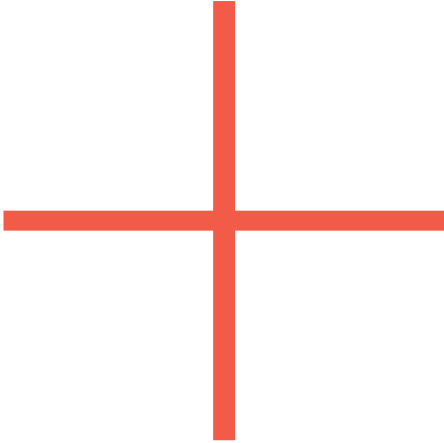


Cultural Infrastructure Plan



“Supporting a culture of creativity is essential for New South Wales to succeed, but for culture to truly flourish it needs a home—places where it can be created, shared and enjoyed.”

The Honourable Don Harwin
MLC, Minister for the Arts



Kandos Museum at night,
photo credit: Karon Grant



98%

of NSW residents engage with the arts*

\$13 bn

Cultural and heritage visitors spent \$13 billion in 2017, up 53.2% from 2013**

87%

of community members think it is very important to have cultural activity in their local area***

* Australia Council for the Arts. 2017. *The National Arts Participation Survey: State and Territory Results*. <http://www.australiacouncil.gov.au/research/connecting-australians-states-territories/>

** Destination NSW. 2017. *Cultural and Heritage Tourism to NSW*. <https://www.destinationnsw.com.au/wp-content/uploads/2018/05/cultural-and-heritage-tourism-to-nsw-ye-dec-2017.pdf?x15361>

*** SGS Economics and Planning. 2018. *Cultural Infrastructure Community and Cultural Sector Survey 2018 Analysis*. Prepared for NSW Department of Planning and Environment.

Right: Sydney Opera House, photo credit: Hamilton Lund





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Abbreviations

ABS – Australian Bureau of Statistics

CBD – Central Business District

DPE – The Department of Planning and Environment

FTE – Full-Time Equivalent jobs

GSP – Gross State Product

GSRP – Gross State Regional Product

ICE – Information and Cultural Exchange

JOC – JOC Consulting

INSW – Infrastructure New South Wales

KPMG – KPMG Australia

LALCs – Local Aboriginal Land Councils

MAAS – Museum of Applied Arts and Sciences

MAMA – Murray Art Museum Albury

M&G NSW – Museums and Galleries of NSW

NAISDA – National Aboriginal and Islander Skills Development Association

NRAG – Newcastle Regional Art Gallery

OECD – The Organisation for Economic Co-operation and Development

OEH – The NSW Office of Environment and Heritage

PISA – Programme for International Student Assessment

The Plan – The Cultural Infrastructure Plan 2025+

SARA – The State Archives and Records Authority

SGS – SGS Economics and Planning

STEAM – Science, Technology, Engineering, Arts and Mathematics

UNESCO – The United Nations Educational, Scientific and Cultural Organisation

VR – Virtual Reality

Projects already committed or commenced include:

\$100m

For the Regional Cultural Fund.

\$228m

For the Sydney Opera House Stage One Renewal and safety, accessibility and venue enhancement.

\$207m

For the Walsh Bay Arts and Cultural Precinct.

Wwelo

MINISTER FOREWORD

New South Wales, where all creativity has a place

The *Cultural Infrastructure Plan 2025+ (The Plan)* is the NSW Government's guide for the planning and delivery of cultural infrastructure that will support a thriving and dynamic cultural sector. *The Plan* – the first of its kind for New South Wales – will mean that we have a strategic and innovative approach for planning cultural infrastructure across the state, so that the benefits are shared fairly. It follows the \$1.62 billion of Government investment that we have already committed towards major cultural infrastructure projects across NSW.¹ It will deliver contemporary, relevant world-class infrastructure to strengthen the depth and quality of our cultural sector and provide digital infrastructure and technology that enables all forms of culture to reach wider audiences and create across new mediums.

Cultural infrastructure is a key part of creating great places that bring people together, great places to live, work, visit and do business. Culture provides us with the lens through which we see and interpret the world around us. It connects us with others, helps us to understand who we are and what unites us, challenges us to see things through other people's eyes, and allows us to reflect on the past and express our aspirations for the future.

The resilience and vibrancy of Aboriginal and Torres Strait Islander culture, which reaches back more than 60,000 years, teaches all of us the importance of sharing knowledge, skills and

the stories about who we are. Our multicultural society is rich in diversity and weaves the voices and perspectives of over 260 different nationalities, speaking 279 different languages, into a dynamic and exciting culture that unites us all.

The benefits of culture reach far further than its intrinsic value of enriching our lives creatively and emotionally. Culture builds strong and cohesive communities, making them safer, healthier and happier, and helping them forge identities. It drives innovation across our economy, making it smarter and more competitive and contributing \$16.3 billion in Gross State Product in 2016–17.² It powers our growing creative industries, which employ 212,600 people and are growing at an average rate of 2.9 per cent each year.³ It makes New South Wales an exciting destination for visitors, helping to attract 12.6 million cultural and heritage visitors to New South Wales in 2017 and expenditure of \$13 billion.⁴ Rich cultural environments are critical to the development of children and young people, sparking their imaginations and teaching them to think creatively and critically, so that they have the skills and confidence they need for the jobs of the future.

Supporting a culture of creativity is essential for New South Wales to succeed in a global innovation economy, but for culture to truly flourish it needs a home – places where it can be created, shared and enjoyed. Cultural infrastructure – theatres,

12.6m

International and domestic cultural heritage visitors in NSW (2016).

\$244m

Towards the Art Gallery of NSW's Sydney Modern Project.

\$50.5m

Towards the Australian Museum's – Phase 1, Project Discover.

\$645m

Towards the Powerhouse Precinct at Parramatta.

elcome

galleries, museums, libraries, archives, community halls, cinemas, public art and outdoor events spaces – brings culture into our communities and makes it accessible for all of us.

Our investment in cultural infrastructure will be smart and responsible. It will explore ways to deliver more while limiting demands on NSW Government funding. We will explore new and innovative funding models and investigate how we can promote and encourage private sector investment and delivery. *The Plan* is not just about new facilities. We will seek opportunities for adapting, repurposing, restoring and improving existing facilities, which can revitalise neighbourhoods and restore heritage buildings as hubs for communities and centres of civic pride.

New South Wales is undergoing a period of extraordinary growth and transformation. Our *Plan* will make sure that cultural infrastructure needed for expressing who we are and forging our identity is included in our planning process. *The Plan* will build on and strengthen what we already have, the landmark buildings and cultural institutions that give Sydney its reputation as a creative leader in the Asia-Pacific. It will also deliver investment opportunities in Western Sydney that will unleash the potential for culture to thrive in this rapidly growing area.

While New South Wales' global gateway is Greater Sydney, its heart beats strongly in its regional areas. *The Plan* will deliver

infrastructure that supports our regional centres' unique identities and local economies, so that the benefits of our cultural investment is shared equitably across New South Wales. This will help revitalise our regional centres and create jobs, expanding our vision for a strong, liveable and productive regional New South Wales.

We have consulted with communities, cultural organisations, local councils, artists and businesses in all regions of New South Wales to make sure *The Plan* reflects their aspirations and needs. We will continue to work closely with them as we deliver *The Plan*, so that everyone is involved in instilling culture into the hearts of our communities, and so that all creativity has a place in New South Wales.



The Hon. Don Harwin MLC

Minister for Resources, Minister for Energy and Utilities,
Minister for the Arts Leader of the NSW Government in
the Upper House and Vice-President of the Executive Council



Executive Summary

New South Wales, where all creativity has a place

Sixty years ago, Sydney was embarking upon a project that would boldly announce its arrival on the world stage and change the image of Australia forever.

Today the breathtaking magnificence of this project, the Sydney Opera House, still captures and inspires global imagination. Its iconic design, which blends art and technology, symbolises Sydney's confidence as a modern international city; its perfect harmony with the landscape humbly acknowledges how it sits on an ancient and sacred land. When announcing it as a World Heritage Site in 2007, UNESCO declared the Sydney Opera House to be one of the indisputable masterpieces of human creativity, not only in the 20th Century but in the history of humankind.

The Sydney Opera House was a visionary project of the NSW Government that understood that culture could lead Sydney into a world rapidly changing around it. Its impact on the cultural landscape of Sydney has been profound. Today New South Wales is home to an internationally renowned arts and cultural sector, which reflects our diverse population and rich Aboriginal culture, and is supported by a wealth of artistic and creative talent, precious art collections and world-class cultural infrastructure. Our burgeoning creative industries fuel our state's economy, growing on average at almost twice the rate as other industries in the past five years.

For more than 60,000 years Aboriginal people have built strong and resilient communities through arts and creativity. Their culture continues to teach us that communities are defined through the connections between people and place. Cultural infrastructure provides us with the spaces that allow these connections to be forged and celebrated. It creates spaces and builds communities where people can meet and connect, celebrate identity and shared values, understand differences and diversity, contribute to the meaning and significance of the places where they live and participate. In doing so, cultural infrastructure helps to build and strengthen the social capital that makes communities inclusive, cohesive and resilient.

Cultural infrastructure includes small community halls, amphitheatres, live music venues and public art and heritage buildings: the places where we come together to create, share, learn, store, practice, purchase, sell or experience culture; places where culture can be grand and formal as well as intimate, spontaneous and unassuming, part of everyday lives.

The Sydney Opera House is a testament to the power of cultural infrastructure in shaping our identity, making us feel that we belong, and reflecting our stories. Its ongoing legacy is in demonstrating the value of cultural infrastructure for imagining our futures and pursuing our aspirations. This is the legacy that we will continue, so that in New South Wales, all creativity has a place.

What is the Cultural Infrastructure Plan 2025+?

The Cultural Infrastructure Plan 2025+ provides the strategic framework for how the NSW Government will invest in and support cultural infrastructure across the state until 2025 and beyond. It is the first document of its kind to be developed for New South Wales. *The Plan* articulates the strategic priorities for New South Wales to be a place where:

- Culture is recognised as an integral part of communities and a key element of creating great places for people to live, work, visit, play and do business. Cultural infrastructure planning is integrated with state and local planning processes.
- Everyone can access the infrastructure they need to make culture part of their everyday lives.
- There is an increased availability of affordable, fit-for-purpose and sustainable space to support growth of the cultural sector and creative industries.
- Cultural infrastructure delivery and funding is supported by partnerships across NSW Government, local councils, cultural organisations, philanthropists and business.
- Greater Sydney's three cities become a leading cultural capital in the Asia-Pacific and continue to grow the visitor economy, employment and growth.
- Creativity and access to culture thrives across NSW through a strategic and coordinated approach to cultural infrastructure planning.

These priorities will inform future investment and business case development for cultural infrastructure projects and programs. *The Plan* will also meet these priorities through actions, programs and projects delivered in partnership with others, and by investigating opportunities to reduce red tape in a balanced manner so as to activate and revitalise unused or underutilised buildings and community spaces with cultural activities.

As a whole-of-government strategy document, the overarching vision of *The Plan* is to ensure that cultural infrastructure and the benefits that flow from it are available to every resident, visitor and worker in New South Wales during day-to-day activities such as visiting a library, a museum, a gallery, attending the performing arts, attending live music or participating in other cultural activities. It recognises that culture and cultural infrastructure are key elements of creating great places that bring people together. *The Plan* will make New South Wales the state where all creativity has a place.

To ensure that the benefits of cultural infrastructure are shared across New South Wales, *The Plan* uses a statewide planning approach that covers Greater Sydney, Regional NSW and other metropolitan cities (Newcastle, Wollongong).

The Plan has also been developed in synergy and alignment with the Greater Sydney Commission's vision for a metropolis of three cities. The Commission's Region Plan includes aspirations for Greater Sydney to celebrate the arts and support creativity to drive innovation. It also recognises the role of arts and culture in supporting livability – in building social capital and making our communities great places for us to live and work. Our *Plan* will deliver cultural infrastructure into the heart of communities that can support this vision for culturally rich and vibrant communities.

The Plan has been developed by Create NSW, the NSW Government's arts, screen and culture development, policy and infrastructure planning and delivery body. Create NSW sits within the Arts, Screen and Culture Division of the Department of Planning and Environment, which also includes:

- The State Cultural Institutions, which are statutory authorities, including the Sydney Opera House, Australian Museum, Art Gallery of NSW, State Library of NSW, Museum of Applied Arts and Sciences (MAAS), and Sydney Living Museums.
- The State Archives and Records Authority (SARA), a statutory authority which manages and provides access to the New South Wales' state archives collection.

In April 2017, an arm of Create NSW was established (Create Infrastructure – the Government's cultural infrastructure program management office) and is dedicated to the planning and delivery of cultural infrastructure so as to enable a coordinated, government and sector-wide response to the planning and development needs of New South Wales.

The Plan will form part of the overarching *Arts2025 Strategic Framework*, which draws from actions in the *NSW Government's Arts and Cultural Policy Framework: Create in NSW* and incorporates the ambitions of supporting excellence, participation, sustainability and diversity. *The Plan* sits within the *Arts2025 Strategic Framework*.

It also supports and complements a wide range of other NSW Government policies, including the *Greater Sydney Region Plan, Regional Plans, Regional Development Framework, Future Transport Strategy, State Infrastructure Strategy* and the State Priority to increase cultural participation (see full overview at Appendix C).

Why do we need a Cultural Infrastructure Plan?

In 2016 Infrastructure NSW's *Cultural Infrastructure Strategy: Advice to the NSW Government (Infrastructure NSW's Advice)* argued that investment in cultural infrastructure is critical to New South Wales' future success. It concluded that cultural infrastructure:

- Creates jobs, generates exports and drives innovation in the wider economy.
- Attracts visitors to Sydney and New South Wales.
- Helps define Sydney as a distinctive and appealing global city where people want to live, work and invest.
- Supports urban renewal and regional economic development.
- Activates communities and neighbourhoods, improving health outcomes and facilitating learning and development.⁵

Infrastructure NSW's Advice identifies that a minimum of \$1.5 billion to \$2 billion worth of investment is required over the next 20 years to bring our cultural infrastructure up to nationally and internationally competitive standards, so as to meet demand and deliver equitable access across the state. This amount is a minimum investment, not a cap.⁶

The Plan builds on Infrastructure NSW's advice. It provides a holistic strategy of priorities and actions required to achieve the significant benefits and outcomes identified by Infrastructure NSW, grounded in an extensive process of consultation with the community and cultural sector.

Consultation snapshot

Community and cultural sector survey	Community pop-ups	Sector workshops	Submissions
3,090 responses	1,500+ engagements	394 participants from over 50 locations	120 submissions

Key consultation findings

- **Culture is highly valued** and cultural infrastructure is an integral part of individual and community life, reflecting our diverse multicultural and First Nations communities.
- Priorities should not just be about new infrastructure – the community and cultural sector are demanding **adaptive reuse** and making **existing facilities fit for purpose**.
- The cultural sector needs **more affordable, fit-for-purpose and flexible spaces** to support the work of its various creatives.
- Cultural infrastructure can play an important role in cultural practice and **economic empowerment of Aboriginal communities**.
- Cultural infrastructure planning should happen at a local level to empower communities and build on the rich and diverse cultural identities of New South Wales, but there is a need for **capacity building and better coordination at a regional and local level**.
- There are significant opportunities to encourage cultural infrastructure delivery by **examining regulatory frameworks**, including in the planning system.
- Infrastructure investment must be closely linked to **ongoing operational sustainability and programming**.
- There are significant opportunities to achieve cultural infrastructure outcomes through **partnerships** with local councils, cultural organisations, the private sector, the Commonwealth, Federal Cultural Institutions and within the NSW Government to encourage shared spaces, adaptive reuse and new investment.

A bold new approach to cultural infrastructure planning and investment

A set of strategic and geographic priorities will guide cultural infrastructure development and investment through to 2025 and beyond. They represent a **bold, forward-looking approach** to cultural infrastructure planning and investment across New South Wales.

These priorities are based on a broad understanding of what cultural infrastructure is and how it can contribute to a wide range of policy objectives, including increased urban amenity, personal and community health and wellbeing, regional economic development, and making Greater Sydney and New South Wales the cultural gateway to Australia. They are premised on the understanding that culture, cultural infrastructure and cultural precincts are key to creating great places that bring people together – great places to live, work, visit and do business.

We have identified actions which include: further strategic development in relation to the role and delivery of public art in the public space; further research to support social and economic claims; best practice guidelines relating to new developments and creative precincts; and, advocating for balanced changes to planning laws. It will investigate solutions to regulatory barriers – including liquor and venue licensing – that support the sustainability of the cultural sector and enable a dynamic and exciting late-night economy.

Partnerships and collaboration will ensure that we increase the impact of *The Plan* and we will seek these opportunities across the NSW Government, the cultural sector (including cultural organisations and artists) and private sector.

Local government's intimate understanding of their communities' needs and aspirations mean that they have a critical role in planning for arts and culture to thrive across New South Wales. Cultural plans like the City of Sydney's *Creative City*, the City of Parramatta's *Culture and Our City* and Bathurst Regional Council's *Bathurst Region: A Cultural Vision 2036*, provide the framework through which local identities are celebrated and vibrant communities are supported. We recognise that well planned cultural infrastructure can assist local councils in achieving their full potential in planning for arts and culture and we are committed to working with them to get the best outcomes as we implement *The Plan*.

We will also examine innovative models to fund and deliver cultural infrastructure and investigate reduction of barriers for private sector investment and delivery of cultural infrastructure. All projects will be required to demonstrate value for money for the NSW Government and will be expected to access multiple streams of funding.

The Plan will set the strategic direction for investment in cultural infrastructure through to 2025 and beyond, and belongs to a suite of documents developed by the Arts, Screen and Culture Division. The overarching strategic framework is the *Arts 2025 Strategic Framework*, which details the strategic priorities for the cultural sector for the next 8 years. This strategic framework draws from the actions outlined in *Create in New South Wales: NSW Government Arts and Cultural Policy Framework*, and incorporates the ambitions of supporting excellence, participation, sustainability and diversity in the cultural sector.

The Plan will support and align with other key NSW Government policy documents, including the *Greater Sydney Region Plan*, *Building Momentum: State Infrastructure Strategy 2018–2036*, *Regional Economic Development Framework*, *Regional Plans*, *Future Transport Strategy* and the State Priority to increase cultural participation (See Appendix C).

Strategic Priorities

1. Cultural infrastructure supports strong communities and economies in New South Wales

2. Access to space for community participation in culture

3. Cultural infrastructure for a collaborative and thriving cultural sector

4. Creating impact through partnerships and capacity building

Where are we now?

- New South Wales' population is growing and changing. By 2036 our population will grow 28 per cent to 9.9 million people. To manage this growth, the NSW Government is focused on integrated land use and infrastructure planning. This will ensure urban infrastructure is in place to support growth in houses and jobs, making our cities, towns and suburbs better for the people of New South Wales.
- Siloed cultural infrastructure planning and delivery without a strong understanding of the importance of culture in creating liveable places and happy, resilient communities.
- The benefits of culture and the role it plays in supporting population growth, urban development and community wellbeing have been demonstrated internationally. Forward-thinking governments around the world are making major investments in a diverse range of cultural infrastructure to support the happiness and wellbeing of citizens.

- The overwhelming majority of the community understands the value of culture and thinks it is important in their local area. However, sections of the community do not access culture because it is not affordable, too far away, not fit-for-purpose, or does not meet their demands.
- Access to culture is no longer just about having a museum, gallery or theatre nearby. Digital technology and changing consumer preferences are creating new ways to engage, participate and create. There are strategic opportunities to keep abreast of trends and technology to position New South Wales' cultural infrastructure for the future.

- The cultural and creative industries are increasingly important to New South Wales' economy. This trend will continue with a long-term transition away from manufacturing towards a service-based economy.
- Growth and productivity of the cultural sector is limited by a lack of access to affordable space. There is strong demand for more flexible spaces which support a broad range of needs.
- There are significant opportunities to increase available space through adaptive reuse, shared spaces and interim uses.

- Cultural infrastructure needs are much greater than available funding.
- There are significant cross-government opportunities to establish partnerships, which would promote better use of existing facilities and embed culture within other projects.
- Innovative models of funding and delivery via multiple funding streams, including public and private partnerships and loan schemes, already exist in Australia and internationally. However, successful implementation of these approaches will first require work to ensure that organisations are investment ready, as well as an investigation into how to reduce regulatory barriers to private delivery and investment.

Where do we want to be?

- Culture is recognised as an integral part of communities and a key element of creating great places for people to live, work, visit and do business. Cultural infrastructure planning is integrated with state and local planning processes:
1. Integrate cultural infrastructure planning with land use and precinct planning.
 2. Improve cultural infrastructure and precinct design to create better spaces.
 3. Understand and maximise social and economic benefits of cultural infrastructure.

- Everyone in New South Wales can access the infrastructure they need to make culture part of their everyday lives:
4. Increase access to cultural infrastructure for all people of New South Wales.
 5. Use digital technology to expand reach and meet community demands.
 6. Support the economic and social participation of Indigenous communities.

