



City of  
**Ipswich**

## **AGENDA**

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### **ECONOMIC AND CULTURAL DEVELOPMENT COMMITTEE**

Tuesday, 15 October 2024

10 minutes after the conclusion of the Community and Sport Committee or  
such later time as determined by the preceding committee

Council Chambers, Level 8  
1 Nicholas Street, Ipswich

**MEMBERS OF THE ECONOMIC AND CULTURAL DEVELOPMENT COMMITTEE**

Councillor Pye Augustine (**Chairperson**)

Mayor Teresa Harding  
Deputy Mayor Nicole Jonic  
Councillor Andrew Antonioli  
Councillor Marnie Doyle  
Councillor Jim Madden  
Councillor Jacob Madsen

## ECONOMIC AND CULTURAL DEVELOPMENT COMMITTEE AGENDA

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\*\* Item includes confidential papers

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**ECONOMIC AND CULTURAL DEVELOPMENT COMMITTEE NO. 2024(05)**

**15 OCTOBER 2024**

AGENDA

**WELCOME TO COUNTRY OR ACKNOWLEDGEMENT OF COUNTRY**

**DECLARATIONS OF INTEREST IN MATTERS ON THE AGENDA**

**BUSINESS OUTSTANDING**

**CONFIRMATION OF MINUTES**

1. **CONFIRMATION OF MINUTES OF THE ECONOMIC AND CULTURAL DEVELOPMENT COMMITTEE NO. 2024(04) OF 3 SEPTEMBER 2024**

**RECOMMENDATION**

That the minutes of the Economic and Cultural Development Committee held on 3 September 2024 be confirmed.

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**OFFICERS' REPORTS**

2. **IPSWICH ARTS ADVISORY GROUP - SUMMARY REPORT AND UPDATED TERMS OF REFERENCE**

This is a report concerning the first-term summary report for the Ipswich Arts Advisory Group (IAAG).

**RECOMMENDATION**

- A. That Council receive and note the first-term summary report on the Ipswich Arts Advisory Group 2022 – 2024 as outlined in Attachment 1.
  - B. That Council receive and note the updated Terms of Reference 2024 - 2026 as outlined in Attachment 2.
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3. **QUARTERLY EVENT SPONSORSHIP AND TICKET ALLOCATION REPORT - 1 JULY TO 30 SEPTEMBER 2024**

This is a report concerning event sponsorship approved in the period of 1 July 2024 to 30 September 2024 as required under the Event Sponsorship Policy.

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RECOMMENDATION

- A. That Council receive and note the following event sponsorship allocations during the 1 July 2024 to 30 September 2024 period:

Major Community Event Sponsorship Category 1 up to \$15,000 excl GST endorsed by Council:

- Tivoli Social Enterprises Ltd \$15,000 (excl. GST) in cash support for Celebrate '25 at the Tivoli Drive

Event Sponsorship Category 1 under \$15,000 (excl. GST) approved by the General Manager, Community, Culture and Economic Development:

- Rocky Trail Entertainment \$3,000 (excl. GST) in cash support for the 2024 Fox Superflow

Event Sponsorship Category 2 over \$15,000 (excl. GST) endorsed by Council:

- Queensland Netball Ltd \$25,000 (excl GST) in cash support and \$5,400 in-kind venue hire support for the 2025 Senior State Age Championships
- We Care ATSI for Aged and Disabled Association Inc. \$21,500 (excl. GST) in cash support for the 2024 Wild Foods and Cultural Festival

- B. That Council receive and note the following event impact study support confirmed during the 1 July 2024 to 30 September 2024 period:

- We Care ATSI for Aged and Disabled Associated Inc. for the 2024 Wild Foods and Cultural Festival

- C. That Council receive and note that there were no event sponsorship ticket allocations made during the 1 June 2024 to 40 September 2024 period.

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4. 2025 SPARTAN TRIFECTA WEEKEND EVENT SPONSORSHIP

This is a report concerning an Event Sponsorship application by Spartan AUS 3.0 Pty Ltd for \$20,000 excl. GST in financial support for the 2025 Spartan Trifecta Weekend to be held on Saturday 24 and Sunday 25 May 2025 at Ivory's Rock.

RECOMMENDATION

That Council resolve to provide Event Sponsorship of \$20,000 (excl. GST) financial support to Spartan AUS 3.0 for the 2025 Spartan Trifecta Weekend.

5. IPSWICH HOTEL INVESTMENT PROSPECTUS

This is a report concerning the Ipswich City Council Hotel Investment Prospectus, a deliverable of the Hotel and Short-Term Accommodation Action Plan.

RECOMMENDATION

- A. That the Ipswich Hotel Investment Prospectus be received and noted.
  - B. That Council note the proposed 'Infrastructure Charges and Parking Incentive' and associated eligibility criteria as outlined in the report that is recommended to form the basis of a new Council Short-term Accommodation Infrastructure Charges and Parking Incentive Policy.
  - C. That Planning and Regulatory Services proceed to draft the policy for Council consideration.
- 

6. REPORT - ADVOCACY ADVISORY COMMITTEE NO. 2024(01) OF 5 SEPTEMBER 2024

This is the report of the Advocacy Advisory Committee No. 2024(01) of 5 September 2024.

RECOMMENDATION

That Council adopt the recommendations of the Advocacy Advisory Committee No. 2024(01) of 5 September 2024.

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NOTICES OF MOTION

MATTERS ARISING

**ECONOMIC AND CULTURAL DEVELOPMENT COMMITTEE NO. 2024(04)**

**3 SEPTEMBER 2024**

MINUTES

**COUNCILLORS' ATTENDANCE:**

Councillor Pye Augustine (Chairperson); Councillors Mayor Teresa Harding, Deputy Mayor Nicole Jonic, Andrew Antonioli and Councillor Marnie Doyle (Observer) and Councillor Jim Madden (Observer)

**COUNCILLOR'S APOLOGIES:**

Nil

**OFFICERS' ATTENDANCE:**

Chief Executive Officer (Sonia Cooper), General Manager Community, Cultural and Economic Development (Ben Pole), General Manager Corporate Services (Matt Smith), Economic Development Manager (Dan Heenan), Manager Marketing and Promotions (Carly Gregory), Precinct Governance Manager – Nicholas Street (Mitchell Grant), Chief Financial Officer (Jeff Keech), Senior Media Officer (Darrell Giles), Coordinator, Communications (Lucy Stone), Senior Communications and Policy Officer (Jodie Richter), Disaster and Natural Hazards Manager (Matthew Pinder) and Theatre Technician (Harrison Cate)

**WELCOME TO COUNTRY OR ACKNOWLEDGEMENT OF COUNTRY**

Councillor Pye Augustine (Chairperson) delivered the Acknowledgement of Country

**DECLARATIONS OF INTEREST IN MATTERS ON THE AGENDA**

Nil

**BUSINESS OUTSTANDING**

Nil

**CONFIRMATION OF MINUTES**

1. **CONFIRMATION OF MINUTES OF THE ECONOMIC AND CULTURAL DEVELOPMENT COMMITTEE NO. 2024(03) OF 13 AUGUST 2024**

**RECOMMENDATION**

Moved by Councillor Pye Augustine:  
Seconded by Deputy Mayor Nicole Jonic:

**That the minutes of the Economic and Cultural Development Committee held on 13 August 2024 be confirmed.**

AFFIRMATIVE	NEGATIVE
Councillors:	Councillors:
Augustine	Nil
Harding	
Jonic	
Antoniolli	

The motion was put and carried.

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2. CONFIRMATION OF MINUTES OF THE SPECIAL MEETING OF THE ECONOMIC AND CULTURAL DEVELOPMENT COMMITTEE NO. 2024(03) OF 20 AUGUST 2024

RECOMMENDATION

Moved by Councillor Pye Augustine:  
Seconded by Councillor Andrew Antoniolli:

**That the minutes of the Special Economic and Cultural Development Committee meeting held on 20 August 2024 be confirmed.**

AFFIRMATIVE	NEGATIVE
Councillors:	Councillors:
Augustine	Nil
Harding	
Jonic	
Antoniolli	

The motion was put and carried.

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**OFFICERS' REPORTS**

3. 2025 NETBALL QUEENSLAND STATE AGE EVENT SPONSORSHIP

This is a report concerning an Event Sponsorship application by Netball Queensland Ltd for \$40,000 excl. GST in financial support and in-kind support by way of venue fees for the 2025 Senior Netball State Age competition to be held Saturday 12 to Tuesday 15 April 2025 at Limestone Park netball courts.

RECOMMENDATION

Moved by Councillor Pye Augustine:  
Seconded by Councillor Andrew Antoniolli:



**That Council provide Event Sponsorship of \$25,000 (excl. GST) financial support and in-kind support to the value of \$5,400 to Netball Queensland Ltd for the 2025 Senior Netball State Age competition.**

AFFIRMATIVE	NEGATIVE
Councillors:	Councillors:
Augustine	Nil
Harding	
Jonic	
Antoniolli	

The motion was put and carried.

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4. 2024 CELEBRATE '25 AT TIVOLI DRIVE-IN - MAJOR COMMUNITY EVENT SPONSORSHIP

This is a report concerning a Major Community Event Sponsorship application by Tivoli Social Enterprises Limited for \$20,000 ex GST financial support of Celebrate '25! at the Tivoli Drive-In to be held on Sunday 31 December 2024.

RECOMMENDATION

Moved by Councillor Pye Augustine:  
Seconded by Deputy Mayor Nicole Jonic:

**That Tivoli Social Enterprises receive \$15,000 ex GST financial support for the 2024 Celebrate '25! at the Tivoli Drive-In.**

AFFIRMATIVE	NEGATIVE
Councillors:	Councillors:
Augustine	Nil
Harding	
Jonic	
Antoniolli	

The motion was put and carried.

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5. IPSWICH REGION CHAMBER OF COMMERCE PARTNERSHIP AGREEMENT FY2024-2025 AND FY2025-2026

This is a report concerning Council's partnership with the Ipswich Region Chamber of Commerce (IRCC) for the FY2024-2025 and FY2025-2026 at \$35,000 plus GST per annum.

RECOMMENDATION

Moved by Councillor Pye Augustine:

Seconded by Councillor Andrew Antonioli:

**That Council approve the partnership with the Ipswich Region Chamber of Commerce for the FY2024-2025 and FY2025-2026 at \$35,000 plus GST per annum.**

AFFIRMATIVE

Councillors:

Augustine

Harding

Jonic

Antonioli

NEGATIVE

Councillors:

Nil

The motion was put and carried.

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6. NICHOLAS STREET PRECINCT PROJECT CONTROL GROUP

A report on the Nicholas Street Venue Building Contract Review was presented at the Council Ordinary Meeting held on 23 May 2024. The report made ten (10) recommendations all of which were approved by the Council.

In response to approved Recommendations 4 and 5, this report now recommends the abolition of the Retail Sub Project Steering Committee and noting of the establishment of a Nicholas Street Precinct Project Control Group (NSP PCG).

Subject to Council approval of recommendation B, this report also recommends that the Council write to the Minister for Housing, Local Government and Planning and Minister for Public Works to advise of the amended governance arrangements.

RECOMMENDATION

Moved by Councillor Pye Augustine:

Seconded by Deputy Mayor Nicole Jonic:

**A. That Council note the establishment of the Nicholas Street Precinct Project Control Group and associated Terms of Reference in line with the Council resolution of 23 May 2024.**

**B. That Council abolish the existing Retail Sub Project Steering Committee which is now replaced by the Nicholas Street Precinct Project Control Group.**

- C. That Council write to the Minister for Housing, Local Government and Planning and Minister for Public Works to advise of the amended governance arrangements.**

AFFIRMATIVE

Councillors:

Augustine

Harding

Jonic

Antoniolli

NEGATIVE

Councillors:

Nil

The motion was put and carried.

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7. NICHOLAS STREET PRECINCT - AUGUST RETAIL SUB PROJECT STEERING COMMITTEE REPORT

This is a report concerning the August 2024 Retail Sub-Project Steering Committee focussing on the status of the leasing program and associated developments for the retail component of the Nicholas Street Precinct redevelopment.

RECOMMENDATION

Moved by Councillor Pye Augustine:

Seconded by Councillor Andrew Antoniolli:

**That the August 2024 Retail Sub-Project Steering Committee Report be received and the contents noted.**

AFFIRMATIVE

Councillors:

Augustine

Harding

Jonic

Antoniolli

NEGATIVE

Councillors:

Nil

The motion was put and carried.

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**NOTICES OF MOTION**

8. **NOTICE OF MOTION - WELCOME HOME CIVIC EVENT FOR IPSWICH'S OLYMPIANS AND PARALYMPIANS**

This is a joint notice of motion submitted by Mayor Teresa Harding and Councillor Pye Augustine concerning a welcome home civic event for Ipswich's Olympians and Paralympians.

Mayor Teresa Harding and Councillor Pye Augustine gave notice of their intention to move the following motion at the Economic and Cultural Development Committee Meeting of 3 September 2024:

**\*\*\*RECOMMENDATION**

Moved by Councillor Pye Augustine:

Seconded by Mayor Teresa Harding:

**That Ipswich City Council organise a civic event in September that provides the community an opportunity to honour the remarkable achievements of Ipswich's Olympians and Paralympians.**

AFFIRMATIVE

Councillors:

Augustine

Harding

Jonic

Antoniolli

NEGATIVE

Councillors:

Nil

The motion was put and carried.

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9. **MEMBERSHIP OF THE ECONOMIC AND CULTURAL DEVELOPMENT COMMITTEE**

**\*\*\*RECOMMENDATION**

Moved by Councillor Pye Augustine:

Seconded by Councillor Andrew Antoniolli:

**That pursuant to section 7 of the Ipswich City Council Terms of Reference, Councillor Marnie Doyle be appointed as a member of the Economic and Cultural Development Committee.**

AFFIRMATIVE

Councillors:

Augustine

NEGATIVE

Councillors:

Nil

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Harding  
Jonic  
Antonioli

The motion was put and carried.

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10. COMMENCEMENT OF NEXT MEETING

RECOMMENDATION

Moved by Mayor Teresa Harding:

Seconded by Councillor Pye Augustine:

**That the Environment and Sustainability Committee commence in 30 minutes.**

AFFIRMATIVE

NEGATIVE

Councillors:

Councillors:

Augustine

Nil

Harding

Jonic

Antonioli

The motion was put and carried.

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MATTERS ARISING

Nil

PROCEDURAL MOTIONS AND FORMAL MATTERS

The meeting commenced at 11.35 am.

The meeting closed at 12.15 pm.

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**\*\*\* Refer Council Ordinary Meeting of 12 September 2024 for amendment**

Doc ID No: A10474197

ITEM: 2

SUBJECT: IPSWICH ARTS ADVISORY GROUP - SUMMARY REPORT AND UPDATED TERMS OF REFERENCE

AUTHOR: COORDINATOR, CREATIVE INDUSTRIES DEVELOPMENT

DATE: 4 AUGUST 2024

### **EXECUTIVE SUMMARY**

This is a report concerning the first-term summary report for the Ipswich Arts Advisory Group (IAAG).

### **RECOMMENDATION/S**

- A. That Council receive and note the first-term summary report on the Ipswich Arts Advisory Group 2022 – 2024 as outlined in Attachment 1.**
- B. That Council receive and note the updated Terms of Reference 2024 - 2026 as outlined in Attachment 2.**

### **RELATED PARTIES**

Current members of the IAAG as listed in Community and Other Consultation section below.

There are no discernible conflicts of interest arising as a result of this report and its recommendations.

### **IFUTURE THEME**

Safe, Inclusive and Creative

### **PURPOSE OF REPORT/BACKGROUND**

IAAG was recruited for a two (2) year term in February 2022 as a result of:

- The Ipswich Arts and Cultural Strategy 2018 – 2023 (Attachment 3),
- The Creative Industries Action Plan - addendum to the Arts and Cultural Strategy (Attachment 4)
- The research conducted by Drs Ashley Jones and Margaret Power, USQ, in the Creators of Ipswich Report (Attachment 5).

IAAG, stands as a testament to the community's determination to shape the future of arts in Ipswich. Attachment 1, the First-Term Summary Report for 2022–2024, highlights the group's achievements and evolution. This report details the learnings and outcomes of the inaugural group, emphasising a test-and-trial approach to establishing the group's value within the Ipswich Arts and Culture community.

### **Updated Terms of Reference**

In accordance with the iterative nature of project development and the inaugural term's evaluative process, IAAG has identified several areas for refinement to enhance the efficacy and collaborative dynamics of the group. After consulting with IAAG, several key amendments to the Terms of Reference (attachment 2) have been proposed and are included in the revised attachment such as:

- Increase in the frequency of meetings from quarterly to monthly.
- Dates for meetings will be coordinated by IAAG to accommodate all members, council officers and consulted with Mayor and Councillors at the start of each year.
- That the Chair, Deputy Chair of the Economic and Cultural Development Committee and the Mayor may opt into the monthly meetings, without the necessity of being formal members of the committee.
- Priority to support council officers in establishing affective council programs.
- Discontinuation of the obligatory art initiative or project.
- Expansion of community membership within the group from seven (7) to a maximum of twelve (12).
- Upgrading of the member recruitment protocol, incorporating the involvement of extant members of IAAG in the evaluative process for prospective entrants.
- Minutes of the monthly meetings are shared with the Chair and Deputy Chair of the Economic and Cultural Development Committee and the Mayor.

These amendments will substantively contribute to the group's strategic objectives and operational efficiency. The original Terms of Reference 2022 - 2024 are attached (attachment 6) for comparison.

### **LEGAL IMPLICATIONS**

This report and its recommendations are consistent with the following legislative provisions:  
*Not Applicable*

### **POLICY IMPLICATIONS**

*Not Applicable*

### RISK MANAGEMENT IMPLICATIONS

- Strategic Risk: Misinterpretation of Purpose and Objectives by New Advisory Group Members.
- Engagement Risk: Inadequate Maintenance of Advisory Group Membership.
- Engagement Risk: Disappointment Among Unsuccessful Applicants.

### FINANCIAL/RESOURCE IMPLICATIONS

The Ipswich Arts Advisory Group will continue to be supported by the Coordinator, Creative Industries Development, and existing budgets within the Community, Cultural and Economic Development Department.

The financial implications for this group to date is approximately \$3,000.

### COMMUNITY AND OTHER CONSULTATION

Ipswich Arts Advisory Group members:

- Kate Roberts: Visual Artist and Arts Worker
- Kylie Hill: Visual Artist and Business Owner
- Matt Chambers: Musician and Community Music Leader
- Melanie Saward: Author and University Lecturer
- Natalie Blacklock: Music Writer and Media Manager
- Tom Horn: Musician and Performer
- Wayne McDonnell: Photographer and Arts Advocate

### CONCLUSION

IAAG has made remarkable strides since its inception in 2022, catalysing the evolution of Ipswich’s vibrant creative sector. IAAG has embraced a dynamic first two-year term, fine-tuning its approach to maximize impact as reflective in the new Terms of Reference.







### HUMAN RIGHTS IMPLICATIONS

HUMAN RIGHTS IMPACTS	
<b>OTHER DECISION</b>	
(a) What is the Act/Decision being made?	Council is proposing to endorse a new Terms of Reference for the IAAG There is no law that states council must endorse a Terms of Reference for an advisory group and council has a discretion as to the content of the procedure.



