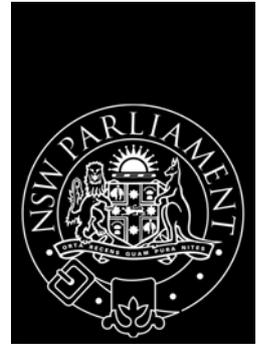


LEGISLATIVE ASSEMBLY



Standing Committee on Public Works

Report on The Development of Arts and Cultural Infrastructure Outside the Sydney CBD

June 2010

New South Wales Parliamentary Library cataloguing-in-publication data:

New South Wales. Parliament. Legislative Assembly. Standing Committee on Public Works.
Report on the development of arts and cultural infrastructure outside the Sydney CBD / NSW
Parliament, Legislative Assembly, Standing Committee on Public Works. [Sydney, N.S.W.] : the
Committee, 2010 – ix, 96 p. ; 30 cm. (Report 5/54, June 2010)

Chair: Ninos Khoshaba
June 2010

ISBN: 9781921686191

1. Art and state—New South Wales—Sydney.
2. Cultural property—Protection—New South Wales—Sydney.
3. Arts—New South Wales—Sydney—Finance.
 - I. Title
 - II. Khoshaba, Ninos.
 - III. Series: New South Wales. Parliament. Legislative Assembly. Standing Committee on Public Works. Report ; no. 5/54.

353.77 (DDC 22)

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Terms of reference

The NSW Public Works Committee is to examine and inquire into the development of an arts and cultural plan for NSW and the alignment of this plan to broad government planning strategies for the development of arts and cultural infrastructure outside the Sydney CBD, including regional areas.

In particular, the Committee will inquire into and report on:

1. Issues of public and private funding and allocation of resources;
2. Suitability of public infrastructure for arts and cultural life;
3. The desirability of locating cultural facilities in close proximity to create hubs;
4. Accessibility of cultural and arts education;
5. Economic impacts on communities;
6. The adequacy of the NSW State Plan and desirability of a cultural plan for the state to maximise diversity of access, with reference to the Tourism Masterplan and other relevant planning strategies.
7. Any other relevant matters.

Chair's foreword

The NSW Standing Committee on Public Works undertook this inquiry to examine the development of an arts and cultural plan for NSW and the alignment of government planning strategies for the development of arts and cultural infrastructure outside the Sydney CBD, including regional areas.

Having an appropriate arts and cultural infrastructure is imperative to maintaining a vibrant community life. The presence of community halls and centres, art spaces and studios, enables talented individuals access to creating and developing important pieces of artistic work. In turn, local communities hugely benefit from the creative initiative of their peers and neighbours.

The Committee recognises the vast cultural infrastructure that exists in the Sydney CBD and the myriad of opportunities that are available for members of the public who reside within close proximity. It has been the concern of the Committee that the disproportionate concentration of activities and facilities within the CBD vicinity would displace arts and cultural opportunities in the greater metropolitan area, adversely affecting the ability of a viable creative culture to flourish. Further, the Committee is also concerned that the art and cultural focus on the CBD may detract – financially or otherwise – from sufficient art and cultural activity taking place in rural and regional NSW.

The Committee has embarked on this inquiry to identify what policies and procedures could be put in place to restore some balance in the art and cultural landscape across NSW. Specifically, it has sought to identify what existing areas within the NSW funding policies need improvement, what models that have been adopted elsewhere have been successful and could be adapted for NSW and what incentives could be undertaken to facilitate a deeper engagement between the arts community and the private sector. The Committee has made twelve recommendations that it feels would considerably improve the provision art and cultural life outside the Sydney CBD.

Throughout its inquiry, the Committee identified that although there are existing organisations within both the NSW and Commonwealth governments, their services could be better utilised. To maximise the benefits offered by existing agencies, the Committee has endorsed closer collaboration between like agencies at the state and federal level together with facilitating an expanded role for state agencies, such as Arts NSW. Related to this, the Committee identified that a better understanding of the services and abilities of current agencies is imperative. To this end, the Committee has recommended that additional funding be set aside for Arts NSW or local councils to provide training and guidance to non profit organisations regarding the granting of applications and lodging of submissions to the various programs presently in place.

Further, the Committee identified that minor arts organisations required a deeper partnership with the business community to access a wide range of resources. The private sector is in a position to offer both finance and expertise and an appropriate management of such a relationship could be enormously beneficial.

Chair's foreword

Lastly, the Committee identified successful arts strategies currently in place, both in NSW and in other jurisdictions. Specifically, the Committee recognises the success of the Western Sydney Arts Strategy model and recommends its adaptation and adoption for rural and regional NSW. The Committee also identified the success of the Premier's Arts Partnership Fund in other States and suggests its cooption in NSW.

The Committee recognises the invaluable importance on ensuring that communities across NSW have appropriate access to artistic and cultural opportunities. At present, the Committee believes that there is an over-reliance on the Sydney CBD to provide the State's arts and culture scene, to the detriment of communities elsewhere in the State. The Committee believes that the strategies identified in this report will go some way to ameliorating that concern and promote a vibrant cultural life for communities across NSW.

Ninos Khoshaba MP
Chairperson

List of recommendations

1. That Department of Premier and Cabinet coordinate a larger role for Arts NSW in future metropolitan and regional planning decisions.
2. That the Western Sydney Arts Strategy model be adopted and adapted for rural and regional NSW.
3. That arts organisations at both the federal and state levels work more collaboratively to improve ease of access to grants by local government and non profit agencies and avoid duplication.
4. That Arts NSW be funded to better assist in developing partnerships between business and arts organisations that contribute to the development of arts and cultural infrastructure in rural and regional NSW.
5. That either Arts NSW or local councils be funded to provide training and guidance to non profit organisations regarding grant applications, particularly in relation to financial and governance arrangements and programme planning and outcomes.
6. That either Arts NSW or local councils be funded to provide training and guidance to non profit organisations to assist them with submissions to more strategically access the Community Development and Support Expenditure Scheme.
7. That arts and cultural funding to areas outside the Sydney CBD, and in particular, to regional areas be substantially increased.
8. That a consultative process be employed at the electorate level similar to the Community Building Partnership in order to decide where funding would be best placed.
9. That the NSW government establish a Premier's Arts Partnership Fund in line with South Australia, Western Australia and Tasmania.
10. That Arts NSW be adequately funded and resourced to expedite a full audit of arts and cultural infrastructure across NSW.
11. That both local councils and non profit arts organisations have access to funding which would allow them to conduct technical feasibility studies that focus on ways to better utilise and redevelop already existing arts and cultural infrastructure.
12. That the NSW government consider incentives for developers to incorporate arts and cultural infrastructure within strategic developments.

Chapter One - The Inquiry Process

Conduct of the Inquiry

- 1.1 The NSW Public Works Committee was set up to examine and report on existing and proposed capital works projects, or matters relating to capital works projects, in the public sector, including environmental impacts of such works, and whether alternative management practices offer lower incremental costs, as referred to it by a Minister, or by resolution of the Legislative Assembly.
- 1.2 In this inquiry, the NSW Public Works Committee set itself the task to examine and inquire into the development of an arts and cultural plan for NSW and the alignment of this plan to broad government planning strategies for the development of arts and cultural infrastructure outside the Sydney CBD, including regional areas.
- 1.3 The Committee referred the inquiry to itself in June 2008. The Committee advertised for submissions on 19 July 2008, with a closing date of 29 August 2008.
- 1.4 The Committee received a significant response to its inquiry, with a total of 81 submissions across an extensive and diverse range of interested parties and individuals. A comprehensive list of submissions and their publication status can be found at Appendix 1. Most notably, local government authorities – particularly in regional areas – provided detailed submissions, indicating the importance of local government authorities in facilitating an arts and cultural infrastructure for community development and benefit. In addition, submissions were received from arts-based community organisations and cultural institutions.
- 1.5 Following the call for submissions, the Committee held two public hearings in February 2009, the first at Parliament House in Sydney and the second in Lismore. These hearings allowed the Committee to ascertain expertise information from those most familiar with the issues, as well as anecdotal evidence from interested parties of the difficulty of maintaining arts and cultural infrastructure in regional NSW, combined with local community sentiment for its ongoing support.
- 1.6 At the Sydney hearing, the Committee sought information from the Australian Business Arts Foundation, Regional Arts NSW, together with both the NSW Department of Education and Training and the NSW Department of Arts, Sports and Recreation.
- 1.7 At the Lismore hearing, the Committee sought information from representatives from Southern Cross University, local government authorities and various gallery owners.
- 1.8 In addition, the Committee undertook study tours in regional NSW to examine, first hand, the experience of communities outside the Sydney CBD in maintaining their arts and cultural life. The Committee sought information from locals on the Far North Coast of NSW, the Central Coast and Western Sydney. In addition, the Committee had the opportunity of learning from overseas experiences, studying Canada and the United States.
- 1.9 The extracts of minutes can be found at Appendix 2 and briefing notes on the visits of inspection and study tours can be found at Appendix 3. Meanwhile, transcripts of evidence from the public hearings held during the inquiry are available at the Committee's website at <http://www.parliament.nsw.gov.au/publicworks>

The Inquiry Process

- 1.10 The Committee wishes to thank the organisations, parties and individuals that lodged submissions and provided evidence as part of the inquiry.

Background to the Inquiry Referral

- 1.11 As noted, this inquiry was self-referred. The inquiry was prompted by the Committee's concerns that the balance of arts and cultural infrastructure in NSW was being unfairly tipped in favour of the Sydney CBD, with its enormous wealth of resources and services. The vast concentration of cultural infrastructure in the Sydney CBD, combined with greater funding provided to arts institutions located in the CBD, appeared to facilitate more opportunities for those in the local arts and cultural industry. Further, such a concentration appeared to provide more services to local residents or those within closer proximity, to the detriment of the wider metropolitan and regional areas.
- 1.12 The Committee considered that a strong arts and cultural infrastructure is imperative to the success of a community life. The enormous contribution arts and culture provide to community life, including both social and economic benefits, is recognised as having a multiplier effect on the overall wellbeing and vibrancy of a community. In this respect, the Committee deemed an inquiry into the state of arts and cultural infrastructure a timely and important audit of current needs and useful in ascertaining scope for reform.
- 1.13 The Committee identified what it deemed to be the critical issues requiring attention and set out those issues in the terms of reference. A brief snapshot of the terms of reference is provided below.

Allocation of Financial Resources

- 1.14 The inquiry required the Committee to investigate the issue of public and private funding and allocation of resources. This was borne out of the Committee's concern that public financing had failed to meet community needs and expectations. Elizabeth Rogers, the Chief Executive Officer of Regional Arts New South Wales, informed the Committee that 84.7% of the 2009 Arts New South Wales annual grants program went to facilities in the Sydney-Newcastle-Wollongong corridor, with the balance granted to regional areas, indicating a substantial lack of parity with the population in regional New South Wales.¹
- 1.15 Meanwhile, private sources of finance did not sufficiently supplement public funding to provide a sustainable arts and cultural infrastructure, particularly outside the metropolitan area. Jane Haley of the Australia Business Arts Foundation noted that private sector support is disproportionately concentrated in the metropolitan area, attracting 92% of private sector funding compared with just 8% provided to regional areas.² The Committee sought information on how to redress this discrepancy to facilitate a fairer distribution of finances, both from the public revenue and private donations.
- 1.16 Apart from the discrepancy in funding, the Committee was also concerned about a possible shortage of funding in absolute terms. In 2007, Arts NSW endowed \$4.1

¹ Evidence given to the Committee by Elizabeth Rogers Transcript 20 February 2009 p. 30

² Evidence given to the Committee by Elizabeth Rogers Transcript 20 February 2009 p. 27

million to NSW Local Government. Total NSW local government cultural expenditure in 2006 – 2007 was approximately \$400 million.³ Most submissions repeatedly called for a substantial increase in funding, identifying lack of finance as one of the major difficulties in developing or maintaining arts and cultural infrastructure. The Committee also sought to examine the public funding models, particularly in relation to the support offered to other recreational pursuits, together with funding priorities by the private and community sector, to understand ways in which further finance could be ascertained.

Cultural Hubs

- 1.17 The Committee sought to look at the desirability of locating cultural facilities in close proximity to each other to create distinct hubs. The success of designated arts and cultural precincts overseas has been closely observed. However, whether or not this is desirable for regions outside the CBD required closer analysis, in particular, whether the creation of such hubs would detract from an arts and cultural scene in neighbouring communities and lead to a fragmentation of resources caused by the displacement of a hub creation.
- 1.18 Views on this issue were mixed. Some submissions advocated the creation of precincts to stimulate the arts-and-culture economy in a particular region. The Committee noted common arguments in favour of creating hubs centered on the ability to co-locate community resources, using the same space for libraries, museums, galleries and performance spaces, as well as the clustering of community resources creating a 'cultural mass' to 'provide greater visibility' of the cultural services on offer.⁴ Submissions also noted the effects on urban rejuvenation and the economic benefits to be reaped from increased tourism in the creation of such hubs.⁵
- 1.19 However, other submissions were critical of the hub idea, raising the concern that the creation of a cultural precinct would create its own displacement effect, promoting one cultural precinct at the likely expense of cultural facilities in neighbouring communities.⁶ For example, a convergence of resources in town A would strip neighbouring, smaller towns, B and C of their already limited cultural scene. The argument ran that this would lead to a fragmentation of resources especially in rural communities, not entirely dissimilar to the effect the over-concentration of cultural resources in the CBD has on arts and culture outside the CBD, especially in metropolitan suburbia.

Suitability of Public Infrastructure

- 1.20 It is apparent that for an arts and cultural scene to flourish, appropriate physical infrastructure is required, together with regular maintenance and upkeep.
- 1.21 The Committee examined the current stock of arts and cultural 'infrastructure', including halls, performance spaces, libraries and museums, to determine whether the current stock is appropriate to arts and cultural needs. Apart from standard maintenance and upkeep requirements, submissions detailed a wide range of deficiencies in infrastructure, highly particular to the needs of an individual project.

³ *Local Government Association of NSW and Shires Association of NSW*, Submission No 76 p. 9

⁴ *Museums and Galleries NSW*, Submission No 67 p. 8

⁵ *Regional Arts NSW*, Submission No 69 p. 10

⁶ See for example *Mid Western Regional Council*, Submission No 9 p. 1

This ranged from a lack of lighting equipment in performance centres to improper acoustic requirements in music halls to insufficient seating arrangements. Where improvements are required it is highly dependent on the type of cultural activity that is intended to take place in a certain venue and it is difficult to adopt a 'one-size-fits-all' approach to address this issue. It is also apparent that, regardless of the type of infrastructure required, the lack of funding was a critical factor.

Education

- 1.22 The accessibility of cultural and arts education was another area the Committee placed within the remit of the inquiry. The issue of accessibility is closely related to the existence of appropriate community colleges and TAFEs that provide courses which support local interest and nurture artistic pursuits. The submissions broadly supported the view that a solid educational program was imperative to supporting and promoting arts and culture generally.

Economic Impacts

- 1.23 The Committee sought to assess the impact a vibrant arts and cultural sector has on the economy of a community. It has long been the view that the emergence of creative industries in regional areas has had a multiplier effect on the tourist industry it supports, particularly in niche markets which in turn generates revenue for local communities. Examples of events that cater to a niche market include the *Elvis Festival* in Parkes or '*Groovin' the Moo*' in Maitland, both significant, annual boons for local economies. The Committee sought information on the extent to which arts and culture stimulates the local economy⁷ as well determining its importance to the parallel development of knowledge-based economies.⁸ There was a fair amount of consistency across the submissions received that, despite the expenditure required by local government authorities, a strong arts and cultural scene generally has positive impacts on local economies.

State Policies

- 1.24 The Committee is aware that numerous policies and plans are in place pertaining to arts and culture in NSW and it is not the intent of the Committee to recommend additional ones. However, the Committee sought to determine the adequacy of existing arrangements including the NSW State Plan and Government arts strategies to ensure there are appropriate entry points for individuals and their communities to have access to a wide range of artistic and cultural opportunities.
- 1.25 The Committee was aware that although various schemes exist at multiple tiers of Government, a lack of public knowledge about the existence of the schemes, together with lack of understanding as to its processes, might adversely impact accessibility.