- Increased availability of affordable, fit-for-purpose and sustainable space to support growth of the cultural sector and creative industries:
7. Increase making space through adaptive re-use, expansion and maintenance of existing infrastructure.
 8. Invest in new infrastructure for the cultural sector.
 9. Support and invest in sustainable cultural infrastructure.

- Cultural infrastructure delivery and funding is supported by partnerships across NSW Government, local councils, cultural organisations, philanthropists and business:
10. Embed cultural infrastructure within other portfolios.
 11. Build capacity for planning, funding and delivery of cultural infrastructure in an integrated way.
 12. Reduce barriers to private delivery and funding for cultural infrastructure.

Geographic Priorities

1. Greater Sydney is recognised as a leading cultural destination of the Asia-Pacific

Where are we now?

- The NSW Government is making the biggest investment in cultural infrastructure in the Eastern Harbour City, since the Opera House was built, to ensure our cultural assets continue to provide the quality experience expected by contemporary patrons.
- The NSW Government has adopted the Greater Sydney Commission's 'three cities' vision for greater Sydney. There is an opportunity to support achievement of the three cities vision by improving access to cultural infrastructure in the Central River City and Western Parkland City.
- To achieve this, *The Plan* proposes a vision for each of the Greater Sydney's three city regions:
 - Western Parkland City: *Cultural infrastructure helps drive new locations for jobs and investment.*
 - Central River City: *Cultural infrastructure supports growth and increased urban amenity.*
 - Eastern Harbour City: *Creativity is central to a competitive, innovative and global city.*
- Sydney has an outstanding concentration of significant cultural assets within the Sydney CBD which gives it a strong reputation nationally and internationally. There are opportunities to further leverage this position and make New South Wales a cultural capital of the Asia-Pacific by filling identified gaps while increasing the visibility and authenticity of cultural attractions and experiences.
- There is an opportunity to proactively protect our precious state cultural collections by investing in maintenance and collection management (storage).

Where do we want to be?

- Greater Sydney's three cities become a leading cultural capital in the Asia-Pacific and continue to grow the visitor economy, employment and growth:
13. Showcase our cultural identity and assets with world-class facilities.
 14. Support Greater Sydney's transition to a three-city metropolis.
 15. Reinforce the benefits of our cultural Institutions.

2. Cultural infrastructure leverages diversity and unique cultural identities across New South Wales

- Regional and metropolitan New South Wales is home to rich and unique cultural identities and communities.
- Local Councils lead the majority of metropolitan and regional cultural infrastructure planning. There are opportunities to improve the framework for local and regional cultural infrastructure planning, empower local communities and meet their specific needs.
- There are significant opportunities for cultural infrastructure to support the NSW Government's commitment for regional economic and social development by creating jobs, attracting visitors and making our regional cities more liveable.

Creativity and access to culture thrives across New South Wales through a strategic and coordinated approach to cultural infrastructure planning:

16. Support regional economic and social development.
 17. Coordinated local and regional cultural infrastructure planning.
-

Infrastructure Priorities

A strategic, coordinated approach to cultural infrastructure investment

Current major project Government commitments

- **Powerhouse Precinct at Parramatta** – \$645 million.
- **Walsh Bay Arts Precinct** – \$245 million.
- **The Art Gallery of NSW Sydney Modern Project** – \$244 million.
- **Sydney Opera House Stage 1 Renewal and Safety, Accessibility and Venue Enhancement** – \$238 million.
- **Parramatta Cultural Precinct**, including business case development for the Parramatta Riverside Theatres redevelopment – \$100 million commitment under a Heads of Agreement with City of Parramatta Council.
- **Regional Cultural Fund** – \$100 million.
- **Expanded exhibition halls at the Australian Museum** – \$50.5 million.

The above Government commitments are supported with additional philanthropic support.

The NSW Government has started the process of revitalising and renewing our cultural infrastructure, in line with the recommendations of Infrastructure NSW. However, as identified by *Infrastructure NSW's Advice*, these investments are only the beginning of what's required to address a historic underinvestment in cultural infrastructure and meet New South Wales' potential.

To realise these opportunities, Infrastructure NSW recommended the adoption of a Cultural Infrastructure Investment Framework that requires projects to demonstrate the benefits they seek to deliver and achieve public value, including through job creation, international and interstate visitation, development of the cultural and creative sector and cultural participation of local residents. The Investment Framework sets out a consistent set of objectives, criteria and data as a tool to help compare the strategic benefits of cultural infrastructure projects. The NSW Government has accepted this recommendation to support strategic planning and maximise the economic and social benefits of cultural infrastructure investment.

Future NSW Government investments in cultural infrastructure will be guided by the *Cultural Infrastructure Investment Framework*, with funding decisions subject to development of full business cases, other NSW Government priorities and budgetary considerations.

Implementing *The Plan*

Each priority has a supporting set of goals and actions which will require coordinated effort and partnerships. Together they establish a forward-looking plan for partnerships across the NSW Government, the cultural sector, local government and the private sector to undertake ongoing business case development, research, capacity building, project identification and delivery.

The NSW Government will work across government agencies and cultural organisations to deliver *The Plan*. Partners in delivery include Create NSW, the Department of Planning and Environment, Transport for NSW, the Office of Environment and Heritage, the Greater Sydney Commission, NSW Health, Department of Industry, Department of Education, NSW Government Architect Office, Urban Growth NSW and Property NSW.

Implementation of the Cultural Infrastructure Investment Framework will be overseen by an independent Cultural Infrastructure Investment Committee appointed by the Minister for the Arts.

The Plan will be monitored with outcomes evaluated on an ongoing basis.

SECTION 1



Introduction and Context

What is cultural infrastructure?

In this *Plan* ‘culture’ is defined as the production, distribution and participation in creativity by the New South Wales community and visitors, and the reflection and expression of its customs, traditions, heritage and social character. It includes the visual arts, crafts, media arts, performing arts (music, dance, theatre, physical theatre), heritage, museums, archives, libraries, publishing, sound recording, film, audio visual, television, radio and digital arts. It also includes creativity in the public realm, such as the design of the built environment and public spaces.⁷

Cultural infrastructure includes buildings and spaces that accommodate or support culture. It also includes the digital and technological infrastructure that enables online access to collections and performances, widening engagement, participation and appreciation for all audiences.⁸ Cultural infrastructure also includes outdoor amphitheatres and public art.

More than just traditional museums, galleries and theatres, cultural infrastructure includes the places where the cultural sector and broader community come together to create, share, learn and store products or experiences.

The Plan adapts the following typology⁹ to cluster cultural infrastructure according to their principal function.



Presentation

e.g. live music venues, galleries, museums, Aboriginal Keeping Places, theatres, cinemas



Commercial and enterprise

e.g. creative retail, co-working spaces



Community and participation

e.g. community venues and centres, Aboriginal Cultural Centres



Festival, event and public

e.g. outdoor event spaces, public art



Libraries and archives

e.g. local libraries



Collections

e.g. storage, digitisation



Practice, education and development

e.g. tertiary and informal art schools, primary and secondary educational facilities, rehearsal spaces, studios



Digital

e.g. websites, online communities and databases, social media, AR, and VR

Left: Mitchell Reading Room, State Library of NSW, photo credit: courtesy of State Library of NSW

Why do we need a plan?

The Plan is underpinned by Infrastructure NSW's (INSW) *Infrastructure NSW's Advice*. Released in January 2017, the advice identified the foundations for investment in cultural infrastructure. *Infrastructure NSW's Advice* recognised the importance of cultural infrastructure and set out a compelling case for additional cultural infrastructure investment by the NSW Government, supported by a strategic, long-term investment approach. Key themes of *Infrastructure NSW's Advice* included:

Keep pace: asset renewal and technological improvements	Achieve excellence: modernise and upgrade state cultural institutions	Leverage opportunities: build NSW's competitive strengths	A new Cultural Infrastructure Investment Framework
Investments to address a backlog of asset renewal and maintenance to keep pace with fast moving trends and ensure NSW's cultural institutions are maintained and preserved.	Staged infrastructure renewal of the state's cultural institutions to meet performance standards and expectations of the people and visitors to NSW.	New investments to address gaps and allow NSW to take up emerging opportunities in Sydney, Western Sydney and regional NSW.	Implementation of a coordinated approach across the arts and cultural sector through better planning, greater fiscal discipline and a much stronger emphasis on providing significant public benefit and achieving value for money.

Source: Summarised from INSW *Cultural Infrastructure Strategy 2016: Advice to the NSW Government*.

The NSW Government has supported, or will investigate, each of INSW's recommendations. *Infrastructure NSW's Advice* has provided the platform for further research and consultation to ensure that our *Plan* comprehensively maps needs and priorities across regional and metropolitan NSW and is supported by strong partnerships and a shared vision and understanding of the importance of cultural infrastructure.

The Plan will be monitored with outcomes evaluated on an ongoing basis. It will be subject to a full review every five years.

Engagement

An extensive consultation program across regional and metropolitan New South Wales asked participants to share their views on the cultural infrastructure needs of their region via sector workshops, community feedback kiosks, online surveys and targeted discussions. Almost 400 members of the cultural sector attended 16 workshops across 15 locations and 1,500 community members engaged across 11 regional centres and 3 metro locations to talk about cultural infrastructure. An online survey was also broadcast across the state with over 1,200 cultural sector participants and over 1,800 community members telling us what they think and about cultural assets in their region or for their sector. Survey results were positive, confirming that community participation and engagement in cultural infrastructure is high.

COMMUNITY SURVEY RESULTS: Community participation and engagement is high:



Consultation snapshot

Community and Cultural sector survey

3,090  RESPONSES

Community pop-ups

1,500+  ENGAGEMENTS

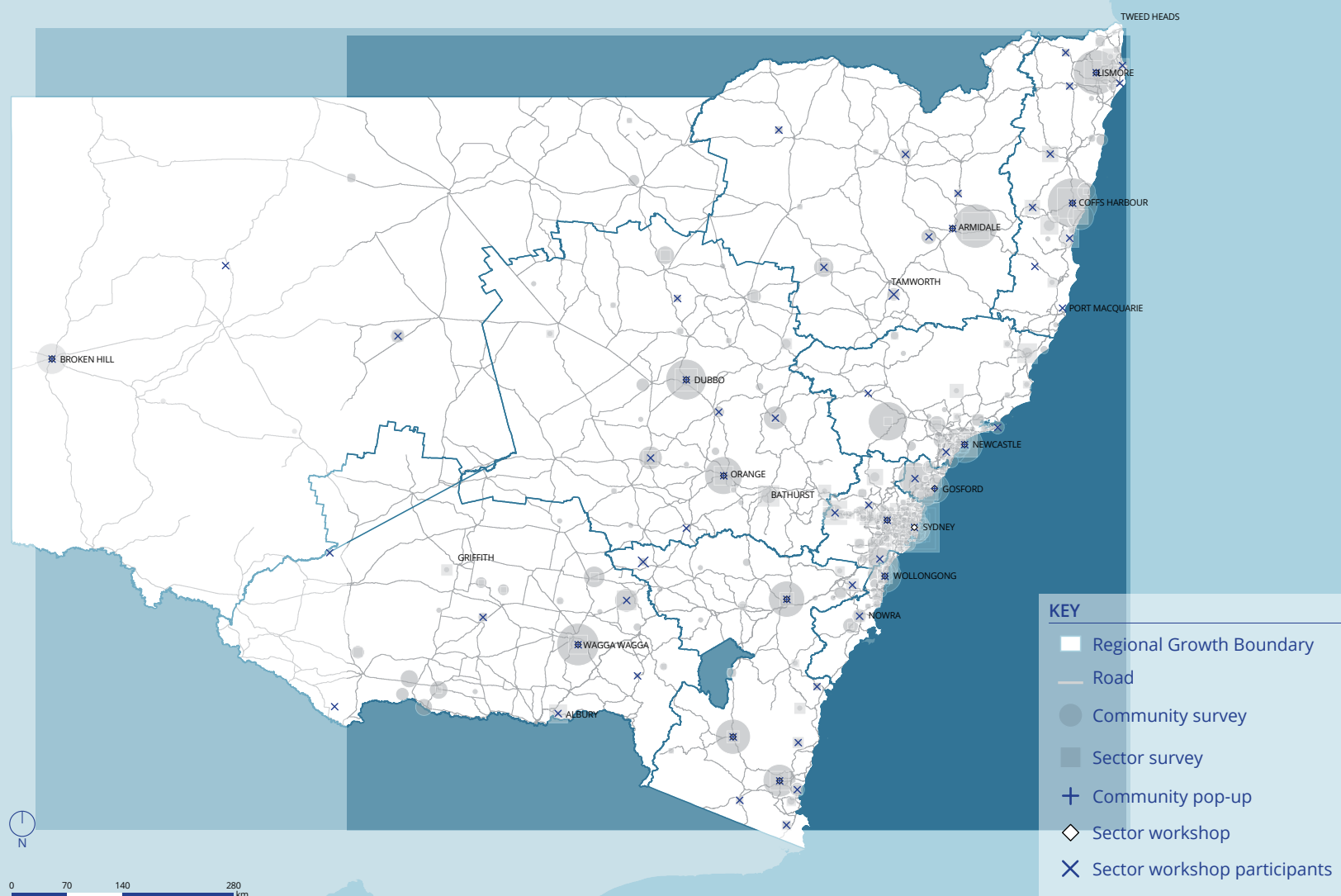
Sector workshops

394  PARTICIPANTS FROM OVER 50 LOCATIONS

Submissions

120 

Breadth of engagement



Key themes

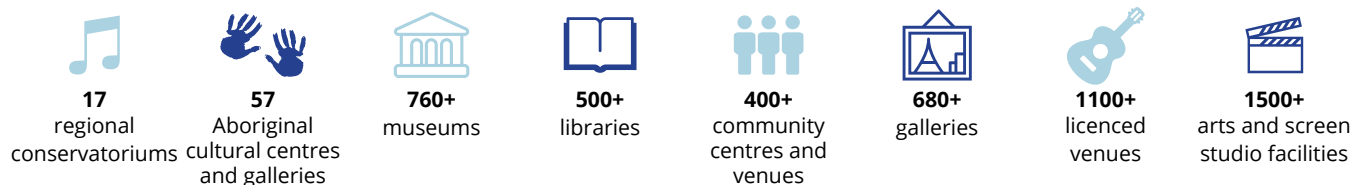
The consultation program provided insight into local needs and how *The Plan* should be implemented. It revealed themes and concerns that were specific to individual regions (see regional snapshots at Appendix B). Key themes from both community and cultural sector consultation across regions include:

- **Culture is highly valued** – Consultation and research confirms that culture is highly valued within communities. It's seen as an integral part of community life and a contributor to economic growth.
- **Cultural production** – While space for presenting work is vital, there's a need to prioritise space for developing artists and making work – such as studios and rehearsal space – as well as 'back of house' infrastructure, such as collections storage.
- **Affordability** – Lack of long-term, affordable and fit-for-purpose spaces is the greatest challenge for the cultural sector. Cost can also be a significant barrier to audience engagement with certain types of cultural infrastructure.
- **Community connectedness** – Our diverse communities often prioritise smaller spaces, such as community halls and libraries, over large or iconic facilities, because those smaller spaces have a flexibility and an atmosphere that can assist people to learn, connect, create and relax.
- **Balancing investment** – The consultation identified the need to balance investment between constructing new facilities and making existing infrastructure more efficient and fit-for-purpose through maintenance, redevelopment or adaptive re-use.
- **Aboriginal empowerment** – The need for infrastructure that supports cultural practice and economic empowerment of Aboriginal communities.
- **Digital infrastructure** – This is an enabler for the sector and a greater understanding is needed of how we can make the most of the opportunities it presents.
- **Integrated regional planning** – A regional framework for integrated planning and project delivery is required to empower and coordinate local planning and ensure that the specific needs of each community are met.
- **Partnerships** – Local government is a leader in cultural infrastructure planning and delivery, but levels of capacity and commitment vary. There is also a substantial amount of cultural infrastructure developed, operated or supported by the cultural sector itself, and by private businesses. There is a need for partnerships and greater collaboration amongst these networks, and with the support of the NSW Government.
- **Regulatory barriers** – Including in the planning system, can constrain cultural infrastructure delivery. For example, regulatory barriers can constrain interim cultural uses and funding via private sources.
- **Operational sustainability** – It's difficult to separately consider planning for cultural infrastructure and the programming of events within that infrastructure. There's a clear need to condition investments that will contribute to future operational sustainability. This would include community consultation, so that genuine opportunities for operational income exist.

Cultural infrastructure in New South Wales

New South Wales boasts a large and diverse range of cultural infrastructure. Preliminary mapping has identified over 5,500 cultural infrastructure sites, not including outdoor spaces and public art, with a spread and diversity of cultural infrastructure existing across metropolitan and regional New South Wales.

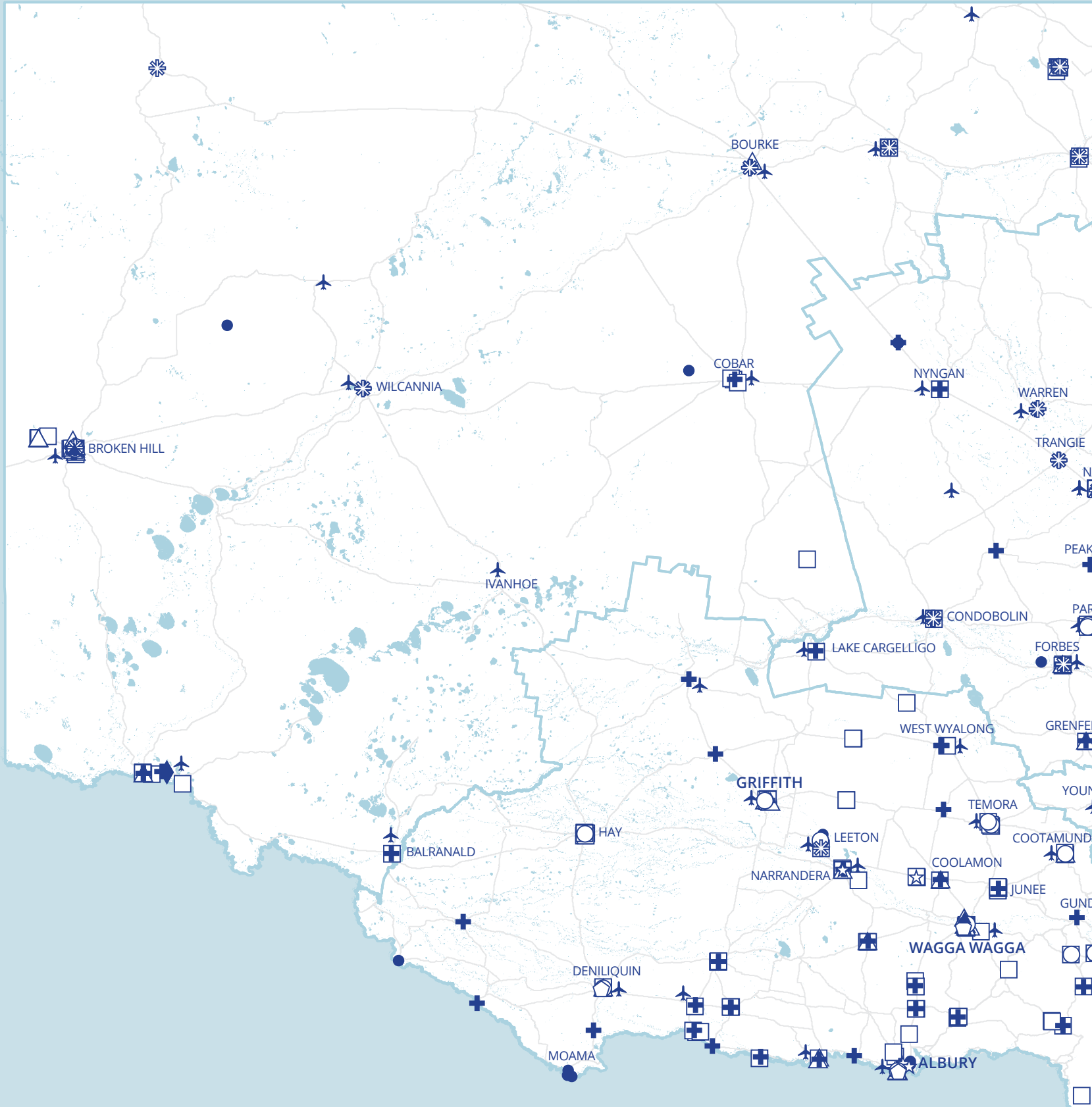
Over 5,500+ identified cultural infrastructure sitesⁱ



i. SGS Economics and Planning, 2017. *Cultural Infrastructure database*. Prepared for NSW Department of Planning and Environment.