(b) What human rights are affected?	No human rights are affected by this decision. This is because the Terms of Reference are for a group and a group does not have human rights (only individuals have human rights). Further, the subject matter of the contract will not impact on the human rights of any third parties.
(c) How are the human rights limited?	Not applicable
(d) Is there a good reason for limiting the relevant rights? Is the limitation fair and reasonable?	Not applicable
(e) Conclusion	The decision is consistent with human rights.

### ATTACHMENTS AND CONFIDENTIAL BACKGROUND PAPERS

1.	First-Term Summary Report 2022 - 2024 <a href="#">↓</a> 
2.	Updated Terms of Reference 2024 - 2026 <a href="#">↓</a> 
3.	Creative Industries Action Plan 2021 - 2023 <a href="#">↓</a> 
4.	Arts and Culture Strategy 2018 - 2023 <a href="#">↓</a> 
5.	Creators of Ipswich Report - USQ <a href="#">↓</a> 
6.	IAAG Terms of Reference 2022 - 2024 <a href="#">↓</a> 

Courtney Strow

**COORDINATOR, CREATIVE INDUSTRIES DEVELOPMENT**

I concur with the recommendations contained in this report.

Claire Sourgnès

**DIRECTOR, IPSWICH ART GALLERY**

I concur with the recommendations contained in this report.

Don Stewart

**MANAGER, COMMUNITY AND CULTURAL SERVICES**

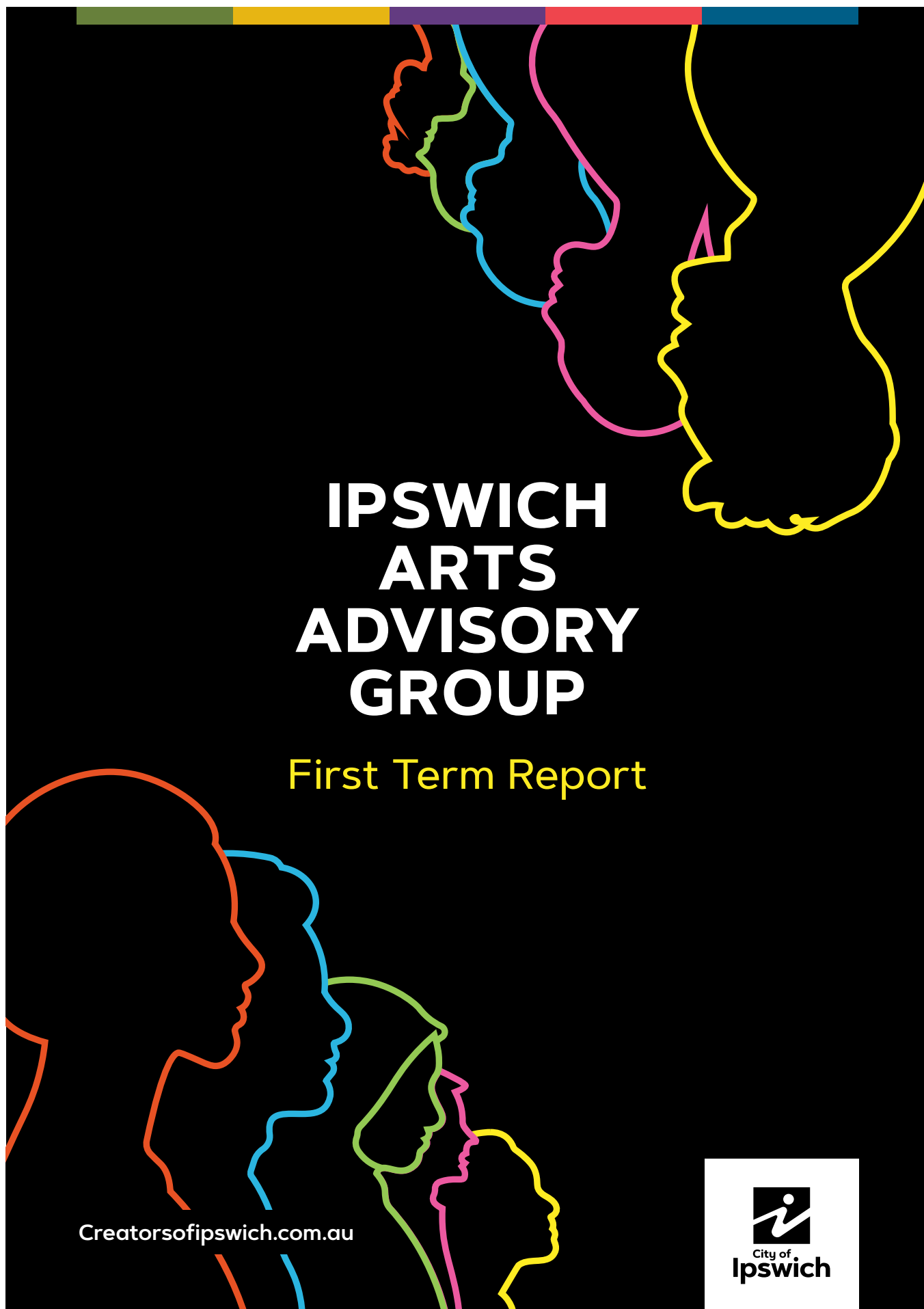
I concur with the recommendations contained in this report.

Ben Pole

**GENERAL MANAGER, COMMUNITY, CULTURAL AND ECONOMIC DEVELOPMENT**

*“Together, we proudly enhance the quality of life for our community”*





Creatorsofipswich.com.au



## ACKNOWLEDGEMENT OF COUNTRY

Ipswich City Council respectfully acknowledges the Traditional Owners as custodians of the land and waters we share. We pay our respects to their Elders past, present and emerging, as the keepers of the traditions, customs, cultures and stories of proud peoples.

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## EXECUTIVE SUMMARY

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Ipswich Arts Advisory Group (IAAG) has made remarkable strides since its inception in 2022, catalysing the evolution of Ipswich's vibrant creative sector. IAAG has embraced a dynamic first two-year term, fine-tuning its approach to maximise impact. The transition to monthly meetings has injected a new level of energy and effectiveness into IAAG operations. These meetings have become a cornerstone for providing Ipswich City Council (council) officers with strategic insights, shaping the trajectory of Ipswich's cultural projects. Despite the occasional scheduling conflict, the commitment of the members has never wavered, ensuring IAAG's momentum is maintained.

IAAG's consultative role, coupled with its successful end-of-year networking event, has highlighted its value in the community. Looking ahead, IAAG is poised for expansion and greater inclusivity, to ensure it has a city-wide focus. IAAG's ongoing initiatives and recommendations are set to further enrich Ipswich's artistic and creative landscape.

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## BACKGROUND

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IAAG was established in response to the inaugural Creators of Ipswich Summit (summit) in 2020. The comprehensive Creators of Ipswich report (report) authored by Dr. Ashley P. Jones and Dr. Margaret Power from University of Southern Queensland summarised feedback and recommendations from the summit participants. The report underscored the readiness of the arts community to assume leadership roles and the critical role of Ipswich City Council (council) in this endeavour. It also emphasised the necessity of forming a leadership structure to steer the growth of Ipswich's creative economy.

In November 2021, council officially endorsed the formation of IAAG, along with the adoption of its foundational Terms of Reference. This endorsement was followed by an open call for expressions of interest, targeting the members of the Ipswich arts community to apply for membership within the newly established group. The call was met with a positive response, resulting in a total of 37 applications.

The selection process for IAAG was completed in February 2022 after a review of applications by a panel. This panel included two internal council officers, two external arts professionals, and the Chair of the Community, Culture, Arts and Sport Committee, Councillor Andrew Fechner, with Deputy Chair Councillor Kate Kunzelmann also providing valuable input.

In 2022, the inaugural IAAG was established with 12 members, comprising:

- Eight community representatives from diverse artistic practices, age groups, cultural backgrounds and genders
- Three elected officials, including Mayor Teresa Harding, Councillor Andrew Fechner and Councillor Kate Kunzelmann
- Creative Industries Development Officer.

During its first term, IAAG discussed the best steps forward, recognising the priority to support council officers with identified council programs. It was recommended that elected representatives could choose to opt into the now monthly meetings, without the necessity of being formal members of the committee as originally outlined in the 2022 terms of reference.

It was also resolved that a project would not be undertaken due to time constraints of the community members in IAAG. Instead, IAAG would concentrate on:

- Advocating for the significance of arts and culture to the community
- Offering guidance and feedback to internal council departments on decisions affecting arts and culture, thereby influencing policy and project development
- Facilitating connections among members of the arts community.

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## MEMBERS OF IPSWICH ARTS ADVISORY GROUP AS AT 30 JUNE 2024

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**Melanie Saward: Author and university lecturer (Chairperson)**

Melanie Saward is a proud descendant of the Bigambul and Wakka Wakka peoples. She is a writer, editor and university lecturer. Her writing has been published in Flock, Overland, Kill Your Darlings, New Australian Fiction 2022 and 2019. Her debut novel Burn was published by Affirm Press in September 2023 and was awarded Queensland Writers Fellowship at the 2023 Queensland Literary Awards.



**Natalie Blacklock: Music writer and social media manager (Secretary)**

Natalie Blacklock is a local high school teacher, specialising in senior English and legal studies. Natalie is also the co-manager, editor, social media guru and regular content contributor for Good Call Live, a South East Queensland independent music website. Run by a strong team of local women, Good Call Live actively supports local musicians in providing day-to-day media coverage, interviews, live reviews as well as the site's well known Weekly Gig Guide.



**Kate Roberts: Visual artist and arts worker**

Kate Roberts is an Ipswich based silversmith and artisan utilising multiple disciplines in her arts practice. She exhibits regularly and has been a finalist in the Contemporary Wearables, been acquired by Ipswich Art Gallery and many private collections. Kate has also served on many local committees including the Ipswich Art Awards and is a huge supporter of local Ipswich artists.



**Kylie Hill: Visual artist and business owner**

Kylie Hill is the owner of KJH Artworks, and a proud Kalkadoon and Waanyi woman, from far North Queensland. Kylie has lived in Ipswich for more than 35 years. Kylie has been painting for over 30 years and in 2019 turned what was a hobby into a successful business. Her artwork has been commissioned by schools, community hubs, interest groups, Indigenous communities and for major infrastructure projects.



**Matt Chambers: Musician and community music leader**

Matt Chambers is a multi-instrumentalist who has passion for helping grow the community music scene. He is in demand as a performer and conductor throughout Queensland. Matt is the musical director for Ipswich RSL Band and Ipswich City Big Band along with his head of department duties helping music teachers across the South East Queensland corner. He has a desire to find performance opportunities for community musicians in the area who play music as a hobby or for the challenge it brings.



**Tom Horn: Musician and performer**

Professionally known as Tom Thum, Tom Horn is a renowned beatboxer/musician who has been performing across the globe professionally for almost 20 years. Tom gained notoriety through his 2013 TEDx performance at Sydney Opera House, becoming the most-watched TEDx video ever with over 114 million combined views. He constantly tries to test the extremes of the human voice whether it be jamming cameras up his nose while performing or fronting the world's first vocally synthesised live band at Google Brandcast.



**Wayne McDonnell: photographer and arts advocate**

Wayne McDonnell is an award-winning photographer with more than 30 years' experience. His works are displayed in corporate spaces and private homes, and has work acquired by Ipswich Art Gallery. He has officially photographed many events and was the stills photographer on a movie set. Wayne tutors photography at U3A, was the arts columnist in both the Queensland Times and Ipswich Advertiser newspapers and organised the Ipswich Art Awards for two decades.

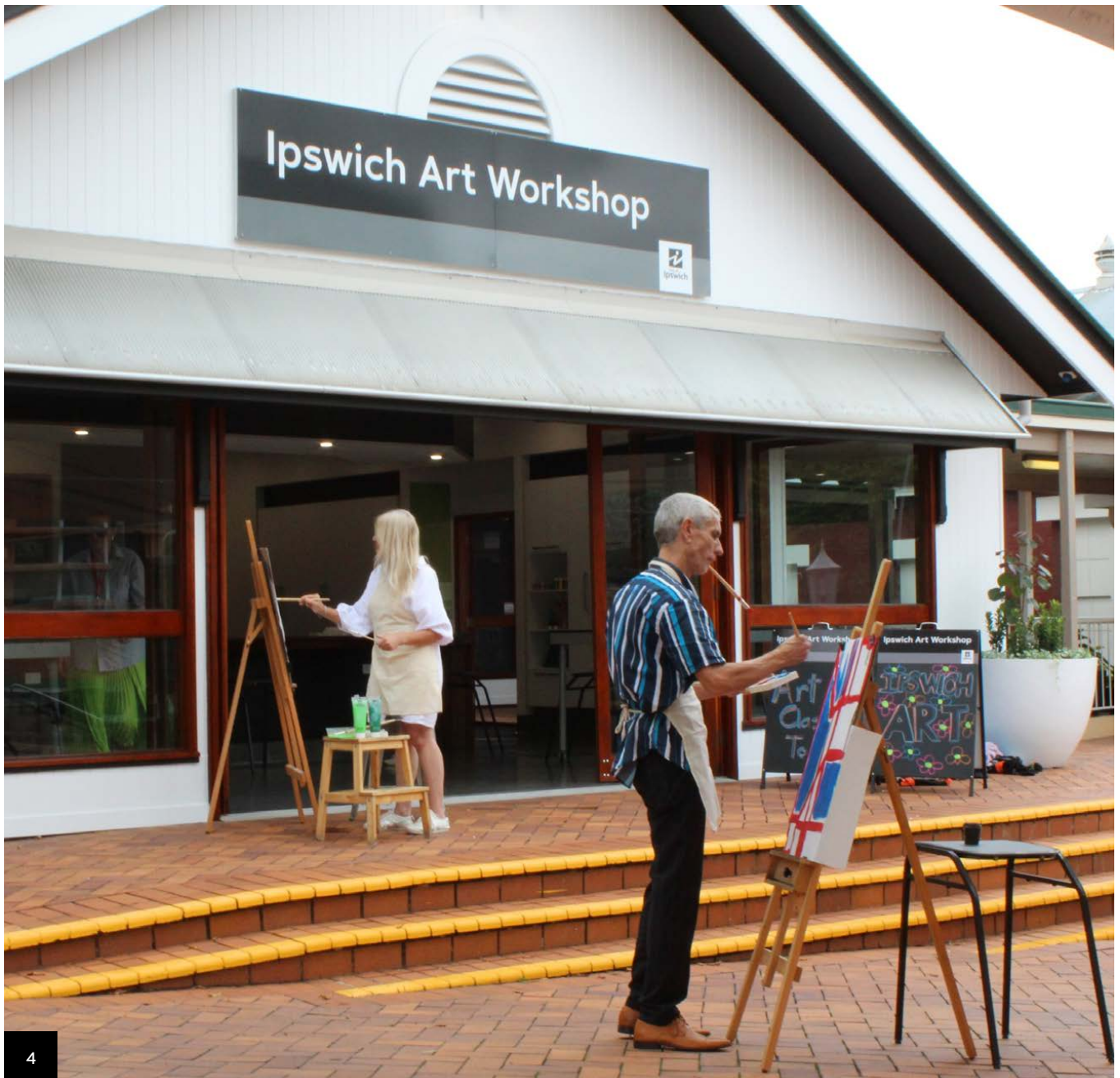
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## MEETINGS

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The initial meeting frequency was established as quarterly. However, this interval presented challenges, as the extended time between meetings led to discontinuity in discussions and progress updates. In 2023, it was resolved to increase the frequency of meetings to a monthly cadence, acknowledging the subsequent advantages:

- **Improved continuity:** Monthly meetings ensure a more seamless flow of conversation and continuous progress tracking, reducing the 'stop-start' effect experienced with quarterly meetings
- **Increased responsiveness:** A higher frequency of meetings allows IAAG to respond promptly to new developments and make timely decisions, fostering a dynamic and agile approach
- **Enhanced engagement:** Regular meetings can lead to increased member engagement, as consistent interaction and involvement help maintain momentum and interest in IAAG activities.



## PROJECTS CONSULTED

An important development of the meetings was the consultation with council officers to help develop and progress projects and ideas. This is not an exhaustive list of all meetings but instead key council activities that IAAG were consulted on.

MONTH	PROJECT CONSULTATION	COUNCIL INITIATIVE CONSULTED
June 2023	Creative Industries – FY 2023/2024 project	<ul style="list-style-type: none"> <li>Review of Creative Industries Shape Your Ipswich</li> <li>Analysis of current and future ARTiculate programming</li> <li>Preparation towards 2023 Creators of Ipswich Summit</li> <li>The Push – Live Music Careers Expo.</li> </ul>
	Leveraging 2032 – Our Roadmap to the Olympic and Paralympic Games	<ul style="list-style-type: none"> <li>Overview of Leveraging 2032 – Our Roadmap to the Olympic and Paralympic Games and Ipswich opportunities</li> <li>Focus on the Cultural Olympiad and the part Ipswich creatives can play.</li> </ul>
July 2023	Ipswich Community Gallery	<ul style="list-style-type: none"> <li>Current state of play for Ipswich Community Gallery</li> <li>Discussion on new expressions of interest for exhibition callouts</li> <li>Confirmation of First Nation’s priority during NAIDOC to be delivered by Ipswich Art Gallery.</li> </ul>
August 2023	Ipswich Art Awards	<ul style="list-style-type: none"> <li>Comprehensive review of Ipswich Art Awards</li> <li>Confirmation for date change to avoid Ipswich Show clashes</li> <li>Vision for Ipswich Art Awards to focus on the cultural tourism benefits and its unique selling proposition as an awards show that display all entries and all work is available for purchase.</li> </ul>
October 2023	Ipswich Civic Centre	<ul style="list-style-type: none"> <li>2024 program review and update</li> <li>Advice from IAAG provided around developing local talent.</li> </ul>
	Arts hubs	<ul style="list-style-type: none"> <li>Consulted on the response to the Notice of Motion – An Arts Hub for the Creative Community Ipswich</li> <li>Provided guidance on the development of Ipswich Art Workshop (Formerly Jamie’s Ministry of Food)</li> <li>Advocated for the evolution of Fire Station 101 into a multi-use contemporary arts hub to support the creative community.</li> </ul>
March 2024	Arts Queensland and Regional Arts Development Fund (RADF)	<ul style="list-style-type: none"> <li>Analysis of Ipswich’s existing RADF program</li> <li>Discussion on increase funding opportunity and potential new funds available to Ipswich community.</li> </ul>
May 2024	Arts hub – Content Creation Room	<ul style="list-style-type: none"> <li>Engagement session on the design of a Content Creation Room at Fire Station 101.</li> </ul>



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## ADDITIONAL ACTIVITIES DELIVERED

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- Creation of IAAG resource page in 2023:
  - Identified as a way for people to learn who is in IAAG
  - Showcase activities and projects of members.
- Participation at 2023 Creators of Ipswich Summit:
  - Melanie Saward delivered two workshops on pitching to publishers
  - Wayne McDonnell delivered two workshops on photography.
- 2023 End of Year Speed Networking Event
  - Capitalising on participation of ARTiculate, IAAG hosted a ticketed end of year event attended by 60 people from various art mediums, council officers, local educators and local business
  - The event included participation from IAAG members including:
    - Performance by Tom Thum featuring local musician Paulina
    - Live painting by IPSARI (Ipswich Artist Run Initiative) organised by Kate Roberts
    - Photography of the event by Wayne McDonnell.

