outaspace Pass linking Creative Corner members with other co-working spaces
- Free Generator Mentor Program
- South West Music Strategy
- Regular workshops and networking events

Creative Corner also works with other organisations such as [Regional Arts WA](#) (formerly Country Arts WA), to deliver certain programs such as the [Country Arts Local Leadership program](#) and to link creatives with other networks, including the [Country Arts WA Regional Arts Network](#). Creative Corner also works with South West Angels a network with the overarching goal of ‘fusing ideas with investment’. The network is a volunteer, member-led group of private investors and mentors who ‘seek to provide’ financial and intellectual capital as well as mentorship ‘to innovative businesses and emerging ventures in the south west region’. SWA offers a platform for founders, entrepreneurs and start-ups to present their business ideas and investment opportunities to members’ (N.A. 2019).

An entity run by passionate business leaders and bureaucrats, core foci for Creative Corner are the creation of social capital, development programs and facilitating support networks to accelerate businesses development for local entrepreneurs and tech start-ups. Creative Corner runs various development and mentorship programs. A key initiative previously discussed is the annual Creative Emergence Festival that facilitates creativity, innovation and mentorship. In addition to a flagship annual ideas festival that brings local entrepreneurs and creatives together with WA and national leaders in industry, Creative Corner runs several innovative developmental and incubator programs. These include:

- [generator.network](#): is an online start-up incubator program called the Generator network, that links members to online skills and capability sites, community groups, connections to coworking space, and mentors.
- Free Generator Mentor Program – a mentorship program that assigns mentors to businesses with the aim of increasing business capacity and development.

As these programs suggest, there is a strong focus on establishing a supportive network to encourages investment, innovation and social capital for both business and creative start-ups. For Lewis, the focus on developing creative businesses centres around bringing in business advisors and investors where possible, and facilitating connections between local entrepreneurs and creators:

I think just making sure that people are aware of all the business support services in the region, and access to investment. We've set up an angel investors network in the region, there's an impact investment group starting. There's avenues to capital that I think that these businesses need to be that aware of. So our department's looking at investor ready training (Lewis 2019).

APPENDICES

Tourism, cultural policy, and cultural participation

Figure 1 Tourism activity, 2018 Busselton

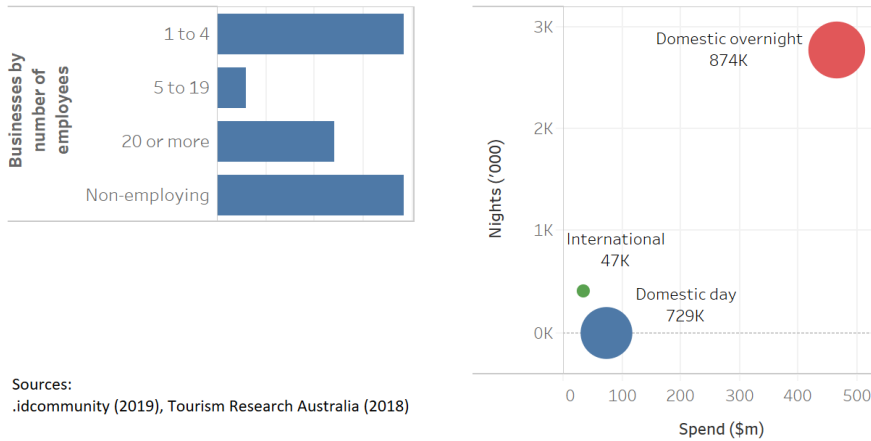
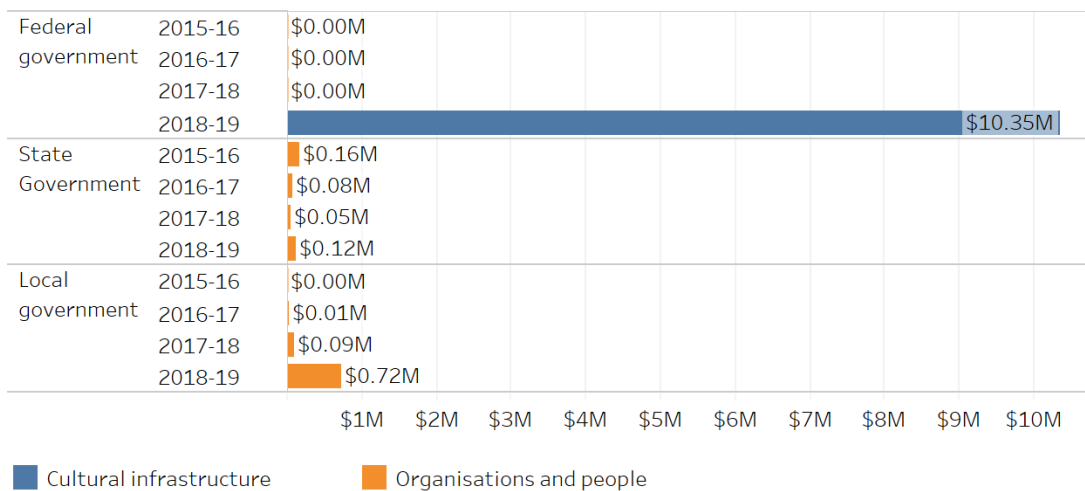
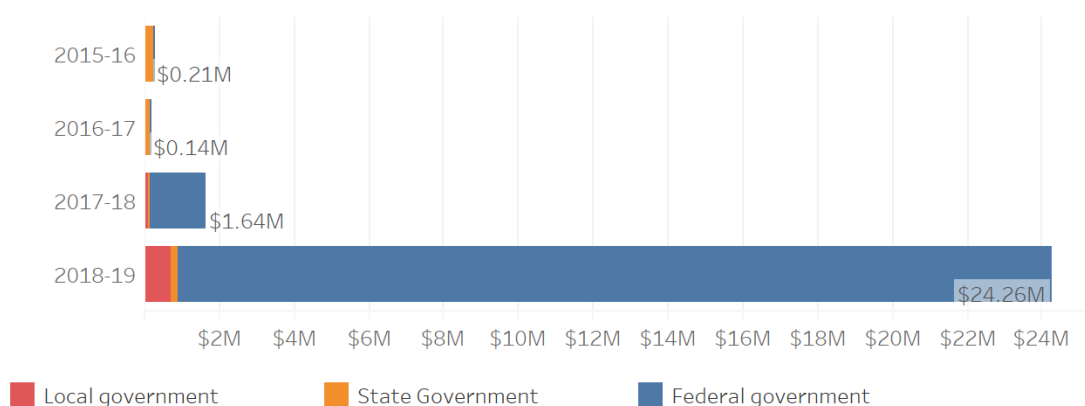