⁷ *Regional Arts NSW*, Submission No. 69 p. 12

⁸ *Blacktown City Council*, Submission No. 45 p 7

Chapter Two - The Benefits of the Development of Arts and Cultural Infrastructure

Background and Introduction

- 2.1 As part of the 'Developing and Revitalizing Rural Communities Through Arts and Creativity' project, for the Creative City Network of Canada, March 2009, Kim Dunphy at the Victoria's Cultural Development Network, has conducted a search of the Australian literature. Dunphy found that Australian literature indicates that arts and creative initiatives are significant for the development of rural and remote communities in the economic, environmental, social and cultural areas.⁹
- 2.2 The definition of 'rural' and 'remote' communities has been determined by the two characteristics of 'population density' and 'access to services'.¹⁰ Population density is the main consideration of the OECD definition, with regions considered 'rural' if more than 50% of the people live where the population density is less than 150 persons per square kilometre.¹¹ However, in Australia, the Accessibility/Remoteness Index of Australia (ARIA) considered remoteness according to the distance a person must travel to access services.¹²
- 2.3 From the literature review done by Dunphy, the 'creative industry' model is dominant in research looking at economic impacts of arts and creative initiatives.¹³
- 2.4 By comparison, a community cultural development approach values social outcomes such as health, well being, social inclusion and education. There are also approaches that value the cultural dimension in its own right such that the intrinsic value of arts and creativity for rural and remote communities is recognised. This leads to the idea that the economy should support arts and creativity instead of the arts and creativity supporting the economy.
- 2.5 According to Dunphy, factors that are critical to building sustainability for arts and creativity in rural communities include:
- Appreciation of local culture, history and heritage, local people, assets and characteristics;
 - Enthusiastic local leadership, positive attitudes, local entrepreneurship and investment; and
 - Right timing and a focus on retaining young people through employment, recreational, and educational initiatives.¹⁴

⁹ Kim Dunphy, 'Developing and Revitalizing Rural Communities Through Arts and Creativity: Australia', Prepared for the Creative City Network of Canada, March 2009.

¹⁰ Dunphy, as above, at p 1.

¹¹ OECD in 1994.

¹² Australasia Economics in 2004.

¹³ Dunphy, as cited earlier.

¹⁴ Dunphy, as cited earlier, in Abstract.

The economic benefits of arts and cultural infrastructure – creative industries

- 2.6 Many authors have looked at the contribution of arts to rural regeneration in terms of economic outcome. According to Dunphy's literature search¹⁵, it has been reported that investment support of the arts in regional areas can result in the return of the investment three times over (eg Tresize 2007). This could include job creation (eg Kingma in 2003; Anwar McHenry in 2009), with arts generating between 6% of the total region employment and up to 22% of total non-farm employment (eg Tresize in 2007).¹⁶ Other outcomes include greater productivity of businesses (eg Kingma in 2003) and increased tourism (eg McHenry in 2009).¹⁷
- 2.7 Higgs, Cunningham and Pagan summarised the contribution of the creative sector in Australia by using Census data and found that:
- the cultural sector employed around 300,000 people (2.2% of the economy);
 - around 134,500 of these would be cultural occupations and the rest was in non-cultural (technical and administration);
 - around 137,000 people were in cultural occupations in non-cultural industries and sectors.¹⁸
- 2.8 According to the Cultural Ministers Council¹⁹, in June 2006, there were 77,900 registered businesses in the cultural industry sector across Australia.²⁰ In 2005 – 06, outputs for selected industry sectors across Australia, included:²¹
- Motion picture, radio and television services: Total income of \$13,769 million; with value added worth of \$4,885 million;
 - Libraries, museums and the arts: Total income of \$4,348 million; with value added worth of \$1,579 million;
 - Printing, publishing and recorded media: Total income of \$23,781 million; with value added worth of \$10,491 million;
 - Total for selected cultural industries: Total income of \$41,898 million; with value added worth total of \$16,955 million.
- 2.9 The Arts North West Regional Arts Board's submission number 30 to this Inquiry, at pages 5 to 6, explained that:

“Having arts and cultural infrastructure available in communities has a major impact on the economies of those towns and cities...Individuals and organisations looking to

¹⁵ Dunphy, as cited earlier, at p 4.

¹⁶ Dunphy, as cited earlier, at p 4.

¹⁷ Dunphy, as cited earlier, at p 4.

¹⁸ P.L. Higgs, S.D. Cunningham and J.D. Pagan, *Australia's creative economy: Basic evidence on size, growth, income and employment*, ARC Centre of Excellence for Creative Industries and Innovation at Queensland University of Technology, 2007. Cited by Barry Burgan, 'Arts, culture and the economy – A review of the practice as to how the arts and the economy are understood to interact', *Asia Pacific Journal of Arts and Cultural Management*, Vol. 6, Issue 2, December 2009: 457 – 470, at p 459.

¹⁹ Cultural Ministers Council, Statistics Working Group, *Arts and culture in Australian life: A Statistical Snapshot*, Commonwealth of Australia, February 2008.

²⁰ ABS, *Counts of Australian Businesses, Including Entries and Exits, June 2003 to June 2006* (cat. No. 8165.0)

²¹ ABS, *Australian Industry, 2005 – 06* (cat. No. 8155.0)

relocate within a region or from an external location, in the majority of cases, consider access to arts and cultural infrastructure prior to moving...In order for communities in regional NSW to be economically stable and potentially competitive, there is a need to establish and maintain basic cultural infrastructure, such as studio spaces, training capacity and cultural hubs and to consider the infrastructure required to support artists and creative hubs. Over recent years regional arts boards have worked alongside regional economic development boards with the support of the NSW Department of State and Regional Development in building creative industry capacity. Survey work undertaken has identified significant opportunities in a variety of areas including visual arts, film and cultural specific areas. What can enhance this potential – and conversely if absent – limit this, is access the appropriate cultural infrastructure”.

- 2.10 At a meeting with Culture Montreal, as part of the Study Tour in Canada in July 2009, the Committee learnt that Montreal is seeking to create cultural hubs. For example, the Clown Quarter was created in 2004 in an impoverished neighbourhood. Initially, Cirque de Solei employed the circus school with the programming in the Clown Quarter designed to attract a large public audience of all ages and smaller programming designed for and by local residents. The initial arts and cultural movement had come from developers hoping to attract investment in the area.
- 2.11 Similarly, at a meeting with the Massachusetts Cultural Centre, in July 2009, the Committee found that most of the money for the arts and cultural funding in Massachusetts came from the business community as businesses saw value in attracting talented workers by providing a vibrant place for them to live. Investing in the creative economy is a ‘leveller’ for more depressed areas in Massachusetts such as old ‘mill towns’ or whaling areas like New Bedford. In terms of investment and funding, New Bedford went from 14 to 52 partners so it has now become self-funding.
- 2.12 Research is being generated around the concept of ‘creative industries’, which looks at how some arts and creative businesses have the capacity to be self-funding or contribute to the large economy. This includes their role as magnets for small-to-medium enterprises (SMEs), employees, and networks that value-add in isolated areas and contribute to regional regeneration (eg Lea et al in 2009).²²
- 2.13 Another perspective on the value in culture is based on what people are prepared to spend on it. The 2006 ABS *Household Expenditure Survey* indicated 50% of spend on cultural or creative times, which suggested that the average Australian household spent \$8.53 per week on creative or cultural activities, as well as expenditure on other creative activity such as education costs.²³
- 2.14 By contrast, the ABS reported that Australia’s 7.7 million households spent \$14,678 million on arts and culture, which averaged \$36.39 per week in 2003 – 04.²⁴
- 2.15 The concept of the flow-on or multiplier effects argues that in addition to the direct contribution of the creative economy on jobs and income, the demand for the products of the creative sector will also have impacts on other sectors resulting from the flow on effects. Museums Australia (NSW Branch) in its submission 35, at page

²² Dunphy, as cited earlier, at p 5.

²³ Barry Burgan, ‘Arts, culture and the economy – A review of the practice as to how the arts and the economy are understood to interact’, *Asia Pacific Journal of Arts and Cultural Management*, Vol. 6, Issue 2, December 2009: 457 – 470, at p 462.

²⁴ ABS, *Arts and Culture in Australia: A Statistical Overview, 2007* (cat. No. 4172.0)

5, also stated: “We would like to draw attention to the multiplier effect of museums on local economies and to the social factors underpinning economic outcomes”.

2.16 At the first public hearing held on 20 February 2009 for this Inquiry, Ms Jane Haley, the Chief Executive Officer of the Australia Business Arts Foundation, made reference to Barry Burgan’s article “on the econometrics of the arts so that it is about value creation as well as just jobs and ticket sales and...in fact it looks at the multiplier effect...When you look at the economic contribution...it is pretty impressive”.

2.17 During the Far North Coast Study Tour conducted by the Committee, at a hearing on 27 February 2009, Delia O’Hara, General Manager of Northern Rivers Performing Arts, submitted that:

“As well as the educational program, one of the major activities for us is what we called Generator. That program is all about creating new work and opportunities for local artists. That is very dear to our heart, and is an example of the way in which we interact with the community in so many ways”.

2.18 Ms Jude McBean, Director of Grafton Regional Gallery, submitted at the hearing on 27 February 2009, during the Committee’s Far North Coast Study Tour in Lismore, that:

“One of the major strategies of the Clarence Valley Council plan is their creative industries strategy, and one of those strategies is to get low-cost studio or workshop provision...If you can provide low-cost studios, you can transform communities. If you bring in creative people, other people follow”.

2.19 Creativity also links into other sectors such as tourism. With respect to direct links, tourism industry benefits from arts festivals and cultural events. Tourism attracts visitors who spend money and create economic activity. It is acknowledged that in addition to the jobs in direct suppliers to the services such as the event itself, hotels, restaurants, the expenditure also has a multiplier effect within the community.²⁵

2.20 Tourism infrastructure includes hotels and transport services, but also activities such as heritage items (visits to museums, historical walks), general entertainment, events and performances.²⁶

2.21 The theme of tourism and creative industries was raised at the hearing during the Far North Coast Study Tour in Lismore undertaken by the Committee on 27 February 2009, when Associate Professor Jan Davis, from the Southern Cross University, explained about the Art in the Heart project:

“In relation to the connection with tourism, we have a very substantial school of tourism and hospitality management...So the Art in the Heart project, which ultimately is a cultural precinct that will house a variety of activity but will focus essentially on visual arts, gives us an opportunity to have a national and international profile as well...We also view Lismore as the regional hub. If we look at the notion of cluster, we were really interested in the development of Art in the Heart as having a business element too, so

²⁵ Burgan, as cited earlier, at p 467.

²⁶ Burgan, as cited earlier, at p 468.

that we are looking at creative industries and how we could help grow the business capacity of people who want to earn their living from the creative arts”.

2.22 At the hearing during the Committee’s Study Tour to Lismore, the Mayor of Lismore City Council, Ms Jenny Dowell, on 27 February 2009, also explained that:

“Arts and culture are a major part of what sustains us. It is a strong focus for tourism, as is obvious in our new tourism guide...with the cover focussing on arts and culture in our region”.

2.23 Western Sydney Regional Organisation of Councils (WSROC) in their submission 56 to the current Inquiry stated that tourism is potentially a major growth area for Western Sydney but the tourism sector in Western Sydney is currently underdeveloped. They suggested in their submission 56, at page 27, that:

“The State Government could take a strategic role in the following actions in conjunction with Federal and Local Governments:

- Increase Government funding for tourism and tourism infrastructure and marketing in the region and ensure that Western Sydney can access all relevant funding programs to support tourism development;
- Undertake comprehensive data collection on tourism in Western Sydney”.

2.24 According to submission 69 from Regional Arts NSW at page 7, the new Western Plains Cultural Centre in Dubbo is a combination of a new purpose built gallery with a recycled 1920’s high school building. In the 10 months since the new cultural centre was opened, 43,000 people have visited there. Recent survey indicated that during May/June 2008, 40% were repeat visitors, 60% were new visitors, 29% were from Dubbo and 55% were from the region. Regional Arts NSW in its submission 69 stated that the tourism figures indicated that visitation was up approximately 12% in Dubbo in 2008.

2.25 Well-established festivals can sometimes deliver other benefits to communities such as new facilities or infrastructure that can be used at other times throughout the year. Gibson and Stewart²⁷ looked at the example of the country music festival in Tamworth, NSW. Based on this country music festival, Tamworth received investment in tourism infrastructure, new hotels, museums, a major tourism information centre, and a large regional entertainment centre. When asked whether their festival has led to new facilities that could be used by local residents, 50% surveyed agreed or strongly agreed with the statement.²⁸ The most common infrastructure included showgrounds (as for agricultural shows), renewed investment in public parks, permanent shade coverings, car parking areas, motels, tourism information centres, and music and performance venues.²⁹

2.26 In submission 14 to the current Inquiry, Arts Northern Rivers, at page 12, described that ‘Splendour in the Grass’ is one of the several major arts festivals for which the

²⁷ Chris Gibson and Anna Stewart, *Reinventing Rural Places: The extent and impact of festivals in rural and regional Australia*, Australian Research Council and University of Wollongong, 2009.

²⁸ Chris Gibson and Anna Stewart, as above, at p 18.

²⁹ Chris Gibson and Anna Stewart, as above, at p 18.

region is known. They said in submission 14 that the economic impact of this festival for the Northern Rivers is enormous. For instance, at page 12 of its submission, the event in 2007, brought:

- Approximately \$5.7 million of new expenditure to the Byron Bay area
- 92% of the audience were visitors from outside the Shire
- Visitors spent approximately \$1.6 million on accommodation and \$2.3 million on food, drinks etc
- \$35,000 was donated to local community groups
- Accommodation was at 100% occupancy.

2.27 However, data collection about outcomes of arts activities and consideration of these in implementation is essential (eg, Mulligan and Smith in 2007; Dunn and Koch in 2006 – the Regional Arts Australia report).³⁰ Figures that show employment rates, household spending, and levels of production are not available at the regional level and so it becomes difficult to determine the economic impact of the arts on regional communities.³¹

2.28 In submission 69, Regional Arts NSW explained at pages 12 to 13, that the ABS statistics that measure increased participation do not give the complete picture of the NSW population's engagement with arts and cultural events. This is because the tourism industry collects data to inform the travel and accommodation sectors but this does not feed back into the collection of arts data. Data collection is also problematic for events where there is no admission fee, is volunteer managed, is funded by non-arts agencies or the private sector.

2.29 In terms of the relationship between the arts sector and the economy, Burgan found that the relationship is generally poorly applied or understood, using various methodologies across different studies with limited comparability.³²

2.30 When looking at issues of economic contribution or evaluation, some studies have narrowly focussed on what had been 'value added' such as contribution to the GDP, profits and jobs. However, the more comprehensive approaches also look at the broader range of value frameworks, which are not single dimensional.³³

The role of arts and cultural infrastructure in regeneration / revitalisation of rural and regional areas

2.31 When regional communities face the loss of population or employment and turn to consider how to attract investors and tourists, a common policy is to look at growing the arts.³⁴ When carefully located, the creative arts can reinvigorate derelict areas and offer not only economic and social alternatives but also stimulate the physical regeneration.³⁵

³⁰ Dunphy, as cited earlier, at p 16.

³¹ Dunphy, as cited earlier, at p 16.

³² Barry Burgan, as cited earlier, at p 458.

³³ Burgan, as cited earlier, at p 468.

³⁴ Louise Johnson, 'Valuing Arts and Culture in the Community', *Asia Pacific Journal of Arts and Cultural Management*, Vol. 6, Issue 2, December 2009: 471 – 487 at p 472.

³⁵ Johnson, as above.

- 2.32 The Committee noted examples from their overseas Study Tour in July 2009. One example arises from the meeting with the Centre for Expertise on Cultures and Communities, where in Vancouver, Canada, the university is a partner in a mixed use development in a run down area of Vancouver. The province acquired the land and gave it to the City to develop for community needs, including arts and culture. Six performing arts venues are included along with affordable housing. The provincial government has committed \$50 million while the entire cost of the project is \$76 million. The general community is mostly socially marginalised. There is a need to balance the needs of both the cultural as well as the social communities.
- 2.33 Another example is when the Committee met with Arts Council of Montreal during July 2009, they informed the Committee that in Toronto, Canada, Artscape, a not-for-profit organisation, has been active in revitalising buildings, neighbourhoods and cities through the arts. Artscape projects provide affordable space for creativity but also generating positive cultural, economic, social and environmental impact.
- 2.34 According to Graeme Evans, an overview of some measures used to assess the contribution of the arts to physical, economic and social regeneration, included:³⁶
- *Physical regeneration* – re-use of redundant buildings, increased quantity and use of public space, the presence of high density mixed-use developments, heritage recognition;
 - *Economic regeneration* – increased property valuations, job creation, skill development, creative clusters and public/private partnerships;
 - *Social regeneration* – via attendance and participation in the arts, new community networks, lessened anti-social behaviour and population growth.
- 2.35 Economic outcomes have been a focus of much research about the arts in rural and remote areas in Australia but more recently, there is a growing awareness of the contribution of arts to cultural and social well being outcomes. According to Dunphy, VicHealth has looked at the relationship between arts and social inclusion, health and well being.³⁷
- 2.36 The framework for this type of work is a ‘community cultural development’ or ‘community arts’ approach.
- 2.37 Dunphy summarised that one of the central themes identified in the literature is the contribution of arts participation to the strength of rural communities (eg Alston and Kent in 2001; Anwar McHenry in 2009). Anwar McHenry’s literature review gave evidence of enhanced participation and creativity in public decision making, strengthening community capacity, identity and sense of place.³⁸
- 2.38 Kay³⁹ found that local government perceived art galleries as important to developing community well being and Gray⁴⁰ saw this as facilitating broader strategies to regenerate communities.