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## OBSERVATIONS FROM FIRST TERM 2022-2024

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- Establishing effective practices: During the first year, IAAG dedicated its efforts to a process of trial and error, identifying approaches that were effective and those that were not. This period was crucial for establishing a foundation upon which IAAG could build future success.
- Competing priorities and group dynamics: IAAG encountered challenges when members' priorities and passions conflicted, leading to avoidable strain within IAAG. It became evident that aligning on common goals was essential to maintain harmony and progress in the functioning of IAAG.
- Meeting frequency and success: The increase in the frequency of meetings proved to be a turning point for IAAG. This change allowed for more consistent communication and collaboration, which were instrumental in driving IAAG's success.
- Contribution to council projects: IAAG's role in providing council officers with critical evaluations and discussions on forthcoming projects and opportunities proved to be of high value. The insights offered by IAAG were considered crucial in the planning and execution of council initiatives.
- Attendance variability: IAAG faced challenges with attendance at some meetings, as members often had conflicting schedules. Despite the busy timetables, the dedication of the members who were able to attend ensured that IAAG continued to move forward. A member has become disengaged either due to challenging work schedules or personal circumstances.





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## RECOMMENDATIONS FOR NEXT IAAG TERM 2024-2026

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1. Comprehensive review of Terms of Reference: It is imperative that the Terms of Reference undergo a thorough review process to align with the culmination of IAAG's second-year term. This review should encompass an evaluation of IAAG's objectives, strategies and overall performance, ensuring that the Terms of Reference remain relevant and effective for guiding future activities.
2. Expansion of IAAG membership: To bolster the attendance at monthly meetings and enhance the diversity of feedback, IAAG's membership should be expanded to include up to 12 community members. This strategic increase will ensure a wider representation of community perspectives and a more dynamic feedback mechanism.
3. Inclusive engagement initiatives: IAAG shall initiate and deepen engagement efforts with young individuals, and those from culturally and linguistically diverse backgrounds. This endeavour aims to foster a more inclusive environment to ensure that diverse voices and experiences are integral to IAAG's decision-making processes.
4. Creative venue for meetings: Fire Station 101 shall serve as the consistent venue for meetings, capitalising on its reputation as a hub of creativity and innovation. The unique atmosphere of Fire Station 101 is expected to inspire more vibrant discussions and collaborative efforts among IAAG members.
5. Hybrid meeting format: All meetings will adopt a hybrid format, offering both in-person and online participation options. This dual approach will accommodate members who are unable to attend physically, thereby enhancing accessibility and ensuring broader participation in IAAG deliberations.
6. Community project presentations: There will be opportunities for community members to present their projects during IAAG meetings. This initiative will not only provide a platform for showcasing local projects but also stimulate dialogue and potential collaboration within IAAG.
7. Continuation of the annual networking event: IAAG's end of year event has proven to be a significant cultural highlight and, as such, should be continued. This event serves as a celebration of the arts within the community and provides an opportunity for the group to engage with a wider audience.






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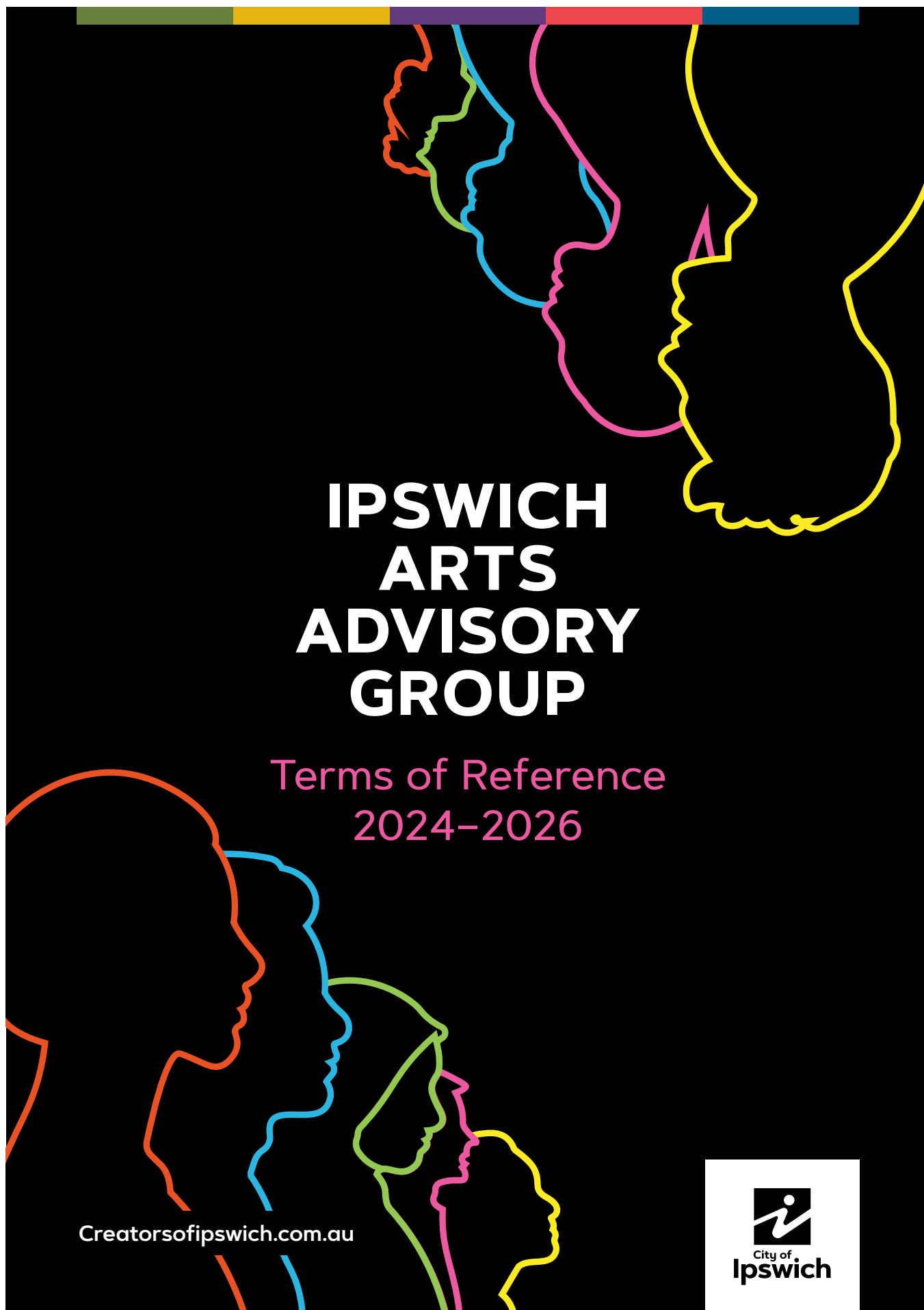
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## ACKNOWLEDGEMENT OF COUNTRY

Ipswich City Council respectfully acknowledges the Traditional Owners as custodians of the land and waters we share. We pay our respects to their Elders past, present and emerging, as the keepers of the traditions, customs, cultures and stories of proud peoples.

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## 1.0 BACKGROUND

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Ipswich Arts Advisory Group (IAAG) was established in response to the inaugural Creators of Ipswich Summit (summit) in 2020. The comprehensive Creators of Ipswich report (report) authored by Dr. Ashley P. Jones and Dr. Margaret Power from University of Southern Queensland summarised feedback and recommendations from the summit participants. The report underscored the readiness of the arts community to assume leadership roles and the critical role of Ipswich City Council (council) in this endeavour. It also emphasised the necessity of forming a leadership structure to steer the growth of Ipswich's creative economy.

The report proposed a recommendation to form a leadership group in collaboration with council to oversee the planning and development of the sector. This endorsement was followed by an open call for expressions of interest (EOI), targeting the vibrant members of the Ipswich Arts Community to apply for membership within the newly established group. The call was met with a positive response, resulting in a total of 37 applications.

The selection process for IAAG was completed in February 2022 after a review of applications by a panel. This panel included two internal council officers, two external arts professionals, and the Community, Culture, Arts and Sport Chairperson, Councillor Andrew Fechner, with Deputy Chairperson Councillor Kate Kunzelmann also providing valuable input.

In 2022, the inaugural IAAG was constituted with 12 members, comprising:

- Eight community representatives from diverse artistic practices, age groups, cultural backgrounds and genders
- Three elected officials, including the Mayor and two divisional councillors
- A Coordinator for Creative Industries Development.

During its first term, IAAG discussed the best steps forward, recognising the priority to support council officers with identified council programs. It was recommended that elected representatives could choose to opt into the now monthly meetings, without the necessity of being formal members of the committee as originally outlined in the 2022 Terms of Reference. It was also resolved that IAAG would not undertake a project due to time constraints. Instead, IAAG would concentrate on:

- Advocating for the significance of arts and culture to the community
- Offering guidance and feedback to internal council departments on decisions affecting arts and culture, thereby influencing policy and project development
- Facilitating unity among members of the arts community.

This document represents the second iteration of the Terms of Reference, marking two years of IAAG's operation.

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## 2.0 PURPOSE

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IAAG stands as a beacon of leadership and collaboration within the vibrant arts community of Ipswich. It is a collective that not only embodies the creative spirit but also addresses the practical challenges faced by artists in establishing sustainable careers and gaining support for their artistic endeavours. IAAG's formation is a testament to the community's determination to lead and shape the future of the arts in Ipswich, fostering a partnership with the local council that is both meaningful and forward-looking.

IAAG serves a multifaceted purpose:

- Strategic Influence: Identify and share with council the current challenges facing the creative ecology in Ipswich
- Voice and Vision: Acts as a channel for expressing the community's artistic aspirations to council
- Cultural Identity: Aids in crafting a strong public image for the arts, elevating Ipswich's cultural standing
- Community Connectivity: Networks to create opportunities and foster a supportive environment for local creatives
- Policy Alignment: Participates in strategic discussions to align with council's arts and creative economy policies to support the entire Ipswich arts ecology.

Through these roles, IAAG is dedicated to nurturing the present and future landscape of the arts in Ipswich.

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## 3.0 AUTHORITY

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IAAG is established with the mission to propel the arts and creative economy forward in Ipswich. As a consultative entity, IAAG's role is to provide informed perspectives and guidance, yet it does not possess the authority to enact decisions on behalf of council. IAAG's contributions are aimed at shaping the strategic direction of council's approach to the arts, although it does not hold sway over the annual budget allocations for the creative industry or the day-to-day operational aspects of council.

IAAG's influence is exercised through its ability to offer feedback and advice on matters pertaining to the arts and culture sector. In instances where such input is provided, the Creative Industries Team commits to acknowledging this feedback. A response detailing how IAAG's recommendations have been considered and integrated into council's planning and decision-making processes will be furnished, ensuring transparency and communication between IAAG and council.

This delineation of roles within the Terms of Reference underscores IAAG's advisory capacity while maintaining a clear boundary regarding its influence on council operations and budgetary decisions.

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## 3.1 MEDIA COMMUNICATION

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Members are not authorised to speak on behalf of council on matters related to council strategy, business or creative industry initiatives, including but not limited to the Regional Arts Development Fund (RADF). Members may express opinions on these matters in their capacity as representatives of other organisations, businesses or as private citizens. However, it must be explicitly stated that such views are personal and do not represent the positions of IAAG or council.

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## 4.0 MEMBERSHIP

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Membership in the IAAG is a voluntary commitment. Initially, for the founding committee, members are appointed for a full two-year term. However, the tenure and structure of membership may be revised by the committee during the Annual General Meeting (AGM) held each year:

- 12 community members are selected through a comprehensive expression of interest process
- One representative from council's Community and Cultural Services Branch.

The IAAG seeks members who are actively engaged in the Ipswich local government area, whether they live, work or participate in local activities. Members should possess a robust background and demonstrated leadership in their respective artistic disciplines or as arts professionals. The membership is skills-based and aims to represent a wide spectrum of the community, including individuals with expertise in arts and culture, ensuring representation from Aboriginal and Torres Strait Islander communities, culturally and linguistically diverse backgrounds, people with disabilities, older persons and youth under the age of 25.

Members should also possess a robust background and demonstrated leadership in their respective artistic disciplines or as arts professionals.

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## 4.1 TERM

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Members of IAAG are appointed for an initial term of two years. Following this period, they may seek reappointment for one additional term of two years. To ensure fresh perspectives and diversity, members are not eligible for continuous service beyond four years. In alignment with the principles of rotation and renewal, 50 per cent of IAAG members are required to step down at the conclusion of each two-year cycle, with the option to reapply for their positions.

Resignations are permitted at any point during a member's term. Should a vacancy arise, the remaining IAAG members will hold a vote to determine if a replacement is necessary. IAAG may opt to consider candidates from the most recent pool of applicants obtained through the EOI process before initiating a new call for public applications.

If IAAG's membership falls below six members, an automatic recruitment process will be triggered, leading to the release of an external EOI to invite new members.

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## 4.2 RECRUITMENT

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The selection of community members for IAAG will be conducted through a comprehensive application process. This process will be widely publicised through various channels, including local newspapers, council's official website, social media platforms, and other pertinent electronic or digital media. Interested individuals from the community are invited to submit their applications, which should consist of the following components:

- A detailed Artist Biography outlining their artistic journey and achievements
- A current Curriculum Vitae (CV) highlighting relevant experiences and qualifications
- A Letter of Support endorsing their candidacy
- Contact information for two referees who can vouch for their professional contributions and character.

Applications will be evaluated with a keen focus on the candidates' dedication to the Ipswich arts community, their ability to bring diverse perspectives and their overall experience in the field.

The final selection of new members will be carried out by a panel comprising two community members from IAAG and two internal council officers. While a member of the Creative Industries Team will provide essential support and facilitate the assessment process, they will not participate in the voting process for the selection of new members.

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## 4.3 ROLES

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- **Chairperson:** The Chairperson provides a coordination role, which includes facilitating the agenda and ensuring effective communication among IAAG members regarding scheduling, minutes and reports. The Chairperson also oversees the IAAG's effectiveness by introducing relevant information and opportunities, managing IAAG induction and overseeing the dispute resolution process. The Chairperson will be appointed through a closed election and all IAAG members are eligible to nominate for this role.
- **Secretary:** The Secretary supports both the Chairperson and IAAG by ensuring that members can add items to the agenda and receive it in a timely manner. Additionally, the Secretary is responsible for recording and distributing the minutes of each IAAG meeting. Like the Chairperson, the Secretary is appointed through a closed election, and all IAAG members, except the Chairperson, can nominate for this role. Both the Chairperson and Secretary are supported in their duties by the Coordinator, Creative Industries Development and any other council officers.
- **Members:** IAAG members are expected to contribute to discussions in an unbiased and respectful manner, and act as a conduit to the broader creative community. This role enables them to unearth and communicate the sentiments of the wider creative community to IAAG. Prior to IAAG meetings, members should review any materials provided by the Secretary and, where possible, consult with their networks and peers on agenda topics.
- **Mayor and divisional councillors:** Councillor participation involves objectively hearing and understanding community views, and collaborating with the Chairperson to convey IAAG views and recommendations to council for informed decision-making. The Chair and Deputy Chair of the Economic and Cultural Development Committee, and the Mayor, will be notified of monthly meeting dates, work with IAAG to coordinate attendance to meetings as deemed necessary and will be provided copies of the minutes from each meeting.

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## 4.4 CODE OF CONDUCT

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IAAG will establish its code of conduct (code) at the first meeting of each new term. This code reflects the core values and principles to which each iteration of IAAG commits. It will be reviewed and updated with the establishment of each subsequent IAAG to ensure it remains current and relevant.

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## 4.5 RESIGNATION OR EXPULSION

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Members may resign from IAAG at any time by submitting a written notice to the Creative Industries Development Officer. Membership may be terminated under any of the following circumstances:

- The member no longer resides, works or possesses relevant expertise in the arts within Ipswich
- The member fails to attend two consecutive meetings without providing prior notice
- The member fails to declare a conflict of interest, breaches confidentiality or engages in conduct deemed inappropriate for an IAAG member
- The member violates IAAG's ratified code of conduct
- If a member is elected for council, State or Federal Government, they will be required to resign from the group.

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## 5.0 MEETINGS AND DECISION-MAKING

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Members are expected to commit to attending monthly meetings, with a minimum attendance of 70 per cent unless for exceptional circumstances. The preferred meeting dates will be coordinated by IAAG to accommodate all members, council officers and consulted with elected officials at the start of each year.

Each member is afforded the opportunity to submit agenda items for consideration at these monthly meetings. In addition to new items, meetings will include recurring agenda items, such as general business, to ensure continuity and follow-up on ongoing matters.

A quorum is essential for the ratification of key decisions. The quorum is defined as at least 50 per cent of the members plus one additional member. In the event that a meeting must be rescheduled, IAAG members will be notified at least one week in advance. Special meetings may be convened at the request of a quorum of IAAG members, should urgent matters arise that require immediate attention.

Members who are unable to attend a scheduled meeting are expected to submit their apologies in a timely manner, thereby maintaining open communication and respect for IAAG's time and efforts.