HUSKISSON PICTURES





KEY

- | | | |
|-----------------------------------|--------------------------------|----------------------------|
| □ Regional Growth Boundary | ☆ Community Centre/Venue (437) | ■ Outdoor Event Space (18) |
| — Road | ◊ Conservatorium (26) | ● Radio (178) |
| ✈ Airport | △ Gallery (683) | ★ Studio (1488) |
| ✿ Aboriginal Cultural Centre (57) | ✚ Library (505) | ○ Theatre (171) |
| ◆ Arts Centre (30) | ⊕ Licensed Venue (1120) | ▲ Writers Centre (8) |
| ▽ Cinema (135) | □ Museum (769) | |



Cultural Infrastructure in New South Wales

LAND SIZE
809,444km²



Who uses cultural infrastructure?

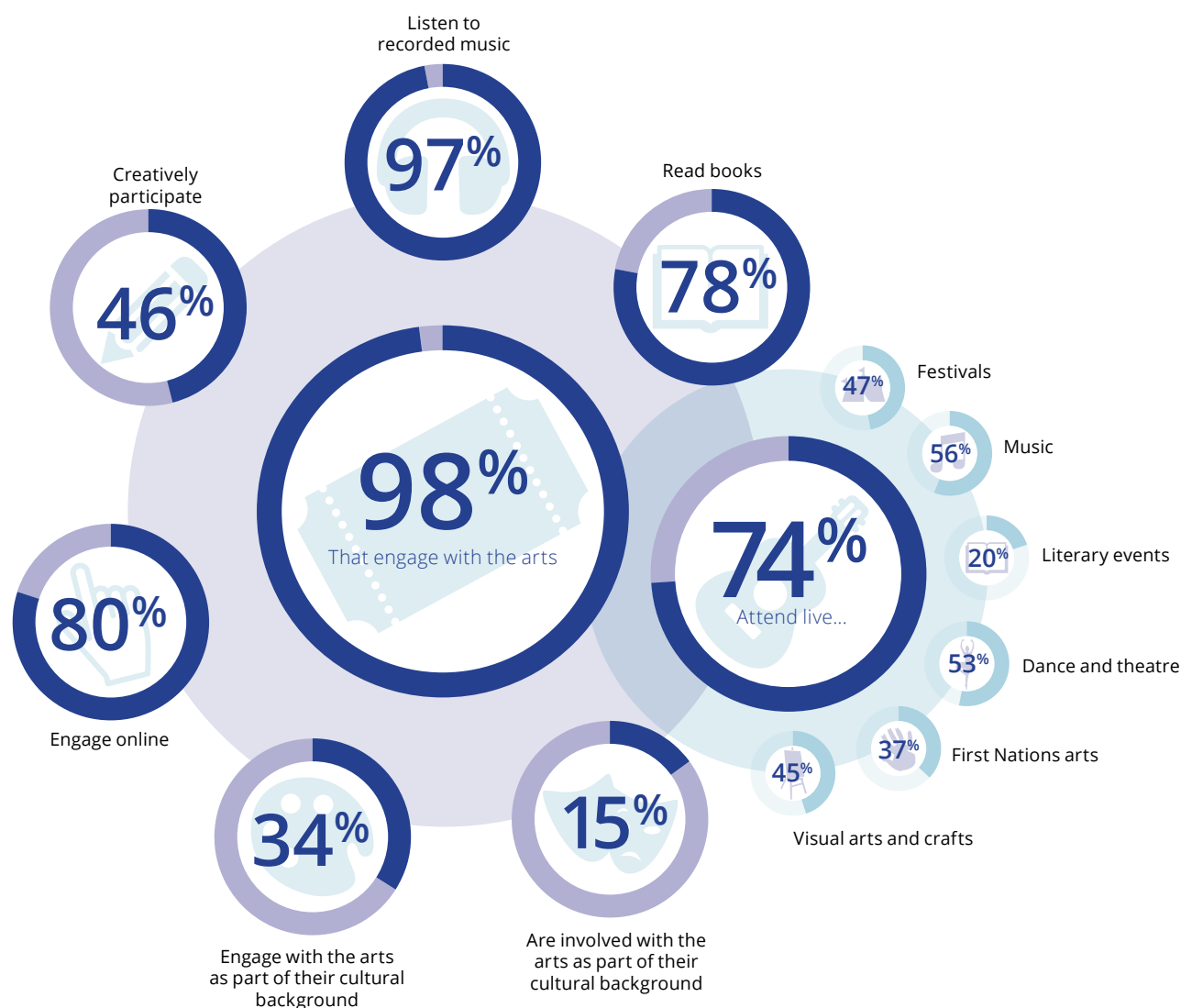
Cultural infrastructure plays a central role in the lives of New South Wales artists, creative workers, residents and visitors.

Community

Research by the Australia Council for the Arts shows an overwhelming majority of people in New South Wales participate in culture. Almost half (46 per cent) are creatively involved and 98 per cent engage with culture in some way. This might mean listening to music or reading a book, going to festivals, performances and exhibitions, or going online to find theatre tickets.

Three-quarters of people (74 per cent) attended events in 2016 with live music (56 per cent) the most popular attraction. Visual arts (45 per cent), theatre (41 per cent) and dance (33 per cent) also attracted significant audiences.

New South Wales ticketing and attendance at performing arts events consistently represents the largest share in Australia.¹⁰ Irrespective of how we take part in cultural activities, there's an interaction with some form of cultural infrastructure – buildings, outdoor venues and digital environments.



Cultural infrastructure is an essential requirement for the development of sustainable careers for artists and creative workers

The cultural sector

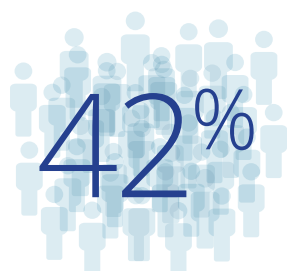
The cultural sector includes creative artists engaged in making art, creative workers creating products for cultural and non-cultural commercial markets, as well as venues, companies and organisations servicing the sector. It includes:

- Large organisations and venues, such as the NSW Government's own Cultural Institutions, State Significant Organisations, and major venues and organisations not run by government.
- Smaller activities and venues such as individual artists and artist collectives, local government-managed cultural venues, producers and support organisations in the small to medium cultural sector.
- Small businesses producing commercial cultural products and supporting the sector.

New South Wales is home to a diverse artistic community from full-time professional artists to hobbyists. Individual artists are among the lowest paid professionals in Australia.¹¹ They require access to affordable space to live and work. Currently, one in six professional Australian artists live in regional cities or towns, and approximately one in ten live in rural, remote or very remote areas.¹² Whether based in metropolitan areas or regional communities, cultural infrastructure is an essential requirement for the development of sustainable careers for artists and creative workers.

Cultural infrastructure has the capacity to increase connectivity between regional areas and metropolitan cultural organisations, which are looking for new ways to increase the reach of their programs and undertake regional touring. Increasing and improving cultural infrastructure in regional New South Wales will help facilitate the planning and delivery of these activities.

New South Wales has...



The greatest concentration of creative industries workers (42%)ⁱⁱ



The largest performing arts market in Australia (32.3% by attendance and 37.1% by revenue)ⁱⁱⁱ



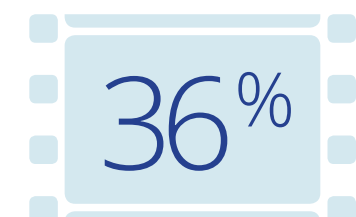
11 of Australia's 28 major performing arts companies



Five of Australia's leading music companies



Six of Australia's leading theatre and dance companies



The largest screen expenditure in Australia (36%)^{iv}

ii NSW Department of Industry. 2018. *NSW's Creative Industries Development Strategy* (pending release).

iii Live Performance Australia. 2016. *LPA Ticket Attendance and Revenue Survey* <http://reports.liveperformance.com.au/ticket-survey-2016/states>

iv Screen Australia. 2017. *Drama Report 2016/2017*. <https://www.screenaustralia.gov.au/getmedia/555c8a31-a3b0-413b-a7ce-90dd250bbfab/mr-171031-1617-Drama-Report.pdf>

New South Wales houses eleven of Australia's major performing arts companies. It is host to a rich and diverse program of festivals, including the third oldest in the world – the Sydney Biennale, the Sydney Festival, Bluesfest, Flickerfest, Splendour in the Grass, Sydney New Year's Eve, Vivid Sydney, the Sydney Writers' Festival, Tamworth Country Music Festival and Byron Bay Writers Festival. New South Wales also has some of the oldest cultural institutions and the largest share of screen production in the country.

Sydney is recognised as a UNESCO Creative City of Film, which provides opportunities to attract international and local production and post-production to Sydney and New South Wales. Create NSW has estimated that every dollar of NSW Government investment in screen generates \$18 of expenditure.¹³

Why invest in cultural infrastructure?

The NSW Government recognises the role that accessible and fit-for-purpose cultural infrastructure plays in facilitating access to the benefits that cultural expression and participation produce.

19,000

By making sustainable and suitable cultural infrastructure available to all residents, visitors and workers across the state, the NSW Government will contribute to the social, economic, civic and individual wellbeing of the state and the people in its communities. The delivery of cultural infrastructure is a key part of creating great places that bring people together, great places to live, work, visit and do business.

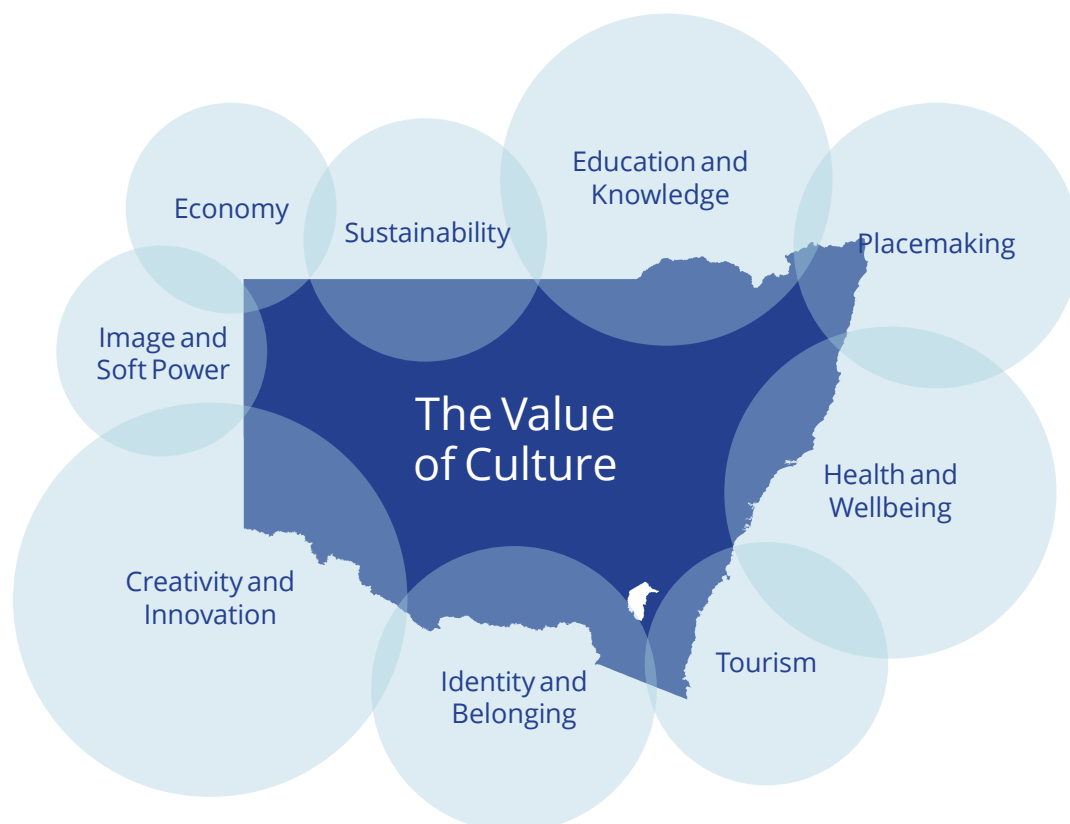
Cultural value has become increasingly well understood around the world. The impacts of collective resources such as libraries, museums, theatres and galleries – and of cultural products such as literature, music and art – support many areas that are fundamental to the growth of nations, states, regions and local communities.¹⁴

This value is articulated in a 2016 study undertaken by the UK Arts and Humanities Research Council.¹⁵ This identified a large and growing body of research demonstrating the diverse and wide-ranging benefits that accrue from the work of the cultural sector and cultural activity within the broader community.

Many of the benefits the study identified are already well known but it also highlights areas of cultural value that are less frequently promoted.

Research undertaken by urbanist and cities expert Greg Clark, in *Culture, Value and Place*, similarly articulates a range of societal and economic benefits.¹⁶ For example, scientists have found positive links between cultural participation and health and wellbeing, even when factors such as age, income, education, and disability are accounted for.¹⁷ Cultural activities have also been found to improve the thinking skills of children and increase their performance at school.¹⁸

International benchmarking undertaken by Professor Greg Clark has found that Greater Sydney has a strong lifestyle and cultural pull, however the overall rate of cultural attendance and higher end cultural attractions is modest by global standards. Additional government intervention may be needed to optimise access to culture and grow the cultural and creative industries in New South Wales.¹⁹



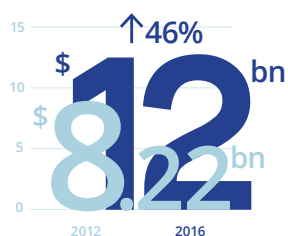
Approximately 19,000 businesses are in the market, creating a total of 120,000 full-time equivalent jobs.

How does cultural infrastructure contribute to the New South Wales economy?

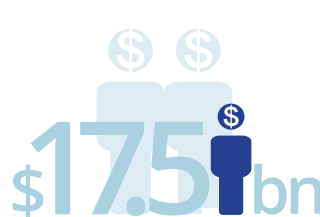
The cultural sector and creative industries make a significant social and economic contribution to New South Wales. In 2016–17, the sector contributed almost \$16.3 billion to Gross State Regional Product (GSRP).²⁰ Approximately 19,000 businesses are in the market, creating a total of 120,000 full-time

equivalent jobs (FTEs).²¹ Within the sector, screen production created a direct and indirect value of \$731 million and employed 6,571 FTEs. The cultural sector businesses and organisations that create these benefits rely heavily on cultural infrastructure to undertake their activities.

Dimensions of the value of culture

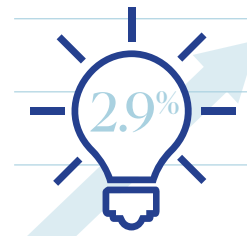


Cultural and heritage visitors spent \$12 billion in 2016, up 46 per cent from 2012.^v



The social asset value of cultural infrastructure is \$17.5 billion (20 year NPV).

This includes a visitation value and value to the broader societal value (\$9.1 billion and \$8.4 billion respectively).^{vi}



New South Wales creative industries employment grew an average of 2.9 per cent per year from 2011–12 to 2016–17 – faster than other New South Wales industries.^{vii}



The cultural sector contributed \$16.3 billion in Gross State Product in 2016–17, creating 82,500 direct FTEs and 36,400 indirect FTEs.^{viii}



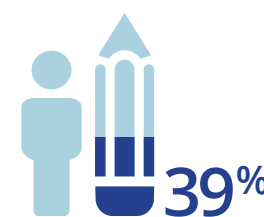
The State Cultural Institutions, State Significant Organisations and State Archives and Records Authority have collections and assets worth \$10.6 billion, underpinning NSW's AAA credit rating.^{ix}



The Sydney Opera House alone contributes an estimated \$775 million to the Australian economy each year, directly and indirectly supporting 8,439 FTEs.^x



The NSW Government spent \$928.5 million on arts in 2017–18, representing just 0.96 per cent of total expenditure (capital and operational).^{xi}



47,300 creative industry businesses in New South Wales employ 212,600 people.

Creative industry businesses make up 6.5 per cent of all New South Wales businesses and 39 per cent of all national creative industry businesses.^{xii}

v Destination NSW. 2016. *Cultural and Heritage Tourism to NSW*. <https://www.destinationnsw.com.au/wp-content/uploads/2013/05/Cultural-and-Heritage-Tourism-to-NSW-Snapshot-YE-Dec-2016.pdf>.

vi Deloitte Access Economics, 2017. *Economic & Social Value of New South Wales Cultural Infrastructure*. Prepared for NSW Department of Planning and Environment.

vii NSW Department of Industry. 2018. *NSW's Creative Industries Development Strategy* (pending release).

viii KPMG. 2017. *Economic Value of Arts, Screen and Culture*. Prepared for the NSW Department of Planning and Environment.

ix 2016–2017 annual reports, various.

x Deloitte Access Economics. 2013. *How do you value an icon? The Sydney Opera House: economic, cultural and digital value*. <https://www2.deloitte.com/content/dam/Deloitte/au/Documents/Economics/deloitte-au-economics-how-do-you-value-icon-2013.pdf>

xi NSW Treasury. 2018. *2018–19 Budget*. https://www.budget.nsw.gov.au/sites/default/files/budget-2018-06/Budget_Paper_3-Budget%20Estimates-Budget_201819.pdf.

xii NSW Department of Industry. 2018. *NSW's Creative Industries Development Strategy* (pending release).

Cultural infrastructure provides places where the individual benefits of cultural participation and expression are enjoyed.

How does cultural infrastructure benefit the people of New South Wales?

Cultural infrastructure provides places where the individual benefits of cultural participation and expression are enjoyed.

Consultation for *The Plan* revealed that the community values cultural infrastructure and that it contributes to their wellbeing in a variety of ways. 65 per cent of respondents said that their use of cultural infrastructure helped them feel socially engaged and connected to their community, while 68 per cent identified that it supported their personal education and learning.

The findings of this survey broadly reflect a 2017 study by the Australia Council for the Arts in which more than half of participants, in particular younger respondents, believed that culture positively impacts their personal health and wellbeing, their ability to express themselves and their ability to think creatively.²² Almost three quarters of participants said that culture makes for a richer and more meaningful life, and two-thirds that it has a big or very big impact on their understanding of other people and cultures.

Cultural participation conducted in a health context such as reading groups, dance classes, music and art therapy have been shown to have a direct positive impact on the health and wellbeing of people suffering with dementia, Parkinson's disease,²³ depression²⁴ and breast cancer.²⁵ They address stigma around mental health issues. There is also evidence that attending cultural events such as live music can reduce hormones associated with stress.²⁶

Cultural activities have been shown to increase the cognitive ability of children by up to 17 per cent, making them better learners and providing them with the skills to apply knowledge more effectively²⁷. Students involved in culture earn better grades²⁸ and are more likely to pursue further education.²⁹

Cultural infrastructure also makes an important contribution to building the skills required for the future, because it plays a critical role in education and supporting education across Science, Technology, Engineering, Arts and Mathematics (STEAM) disciplines. For example, the Australian Museum Research Institute is the second oldest institution for science in Australia and makes a significant contribution to research and conservation, as well as helping to encourage STEAM learning for both adults and children.

Social benefits of the arts



More than half of surveyed Australians

believe that arts impacts their personal health and wellbeing; their ability to express themselves; and their creative thinking.



Almost three quarters

believe that arts make their lives richer and more meaningful.



Two-thirds

believe arts has a big or very big impact on their understanding of other people and cultures.

Australia Council for the Arts. 2017. *The National Arts Participation Survey: State and Territory Results*. <http://www.australiacouncil.gov.au/research/connecting-australians-states-territories/>.

How does cultural infrastructure support population growth?

The people of New South Wales are diverse. Investment in cultural infrastructure will help meet the needs of our future residents.

As the New South Wales population grows, demand for cultural infrastructure will likely expand. By 2036 the population is expected to reach 9.9 million,³⁰ with more than 60 per cent of this growth expected to come from international migration.³¹ Of our current population of 7.9 million people, 27 per cent were born overseas. They come from a diverse range of countries, with the United Kingdom, China, New Zealand and India the most common countries of birth outside of Australia.³²

The population is also aging. As a cohort, the number of people over the age of 65 will grow most significantly during the next 20 years. This trend is projected to be especially pronounced in regional New South Wales. It will be essential that older people can participate in cultural activity in spaces that are near their home and that meet their access needs.

The number of Aboriginal and Torres Strait Islander people is forecast to grow from 231,000 in 2016 to 290,000 in 2026.³³ The geographical distribution of the population is also expected to shift, particularly through growth in the Central City and Western City districts.³⁴ Over recent years the New South Wales Department of Planning and Environment has completed strategic regional plans for the whole of New South Wales. A consistent theme of these plans is the need to provide opportunities for economic empowerment of Aboriginal communities. Cultural practice and infrastructure has the capacity to play a major role in this process.

How does cultural infrastructure support communities?

Cultural employment and audience participation varies across New South Wales. Fewer fit-for-purpose spaces, differences in transport options, and lower levels of non-government investment create challenges for artists outside of metropolitan Sydney. The potential for culture to contribute to the growth and character of these areas is significant. Cultural infrastructure and the activity that occurs within it plays a critical role in shaping the identity and ambiance of local areas and whole metropolitan regions.³⁵ As our regional cities and centres grow and become denser, the NSW Government wants to ensure that facilities and opportunities for cultural participation and expression are available to those communities, and that these facilities contribute to the local character of their surroundings.