³⁶ Johnson, as above, at p 473.

³⁷ Dunphy, as cited earlier, at p 7.

³⁸ Dunphy, as cited earlier, at p 7.

³⁹ A. Kay, ‘Art and community development: the role the arts have in regenerating communities’, *Community Development Journal*, Vol 35, no. 4, 2000: 414 – 424.

⁴⁰ C. Gray, ‘Local government and the arts’, *Local Government Studies*, Institute of Local Studies, University of Birmingham, England, 2002.

2.39 In a similar vein, Regional Arts NSW in their submission number 69, at page 12, explained that:

“The other side of the coin for sustainable regional communities is the development of social capital, also described as community well being”.

2.40 At the hearing during the Far North Coast Study Tour undertaken by the Committee on 27 February 2009, the Mayor of Lismore City Council, Ms Jenny Dowell, submitted that:

“There are many good art-based reasons to build a new gallery in Lismore. There are sound economic and social reasons too. A new Margaret Olley arts centre, as part of the Art in the Heart, will revitalise our struggling CBD and contribute to urban regeneration. The plans will also give the community an open green space for informal gatherings and outdoor artistic and cultural events that combine to develop a strong sense of place”.

2.41 Submission number 35 made by the Museums Australia NSW Branch to this Inquiry, suggested at page 8, three key policy actions:

- recognition of earlier community contributions to facilities
- re-positioning of community facilities to emphasise their public good outcomes, such as contribution to minimising expenditure on more expensive policy interventions such as health and justice
- re-conceptualising ‘asset’ to encompass both physical assets and social networks, thus emphasising the physical and social components of a civic ecology.

2.42 Western Sydney Regional Organisation of Councils in their submission number 56, at page 12, stated that:

“...there was a direct correlation between the ability of young people to access well supervised entertainment, sport and recreational activities with the level of crime in a community...The arts in Western Sydney plays a critical role in the area of social cohesion and community harmony and is particularly important for our culturally and linguistically diverse and refugee communities”.

2.43 Chris Gibson addressed the concern of youth leaving rural communities. He observed that formal job creation may be limited through creative industries but some of the impacts of youth migration to cities may be mitigated by a more enriched regional social life.⁴¹

2.44 This issue was raised during the Committee’s Study Tour to Wollongong in July 2009 at a meeting with Wollongong City Council as both Wollongong University and TAFE have creative arts courses but there is no infrastructure to support the courses which meant that they have to use council facilities. Without the infrastructure, they said talent is lost from the area. They suggested that there is a need for a cultural precinct to be established there.

⁴¹ Dunphy, as cited earlier, at p 8.

2.45 A similar comment was made in submission number 39, by the South West Arts Regional Arts Board, at page 6:

“Poor cultural infrastructure also contributes to population drift to larger regional centres, particularly by young people and young families, as well as creating another hurdle to attract a skilled workforce to the local region...High quality cultural infrastructure helps support the social fabric of towns”.

2.46 During the Committee’s Study Tour to the Central Coast from 30 April to 1 May 2009, the meeting held with Gosford City Council found that talent is perceived as being lost to Sydney as it is difficult for performers to extend their skills and learning due to a lack of facilities. Similarly, the meeting with the Conservatorium of Music during the Committee’s Study Tour of the Central Coast, found that keeping students learning and developing in the Central Coast is becoming a problem.

2.47 With regard to retaining students, as part of the Committee’s Western Sydney Study Tour in July 2009, the Committee met with Information and Cultural Exchange (ICE) in Parramatta and learnt that ICE is developing social enterprise and business skills among artists and also, giving university students long term placements. It also has partnerships with South West Area TAFE and Parramatta College.

2.48 Beyond their economic value, the importance of community building by non-metropolitan festivals and cultural events is recognised. For instance, in relation to cultural events and community building, Gibson and Stewart found that 43% of the festival organisers believed their event played a part in helping their community adapt to the impact of drought. The majority of the respondents provided reasons such as lifting community spirit and bringing the community together.⁴²

2.49 South West Arts Regional Arts Board in their submission number 39, at page 6, also made a similar point:

“Arts and cultural activity is an effective tool to help combat the oppressive effects that serial drought can cause on individuals as well as communities. It is crucial that our communities remain strong, and the arts has always been a way to bring isolated communities together to express their real issues, both locally as well as more broadly to a wider state and national audience”.

2.50 Within the cultural dimension, arts participation can be seen in terms of its own intrinsic value. McCarthy (2004) suggests that people are not attracted to the arts for their instrument effects such as their economic contribution of achieving some other goal, but that because of the arts’ value and meaning, pleasure and emotional stimulation, the arts are intrinsically satisfying.⁴³

2.51 However, Regional Arts Australia’s 2006 report identified obstacles to the development of arts and creativity in regional communities as including:

- Lack of appropriate facilities or infrastructure for creating and presenting arts activities;

⁴² Chris Gibson and Anna Stewart, as cited earlier, at p 30.

⁴³ Dunphy, as cited earlier, at p 9.

- 'Resource poor' nature of communities – insufficient money, services and facilities to address the distance and economic or community decline including threats of drought, fire, flood, and youth migration;
 - Challenges of changing populations – 'sea changers', new workers move in and leads to a need for promoting inclusion;
 - Lack of status for arts, which can lack the status that sporting activities attract;
 - City-centric approach of funders and gatekeepers – sponsors, governments, arts companies are often in the big cities.⁴⁴
- 2.52 Dunphy's analysis of the Australian literature points to the Regional Arts Australia's study and recommendations. This includes developing arts facilities in regional Australia with the:
- Development of strategies for mapping arts and cultural infrastructure and assessing costs/benefits;
 - Development of a national policy for arts and facilities development;
 - Identification of models of successful community capacity building through the arts (including social, economic and cultural impacts) as a way to promote support amongst stakeholders and funding agencies with emphasis on new government/corporate/community partnerships.⁴⁵
- 2.53 Dunphy suggested that Percent for Art schemes could represent an effective way of promoting creative activity, providing work for local artists and improving the local environment.⁴⁶ She considered that encouraging developers to participate in such schemes may increase the value of the built environment and develop the community's artistic and cultural base in the medium to long term.

The role of arts and cultural infrastructure in the development of local and regional identity and community participation

- 2.54 According to Museums and Galleries NSW, lower income earners are over represented as visitors in Western Sydney and the Hunter, compared to NSW ABS Census data for 2006.⁴⁷ Therefore, regional galleries may provide an important social and cultural resource for those who are not in full time employment. Indigenous people are over represented by 2 times in the Western Sydney centres (3% of total) compared to their population representation (1.3% of total). Representation in the Hunter centres of Indigenous people was evident at 2%.⁴⁸ The survey was conducted by Museums and Galleries NSW, which involved 12 galleries and museums in 2 regions of NSW (Western Sydney and the Newcastle/Hunter region).
- 2.55 The Museums and Galleries NSW reported that first time visitors represented over one quarter of visitors in the Hunter and over one third of visitors in Western Sydney.⁴⁹ In Western Sydney, the high 'first time' visitor results were explained in

⁴⁴ Dunphy, as cited earlier, at p 11.

⁴⁵ Cited from Dunphy, as cited earlier, at p 14.

⁴⁶ Dunphy, as cited earlier, at p 16.

⁴⁷ Museums and Galleries NSW, 'Guess Who's Going To The Gallery: A Strategic Audience Development Study For Galleries And Museums In Regional NSW', *Fact Sheet and Key Findings Summary*, July 2008

⁴⁸ Museums and Galleries NSW, as above.

⁴⁹ Museums and Galleries NSW, as above.

light of two main factors: (i) the region included one new gallery – the Hawkesbury Regional Gallery; Parramatta Heritage Centre which doubled as a tourist information centre; and two arts centres that have undergone major renovations – Campbelltown and Blacktown; (ii) Western Sydney has high rates of cultural and linguistic diversity with many galleries and museums creating exhibitions and programs to appeal to key sectors of the community whom would not have been to the gallery before.⁵⁰ They also found that around 44% in the Hunter and 30% in Western Sydney were ‘committed visitors’ who had visited the museum or gallery over 5 times before.⁵¹

- 2.56 In relation to audience development, at the Inquiry’s public hearing held on 20 February 2009, Ms Carol Mills, the Director-General of the Department of the Arts, Sport and Recreation, explained about the funding criteria for the arts:

“From the point of view of looking at benefits to the community, a new criterion was introduced around audience development. Essentially this is an opportunity for organisations to demonstrate the way in which whatever it is they are seeking funding for will engage with the local or state community depending on the program, the aspects of the community they are targeting, and the ways in which their particular program, exhibition or initiative will support the community”.

- 2.57 In its submission number 17 to the current Inquiry, LitLink, at page 3, explained that LitLink writers centres have direct economic impact on regional communities. They attract funds that are spent in local communities, support local writers in professional and career development, and attract audiences to cultural precincts that are shared by retail and hospitality sector businesses. They also said that, at page 3 of its submission to the Inquiry:

“Supporting regional writers in telling the unique stories of regional Australia, also has long term outcomes in place-making and developing unique regional identities”.

- 2.58 During the Committee’s Study Tour to Wollongong in July 2009, the Committee met with Professor Chris Gibson from the University of Wollongong’s Faculty of Creative Arts. He explained that the CAMRA Project (Cultural Asset Mapping for planning and development in Regional Australia) is currently consulting with the regions concerning their cultural assets. Consultation is conducted with Uralla and Armidale to ask them to identify what makes their region unique. Sometimes, this is an accumulation of many smaller events such as Deniliquin’s Ute Festival, which is considering the establishment of a Ute Museum.

- 2.59 Ms Elizabeth Rogers, Chief Executive Officer of Regional Arts NSW, when she appeared at the public hearing on 20 February 2009, also referred to the example of the Deniliquin’s Ute Festival:

“For example, [Country Energy] supported the launch of the mosaic ute in Edwards Park, Deniliquin, by supplying lighting infrastructure so it can be lit at night to prevent vandalism. The actual ute was funded by a Country Arts Support Program grant to get an artist to do the design. The entire community over a period of three years stuck mosaic tiles on the ute and it has now become a tourist attraction and a feature of

⁵⁰ Museums and Galleries NSW, as above.

⁵¹ Museums and Galleries NSW, as above.

The Benefits of the Development of Arts and Cultural Infrastructure

Deniliquin. The council put down the concrete platform and the fence around it to prevent vandalism”.

- 2.60 With regard to the role of arts and cultural infrastructure in developing harmonious communities, Arts North West Regional Arts Board in their submission 30, at page 1, referred to their State Plan submission on the themes of respect and responsibility where:

“Arts and cultural infrastructure contribute significantly to the development of harmonious communities through respect for cultural diversity, encouragement of community engagement, early intervention, and the recognition of local distinctiveness and cultural identity...Pride in culture is a powerful tool in creating a sense of belonging, individual value and increased responsibility. In particular the encouragement and recognition of Indigenous arts and cultural practices has been shown to reduce alienation and increase self reliance and self support”.

- 2.61 Community Cultural Development NSW in their submission number 53, at page 4, similarly identified that:

“The economic advantages of locally based projects for youth, migrant communities, Indigenous communities, people with disabilities etc, have different intentions to generating income that are connected to social inclusion, equity and community engagement strategies”.

- 2.62 The Community Cultural Development NSW, also in their submission to this Inquiry, at pages 4 to 5, suggested that the State Plan:

“...may be extended to include active engagement in the arts, rather than purely passive consumption of the arts. In most communities in NSW, locally based cultural traditions contribute to a sense of place, of belonging and of community connectedness and these activities encourage participation in cultural development. The outcomes are achieved through active engagement in decision making as well as in creative activities and programs”.

Chapter Three - Current Government Policies and Plans

New South Wales

The 2009 NSW State Plan

- 3.1 The 2009 NSW State Plan notes that in 2005 – 06, 83% of people aged 15 years and over attended cultural events or participated in cultural activities. The New South Wales Government has further initiated various programs designed to further increase the participation of individuals in arts and cultural activities.
- 3.2 The State Plan sets out as one of its aims to further promote the arts and cultural participation through further investment in cultural institutions including enhanced online access to services and 'more exhibition partnerships with regional galleries and museums'. In addition, the State Plan calls for a consolidation and development of cultural precincts in priority areas, the adoption of mechanisms to enable children to have better access to a broader range of services and the extension opportunities for disadvantaged students through the ConnectED Arts Partnership (see below).

Western Sydney Arts Strategy

- 3.3 In 1998, the then Carr Government initiated the Western Sydney Arts Strategy, recognising both the importance of arts and cultural activity in Western Sydney, together with the market opportunities Western Sydney presented. The plan drew together strategies relating to developing partnerships with the private sector, regional cooperation, extending the support of State institutions and funding initiatives.
- 3.4 With respect to funding, as of July 2005 \$14.9 million was spent on capital infrastructure for Western Sydney, 18 fellowships totalling \$384,613 were granted under the Western Sydney Artists' Fellowships Program and almost \$6 million was spent under various strategic funds geared for Western Sydney.

Arts NSW

- 3.5 Arts NSW is the NSW Government's chief arts funding and advisory body. Arts NSW was set up to fund key arts organisations and manage a portfolio of properties used for cultural activities, such as CarriageWorks in Redfern. In 2007 – 08, Arts NSW invested in \$280 million to support the arts in NSW, although \$224 million of the total figure was earmarked for funding for seven cultural institutions, such as the Art Gallery of NSW and Australian Museum. All seven institutions are located in the Sydney CBD. However, other funding opportunities are available for smaller scale arts projects outside of the Sydney CBD.
- 3.6 The Arts Funding Program for 2011 has now expanded to include a Quick Response fund. This is targeted for support of the small-to-medium sector. The Quick Response fund is a type of grant designed to have a six week turnaround from application to conclusion and offered four times yearly to assist with individuals and organisations to take advantage of opportunities outside of the annual funding program.

Current Government Policies and Plans

- 3.7 Arts NSW also has a Regional Conservatorium Arts Funding Program designed to promote and enhance one-off or time limited projects that support musical activities in regional areas of NSW.
- 3.8 Arts NSW also offers a broad range of fellowships, scholarships and residencies. Grants are awarded for the visual arts, history and literature, dance and Indigenous arts. Grants range between \$15,000 and \$60,000.

ConnectED Partnership

- 3.9 ConnectED Arts is a NSW Government arts and education strategy, funded by Arts NSW and managed in partnership with the Department of Education and Training.
- 3.10 ConnectED Arts run two types of funding arrangements. The Access program is designed to subsidise ticket and travel costs and is generally set aside for school excursions to galleries, museums and performing arts events. The Access program is intended to ensure that students from disadvantaged schools are not excluded from artistic and cultural events.
- 3.11 Meanwhile, the Outreach Project Funding supports initiatives that develop arts organisations' educational programs to work in various school communities.

Metropolitan and Regional Planning Strategies

- 3.12 In December 2005, the NSW Government released its Metropolitan Strategy for Sydney to 2031, entitled City of Cities: A Plan for Sydney's Future.
- 3.13 Almost five years on, a scheduled review of the strategy is underway through the release of a discussion paper, Sydney Towards 2036. This is the first step in a comprehensive review of the Metropolitan Strategy. It sets out the challenges facing Sydney over the next 25 years.
- 3.14 Regional areas are covered by regional planning strategies which are driven by active partnerships between state and local government, communities and business. The regional strategies cover the following regions: Alpine (Snowy Mountains); Central Coast; Hunter; Far North Coast; Mid North Coast; Illawarra; South Coast; Sydney-Canberra Corridor; Murray; and Western NSW.
- 3.15 All councils which submitted to the Committee argued strongly in favour of the incorporation of future arts and cultural infrastructure into state government planning strategies.
- 3.16 Parramatta Council, for example, stated that:

"The underlying premise of the (Sydney Metropolitan) Plan remains to provide more lifestyle and employment opportunities to those growing areas of Sydney. The continuing growth and development of Sydney has placed increasing pressure on cities such as Parramatta, to extend the range and scope of cultural services and facilities to respond to the needs of the local community and beyond.