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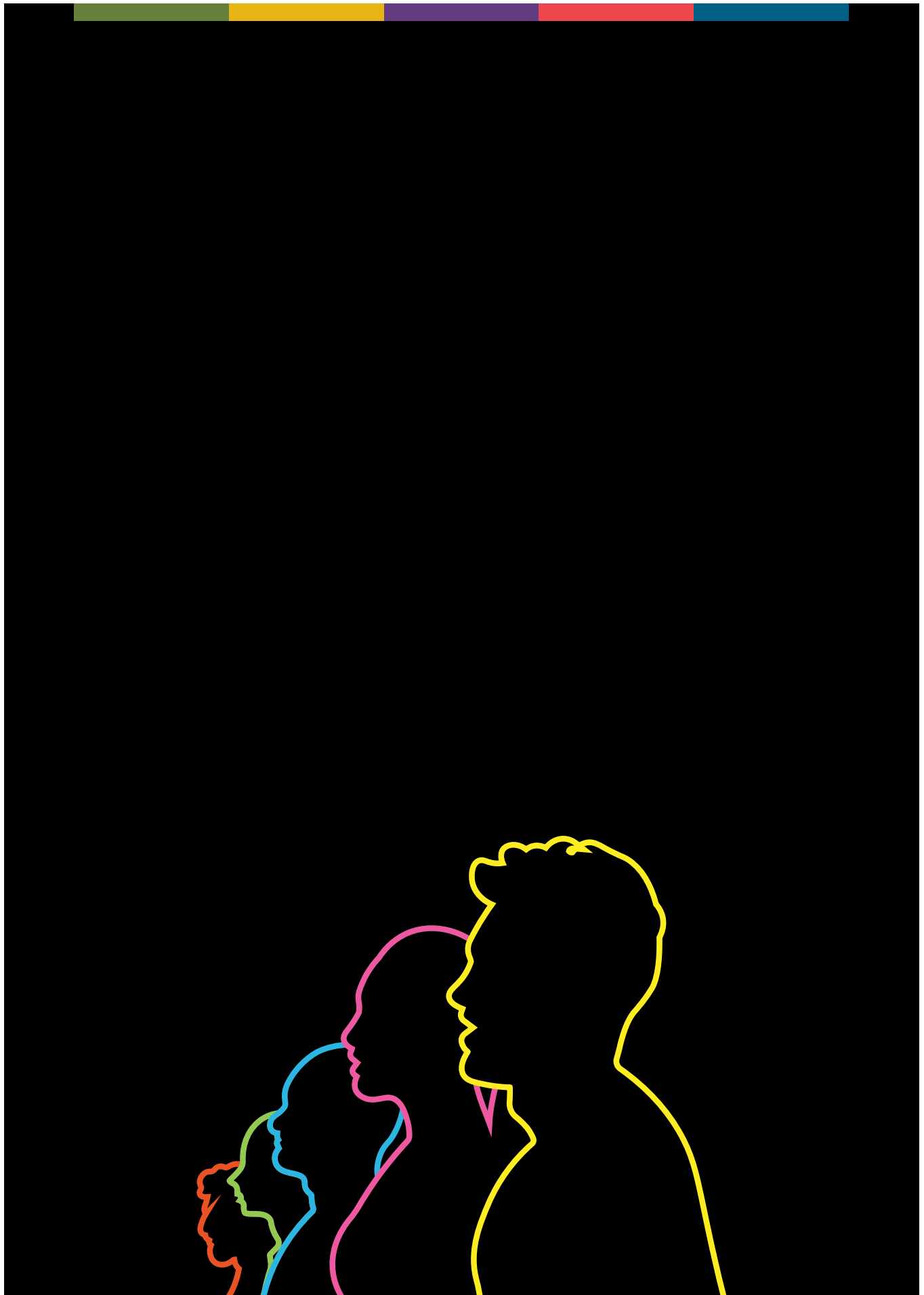
## 5.1 REPORTING REQUIREMENTS

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In accordance with the strategic objectives outlined by council's iFuture themes, IAAG is committed to maintaining transparency and accountability through regular reporting. Every two years, the Creative Industries Development Officer, in collaboration with IAAG, will prepare a comprehensive report. This report will require the endorsement of the Economic and Cultural Development Committee, and will include a detailed account of IAAG's activities, achievements and a review of IAAG's Terms of Reference.

The biennial report serves as a critical tool for evaluating IAAG's alignment with the city's vision of being vibrant and growing, safe, inclusive and creative, natural and sustainable, and trusted and leading. It also provides an opportunity for IAAG to reflect on its practices and make informed adjustments to its strategic direction. Following the completion of each full two-year IAAG term, the Terms of Reference for IAAG shall be thoroughly reviewed to ensure they remain relevant and effective in guiding IAAG's efforts towards enriching Ipswich's cultural landscape.








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# Creative Industries Action Plan

An Addendum to the Arts and Cultural Strategy



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## ACKNOWLEDGEMENT OF COUNTRY

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Ipswich City Council respectfully acknowledges the Traditional Owners as custodians of the land and waters we share. We pay our respects to their Elders past, present and emerging, as the keepers of the traditions, customs, cultures, and stories of proud people

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## DEFINITIONS

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In this Creative Industries Action Plan: An Addendum to the Arts and Cultural Strategy 2018-2023, **'the arts'** refers to all physical results of our creative impulse. Our various 'art forms' represent an outlet for creative expression, which is both influenced by our culture and, in turn, affects it.

**'The arts'** encompasses all branches, including performing arts, visual arts, screen, digital arts, literary arts, arts festivals, design, architecture, experimental and emerging art.

The **'creative economy'** is a broader term that refers to the economic impact of creative industries through production, employment, productivity, innovation, entrepreneurship, and related indirect effects. Aspects of the 'creative economy' exist within all sectors and industries within our traditional economy.

The **'creative economy'** encourages people to be their authentic selves. Purposeful and strategic investment in 'creative economies' directly and intentionally strengthens communities, upskills industries, creates a collective identity for places, and transforms economic capabilities.



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## FOREWORD

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Ipswich is entering an exciting new chapter in its development and we want arts and culture to be at the heart of our vibrant, active, sustainable and productive city.

The Ipswich creative economy has reached a new phase recognising the important tangible and intangible contribution of Ipswich creators to our community.

Our vision for the city is for the arts community to feel supported and I made a commitment to bolster the Ipswich creative economy.

This addendum is a key part of that vision, that reflects the change in direction, with input from our diverse and creative arts community and key stakeholders.

We want to explore what council and creators can do collaboratively to strengthen the arts community and creative economy.

The framework is in place with the Arts and Cultural Strategy 2018-2023 which encompasses all branches of arts including performing arts, visual arts, screen and digital arts, literary arts and cultural heritage collections.

The strategy recognises Ipswich's existing strengths and assets, as well as opportunities for further development.

The Creative Industries Action Plan guides us through investment in developing capacity, creating opportunities and growing our local creative economy while acknowledging the need for adaptation.

We are providing a clear framework for Ipswich's creative economy with a strong strategic focus including options for funding and future direction that is led by the community.

The arts and cultural scene in Ipswich contribute to a strong sense of community identity as well as providing social benefits for residents, improving liveability and engaging the whole of our city.

Art and culture have transformative qualities and we value innovation and different perspectives and are looking for fresh ideas and emerging opportunities to build economic growth.

As we recover and regroup moving through the coronavirus pandemic, we look to our creatives to tell a uniquely Ipswich story drawing from our unique past, exciting present and inspired by our future.

**Mayor Teresa Harding**

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## STATEMENT

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Arts and culture not only visibly transform our cities and develop our economy; they contribute to social cohesion, deliver mental health benefits, enhancing civic pride and make us more innovative.

Articulating the Creative Industries Action Plan recognises the aspirations of local creatives in developing sustainable careers based here in Ipswich.

This plan looks to support the development of a creative economy allowing aspiring creatives in the city to succeed and sets out how to recognise and support artistic creativity to develop quality outcomes for the city.

We asked our creative community – what are the priorities for local creators and how can we collaborate to support your success?

The result is this Creative Industries Action Plan which acknowledges that these aspirations can be supported through capacity building, upskilling, opportunity creation and networking to empower Ipswich creatives to earn a living at home or propel themselves beyond our city.

Aside from enriching our lives, the arts also contribute to our regional identity and economy through cultural tourism, stimulating the local economy and the development of regionally significant events.

A thriving creative sector is crucial to Ipswich's future.

Arts and culture are at the core of the distinctive identity of the world's most energising, surprising and memorable places.

The Creative Industries Action Plan was developed after community consultation and details our goals and actions for supporting our creatives.

We are excited to be able to collaborate with our creative community, build cultural capacity, deliver opportunities and celebrate emerging and creative talent.

**Councillor Andrew Fechner**  
Chair of the Community, Culture, Arts and Sport Committee



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## INTRODUCTION

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### Art is Powerful

Our lives are touched daily by art and culture, from the architecture that frames our streets to the visuals in paintings, posters, and flyers. Arts and culture are present on the drama, comedy, and anything else between our screens and stages. Art moves in us when our bodies dance and when we wake and dress. Art is present in all the moments within a day that music surrounds us, in our homes, cars, buses, workplaces, cafes, nightclubs and much more. As creators, consumers, and participants, we are intrinsically connected to the arts and are active participants in the creative economy.

From a number's perspective, the arts generate jobs, cultural tourism, and economic impact. Less quantifiable,

but equally valuable: art helps create community identity and vibrancy. Building upon the Arts and Cultural Strategy 2018-2023, this Creative Industries Action Plan describes a continued commitment to realise the personal, artistic, and intrinsic benefits of art and culture and the capacity for the arts via the creative economy to achieve broader impacts.

Stronger neighbourhoods, sustainability of the built environment, public health, economic development, and lifelong learning are all supported by a vibrant creative life.





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## DEVELOPMENT

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This Creative Industries Action Plan builds on council's Arts and Cultural Strategy 2018-2023 and is part of a continual journey to achieve our art community's creative vision and create a positive arts and cultural future for Ipswich.

This addendum was informed by direct public engagement and recommendations from the Creators of Ipswich Report delivered by Dr Ashley P. Jones PhD, MA (Media Prod), GDip (Media Prod) and Dr Margaret Power, PhD, MA from the University of Southern Queensland.

The quantitative and qualitative analysis of data collected from the Creators of Ipswich Survey identified key themes highlighted by the report's authors. These findings were subsequently upheld and validated at the Creators of Ipswich Summit held at the Ipswich Civic Centre on 13 November 2020.

All key themes of recommendations from the report are adopted where appropriate.

The Creative Industries Action Plan is also founded on engagement with Mayor Teresa Harding and Ipswich City Council Councillors.

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## CREATIVE ECONOMY

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The creative economy is robust. It is a driver of innovation and a catalyst for economic transformation. Meaningful and strategic investment in the creative economy enables connectivity between creativity, culture, economics, and technology, enabling potential to generate income and jobs while promoting social inclusion, cultural diversity, and human development.

Global and local examples show that economies invested in the creative economy support the stimulation of new ideas and creative thinking, encourage diversification and experimentation, foster communities of practice and create regional distinctiveness, facilitate networking, and increase social cohesion. These values contribute to creating a future local population that is dynamic, adaptable, highly skilled and connected with a stronger sense of collective identity.

Without intentional creative sector investment, our capabilities to leverage our heritage, culture, and arts as active invitations for regional tourism and relocation for creatives and their businesses will be reduced.

Without investment in the creative sector, our local communities will face the future challenge of being less adaptable, innovative, and intuitive in highly competitive employment and business environments.

The Creative Industries Action Plan acknowledges the diverse roles and levels of participation that creators play within the Ipswich creative ecosystem. Creative businesses, hobbyists, part-time practitioners, full-time practitioners, and the pathways connecting each within the creative economy.

The overarching strategy acknowledges the journey; the Creative Industries Action Plan should be reviewed, revisited, and adapted relative to future changes in the creative economy and creators of Ipswich values.



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## GOAL 1

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### **Build capacity, share knowledge, and develop creative infrastructure for current and future participants of the creative community.**

The community's creative abilities and skills will constantly be improving, focusing on actively developing and delivering opportunities for professional development across the creative community.

In support of professional development objectives, spaces and resources should be accessible for creative communities to encourage creation, performance, learning and collaboration across the sector.

At the heart of our creative communities are creators. These creators will be supported to deliver artistic contribution, use best practise, and develop thriving businesses. Practical support of a growing creative economy in Ipswich will enable the retention of local creatives, attract creative practitioners to the area and create sustainable career pathways for developing, emerging, established, and future creatives.

### ACTIONS

- 1.1** Facilitate workshops and initiate mentorship programs for Ipswich creatives to strengthen entrepreneurial, general business and networking capacity.
- 1.2** Build an arts and creative economy resource website with capacity-building resources and assets that are accessible to all Ipswich creators.
- 1.3** Facilitate increased networking opportunities for Ipswich creative communities with each other and the greater creative sector.
- 1.4** Facilitate and build access to grant opportunities and information sessions for local, state, and federal funding opportunities.
- 1.5** Develop a strategy to provide increased access to council properties for creatives.
- 1.6** Develop and adopt a Public Art Strategy which stimulates the generation of new work in public spaces, commercial buildings and civic buildings and spaces throughout our city.

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## GOAL 2

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### **Support and increase engagement with our creative community.**

Our creative communities will be valued stakeholders in the partnership between council and the creative sector in Ipswich. A valued and engaged creative community is vital to delivering programs and actions to develop, support and empower. Supporting and increasing engagement enables transparency and diverse perspectives to ensure actions within the arts and creative sector are well-informed.

### ACTIONS

- 2.1** Establish the Ipswich Arts Advisory Group.
- 2.2** Foster and actively support the inclusion of local content in festivals and facilities supported by council.
- 2.3** Host the Creators of Ipswich Summit annually from 2022 onwards.



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## GOAL 3

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### Support creative pathways for young people.

Our youth communities will be supported in creating avenues for creative expression and development.

Investing in pathways and opportunities for creative expression explicitly developed for young people ensures that young people feel listened to, connected, and engaged. Outside of the social, civic and employment benefits, the building of diverse opportunities for young emerging and developing creators supports local talent, links to career pathways, and cross-generational perspectives.

### ACTIONS

- 3.1** Initiate youth focused programs and arts mentoring programs specifically for young people.
- 3.2** Facilitate increased opportunities for young creatives to connect with the greater arts community.
- 3.3** Facilitate access to infrastructure to support artistic expression for youth and young people.

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## GOAL 4

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### Embrace and celebrate our cultural heritage and diversity.

The cultures and histories of our area are a source of pride for our residents.

Cultural heritage is fundamental in creating a 'sense of place' for our community. Ipswich is rich in cultural heritage from our traditional owners to the new cultures that the migrants of yesterday and today carry with them.

### ACTIONS

- 4.1** Welcome the culture and art of migrant communities and provide opportunities to share our cultures and histories.
- 4.2** Maintain our commitment to high-quality heritage preservation and encourage the adaptive reuse of buildings.
- 4.3** Feature and enhance knowledge of and engagement with our built heritage through effective signage and interpretation.

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## GOAL 5

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### Recognition, respect, and support of First Nations creators.

First Nations creators of Ipswich are valued and supported creative sector members.

Recognition and pride in local Indigenous heritage. Empowerment of current and future First Nations creators and understanding of their crucial role in building a strong and vibrant community where all people are respected. Through active recognition, respect and support of First Nations creators, their contribution can be further fostered, showcased, and celebrated.

### ACTIONS

- 5.1** Celebrate and highlight the art of First Nations creators in civic buildings and public spaces.
- 5.2** Ensure council owned creative economy assets, and activities are culturally safe and welcoming places for First Nations peoples and their families, children, young people, and elders.
- 5.3** Increased engagement with First Nations creators.
- 5.4** Development of capacity building specific to First Nations creators.

## CREATIVE INDUSTRIES ACTION PLAN: TIMEFRAME

1.	Building capacity, sharing knowledge, and development of creative infrastructure for current and future participants of creative community	2021	2022	2023
1.1	Facilitate workshops and initiate mentorship programs for Ipswich creatives to strengthen entrepreneurial, general business and networking capacity	✓	✓	✓
1.2	Build an arts and creative economy resource website with capacity-building resources and assets that are accessible to all Ipswich creators	✓	✓	✓
1.3	Facilitate increased networking opportunities for Ipswich creative communities with each other and the greater creative sector	✓	✓	✓
1.4	Facilitate and build access to grant opportunities and information sessions for local, state, and federal funding opportunities	✓	✓	✓
1.5	Develop a strategy to provide increased access to council properties for creatives			✓
1.6	Develop and adopt a Public Art Strategy which stimulates the generation of new work in public spaces, commercial buildings and civic buildings and spaces throughout our city			✓

2.	Supporting and increasing engagement with our creative community	2021	2022	2023
2.1	Establish the Ipswich Arts Advisory Group	✓	✓	✓
2.2	Foster and actively support the inclusion of local content in festivals and facilities supported by council	✓	✓	✓
2.3	Host the Creators of Ipswich Summit annually from 2022 onwards		✓	✓

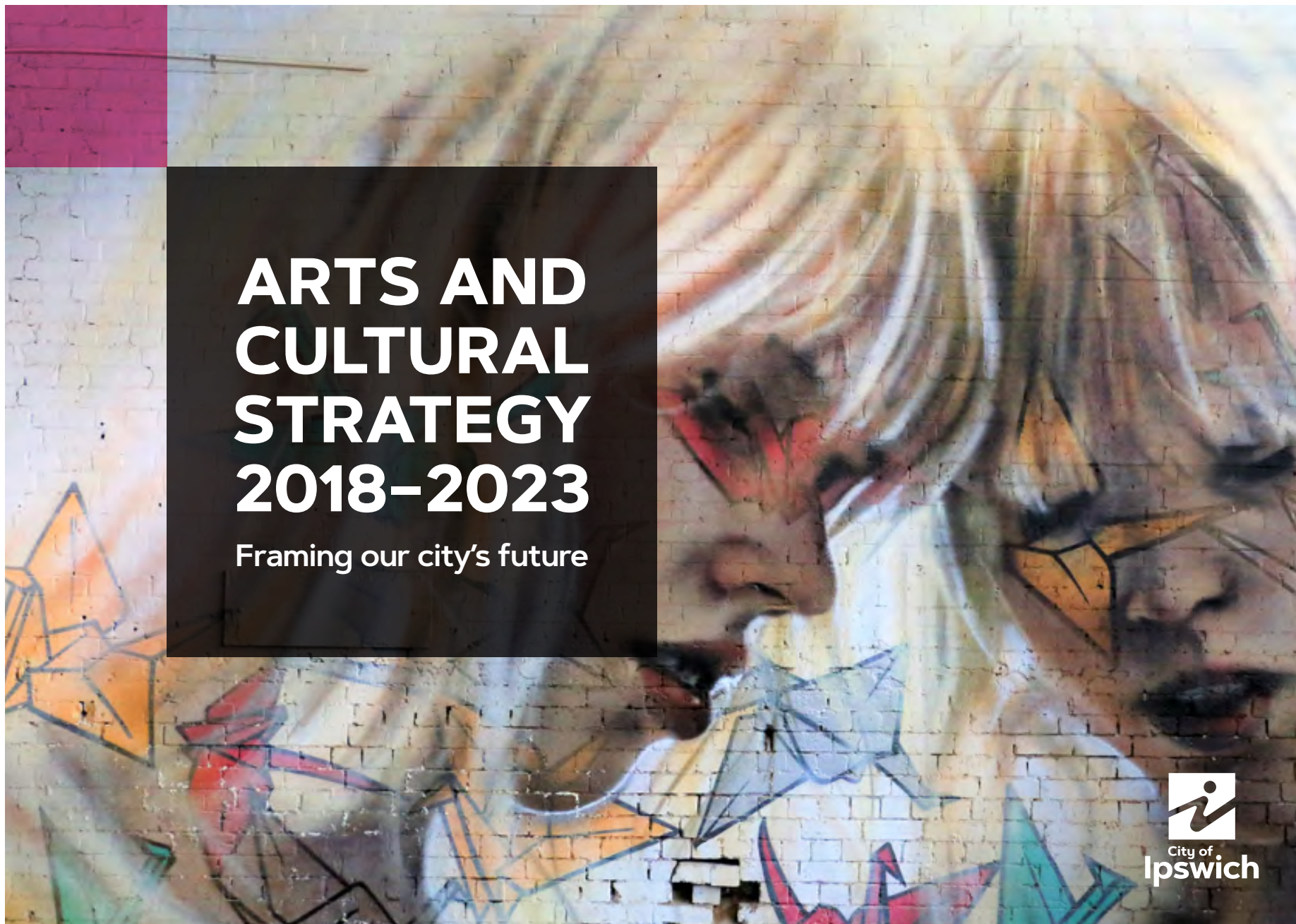
3.	Support of creative pathways for young people	2021	2022	2023
3.1	Initiate youth focused programs and arts mentoring programs specifically for young people		✓	✓
3.2	Facilitate increased opportunities for young creatives to connect with the greater arts community	✓	✓	✓
3.3	Facilitate access to infrastructure to support artistic expression for youth and young people	✓	✓	✓