Cultural infrastructure contributes to local communities in a number of ways. Culture-led urban revitalisation projects provide opportunities for increased social interaction while giving at-risk or marginalised people a chance to engage.³⁶ In growth areas and newly developed areas, investment in creativity and innovation makes venues and public spaces more attractive for visitors, residents, economic talent and creative industries.³⁷

In regional cities or strategic centres outside of metropolitan areas, cultural infrastructure investment has the potential to secure and promote a sense of identity and place while growth or changes occur, expanding the local availability of associated economic activities (such as retail, hospitality and other public spaces) while still serving as an anchor to a broader precinct containing a range of commercial and civic facilities.³⁸



Parramatta Lanes, photo credit: George Gittany

The promotion of culture through investment in cultural infrastructure – such as localised cultural institutions and precincts, affordable art studios and work spaces, and innovative public spaces – will be an ongoing priority in bringing forward growth and renewal in a wider mix of locations. This adds to the range of locations where people may be willing to live and provides alternative hubs for cultural producers who are considering leaving cities altogether.

Professor Greg Clark, *Culture, Value, and Place*, March 2018

Planning cultural infrastructure

Well-planned cultural infrastructure in areas experiencing increased density contributes to sustainable urban growth and cultural development in regional, suburban and metropolitan communities.³⁹

Urban and regional city growth must be undertaken as a holistic and inclusive process to be sustainable. If planned properly in partnership with regional and local communities, cultural infrastructure contributes to cultural outcomes for a place or community. It also impacts a broad range of essential but non-cultural services including transport, healthcare, education, employment and sustainability.

Communities in regional cities and metropolitan areas often face locational challenges such as poor design of buildings and public spaces, limited pedestrian access, or a lack of quality and fit-for-purpose public spaces. These challenges increase the risk of poor social cohesion. Cultural place-making activities are increasingly used as a strategy for making better places for people to live, work and visit.⁴⁰

Cultural precincts

Cultural precincts are a common feature of urban environments across the world. Known variously as cultural precincts, quarters, districts or hubs, there are estimated to be more than 1,000 of these locations worldwide. The degree of planning in the formation of these precincts varies substantially, from entirely new and planned precincts focusing on the clustering of large institutions to unplanned and organically clustered areas of small-scale cultural activities and communities. The degree of conscious, 'top-down' planning appropriate to produce sustainable and genuinely dynamic precincts has been a matter of significant discussion in recent years.

Across this spectrum, a range of common factors contribute to the success of precincts.⁴¹

Success factors for cultural precincts

Pre-existing factors

- Artists, creative workers producing cultural products and experiences.
- Visitors and interested local communities.
- Functional and efficient public transport.
- A strong local identity.
- The right planning and regulatory frameworks to sustain new cultural business models.
- Flexibility and responsiveness to new business models and audience preferences for finding and accessing culture.

Common success factors

- A focus on cultural production as well as consumption, complemented by supportive land-use planning.
 - Housing with supporting businesses and uses.
 - Capacity to manage and monitor precinct performance.
 - High-quality, short-term cultural uses and events that generate changes in the environment, foot traffic and place attachment.
 - Involvement of a central 'anchor' tenant such as a significant cultural provider or organisation as well as training or education provider.
 - Complementary daytime and evening uses.
-

Right: Force Majeure –
You Animal, You,
photo credit:
Brett Boardman

SECTION 2



Strategic Priorities

Strategic Priority 1

Cultural infrastructure supports strong communities and economies in New South Wales

Where are we now?

- New South Wales' population is growing and changing. By 2036 our population will grow by 28 per cent to 9.9 million people. To manage this growth, the NSW Government is focused on integrated land use and infrastructure planning. This will ensure urban infrastructure is in place to support growth in houses and jobs, making our cities, towns and suburbs better for the people of New South Wales.
- Siloed cultural infrastructure planning and delivery without a strong understanding of the importance of culture in creating great places for happy, resilient communities.
- The benefits of culture and the role it plays in supporting population growth, urban development and community wellbeing have been demonstrated internationally. Forward-thinking governments around the world are making major investments in a diverse range of cultural infrastructure to support the happiness and wellbeing of citizens.

Where do we want to be?

Culture is recognised as an integral part of communities and a key element of creating great places for people to live, work, visit and do business. Cultural infrastructure planning is integrated with state and local planning processes:

1. Integrate cultural infrastructure planning with land use, infrastructure and transport planning.
2. Improve cultural infrastructure and precinct design to create better cultural spaces.
3. Understand and maximise social and economic benefits of cultural infrastructure.

GOAL 1

Integrate cultural infrastructure planning with land use and precinct planning

What will we do?

- Work with local councils to ensure that the importance of culture as a driver for creating vibrant places is reinforced through updated local planning instruments and strategy development.
- Embed cultural infrastructure planning and delivery within cross-government land-use planning, infrastructure planning, transport planning, innovation precincts, urban renewal projects and growth centres development.
- Identify policy opportunities to increase cultural infrastructure and precincts within the New South Wales planning framework.
- Develop benchmarks and metrics on cultural infrastructure required to support strong cities and towns.

The NSW Government wants to create great places and neighbourhoods. Cultural spaces are an essential part of the social fabric and support enhanced liveability across the state. They help maintain local character and amenity in our rapidly growing, densifying and changing cities and communities.

Recognising cultural infrastructure as an integral type of social infrastructure, while also recognising long-term strategic land-use planning alongside other social infrastructure, will help secure great places where culture thrives.

Case Study

01

Culture-led precinct transformation in Seoul⁴²

Seoul's remarkable transformation from chronic overcrowding to a metropolitan area with world-class skills, technology, and quality of life owes much to investment, good metropolitan planning and cultural regeneration.

Deliberate policy making which aims to use culture as a force for community development has been central to its approach. This is evident in 'Seoul Culture Vision 2030', a long-term vision focused strategically on the cultural engagement and happiness of citizens. The Vision is allied to the broader Seoul 2030 Plan to create liveable pedestrian-friendly areas outside the urban core and shift from a single CBD to a three-CBD approach.

Seoul's Chang-dong is an important example of how planning and investment in culture helps to transform a suburban residential district into a new, culture-led metropolitan centre. Chang-dong is a fast-growing residential area with strong transport connectivity, but few cultural facilities and a declining industrial base. In 2014 the City of Seoul announced a major urban regeneration project that aims to transform the area into a cultural and business hub:

- Providing start-up and R&D facilities, a specialised cultural industry base and business support services.

- Connecting public administrative services around the metro station area through a new transit centre.
- Creating a new 'city of gathering and enjoyment' centred around 'K-Pop' – featuring concert halls, a music school, recordings studios, art galleries and a museum – to encourage musicians to move into the area.

The project is forecast to create 80,000 new jobs, of which at least 13,000 will be in cultural industries. Cultural community participation projects are at the heart of the first stage of the development. 'Platform 61' opened in 2016, a cultural centre built out of brightly coloured shipping containers featuring a concert hall, recording studio, art galleries, cafés and retail stores.

The success of the project so far in using consolidated cultural activities to help transform a residential area, with a declining industrial base, into a regenerated second CBD has been partly attributed to its large scale and critical mass, its support for small businesses to build foot traffic in the area, an active programme of night events for young people, and engaged educational institutions.

Image: Cheonggyecheon Stream in Seoul, photo credit: Francisco Anzola

The majority of cultural spaces are conceived, developed, operated and used by regional and local communities. Effective spaces must respond to local or regional needs and operate as integral parts of the community. Achieving this requires integration of cultural infrastructure planning with regional, district and local land use and strategic planning.

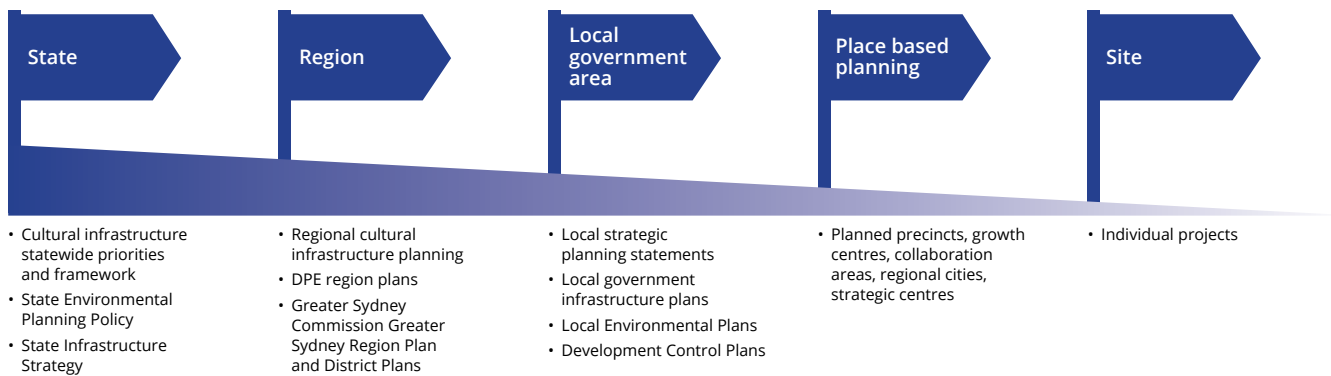
Regarding Greater Sydney, the Greater Sydney region plans and district plans provide overarching strategic planning direction. These plans include cultural infrastructure as a central feature of creating great places, as well as objectives that focus on diversity and social inclusion. Ongoing opportunities for integrated cultural infrastructure planning in Greater Sydney will occur through:

- Department of Planning and Environment Planned Precincts and Growth Areas.
- Urban Growth NSW Growth Centres, such as the Bays Growth Centre and Redfern Waterloo Growth Centre.
- The Western Sydney City Deal, which involves a partnership between the NSW Government, Federal Government and local government.
- Greater Sydney Commission Collaboration Areas and Growth Infrastructure Compacts, such as the Greater Parramatta and Olympic Peninsular.
- Planning for the Western Sydney Airport and Badgerys Creek Aerotropolis.
- The Government Architect of NSW's Designing with Country project.

For regional New South Wales and other metropolitan areas (Newcastle and Wollongong) the framework of regional plans provides overarching strategic direction. Further details about alignment of the Greater Sydney Region Plan, Greater Sydney District Plans and regional plans are provided in the regional snapshots in Appendix B.

The *NSW Environmental Planning and Assessment Act* prioritises strategic land-use planning as a focus of the New South Wales planning system. This includes the introduction of 'local strategic planning statements', which will require local government authorities to articulate the 20-year vision for land use in the local area, special character and values that are to be preserved, as well as how change will be managed. A number of local government areas, such as the City of Sydney and City of Parramatta, have undertaken extensive cultural policy development, highlighting cultural infrastructure as a priority. In other local government areas cultural infrastructure priorities are less prominent outside of essential services such as libraries. The introduction of local strategic planning statements, alongside the updates to Local Environmental Plans that are currently underway, provides an opportunity and vehicle for the NSW Government to work with local councils across regional and metropolitan New South Wales. This will ensure that consideration and planning of cultural infrastructure – as a driver for creating vibrant places – is embedded in long-term land-use planning across local government areas of the state.

Cultural Infrastructure 'line of sight'



GOAL 2**Improve cultural infrastructure and precinct design to create better cultural spaces****What will we do?**

- Develop a set of good design principles and criteria for New South Wales cultural infrastructure and promote their use with local councils, including:
 - environmental sustainability
 - accessibility
 - resilience (e.g. natural disasters)
 - using culture as an anchor for urban renewal and activation
- Engage the NSW Government Architect's Office and local government in the ongoing planning of significant cultural infrastructure and clusters.
- Consider and include impacts on the public domain in all planning for cultural infrastructure and clusters.
- Develop a New South Wales Public Art Strategy and guidelines for each step of the planning and implementation pathway.

Well-designed cultural infrastructure has a catalytic effect on places. When supported by other uses and transport links, it anchors urban renewal and regeneration processes, attracting business and investment. It can transform the functionality of

a place and foster a new identity and character (or acknowledge the existing or historical identity and character) that attracts people and activity.



Left: Artist impression of the Powerhouse Precinct at Parramatta, photo credit: Crone Architects

Case Study

02

Culture-led precinct transformation in Oslo⁴³



Oslo has rebranded itself as the cultural capital of Scandinavia, gaining global recognition for its high-quality contemporary cultural facilities and its current major investment programme. This has included development of flagship infrastructure and delivering culture as part of large-scale urban renewal.

In 2000, the City Council launched the Fjord City Masterplan. The idea was for Oslo to become a 'Fjord City' rather than 'Harbour City', with new waterfront spaces for businesses, art centres, museums and public spaces centred around the new Opera House.

The new Opera House, built at a cost of NOK 4.8 billion (AUD \$780 million), was a catalyst for a wider waterfront regeneration of the Bjørvika area. Today, the Opera House is one of Oslo's must-see cultural attractions and is widely considered to be one of the most iconic buildings in Scandinavia. Its high-quality design, which evokes an iceberg rising from the surrounding fjord, has been widely praised. The building has become a civic focal point because, in the planning, attention was paid to how public space was to be used and how innovative design features would link the building to its surrounds.

The Bjørvika project, a core piece of the Fjord City project, was set in train by construction of the Opera House in 2008. Bjørvika is currently one of the largest urban developments in Norway. It will provide 5,000 apartments, office space for 20,000 employees, and several public spaces including commons, beaches, parks and a three-kilometre promenade.

A strong commitment to culture was at the core of the project, including explicit definition of culture as a means of achieving activation in the waterfront development plan. Under the public-private partnership, one per cent of the budget of the Bjørvika infrastructure was set aside for public art – 25 per cent of which was used for temporary art forms and 75 per cent for permanent installations. This has inverted the traditionally held view of art as an afterthought and placed it in the centre of the development. These arrangements have also resulted in the creation of several cutting-edge cultural facilities, helping to further redefine the areas cultural heritage.

Image: Opera House in Oslo, photo credit: Erik Berg

Good design is not just about individual buildings, but how these buildings contribute to and integrate into their surroundings. International trends are bringing together cultural spaces with public space, creative industries, tourist attractions and educational facilities to create clusters.⁴⁴ Almost all have been sustained, supported or managed by public and private intervention. Those that have been successful required careful and deliberate planning and stewardship, showing a clear facilitation role for government.

Spaces between buildings also matter. High-quality site-specific public art provides free and accessible culture for all and transforms the use of public spaces. Embedded and integrated public art as part of infrastructure development can have big impacts on development outcomes. For example, as part of delivery of a new pedestrian bridge for the Museum and Cultural Precinct on the Parramatta River, the NSW Government is exploring integration of public art. Consultation has found that a clear strategy and guidelines for each step of the planning and implementation pathway would assist with integrated public art delivery.

Case Study

03

Designing with Country



Image: Lizard Log Park in Western Parkland Sydney, photo credit: Andrew Cowen, courtesy of GANSW

Designing with Country is a Government Architect of NSW project to identify, map and share knowledge about places of Aboriginal cultural and heritage significance in Sydney – while protecting sensitive places that should not be revealed. The *NSW Environmental Planning and Assessment Act 1979* requires the sustainable management of built and cultural heritage, including Aboriginal cultural heritage. As part of this process, many types of maps are used to inform planning and design decisions, such as maps of roads and transport, land use and zoning, waterways, ecological lands, geological and topographic maps, among others.

Generally, this current mapping reflects Aboriginal culture or values only in specific locations of archaeological and heritage value. While this protects these sites of significance, it does not

address broader Aboriginal understanding of the landscape or the design of buildings and places. As a result, Aboriginal cultural perspectives are not taken into consideration when planning or designing new infrastructure or developments.

While several Aboriginal community groups have begun to map this type of information there is not a consistent approach in the Greater Sydney area. Designing with Country will utilise this community work already completed as a basis for a broader mapping project. Once complete, the tool will help government, local communities, designers, and developers to create better places and infrastructure that acknowledges the traditional custodians and Aboriginal cultural heritage of the land it occupies.

High-quality site-specific public art provides free and accessible culture for all and transforms the use of public spaces.

Culture is also part of the broader precinct story. For example, innovation precincts are increasingly seen as key to competitiveness, productivity and high-value jobs, and there are strong links between culture and innovation. The *Draft Innovation and Productivity Council Framework* for New South Wales Innovation Precincts suggests that cultural spaces will contribute to amenity and liveability while supporting collaboration. These have been identified as success factors for innovation precincts. There is significant opportunity to integrate innovative business practices with cultural uses as a strategy for producing mutually beneficial economic outcomes. These opportunities could be facilitated by embedding smart-city technology in cultural infrastructure.

The NSW Government commitment to an Ultimo Creative Industries Precinct is a significant opportunity to leverage the benefits of cultural and innovation precincts. The Ultimo Creative

Industries Precinct will reimagine the Ultimo site as a dynamic and engaging cultural industries precinct that unites existing creative industries workspaces and institutions, including the University of Technology and the ABC. There are also plans to consider a range of other uses, such as a 1,500-seat Broadway style theatre and a new fashion and design museum.

The Government's vision for the Bays Growth Centre is to make the area a series of great destinations on Sydney Harbour that will help to drive an internationally competitive economy. Building on its uniqueness, The Bays will be a showcase of old and new – with heritage assets such as the White Bay Power Station, mixed among new open public spaces, community facilities, commercial and residential sites, and important working harbour uses. As part of land-use planning for the area, opportunity exists to investigate inclusion of a facility for cultural activities alongside a mix of working, retail and other activities.

87%

GOAL 3 Understand and maximise social and economic benefits of cultural infrastructure

What will we do?

- Research which cultural infrastructure investments will maximise economic and social benefits so that the NSW Government can maximise returns for the community from its investment and increase its understanding of how community, culture and place are intertwined.
- Develop additional guidance and support for cultural infrastructure economic appraisals and methods so as to value a broader range of benefits.

We have an intrinsic understanding that culture makes our communities happier and more liveable. People who engage in cultural activities report greater life satisfaction and happiness.⁴⁶ But articulating, demonstrating and measuring these benefits is vital in securing the best outcomes for communities, and for NSW Government investment. Continued research will enhance our understanding of how cultural infrastructure can have the biggest impact on the wellbeing and liveability of our communities, and help the NSW Government, and other parties, make the most beneficial investments.

Cost, time and complexity can be a substantial barrier, in particular for smaller cultural organisations and local councils. In addition, many benefits, such as the contribution of cultural infrastructure to community wellbeing, innovation and urban amenities, are still unable to be quantified in a robust manner. Addressing these challenges will help us to make evidence-based decisions about what investments will deliver the most for our communities.

Seven out of eight (87 per cent) community members think it is very important to have cultural activity in their local area.⁴⁵

Strategic Priority 2

Access to space for community participation in culture

Where are we now?

- The overwhelming majority of the community understands the value of culture and thinks it is important in their local area. However, sections of the community do not access culture because it is not affordable, too far away or does not meet their demands.
- Access to culture is no longer just about having a museum, gallery or theatre nearby. Digital technology and changing consumer preferences are creating new ways to engage, participate and create. There are strategic opportunities to keep abreast of trends and technology to position New South Wales' cultural infrastructure for the future.

Where do we want to be?

All people in New South Wales can access the infrastructure they need to make culture part of their everyday lives:

4. Increase access to cultural infrastructure for all people of New South Wales.
5. Use digital technology to expand, reach and meet community demands.
6. Support the economic and social participation of Aboriginal communities.

GOAL 4

Increase access to cultural infrastructure for all people of New South Wales

What will we do?

- Deliver cultural infrastructure investment that targets increased cultural participation from target communities, including:
 - Young people
 - Aboriginal communities
 - Non-English-speaking backgrounds communities
 - People living with disability
 - Elderly people
- Support the continuing transition of libraries to community and cultural hubs, including the creation of spaces for children's learning and development.

Increasing attendance at cultural venues and events by 15 per cent by 2019 is a State Priority for the NSW Government. Achieving this target requires cultural infrastructure to support broad and inclusive cultural participation, reflecting the demands and needs of the community.

The way we experience culture is changing. The community is increasingly demanding more intimate and engaging cultural experiences, including less formal places to learn, connect, create, relax and reflect.⁴⁷ To meet these demands, the NSW Government will facilitate access to a broad range of flexible spaces beyond traditional museums, galleries and theatres.

Building good infrastructure that attracts young people is future proofing. It makes culture a part of their regular life.