Planning and funding for arts infrastructure for broader metropolitan Sydney outside of the Sydney CBD should therefore support and reflect key directions of this Strategy to assist with the sustainable growth of Sydney, primarily through the delivery of a holistic networked, and a layered government approach to future infrastructure development

particularly in regard to the provision of future cultural facilities and programs that further complement significant other government investment in transport and social infrastructure in places like Parramatta.”⁵²

- 3.17 Some councils such as Wyong and Gosford told the Committee that there was confusion as to whether they were classified as regional or metropolitan for the purposes of the planning Strategies.

Other Jurisdictions

Victoria

Regional Industry Development Fund (RIDF)

3.18 Current RIDF Priorities include:

- **Arts and Cultural Facilities Infrastructure (\$20 million):** focus on building quality arts and cultural facilities in key locations across the State of Victoria to maximise access by all communities. Grants considered for major new facilities and capital works and for smaller projects to enhance existing facilities. Grants are only available for capital works. The grant is also available for building a network of regional arts facilities that are capable of supporting arts programs similar in style and range to metropolitan facilities. The Program is part of a package of initiatives identified in the Government's Moving Forward Statement to enhance access to the arts, improve regional performing arts centres, theatres, galleries and museums and to help local councils with the operation and programming of cultural events.
- The \$20 million set aside for the **Arts and Cultural Facilities Infrastructure** among the current RIDF priorities reflects one of the top major priorities of funding. The only other priorities with \$20 million worth of funding are for the Intermodal Freight Infrastructure, and the Local Ports Infrastructure. The Victorian Government has provided \$20 million to build regional arts facilities capable of supporting a spectrum of arts programs, similar in style and range to city centres. This funding became available from 1 July 2006 through the RIDF.
- The Victorian Government has also provided a new **Growing Regional Arts initiative** to assist the operation and programming of provincial arts facilities to create access to programs for students in outlying regions to visit cultural facilities in major provincial centres as well as to deliver Location Victoria (Film Victoria's Regional Film Strategy) to help local councils to promote their towns and regions to the film and television production industry.

- 3.19 Among the RIDF granted to applicants in 2008 included the following from the arts and cultural facilities infrastructure program:

⁵² Parramatta City Council, Submission No. 41 p. 3

- Greater Shepparton City Council for the Project of Regional Arts Infrastructure Program – Eastbank Centre Improvements (\$300,000);
- Glenelg Shire Council for the Project of Regional Arts Infrastructure Program – Upgrade to Various Arts Facilities in the Glenelg Shire (\$570,000).

Melbourne 2030 – Summary

3.20 The core of *Melbourne 2030* is nine ‘directions’ or desired results. **Direction 6 – A fairer city** includes:

- Plan for a more equitable distribution of social infrastructure (Policy 6.2)
- Develop a strong cultural environment and increase access to arts, recreation and other cultural facilities (Policy 6.4)

Arts Victoria – Local Partnerships Program

3.21 The Local Partnerships Program was launched in March 2006 and supports local councils in regional Victoria that provide professional arts and cultural programs through galleries and arts centres. It offers a total of more than \$12 million over a four year period. Funding levels range from \$50,000 to \$250,000 per annum. By the end of 2007, 20 councils had joined the program and those that did not have the facilities were looking at ways they could participate through co-operative arrangements with their neighbouring councils. Arts Victoria’s four pilot Memoranda of Understanding (MoU) include:

- Cities of Greater Bendigo
- Cities of Greater Shepparton
- Cities of Latrobe
- Shire of Wellington

3.22 They were selected for their commitment to delivering high quality arts and cultural programs and the high priority they gave to the arts in council planning, their councils’ significant financial investment, professional staffing and innovative artistic programs at their facilities.

3.23 The other case study focuses on the Wangaratta Performing Arts Centre, which is the first capital works funding through the MoU with links to the Regional Infrastructure Development Fund.

3.24 Current partnerships are with Mildura Rural City Council with a four year agreement from July 2006 by providing a total of \$628,000 to support the Mildura Art Gallery and the Mildura Arts Centre. The MoU also includes a collaboration on a proposed major capital project to upgrade the Arts Centre of both the gallery and the theatre buildings.

3.25 The program also operates as a ‘gateway’ for regional councils looking for capital works funding for arts and cultural facilities under the Regional Infrastructure Development Fund managed by Regional Development Victoria.

Arts Victoria – Policy and Programs

3.26 Specific programs operating include:

- Arts Development
- International
- Touring Victoria
- Victoria Rocks
- Indigenous Travel and Professional Development
- Education Partnerships
- Community Partnerships
- Local Government Partnerships
- Organisations

Touring Victoria

3.27 This supports and enables the touring of quality, professional Victorian arts product to regional and outer-metropolitan communities. It supports the environment for presentation of quality programming in outer-metropolitan, regional and rural communities. It also builds the viability of Victoria's creative industries through new markets and audiences. The program has four categories:

- **Touring Projects** – support to offset the cost of touring professional Victorian productions, exhibitions or programs to a minimum of three Victorian destinations.
- **Major Touring Initiative** – supports regional Victorian tours by the State's major arts organisations.
- **Guarantee Against Loss** – provides financial security against box office loss for venues and organisations that present professional performing arts productions in their region or as part of an itinerised tour.
- **Indemnification** – provides Government-backed, fully insured indemnity cover for temporary exhibitions at accredited regional galleries, museums and other venues.

3.28 **Victoria Rocks (Music Touring Grants)** support contemporary musicians and bands with regional touring proposals.

Education Partnerships

3.29 This program gives opportunities for artists to support the learning and teaching in Victorian primary and secondary schools. It has two categories:

- **Artists in Schools** – supports primary and secondary schools to engage a professional artist to work with students and teachers on a creative project. It is a **Department of Education and Early Childhood Development (DEECD)** and Arts Victoria partnership with support from the **Community Support Fund**.
- **Extended School Residences** – supports creative collaborations between arts organisations and schools over a minimum of 2 school terms. Eligible schools will be identified by the **Department of Education and Early Childhood Development (DEECD)** and invited to submit an expression of interest.

Western Australia

Department of Culture And The Arts (DCA)

Percent For Art Scheme

- 3.30 This Scheme allocates 1 % of the estimated total construction cost of each State capital works project (worth \$2 million and over) to a commissioned Western Australian artwork. This includes refurbishments and new building works. The Scheme is a partnership between the **Department of Culture and the Arts** and the **Department of Housing and Works**.
- 3.31 Of the 203 projects commissioned, 36% or 73 commissions are located in regional Western Australia. Of the \$11.2 million, 31.5% or \$3.5 million of the total artwork budget has been allocated to regional projects. Of the 200 artists commissioned, 25% or 50 artists that have been awarded commissions were living in regional areas. There have been 17% or 34 Indigenous artists awarded commissions or mentored within a commission.
- 3.32 The review found that the Scheme has changed the culture of the public building sector. It found the Scheme has improved public awareness of art and of urban renewal, contributing to new streams in the higher education sector and leading some local governments and private developers to engage artists in the design and building process.

Arts Capital Fund

- 3.33 This Fund of \$5.5 million is designed to enhance the experience of arts and culture through improvements to community run theatres and some of Western Australia's leading arts venues. It assists with purchasing equipment and facilities upgrades and provides arts organisations with the opportunity to apply for one-off grants to build and improve existing projects and venues.

Arts Partnership Fund

- 3.34 This is a new initiative through a partnership with **Mirvac WA** and the **Australia Business Arts Foundation (AbaF)**, which will provide matching funds for new cash partnerships between small to medium businesses and the arts. A total of \$300,000 is available over 3 years and will enable not-for-profit arts organisations to double any new cash partnership for an amount of up to \$10,000. The Fund is administered by the AbaF whose role is to promote greater investment by business and individuals into the arts. This program also runs in South Australia and Tasmania.

Arts in Education – Department of Culture And The Arts through Creative Connections and partnership with the Department of Education and Training

- 3.35 This partnership is leading the role in the promotion of arts in education to recognise the three key principles of the recently released *National Education and the Arts Statement*:
- All children and young people should have a high quality arts education in every phase of learning.
 - Creating partnerships strengthens community identity and local cultures.

- Connecting schools with the arts and cultural sector enriches learning outcomes.

ArtsEdge - Artists in Schools

3.36 Developed in conjunction with the **Department of Education and Training (DET)**, Artists in Schools programs offer assistance on funding, planning, delivering and evaluating arts programs in schools. **ArtsEdge** is a strategic partnership between the Department of Education and Training and the Department of Culture and the Arts to facilitate partnerships across the education, arts and cultural sectors. It is a key delivery mechanism of ***Creative Connections: An Arts in Education Partnership Framework***.

Recommendation 1: That Department of Premier and Cabinet coordinate a larger role for Arts NSW in future metropolitan and regional planning decisions.

Recommendation 2: That the Western Sydney Arts Strategy model be adopted and adapted for rural and regional NSW.

Chapter Four - Funding Sources and Allocation of Resources

4.1 According to the Australian Bureau of Statistics:

Total government funding for cultural activities was \$6.3 billion in 2007-08 (\$6,311.4m). The Australian Government contributed \$2,358.9m (37.4%) to total cultural funding while the state and territory governments contributed \$2,952.2m (46.8%) and local governments provided \$1,000.3m (15.8%).

Environmental heritage was the largest recipient of funds, with funding of over \$1.4 billion (\$1,466.4m) or 27.6% of total cultural funding from the Australian Government and state and territory governments combined. The other major recipient of Australian and state and territory government funding in 2007-08 was radio and television services at over \$1.3 billion (\$1,355.0m) representing 25.5% of Australian and state government cultural funding. Libraries received \$1,036.4m or 16.4% of total funding, including \$653.4m from local government while Other museums and cultural heritage received \$630.4m (10.0%).⁵³

4.2 Operational expenditure on wages and salaries, purchases of goods and services, and current grants and subsidies was \$5,535.1m or 87.7% of total cultural funding in 2007-08. The Australian Government allocated \$2,176.5m (92.3%) of its cultural funding towards operational activity, whereas state and territory governments allocated \$2,506.0m (84.9%) and local governments allocated \$852.6m (85.2%).⁵⁴

4.3 The total capital expenditure by all levels of government was \$776.2m or 12.3% of total cultural funding in 2007-08. The majority of government capital expenditure came from the state and territory governments which outlaid \$446.2m (57.5% of total capital funding) while the Australian government outlaid \$182.4m (23.5%) and local governments spent \$147.6m (19.0%).⁵⁵

4.4 However, the different funding methods made available at the various levels of government are proving confusing for grant recipients, as are the different measures of accountability. Further, there appear to be a lack of real co-ordination between the different levels of government.

4.5 Bankstown City Council, for instance, suggested that:

“Consideration should be given to new mechanisms for funding arts and cultural facilities through real partnerships between State, Federal and Local Government ... Rather than a simple granting process, the parties should enter into MOUs which are aimed at delivering best practice building design and long term planning for adequate resourcing of the operational and programming aspects of facilities management.”⁵⁶

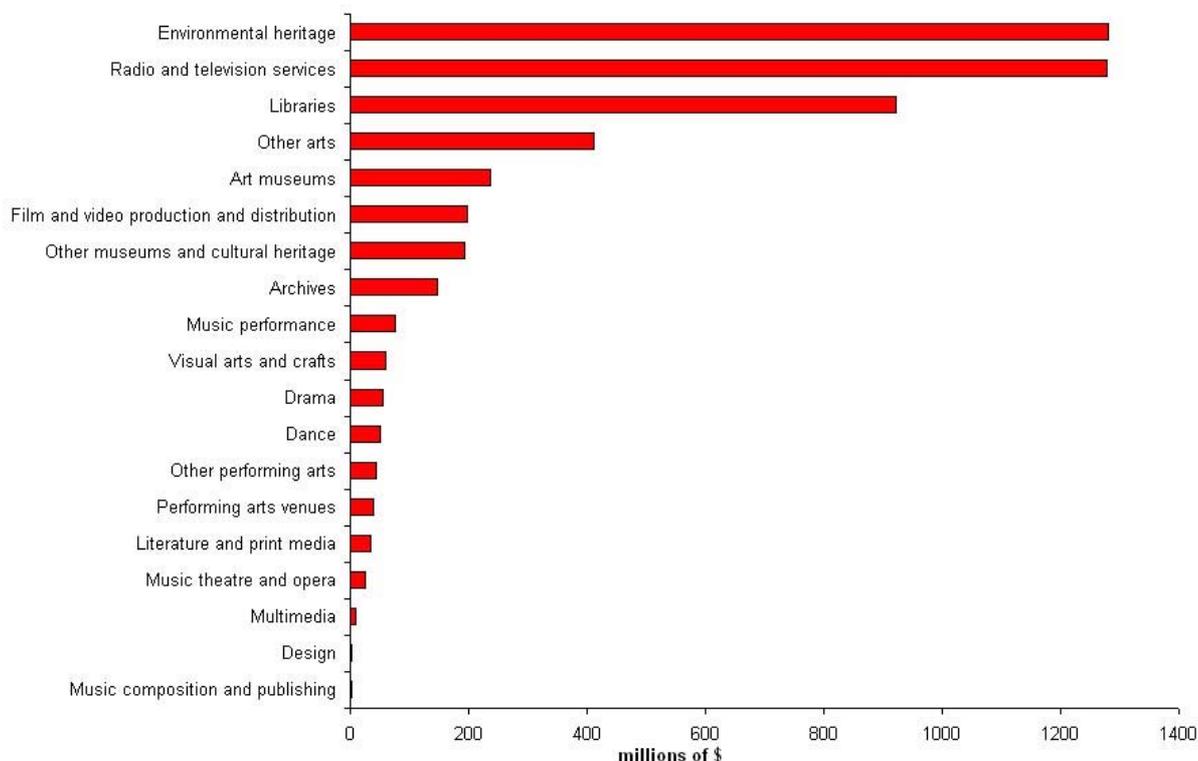
⁵³ Australia Bureau of Statistics: 4183.0 - Cultural Funding by Government, Australia, 2007-08

⁵⁴ Australia Bureau of Statistics: 4183.0 - Cultural Funding by Government, Australia, 2007-08

⁵⁵ Australia Bureau of Statistics: 4183.0 - Cultural Funding by Government, Australia, 2007-08

⁵⁶ *Bankstown City Council*, Submission No. 71 p. 5

Australian cultural funding, by category



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New South Wales

- 4.6 The allocation for capital infrastructure for arts and culture in New South Wales varies from year to year. In 2009 approximately \$1 million was made available and the average allocation of grants under the program is approximately \$100,000 per year. Applicants must contribute 50 per cent of the amount being sought by their planning application.⁵⁷
- 4.7 In 2007 an independent review of the Arts New South Wales funding program resulted in new guidelines being introduced in 2008. These guidelines extended the criteria beyond the quality of arts production to include the robustness and financial governance and accountability of the organisation submitting the application.⁵⁸
- 4.8 One of the concerns that the Committee held at the outset of the inquiry was the huge inequity between the amount of arts funding devoted to the big state arts institutions located in Metropolitan Sydney and other areas of the state:

“For the (large) cultural institutions themselves, the total budget is approximately \$300 million a year but that covers staffing, exhibition and capital costs. There are two ways

⁵⁷ <http://culturalpolicyreform.wordpress.com/2009/11/16/australian-cultural-funding-by-artform-category/#more-564>

⁵⁸ Evidence given to the Committee by Carol Mills: Transcript 20 February 2009 p. 15

⁵⁹ Evidence given to the Committee by Carol Mills: Transcript 20 February 2009 p. 16

that we fund infrastructure for the museums and galleries. We have an annual maintenance allocation as government-owned buildings, and we have periodic funding for major initiatives.”⁶⁰

- 4.9 Arts New South Wales acknowledged to the Committee that arts funding was a “rationing system” and that they got many more submissions than they were able to fund.⁶¹
- 4.10 Regional Arts New South Wales, which also receives core funding from the New South Wales government and acts as the peak body and service agency for arts and cultural development manages two devolved funding programs from both the state and federal government in the form of the Country Arts Support Program and the Regional Arts Fund respectively. The Country Arts Support Program awards small grants of up to \$3,000. Multiple year funding and grants of more than \$20,000 per year are available through the Regional Arts Fund.
- 4.11 There are 13 regional arts boards which share funding of approximately \$200,000 per year or \$14,000 for each board. The Committee questioned if an equal division amongst the boards was equitable given varying geographic and demographic conditions:

“It is a very small grant program when you consider how far it has to stretch. The equal division across the boards is the government’s decision. There has been considerable debate about the merits of that system but a general agreement or consensus has been arrived at by the regional arts development officers that areas of high growth, such as the mid north coast and the northern rivers, have also a high human capacity to deliver programs whereas in the more remote parts of the state there is a lack of infrastructure and human capacity. Every area has its own challenges and for that amount of money the even distribution is pretty fair”.⁶²