Figure 2 Cultural grants by investment type, Busselton, 2015-16 to 2018-19



Sources: Local government annual reports and web sites, Department of Local Government, Sport and Creative Industries, Lotterywest, Regional Development Commissions, Regional Arts WA, Australia Council, Federal Department of Infrastructure, Transport, Regional Development and Communications, Regional Development Australia

Figure 3 Cultural grants by level of government, Busselton, 2015-16 to 2018-19



Sources: Local government annual reports and web sites, Department of Local Government, Sport and Creative Industries, Lotterywest, Regional Development Commissions, Regional Arts WA, Australia Council, Federal Department of Infrastructure, Transport, Regional Development and Communications, Regional Development Australia

Table 1 Participation in cultural activities 2018, Western Australia

	Participated in at least one cultural activity in the last 12 mths	Received income from at least one cultural activity in the last 12 mths
Perth – Inner	39.7%	5.6%
Perth – North East	26.7%	3.0%
Perth – North West	28.3%	1.9%
Perth – South East	28.4%	2.3%
Perth – South West	34.0%	3.7%
Western Australia – Outback	25.8%	1.9%
Western Australia – Wheat Belt	38.2%	1.9%

Source Australian Bureau of Statistics (2019b)

Strategic theme 3: Hotspot Comparisons

Table 2 Western Australia hotspot comparisons

	Fremantle & East Fremantle	Greater Geraldton	Busselton	Albany & Denmark
ASGS remoteness category	Major cities of Australia	Remote Australia	Inner regional Australia	Outer regional Australia
RAI region type	Major metropolitan	Industry & service hub	Industry & service hub	Industry & service hub
Resident population, 2016 ^a	36,268	38,632	36,688	42,435
Employed persons, 2016 ^b	26,662	15,702	13,638	16,491
Total creative employment, 2016 ^b	1,045	231	288	331
Total earnings from creative employment, 2016 ^b	\$63.6m	\$13.6m	\$14.9m	\$15.3m
Total businesses, 2016	17,044	8,946	10,884	10,490
Total creative businesses, 2016	1,891	369	611	582
Proportion of all businesses registered for GST, 2016	51.1%	53.3%	52.7%	53.9%
Proportion of creative businesses registered for GST, 2016	40.3%	37.9%	41.7%	37.8%
Regional domestic product, 2017-18	\$4,995m	\$2,396m	\$2,222m	\$2,491m
Unemployment rate ^a	7.5%	9.6%	6.1%	5.3%
Youth unemployment rate ^a	13.6%	15.8%	11.1%	10.8%
Youth unemployment ratio ^a	44.1%	48.7%	42.3%	45.3%
Indigenous ^a	1.4%	9.7%	1.7%	3.0%
Volunteer ^a	19.0%	16.2%	19.7%	20.3%