Sector Workshop Participant, Goulburn

Facilitating broad and inclusive participation – target communities

- 1. Young people** – A lack of safe spaces to create art for young people, as well as difficulty accessing existing spaces due to limited transport options, are key barriers for youth access.⁴⁸ There are opportunities to increase youth participation by ensuring safe, accessible and affordable spaces are available, including by providing youth-specific infrastructure or partnering with schools, local council or youth health organisations to create spaces for culture.
- 2. People with disability** – Participation in culture is important for social inclusion of the 18 per cent of people in New South Wales with a disability.⁴⁹ People with a disability face barriers to participation in culture, including trouble accessing information, physical barriers to accessing facilities, as well as attitudes which can deter or prevent them from participating in culture.
- 3. Non-English-speaking background** – New South Wales is Australia's most culturally diverse state. More than one in four (27.1 per cent) of our residents are born overseas and 25.1 per cent speak a language other than English at home.⁵⁰ Celebrating and promoting this diversity through cultural infrastructure that reflects our diverse identities and promotes inclusion will support social interactivity and the vibrancy of our communities.
- 4. Aboriginal communities** – Access to space to develop Aboriginal heritage and contemporary cultural practice supports the identity and pride of New South Wales Aboriginal communities, increasing social and economic participation (see goal 6).
- 5. Elderly people** – Space to engage in and practice culture supports health and wellbeing as people age, building stronger links with communities. Create NSW is currently developing a Creative Ageing Strategy to support participation for older people.

New South Wales Public Libraries

Public libraries are among the most heavily used public institutions in New South Wales. New technologies and changing learning preferences have added the need for spaces for community connection and learning to the library's traditional role of providing collections and information.⁵¹ The core services of libraries – access to books, information, literacy, education support – remain strong and in demand. Public libraries are increasingly diversifying their services and partnering with the community and arts and cultural sectors to deliver other public programs. Exhibitions, events and other public programs are widening the library audience and providing partners with the space to connect. The State Government supports New South Wales public libraries through the State Library of NSW. The 370 local council public libraries across the state operate in accordance with the *Library Act 1939* and receive funding, advice, connectivity, collection support and assistance from the State Library. All councils that operate libraries receive annual subsidy payments, and the Government has provided a range of additional funding programs in recent years.

The NSW Government recognises the opportunity for using libraries to increase cultural participation and is committed to assisting their continued development as technology and connectivity access points for communities. To support this evolving role, they must provide spaces that better facilitate face-to-face interactions, collaboration and innovation, learning and development for children and safe places for reflection. They must provide access to technology including media production studios. Newly developed or planned libraries are showing how this can be achieved. For example, the Darling Exchange development in Sydney's Darling Harbour will co-locate a new City of Sydney library with a childcare centre, and open-air retail and hospitality venues. Many New South Wales libraries are already leading the charge, however progress varies across the state.⁵² The existing reach of libraries demonstrates the size of the opportunity: 97 per cent of New South Wales community members, including those in regional areas, report having a library in their local area or within reasonable travel time, while over three-quarters report visiting a library or archive at least once in the past 12 months.⁵³

Revitalising Regional Libraries Grants

\$4 million  including **Wi-Fi hotspots in 126 county libraries** (2011/12 to 2014/15)

Public Library Infrastructure Grants

\$15 million  including **118 projects funded** (2011/12 to 2014/15)

42 million books were borrowed (2016/2017)

35+ million visits (2016/2017)

Over **11 million** internet sessions booked (2016/2017) 

Statistics courtesy of State Library of NSW

GOAL 5**Use digital technology to expand reach and meet community demands****What will we do?**

- Investigate and support digital capability to stay abreast of new trends in cultural production and presentation.
- Develop and deliver a state-wide digitisation solution for significant objects, collections and intangible heritage, including Aboriginal cultural heritage.

Digital technology helps more people access culture and enables more inclusive experiences for diverse groups. Cultural organisations can also use digital technology to better understand and meet demands of consumers, delivering new methods of community engagement and participation. Artists across many disciplines use technology to express their art on new media platforms, from social media and blogsites to virtual reality and augmented reality. Innovative uses of technology are increasingly being adopted around the world. These include digital collections, live digital performances and crowdsourced curation.⁵⁴ In some communities, cultural spaces such as libraries are one of the few places where the internet can be accessed.

Digital trends have changed the way culture is accessed, consumed and produced, and so opportunities in this space

are constantly evolving and changing.⁵⁵ We are committed to staying abreast of new trends, ensuring that cultural infrastructure projects consider and embed opportunities offered by new technology.

New South Wales is home to vast cultural, social and scientific and historical collections. However, much of it is inaccessible or difficult to access online. The NSW Government is committed to making our collections more accessible via digital technology. Create NSW is working with the State Cultural Institutions and State Archives and Records Authority on ways to improve how digital collections are made available to researchers and the public. This will increase the accessibility, quantity, archival security and capacity of what is digitally available.

Right: Pipilotti Rist, *Pixelwald Motherboard (Pixelforest Mutterplatte)*, 2016, multi-channel video installation with sound, installation view, Pipilotti Rist: *Sip my Ocean*, Museum of Contemporary Art Australia, Sydney, 2017, courtesy the artist, Hauser & Wirth and Luhning Augustine © the artist, photo credit: Ken Leanfore



Case study

Digital infrastructure connects artists and communities in Parramatta

04



Information and Cultural Exchange (ICE) delivers culture and technology-focused programs to diverse communities in Western Sydney. With a focus on building capacity through access and participation, programs cater to different cohorts, including emerging artists, youth, non-English-speaking background communities, First Nations people and people living with a disability.

Established in 1984, ICE has emerged from a mobile information service to a landmark creative hub in Western Sydney. ICE's digital culture facility in Parramatta (est. 2010) continues to bring access to the latest in tech programs, creative production and education. The space maintains flexibility for innovative education and creative entrepreneurship through ICE's partnerships with local schools, community service providers, professional creatives and other organisations.

In 2017, ICE's *Manifesto for Tomorrow* digital engagement program (funded by the Crown Resorts and Packer Family Foundations) enabled students from Granville Boys High School and Auburn Girls High School to conduct research into strategic planning of the Art Gallery of NSW's Sydney

Modern Project. Facilitated by ICE, the project used the Parramatta facility and a temporary 'Manifesto Headquarters' at the Art Gallery of NSW using the ICE mobile digital lab equipment. Many students chose to focus on the need for more digital engagement and interactive experiences in the space, examining the relationship between traditional and digital art. VR (virtual reality) Artist Josh Harle produced the VR component, introducing students to Unity game design software as well as VR hardware. Together with illustrator Andrew Yee, Harle and students generated avatars through recording audio, illustrating avatars, photographing different areas of the Art Gallery of NSW, and then tested the game using VIVE™ VR headsets and controllers. Additionally, video artist Marian Abboud supported other students to develop an experimental video manifesto.

This was an unprecedented opportunity for both the Gallery and the students, creating a rich and unique dialogue between the participants and gallery staff, which has had a lasting impact on the Gallery. With a growing audience in the rapidly expanding Western Sydney landscape, ICE continues to foster innovative professional pathways in the cultural space.

Image: Auburn Girls High School participant Manifesto for Tomorrow, 2017, photo credit: Marian Abboud

GOAL 6**Cultural infrastructure supports the economic and social participation of Aboriginal people****What will we do?**

- Support spaces for Aboriginal heritage and contemporary culture.
- Support opportunities for Aboriginal creative entrepreneurship.

The NSW Government OCHRE Plan aims to support Aboriginal people to actively and fully participate in social, economic and cultural life.⁵⁶

Spaces that recognise and preserve Aboriginal heritage and contemporary cultural practice both foster and celebrate Aboriginal culture and identity. There are opportunities to work with Aboriginal artists and existing networks to identify and implement more dedicated spaces for Aboriginal culture in metropolitan and regional New South Wales. This includes adaptive re-use and integration into major development and urban renewal projects.

Cultural infrastructure can also support meaningful employment and economic empowerment by providing the spaces needed to create and promote Aboriginal creative entrepreneurship. Research shows a continuing demand for authentic Aboriginal art, culture and tourism experiences, both traditional and contemporary. Ensuring infrastructure is in place to develop these opportunities will make lasting impacts on the economic participation of Aboriginal people across regional and metropolitan New South Wales. Achieving these outcomes will require close collaboration and consultation with Aboriginal communities and networks.



Right: Arts Northern Rivers
‘Weaving Women Project’
– Tania Marlowe, photo
credit: Katie Holmes

Case study

Creative entrepreneurship at Yarkuwa Indigenous Knowledge Centre in Deniliquin

05



Located in Deniliquin, in the Murray-Riverina region, The Yarkuwa Indigenous Knowledge Centre cultivates cultural heritage of the Wamba Wamba and Perrepa Perrepa people. Founded by the Traditional Owners in 2003, Yarkuwa leads cultural education for the next generation of traditional custodians and the community.

A celebration of regional identity, Yarkuwa's centre hosts a multitude of cultural heritage opportunities that drive community participation. The multi-purpose space provides educational displays, Indigenous Knowledge library, office and gallery space of artefacts, artworks and photographic histories. In 2017, the 'Tumikal Kulken' Youth and Community space was developed with \$15,000 funding assistance from the state government's 2017 Community Building Partnership Program and was designed to support delivery of the Youth Space Networks Initiative, led in partnership with South West Arts.⁵⁷ To support commercial revenue streams and sales of books, bush tucker and artwork are available for purchase.

The Centre's digital infrastructure supports the preservation of language and culture that is core to Yarkuwa Indigenous Knowledge Centre's work. Wurrekangurrak (we all speak), is an online dictionary of Wamba Wamba facilitated by the Centre. As a language that is primarily spoken, this unique record is significant to the longevity of local Aboriginal culture. Additionally, from 2017 the centre began development of a digital archive of the Yarkuwa Collection. Acquired through council and private donations, the 250-object collection includes a 100-year old basket and stone artefacts.

Yarkuwa Indigenous Knowledge Centre has established itself as a leading centre of Aboriginal creative entrepreneurship, preserving and sharing cultural heritage in an innovative way for community.

Image: Yarkuwa Indigenous Knowledge Centre, photo credit: courtesy of Yarkuwa Indigenous Knowledge Centre

“Blak Box is one of our most ambitious projects to date – bringing together design, installation and sound for a completely unique contemporary storytelling experience for audiences.”

Urban Theatre Projects’ Artistic Director, Rosie Dennis

Case Study

06

Innovative temporary cultural infrastructure in Barangaroo



Image: Urban Theatre Projects, *Blak Box*, photo credit: Barton Taylor

Cultural infrastructure is not limited to permanent construction and can be made available through temporary structures. Ventures such as Urban Theatre Projects’ *Blak Box*, commissioned by Barangaroo Delivery Authority, create a temporary venue to support specific production design and content. Premiering at Barangaroo Reserve, the *Blak Box* structure pavilion was designed by architect Kevin O’Brien and delivers a surround-sound

immersive listening experience of First Nations storytelling about the Barangaroo site. The space pavilion has no floor so as to directly connect the audience to country, and the structural space rebounds acoustics to support conversation, invoking interactive participation. Ultimately, not limited to one location, the *Blak Box* structure is set to tour in 2019, delivering the unique storytelling experience nationally.⁵⁸

Strategic Priority 3

Cultural infrastructure for a collaborative and thriving cultural sector

Where are we now?

- Over the past five years, creative industry employment grew at an average of 2.9 per cent each year, outpacing growth of other industries of 1.6 per cent each year. This trend will continue with a long-term transition away from traditional manufacturing towards a more diverse advanced manufacturing and service-based economy.
- Growth and productivity of the cultural sector is limited by a lack of access to affordable space. There is strong demand for more flexible space which supports a broad range of needs.
- There are significant opportunities to increase available space through adaptive re-use and interim uses.

Cultural production and presentation is an essential part of the state's cultural life and economy. Creative workers contribute to the cultural economy and the life of the state, and other sectors of the economy, including media and telecommunications, professional services (especially design), education, accommodation and food services and transport services.⁵⁹ *The Plan* considers the infrastructure needs of a broad definition of the cultural sector, including the small-to-medium component that is an essential element of a functional ecosystem.

Between 2011 and 2016, the manufacturing sector's share of total employment in New South Wales fell from 8.4 per cent to 5.8 per cent. Over the same period, creative industries employment grew faster than other industries at an average rate of 2.9 per cent a year, with the fastest growth in design (5.2 per cent), music, performing and visual arts (4.9 per cent)

Where do we want to be?

Increased availability of affordable, fit-for-purpose and sustainable space supporting growth of the cultural sector and creative industries:

7. Increase the use of space through adaptive re-use, expansion and maintenance of existing infrastructure.
8. Invest in new infrastructure for the cultural sector.
9. Support and invest in sustainable cultural infrastructure.

and internet and digital services (5.7 per cent).⁶⁰ As the economy continues to evolve away from traditional manufacturing toward more diverse advanced manufacturing and other economic areas, such as service-based professions, there is a need to ensure the New South Wales workforce evolves in kind.

Just as the needs of artists and the cultural sector have changed over preceding decades, the specific features and design needs for spaces they use will continue to evolve. The future New South Wales workforce will need the skills of the creative industries: creativity, entrepreneurship, social and emotional intelligence, as well as technical ability. Creativity and collaboration with people from different cultures have been identified as two key capacities that young people must develop to be competent in a globalised world, as shown in the Global Competencies Research of the Organisation for Economic Co-operation and Development's Programme for International Student Assessment.

Creativity and collaboration with people from different cultures have been identified as two key capacities that young people must develop to be competent in a globalised world, as shown in the OECD's Programme for International Student Assessment (PISA)'s Global Competencies Research.

As such, *The Plan* has been developed with an understanding of the need to support New South Wales' cultural infrastructure on an ongoing and regularly reviewed basis.

Throughout this process, regardless of future changes, certain core needs for cultural sector infrastructure are likely to remain consistent. They include:

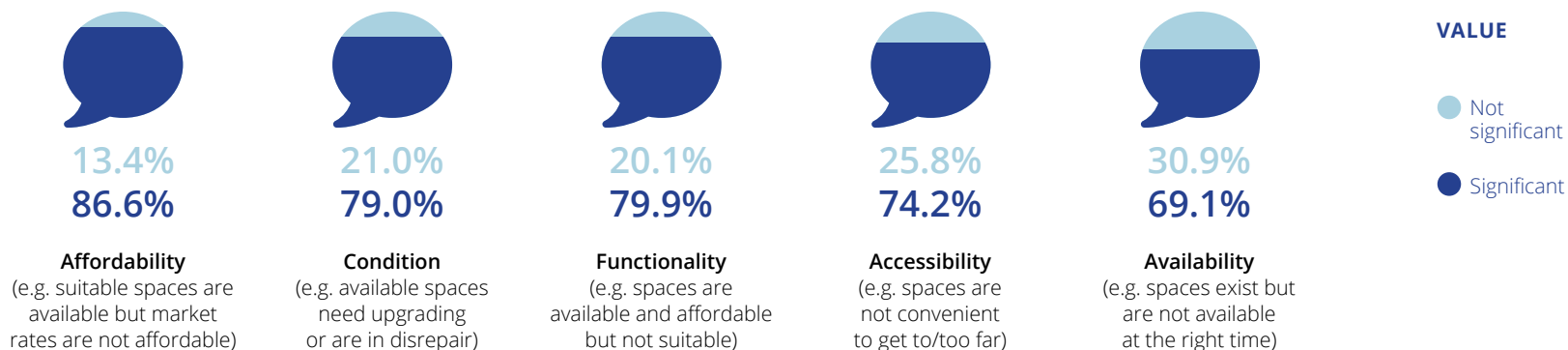
- **Formality** – The need for informal spaces that facilitate creative experimentation, innovation, knowledge exchange and informal learning, as well as formal spaces for presentation, broad social recognition and critique.
- **Scale** – The need for spaces that can accommodate a broad variety of solitary and communal cultural production and expression.
- **Affordability** – The need for spaces that are affordable for the entire creative community.
- **Geography** – The need for spaces located in all urban and regional environments where creative workers live, visit or work.
- **Suitability** – The need for spaces that are flexible and usable for a broad range of cultural needs, as well as fit-for-purpose spaces designed for modes of cultural expression with specific requirements.
- **Modes of participation** – The need for spaces for the consumption and sharing of cultural product, as well as space for its production such as industrial facilities.
- **Access** – The need for spaces that facilitate access to cultural activity, such as affordable housing for artists, as well as spaces that are accessible to specific communities or individuals, as well as open, public access spaces.

- **Timing** – The need for spaces that operate at all times of the day, depending on need and context.
- **Connectivity** – The need for spaces that facilitate the sharing and exchange of cultural expression occurring in other locations, such as cultural clusters and the internet.

Findings from consultation undertaken for *The Plan* suggest that the critical challenge to meeting these needs is access to affordable and suitable space, with over 85 per cent of survey responses identifying affordability as either a very significant or significant challenge and 79 per cent identifying condition (of a space) as either a very significant or significant challenge.

Importantly, the needs described above include a focus on modes of participation – space for cultural production as well as presentation. When asked what types of cultural infrastructure are most important to their creative community, over 90 per cent of respondents identified space to rehearse or develop an artistic practice as important, slightly more than those who identified exhibition space. A majority of respondents also identified space for practice and development as the type least accessible to their creative community.

What are the most significant cultural infrastructure related challenges facing your creative community?



Cultural sector survey undertaken for *Cultural Infrastructure Plan 2025+*

How important are the following types of infrastructure to your creative community?

VALUE ● Not important ● Neutral ● Important



Exhibition space
(i.e. community or artist-run galleries)



Space to rehearse or develop an artistic practice
(i.e. artist studios or workshop)



Performance space
(i.e. live music venues or theatres)



Flexible space for hire to collaborate with peers
(i.e. community halls)



Space to store and maintain collections
(i.e. warehouse facilities)



Space for research
(i.e. libraries or archives)



Outdoor event space
(i.e. event-ready public parks or open space)



Administrative space that supports cultural practice
(i.e. co-working space)



Retail space for selling creative artwork
(i.e. a shopfront)

GOAL 7**Increase making space through adaptive re-use, expansion and maintenance of existing infrastructure****What will we do?**

- Establish a New South Wales Government entity to manage cultural properties.
- Review the *Create NSW Infrastructure Support Policy*.
- Work with local government to identify and implement opportunities to repurpose suitable NSW Government property as affordable and accessible space for the community and cultural sector.
- Identify policy opportunities within the New South Wales planning framework to increase space for the cultural sector through adaptive re-use.
- Continue to improve existing cultural infrastructure via continuation and extension of the Creative Capital program to all metropolitan and regional areas.
- Investigate and promote shared spaces and temporary uses in property scheduled for renewal.
- Retain space in industrial and employment areas for cultural production.
- Support and advocate to continue cultural usage of existing infrastructure (e.g. heritage theatres).

During consultation for *The Plan*, the cultural sector continually highlighted the need to focus on better utilisation of existing infrastructure. In some places, this need was revealed to be more important than the construction of new buildings. This feedback highlighted that in many cases the most appropriate way to address a cultural sector need will be by optimising existing infrastructure through adaptive re-use, facility upgrades or maintenance and redevelopment.

The NSW Government has already invested in projects that contribute to the goal of optimising existing spaces, such as the Regional Cultural Fund (Create NSW), ClubGRANTS (Liquor and Gaming NSW) and Creative Capital (Create NSW). Additionally, many NSW Government services provide space for cultural sector activity, such as programs held on land and in facilities operated by the NSW Office of Environment and Heritage, including the Royal Botanic Gardens or the state's national parks.

The NSW Government will continue to work across government and with the cultural sector to develop and implement programs that optimise existing cultural infrastructure and adaptively re-use non-cultural infrastructure. For example, by identifying underutilised space that could be made available to the cultural sector, reviewing current infrastructure support policies and supporting the continued use of existing assets, such as the Roxy Theatre Parramatta and Theatre Royal in the Sydney CBD, for cultural purposes. This will build on existing investments through the Regional Cultural Fund, which are supporting adaptive re-use, such as the transformation of the heritage-listed Pump House at Water Works in Albury into a maker space.

There are also opportunities to use spaces on an interim or shared basis for cultural purposes. Future initiatives include working with Urban Growth NSW to investigate interim activation opportunities and working with the Sydney Olympic Park Authority on shared usage of space for cultural purposes.



Right: *Double Tap*, 107 Projects, photo credit: James McDonald

IN FOCUS

Botanic Gardens and Centennial Parklands in Sydney

MAJOR EVENTS

40 major events per year, including **Mardi Gras, NAIDOC Week, and Australia Day**

620,000

event participants, excluding Vivid & NYE per year



20,000

people at seven different events

During Vivid Sydney there are more than

450,000

visitors to the Royal Botanic Garden

Night events including:

- HANDA Opera (50,000 visitors)
- Open Air Cinema (80,000 visitors)
- Carols in the Domain (30,000 visitors)

FILMING & PHOTOGRAPHY



Centennial Parklands film shoots, TV shoots and advertising shoots



Royal Botanic Garden facilitated over 80 film, TV and advertising shoots

ROYAL BOTANIC GARDENS SYDNEY EXHIBITIONS

20+

exhibitions each year

280,000

exhibition visits

GOAL 8

Invest in new, fit-for-purpose infrastructure for the cultural sector

What will we do?

- Continue support for Create NSW's Western Sydney Making Spaces Program.
- Work with regional galleries, libraries, archives and museums to pilot a co-location storage project for significant non-state-owned collections, including options for public access.
- Partner with other major NSW Government-lead development and precincts to include affordable and accessible space for the cultural sector.