Regional Arts Fund (RAF)

- 4.12 This is a Commonwealth Government initiative, administered in NSW by Regional Arts NSW according to the objectives and eligibility requirements determined by the Australian Government. In NSW there is one grant round per year.
- 4.13 The fund is designed to support arts and cultural activities that are sustainable, have long term cultural, economic and social benefits, develop partnerships and cultural networks and provide skills development opportunities. Funding is also available for artist’s fees and expenses for projects.
- 4.14 The objectives of the Regional Arts Fund are:
- To encourage and support sustainable cultural development in regional communities, remote and very remote/isolated communities where possible, rather than ‘one-off’ events;
 - To assist sustainable economic and social development within regional, remote and very remote/isolated communities, including a focus on Indigenous and isolated communities;

⁶⁰ Evidence given to the Committee by Carol Mills: Transcript 20 February 2009 p. 17

⁶¹ Evidence given to the Committee by Carol Mills: Transcript 20 February 2009 p. 17

⁶² Evidence given to the Committee by Elizabeth Rogers: Transcript 20 February 2009 p. 26

- To develop partnerships with local government, community groups, the private sector, state government agencies and other relevant groups which leverage financial and/or in-kind support for specific projects and encourage ongoing collaboration or support for cultural activities following the funded projects;
 - To assist the development of cultural networks, especially in isolated areas, to facilitate information exchange and co-operative relationships;
 - To increase employment and professional development opportunities for and raise the profile of regional, remote and very remote/isolated artists; and
 - To increase skills development initiatives (including mentoring schemes), both for individuals and organisations in regional, remote and very remote/isolated communities. Initiatives may relate to a specific form of art or craft practice, or broader community cultural development and capacity building.
- 4.15 Funding is available for organisations/agencies/groups who are legally constituted and operational, with adequate public liability and Workers' Compensation insurance cover, and who are based, or who are conducting a project in the regions. Under this grant program regional "excludes areas that are part of the dormitory catchment of major capital cities, high density coastal developments and major industrial cities close to the capital and population centres of greater than 100,000 people".
- 4.16 The grant program also places particular focus on remote and very remote / isolated areas. Remote is defined as communities that are significantly distanced from a major capital city of regional services, while very remote or isolated is defined as communities "very removed by distance, access to air services, road conditions or small island status (particularly during extreme climatic conditions such as monsoon, snow) from a range of goods, services and opportunities for social interaction."
- 4.17 Three funding categories exist:
- New Initiatives – assisting groups to undertake projects in any artform which: extend knowledge, participation and/or development of arts and culture within communities; address cultural themes or issues of significance in local communities; are initiated by and with the community; provide opportunities for collaboration and skills development of locally based arts workers.
 - Partnerships – assisting groups undertake projects that: assist the development of sustainable cultural networks; promote partnerships that support community and cultural exchange; have long-term arts and community cultural development outcomes for communities; are initiated by and with the community. Two lead partners apply, and should contribute equally to the project.
 - Residencies and Mentorships – provide programs of professional development for individuals and organisations in regional and remote communities; provide skills development to artists and arts workers in community cultural development practice; relate to a specific art or craft form or practice, or broader community cultural development and capacity building; may link professional artists and/or organisations (including metropolitan and city based) with local practitioners in rural and regional communities.
- 4.18 Funding is available for projects up to three years in length.
- 4.19 Regional arts boards are accountable to whichever group supplies the relevant funding. All the boards are on triennial funding agreements and report to Arts NSW

on their core funding. They report to local councils on any council funding that they receive and any other government agency which has provided particular grants.

4.20 While ABS figures show local government only contributing 19% in relation to capital expenditure, local government plays a pivotal role given that, outside metropolitan areas, they own a great deal of the relevant infrastructure and pay its ongoing maintenance costs. All councils are required to have Cultural Plans and, given the organic nature of arts and culture, feel caught between the growing expectations of ratepayers and businesses, and the small amount of money available for either new infrastructure or infrastructure upgrades. Councils, particularly regional ones, feel that they are being left with the bulk of the financial burden of providing such infrastructure.

4.21 Most councils which submitted to the Committee raised the issue of inadequate state funding:

“In 2006 Dubbo City Council completed its Western Plains Cultural Centre comprising a regional art gallery, regional museum and community arts centre. The entire project cost \$8.2 million of which \$266,000 was funded by state government grants which constitutes only 3.24% of the total project cost.

Council awarded a tender for the construction of its new Dubbo Regional theatre and Convention Centre. Based on expenditure to date and future cost estimates, the total project cost is \$18.5 million. To date Council has received no state or federal funding. An allocation will be submitted for Arts NSW capital infrastructure funding this year for \$15,000 which if successful would constitute only 0.8% of the total project cost.

Council considers that the quantum of funding being currently provided by the state government to local government for arts and cultural infrastructure is inadequate and well below that provided by other state governments. The Arts NSW website reveals that the capital infrastructure grants provided in 2008 totalled \$1,172,039 which was provided to 22 individual grant recipients at an average grant of \$53,274.50. The highest grant awarded was \$113,953. By comparison, the Western Sydney Arts Strategy Program was provided \$1,770,630.”⁶³

4.22 Similarly:

“Council has had some experience with the state grants process. One current project that we are examining is a new regional library. Our investigations would suggest that there is very little funding opportunity for an opportunity for an infrastructure project such as this and the maximum available would be up \$200,000 through the Library Council of NSW’s Library Development Grant Program. This is likely to be a \$6-7 million project and the state government contribution to this of 3% seems inadequate.”⁶⁴

4.23 Other councils also commented on the time consuming nature of acquiring funding:

⁶³ *Dubbo City Council*, Submission No. 8 p. 1

⁶⁴ *Mid Western Regional Council*, Submission No. 9 p. 1

“The grant application processes can be an onerous process. The level of accountability and administrative input into some applications given the funds sought can be overly complex. For unskilled organisations with voluntary committees accessing Capital Assistance funding can be prohibitive. For larger organisations such as local government supported organisations such as Hazelhurst gallery and arts Centre, application for grant funding for programs is an integral part of core business.

A high level of skill and resourcing is needed to apply for and access capital assistance and infrastructure funding for facilities due to the requirement for certainty regarding zoning, ownership, development application processes, maintenance plans and management plans”.

Private Sector Funding

Funding Distribution in NSW

- 4.24 Private sector support is very competitive, with various recreation-based industries attempting to woo funding from a limited source of revenue. Sport and recreation activities receive 43% of the total given by businesses to recreational pursuits,⁶⁵ which is approximately ten times the private sector funding that the arts received.⁶⁶

Table 1. Value of Sponsorship and donations for the arts, 1996 to 2006-2007⁶⁷

\$ Million	1996 (AC/ABS)	2000-01 (ABS)	2003-04 (GA)	2006-07 (AbaF)
Sponsorship	29.2	46.7	83.6	84.4
Donations	7.9	22.8	219.9	96.7
Total private support	37.1	69.6	303.5	171.1

- 4.25 Business supports the arts in a variety of ways, either monetary or in-kind, through donations or sponsorship. Arts and culture organisations in NSW received a total of \$66.7m in support from the private sector.⁶⁸ Of the total received, approximately \$27.1m per annum is in sponsorship (which is 40.3% of the total private support) and \$39.6 million in donations (59.7% of total private support). The ratio of monetary sponsorship to in-kind sponsorship in NSW is approximately 70:30. Of the \$27.1 million sponsorship, about \$19.0 million was monetary and \$8.1 million in-kind.
- 4.26 According to the Australia Business Arts Foundation (AbaF), *Survey of Private Sector Support for the Arts 2008*, the total amount of private sector support for the arts in Australia amounted to at least \$171.1 million. This figure includes all monetary and in-kind sponsorship, corporate donations, grants from foundations and trusts, and gifts from individual members of the community. The total of monetary and in-kind sponsorship received (\$84.4 million) is roughly equivalent to the total of donations

65 ABS (2002) Generosity of Australian Businesses 2000-01, 8157.0 <http://www.abs.gov.au/ausstats/abs@.nsf/mf/8157.0/>

66 ABS (2002) Generosity of Australian Businesses 2000-01, 8157.0 <http://www.abs.gov.au/ausstats/abs@.nsf/mf/8157.0/>

67 AbaF, *Survey of Private Sector Support for the Arts 2008* at 8 <http://www.AbaF.org.au/index.php?newsID=575>

68 AbaF, *Survey of Private Sector Support for the Arts 2008*, at 9

and non-government grants received from individual community members, businesses, foundations and trusts (\$86.7 million).⁶⁹

- 4.27 However, the figures released by the Australian Major Performing Arts Group (AMPAG) contrast the figures of AbaF. The AMPAG states that a total of the \$47.1 million in total received, sponsorship accounted for 54%, donations 38% and fundraising events was 8%.⁷⁰

Table 2. Businesses funding by type⁷¹

	Type of funding				Total businesses
	Donations	Community Projects	Sponsorship	Net total	
NSW	171,400 (61%)	49,500 (18%)	37,100 (13%)	184,700 (66%)	281,600

Allocation of Financial Resources

- 4.28 Currently there are no exact figures available identifying how arts funding in NSW is allocated. We can, however, approximate a figure using existing data.

Table 3. Support for the Arts in Australia⁷²

Area	\$Million
Performing Arts	54.8 (32%)
Museums & galleries	61.3 (36%)
Arts festivals	14.8 (9%)
Libraries	12.6 (7%)
Other arts	27.7 (16%)

- 4.29 The major collecting institutions and established performing arts companies gain the majority of private support given to the arts in Australia. As the area of the museums and galleries contain the majority of the largest arts organisations, it is not surprising that this group receives the largest percentage of private sector funding. The largest arts organisations, such as the Art Gallery of New South Wales, have been in existence for longer than comparative organisations from other areas of the arts, and have developed strong historic community relationships and, therefore, draw from established donor bases.⁷³ The performing arts are close behind in their private sector support, particularly the Australian Ballet and Sydney Dance Company. AbaF's figures for the performing arts are not too dissimilar to those produced by AMPAG, which reported the total support received by the performing arts in 2007 to be \$47.1 million.
- 4.30 Although arts festivals receive far less private support than museums and galleries and the performing arts, (9% compared to 36% and 32% respectively), arts festivals

69 AbaF, 'Private sector support for the arts - a statistical snapshot', Connect Magazine June 2008 at 8

70 Australian Major Performing Arts Group (2008) Tracking Changes in Corporate Sponsorship and Private Donations at 5 <http://ampag.com.au/media-release/2008/arts-philanthropy-growing/>

71 ABS (2002) Generosity of Australian Businesses 2000-01, 8157.0 at 19 <http://www.abs.gov.au/ausstats/abs@.nsf/mf/8157.0/>

72 AbaF, Survey of Private Sector Support for the Arts 2008 at 9 <http://www.AbaF.org.au/index.php?newsID=575>

73 AbaF, Survey of Private Sector Support for the Arts 2008 at 11 <http://www.AbaF.org.au/index.php?newsID=575>

are far more reliant overall on private sector sponsorship. Private support amounts to 20.5% of the total support received by arts festivals, which is proportionally almost three times that of museums and galleries and the performing arts (7.9% and 7.7% respectively).⁷⁴

- 4.31 The smaller arts organisations are far more reliant on private support than the larger ones. Organisations with a turnover of less than \$100,000 receive 33.7% of their total from private support where as organisations of over \$20 million receive 6.0% of their total from private support.⁷⁵

Additional Arts Funding for Regional Areas

- 4.32 The following table outlines the relatively small amounts available for arts funding outside the Sydney CBD and highlights even the inequities in distribution between Western Sydney and regional NSW.

Table 4: Overview of Arts NSW funding

	2007–08	2008–09
Total grants payments	48 023 454	45 880 996
Funding for Western Sydney	2 891 234	3 478 852
Regional Arts Funding	5 461 491	6 968 043
Total applications processed	1 981	1 477
Total applications approved	478	408
Funding for Indigenous arts	950 061	1 189 693
Funding for culturally and linguistically diverse groups	1 382 100	3 139 544
Funding for child and youth arts	1 364 604	532 250
Funding for projects	3 978 698	3 286 003
Funding for annual programs	31 977 717	41 015 133
Funding for fellowships, scholarships and awards	475 000	529 860

- 4.33 The Community Building Partnership was a \$35 million program to support local jobs, stimulate growth and improve community facilities which operated in 2009. Community groups and local councils were eligible to submit applications for funding that helped support local infrastructure and jobs.
- 4.34 The program invested \$300,000 into building into building local community projects in every electoral district with an additional \$100,000 invested in electoral districts with higher unemployment.
- 4.35 Applicants had to demonstrate how their project would deliver positive results for the community through job creation and community, social, recreational or environmental

⁷⁴ AbaF, Survey of Private Sector Support for the Arts 2008 at 12, <http://www.AbaF.org.au/index.php?newsID=575>

⁷⁵ AbaF, Survey of Private Sector Support for the Arts 2008 at 12, <http://www.AbaF.org.au/index.php?newsID=575>

outcomes. Applications from local councils required a commitment of matching funding by the council.

- 4.36 Members of NSW Parliament invited applications from local councils and community groups within their electoral districts and provided comments and recommendations on the suitability and priority of eligible proposals within their electoral districts for the Premier's consideration.
- 4.37 The Committee considers that this model is a good basis to work from when addressing the inequities in arts funding across the state. As with Category One CDSEs, local Members are well placed to help advise on where arts funding should be placed within their area.

Recurrent Funding

- 4.38 Many submissions argued that there was a need for recurrent funding for capital infrastructure, at least on a triennial basis, to address the uncertainty of meeting ongoing costs and the administrative burden of completing annual applications.
- 4.39 Parramatta City Council, for example, argued that:

“Focus must move away from simply providing just capital injections into arts infrastructure projects. There needs to be consideration of substantial funding support for the ongoing operating costs of regional and local arts infrastructure in communities across the state

The current Cultural Grant Program structure necessitates numerous applications from councils, to augment their activity in the wide spectrum of local government cultural development activities. Providing packaged state investments for all councils' cultural endeavours would also deliver on State Plan commitments to reduce red tape.

A planned trial of triennial funding to local government as proposed under the Western Sydney Arts Strategy review in 2006 should be reconsidered as a part of this approach. The trial should be extended to be an open and transparent process for councils to outline a three year plan for the application of these funds to a broad cross section of prioritised recurrent/operational costs and/or arts programs”.⁷⁶

- 4.40 Arts NSW told the Committee that generally capital funding is only used to provide the seed funding or strategic investment fairly early in the process.
- 4.41 The Committee raised the issue of recurrent funding with Arts NSW and were told that recurrent funding, while desirable to provide stability for most arts groups and councils, tended to lock out newcomers from the grant process.

Ms MARIE ANDREWS: Do many organisations, apart from the big icons in Sydney, in regional New South Wales receive recurrent funding under Arts NSW for programs and what have you?

Ms DARWELL: I can certainly provide the numbers. A number of organisations do receive recurrent funding, for example, Fruit Fly gets three-year triennial funding from

⁷⁶ Parramatta City Council, Submission No. 41 p. 5

Arts NSW and it is based in Albury. There are a number of other organisations. This year, because of the changes, we took the decision not to call for new triennial applications because we thought that it was a year of change and we wanted to ensure that funding decisions were not made in the year of transition. So this year we will be looking more closely at organisations on long-term contracts.

Obviously on the one hand it provides stability to the organisation so that it can plan ahead. On the other hand that means there is an additional lock in to available funds for distribution which means that it is very difficult for new entrants. So we do need to find the right balance between the three-year funding arrangements and those that apply annually. It is certainly the case that particularly with some of our regional galleries and museums that have traditionally applied for annual funding and seem to receive essentially the same funds year after year that there is an opportunity there to put them on a more stable footing. That would be a good example of something we would be looking at this year.

Private Sector Regional Funding in NSW

- 4.42 Across all Australian states and territories, metropolitan organisations receive about 92% of private sector support, compared to 8% received by regional organisations. Currently, there is no sub-divided data to give an accurate portrayal of how much funding is received in the different regions of any state. AbaF predicts that if such data were available there would potentially be an even greater disparity between metropolitan and regional groups. Based on the Australia-wide statistics, this would mean that metropolitan NSW receives approximately \$61.634 million, leaving regional NSW with approximately \$5.336 million.