4.	Embracing and celebrating our cultural heritage and diversity	2021	2022	2023
4.1	Welcome the culture and art of migrant communities and provide opportunities to share our cultures and histories	✓	✓	✓
4.2	Maintain our commitment to high quality heritage preservation and encourage the adaptive reuse of buildings	✓	✓	✓
4.3	Feature and enhance knowledge of and engagement with our built heritage through effective signage and interpretation			✓

5.	Recognition, respect, and support of First Nations creators	2021	2022	2023
5.1	Celebrate and highlight the art of First Nations creators in civic buildings and public spaces	✓	✓	✓
5.2	Ensure council owned creative economy assets and activities are culturally safe and welcoming places for First Nations peoples and their families, children, young people, and elders	✓	✓	✓
5.3	Increased engagement with First Nations creators		✓	✓
5.4	Development of capacity building workshops specific to First Nations creators		✓	✓







# ARTS AND CULTURAL STRATEGY 2018-2023

Framing our city's future



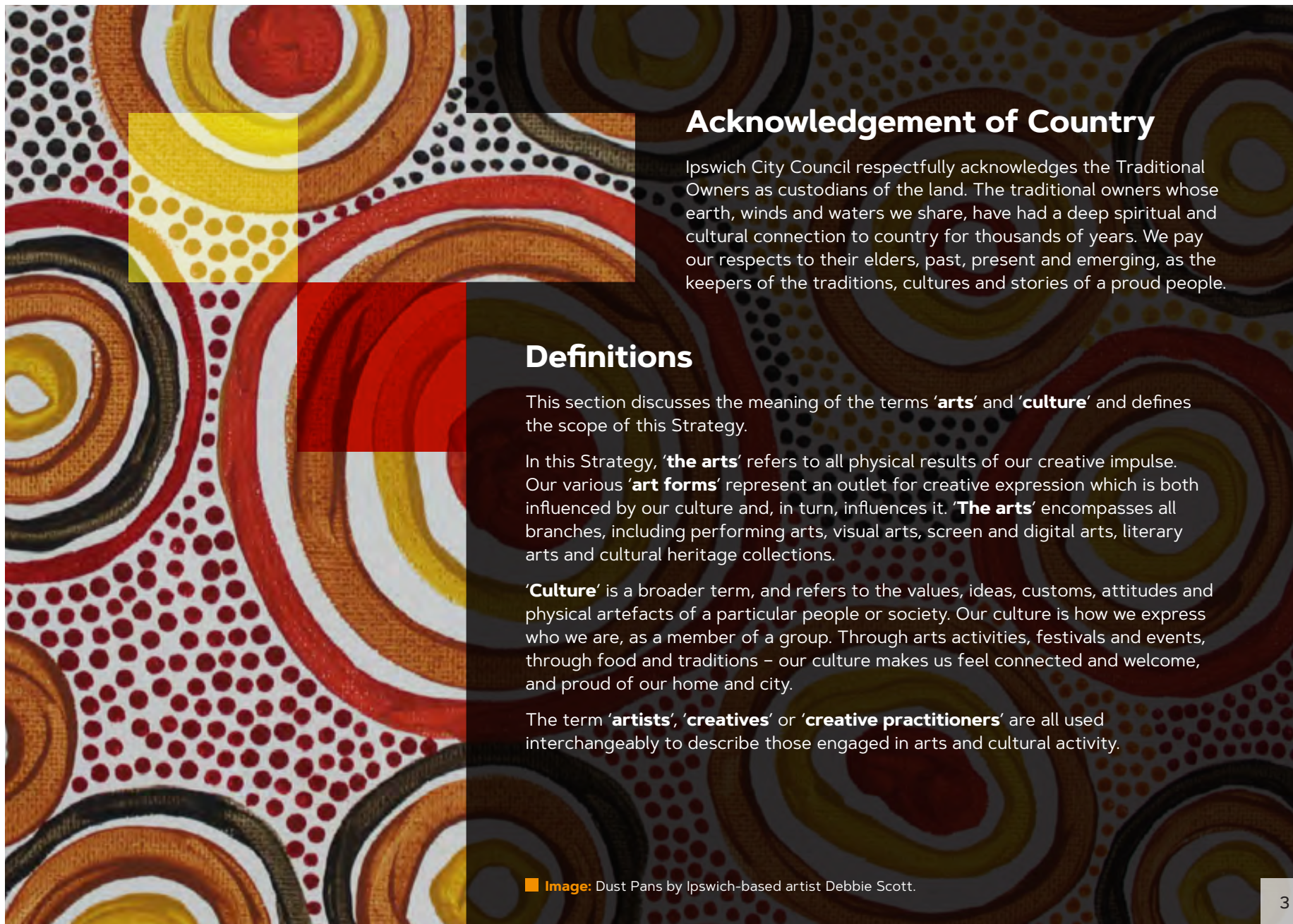


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## Acknowledgement of Country

Ipswich City Council respectfully acknowledges the Traditional Owners as custodians of the land. The traditional owners whose earth, winds and waters we share, have had a deep spiritual and cultural connection to country for thousands of years. We pay our respects to their elders, past, present and emerging, as the keepers of the traditions, cultures and stories of a proud people.

## Definitions

This section discusses the meaning of the terms **'arts'** and **'culture'** and defines the scope of this Strategy.

In this Strategy, **'the arts'** refers to all physical results of our creative impulse. Our various **'art forms'** represent an outlet for creative expression which is both influenced by our culture and, in turn, influences it. **'The arts'** encompasses all branches, including performing arts, visual arts, screen and digital arts, literary arts and cultural heritage collections.

**'Culture'** is a broader term, and refers to the values, ideas, customs, attitudes and physical artefacts of a particular people or society. Our culture is how we express who we are, as a member of a group. Through arts activities, festivals and events, through food and traditions – our culture makes us feel connected and welcome, and proud of our home and city.

The term **'artists'**, **'creatives'** or **'creative practitioners'** are all used interchangeably to describe those engaged in arts and cultural activity.

■ **Image:** Dust Pans by Ipswich-based artist Debbie Scott.



**Arts and culture are transformative elements for modern cities. They help to position them as attractive places to live, work and invest.**

Acting Mayor, Wayne Wendt





## Foreword

The development of a great city relies on a myriad of elements contributing to its productivity, vibrancy and sustainability. Arts and culture are transformative elements for modern cities. They help to position them as attractive places to live, work and invest.

Ipswich is entering an exciting new phase in its development. We are rapidly changing and evolving to become a cultural destination of choice. We will continue to be a connected and engaged community, one which celebrates emerging and creative talent.

Council recognises the importance of culture in building identity and fostering liveability. Recognition and pride in both Indigenous and non-Indigenous heritage plays a critical role in how we feel about the place where we live and what we have collectively achieved.

The Arts and Cultural Strategy will guide our investment in building community cultural capacity. It responds to important messages we have heard from the community, builds upon our strengths, and cements our commitment to arts and culture for the future.

Acting Mayor, Wayne Wendt

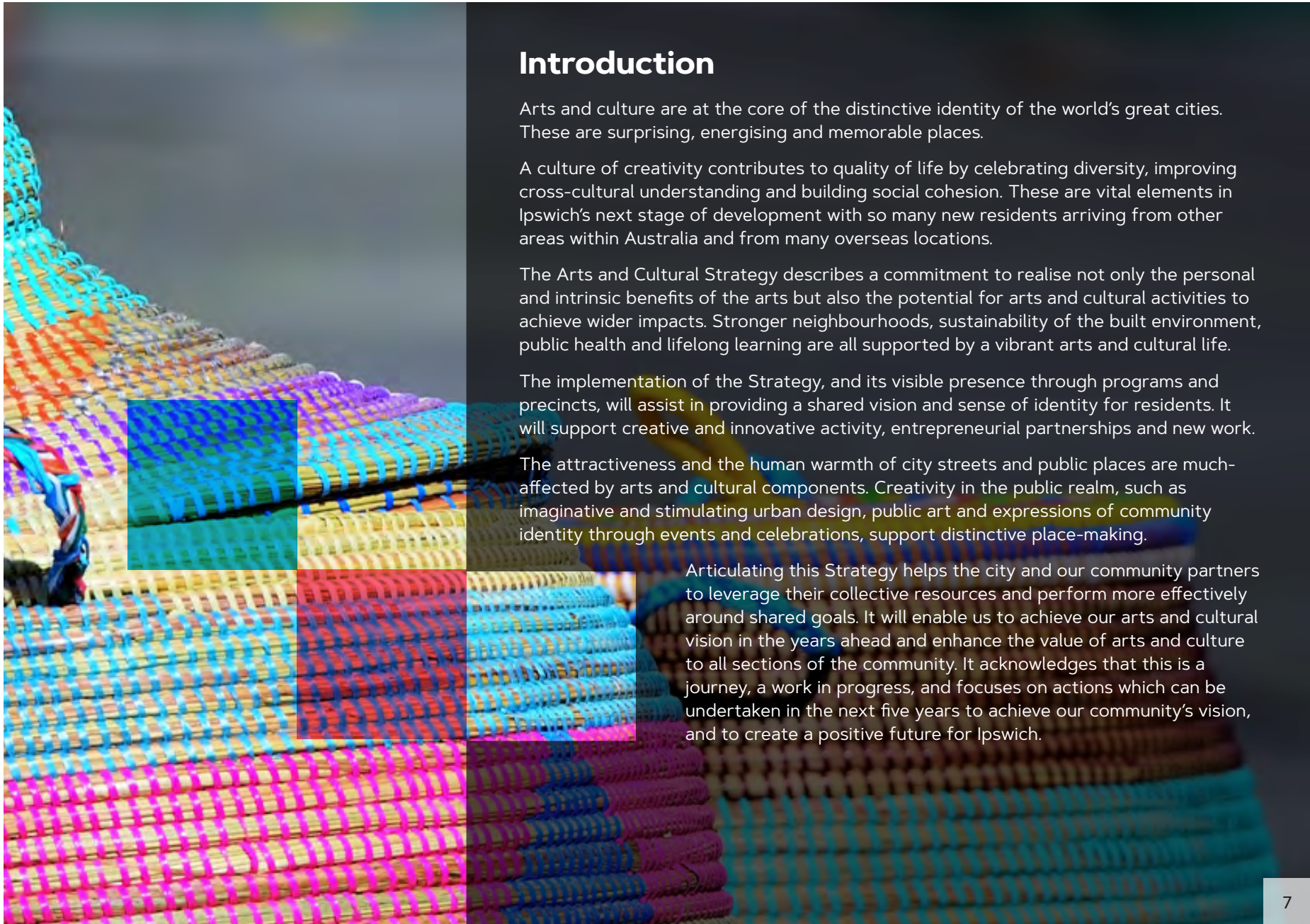
**Image:** 'Can you relate?' – acrylic powder-coated aluminium by Ipswich-based artist Lincoln Austin displayed at Redbank Plains Shopping Centre.



**This Strategy recognises Ipswich's existing strengths and assets as opportunities for further development. In a rapidly growing city like Ipswich it is vital that we have a plan if we are to harness our arts and cultural assets and create a strong community.**

Councillor Kylie Stoneman,  
Chair of the Arts and  
Community Development Committee





## Introduction

Arts and culture are at the core of the distinctive identity of the world's great cities. These are surprising, energising and memorable places.

A culture of creativity contributes to quality of life by celebrating diversity, improving cross-cultural understanding and building social cohesion. These are vital elements in Ipswich's next stage of development with so many new residents arriving from other areas within Australia and from many overseas locations.

The Arts and Cultural Strategy describes a commitment to realise not only the personal and intrinsic benefits of the arts but also the potential for arts and cultural activities to achieve wider impacts. Stronger neighbourhoods, sustainability of the built environment, public health and lifelong learning are all supported by a vibrant arts and cultural life.

The implementation of the Strategy, and its visible presence through programs and precincts, will assist in providing a shared vision and sense of identity for residents. It will support creative and innovative activity, entrepreneurial partnerships and new work.

The attractiveness and the human warmth of city streets and public places are much-affected by arts and cultural components. Creativity in the public realm, such as imaginative and stimulating urban design, public art and expressions of community identity through events and celebrations, support distinctive place-making.

Articulating this Strategy helps the city and our community partners to leverage their collective resources and perform more effectively around shared goals. It will enable us to achieve our arts and cultural vision in the years ahead and enhance the value of arts and culture to all sections of the community. It acknowledges that this is a journey, a work in progress, and focuses on actions which can be undertaken in the next five years to achieve our community's vision, and to create a positive future for Ipswich.

7

# Development of the Arts and Cultural Strategy

## Public Engagement

Public engagement on the Arts and Cultural Strategy clearly showed that the Ipswich Community understands that arts and culture are fundamental to a vibrant and thriving society.

Early consultation occurred in October 2017, when six focus group sessions were held with 59 people representing various sectors across Ipswich: Aboriginal and/or Torres Strait Islander Peoples, Visual Arts, Youth and Young People, Performing Arts, Community Members and Ipswich City Council. These focus group sessions identified four key themes, which set the strategic direction that became the basis for ongoing consultation with stakeholders and the community:

- Sharing our heritage, and creating new cultural histories with the community
- Celebrating inclusivity, and connecting our people and communities
- A highly visible and valued creative community
- Incubating creativity and innovation, supporting collaboration and encouraging leadership and learning

A Discussion Document and Survey was then developed which was provided to the community for feedback in January 2018. A total of 298 people responded to the survey – with 80% confirming that the discussion document largely reflected their views on arts and cultural issues and opportunities for the city.

A Draft of the Arts and Cultural Strategy was developed in February/March 2018 and feedback was sought from the community in April 2018; with 86% of respondents confirming that they believed the implementation of the Arts and Cultural Strategy will have a positive or very positive impact for the broad community.

The below diagram gives a timeline overview of how the Arts and Cultural Strategy was developed.



## What you told us

Expanding on the above four key themes, feedback received also identified a variety of further priorities and opportunities – from the importance of Council leadership and action, to the engagement of young people in the arts and cultural life of Ipswich:

- **A welcoming region proud of its Indigenous heritage and diversity** – We have heard that many in our community want to see a greater visibility of Indigenous culture in our streets, public buildings and elsewhere. You want to see our growing new and migrant communities accepted fully into our cultural life and you want Council to implement policy and education programs that will ensure Ipswich matures as a warm and welcoming region in which to live, work and play, celebrating diversity in many forms.
- **Story-telling and interpretation** – Our stories, past and present, are as much a part of our heritage and identity as our built infrastructure. You want us to provide platforms and channels to capture and communicate our stories and generate shared experiences amongst us.
- **Investing in youth** – You want to ensure that young people feel listened to, connected and engaged, that they have spaces and resources for an active cultural life, and that there are development and potential career pathways which encourage them to stay in the local area beyond their school years. While there are some high quality activities for children, there is little arts provision for teenagers. Young people want to see more action, not just talk.



▪ **A strong and supportive arts community** – Studio 188 is a great small venue for emerging bands, and their workshops and jazz program are a valued contributor to Ipswich’s well-connected and mutually supportive music ecosystem. The visual arts also benefit from robust community relationships. Supported by several dance studios, the community is showing an increasing interest in dance, particularly amongst young people. Poetry and literature and a strong Eisteddfod culture are also distinguishing features of the Ipswich arts ecology.

▪ **Support our local talent** – You mentioned the high proportion of talented artists living in Ipswich and the variety of skills and experience they bring with them. However, we heard concerns that a lack of exposure for arts and cultural practitioners has resulted in the departure of many talented artists from the area. Enhancing the visibility of our creative sector will support their sustainability, assisting their capacity to generate income and build a stronger future. The local creative sector is supported by passionate and committed volunteers who are willing to dedicate time and energy to growing and strengthening the creative community. The provision of funding based on talent and merit, including through bursaries, fellowships or awards, is also seen as an important part of how we should support our creative practitioners.

▪ **Increased availability of space** – Arts and cultural activity in Ipswich has outgrown its available venues and infrastructure. There is a wish to see the city’s buildings more readily available to local artists and

cultural organisations at affordable rates to support them as they develop and present their work. This may include collaborative workspaces as well as places to exhibit or perform their work.

▪ **Public art** – You see public art as a valuable way of increasing the visibility of our local artists, as well as improving the warmth and interest of our streets and buildings – you would welcome more work in the public domain, including street art and murals.

▪ **Guiding the pace of change** – You want our region to be a welcoming and vibrant place. You want us to guide the pace of change in our fast-growing city and rural areas and make the most of the exciting opportunities available to us.

▪ **Community pride** – There is growing pride in place, particularly amongst the younger population. The growing exposure of the arts industry has created a sense of community optimism. Despite this, many believe Ipswich is not recognised or appreciated for its arts and cultural achievements. Sport has been a big part of the Ipswich identity. Increasingly, there is a recognition that an evolving and maturing city needs a vibrant, engaging arts and cultural life alongside sport and other elements of community life.

▪ **Preservation of our built and natural heritage** – You want us to acknowledge and preserve our built and natural heritage. We have some magnificent streets lined with architecturally significant buildings. There is strong support within the community to see innovative adaptive reuse of heritage buildings, particularly in the city centre. Community

suggestions also included clearer signage and education regarding historical significance. Built heritage is a defining characteristic of Ipswich. However, it could be further recognised and appreciated with clearer signage and education regarding its significance, particularly for the younger population.

▪ **Lowering barriers** – The diversity of performing arts, community cultural and visual arts groups is essential in maintaining long-term sustainability for our creative and cultural sector. Allowing equal opportunities for new groups to form and for new arrivals into our community to participate will maintain our energy and creativity. This includes making Council’s own application and approval processes as user-friendly as possible and being alert to new talents and energies in the community.

▪ **A collaborative city** – While there is pride in the abundance of arts and cultural entertainment offering in the region there is also a lack of effective marketing and communication – including a failure to harness the possibilities of social media and digital to connect with audiences. There is a desire for a more collaborative approach between organisations and events who currently compete for audiences and facilities, and a need for improving the skills devoted to marketing and audience development.

▪ **Communication** – You want the Arts and Cultural Strategy to result in practical action and change, and to know that Council is continuing to listen and respond to ideas and priorities from different sections of the community.