To meet future cultural sector needs, the NSW Government will work with its partners to employ differing strategies depending on the needs and context of each project. For example, creative professionals work in a global marketplace for talent and New South Wales must compete to attract talented workers. The NSW Government will work with industry and the education sector so that New South Wales continues to attract and develop a strong creative workforce. A key part of this will be continuation of current support, such as the Western Sydney Making Spaces Program, which funded eight new sites in 2016–17 with \$405,000 in funding.

While optimising existing infrastructure is important, in such contexts the best method for addressing needs may be the construction of new facilities. The construction of new facilities can be the best way to address complex infrastructure needs and ensure fit-for-purpose functionality of a space to achieve the best return on investment.

GOAL 9

Support and invest in sustainable cultural infrastructure

What will we do?

- Review all cultural infrastructure capital investments with regard to community demand and ongoing operational sustainability.

New or existing cultural infrastructure does not produce outcomes in and of itself. The purpose of *The Plan* is to provide infrastructure supporting creative sector programming, and cultural production, as well as space for community-level cultural activity. It is vital to ensure that investment and support provided to the cultural sector for infrastructure is conditional on the future sustainability of the programming or activity that will

be produced from it. This may include the conditioning of NSW Government investments or the support of projects on rigorous business cases. It may also include a review of opportunities to remove barriers to financial sustainability for the cultural sector, such as through the liquor licensing, planning and regulatory systems for which the NSW Government has legislative powers.

Case Study

Rental subsidy and provision of space for the cultural sector in New York⁶¹

08



The Alliance of Resident Theatres/New York (A.R.T./New York) is the peak service and advocacy body representing 400+ non-profit theatre companies in New York City. As one of the largest non-profit landlords in New York City, A.R.T./New York offers approximately 5,000-square-metres of subsidised space to the non-profit theatre industry.

Responding to an industry space crisis in one of the world's most expensive real estate markets, A.R.T./New York partnered with the City of New York and the philanthropic funding community to pioneer an innovative new model for shared, subsidised office and rehearsal space for non-profit cultural organisations, primarily theatres. In 2000, A.R.T./New York secured a long-term lease in Brooklyn, and turned it into The Esther T. Mertz South Oxford Space, with 20 business offices for theatre companies and three rehearsal studios shared between the tenants and, as available, outside renters.

In 2008, The City granted a commercial real estate developer tax abatements and additional upper floors "air rights" on its residential high-rise development, in exchange for a 99-year commitment to utilise its street-level and lower floors for non-profit cultural use. The City purchased the facility for A.R.T./New York's use and A.R.T./New York then mounted a USD \$25 million fundraising campaign to build two new theatres, along with shared rehearsal, office and common spaces. The majority of the money raised has gone into a Rental Subsidy Fund, with investment earnings which have successfully covered the difference between the market rent and A.R.T./New York's subsidised rent.

Image: A.R.T./New York, photo credit: courtesy of A.R.T./New York

Strategic Priority 4

Creating impact through partnerships and capacity building

Where are we now?

- Cultural infrastructure needs are much greater than available funding.
- There are significant cross-government opportunities to establish partnerships promoting better use of existing facilities and embedding culture within other projects.
- Innovative models of funding and delivery via multiple funding streams, including public-private partnerships and loan schemes, already exist in Australia and internationally. However, successful implementation of these approaches will first require work to ensure that organisations are investment ready, as well as an investigation into how to reduce regulatory barriers to private delivery and investment.

Where do we want to be?

Cultural infrastructure delivery and funding is supported by partnerships across NSW Government, local councils, cultural organisations, philanthropists and business:

10. Embed cultural infrastructure within other policy domains.
11. Build capacity for business case development, funding and delivery of cultural infrastructure.
12. Reduce barriers to private delivery and funding for cultural infrastructure.

The NSW Government has already made a significant financial commitment to cultural infrastructure over the coming years. However, the cultural infrastructure needs identified in this *Plan* are far greater than currently available public finance. *The Plan* acknowledges that providing the cultural infrastructure needed to support the quality of life of New South Wales' growing population will require strategies to access alternative funding streams to realise the needs and potential of the State.

Much of the infrastructure requirements identified in this *Plan* extend beyond the role of the NSW Government. The NSW Government will take a leadership role but achieving *The Plan's* vision will require a coordinated effort and partnerships across Federal Government, local councils, private enterprise and the not-for-profit sector that deliver on joint strategic priorities, and that leverage innovative and flexible solutions for funding and delivery. With this in mind, we will work with the Federal Government to pursue opportunities relating to current tax laws which may limit philanthropic contributions.



Left: Volunteer guide conducting a tour of the New England Regional Art Museum's Hinton Collection, photo credit: courtesy of New England Regional Art Museum

27%

GOAL 10 Embed cultural infrastructure within other NSW Government portfolios

What will we do?

- Work with UrbanGrowth NSW, Greater Sydney Commission and NSW Government Architect to create vibrant cultural precincts as part of cultural infrastructure delivery across Greater Sydney and New South Wales.
- Partnering with Transport for NSW to identify opportunities for cultural infrastructure integration in transport infrastructure projects.
- Partnering with NSW Ministry of Health to identify opportunities for cultural infrastructure integration as part of new health infrastructure.
- Develop Create NSW as a 'Centre of Excellence' for cultural infrastructure, working collaboratively to build state-wide capacity for cultural infrastructure planning and delivery.
- Enhance the current Arts and Culture Policy Working Group to champion the importance of cultural infrastructure across other portfolios and oversee implementation of *The Plan*.
- Work with the Department of Planning and Environment to integrate public art into pilot projects to naturalise creeks and water channels in Western Sydney.
- Develop business cases for pilot 'joint use' of new or upgraded school facilities for cultural purposes.
- Establish space for practicing artists and facility sharing arrangements within New South Wales schools, correctional facilities, sporting facilities and hospitals.
- Advocate for the public and private sector to adapt effective and sustainable cultural infrastructure in line with the New South Wales Climate Change Policy Framework.
- Work with the Office of Strategic Lands to investigate short-term, long-term and interim property opportunities for the cultural sector.

The NSW Government recognises that cultural infrastructure plays an important role in making great places. Maximising the social and economic benefits of cultural infrastructure requires a bold approach that extends consideration and planning for cultural infrastructure beyond traditional culture policy domains.

Engaging and building partnerships across the NSW Government will help raise awareness and understanding of the importance of cultural infrastructure. It will also help identify and pursue opportunities to embed cultural infrastructure in an integrated way – for example, via initiatives in schools, hospitals, public transport, correctional facilities, aged care facilities, juvenile justice centres and childcare centres. Previous successful

initiatives, such as the Fresh AIR artist in residency program, delivered in partnership with the Australia Council for the Arts, Create NSW and the Department of Education, demonstrate the potential of these arrangements. Joint and shared use of facilities for cultural purposes will also support directions of the Greater Sydney Commission's *Greater Sydney Region Plan and State Infrastructure Strategy Update 2018–38*.

Strategic integration of cultural infrastructure – with new and expanded schools, hospitals, universities and other service centres – needs to be adopted, and more urgently, delivered to places where a cross section of the community can participate.⁶²

IN FOCUS

Joint use of school facilities

The NSW Department of Education has recently introduced a strategic focus on increasing shared and joint use of school infrastructure by the community outside school hours. Featured as a prominent strategy within the Greater Sydney Metropolitan Plan, joint use involves a school and a community partner collectively funding shared facilities, such as building and operating a theatre or flexible community space with a local council. Shared use relates to when a school allows community use of school facilities during out-of-school hours. Shared and

joint-use agreements provide a range of benefits to schools, the broader community and, potentially, the cultural sector. Through shared and joint-use agreements there are significant opportunities to increase the availability and quality of vital cultural infrastructure – such as studio and workshop space or performance venues – for students, the community and the cultural sector. It will also enhance the role of schools as places for forging social connections. Additionally, such arrangements maximise utilisation of valuable cultural space.

This process has already commenced. For example, Create NSW is working with Transport for NSW to integrate delivery of public art as part of key transport projects involving Newcastle Light Rail and Sydney Metro. As awareness and partnerships build, new opportunities will be identified. In the short to medium term, a number of specific opportunities for partnerships within the NSW Government have been identified, including:

- Working with the Office of Strategic Lands to identify property opportunities for the cultural sector, including short-term, long-term and interim opportunities.
- Working with Transport for NSW to identify opportunities for cultural infrastructure integration.
- Working with the Department of Education on opportunities for joint use of school facilities.

- Working with the Division of Energy, Water and Portfolio Strategy to integrate creative engagement and public art within pilot projects to naturalise creeks and water channels in partnership with C3West.
- Working with the Office of Environment and Heritage to increase the environmental sustainability of cultural facilities.
- Working with Urban Growth NSW to identify opportunities for cultural infrastructure as part of major urban renewal projects.
- Working with the Greater Sydney Commission to integrate cultural infrastructure into long-term planning for Greater Sydney, including the Greater Parramatta to Olympic Park Peninsular Growth Infrastructure Compact.

GOAL 11

Build capacity for planning, funding and delivery of cultural infrastructure

What will we do?

- Investigate and pilot innovative models to build investment readiness and funding models for cultural infrastructure investment, including impact investment approaches, public-private partnerships and matched philanthropic funding.
- Develop tools and guides to support the planning and delivery of cultural infrastructure, including:
 - Master planning
 - Business case development
 - Local planning control amendments
 - Private sector delivery
 - Identifying and accessing alternative funding streams
- Prioritise NSW Government investment for projects with multiple funding streams, including earned income, investment from federal and/or local government, philanthropy and commercial partnerships.

Overall private sector support for culture in Australia has grown 27 per cent over a period of six years, from \$221.1 million in 2009–10 to between \$268.5 million and \$279.8 million in 2015–16.⁶³ While there is evidence that overall support is increasing,⁶⁴ *Infrastructure NSW's Advice* suggests that there are opportunities to further increase philanthropic and private sector investment in New South Wales and Australia more broadly. There is also a

significant amount of small-scale culture sponsorship occurring at the local level, such as small business sponsorship of community events, art prizes and festivals.

International case studies illustrate the opportunities to fund cultural infrastructure through innovative models that partner the cultural sector, philanthropists, business and government.

International examples – innovative funding models

- The Arts Impact Fund UK brings together public, private and philanthropic investment to provide unsecured repayable loans (with interest) to cultural organisations for capital and non-capital projects. Funding is provided to projects that deliver social impact outcomes, which must be defined, demonstrated and measured.
- The DCMS Wolfson Museums and Galleries Improvement Fund is a partnership between government and the Wolfson Foundation in the UK. In January 2017 the most recent round of funding provided £4 million to renovation and improvement projects in museums and galleries.
- New York's Museum of Modern Art issued \$281 million of tax-exempt bonds to help finance its renovation and expansion. The bonds provided funds for upfront capital costs while the museum raised philanthropic contributions.
- Concession agreements in Moscow, through the One Rouble per Square Metre programme, enable private organisations to use historical buildings at a reduced price in exchange for investment in upkeep and restoration.
- In San Francisco the Community Arts Stabilisation Trust is a non-profit trust that brings together public and private funds to purchase property and assets for cultural organisations. This strengthens their financial and organisational capacity to purchase permanent facilities. The Trust is a partnership between the Kenneth Rainin Foundation, the Northern California Community Loan Fund and the San Francisco Office of Economic and Workforce Development.

The NSW Government has already taken steps to increase funding for cultural infrastructure from alternative sources. For example, the Sydney Modern Project includes \$100 million of investment from private donations. The Walsh Bay Arts Precinct also includes additional philanthropic support.

Continuing to encourage and incentivise projects to access multiple funding streams will be critical to addressing the cultural infrastructure fiscal gap. However, success of this approach will depend on a sector that is 'investment ready'; that is, has the skills and capacity to develop 'shovel ready' business cases, identify and access multiple funding streams and develop philanthropic partnerships. In New South Wales, much must be done to build this capacity in the cultural sector and local governments.

Successful capacity building will need an incremental, long term approach. Results from capacity-building strategies will take time, but in the longer term an investment-ready sector will be central to sustainably enriching the contribution culture makes to New South Wales communities.

Capacity-building models already exist in Australia. For example, a partnership between Philanthropy Australia and the National Australia Bank provides grants under the Impact Investment Ready Program to help build business, financial, legal or other capacity required to secure investment. In Queensland, the Arts Business Innovation Fund – a partnership between government, business and philanthropy – supports not-for-profit cultural organisations to develop more resilient business models and diversify income streams through a mixture of matched grants and zero-interest loans.

The process of capacity building also requires the right kinds of tools, guidance and support. In the short term we will focus on developing tools and guidance for the cultural sector and local councils, covering development of cultural infrastructure business cases as well as identifying and accessing alternative funding streams.

There is also a role for the NSW Government to help shift mindsets about funding cultural infrastructure by catalysing discussion and partnerships and researching and piloting innovative models.



Carriageworks Night Market, photo credit: Jacqueline Manning

GOAL 12**Reduce barriers to private delivery and funding for cultural infrastructure****What will we do?**

- Reduce barriers and incentivise local government use of development contributions for cultural infrastructure.
- Investigate opportunities to fund cultural infrastructure facilities through existing infrastructure contributions secured as part of the planning process.
- Ensure that NSW Government policy affecting the night-time economy includes balanced provisions that support the establishment and operation of cultural infrastructure, such as theatres and live music venues.

Privately developed and run venues and businesses have historically played a major role in supporting the cultural life of New South Wales, whether as non-cultural venues hosting cultural programming or private development of new spaces. Commercially run venues such as pubs, large theatres and cinemas are examples of venues usually developed and run by the private sector, but with significant cultural purpose and outcomes. Similarly, public-private partnerships have delivered some of New South Wales' most significant cultural infrastructure, such as the City Recital Hall at Angel Place.

Over recent years significant attention has been paid to the 'red tape' that makes private investment in cultural venues less attractive or that create barriers to their sustainable operation. A steady flow of cultural sector feedback over this time has identified a number of dimensions to the challenges. Firstly, it has been broadly recognised that the cultural sector believes that over-regulation is a challenge. It has also been frequently cited that confusing or conflicting regulatory policy has an equally negative effect, and that clearer regulation is needed to increase private investment.

Such 'red tape' exists in a range of policy and regulatory areas within the influence or control of the NSW Government, including in planning, liquor licensing, environmental protection, economic development and more. The planning system in particular plays an integral role in developing and operating cultural infrastructure. Planning processes are in place so that development of infrastructure is appropriate to its surroundings and minimises impacts on the environment, but planning can also have significant impacts on project costs and timeframes. Additionally, the operating conditions applied through processes such as development applications or liquor licensing can impose limitations on the way in which cultural infrastructure is used, thereby reducing opportunities to develop and test new and innovative business models or generate the revenue needed

to sustain cultural programming or activities. A balanced and considered approach is needed to ensure these provisions are achieving their intended outcomes without imposing undue burdens.

These impacts are relevant across all forms of cultural infrastructure. However, they are often more challenging for infrastructure or uses that operate in new or innovative ways or in more environmentally sensitive contexts where impacts of uses need to be balanced with the opportunities they provide, such as in areas with dense residential populations or as part of the night-time economy. Significant attention has been paid to the night-time economy in recent years, with non-government organisations, NSW local government agencies and the NSW Government all contributing to a significant growth in understanding about the role of cultural infrastructure in the night-time economy. This discussion has often focused on live music venues and theatres, key examples of cultural infrastructure that *The Plan* aims to support. As such, *The Plan* will ensure that NSW Government policy affecting the night-time economy includes provisions that support the establishment and operation of cultural infrastructure. Cross-governmental policy, strategy and program development aiming to remove 'red tape' barriers to private investment and sustainable management will require collaboration and advocacy across the NSW Government, as well as partnerships with local government and the cultural sector.

Similarly, there are significant opportunities to increase cultural sector access to space earmarked for development on an interim basis while planning and approvals for development pan out. Opportunities for the creation of explicit incentives could be explored as a method for increasing the value captured through urban development.

Case Study

Commercial partnerships in new developments

09



Empty commercial spaces are increasingly being transformed and repurposed for cultural use. The demand for space, particularly in inner city Sydney, has compelled organisations to seek partnerships with commercial developers to reappropriate space for cultural practice.

During the Walsh Bay Arts Precinct redevelopment works of their permanent space, Bangarra Dance Theatre Australia undertook a corporate partnership to negotiate the use of vacant space within Lend Lease Corporation's Barangaroo International Towers complex as their temporary dance studio. The space, tucked within the underground carpark, was once reserved for a generator-plant room. However, due to design changes and the implementation of Barangaroo's sustainability model, the room was left vacant.

Bangarra negotiated a subsidised rent and short-term lease with Lend Lease while Create NSW began the design and delivery process for the fully equipped dance studio. The once industrial space now features a sprung floor, mirrored rehearsal room

with stage audio and lighting controls, treatment room, artist greenroom, change rooms and bathroom facilities.

In 2017 Sydney Fringe was invited to establish *The HPG Festival Hub* in partnership with property developer HPG Australia, which provided Sydney Fringe with a 7,000-square-metre industrial site in the Sydney suburb of Alexandria while it was awaiting development. This partnership enabled Sydney Fringe to activate the site as a multi-purpose performing arts centre that acted as the central site for its activities during the 2017 festival. It also provided low-cost rehearsal and performance space to the independent sector. The project provided over 50 independent companies with much needed space, including the Sydney Gay and Lesbian Mardi Gras float workshop.

Following activation of the site during the 2017 festival, HPG Australia allowed Sydney Fringe to stay for an additional 12 months and use the space for their 2018 festival. In addition, Sydney Fringe will be provided with a permanent space in the finished development, to run as a cultural hub.

Image: Dark Emu, Bangarra Dance Theatre 2018, photo credit: Daniel Boud

Case Study

10

Private investment and Miami's cultural transformation⁶⁵

The rapid transformation of the Miami cultural scene has been central to the growth of the region's economy. Art Basel's establishment on Miami Beach (2002) helped brand the city and support a wave of national and international private investment. Combined with Florida's relatively low levels of income tax and growing access to local capital, Miami has become an appealing place for private investment. This has had a direct impact on the culture-driven regeneration of previously struggling neighbourhoods.

Investment in large-scale projects, including private and public co-investment, has contributed to the establishment of distinguished first-class modern infrastructure. In 2006, the USD \$470 million Adrienne Arsht Centre opened in Downtown Miami, funded through Miami-Dade County's largest ever

public-private partnership, which included a USD \$150 million private capital campaign.

A group of entrepreneurial, visionary developers also recognised the need for quality and affordable creative workspaces. They understood the value these created. Miami now has the most co-working space in America. These spaces provide creatives with a place to work collaboratively or independently, encouraging them to come to and remain in the city. Developers also drove the culture-led regeneration of neighbourhoods through the establishment of new cultural institutions and creative spaces. The once isolated Wynwood District is now a revitalised, thriving cultural district, in part due to the recognition by developers of the capacity of design and culture in generating value.

Image: Wynwood Walls in Miami, photo credit: Dan Lundberg

SECTION 3



Geographic Priority

Geographic Priority 1

Greater Sydney is recognised as a leading cultural destination of the Asia-Pacific

Where are we now?

- The NSW Government is making the biggest investment in cultural infrastructure in the Eastern Harbour City since the Opera House was built so as to ensure that our cultural assets continue to provide the quality experience expected by contemporary patrons.
- The NSW Government has adopted the Greater Sydney Commission's 'three cities' vision for greater Sydney. There is an opportunity to support achievement of the three cities vision by improving access to cultural infrastructure in the Central River City and Western Parklands City.
- Sydney has an outstanding concentration of significant cultural assets within the Sydney CBD which give it a strong reputation nationally and internationally. There are opportunities to further leverage this position and make New South Wales a cultural capital of the Asia-Pacific by filling identified gaps while increasing the visibility and authenticity of cultural attractions and experiences.
- There is an opportunity to proactively protect our precious state cultural collections by investing in maintenance and collection management (storage).

Where do we want to be?

Greater Sydney's three-city metropolis becomes a leading cultural capital in the Asia-Pacific and continues to grow the visitor economy, employment and growth:

13. Showcase our cultural identity and assets with world-class facilities
14. Support Greater Sydney's transition to a three-city metropolis
15. Reinforce the benefits of our State Cultural Institutions

GOAL 13

Showcase our cultural identity and assets with world-class facilities

What will we do?

- Establish governance and investigate the best business models and funding opportunities for a contemporary Aboriginal Cultural Centre.
- Investigate identified gaps in Greater Sydney's cultural infrastructure, including a lyric theatre, large-scale exhibition space, outdoor event space, and flexible multi-purpose spaces.

Greater Sydney is Australia's economic powerhouse and global gateway. It acts as a gateway for international and domestic visitors and has the lion's share of New South Wales' creative industries businesses and employment.