Premier's Arts Partnership Fund

- 4.43 The Premier's Arts Partnership Fund was set up to encourage small-to-medium businesses (usually up to 199 employees) to engage with small-to-medium arts organisations. The Fund matches dollar-for-dollar cash payments by businesses to arts organisations and individuals to create partnerships, provided both partners meet a number of eligibility criteria. For example, the relationship between the two parties must be new, and both parties must be based in the relevant state. The Fund is overseen by the Australian Business Arts Foundation which offers assistance to help both partners receive suitable benefits from the transaction.⁷⁷
- 4.44 The first Premier's Arts Partnership Fund was launched in August 2006 in South Australia. The Australian Business Arts Foundation (AbaF) partnered with a local company, Harris Scarfe Australia, and Arts SA to offer up to \$1 million over a five year period⁷⁸ Each year, both Harris Scarfe Australia and Arts SA make available \$50,000 each to match any investments made by local businesses into an arts organisation. The total cost, therefore, to Harris Scarfe Australia and Arts SA is \$250,000 each over five years, should the full value of the Fund be claimed. This will provide \$1 million to arts organisations through matched investments.
- 4.45 Similar programmes were also set up in Tasmania in April 2008 and in Western Australia in May 2008. Arts Tasmania partnered with AbaF and Veolia Environmental

⁷⁷ AbaF, Premier's Arts Partnership Fund at <http://www.abaf.org.au/index.php?sectionID=858&pageID=3991>

⁷⁸ AbaF, Premier's Arts Partnership Fund at <http://www.abaf.org.au/index.php?sectionID=858&pageID=3991>

Services and the Western Australia Department of Culture and the Arts with AbaF and Mirvac WA.⁷⁹

- 4.46 In Tasmania, Arts Tasmania provide \$75,000 a year and Veolia Environmental Services commits \$25,000 per annum for a total of \$100,000 a year. The Fund in Tasmania is currently a three-year program and if all funds are matched, it will provide \$600,000 to the arts community.
- 4.47 The Western Australia Department of Culture and the Arts and Mirvac WA have both committed to providing \$50,000 each per annum for a three-year period so will also offer up to \$600,000 through the Fund should all investments be matched. The Fund in South Australia and Western Australia offers payments of between \$1,000 and \$10,000 for an arts organisation and \$1,000 and \$5,000 for an individual artist.⁸⁰
- 4.48 In Tasmania the payments are between \$1,000 and \$20,000 for an arts organisation and \$1,000 and \$10,000 for an individual artist.⁸¹ The business partner is welcome to invest more than the limit set by the Fund but it will not be matched.
- 4.49 Partnerships can be made for up to three years with payments being made annually but partners cannot re-apply to the fund.
- 4.50 The Premier's Arts Partnership Fund has helped a wide variety of projects and organisations, including: SHORTS Outback which created an "outback version" of the city based SHORTS film festival in South Australia;⁸² Encore Theatre Company which produced a number of stage shows for performance in Launceston;⁸³ and West Australian Youth Jazz Orchestra which hosted a number of concerts to celebrate its 25th Anniversary.⁸⁴
- 4.51 A number of organisations which submitted to the Committee saw great benefit in the establishment of a Premiers Arts Partnership Fund in New South Wales:

"Certainly when talking to government, Ministers in particular, there is the great appeal of government putting in \$1 and business putting in \$3. It is very interesting to me that when we began it in South Australia it was very popular and very quickly became popular with small businesses. Many of the businesses were putting in \$10,000 which is the maximum. I was curious about that, and I wondered why because \$10,000 to arts organisations would have been quite significant. What motivated that? A couple of things came out of it. One was the fact that the Australian Business Arts Foundation is a government business agency which gives it legitimacy that perhaps just an arts organisation, coming to them directly, did not have.

The other thing I have to say that was appealing to the small and medium businesses was being able to extract some money from government to match their money.....It has

⁷⁹ 'New Fund to Support Arts Sponsorships', Premier Alan Carpenter Press Release at <http://www.mediastatements.wa.gov.au/Pages/Results.aspx?ItemId=130186>

⁸⁰ 'New Million Dollar Fund Set to Boost Arts in SA', Premier Mike Rann Press Release at <http://www.ministers.sa.gov.au/news.php?id=511&print=1> & 'New Fund to Support Arts Sponsorships', Premier Alan Carpenter Press Release at <http://www.mediastatements.wa.gov.au/Pages/Results.aspx?ItemId=130186>

⁸¹ Premier's Arts Partnership Fund, Arts Tasmania at <http://www.arts.tas.gov.au/textonly.aspx?id=2697>

⁸² South Australia Department of Premier and Cabinet Annual Report 2006 – 2007 p. 27 at http://www.premcab.sa.gov.au/pdf/ann_reports/annreport06-07.pdf

⁸³ Tasmanian Premier's Arts Partnership Fund, AbaF at <http://www.abaf.org.au/index.php?sectionID=1359&pageID=8427>

⁸⁴ WA Youth Jazz Orchestra, Partners at <http://www.wayjo.com/partners.html>

made a big difference to a lot of smaller-based arts organisations....Some of the smaller companies just do not have the board networks or the staff expertise to be able to go in and make their case".⁸⁵

The Community Development Support Expenditure Scheme (CDSE)

- 4.52 There are approximately 1,500 registered clubs in New South Wales and over 90% of these clubs are members of Clubs NSW. Clubs NSW is made up of the following types of clubs:
- 34% bowling clubs;
 - 21% RSL / ex-services clubs;
 - 18% golf clubs;
 - 5% leagues / football clubs;
 - 2% community / workers clubs; and
 - 19% other (including other sports, business, ethnic, religious and social clubs)
- 4.53 35% of these clubs are located in Sydney and 65% are located in regional/rural areas.
- 4.54 The Community Development and Support Expenditure Scheme (CDSE) provides registered clubs in NSW with tax rebates (up to 1.5% of their gaming machine profits) when they spend an equivalent amount on community development and support. The scheme was introduced in 1998 by the NSW Government and allows clubs to claim a tax deduction of up to 1.5% on gaming machine revenue over \$1 million for monies spent on community support (provided that the Casino, Liquor and Gaming Control Authority is satisfied that an equivalent amount has been applied to expenditure on community development and support. The arrangements for granting a rebate of gaming machine tax levied on registered clubs are outlined in the *Gaming Machine Tax Act 2001*. The Act distinguishes between two classes of expenditure:
- Category 1 - expenditure on specific community welfare and social services, community development, community health services and employment assistance activities; and
 - Category 2 - expenditure on other community development and support services.
- 4.55 To qualify for the tax rebate of 1.5%, clubs must contribute at least 50% of those funds to Category 1 purposes, with the remainder allocated to Category 2 purposes.
- 4.56 In an appearance before the Committee on 10 September 2009, Clubs NSW presented a survey of 76 Clubs who said that they provided support groups or activities such as: music classes and recitals; painting and craft classes; art appreciation societies dancing classes; cooking groups; amateur theatre groups; historical societies; reading and writing groups and; song writing groups.
- 4.57 A key finding of the survey was that over half the respondents did not fund community groups through the CDSE scheme, although many gave "in-kind" support through provision of venues within the club. In fact, figures obtained through NSW

⁸⁵ Evidence given to the Committee by Jane Haley, Australian Business Arts Foundation: Transcript 20 February 2009 p. 1

Office of Liquor, Department of Gaming and Racing indicate that only a very small percentage of CDSE funding goes back to arts and cultural groups.

Recommendation 3: That arts organisations at both the federal and state levels work more collaboratively to improve ease of access to grants by local government and non profit agencies and avoid duplication.

Recommendation 4: That Arts NSW be funded to better assist in developing partnerships between business and arts organisations that contribute to the development of arts and cultural infrastructure in rural and regional NSW.

Recommendation 5: That either Arts NSW or local councils be funded to provide training and guidance to non profit organisations regarding grant applications particularly in relation to financial and governance arrangements and programme planning and outcomes.

Recommendation 6: That either Arts NSW or local councils be funded to provide training and guidance to non profit organisations to assist them with submissions to more strategically access the Community Development and Support Expenditure Scheme.

Recommendation 7: That arts and cultural funding to areas outside the Sydney CBD and in particular to regional areas be substantially increased.

Recommendation 8: That a consultative process be employed at the electorate level similar to the Community Building Partnership in order to decide where funding would be best placed.

Recommendation 9: That the NSW government establish a Premier's Arts Partnership fund in line with South Australia Western Australia and Tasmania.

Chapter Five - Suitability of Public infrastructure for Arts and Cultural Life

Development and Redevelopment of Existing Spaces

- 5.1 The development and redevelopment of public spaces for arts and culture in outer metropolitan and regional areas is often a story of making the most of limited funding and outdated infrastructure. The Committee found that virtually all regional areas desired substantial infrastructure upgrades. Existing infrastructure is ageing and the changing nature of artistic platforms meant that many venues built over twenty years ago were unsuitable for a lot of modern art and performances. Therefore venues were no longer keeping pace with community expectations and statutory requirements.
- 5.2 Councils also identified lack of public transport as an issue in accessing existing infrastructure and lamented lost opportunities to make the most of vacant industrial and heritage buildings and to revitalize and preserve these sites as had been done successfully overseas in cities such as Toronto and Birmingham.

Recurrent Operational Costs

- 5.3 While most areas desired state of the art large infrastructure, most generally did not have the financial capacity to meet the millions of dollars in on-going costs such infrastructure would cost to maintain.
- 5.4 Many councils appeared to be struggling with the cost of on-going maintenance on the facilities that they did have. Marrickville Council, for example, submitted that:

“Funding the on-going maintenance and, particularly, the upgrades of council facilities is an issue for Council and an area where the state government could assist”.⁸⁶

- 5.5 Parramatta Council also addressed the issue of ongoing maintenance costs in its submission:

“Focus must move away from simply providing just capital injections into arts infrastructure projects. There needs to be consideration of substantial funding support for the ongoing operating costs of regional and local arts infrastructure in communities across the state.

To give some indication of the total recurrent cost per annum for Council to operate Parramatta Riverside Theatres is in the vicinity of \$1.3 million per annum. This excludes one off periodic capital upgrades. Furthermore the planned New Generation Centre and Gallery for Civic Place, Parramatta will have a projected recurrent operational cost in the order of another \$1.5 million per annum”.⁸⁷

⁸⁶ *Marrickville Council*, Submission No. 25 p. 9

⁸⁷ *Parramatta Council*, Submission No. 41 p. 6

5.6 Apart from loss of income through tourism and retention and attraction of residents, there was a general frustration about missing out on touring exhibitions and shows due lack of suitable venues.

5.7 Regional Arts New South Wales told the inquiry:

“I will give you an idea of the 2009 Arts NSW annual grants (which excludes) our devolved grants program and excludes the peak organizations with triennial funding and capital funding. There was 84.7 per cent of this year’s funding went to the Sydney-Newcastle-Wollongong region and 15.3 per cent to the rest of the state. So it is certainly not compatible with the population. There was no parity with the size of the population in regional New South Wales. There are challenges to be faced by distance and time travel, and the further west you go obviously the less infrastructure there is.

The challenge is when you are touring into those areas that do not have any infrastructure, the touring companies have to take more staff with them than when they do go to places where there are already established performing arts centres and theatres. There is no money to tour to volunteer managed venues. You are looking at \$20,000 to go to community halls. There are theatre companies who are willing to take a professional to regional areas...to perform in bowling clubs and RSL clubs and community halls. But because they need to take their gear with them and also have to work their actors and crew within the legislation for safe work practices, it becomes more expensive”.⁸⁸

A Comprehensive Audit of Infrastructure

5.8 One of the greatest initial difficulties in beginning to address this issue is that there is no state-wide picture of what infrastructure actually exists, its state of repair and how it is being utilised. Simon Fraser University, for example, undertook a comprehensive study of the arts and cultural infrastructure of British Columbia including estimated costs to upgrade.

5.9 However, there has to date been no comprehensive audit of existing arts and cultural facilities across the state although Arts NSW told the Committee that this will occur sometime in the future:

“We are absolutely committed to doing, I suppose, a series of regional audits of New South Wales to understand both what there is now, what kind of programs are being delivered across the full spectrum of arts and to identify where the most, I suppose, pressing gaps may be as part of our forward strategy. Again, I certainly agree that when one looks at overall resourcing, it is inevitable that you ask why this area and not another? I think if we can progressively build a very strong picture right across the state of the current strengths, weaknesses and opportunities, we can direct our funding in a very strategic way to try to fulfil that”.⁸⁹

⁸⁸ Evidence given to the Committee by Elizabeth Rogers: Transcript 20 February 2009 p. 30

⁸⁹ Evidence given to the Committee by Carol Mills: Transcript 20 February 2009 p. 19

CAMRA (Cultural Asset Mapping in Regional Australia) Project

- 5.10 CAMRA (Cultural Asset Mapping in Regional Australia) is a major \$2.5 million Australian Research Council and industry funded project running from 2008 to 2013 as a partnership between seventeen organisations, including four universities.
- 5.11 CAMRA aims to provide planners, policy-makers and communities with the knowledge they need to make better-informed planning decisions for more effective development of their local arts and cultural industries.
- 5.12 It will do this through:
- developing sustainable models of data collection and documentation that map local cultural industries using a range of methodologies specifically appropriate to regional, rural and remote settings in Australia;
 - building a GIS and relational database to store this information and allow it to be interrogated, analysed and used at local, regional and peak levels by a variety of users;
 - enabling systemised interactions between national and international experts in cultural development through this culturemap.org.au online (and offline) community as a key site for knowledge exchange and storage.
- 5.13 Concentrating on a carefully selected set of communities that cover many different types of regions - so the information can be usefully transposed to a national scale - CAMRA will provide an understanding of how a region's capacity for creativity and innovation can ensure its quality of life and its economic viability. Moreover, it will show researchers and policy-makers how to recognise and valorise regional specificities and local knowledge when piecing together an integrated approach to development.
- 5.14 The Regions under study are: Albury-Wodonga; Central darling Shire; Uralla and Armidale; and Wollongong.
- 5.15 The inquiry will examine various key aspects of arts and cultural infrastructure within these regions:
- Bricks and mortar infrastructure: ongoing costs of managing and maintaining cultural facilities; and decision making around new cultural facilities weighted against touring.
 - Human infrastructure;
 - ICT infrastructure – the spread of digital technologies around the regions;
 - SMEs Infrastructure – business modelling and planning amongst the regions.⁹⁰

Utilising Existing Infrastructure to Its Full Capacity

- 5.16 Despite the many problems, modest redesign of existing infrastructure is the quickest and most realistic outcome in many instances.
- 5.17 The Committee was impressed by the model employed in New York State where specialist architects were commissioned by government and arts boards to advise

⁹⁰ Supplementary Material Provided by Camra 23 September 2010

smaller arts organisations about ways in which they could best utilise their existing infrastructure and the costs involved in doing this.

- 5.18 The Committee believes that Arts NSW should make grants available to councils and other groups to undertake this type of preliminary work prior to seeking capital funding for upgrades.

Arts Revitalisation Projects

- 5.19 The Committee also viewed many examples of underutilised or empty shops and other premises being turned over to arts and cultural use in the interim in an attempt to regenerate areas.
- 5.20 Arts Revitalisation Projects are schemes that aim to find short and long term cultural uses for vacant shops or other buildings in areas that are currently vacant, disused or awaiting redevelopment. Short term leases are usually offered on vacant properties to individual artists and cultural and community groups to assist in local revitalisation. An outstanding example has been the “Renew Newcastle” initiative.
- 5.21 In January 2010 NSW Planning has published guidelines for these initiatives.⁹¹

Developer Incentives

- 5.22 The Committee is interested in the different approaches developing art and cultural infrastructure. Although the Committee recognises the significant importance public funds play in art and cultural development, it appreciates that an over reliance on public funding is unsustainable. Budgetary allocations can be subject to sudden restrictions – or retraction – as public priorities change. In this respect, a deeper engagement between the arts community and the private sector is required for the arts community to better tap into the resources of the private sector.
- 5.23 The Committee has investigated the different methods adopted by various other councils, both internationally and Australia-wide, to attract funds from the private sector and identified various schemes that have been established to compel or encourage developers to contribute, either directly or indirectly, toward art and cultural infrastructure.
- 5.24 Rather than simply compel developers to set aside cultural spaces, some projects prefer an incentive-based approach. This can be achieved by encouraging a floor space trade-off where developers are afforded expanded spaces or additional floors on the direct condition that they set aside a portion of the ‘extra’ space granted for use by community artists. Although the advantage of this method is that it refrains from compelling developers to make space for artists, its obvious drawback is a possible uptake failure. Further, the location or type of development may not be appropriate for a cultural space to exist on premises, for example an industrial development in a remote location. Any floor space trade-off offer would need to take into account its environment and appropriateness and may only be suitable in limited circumstances.