## Development of the Arts and Cultural Strategy *(Continued)*

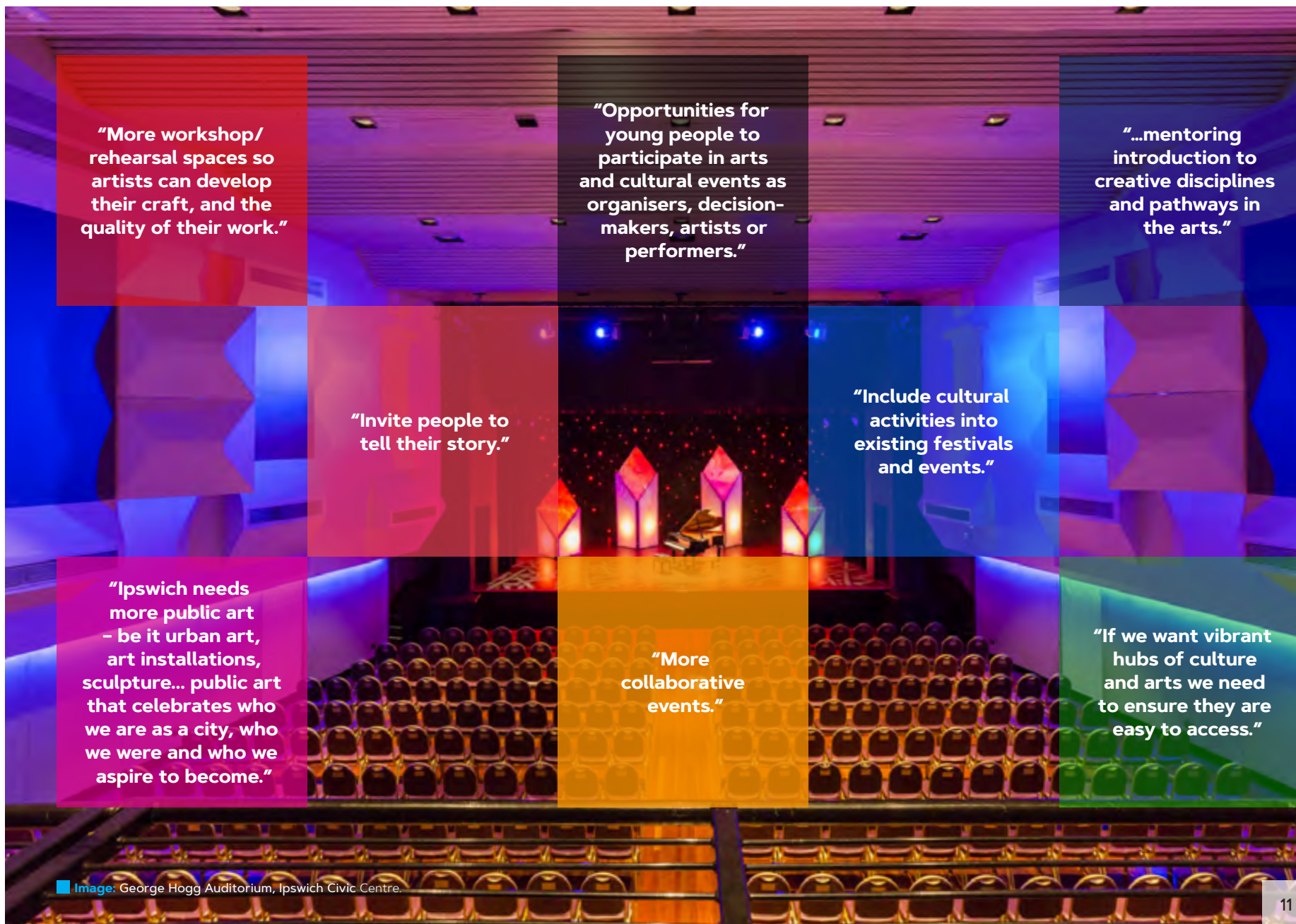
### Key themes

Amongst many useful perspectives then, a number of key themes have emerged as significant for the Arts and Cultural Strategy. They include the importance of:

- Community pride in our arts and cultural capabilities and achievements
- Being a welcoming region, proud of its Indigenous heritage and diversity
- Preservation of our built and natural heritage, and the use of story-telling and interpretation to bring our history and current stories to life
- Investing in our growing young population
- A strong, well-supported arts and creative community – including provision of space for making, presenting and performing
- Making art visible, through public art and in other ways
- Lowering the barriers for new talent and new activities, and encouraging collaborative working and marketing
- Ensuring Council listens, learns and acts to address our community's arts and cultural aspirations

Image: Ipswich Festival Parade.





"More workshop/  
rehearsal spaces so  
artists can develop  
their craft, and the  
quality of their work."

"Opportunities for  
young people to  
participate in arts  
and cultural events as  
organisers, decision-  
makers, artists or  
performers."

"...mentoring  
introduction to  
creative disciplines  
and pathways in  
the arts."

"Invite people to  
tell their story."

"Include cultural  
activities into  
existing festivals  
and events."

"Ipswich needs  
more public art  
- be it urban art,  
art installations,  
sculpture... public art  
that celebrates who  
we are as a city, who  
we were and who we  
aspire to become."

"More  
collaborative  
events."

"If we want vibrant  
hubs of culture  
and arts we need  
to ensure they are  
easy to access."

Image: George Hogg Auditorium, Ipswich Civic Centre.

**OUR  
STRENGTHS  
AND  
OPPORTUNITIES**



Ipswich already has many of the advantages and opportunities needed to become a city enriched by arts and culture; our people, our creativity, skills and entrepreneurship as well as our arts and cultural organisations and facilities.

Ipswich is an increasingly ethnically diverse city. The 2016 census shows that at least one in five (21.6%) residents was born overseas and there are 152 languages spoken. 2016 also saw Ipswich become a Refugee Welcome Zone, and we celebrate the social and cultural benefits that flow from hearing the stories and lived experiences of our emerging refugee community.<sup>1</sup>

Ipswich also has a larger proportion of people identifying as Aboriginal and Torres Strait Islander than Queensland in 2016. Despite the large growth in the city's population over the last five years (16.1%), the proportion of residents identifying as Aboriginal and Torres Strait Islander has increased from 4.2% of Ipswich residents identifying as Aboriginal and/or Torres Strait Islander 2011 to 4.6% of residents in 2016. This is a higher growth than experienced in Queensland.<sup>2</sup> We recognise the unique contribution of our Aboriginal and Torres Strait Islander people to our cultural landscape and our cultural identity.

**Image:** NFGphoto. Photo of Aliesha Hartley, Ambassador of Ipswich City Council Protégé Master Classes.

<sup>1</sup> Australian Bureau of Statistics, *Census of Population and Housing, 2016*  
<sup>2</sup> Australian Bureau of Statistics, *Census of Population and Housing, 2016*.



There are significant opportunities to further foster, showcase and celebrate the arts and cultural contribution of our First Peoples.

Our population of 210,012<sup>3</sup> people is projected to reach 520,000 by the year 2041.<sup>4</sup> This unprecedented pace of growth is also reflected in the age of Ipswich residents. Unlike the rest of Australia – which faces an ageing population – Ipswich is young. The median age of residents is 32 years, compared to 37 years for Queensland, and 38 years for Australia.<sup>5</sup> It is estimated that by 2036, over a third of our population will be under 25 years of age.<sup>6</sup> It will be a defining characteristic of our community.

Ipswich hosts a thriving diverse community of practising creatives. There is a lively community-based arts scene, and a number of high-profile, active music and theatre groups. With many talented artists settling in the region, our bonds as a community are strengthened both through small and large-scale arts and cultural activities, and traditional gatherings.

The city's commitment to staying in the forefront of digital connectivity will be an important attractor for future creative businesses. Reflecting this, the 2016 launch of Fire Station 101 will assist digital start-ups and create a skills pipeline for local entrepreneurs.

Despite recent rapid population growth, Ipswich has maintained much of its architectural, natural and community charm and these heritage attractions play an essential role in attracting tourists and enhancing our urban environment.

Ipswich City Centre is home to the Library, Art Gallery, Community Gallery, Civic Centre, and Studio 188. The Workshops Rail Museum continues to be a significant attractor of visitors. As we grow further, arts and cultural facilities needs will increase both in Ipswich CBD, surrounding areas and in the new and emerging developments.

Arts and cultural activity thrives on open spaces as well as on the right built infrastructure. Our outdoor spaces, parklands, performance areas, and the defining Bremer River all form the canvas for our arts and cultural life.

Arts and creative endeavours have played an important role in building a sense of shared excitement and optimism. With a burgeoning dance culture supported by regular Eisteddfods and independent dance studios operating across the city, a thriving local music scene and a dynamic visual arts ecosystem, Ipswich is a place where we embrace our past and imagine our future.

<sup>3</sup> As per Ipswich City Council's internal modelling undertaken in March 2018.

<sup>4</sup> The State of Queensland, Department of Infrastructure, Local Government and Planning (2017) *Shaping SEQ: South East Regional Queensland Regional Plan 2017*.

<sup>5</sup> Australian Bureau of Statistics, *Census of Population and Housing, 2016 for Ipswich, Queensland and Australia*.

<sup>6</sup> State of Queensland, Office of Economical and Statistical Research (2012), *Population and dwelling profile, Ipswich City Council*.

Image: Studio 188, Ipswich CBD.





**IPSWICH'S  
VISION FOR  
ARTS AND  
CULTURE**

**Ipswich is enriched  
by our creative spirit  
and energised by our  
diverse community**

The lives of all Ipswich residents are enhanced by the integration of arts and culture into our everyday experiences.

The region's local arts and cultural activities are well attended by both participants and audiences, nurturing local pride and developing local identity. In Ipswich, creative disciplines are transforming into new forms year-on-year, celebrating the diversity and innovation of talent within the community.

Our creative industry is thriving and our artists, organisations and institutions continue to flourish. As well as reaching new audiences, new career pathways and professional development opportunities are being made available, strengthening the current and next generation of arts workers.

We are proud of our local Indigenous heritage and celebrate it. Visitors come to experience this and our unique cultural diversity.

Ipswich is renowned for creative innovation which drives economic growth. Arts and culture enrich the lives of all Ipswich residents and our diversity energises us.

■ Image: Mural by Mike Shankster, 2017  
Fused Festival. Located on  
Goleby's Building, Ipswich CBD.





To achieve this vision, Ipswich City Council, in collaboration with our local arts and cultural sector, will focus resources and actions to the following 5 goals and objectives:

Embracing and celebrating our cultural heritage and diversity

1

*Cultural heritage is fundamental in creating a 'sense of place' for our community. We are rich in cultural heritage – from the stories of our traditional owners, to the new cultures that the migrants of yesterday and today carry with them.*

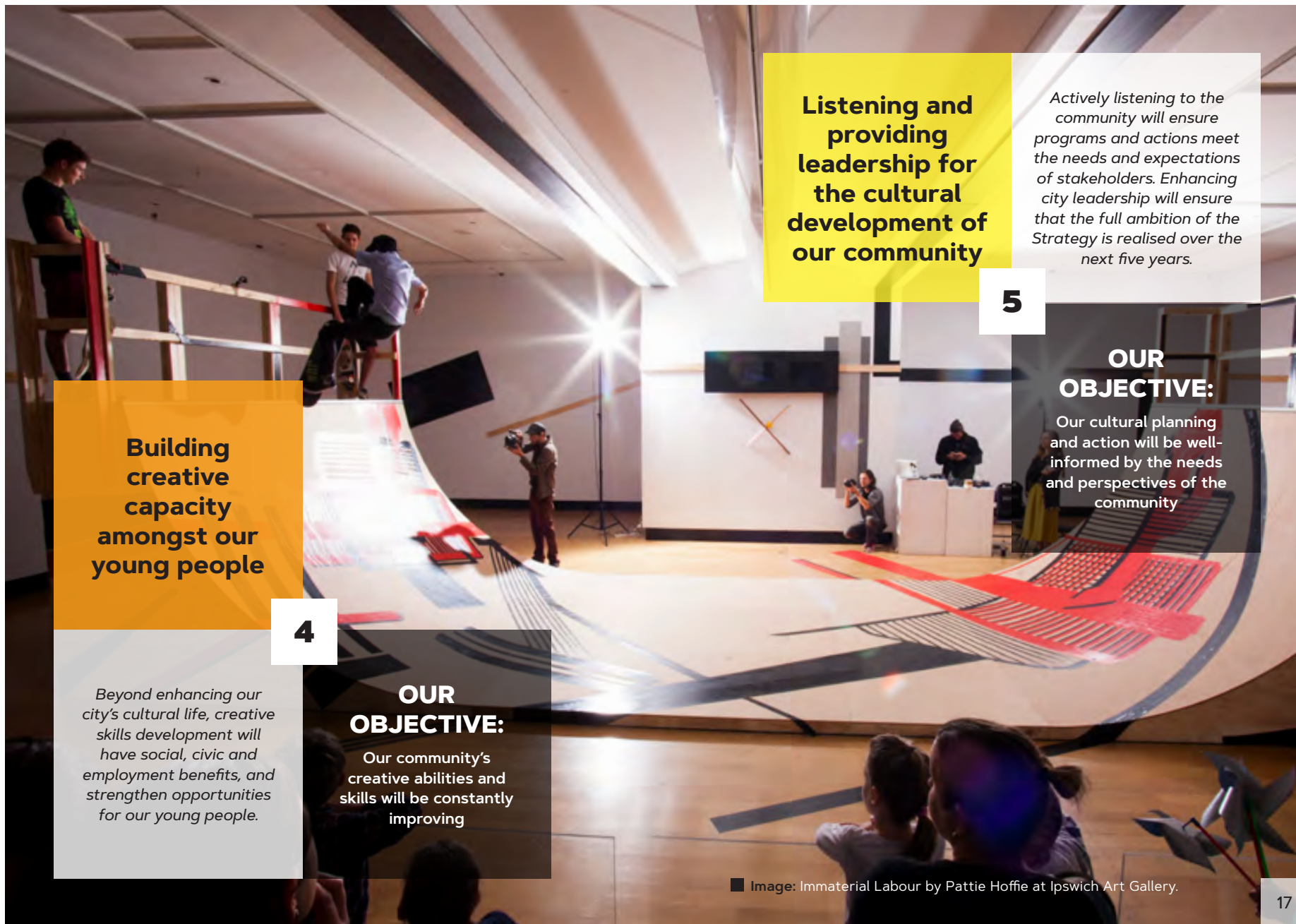
**OUR OBJECTIVE:**

The cultures and histories of Ipswich will be a source of pride for our residents

Image: 'Shout Africa' at Banjo Paterson Park at Collingwood Park.







**Building creative capacity amongst our young people**

**4**

*Beyond enhancing our city's cultural life, creative skills development will have social, civic and employment benefits, and strengthen opportunities for our young people.*

**OUR OBJECTIVE:**  
Our community's creative abilities and skills will be constantly improving

**Listening and providing leadership for the cultural development of our community**

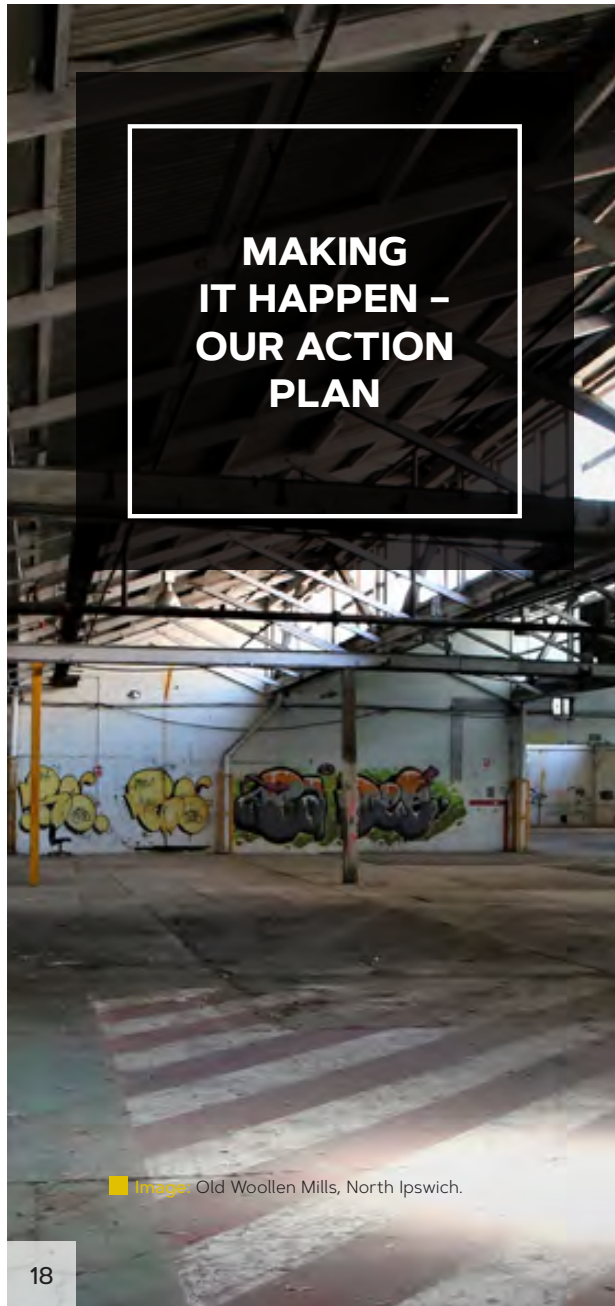
**5**

*Actively listening to the community will ensure programs and actions meet the needs and expectations of stakeholders. Enhancing city leadership will ensure that the full ambition of the Strategy is realised over the next five years.*

**OUR OBJECTIVE:**  
Our cultural planning and action will be well-informed by the needs and perspectives of the community

Image: Immaterial Labour by Pattie HOFFE at Ipswich Art Gallery.





**MAKING  
IT HAPPEN –  
OUR ACTION  
PLAN**

Image: Old Woollen Mills, North Ipswich.