Leveraging and building Sydney's position as New South Wales' visitor gateway is critical to the continued growth of our economic growth. 95.5 per cent of international heritage and tourism visitors to New South Wales visit Sydney.⁶⁶ However, overall, cultural attendance, high-end cultural attractions and cultural and creative production in Greater Sydney are modest by global standards.⁶⁷ Research has found that there is an opportunity to

further unlock Greater Sydney's cultural potential by increasing the visibility and authenticity of our cultural attractions and experiences.⁶⁸

Research has identified significant costs and missed opportunities if Greater Sydney does not decisively support its cultural development, including remaining a second division player in the innovation economy where high value jobs are created, a lost sense of place and identity, and a lost opportunity for Sydney to become a leading player in the Southern Hemisphere.⁶⁹

Particular gaps identified in *Infrastructure NSW's Advice* and reinforced during consultation for *The Plan* include:

- **A lack of suitable exhibition space for major touring exhibitions.** Destination NSW has advised that in recent years Sydney has lost a number of major internationally significant exhibitions and musicals due to a lack of suitable space. These are lost opportunities for New South Wales. A lack of suitable exhibition spaces impedes the visitor economy and employment.
- **A lack of suitable theatre space.** Destination NSW has advised that a lack of suitable space for long-running musicals impedes our ability to host long musicals and contemporary shows, negatively impacting New South Wales' competitiveness.
- **A large, permanent outdoor music venue in Sydney.** The cost and logistical issues involved in setting up stages for outdoor concerts can be prohibitive for short-term events.
- **Flexible, multi-purpose spaces within cultural clusters for interdisciplinary cultural events and experiences.** *Infrastructure NSW's Advice* highlights the need for flexible spaces, particularly in Western Sydney, to meet demand for more experimental events.

- **Rehearsal and studio facilities.** A shortage of affordable space across Greater Sydney was identified by *Infrastructure NSW's Advice* and reaffirmed during consultation for *The Plan*. Updated research has also confirmed a shortage of affordable rehearsal and studio spaces in Western Sydney.⁷⁰ Increasing available affordable rehearsal and studio facilities has also been identified as a priority by the City of Sydney.
- **Aboriginal Cultural Centre:** New South Wales has the largest Aboriginal population in Australia and holds world-class Aboriginal collections. New South Wales received 350,000 international Aboriginal tourism visitors in 2016–17, more than any other state or territory and a 57.4 per cent increase on the previous year. Tourism Australia's 2016 Consumer Demand Project found that 'rich history and heritage' and 'native or cultural heritage activities' rank highly as factors in destination choice for consumers in Australia's key international tourism markets. However, Sydney does not have a dedicated space for authentic experiences of Aboriginal heritage and contemporary culture.

Further details about available cultural infrastructure and future opportunities in the Eastern Harbour City, Central River City and Western Parkland City are provided in relevant snapshots in Appendix B.

GOAL 14 Support Greater Sydney's transition to a three-city metropolis

What will we do?

- Cultural infrastructure investments to support development of the 'Eastern Harbour City', 'Western Parkland City' and 'Central River City' as part of Greater Sydney's 'three cities' transformation.
- Investigate cultural infrastructure opportunities as part of planning for the Aerotropolis.

By 2036 Greater Sydney is projected to be home to an additional 1.7 million people.⁷¹ The Greater Sydney Commission's 'three cities' vision seeks to accommodate this growth through development of three major centres of gravity, based on the established Eastern Harbour City, the developing Central River City, and emerging Western Parkland City (including the new Western Sydney Airport).

International cities expert Professor Greg Clark has undertaken research and benchmarking that identifies culture-led planning, placemaking and infrastructure as being a priority in the development of major new centres in the Central River City and Western Parkland City.⁷² Other international cities have used their transition into polycentric regions to define a bigger vision of metropolitan culture and demonstrate the potential for high amenity lifestyles in new locations. Examples such as East London in London, Oakland in San Francisco, Brooklyn in New York and Incheon in Seoul, illustrate the importance of long-term investment and strategy making as infrastructure catalysts.

There is also an opportunity for more deliberate and strategic co-location of culture and creative practices within Greater Sydney's emerging centres of technology and innovation. The potential of cultural clusters and precincts to contribute to vibrant 'live-work-play' environments, that attract and retain talent, is undermined by disconnection from areas of high-value innovation and on-site cultural segregation from other technology-based activity.

The Greater Sydney Commission's Greater Sydney Region Plan and supporting District Plans recognise that cultural infrastructure is key to maintaining and improving liveability, and that liveability contributes to productivity and sustainability, as well as individual well-being and community cohesion. A clear vision and strategic focus for each of the 'three cities' will help guide planning to ensure that the unique potential of each city can be achieved.

Greater Sydney Commission's 'Three Cities' vision and cultural infrastructure opportunities



0 5 10 20 km



Western Parkland City

Central River City

Eastern Harbour City

Vision *Cultural infrastructure helps drive new locations for jobs and investment.*

Cultural infrastructure supports growth and increased urban amenity.

Creativity is central to a competitive, innovative and global city.

Eastern Harbour City

Vision

Creativity is central to a competitive, innovative and global city.

The Harbour CBD within the Eastern Harbour City is Australia's global gateway and financial capital. It is also home to the State's Cultural Institutions and a thriving and diverse range of cultural activities and creative industries.

The NSW Government is making the largest investment in cultural infrastructure since the Opera House was built to revitalise key cultural assets in the CBD, including the Walsh Bay Arts Precinct, the Sydney Modern Project, the Sydney Opera House Stage One Renewal, investigation of a Creative Industries Precinct at Ultimo and an expanded exhibition hall at the Australian Museum. Continuing to build on these investments, including through creation of a CBD cultural precinct and opportunities to co-locate culture with centres of technology and innovation will be critical to supporting innovation, jobs and global competitiveness.

Strategic focus

- Building New South Wales's cultural brand.
- Precincts which drive innovation, creative industries and global competitiveness.

Beyond the Harbour CBD, large-scale urban renewal and infill development projects are underway or planned. These include the Bays Growth Centre (including the White Bay Power Station) and Redfern North Eveleigh. There is an opportunity for cultural infrastructure to support renewal and development by creating vibrant, socially connected places which help to retain and develop local identity, improve liveability and support successful transitions in a changing urban environment.

As Australia's global gateway, it is important that our cultural infrastructure honours our Aboriginal cultural heritage. A nationally significant Aboriginal Cultural Centre has been recommended by the *Visitor Economy Industry Action Plan 2012*, *Infrastructure NSW State Infrastructure Strategy 2014*, and *Infrastructure NSW's Advice*, October 2016. An Aboriginal Cultural Centre would provide enriching opportunities for the visitor economy, including Aboriginal creative businesses in tourism and export markets.

Central River City

Vision

Cultural infrastructure supports growth and increased urban amenity.

The Central River City already offers an exciting and diverse arts and culture scene. Significant existing infrastructure includes the Riverside Theatres, Information and Cultural Exchange (ICE) and Parramatta Artists' Studios. The newly created Powerhouse Precinct at Parramatta will form the centrepiece for the Central River City, including an expanded Riverside Theatres. Blacktown local government area is one of the fast growing and most populated areas within Greater Sydney and has the largest Aboriginal community in Sydney.

The Central River City is undergoing a transformation, driven by unprecedented public and private investment in new transport and other infrastructure. This investment will drive growth in the Central River City, creating new jobs and housing and increasing the region's role as a major contributor to the Greater Sydney economy. However, additional cultural infrastructure investment will be needed to fully capitalise on this investment and, as envisaged by the Central District Plan, make the Central River

Strategic focus

- Developing new cultural precincts, including the Powerhouse Precinct at Parramatta.
- Cultural infrastructure investment to support planned growth in Greater Parramatta and Olympic Park (GPOP).

City a great place where people aspire to live, work, visit and do business.

The Greater Parramatta and Olympic Park (GPOP) vision is to be 'Greater Sydney's true centre – the connected, unifying heart'.⁷³ Four distinct quarters within GPOP are envisioned: Westmead health and education precinct; advanced technology and urban service sectors in Camellia, Rydalmere, Silverwater and Auburn; and the Sydney Olympic Park lifestyle precinct.

Opportunities exist for infrastructure investment to expand cultural uses at Sydney Olympic Park so as to achieve the aspiration of a lifestyle precinct, as well as co-location of culture with emerging areas of technology and innovation. Create NSW will continue to work with the Greater Sydney Commission through the Growth Infrastructure Compact to ensure that cultural infrastructure investments are made to help GPOP achieve its potential.

Western Parkland City

Vision

Cultural infrastructure helps drive new locations for jobs and investment.

The Western Parkland City will be established on the strength of the new international Western Sydney Airport and Badgerys Creek Aerotropolis. It will be a polycentric city capitalising on the established centres of Liverpool, Greater Penrith and Campbelltown-Macarthur.

Much of Western Sydney has limited purpose-built cultural infrastructure.⁷⁴ Significant cultural infrastructure investment, aligned with centres, transit hubs and planned transport upgrades, will have a catalytic effect on the emerging Western Parklands City. It will help the area develop to meet the expectations of future generations for a high-amenity high-experience urban life – a place where people want to live and work, and where employers want to invest in the creation of jobs. By building on its existing assets – such as Casula Powerhouse, Campbelltown Arts Centre, Blue Mountains Cultural Centre, Hawkesbury Arts Centre, Penrith Regional Gallery and the Joan Sutherland Performing Arts Centre – the Western Parkland City will be an innovative 21st-century city with dynamic, world-class cultural infrastructure, and a key ingredient in the paradigm shift for cultural infrastructure across Greater Sydney. It will be home to new models for delivering cultural infrastructure, unique and experiential cultural opportunities linked to tourism and global talent attraction.

Strategic focus

- Integrating cultural infrastructure as part of the new Western Sydney Airport and Badgerys Creek Aerotropolis.
- Co-locating culture within emerging centres of creative industries, technology and innovation.

International cities expert Professor Greg Clark has identified that there is clear potential for an iconic facility to be created as part of the Aerotropolis.⁷⁵ Integrating cultural infrastructure planning as part of land use and infrastructure planning for the Aerotropolis has the potential to help transform the Western Parkland City into a centre of innovation and creativity for people to live and work, and for tourism and investment.

Western Sydney is rich in Aboriginal history and heritage significance and home to the largest Aboriginal population in Australia. Despite this, there is a shortfall in Aboriginal cultural infrastructure. New Aboriginal Cultural Infrastructure would support Aboriginal people in connecting with their heritage and culture and accessing economic opportunities. It would also provide an exciting experience for attracting visitors to the area. Incorporation of performing arts facilities as part of the delivery of new education infrastructure is another significant opportunity. These opportunities will be explored in partnership with the Department of Education and Greater Sydney Commission.

Case Study

11

Culture-led precinct transformation in Amsterdam

Holland Boulevard in Amsterdam's Schiphol Airport welcomes passengers in transit to experience Dutch culture. Located after security between Lounges 2 and 3, the 5000m² space is divided by low walls sectioning it into a range of cultural experiences including museums, piano recitals, Dutch-style sitting rooms, commercial tenancies and a library. The most famous tenant, the Rijksmuseum, features 17th-century Dutch Golden Age works from Jan van Goyen and Willem van de Velde the Younger. Visitors can access the museum 24 hours a day, free of charge, thanks to sponsorship from Amsterdam Airport Schiphol and ING Bank.⁷⁶

Travellers can choose from a range of cultural activities including kid-friendly interactive exhibitions from Amsterdam's NEMO Science Museum and giant stuffed toys by artist Florentijn Hofman. Travellers seeking quiet can enjoy the Airport Library that houses 500 books by Dutch authors, available in 40 languages, or sit in the dedicated relaxation area. Commercial space is occupied by retailers with an array of offerings from high-end goods to Dutch cuisine and tulips, while further along the Boulevard a grand piano surrounded by public seating welcomes tourists to sit, play and interact with their fellow travellers.⁷⁷ Holland Boulevard exhibits successful co-location in mixed development infrastructure that promotes access to culture for broad audiences.

GOAL 15 Reinforce the benefits of our cultural institutions

What will we do?

- Deliver a best-practice holistic collection storage solution for New South Wales' Cultural Institutions and State Significant Organisations, including options for public access.
- Maintain and renew our State Cultural Institutions.

New South Wales is home to state cultural collections and assets with a combined value of over \$10.6 billion. These collections underpin our AAA credit rating.⁷⁸ Safeguarding them is critical to our cultural heritage.

Infrastructure NSW's Advice recognised that investment in the reinforcement of our cultural institutions is paramount. We will ensure that our State Cultural Institutions are fit for contemporary purposes and for building Greater Sydney's position as a leading cultural destination.

Existing collection stores are at or near capacity, while some are obsolete as they reach the end of their lifespan. We are investigating a holistic storage solution which will protect our cultural heritage, increasing access for people in Western Sydney and regional New South Wales while meeting the needs of the Cultural Institutions for the next 25 years.

Geographic Priority 2

Cultural infrastructure leverages the diversity and unique cultural identities across New South Wales

Where are we now?

- Regional and metropolitan New South Wales is home to rich and unique cultural identities and communities.
- Local Councils lead the majority of metropolitan and regional cultural infrastructure planning. There are opportunities to improve the framework for local and regional cultural infrastructure planning, empower local communities and ensure specific needs are met.
- There are significant opportunities for cultural infrastructure to support the NSW Government's commitment for regional economic and social development by creating jobs, attracting visitors and making our regional cities more liveable.

Where do we want to be?

Creativity and access to culture thrives in Regional New South Wales through a strategic and coordinated approach to cultural infrastructure planning:

16. Support regional economic and social development.
17. A coordinated approach to local and regional cultural infrastructure planning.

GOAL 16 Support regional economic and social development

What will we do?

- Increase cultural infrastructure investment in regional New South Wales.
- Implement a 'hub and spoke' approach to cultural infrastructure planning and investment in regional New South Wales.

Regional New South Wales is home to a diverse and rich set of cultural identities and cultural activities (see Appendix B). In supporting culture in regional New South Wales, we must recognise and build on these unique local strengths and the passion and commitment of practitioners in the regions.

The NSW Government is committed to providing quality services and infrastructure in regional New South Wales, supporting regional growth centres where cultural infrastructure has been identified as a priority, and identifying and activating economic potential in the regions.⁷⁹ Cultural infrastructure investment in regional New South Wales will help create jobs, attract tourism and support placemaking, making our regional cities and centres appealing places to live and work.⁸⁰ However, much remains to be

done. Accessibility to cultural infrastructure is restricted in some regional areas and these communities are less likely to attend live music, theatre or dance events.⁸¹

Key opportunities which may be supported by cultural infrastructure include:

- Rejuvenating towns and increasing opportunities for regional tourism and the visitor economy.
- Supporting training, development and professional pathways and networks for artists and cultural workers in the regions.
- Providing the community with places to gather, make and create.

Case Study

Cultural infrastructure investment and regional economic revitalisation at MAMA in Albury⁸²

12



The \$11.3 million redevelopment of the contemporary art gallery Murray Art Museum Albury (MAMA), was instrumental in revitalising the regional economy in Albury. Reopening in October 2015, MAMA has since generated \$27.6 million in local economic benefits and a \$9.66 million boost to the visitor economy. The new, state-of-the-art facilities enable MAMA to host international exhibitions that bring significant education and economic benefits to the community. Spaces such as the exterior gallery and garden are used to exhibit artworks and create a different atmosphere in which to experience art.

The MAMA site has had a gallery for 35 years and has long been a community icon. Recognising that the gallery was important to the people of Albury-Wodonga, the community was engaged in the redesign, fundraising and build. MAMA's extensive community and educational programs ensure that the museum continues to work collaboratively to promote capacity building and deliver positive social impact. The Nguram-gang: Home District exhibition was developed by students in collaboration with local Wiradjuri artists. Students learnt the history, language and culture of the Wiradjuri people, and artists such as Uncle Allan Murray and Brendon Kennedy were able to pass on knowledge about the Wiradjuri land.

Image: Brook Andrew, *Lines of Time*, installation view, Murray Art Museum Albury, photo credit: Simon Dallinger

Case Study

13

Adaptive re-use to reinvigorate the cultural landscape in Barcaldine, Queensland



The adaptive re-use of the Globe Hotel (1910) has rejuvenated the Barcaldine townscape. Situated in central Queensland, the former local pub was transformed from a run-down relic into an architecturally significant, fit-for-purpose Visitor Information Centre and cultural precinct. The Globe precinct includes retail and display spaces, History on Oak room, function room and art gallery. Plans for further staged development include a library and theatre. Purchased by the Barcaldine Regional Council in 2011, the \$3 million restoration was developed with funding sourced from council (\$2,161,419), the Queensland government (\$317,500) and the Federal Government's Regional Development Australia Fund (\$500,000).⁸³

In 2014, the building was retrofitted to create a modern fit-for-purpose centre for public use. Architects Brian Hooper and Michael Lavery (m3architecture) collaborated to deliver a contemporary design that blended modern aspects with heritage features to retain the building's unique character. The iconic renovation is to be featured at the Venice Biennale 2018 in the Australia pavilion. Barcaldine now hosts a landmark building that attracts national and international tourism to its cultural precinct.

Image: Barcaldine Globe Precinct, photo credit: Christopher Frederick Jones

The majority of cultural infrastructure in regional New South Wales is planned and delivered by local councils, often reflecting high levels of community engagement and demand for cultural infrastructure. To support continued provision of cultural infrastructure in regional New South Wales, the NSW Government has a strategic role to play in improving planning and coordination of infrastructure at a regional and local level, improving planning systems for temporary event infrastructure and providing strategic support for significant investments.

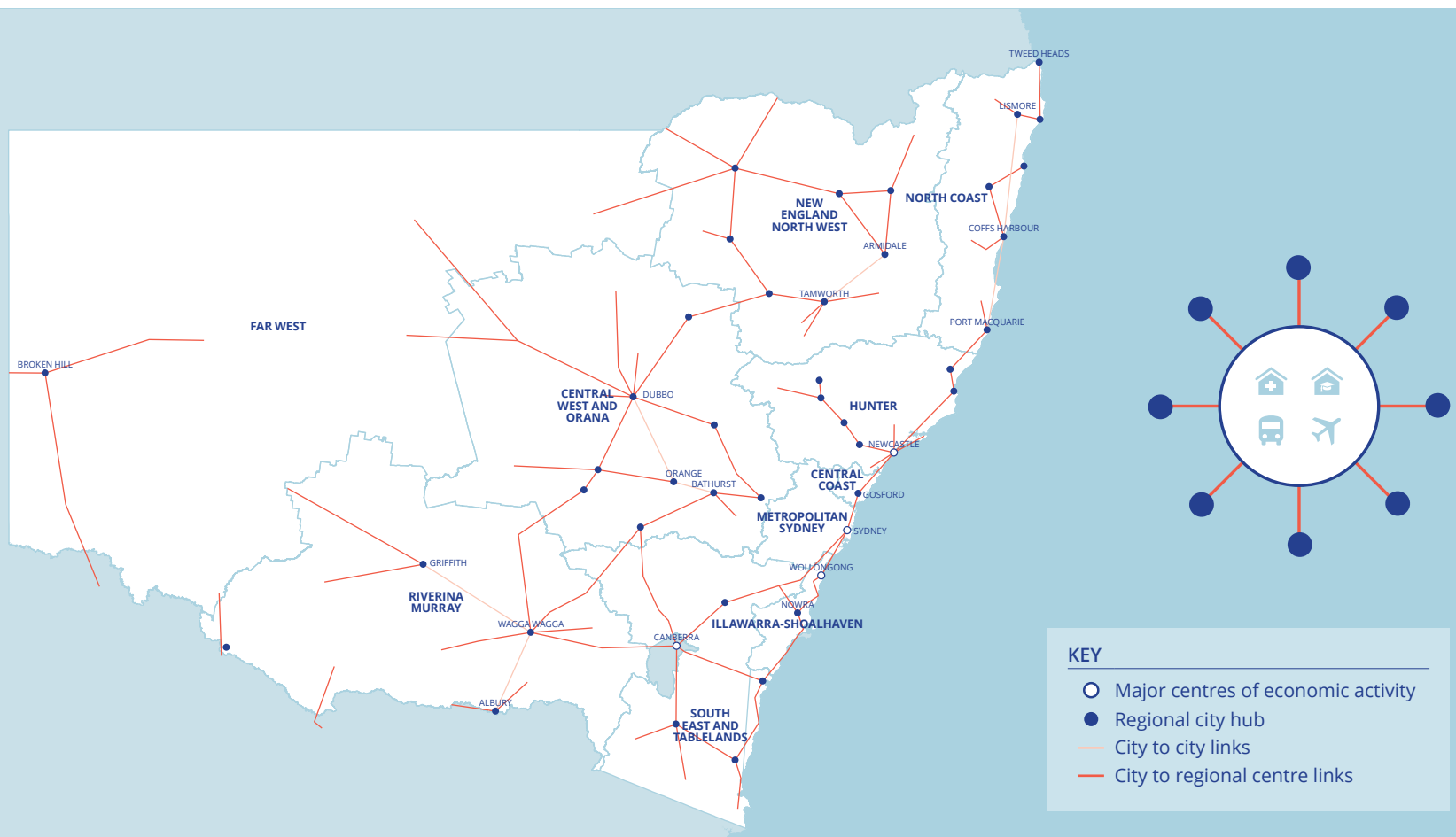
To support the role of regional cities and strategic centres providing access to employment and services, the NSW Government has adopted a 'hub and spoke' approach to infrastructure and service provision in regional New South Wales that recognises the importance of regional strategic centres in the provision of essential services and jobs. This includes shifting the transport network towards providing better regional connections and community access to services and infrastructure in their local hubs.⁸⁴ A strategic focus of major NSW Government cultural infrastructure investment in regional

hubs will align with this long-term shift in approach and increase access to cultural infrastructure for surrounding communities. This approach includes traditional cultural infrastructure as well as knowledge-based and digital infrastructure, which will provide artists in regional areas with places to connect, collaborate and produce remotely, as well as relevant outreach and support services.