⁹¹ <http://www.arts.nsw.gov.au/LinkClick.aspx?fileticket=TQ5iriZUEAw%3D&tabid=262>

- 5.25 The Committee examined various models in the United States and Canada which offered developers considerable incentives to incorporate arts infrastructure within developments. The City of Vancouver, for example, has established a density floor space program where zoning is either provided on-site for cultural facilities or within the immediate neighbourhood.
- 5.26 Generally speaking, incentive zoning is a provision of a municipal zoning ordinance that allows developers to create a greater density (usually expressed in terms of housing units floor space ratio) in return for providing a feature considered to be in the public interest. This extra often is called a density bonus.
- 5.27 New York City is considered to have pioneered the technique in its 1961 zoning ordinance revision where it allowed extra floor area to office buildings, in return for developers creating public plazas around the base of these buildings.
- 5.28 The Committee is aware that several councils have done this in relation to creating affordable housing. North Sydney and Waverley Councils, for example, have entered into negotiated agreements with developers to provide affordable housing within developments in exchange for extra floor space.
- 5.29 One of the standout schemes that councils in both Australia and overseas have implemented is the requirement of developers to set aside a specified proportion of the cost of their development to arts and cultural infrastructure. Perhaps the most famous international example is New York City's *Percent for Art Program* in which 1% of the capital budget for newly constructed or reconstructed buildings must be spent on art. The commissions range from \$50,000 to \$400,000 and the scheme has been in place since 1982.⁹²
- 5.30 Since the establishment of the *Percent for Art Program*, the scheme has been replicated by many local government authorities worldwide, including in Australia.⁹³ The provision of each scheme largely mirrors the design framework of that in New York. Generally, the stipulated proportion for a developer to contribute to a public arts project is between 0.5% - 1.0% of the total cost of the project. For example, a development costing \$5,000,000 will be required to invest between \$25,000 - \$50,000 on arts and culture infrastructure.
- 5.31 Some schemes require that artistic works be commissioned from local artists, designed to invest into community-based arts and contribute to the local economy. Conversely, some schemes prohibit the purchasing of 'off the shelf art' to ensure that developers do not merely acquire random pieces of artwork, without reference to the local community or its appropriateness, as part of their obligation.⁹⁴ In this regard, some schemes have established approval panels made up of members with artistic expertise and the public-at-large to determine artistic appropriateness.⁹⁵
- 5.32 Direct financial contributions are not the only means by which developers can be required to assist in local art and cultural development. Some schemes require that an art or cultural 'space' be built into a new or refurbished development. For example, a physical space be set aside for use by local artists for painting, dance rehearsals or music composition. Creative spaces allow for the dynamic

⁹² See <http://www.nyc.gov/html/dcla/html/panyc/panyc.shtml>

⁹³ See Cairns Regional Council, Public Arts Contributions scheme, <http://www.cairns.qld.gov.au/content/root/index.html>

⁹⁴ See West Lothian Council at www.westlothian.gov.uk

⁹⁵ For example, the New York City *Percent for Art* program retains a panel

development of art by allowing the space to be used on an ongoing basis, subject to upkeep and maintenance costs. The reusable nature of an appropriate creative space can help support art and cultural development for years and, in this respect, there is a significant higher return on the investment when compared with a one-off commission. Further, one-off purchases of artwork generally favour the visual arts sector at the expense of their performing arts counterparts. To this end, developing cultural spaces may go some lengths to ensuring there is a fair balance in the support for both visual and performing arts.

- 5.33 A creative space is also more versatile, allowing for various different types of projects to be developed in the space and can be adjusted according to community need. For example, a designated dance space could be converted into a musical space with a fair amount of ease.
- 5.34 Some schemes allow for developments to contribute their required funding to a general pool to be accessed and used by the council for larger artistic pursuits. This is especially encouraged when smaller-scale developments do not generate sufficient funding to pay for a stand-alone project, or where those projects would be too small to be deemed of sufficient value to the community.⁹⁶ The pooling of funds may be considered more desirable for a larger 'centrepiece' which might be preferable to many 'mini' artworks. These funds could then set aside for the commissioning of a larger work or more significant project with further-reaching community benefit.
- 5.35 The Committee recognises that there are numerous methods available to facilitate the contribution of arts and cultural funding by developers and encourages the Government to consider the range of options at its disposal.

Recommendation 10: That Arts NSW be adequately funded and resourced to expedite a full audit of arts and cultural infrastructure across NSW.

Recommendation 11: That both local councils and non profit arts organisation have access to funding which would allow them to conduct technical feasibility studies that focus on ways to better utilise and redevelop already existing arts and cultural infrastructure.

Recommendation 12: That the NSW government consider incentives for developers to incorporate arts and cultural infrastructure within strategic developments.

⁹⁶ See, for example, the developer contributions scheme in the City of Richmond, British Columbia, Canada <http://www.richmond.ca/culture/publicart/program.htm>

Appendix 1 – Submissions

- 1 Lockhart Shire Council
- 2 Greater Taree City Council
- 3 Pegasus Group of Companies Pty Ltd
- 4 Australian National Maritime Museum
- 5 Kyogle Council
- 6 Coolamon Shire Council
- 7 Arts Upper Hunter
- 8 Dubbo City Council
- 9 Mid-Western Regional Council
- 10 North Sydney Council
- 11 Arts Mid North Coast
- 12 Ms Suzanne Beaver
- 13 Cootamundra Shire Council
- 14 Arts Northern Rivers
- 15 Confidential
- 16 Sutherland Shire Council
- 17 Litlink – NSW Network of Writers Centres
- 18 Centre for Cultural Research (CCR)
- 19 Waverly Council
- 20 Orange City Council
- 21 Public Libraries NSW – Country
- 22 Gloucester Shire Council
- 23 Southern Councils Group
- 24 Clarence Valley Council
- 25 Marrickville Council
- 26 Bega Valley Shire Council
- 27 Eurobodalla Shire Council
- 28 Griffith City Council
- 29 Griffith Regional Theatre and Art Gallery
- 30 Arts North West Regional Arts Board
- 31 Cooma-Monaro Shire Council
- 32 Richmond Valley Council
- 33 Lismore City Council
- 34 Fairfield City Council
- 35 Museums Australia NSW Branch
- 36 Information and Cultural Exchange
- 37 Accessible Arts
- 38 Oberon Council
- 39 South West Arts
- 40 Baulkham Hills Shire Council
- 41 Parramatta City Council
- 42 Leichhardt Council
- 43 Hornsby Shire Council
- 44 Wollondilly Shire Council
- 45 Blacktown City Council
- 46 Shoalhaven City Council
- 47 Ms Susan Conroy

Appendix 1 – Submissions

- 48 Lake Macquarie City Council
- 49 Arts OutWest
- 50 Newcastle City Council
- 51 Australia Street Company
- 52 Council of the Shire of Wentworth
- 53 Community Cultural Development NSW
- 54 Fusion Central Coast
- 55 Friends of the Performing Arts Precinct
- 56 Western Sydney Regional Organisation of Councils
- 57 Albury City
- 58 Great Lakes Council
- 59 HotHouse Theatre
- 60 Jerilderie Shire Council
- 61 Confidential
- 62 Wyong Shire Council
- 63 Legs on the Wall
- 64 Bathurst Regional Council
- 65 Randwick City Council
- 66 Wingecarribee Shire Council
- 67 Museums & Galleries NSW
- 68 City of Sydney
- 69 Regional Arts NSW
- 70 Broken Hill Regional Arts Exchange
- 71 Bankstown City Council
- 72 Shellharbour Feltmakers Group
- 73 Coffs Harbour City Council
- 74 Regional Youth Support Services Inc
- 75 Southern Tablelands Arts
- 76 Local Government Association & Shires Association of NSW
- 77 Wollongong City Council
- 78 Shellharbour City Council
- 79 NSW Commission for Children and Young People
- 80 Willoughby City Council
- 81 Grafton Regional Gallery

Appendix 2 – Extracts of Minutes

Minutes of Proceedings of the Public Works Committee (no.11)

11.00 am Thursday 26 June 2008

Room 1136, Parliament House

Members Present

Mr Borger, MP (Chair)

Mr Baumann, MP

Mrs Fardell, MP

Mr Khoshaba, MP

Mr Page, MP

Ms Paluzzano, MP

Apologies

An apology was received from Mr McBride

1. Confirmation of Minutes of Previous Meetings

Resolved on a motion by Mrs Paluzzano, seconded by Mr Page. That the Minutes for previous meetings 8 & 9 be accepted.

2. Finalisation of draft terms of reference on Cultural Sustainability Inquiry

Committee agreed to accept the revised terms of reference:

“Inquiry Into The Development Of Arts And Cultural Infrastructure Outside The Sydney CBD

The NSW Public Works Committee is to examine and inquire into the development of an arts and cultural plan for NSW and the alignment of this plan to broad government planning strategies for the development of arts and cultural infrastructure outside the Sydney CBD, including regional areas.

In particular, the Committee will inquire into and report on:

1. Issues of public and private funding and allocation of resources;
2. Suitability of public infrastructure for arts and cultural life;
3. The desirability of locating cultural facilities in close proximity to create hubs;
4. Accessibility of cultural and arts education;
5. Economic impacts on communities;
6. The adequacy of the NSW State Plan and desirability of a cultural plan for the state to maximise diversity of access, with reference to the Tourism Masterplan and other relevant planning strategies.
7. Any other relevant matters.“

The Committee will meet again during the Annual Public Works & Environment Conference 23-25 July 2008.

The Committee adjourned at 12:10 pm.

Minutes of Proceedings of the Public Works Committee (no.12)

4:00pm Thursday 28 August 2008

Room 1254, Parliament House

Members Present

Mr Borger, MP (Chair)

Mr Baumann, MP

Mr Khoshaba, MP

Mr McBride, MP

Mr Page, MP

Apologies

Apologies were received from Mrs Fardell and Ms Paluzzano

1. Confirmation of Minutes of Previous Meetings

Resolved on a motion by Mr Baumann, seconded by Mr McBride, that the Minutes for previous meeting number 10 be accepted.

2. Briefing Paper on Business Funding to the Arts

The Committee discussed findings presented in the briefing paper and proposed future directions for investigation in the area of business and private funding for the Arts including PPP models, use of S94 contributions, centralised fundraising, tax incentives, examples of successful privately funded infrastructure in regional area and 'friends of' approaches for fundraising.

3. Briefing Paper on Government Funding to the Arts

The Committee discussed the briefing paper and proposed future directions for investigation including coordinated Local/State/Federal Capital Grants projects, partnerships between large Sydney based, State funded institutions and local arts organisations, and defining what council contributions are.

The Committee requested that a representative from the Department of Planning be included as a witness for the Inquiry to provide evidence on the changes to Section 94 contributions.

The Committee agreed to host public hearing on Friday 26 September 2008.

The Committee resolved on a motion by Mr Borger, seconded by Mr Baumann, to approve the following motion:

"That the Committee seek approval for a delegation of the committee to undertake an overseas study tour to Singapore, London, New York and Boston, in relation to the Committee's inquiry into the development of arts and cultural infrastructure outside the Sydney CBD."

4. Directions Paper for PPP Final Report

The Committee resolved on a motion by Mr Borger to endorse the directions paper with a greater focus on knowledge management and expert assistance as a framework for the final report on the Inquiry into Local Government Private Partnerships for Asset Development.

The Committee adjourned at 5:30 pm.

Minutes of Proceedings of the Public Works Committee (no.13)

4:00pm Thursday 25 September 2008

Room 1136, Parliament House

Members Present

Ms Andrews, MP

Mr Ashton, MP

Mr Baumann, MP

Mrs Fardell, MP

Mr Khoshaba, MP

The Hon Grant McBride, MP

Apologies

An apology was received from Mr Page

1. The Clerk-Assistant (Procedure) of the Legislative Assembly opened the meeting and outlined the terms of reference provided for the constitution, Membership, procedure, functions and powers of the Standing Committee on Public Works.

The Clerk-Assistant (Procedure) then read to the Committee the following extracts from the Votes and Proceedings, No. 84, of the Legislative Assembly –

Thursday 25 September 2008, entry 5, at page 901—

“Mr Aquilina moved, by leave, That the following motions, for the appointment of members to the following Parliamentary committees be agreed to:

(8) **Standing Committee on Public Works**

That Alan John Ashton and Marie Therese Andrews be appointed to serve on the Standing Committee on Public Works in place of David Lawrence Borger and Karyn Lesley Paluzzano, discharged.”

2. Election of Chair and Deputy Chair

Pursuant to Standing Order 282—

Resolved, on the motion of Mr Baumann, seconded by Mr Ashton:

That Mr Khoshaba be elected Chair of the committee.

Resolved, on the motion of Mr Khoshaba, seconded by Mr McBride:

That Ms Andrews be elected Deputy Chair of the committee.

3. Other Business

Mr Khoshaba welcomed the new Committee Members, Ms Andrews and Mr Ashton.

The Committee agreed to next meet at 9:30am Wednesday 22 October 2008.

The Committee adjourned at 4:30 pm.

Minutes of Proceedings of the Public Works Committee (no.14)

9:30am Wednesday 22 October 2008

Room 1254, Parliament House

Members Present

Mr Khoshaba, MP (Chair)

Ms Andrews, MP

Mr Baumann, MP

Mrs Fardell, MP

Mr Page

Apologies

Apologies were received from Mr Ashton and Mr McBride

1. Confirmation of Minutes of Previous Meetings

Resolved on a motion by Mrs Fardell, seconded by Mr Baumann, that the Minutes for previous meeting held 28 August 2008 be accepted.

Resolved on a motion by Mr Baumann, seconded by Mrs Fardell, that the Minutes for previous meeting held 25 September 2008 be accepted.

2. Draft Conference Report – 13th Annual Conference of Public Works and Environment Committees of Australian Parliaments.

Resolved on a motion by Mr Baumann, seconded by Mr Page, that the Report on the 13th Annual Conference of Public Works and Environment Committees of Australian Parliaments be tabled today.

3. Summaries Submissions to Inquiry into the Development of Arts and Cultural Infrastructure

The Committee agreed to defer this matter to the next meeting, to be held Thursday 30 October 2008.

4. Possible witnesses and hearing dates

The Committee discussed the Central Coast, Dubbo and Lismore and Byron as possible places for regional hearings and site visits, and the possibility of holding a public hearing in Sydney on the Friday morning of a Sitting Week before the Christmas recess. The Committee directed the Secretariat to prepare a briefing on these possibilities for public hearings.

The Committee adjourned at 9:49 am.

Minutes of Proceedings of the Public Works Committee (no.15)

10:00am Thursday 30 October 2008

Room 1254, Parliament House

Members Present

Mr Khoshaba, MP (Chair)

Ms Andrews, MP

Mr Ashton, MP

Mrs Fardell, MP

Mr Page, MP

Apologies

Apologies were received from Mr Baumann and Mr McBride

1. Confirmation of Minutes of Previous Meetings

Resolved on a motion by Ms Andrews, seconded by Mr Page, that the Minutes for previous meeting held 22 October 2008 be accepted.

2. Summaries of Submissions to the Inquiry into the Development of Arts and Cultural Infrastructure and possible witnesses and hearing dates

The Committee agreed to hold a public hearing in Sydney in mid February 2009 and discussed calling the Australian Business Arts Foundation, Department of Education and Training, Arts NSW, Regional Arts NSW and the Local Government and Shires Association as witnesses, with a regional hearing and site visits in the Northern Rivers Region to follow, before the resumption of Parliament in March 2009.

The Committee adjourned at 10:39 am.

Minutes of Proceedings of the Public Works Committee (no.16)

10:00am Thursday 27 November 2008

Room 1136, Parliament House

Members Present

Mr Khoshaba, MP (Chair)

Ms Andrews, MP

Mr Ashton, MP
Mr McBride, MP

Mr Baumann, MP
Mr Page, MP

Apologies

An apology was received from Mrs Fardell

1. Confirmation of Minutes of Previous Meetings

Resolved on a motion by Mr Ashton, seconded by Mr McBride, that the Minutes for previous meeting held 30 October 2008 be accepted.

2. Consideration of the Report on the Inquiry into Local Government Private Partnerships for Asset Development

Resolved, on a motion by Mr Ashton, seconded by Mr McBride, that the draft Report into Local Government Private Partnerships for Asset Redevelopment be tabled today, with the Submissions received into the Inquiry and transcripts of evidence taken by the committee.

3. Dates for hearings and site visits for the Inquiry into the Development of Arts and Cultural Infrastructure Outside the Sydney CBD in February 2009

Discussion deferred until next meeting, to be held 10:00am Thursday 4 December 2008.

The Committee adjourned at 10:16 am.

Minutes of Proceedings of the Public Works Committee (no.17)

10.00 am Thursday 4 December 2008

Library Meeting Room, Parliament House

Members Present

Mr Khoshaba, MP (Chair)

Ms Andrews, MP

Mr Ashton, MP

Mr Baumann, MP

The Hon Grant McBride, MP

Apologies

Apologies were received from Mrs Fardell and Mr Page

1. Confirmation of Minutes of Previous Meetings

Resolved on a motion by Ms Andrews, seconded by Mr McBride, that the Minutes for previous meeting held 27 October 2008 be accepted.