**1 Embracing and celebrating our cultural heritage and diversity**

*Cultural heritage is fundamental in creating a ‘sense of place’ for our community. We are rich in cultural heritage – from the stories of our traditional owners, to the new cultures that the migrants of yesterday and today carry with them.*

**OUR OBJECTIVE:** The cultures and histories of Ipswich will be a source of pride for our residents

- | Actions |   |
|---------|---|
| 1.1     | Celebrate and highlight the culture and art of our First Peoples in civic buildings and public spaces   |
| 1.2     | Welcome and support the cultures of our recent and new migrant communities  |
| 1.3     | <b>Support showcasing of our diverse cultures through facilitating access to spaces and places for presentation, and promotion through Council channels</b> |
| 1.4     | Provide opportunities for story-telling and the sharing of our cultures and histories   |
| 1.5     | <b>Maintain our commitment to high quality heritage preservation and encourage the adaptive reuse of buildings</b>  |
| 1.6     | Feature and enhance knowledge of and engagement with our built heritage through effective signage and interpretation  |
| 1.7     | Use Apps and digital communications to connect with and interpret our heritage assets   |

**2 Activating and engaging the whole of our city**

*Culturally activated cities bridge age and cultural barriers to create connected communities.*

**OUR OBJECTIVE:** Locally and nationally, Ipswich will have a reputation as a culturally vibrant destination. Arts and culture will be an integral part of our lives

- | Actions |  |
|---------|--|
| 2.1     | <b>Develop a coordinated strategy to generate a lively, activated streetscape both day and night, through outdoor performance and festival programming, street art and mural installations</b> |
| 2.2     | <b>Support the activation of our city through increasing density and supporting commercial activity after hours</b>  |
| 2.3     | <b>Develop and adopt a Public Art Strategy which stimulates the generation of new work in public spaces, commercial buildings and civic buildings and spaces throughout our city</b>           |
| 2.4     | Integrate creative lighting and public art to create safe and lively city spaces, parks and precincts  |
| 2.5     | Develop a ‘welcome pack’ for new residents, featuring arts and cultural connections and opportunities  |
| 2.6     | Develop a strategy to incentivise and encourage first-time arts attendance for Ipswich residents – introducing residents to our cultural offerings   |
| 2.7     | Partner with local businesses and others to increase accessibility of arts and cultural activities to a diverse community  |

**3 Supporting and increasing engagement with our creative community**

*Creative practice and creative thinking are not only at the heart of the arts – they are essential for business innovation, technological progress and a productive civic life. Our creatives are beacons of the kind of community we want to be.*

**OUR OBJECTIVE:** Creative practitioners will choose Ipswich as a preferred location for their work

Actions
3.1 Feature our local creatives on Council’s website and in our tourism, economic development and other communications
<b>3.2 Foster and actively support the inclusion of local content in Festivals and facilities supported by Council</b>
3.3 Facilitate networking activities between our creatives and our education and business communities to encourage partnerships and create opportunities for our creatives
3.4 Facilitate skills development programs for organisations, artists and cultural groups – to strengthen marketing, entrepreneurial and presentation capabilities
<b>3.5 Complete planning and initiate development of the Ipswich Performing Arts Centre</b>
3.6 Develop a strategy to provide increased access to Council properties for creatives
3.7 Provide merit-based funding to creative practitioners and leaders
3.8 Undertake a ‘cultural facilities’ mapping and integrate into broader facilities strategy

**4 Building creative capacity amongst our young people**

*Beyond enhancing our city’s cultural life, creative skills development will have social, civic and employment benefits, and strengthen opportunities for our young people.*

**OUR OBJECTIVE:** Our community’s creative abilities and skills will be constantly improving

Actions
4.1 Initiate arts and cultural mentoring programs for young people
4.2 Facilitate increased opportunities for creatives to connect with communities
4.3 Facilitate access to infrastructure to support cultural and artistic expression for youth
<b>4.4 Support youth-focused programs at the Ipswich Art Gallery, Community Gallery and our performing arts facilities</b>
<b>4.5 Continue to listen to our young people, and adapt our arts and cultural initiatives to address their evolving needs</b>
4.6 Foster engagement in creative diversity through funded access programs for young people

**5 Listening, communicating and providing leadership for our community**

*Actively listening to the community will ensure programs and actions meet the needs and expectations of stakeholders. Enhancing city leadership will ensure that the full ambition of the Strategy is realised over the next five years.*

**OUR OBJECTIVE:** Our cultural planning and action will be well-informed by the needs and perspectives of the community

Actions
<b>5.1 Improve communication channels to inform residents and tourists of upcoming arts and cultural events and activities</b>
5.2 Hold periodic forums to maintain close understanding of the evolving creative community
5.3 Survey creative practitioners and cultural groups periodically to learn more about their needs and aspirations
5.4 Provide adaptive leadership to ensure the planning and actioning of arts and cultural activities and programs are responsive to community feedback
<b>5.5 Foster a collaborative governance model between Council and the cultural sector for relevant arts and cultural initiatives</b>

*\* Items in bold indicate priority actions.*



## Acknowledgements

Ipswich City Council would like to express our thanks to all members of the community who have generously participated in focus group sessions and/or responded to the Discussion Document and Draft Strategy survey – your input is highly valuable, and we look forward to working alongside the community as we implement this exciting Arts and Cultural Strategy 2018-2023.





City of  
**Ipswich**


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**Image (Front & Back Cover):** Interior artwork at Ipswich Old Woollen Mills by Gus Eagleton, photo by Rob Williams.

This Arts and Cultural Strategy has been prepared with the assistance of Positive Solutions and The Maytrix Group.





# Creators of Ipswich Report

Dr. Ashley P. Jones  
Dr. Margaret Power





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### Acknowledgments

Thanks to the Ipswich City Council, Mr. Ben Pole, Mr. Alistair T, Ms Cat Matson, Mayor, Teresa Harding, Cr. Andrew Fechner and Cr. Kate Kunzelman for their support, encouragement and willingness to take this part of the community onto the next step.

Also to Mr. Ant. McKenna of BEMAC

To the generous support of the creators of Ipswich who embraced the survey, attended the summit and for whom all this is done so that they might add their energy and renewed focus to achieved great things, take the artistic expression to new places and take their place in the Creative Economy.

*“Art is not what you see, but what you  
make others see.” – Edgar Degas*

## Executive Summary

Purpose of the report is to produce a set of recommendations to inform an updating of the current Ipswich City Council 2018-2023 Arts and Cultural Strategy document and a way forward for Ipswich's creatives and creative industries community.

The survey provides clarity around the current state of play for the local creative community. It has confirmed some of the current understanding and in other areas has provided a new or highlighted understanding of the needs and desires of this cohort.

The report highlights the creative communities sector leadership aspirations and vision for the future. It is very clear that the creative community is seeking to bring leadership to the sector and to do this in concert with Ipswich City Council. The overall understanding that emerges from the data is one of optimism and a reasonably high level of sector awareness. It gives rise to some of the traditional challenges that tends to repetitiously arise from the creative sector, specifically the anxiety about the sporting sector and their perceived privileged position in society. It highlights access to facilities and challenges around funding.

The quantitative and qualitative analysis of data collected from the CREATE Ipswich Survey has identified five key themes that emerge and these are supported by the authors recommendations, subsequently upheld and validated at the Creators of Ipswich Summit held at the Ipswich Civic Centre on November 13, 2020.

## Recommendations

### Artistic Expression-who we are

1. Explore and define the current creative ecology in Ipswich
2. Value the diversity of the creative community through forming clusters within the creators of Ipswich framework.
3. Establish the database

### Art as Business

1. The creative economy is a framework and language that should be used to capture what Ipswich art community is practicing. It perfectly fits the current state and will support the future growth.
2. Undertake research into a few of the successful communities (regional) to identify, specifically, how part time and full-time business are established, what support they have and to whom do they market their creative work.
3. Undertake further conversations with those seeking to build an arts business and explore the barriers and opportunities as a case study to improve processes and to establish some models.

### **Sector Leadership and Governance**

1. Establish a leadership group in association with Ipswich City Council to guide planning and development of the sector.
2. Ensure a good cross-section of the arts community be represented on the management group.
3. Identify who you are and what your product is.
4. Support the development of the leadership groups' vision statement.
5. Establish clear goals and key performance indicators so that the whole creative community can clearly see action is occurring.

### **Capacity Building and Resources**

1. It is recommended that a Creators of Ipswich website and Facebook page be developed to meet a number of the needs raised in this survey and improve communication among sector members.
2. Develop a series of strategic workshops, mentors and educational activities to deliver to the local arts community.
3. Explore current models for displaying of work and make improvements on the existing and re-imagine additional modes such as online, streamed, etc.
4. Explore sports club models to understand their challenges and successes. Identify the similarities to the arts economy and apply.
5. Establish capacity building resources to share with the arts community.

### **Funding and Support**

1. Explore the current grants and other sources of funding applicable to this sector
2. Explore models for the creative economy to be fully established within the city with emphasis on a creative industries approach.
3. Identify types of funding required for the various creative artists within the city
4. Develop broader strategies to lobby government and the corporate sector to explore funding opportunities.

## Introduction

The end of the 20<sup>th</sup> century saw a profound shift by policy makers to call for economic and social benefits to come from the arts (Vuyk, 2010 p 173-183). The shift is consistent with the impact of globalization and local communities seeking a level of individualization or local identity. The arts and entertainment sector is responsible for contributing \$14.7 billion per year in Australia, in value added GDP. According to the Australia Institute report, the arts and entertainment industry employs almost 194,000 Australians. (Browne, 2020).

The arts and culture sector provides two distinct outcomes, firstly that of the societal benefits and cohesion, from bringing joy and happiness to the creator and the recipient of the work, as well as establishing stronger communities. The second economic benefit is realised directly and indirectly by collaboration with other related groups such as entrepreneurs, mainstream businesses, software developers and the like. (Waits, 2012, p. 17-23). The Creative economy is therefore a framework to bring disparate and like entities to realise the value and place of the arts and culture in society.

Koivunen identifies that the later 20<sup>th</sup> century is when the global attention was turned to the notion of a creative economy (Koivunen, 2009, p. 98-99). Early exponents of the creative economy, namely Richard Florida, John Howkins, argue that creativity is not a commodity that it can be bought or sold, it is within the human.

Florida argues that creativity is to be motivated and nurtured, this is to occur by “employers, by people themselves and by the communities where they locate” (Koivunen, 2009, p. 13-17). In the context of this report, the focus on creativity is not limited to the traditional creative expression where the artist carries out work for their and others satisfaction with little to no income, rather it has a broader view to embrace what creativity looks like in the second decade of the 21<sup>st</sup> century.

We have been impacted by notions of an information or knowledge economy that transitioned the world from the industrial economy. Florida asserts that the creative economy is one of human creativity, this creativity embraces singing, art, crafts but includes fashion, film, food products, architecture, and IT (software development), to identify just a few. “The winners in the long run are those who can create and keep creating”, (Koivunen, 2009, p. 98-99)

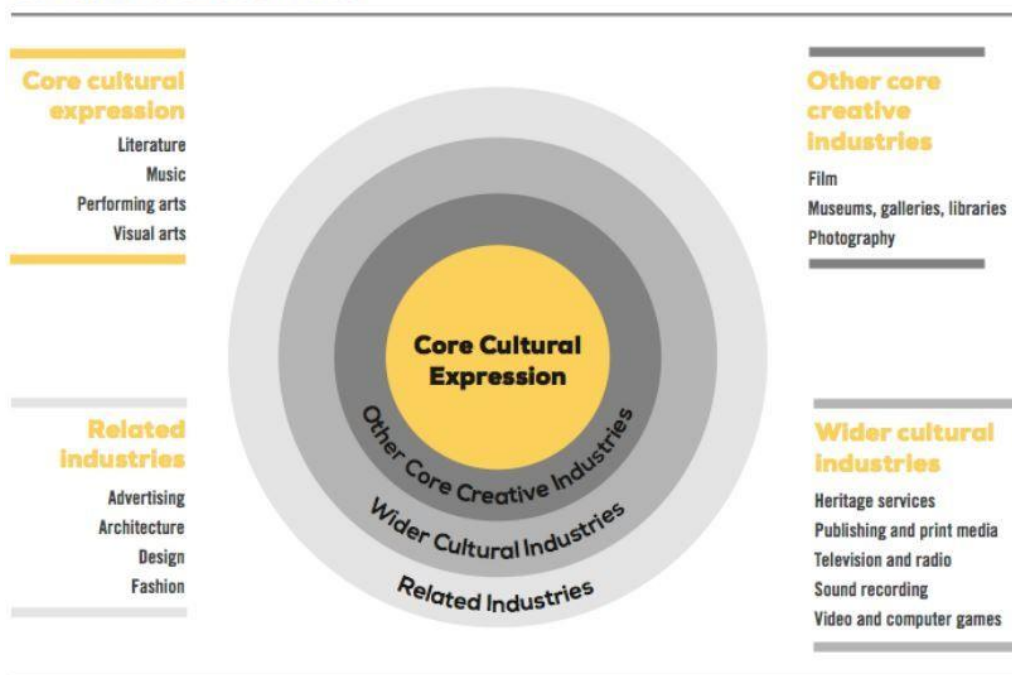
Howkins defines the Creative Economy as including some 15 creative industry sectors, some of these are: software, R&D and design, and creative-content industries like film and music. These industries produce intellectual property in the form of patents, copyrights, trademarks and proprietary designs (Howkins, 2013).

The creative economy report, presented by the United Nations identifies that, “Being able to either generate or access both the economic and the non-monetary benefits of the creative

economy must be counted among the instrumental freedoms that are integral to people-centred development” (Creative Economy Report, UN, 2013).

This speaks to the notion of “art for art sake”, in the current context understood as a demeaning or negative connotation. The shift away from a singular view of economic and social benefit derived from the arts to the pluralistic understanding provides for a more accurate understanding of current practice. Further, it broadens the base of what is traditionally understood as the arts and cultural expression within a community. The performing and visual arts, craft, woodwork along with software development, filmmaking, advertising, tourism, fashion design, culinary and gaming are all accepted within the framework of the cultural economy. This extends and expands our view of what is considered in or out of artistic expression. The need for a flexible framework to realise the creative economy is required to capture the diversity of this space. The following diagram goes some way to providing a visual representation to this framework.

**Figure 1.2 Modelling the Cultural and Creative Industries:  
Concentric Circles Model<sup>6</sup>**



Used by permission – (Creative Economy Report, UN, 2013)

Other models depart from the notion of “the economy” and posit that “The creative economy is simultaneously linked to all human beings who are caught up in rhythms, movements, relationships and exchanges of resources,” (Creative Economy Report, UN, 2013). Developing nations tend to have an informal system, reliant on the “cultural systems, processes and institutions” present in the community (Creative Economy Report, UN, 2013).

The involvement of other institutions tends to be more significant in more developed countries. Arguably there is a level of “informality” within the creative arts in Australia, and of the broader artistic expression of the community. The institutional inclusion tends to be introduced at the point of funding or mode of operation, for example; a semi or fully commercial operation (Creative Economy Report, UN, 2013).

Cultural or Creative economics is used interchangeably, in the research the author understands cultural production are ‘products’ such as artwork, musical and theatrical performances and literature. Creative industries speak to the notion of mass-produced content and includes film, tv and radio as well as music, advertising, architecture, and design.

Cultural industries typically produce the tangible or intangible outcomes with the purpose of generating income. These industries use creativity, cultural knowledge, and intellectual property to produce products and services with social and cultural meaning (Creative Economy Report, UN, 2013).

Cultural products can have cultural characteristics that are not able to be measured in terms of money. This often will go to the heart of a particular community’s identity reflected in the product or service (Koivunen, 2009, p 17-19).

From this brief discussion, it reminds those in the creative arts that there is value in the production of goods or services that might be self-gratifying and indeed self-satisfying. It may hold a value that is separate to a fiscal value, one of socio-cultural recognition and of artistic expression. The divide that may exist between the artistic practice and business practice can be polarising. What the creative economy has achieved is a reconciling of the two perspectives upon creativity, i.e. art for arts sake, and commerce, opening ways to value creative expression, innovation to reciprocate with some positive outcomes. Therefore, the real or perceived pressure to generate income is removed from those for whom this is not a focus, and provides a framework and language to assist those who wish to derive some or all of their income from creative practice. This eco-system is helpful to realise the full potential that comes from the creative economy.

### **Research Approach**

This research has been undertaken within the framework of Community-based Participatory Action Research (CBPR). CBPR is one of these research activities that are linked to transformative action and social change (Israel et al., 2003). Embedded within this context,

this research approach draws on the lived experience of those most affected by the issue under study and actively involves them in the research process (Israel et al., 2003).

‘This participation comes with the acceptance of local knowledge in understanding and addressing the problem that is being dealt with.’ (Israel et al., 2003)

CBPR takes a holistic, systems approach to its practice. Although the principles and considerations provide the basic foundation of CBPR practice, they are not intended to be taken dogmatically but within the context of each partnership and project to which they are applied; to that end, they can be adjusted if needed for a particular collaboration (Israel et al., 2003).

Principles of CBPR and considerations for facilitating emancipatory practice

These principles of CBPR (Israel et al., 2003) are:

- 1. acknowledge the community as a unit of identity;
- 2. build on the strengths and resources in the community;
- 3. facilitate a collaborative, equitable partnership in all phases of the research;
- 4. foster co-learning and capacity building among all partners;
- 5. balance knowledge generation and intervention for the mutual benefit of all partners;
- 6. attend to both local relevance and ecological perspectives;
- 7. develop systems using a cyclical and iterative process;
- 8. disseminate results to all partners, and involve all partners in dissemination;
- 9. commit to a long-term process and group sustainability.

This approach has a cyclic rhythm, exploring a particular phenomenon and sharing the research outcomes and strategies, confirmed and actioned by the community in this mutually constituted approach (Nicolaidis, & Raymaker, 2015).

The research included an online survey that was completed by 120 respondents. The link for the survey was sent out to the wider arts community through the resources of Ipswich City Council, BEMAC and the University of Southern Queensland. The survey was a combination of both quantitative and qualitative responses. This means that respondents can provide context to the question and will give the research greater depth.

Secondary material was also consulted include the Ipswich City Council Arts and Cultural Strategy 2018-2023 and the Queensland Government Creative Together document 2020-2023.

The survey provided robust baseline data from which this report has been developed. NVivo qualitative data analysis software has been used to develop word maps and emerging



























































Doc ID No: A10709036

ITEM: 3  
SUBJECT: QUARTERLY EVENT SPONSORSHIP AND TICKET ALLOCATION REPORT - 1 JULY TO 30 SEPTEMBER 2024  
AUTHOR: CITY EVENTS MANAGER  
DATE: 25 SEPTEMBER 2024

### EXECUTIVE SUMMARY

This is a report concerning event sponsorship approved in the period of 1 July 2024 to 30 September 2024 as required under the Event Sponsorship Policy.

### RECOMMENDATION/S

**A. That Council receive and note the following event sponsorship allocations during the 1 July 2024 to 30 September 2024 period:**

**Major Community Event Sponsorship Category 1 up to \$15,000 excl GST endorsed by Council:**

- **Tivoli Social Enterprises Ltd \$15,000 (excl. GST) in cash support for Celebrate '25 at the Tivoli Drive**

**Event Sponsorship Category 1 under \$15,000 (excl. GST) approved by the General Manager, Community, Culture and Economic Development:**

- **Rocky Trail Entertainment \$3,000 (excl. GST) in cash support for the 2024 Fox Superflow**

**Event Sponsorship Category 2 over \$15,000 (excl. GST) endorsed by Council:**

- **Queensland Netball Ltd \$25,000 (excl GST) in cash support and \$5,400 in-kind venue hire support for the 2025 Senior State Age Championships**
- **We Care ATSI for Aged and Disabled Association Inc. \$21,500 (excl. GST) in cash support for the 2024 Wild Foods and Cultural Festival**

**B. That Council receive and note the following event impact study support confirmed during the 1 July 2024 to 30 September 2024 period:**

- **We Care ATSI for Aged and Disabled Associated Inc. for the 2024 Wild Foods and Cultural Festival**

- C. That Council receive and note that there were no event sponsorship ticket allocations made during the 1 June 2024 to 30 September 2024 period.**

**RELATED PARTIES**

- Queensland Netball
- Rocky Trail Entertainment
- Sports Marketing Australia
- Tivoli Social Enterprises Pty Ltd
- We Care ATSI for Aged and Disabled Associated Inc.

There are no discernible related party conflicts of interest associated with the report or its recommendations.

**IFUTURE THEME**

Vibrant and Growing

**PURPOSE OF REPORT/BACKGROUND**

Council's event sponsorship program is a direct outcome and delivery action of the City Events Plan:

- To attract, support and produce a diverse program of annual events that engage the community, promote Ipswich as a destination, drive visitation and positively impact on business and industry.

Council's event sponsorship program is a direct outcome and delivery action of the Ipswich Economic Development Strategy:

- Prioritise sporting partnerships to attract high quality events to the city
- Partner with national and international brands to identify promotional opportunities for the city

Under Council's Event Sponsorship Policy, it is required that all event sponsorships including Category 2 sponsorships above \$15,000 (approved by Council resolutions) and Category 1 under \$15,000 (approved under delegation by the General Manager Community, Cultural and Economic Development) and all ticket allocations are recorded in a quarterly report to the Economic and Cultural Development Committee.