The NSW Government is already investing in the cultural infrastructure across regional New South Wales through the \$100 million Regional Cultural Fund. The first round has revealed overwhelming demand; more than 200 expressions of interest were received requesting a total funding of more than \$180 million for projects ranging from small refurbishments to large projects of over \$1 million.

Funding awarded under Round 1 illustrates the impacts that even small investments in cultural infrastructure can make for the lives of people in regional communities.

Regional 'hub and spoke' model



Adapted from Infrastructure NSW. 2018. *Building Momentum: State Infrastructure Strategy 2018-2038*. https://insw-sis.visualise.today/documents/INSW_2018SIS_BuildingMomentum.pdf.

\$48m

was awarded to 68 projects across regional New South Wales

Supporting regional cultural infrastructure: Outcomes of Regional Cultural Fund Round 1

A total of **\$48 million** was awarded to 68 projects across regional New South Wales. Example projects include:

- **\$4.5 million for Goulburn Region Performing Arts Centre.** This project will maximise the use of an already existing building, Goulburn's historic Old Town Hall, through redevelopment into a state-of-the-art performing arts centre – the first of its kind in the region. Preserving the 1887-constructed grand building, a contemporary extension will create a 440-seat auditorium with tiered seating, and full front and back-of-house services including a café and bar. Enhancing the region's vitality and benefiting the community through the generation of jobs and providing a new and exciting space, Goulburn will become a lively and prosperous place for cultural and economic activity.
- **\$117,164 for Naya Wa Yugali Centre for International Indigenous Creative Learning.** Rich in cultural learning and practice, NAISDA Dance College will be transformed into a flagship international cluster for Indigenous creative learning. It will be renamed Naya Wa Yugali, which means 'we dance' in Darkinjung. Optimising the already existing infrastructure, the new cluster will be a 'ngura', a gathering place where Indigenous artists from across the world can meet and exchange ideas, knowledge and skills. It will be a learning hub, offering a unique understanding of the development of Australian and international contemporary Indigenous dance for Australian students and arts practitioners, and will include a state-of-the-art auditorium that can also host visiting performance companies.
- **\$8 million for Bundanon Trust's Riversdale Masterplan.** Bundanon Trust Riversdale property will be transformed into a central hub of outstanding cultural assets with world-class facilities. The development will be home to nearly 4,000 artworks with contemporary spaces for performances and learning. Opening to the public for concerts and events, the development will increase visitation and attract national and international audiences, bringing substantial economic benefit to the Shoalhaven region. Preserving the cultural heritage of the site, the project will enable government to partner with Bundanon Trust to grow its valuable community engagement work in connecting disadvantaged people with the arts, with its focus on Aboriginal and at-risk youth – helping them feel socially engaged and connected to their community.
- **\$80,100 for Byron Writers Festival road trip – Writers on the Road.** Travelling Northern New South Wales and beyond, Australia's leading authors will tour regional towns, extending the activities of the Byron Writers Festival and its school program StoryBoard. 'Writers on the Road' uses the StoryBoard Bus, a mobile piece of artistic infrastructure containing a library, miniature writing room and creative resources. The bus will work with students in all forms of creative writing, inspiring and igniting young minds. From running free creative writing workshops in schools to literary events in communities, 'Writers on the Road' celebrates and extends the power of books, stories and writing to create connection and community participation.



Right: Tweed Regional Gallery and Margaret Olley Art Centre, photo credit: David Sandison

GOAL 17

A coordinated approach to local and regional cultural infrastructure planning

What will we do?

- Provide investment, advice and capacity building that supports the delivery of regionally significant cultural infrastructure and clusters in regional New South Wales.
 - Work with local government through regional joint organisations of councils to identify regional cultural infrastructure priorities and connect projects with expertise and investment opportunities.
-

Cultural infrastructure planning and delivery in regional New South Wales has traditionally been the responsibility of local councils. However, capacity and appetite for cultural infrastructure planning and delivery varies widely across local councils. In recent years a number of NSW local councils have developed and begun delivering cultural plans that identify cultural infrastructure as a priority. The City of Sydney's *Creative City* strategy and action plan, City of Parramatta's *Culture and Our City* plan and Bathurst Regional Council's *Cultural Vision 2036* are prominent examples. While there is a need for more planning to be done at the local government level, there are also significant challenges involved in regional coordination of cultural infrastructure planning across local government area clusters and resolving competing demands for facilities and investment.

In recognition of the broader challenge of coordinating planning and delivery of services and infrastructure across local councils, the NSW Government has passed legislation to allow regional councils to voluntarily form new Regional Joint Organisations. These Regional Joint Organisations will provide a forum to develop local leadership networks, to collaborate, and to strengthen coordination and delivery of services and infrastructure. There is also opportunity to improve coordination and collaboration in regional planning of cultural infrastructure.

Other opportunities for coordinated and strategic planning will be pursued as they arise. For example, the Department of Planning and Environment is working with local councils to develop North Coast Regional City Action Plans. There are opportunities to consider and embed cultural infrastructure planning as part of this process.



Left: Back O' Bourke Exhibition Centre, photo credit: courtesy of Bourke Shire Council

Right: Arts Northern Rivers, Artstate Lismore, Block Party, photo credit: Katelyn-Jane Dunn

SECTION 4



Infrastructure Priorities

Infrastructure Priorities

Where are we now?

- The NSW Government is already delivering a substantial investment in Cultural Infrastructure across New South Wales, including the Powerhouse Precinct at Parramatta, the Sydney Modern Project, the Walsh Bay Arts Precinct, the Sydney Opera House Stage 1 Renewal and the Regional Cultural Fund.
- *Infrastructure NSW's Advice* identified \$1.5 billion to \$2 billion worth of required cultural infrastructure investment over the next 20 years. Infrastructure NSW has acknowledged this amount is a minimum, not a cap, and the amount required may grow as new worthwhile investments are identified.
- *Infrastructure NSW's Advice* recommended the adoption of a Cultural Infrastructure Investment Framework so that projects demonstrate the benefits they seek to deliver and achieve public value for money.

Where do we want to be?

NSW Government investments maximise the social and economic benefits of cultural infrastructure:

18. A strategic, coordinated approach to cultural infrastructure investment

GOAL 18

A strategic, coordinated approach to cultural infrastructure investment

What will we do?

- Adopt the Cultural Infrastructure Investment Framework as a framework for guiding future NSW Government investment.
- Invest in and deliver significant metropolitan and regional cultural infrastructure and local cluster development projects.

The Cultural Infrastructure Investment Framework

A long-term and strategic investment approach is required to address historic underinvestment and meet the priorities and goals of this *Plan*. Infrastructure NSW recommended adoption of a Cultural Infrastructure Investment Framework to require projects to demonstrate the benefits they seek in order to deliver and achieve public value for money. The Investment Framework sets out a consistent set of objectives, criteria and data as a tool to help compare the strategic benefits of cultural infrastructure projects.

Adopting the Investment Framework is a major shift in approach that will strategically maximise the benefit of cultural infrastructure investment. The Investment Framework is based on that recommended by Infrastructure NSW's Advice, refined and updated to ensure it aligns with current NSW Government strategic priorities.⁸⁵

The objectives and performance outcomes of the Investment Framework are closely aligned with the policy priorities and actions outlined in *The Plan*. In this way, assessing and prioritising projects against the Investment Framework will support achievement of the actions and outcomes of *The Plan*. At the same time, the strategies and actions outlined in *The Plan* will, over time, provide the policy framework, support and opportunities required to assist projects to deliver on the objectives and performance outcomes of the Investment Framework.

Application of the framework applies different weighting for each of the objectives, which vary by geographic location. This ensures that the Investment Framework will not favour any geographic location and can adequately account for cultural infrastructure needs and priorities in regional New South Wales and Western Sydney.

Cultural Infrastructure Investment Framework⁸⁶

Objective	Performance Outcomes
Competitiveness	<ol style="list-style-type: none"> 1. Improved and increased unique cultural experiences available to communities through cultural organisations offering distinct experiences or by having met an identified need or gap in culture offering. 2. Increased international and interstate visitation and visitor expenditure in New South Wales. 3. Connections supported through the development of cultural exports.
Sector Productivity	<ol style="list-style-type: none"> 1. Enhanced cultural vitality of the state through additional jobs in the cultural sector in the broader regional economy. 2. Enhanced depth, quality, vitality and competitiveness of the cultural sector. 3. Skills developed and increased education opportunities, leading to a more resilient and innovative cultural sector.
Organisational sustainability	<ol style="list-style-type: none"> 1. Long-term financial and operational viability of the organisation/institution. 2. Project funding sources beyond NSW Treasury secured, reducing organisational risk and promoting sustainability. 3. Future maintenance requirements minimised.
Equitable access and opportunity	<ol style="list-style-type: none"> 1. Increased participation by New South Wales residents of all abilities in creative and cultural activities through increased access to cultural projects. 2. Increased participation by Aboriginal and Torres Strait Islander people in creative and cultural activities through increased access to cultural projects. 3. Increased participation by young people in creative and cultural activities through increased access to cultural projects.
Contribution to good development outcomes	<ol style="list-style-type: none"> 1. NSW Government land use and urban renewal strategies supported by contributing to the creation of lively and prosperous centres for cultural and economic activity. 2. Development of high-functioning and productive cultural clusters. 3. Design excellence in new and revitalised infrastructure.

Implementing the Investment Framework

The Investment Framework will be integrated with NSW Treasury capital planning and budget processes. Prospective project proposals will be subject to review by Create NSW. Assessment will be overseen by a Cultural Infrastructure Investment Committee, including representation from government and the cultural sector, during two stages:

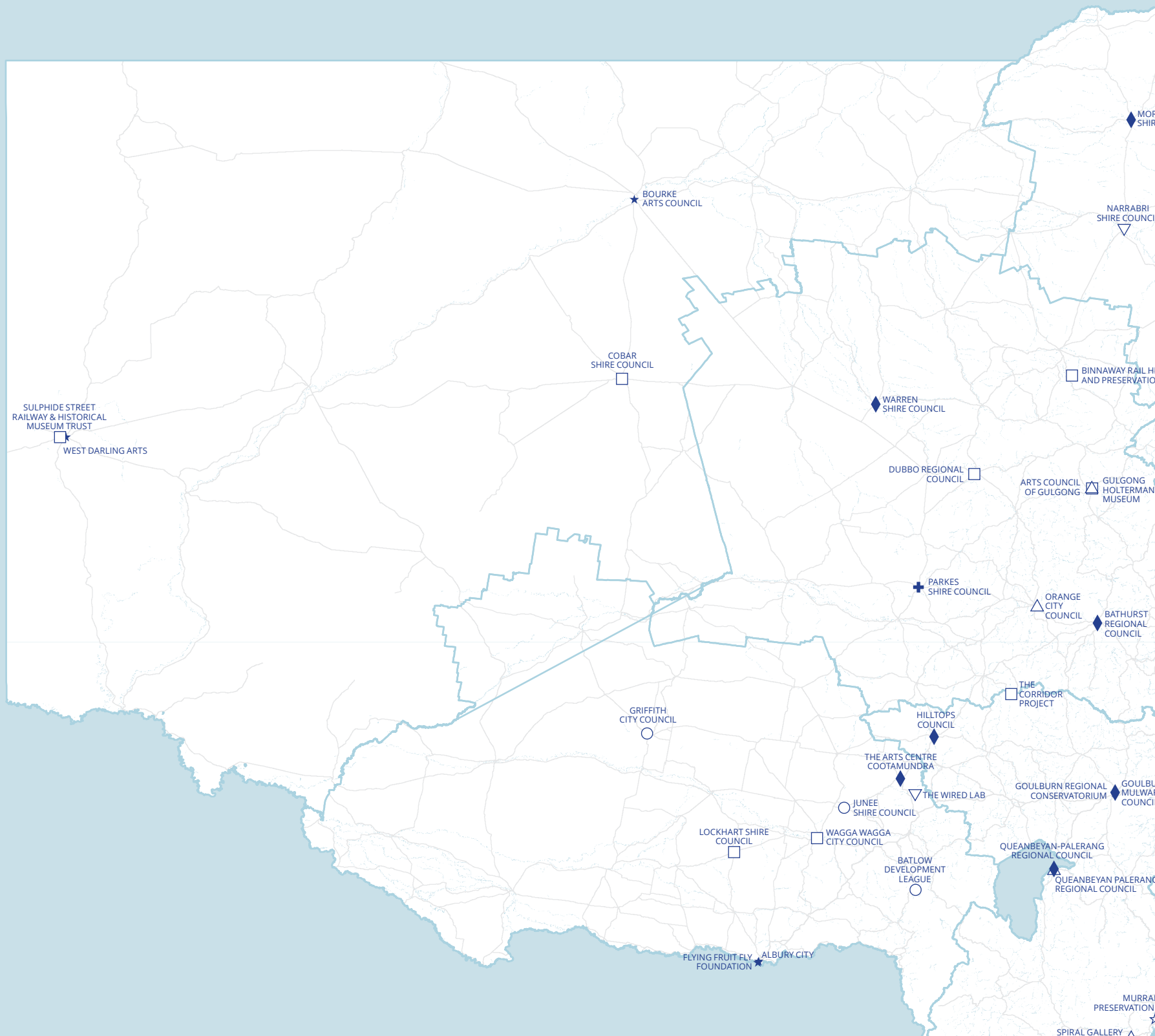
- Stage A: An initial assessment will undertake a high-level strategic review to identify project priorities for investigation and business case development.
- Stage B: Following business case development, projects will be assessed and prioritised to help inform NSW Government budget decisions.

This process will result in recommendations being made by the Minister for Arts. Final decisions on funding will be made by the NSW Government, subject to other policy priorities and affordability.

To support this process, all cultural infrastructure business cases will be required to consider the Investment Framework, including data needed for assessment. Further information about the Investment Framework and data requirements can be obtained from Create NSW.

The Investment Framework itself will also be reviewed and updated on an annual basis to ensure it continues to align with and support NSW Government priorities.

Regional Cultural Fund Round One



KEY

- | | | |
|----------------------------------|------------------------------|----------------------|
| □ Regional Growth Boundary | ▽ Cinema (5) | □ Museum (12) |
| — Road | ☆ Community Centre/Venue (3) | ★ Studio (8) |
| ✈ Airport | ◇ Conservatorium (1) | ○ Theatre (6) |
| ☼ Aboriginal Cultural Centre (3) | △ Gallery (16) | ▲ Writers Centre (1) |
| ◆ Arts Centre (12) | ⊕ Library (1) | |

COMMITTED PROJECTS

Regional Cultural Fund: \$100 million

Investing in culture in regional New South Wales supports regional economic development and helps regional communities to remain attractive and dynamic places to live. Announced in June 2017, the Regional Cultural Fund will invest \$100 million to support cultural infrastructure projects in regional New South Wales (local councils outside Sydney, Newcastle and Wollongong). Projects may include new or refurbished local cultural facilities, digitisation of collections, repurposing existing infrastructure and projects that support touring exhibitions and community cultural engagement.

Powerhouse Precinct at Parramatta: \$645 million

Western Sydney will be the home to the newly created Powerhouse Precinct at Parramatta with the New South Wales Government committing to build the biggest museum in New South Wales. The museum will offer 18,000-square-metres of exhibition and public spaces dedicated to STEAM, with world-class opportunities for discovery, education and research. It will include Australia's largest and most advanced planetarium and dedicated children's learning spaces and education labs. The museum will form the centrepiece of a new cultural precinct on the banks of the Parramatta River.

Western Sydney – Parramatta Cultural Precinct

To support development of a thriving Parramatta Cultural Precinct, the NSW Government has entered into an agreement with the City of Parramatta Council to invest in new cultural infrastructure in Parramatta, including the redevelopment of the much-loved Riverside Theatres. The Parramatta Arts and Cultural Precinct will introduce new experiences and public spaces along Parramatta's river foreshore. City of Parramatta Council has agreed to invest \$40 million into culture in Parramatta over a 20-year period.

Art Gallery of New South Wales – the Sydney Modern Project: \$244 million (including \$100 million philanthropic contributions)

The Art Gallery of New South Wales' Sydney Modern Project will transform the Gallery into a 21st-century art museum that inspires local and international audiences. The Project will serve future generations of local and international artists, providing visitors with new and expanded spaces for art, live performance and film. Dedicated spaces and facilities for learning and participation, as well as enhanced digital capabilities, will expand engagement with schools, regional communities, artists and visitors. These new spaces will also enable New South Wales to host more major international exhibitions and increase capacity to share the Gallery's art collection.

Sydney Opera House Stage One Renewal and Joan Sutherland Theatre Upgrade: \$226 million

The Sydney Opera House's program of renewal works will ensure the world-famous performing arts centre and Australia's premier tourist destination meets the future needs and expectations of audiences, artists and the 8.2 million people who visit each year. Upgrades will replace technology and machinery that has reached the end of its working life, improve acoustics and accessibility, open new areas to the public and properly equip the Opera House to welcome as many visitors as possible.

Walsh Bay Arts Precinct: \$245 million

The refurbished Walsh Bay Arts Precinct will be a hub for performing arts that enhance Sydney's reputation as a global cultural capital. The redevelopment will double the cultural offering at Walsh Bay, including the adaptive re-use of Pier 2/3, new cultural facilities such as a 200-seat and a 350+-seat theatre/performance space, five rehearsal rooms, a heritage commercial events/art space for the Sydney Writers' Festival, Biennale of Sydney and a range of artistic events. This will provide resident companies with a world-class base to increase engagement with communities in Sydney and across New South Wales.

Ultimo Creative Industries Precinct

Following the MAAS relocation to Parramatta, the Government plans to invest in retaining a creative industries presence in Ultimo. The precinct will be a home for fashion, design and cultural exchange, with enhanced public space and pedestrian connections. A new museum will celebrate Australian and international design, fashion, creativity and architecture. A new 1500-seat Broadway-style theatre is also planned, which will provide a state-of-the-art performance space for musicals, live music and screen-based programming. The theatre will be funded, built and operated by the private sector. It will address a critical gap in Sydney's cultural infrastructure, increasing international competitiveness for first-run major touring musicals and theatrical productions.

Australian Museum: \$50.5 million

The 2018–19 Budget provides \$50.5 million to the Australian Museum to expand its touring exhibition halls. Existing storage spaces will be repurposed to significantly expand the touring exhibition halls to 1500 square metres across two levels. The refurbishment will also create new education facilities, a new museum shop, café and other amenities.



SECTION 5



Implementing the Plan

Implementation

Implementation of *The Plan* will occur in partnership with a broad range of government agencies, local councils, cultural organisations. Appendix A sets out a high-level implementation plan and partners for delivery of each action identified in *The Plan*, alongside high-level indicative timeframes.

A detailed plan will be developed to support implementation, which will be overseen by an inter-agency reference group. Expertise and input from the Arts & Culture Advisory Committee will also be drawn on as required.

Monitoring, Evaluation and Research

As the NSW Government office principally responsible for overseeing and coordinating *The Plan's* delivery, Create NSW has responsibility for ensuring proper evaluation of its outcomes. As part of the detailed implementation planning to commence following adoption of *The Plan*, Create NSW will develop an evaluation and monitoring framework. Monitoring and reporting against the framework will occur on an annual basis, with a full evaluation undertaken every five years.

Performance indicators will be developed for *The Plan's* strategic priorities, including:

- Cultural infrastructure that supports strong communities and economies in New South Wales.
- Access to space for community participation in culture.
- Cultural infrastructure for a collaborative and thriving cultural sector.
- Creating impact through partnerships and capacity building.
- Cultural infrastructure that leverages the diversity and unique cultural heritage of New South Wales's regions.
- Greater Sydney is recognised as a leading cultural destination of the Asia-Pacific.

The framework will include indicators that draw on existing data sets, including data-tracking rates of cultural participation from the Australia Council for the Arts and creative workforce trends from the Australian Bureau of Statistics (ABS). Where data gaps exist, research will be undertaken into other methods or sources for capturing and analysing data that can be used.

During consultation for *The Plan* a common suggestion was that the NSW Government undertake research activities that would be beneficial to local government policy makers or cultural sector workers. The collection and analysis of existing data and the commissioning of new research will require partnerships across government and between levels of government as well as with research institutions and the cultural sector.