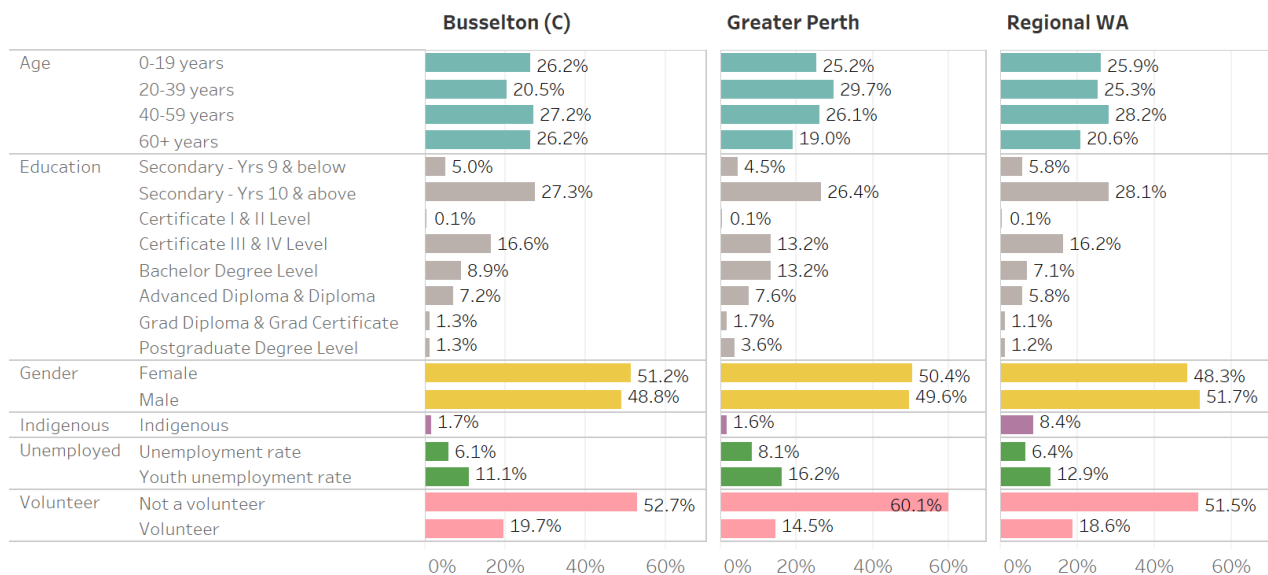
Note a. These statistics are provided by place of residence, and b. are by place of work

Source: Australian Bureau of Statistics (2016), ABR (2019), .idcommunity (2019), Regional Australia Institute (2014).