In the period 1 July 2024 to 30 September 2024, the following sponsorships were approved within delegation:



Major Community Event Sponsorship Category 1 up to \$15,000 excl GST endorsed by Council:

- Tivoli Social Enterprises Ltd \$15,000 (excl. GST) in cash support for Celebrate '25 at the Tivoli Drive

Event Sponsorship Category 1 under \$15,000 (excl. GST) approved by the General Manager, Community, Culture and Economic Development:

- Rocky Trail Entertainment \$3,000 (excl. GST) in cash support for the 2024 Fox Superflow

Event Sponsorship Category 2 over \$15,000 (excl. GST) endorsed by Council:

- Queensland Netball Ltd \$25,000 (excl GST) in cash support and \$5,400 in-kind venue hire support for the 2025 Senior State Age Championships
- We Care ATSI for Aged and Disabled Association Inc. \$21,500 (excl. GST) in cash support for the 2024 Wild Foods and Cultural Festival

Event impact study support confirmed during the 1 July 2024 to 30 September 2024 period:

- We Care ATSI for Aged and Disabled Associated Inc. for the 2024 Wild Foods and Cultural Festival

## **LEGAL IMPLICATIONS**

This report and its recommendations are consistent with the following legislative provisions:  
*Local Government Act 2009*

## **POLICY IMPLICATIONS**

This report is required under the Event Sponsorship Policy.

## **RISK MANAGEMENT IMPLICATIONS**

No risks have been identified. The report transparently outlines event sponsorships approved within delegation during the three-month reporting period.

## **FINANCIAL/RESOURCE IMPLICATIONS**

The outlined financial support will be covered by dedicated event sponsorship funding allocated within the 2024-2025 City Events Budgets.

## **COMMUNITY AND OTHER CONSULTATION**

Meetings have been held with representatives from the sponsored organisations prior to and following the submission of the event sponsorship applications.

## CONCLUSION

Under council's Event Sponsorship Policy, it is required that all sponsorships including sponsorships under \$15,000 excl. GST and all ticket allocations are recorded in a quarterly report to the Economic and Cultural Development Committee.

This report details all event sponsorships approved within the 1 July 2024 to 30 September 2024 reporting period.

## HUMAN RIGHTS IMPLICATIONS

HUMAN RIGHTS IMPACTS
<b>RECEIVE AND NOTE REPORT</b>
The Recommendation A, B and C, Event Sponsorship allocation during the period of 1 July 2024 to 30 September 2024 states that the report be received and the contents noted. The decision to receive and note the report does not limit human rights. Therefore, the decision is compatible with human rights.

Lauren Roche  
**CITY EVENTS MANAGER**

I concur with the recommendations contained in this report.

Carly Gregory  
**MANAGER, MARKETING AND PROMOTIONS**

I concur with the recommendations contained in this report.

Ben Pole  
**GENERAL MANAGER, COMMUNITY, CULTURAL AND ECONOMIC DEVELOPMENT**

*"Together, we proudly enhance the quality of life for our community"*

Doc ID No: A10694868

ITEM: 4  
SUBJECT: 2025 SPARTAN TRIFECTA WEEKEND EVENT SPONSORSHIP  
AUTHOR: EVENT SPONSORSHIP AND ATTRACTION OFFICER  
DATE: 23 SEPTEMBER 2024

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### EXECUTIVE SUMMARY

This is a report concerning an Event Sponsorship application by Spartan AUS 3.0 Pty Ltd for \$20,000 excl. GST in financial support for the 2025 Spartan Trifecta Weekend to be held on Saturday 24 and Sunday 25 May 2025 at Ivory's Rock.

### RECOMMENDATION/S

**That Council resolve to provide Event Sponsorship of \$20,000 (excl. GST) financial support to Spartan AUS 3.0 for the 2025 Spartan Trifecta Weekend.**

### RELATED PARTIES

Spartan AUS 3.0 Pty Ltd, whose Executive Members include: Fernando Samaha and Robert Camilleri

There are no discernible related party conflicts of interest associated with this report and its recommendation.

### IFUTURE THEME

Vibrant and Growing

### PURPOSE OF REPORT/BACKGROUND

Council's Event Sponsorship Program is a direct outcome and delivery action of the City Events Plan:

- Attract, support and produce a diverse program of annual events that engage the community, promote Ipswich as a destination, drive visitation and positively impact on business and industry.

Council's Event Sponsorship program is a direct outcome and delivery action of the Ipswich Economic Development Strategy:

- Prioritise sporting partnerships to attract high quality events to the city

Spartan AUS 3.0 Pty Ltd submitted an Event Sponsorship application for the 2025 Spartan Trifecta Weekend to be held at Ivory's Rock between Saturday 24 and Sunday 25 May 2025.

Noteworthy details:

- Competition estimated to attract 5,600 visitors, with 80% from out of region, including 10% international attendance
- Estimated economic impact for Ipswich of more than \$1,700,000
- Two-day event engages and activates event facilities at Ivory's Rock
- Held late-May, the timing of the event falls outside major events currently scheduled within the city events calendar

As per the Event Sponsorship Policy, a panel assessment of the application was undertaken, with the recommended outcome to provide \$20,000 excl. GST in cash support.

The recommendation is consistent with the Community Funding and Support Program Guidelines criteria and Event Attraction program, which support applications that can demonstrate significant economic benefit to the city.

Previously held within the Gold Coast LGA, Spartan AUS 3.0 Pty Ltd will utilise council's financial contribution to assist with the significant costs of marketing to out of region participants, as well as temporary infrastructure and setup of the event in a new location.

Further to the event's economic benefit for the city, Spartan AUS 3.0 Pty Ltd propose to deliver the following marketing benefits to ICC:

- Council acknowledgement and branding on all communications prior to event
- Council acknowledgement in press releases to global media partners, media articles, global industry publications, race day program and across social media platforms
- Destination highlights, travel packages and guides placed in premier position on event website
- Podcast episode presenting rights and exclusive interview with Spartan founder

As a global sport with more than 260 annual races in 42 countries, the attraction of Obstacle Course Racing offers an opportunity for the 2032 Legacy Working Group to identify Olympic pathways for local athletes and showcase an existing event location.

## **LEGAL IMPLICATIONS**

This report and its recommendations are consistent with the following legislative provisions:  
*Local Government Act 2009*

Section 109 of the Local Government Act 2009 provides local governments with the ability to use discretionary funds in accordance with the requirements prescribed under the Local Government Regulation 2012.

Section 202 of the Local Government Regulation 2012 prescribes a number of requirements for a local government making discretionary funds available.

### **POLICY IMPLICATIONS**

This report recommendation meets the principles of the Event Sponsorship Policy. It also delivers on council's Community Development Strategy and is aligned with one of the priority areas of this plan will be around social, recreational, cultural, sporting and wellbeing inclusion.

### **RISK MANAGEMENT IMPLICATIONS**

If council did not support the 2025 Spartan Trifecta Weekend, it would not proceed in the Ipswich region. Further, without the support of external funding sources or partnerships, the event does not have the potential to become sustainable beyond the period of council's core funding period of one year.

The host venue, Ivory's Rock, has Material Change of Use of Premises 6179/2014/MCU for the establishment of Temporary Accommodation, Outdoor Recreation and Entertainment Uses on the Ivory's Rock Conference Centre to accommodate events such as the Spartan Trifecta Weekend.

### **FINANCIAL/RESOURCE IMPLICATIONS**

Spartan AUS 3.0 Pty Ltd will pursue additional sponsorship with national sponsors for on track branding at this event.

The outlined financial support will be covered by dedicated Event Sponsorship funding allocated within the 2024-2025 City Events budget.

### **COMMUNITY AND OTHER CONSULTATION**

- Pre-lodgement meetings and email communications with Spartan AUS 3.0 and Sports Marketing Australia
- Consultation with Sport and Recreation Officers
- Panel assessment completed

### **CONCLUSION**

The multi-day 2025 Spartan Trifecta Weekend has alignment to Council's strategic goals and presents strong opportunity for economic benefits to Ipswich. The event supports an active and healthy city through sports participation in the City of Ipswich, as well as activating an established event facility.

**HUMAN RIGHTS IMPLICATIONS**

HUMAN RIGHTS IMPACTS	
OTHER DECISION	
(a) What is the Act/Decision being made?	The Recommendation states that council support Spartan AUS 3.0 Pty Ltd for the 2025 Spartan Trifecta Weekend with \$20,000 (excl. GST).
(b) What human rights are affected?	No human rights are affected by this decision. The subject matter of the agreement will not impact on the human rights of any third parties.
(c) How are the human rights limited?	Not applicable
(d) Is there a good reason for limiting the relevant rights? Is the limitation fair and reasonable?	Not applicable
(e) Conclusion	The decision is consistent with human rights.

Nikki Christian

**EVENT SPONSORSHIP AND ATTRACTION OFFICER**

I concur with the recommendations contained in this report.

Lauren Roche

**CITY EVENTS MANAGER**

I concur with the recommendations contained in this report.

Carly Gregory

**MANAGER, MARKETING AND PROMOTIONS**

I concur with the recommendations contained in this report.

Ben Pole

**GENERAL MANAGER, COMMUNITY, CULTURAL AND ECONOMIC DEVELOPMENT**

*“Together, we proudly enhance the quality of life for our community”*



Doc ID No: A10508710

ITEM: 5  
SUBJECT: IPSWICH HOTEL INVESTMENT PROSPECTUS  
AUTHOR: ECONOMIC POLICY AND STRATEGY LEAD  
DATE: 12 AUGUST 2024

### **EXECUTIVE SUMMARY**

This is a report concerning the Ipswich City Council Hotel Investment Prospectus, a deliverable of the Hotel and Short-Term Accommodation Action Plan.

### **RECOMMENDATION/S**

- A. That the Ipswich Hotel Investment Prospectus be received and noted.**
- B. That Council note the proposed 'Infrastructure Charges and Parking Incentive' and associated eligibility criteria as outlined in the report that is recommended to form the basis of a new Council Short-term Accommodation Infrastructure Charges and Parking Incentive Policy.**
- C. That Planning and Regulatory Services proceed to draft the policy for Council consideration.**

### **RELATED PARTIES**

There are no discernible related party conflicts of interest associated with this report and its recommendations.

### **IFUTURE THEME**

Vibrant and Growing.

### **PURPOSE OF REPORT/BACKGROUND**

The prospectus will deliver on the following implementation items within the Economic Development Strategy 2023-2027:

- Place Pillar – Destination of Choice:
  - Investigate options to attract hotels and accommodation to our centres.

- Support and attract private and public sector investment to all centres, with a focus on Ipswich, Springfield and Ripley which are planned to accommodate the key services.
- Work with businesses and landowners in priority centres to foster investment and growth.
- Prosperity Pillar - Investment attraction and regional growth:
  - Investigate council incentives to attract investment to the city.

## **Background**

At the Growth Infrastructure and Waste Committee meeting No. 2023(06) dated 13 July 2023 the following Notice of Motion was moved by Mayor Harding and seconded by Councillor Fechner:

*A. That a Hotel and Short-term Accommodation (non-residential) Action Plan be prepared and presented to the Council by November 2023.*

*B. That the Action Plan focus on current and future demand for short term accommodation (non-residential), Ipswich's current short term accommodation options, accommodation types and locations to best meet demand, and planning levers and incentives that can be used to drive construction of new short-term accommodation in Ipswich.*

In response to the July 2023 Motion, the Hotel and Short-Term Accommodation Action Plan (Action Plan) was presented to Council on 9 November 2023, and outlined five key action items:

- Introduce and promote a Hotel and Short-Term Accommodation Prospectus (prospectus)
- Lock in a reduction or waiver of Infrastructure Charges
- Lock in an expedited Development Assessment timeframe
- Introduce a single point of contact concierge service.
- Provide free pre-lodgement meetings.

In May 2024, Lucid Economics was engaged to develop a bed demand analysis for the Ipswich local government area. The analysis was broken down into three precincts: Central Ipswich, Greater Springfield and Regional Ipswich. As part of the consultancy work, Lucid Economics engaged with local accommodation providers, which provided the following market commentary:

- Demand is largely corporate travel accounting for approximately 80% of occupancy.
- The corporate market is driven by RAAF Amberley, local industry, and government. Ipswich Hospital and UniSQ represent a lower demand driver for business travel.

- Leisure tourism is driven by large scale events, with large events exhausting available bed nights in Ipswich 26 weekends of the year.
- The demand generated by events is sufficient to represent local accommodation provider's annual operating profit.
- While TRA data reports a predominately 'visiting friends and relatives' visitor base, this does not currently drive demand for providers.

The prospectus was developed to attract targeted investment by marketing key information, data, and incentives that position Ipswich as a prime investment destination, by providing insights on hotel performance and projected demand essential for developers and investors.

Hotel performance data is sourced from STR Global, the leading provider of benchmarking data for the hospitality industry. Previously, Ipswich was ineligible to receive this data due to low subscription rates among local accommodation providers.

### **Hotel and Short-Term Accommodation incentives proposal**

The proposed hotel and short-term accommodation incentives have been developed in conjunction with Planning and Regulatory Services (City Design) and are proposed to include:

- A 50% reduction in infrastructure charges levied by the Council and the balance of the levied infrastructure charges to be paid off as a payment plan over 5 years.
- A complete waiver of minimum parking standards for the development.
- A compressed development application assessment timeline for a well-made application.
- Entering an agreement with Council for the achievement of the incentive.
- The total pool of waived charges to be a maximum of \$1,000,000 for the delivery of up to 200 units.

A development application for short term accommodation will be eligible for the incentive where:

- Pre lodgement / pre development meetings including a pre lodgement information request from the Council made in writing.
- The development application lodgement addresses the pre lodgement information request.
- Consists of:
  - A minimum development size of 50 units and minimum of 3 storeys in height.
  - A built form consistent with the planned building height for the locality.
  - Development location within 800 metres of a railway station.
  - Includes a restaurant and function / conference facilities.
- Those units are to be built and the use commenced by 31 December 2028.

In the Ipswich Hotel Investment Prospectus, the following words are proposed to be included:

### ***Infrastructure Charges and Parking Incentive***

*Ipswich City Council will provide up to a 50% reduction in infrastructure charges and a complete waiver of the minimum parking standards for a limited pool of eligible hotel and short-term accommodation developments.*

### **LEGAL IMPLICATIONS**

This report and its recommendations are consistent with the following legislative provisions:

*Local Government Act 2009*

*Local Government Regulation 2012*

*Planning Act 2016*

*Planning Regulation 2017*

### **POLICY IMPLICATIONS**

The report and its recommendation support the objectives and deliverables of Council's Economic Development Strategy 2023-2027 and Leveraging Legacy 2032: Our Roadmap to the Olympic and Paralympic Games.

The draft Ipswich Plan 2024 associated Adopted Infrastructure Charges Resolution and any supporting policy will need to consider any incentive packages, that include infrastructure charges reductions.

### **RISK MANAGEMENT IMPLICATIONS**

The prospectus will enable Council to market the city to hotel and short-term accommodation property developers and operators. The inclusion of development incentives is an important tool that many Councils offer to attract investment. The approach and level of development incentives proposed is consistent with many other Queensland Councils.

### **FINANCIAL/RESOURCE IMPLICATIONS**

Financial implications related to any incentives, including infrastructure charges reductions, will be considered as part of the draft Ipswich Plan 2024 and Adopted Infrastructure Charges Resolution.

Any other financial implications can be managed within existing resources.

### **COMMUNITY AND OTHER CONSULTATION**

Between January and March 2024, Destination Development and Economic Development worked closely with STR Global representatives to increase number of providers subscribed to STR Global. By March 2024, there were enough providers subscribed to enable Council to receive hotel performance data specific to Ipswich.

Engagement on the draft prospectus has been undertaken with:

- **External:** Department of Tourism, Colliers, Property Council of Australia, Accor, Marriott, Queensland Hotels Association.
- **Internal:** Marketing and Promotion, City Design and Development Planning Branches.

Overall engagement was positive towards the data and how it was articulated within the investment prospectus.

A summary of the feedback received includes:

- Most noted that 70% occupancy was lower than what would be required for new hotel development, and that closer to 80% would be more appealing.
- Most noted however than our average daily rate is attractive, and our most favourable statistic as it is higher than Brisbane.
- Some noted that the average daily rate could be skewed by Spicers, with its higher room night rates.
- One noted that the demand for a retreat or resort style accommodation was consistent with Colliers Hotels: Capital Market Investment Review 2024.
- While its clear Ipswich is not a leisure tourist destination, the strong corporate travel demand is appealing and attractive to hotel developers.
- One noted the alignment with the draft Ipswich Plan 2024, with strategic objectives for tourism flow for regional accommodation.
- Future investors will want to see that growth in Ipswich is going to continue, this can be evidence with key growth statistics.
- The prospectus is most impactful when the data is presented visually.

Where relevant, feedback has been incorporated into the prospectus.

## **CONCLUSION**

The Hotel Investment Prospectus aligns with Council's strategic position to attract new hotel development in Ipswich. The prospectus provides a summary of the data supporting the growing demand for new short-term accommodation in Ipswich, while clearly articulating the shortfall in accommodation as we approach 2033.



The prospectus is integral to marketing the benefits to investing in short-term accommodation in Ipswich, supported by a package of incentives offered by Council.

The proposed incentives package, if supported are intended to form part of the new Adopted Infrastructure Charges Resolution in conjunction with the new Ipswich Plan 2024.

**HUMAN RIGHTS IMPLICATIONS**

HUMAN RIGHTS IMPACTS	
<b>OTHER DECISION</b>	
Link to Human Rights Impact Assessment Checklist in Objective	<a href="https://iccecm.ipswich.qld.gov.au/id:A10739988/document/versions/published">https://iccecm.ipswich.qld.gov.au/id:A10739988/document/versions/published</a>
(a) What is the Act/Decision being made?	Receive and note the investment prospectus and approve the associated planning incentives.
(b) What human rights are affected?	No human rights are affected by this decision.
(c) How are the human rights limited?	Not applicable
(d) Is there a good reason for limiting the relevant rights? Is the limitation fair and reasonable?	Not applicable
(e) Conclusion	The decision is consistent with human rights.

**ATTACHMENTS AND CONFIDENTIAL BACKGROUND PAPERS**

1.	LUCID ECONOMICS - IPSWICH Hotel Accommodation Final <a href="#">↓</a> 
2.	Ipswich Hotel Investment Prospectus <a href="#">↓</a> 

Gemma Rippon  
**ECONOMIC POLICY AND STRATEGY LEAD**

I concur with the recommendations contained in this report.

Dan Heenan  
**ECONOMIC DEVELOPMENT MANAGER**

I concur with the recommendations contained in this report.

Ben Pole  
**GENERAL MANAGER, COMMUNITY, CULTURAL AND ECONOMIC DEVELOPMENT**

***“Together, we proudly enhance the quality of life for our community”***























































































































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ITEM: 6  
SUBJECT: REPORT - ADVOCACY ADVISORY COMMITTEE NO. 2024(01) OF 5 SEPTEMBER 2024  
AUTHOR: MEETING COORDINATION MANAGER  
DATE: 10 SEPTEMBER 2024



### **INTRODUCTION**

This is the report of the Advocacy Advisory Committee No. 2024(01) of 5 September 2024.

### **RECOMMENDATION**

**That Council adopt the recommendations of the Advocacy Advisory Committee No. 2024(01) of 5 September 2024.**

### **ATTACHMENTS AND CONFIDENTIAL BACKGROUND PAPERS**

1.	Advocacy Advisory Committee Report No. 2024(01) of 5 September 2024  
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