Background and context

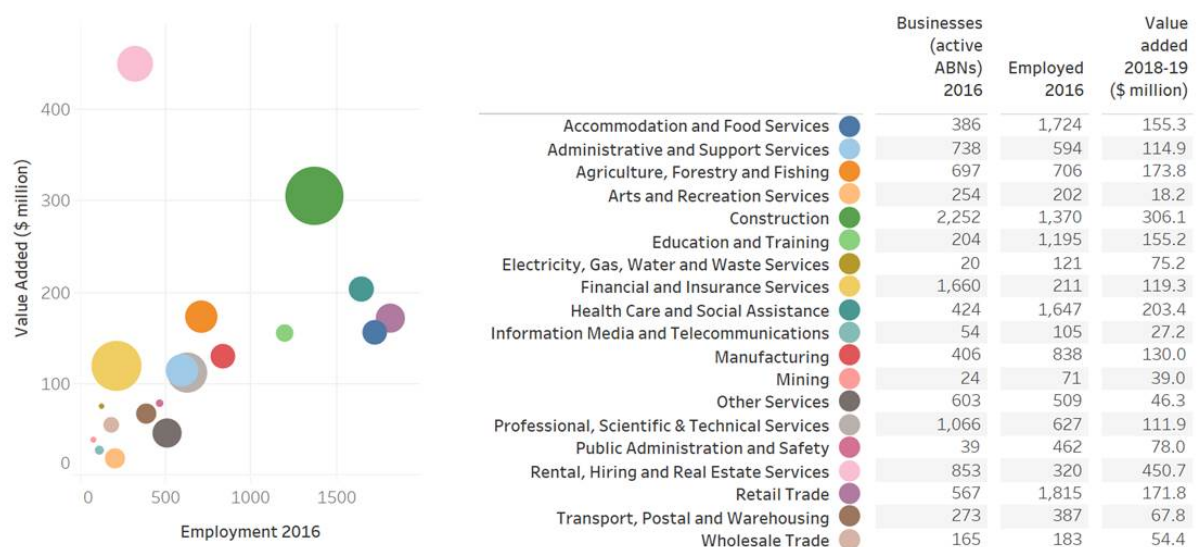
Population

Figure 4 Demographic profile by place of residence, Busselton local government area compared with greater Perth and regional WA, 2016



Sources: Australian Bureau of Statistics (2016)

Figure 5 Economic activity by ANZSIC subdivision, Busselton local government area

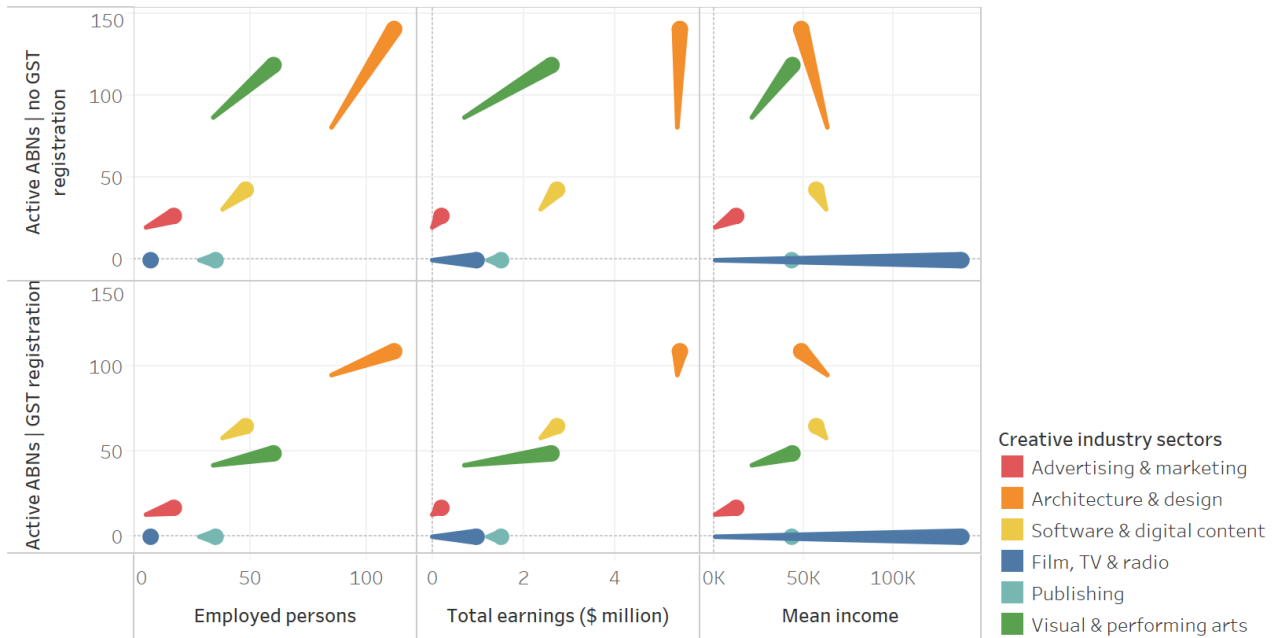


Note: Bubble size ~ business count

Sources: ABR 2019, ABS 2019, REMPLAN 2020

Creative economy

Figure 6 Creative industry employment, total earnings and mean income by place of work compared with business registrations, 2011 and 2016, Busselton local government area



Sources: Australian Bureau of Statistics (2016), Australian Business Register (2019)

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Appendices

Data tables and heat maps are available via the following hyperlinks:

Appendix A Census data

- Appendix A.1 [Creative employment: counts, growth rates, intensities and heat maps](#)
- Appendix A.2 [Creative earnings: total earnings, growth rates, intensities and heat maps](#)
- Appendix A.3 [Creative incomes: mean incomes, growth rates, intensities and heat maps](#)
- Appendix A.4 [Creative employment by sector, heat maps](#)
- Appendix A.5 [Creative employment by ANZSIC4 industry category, state comparisons](#)
- Appendix A.6 [Creative employment by ANZCO4 occupation category, state comparisons](#)

Appendix B Australian Business Register data

Appendix B.1 Creative businesses: counts, growth rates, intensities and heat maps (forthcoming)