2. Consideration of proposed itinerary for the Far North Coast Study Tour, 26 – 27 February 2009.

Resolved, on a motion by Mr Ashton, seconded by Ms Andrews, that the Speaker's approval be sought for the proposed Far North Coast Study Tour and its proposed itinerary for 26 to

27 February 2009, for the purpose of the Inquiry into the Development of Arts and Cultural Infrastructure outside the Sydney CBD.

3. Consideration of proposed Agenda for Public Hearing, 20 February 2009.

Resolved, on the motion by Mr Ashton, seconded by Ms Andrews, that a public hearing be scheduled for Friday 20 February 2009, for the Inquiry into the Development of Arts and Cultural Infrastructure outside the Sydney CBD.

4. General Business

Background summaries on arts policies or programs in Queensland, Victoria and Western Australia be prepared.

Next deliberative meeting to be held 9.30 am Friday 20 February 2009.

The Committee adjourned at 10:40 am.

Minutes of Proceedings of the Public Works Committee (No.1)

9.30 am Friday 20 February 2009

Jubilee Room, Parliament House

Members Present

Mr Khoshaba, MP (Chair)	Ms Andrews, MP
Mr Ashton, MP	Mrs Fardell, MP
Mr McBride, MP	Mr Page, MP

Apologies

An apology was received from Mr Baumann

1. Confirmation of Minutes of Previous Meetings

Resolved on a motion by Mr McBride, seconded by Ms Andrews, that the Minutes for previous meeting held 4 December 2008 be accepted.

2. Apology from Mr Noel Baum, Local Government and Shires Association NSW

The Committee noted Mr Baum's apology for not being able to appear at the Public Hearing as part of the Inquiry into the Development of Arts and Cultural Infrastructure outside the Sydney CBD.

3. Consideration of future hearing dates for the Local Government and Shires Association NSW

The Committee considered that it would not be practicable to hold a further hearing for one witness and suggested it might be more practical for Mr Baum to appear before the Committee at a future Committee Deliberative Meeting.

4. Status on Far North Coast Study Tour

The Committee were given a status update of the Far North Coast Study Tour itinerary. All Committee members present indicated they would be attending the Study Tour. Mr Khoshaba suggested that Members of electorates to be visited in the course of the Study Tour, should be invited to attend as a matter of courtesy.

5. Publication of Evidence Received from the Public Hearing and the Far North Coast Study Tour

Resolved on a motion of Ms Andrews, seconded by Mr McBride that the Committee will publish evidence received during the course of the Public Hearing (20 February 2009) and the Far North Coast Study Tour (26+ 27 February 2009) upon approval of witnesses and participants.

6. General Business

The Committee had no general business to discuss.

The Committee adjourned at 9:54 am.

Minutes (No. 2) - Public Hearing

Inquiry into the Development of Arts and Cultural Infrastructure outside the Sydney CBD
Friday, 20 February 2009, 10:00a.m. in Jubilee Room

Members Present

Mr Khoshaba, MP (Chair)
Mr Ashton, MP
The Hon Grant McBride, MP

Ms Andrews, MP
Mrs Fardell, MP
Mr Page, MP

Apologies

An apology was received from Mr Baumann

1. Public Hearings – Inquiry into the Development of Arts and Cultural Infrastructure outside the Sydney CBD

The public was admitted.

Jane Haley, Chief Executive Officer, Australian Business Arts Foundation, affirmed and examined. Evidence concluded, the witness withdrew.

Martin Graham, General Manager for External Relations Policy, NSW Department of Education and Training, affirmed and examined. William Anderson, Assistant Director, Strategic Initiatives, Department of Education and Training, sworn and examined. Lindsay

McGarity, Director, Social Inclusion and Vocational Access, TAFE New South Wales, affirmed and examined. Evidence concluded, the witnesses withdrew.

Carol Mills, Director-General, Department of Arts, Sports and Recreations, and Arts New South Wales, affirmed and examined. Mary Darwell, Executive Director, Arts New South Wales, affirmed and examined. Evidence concluded, the witnesses withdrew.

Elizabeth Rogers, Chief Executive Officer, Regional Arts New South Wales, sworn and examined. Meg Larkin, Chair, Regional Arts New South Wales, sworn and examined. Evidence concluded, the witnesses withdrew.

Meeting adjourned at 1:45pm.

Minutes of Proceedings of the Public Works Committee (No.3) – Roundtable Discussion

9.00 am Friday 27 February 2009

Ivercauld House, Goonellabah

Members Present

Mr Khoshaba, MP (Chair)

Ms Andrews, MP

Mr Ashton, MP

Mr Baumann, MP

Mrs Fardell, MP

The Hon Grant McBride, MP

Mr Page, MP

Public Hearing – Inquiry Into the Development of Arts and Cultural Infrastructure Outside the Sydney CBD

Professor Paul Clark, Vice Chancellor, Southern Cross University

Witness affirmed and examined. Evidence concluded, the witness withdrew

Dr Ros Derrett, Head, Office of Regional Development, Southern Cross University

Witness affirmed and examined. Evidence concluded, the witness withdrew

Jan Davis, Associate Professor and Artist, Southern Cross University

Witness affirmed and examined. Evidence concluded, the witness withdrew

Steven Alderton, Director, Lismore Regional Gallery

Witness affirmed and examined. Evidence concluded, the witness withdrew

Appendix 2 – Extracts of Minutes

Jenny Dowell, Mayor, Lismore City Council

Witness affirmed and examined. Evidence concluded, the witness withdrew

Paul O'Sullivan, General Manager, Lismore City Council

Witness affirmed and examined. Evidence concluded, the witness withdrew

Katrina Luckie, Executive Director, Northern Rivers Regional Development Board

Witness affirmed and examined. Evidence concluded, the witness withdrew

Delia O'Hara, General Manager, Northern Rivers Performing Arts

Witness affirmed and examined. Evidence concluded, the witness withdrew

Julian Louis, Artistic Director, Northern Rivers Performing Arts

Witness sworn and examined. Evidence concluded, the witness withdrew

Ruth Tsimbinis, Gallery Co-ordinator, Roxy Gallery

Witness affirmed and examined. Evidence concluded, the witness withdrew

Jude McBean, Director, Grafton Regional Art Gallery

Witness affirmed and examined. Evidence concluded, the witness withdrew

Joanne Petrovic, Community Project Officer, Richmond Valley Council

Witness affirmed and examined. Evidence concluded, the witness withdrew

Wayne Halcrow, Director Corporate Services, Richmond Valley Council

Witness affirmed and examined. Evidence concluded, the witness withdrew

Lois Randall, Assistant Regional Arts Development Officer, Arts Northern Rivers

Witness affirmed and examined. Evidence concluded, the witness withdrew

Joan Kelly, Regional Museum Development Officer, Arts Northern Rivers

Witness affirmed and examined. Evidence concluded, the witness withdrew

Meeting adjourned at 12.15 pm.

Minutes of Proceedings of the Public Works Committee (No.4)

10:00am Wednesday 25 March 2009

Room 1254, Parliament House

Members Present

Mr Khoshaba, MP (Chair)

Mr Ashton, MP

Mrs Fardell, MP

Mr Page, MP

Apologies

Apologies were received from Ms Andrews, Mr Baumann and Mr McBride

1. Confirmation of Minutes of Previous Meetings

Resolved on a motion by Mr Ashton, seconded by Mr Page, that the Minutes for the following meetings be accepted:

- Deliberative Meeting of 20 February 2009
- Public Hearing, 20 February 2009
- Public Hearing, Lismore, 27 February 2009

2. Tabling and Release of Submissions

Resolved on a motion of Mr Ashton, seconded by Mrs Fardell that the Committee table and make public all those submissions received for the inquiry into the Development of Arts and Cultural Infrastructure outside the Sydney CBD that are not deemed to be confidential.

3. General Business

The Committee will next meet at 10:30am Thursday 2 April 2009.

The Committee adjourned at 10:10 am.

Minutes of Proceedings of the Public Works Committee (No.5)

10:30am Thursday 2 April 2009

Room 1254, Parliament House

Members Present

Mr Khoshaba, MP (Chair)

Ms Andrews, MP

Mr Ashton, MP

Mr Baumann, MP

Mrs Fardell, MP

The Hon Grant McBride, MP

Mr Page, MP

1. Confirmation of Minutes of Previous Meetings

Resolved on a motion by Ms Andrews, seconded by Mrs Fardell, that the Minutes for the previous meeting of 25 March 2009 be confirmed.

2. Future Directions for the Development of Arts and Cultural Infrastructure outside the Sydney CBD Inquiry

Resolved on a motion by Ms Andrews, seconded by Mr Ashton, that the Committee conduct a study tour to the Central Coast of NSW on 30 April and 1 May 2009.

Resolved on a motion by Mr McBride, seconded by Mr Page that an Opposition Committee Member participates in the proposed overseas study tour.

The Committee discussed plans for the proposed overseas study tour.

The Committee adjourned at 10:45 am.

Minutes of Proceedings of the Public Works Committee (No.6)

10:00am Thursday 25 June 2009

Room 1136, Parliament House

Members Present

Mr Khoshaba, MP (Chair)

Ms Andrews, MP

Mr Ashton, MP

Mr Baumann, MP

Mrs Fardell, MP

The Hon Grant McBride, MP

Mr Page, MP

Guest

Mr Lalich, MP

1. Confirmation of Minutes of Previous Meetings

Resolved on a motion by Mr McBride, seconded by Mrs Fardell, that the Minutes for the previous meeting of 2 April 2009 be confirmed.

2. Meeting attendance

Resolved on a motion by Mr McBride, seconded by Mrs Fardell, that Mr Lalich be allowed to attend today's meeting.

3. Briefing from Central Coast Study Tour

Resolved on a motion by Mr Page, seconded by Ms Andrews, that the Committee approve briefing notes from the study tour to the Central Coast of NSW on 30 April and 1 May 2009.

4. Future directions for Arts and Cultural Infrastructure Inquiry

Resolved on a motion by Mrs Fardell, seconded by Ms Andrews that the Committee conduct a study tour to Western Sydney and Wollongong.

The Committee discussed future briefings with key stakeholders.

The Committee adjourned at 10:40 am.

Minutes of Proceedings of the Public Works Committee (No.7)

10:30am Thursday 3 September 2009

Library Conference Room, Parliament House

Members Present

Mr Khoshaba, MP (Chair)

Ms Andrews, MP

Mr Ashton, MP

Mr Baumann, MP

Mrs Fardell, MP

The Hon Grant McBride, MP

Mr Page, MP

Guest

Ms Jenny Brown – Western Sydney Regional Organisation of Councils

1. Confirmation of Minutes of Previous Meetings

Resolved on a motion by Ms Andrews, seconded by Mr McBride, that the Minutes for the previous meeting of 25 June 2009 be confirmed.

2. General business

The Committee discussed the Public Works and Environment Committees National Conference to be held in Hobart, 2009. Resolved on a motion by Mr Ashton, seconded by Mr McBride, that Ninos Khoshaba and Craig Baumann attend the conference.

3. Schedule of briefings.

The Committee discussed the schedule of briefings to be held in September.

4. Briefing by Jenny Brown, Western Sydney Regional Organisation of Councils

Jenny Brown briefed the Committee on issues concerning the development of arts and cultural infrastructure outside the Sydney CBD.

The Committee adjourned at 11:20 am.

Minutes of Proceedings of the Public Works Committee (No.8)

10:30am Wednesday 9 September 2009

Library Conference Room, Parliament House

Members Present

Mr Khoshaba, MP (Chair)

Ms Andrews, MP

Mr Ashton, MP
The Hon Grant McBride, MP

Mr Baumann, MP
Mrs Fardell, MP

Apology

An apology was received from Mr Page

Guest

Mr Noel Baum and Ms Alison McLaren – Local Government and Shires Association (NSW)

1. Confirmation of Minutes of Previous Meetings

Resolved on a motion by Ms Andrews, seconded by Mr McBride, that the Minutes for the previous meeting of 3 September 2009 be confirmed.

2. Briefing by Mr Noel Baum and Ms Alison McLaren, Local Government and Shires Association (NSW)

Mr Baum and Ms McLaren briefed the Committee on issues concerning the development of arts and cultural infrastructure outside the Sydney CBD.

The Committee adjourned at 11:20 am.

Minutes of Proceedings of the Public Works Committee (No.9)

10:30am Thursday 10 September 2009

Library Conference Room, Parliament House

Members Present

Mr Khoshaba, MP (Chair)

Ms Andrews, MP

Mr Ashton, MP

Mr Baumann, MP

Mrs Fardell, MP

The Hon Grant McBride, MP

Mr Page, MP

Guest

Mr Josh Landis and Ms Diana Withnall – Clubs NSW

1. Confirmation of Minutes of Previous Meetings

Resolved on a motion by Ms Fardell, seconded by Mr McBride, that the Minutes for the previous meeting of 9 September 2009 be confirmed.

2. Briefing by Mr Josh Landis and Ms Diana Withnall, Clubs NSW

Mr Landis and Ms Withnall briefed the Committee on issues concerning the development of arts and cultural infrastructure outside the Sydney CBD.

The Committee adjourned at 11:20 am.

Minutes of Proceedings of the Public Works Committee (No.9)

10:30am Wednesday 23 September 2009

Library Conference Room, Parliament House

Members Present

Mr Khoshaba, MP (Chair)

Ms Andrews, MP

Mr Ashton, MP

Mr Baumann, MP

Mrs Fardell, MP

The Hon Grant McBride, MP

Mr Page, MP

Guests

Carol Mills, Director General, Communities NSW and Ms Mary Darwell, Executive Director, Arts NSW

Cultural Asset Mapping in Regional Australia (CAMRA) project: Ms Lisa Anderson, Faculty of Arts and Social Sciences, UTS (Senior Research Associate), Professor Ross Gibson, Sydney College of the Arts, The University of Sydney (Lead Investigator), Associate Professor Paul Ashton, Faculty of Arts and Social Sciences, UTS (Chief Investigator)

1. Briefing by Carol Mills, Director General, Communities NSW and Ms Mary Darwell, Executive Director, Arts NSW

Carol Mills and Mary Darwell briefed the Committee on issues concerning the development of arts and cultural infrastructure outside the Sydney CBD.

2. Briefing by members of the Cultural Asset Mapping in Regional Australia (CAMRA) project

Members of the CAMRA Project briefed the Committee on issues concerning the development of arts and cultural infrastructure outside the Sydney CBD.

3. Confirmation of Minutes of Previous Meetings

Resolved on a motion by Mr Ashton, seconded by Mr McBride, that the Minutes for the previous meeting of 10 September 2009 be confirmed.

4. Request for further information from Arts NSW

Resolved on a motion of Mr McBride, seconded by Mrs Fardell to write to Arts NSW to request further information in relation to funding allocation.

The Committee adjourned at 12:15

Minutes of Proceedings of the Public Works Committee (No.10)

10:30am Thursday 24 September 2009

Library Conference Room, Parliament House

Members Present

Ms Andrews, MP (Acting Chair)

Mr Baumann, MP

Mrs Fardell, MP

Apologies

Apologies were received from Mr Ashton, Mr Khoshaba, Mr McBride and Mr Page

Guests

Ms Judith Blackall, The Museum of Contemporary Art (C3 West Project) and Dr Elaine Lally, Associate Professor, Creative Practices Group, UTS (The Art of Engagement Project)

Mr Kon Gouriotis, Director, Visual Arts Board, The Australia Council

Ms Lisa Colley, Director of the Creative Industries Innovation Centre

1. Briefing by Ms Judith Blackall, The Museum of Contemporary Art (C3 West Project) Dr Elaine Lally, Associate Professor, Creative Practices Group, UTS (The Art of Engagement Project)

The Committee was briefed by Ms Judith Blackall and Dr Elaine Lally.

2. Briefing by Mr Kon Gouriotis, Director, Visual Arts Board, The Australia Council

The Committee was briefed by Mr Kon Gouriotis.

3. Briefing by Ms Lisa Colley, Director of the Creative Industries Innovation Centre

The Committee was briefed by Ms Lisa Colley.

The Committee adjourned at 12:20

Minutes of Proceedings of the Public Works Committee (No.11)

10:30am Thursday 12 November 2009

Room 1136, Parliament House

Members Present

Mr Khoshaba, MP (Chair)
Mr Ashton, MP
Mrs Fardell, MP

Ms Andrews, MP
Mr Baumann, MP

Apologies

Apologies were received from Mr McBride and Mr Page

1. Confirmation of Minutes from previous meetings, 23 and 24 September 2009

Resolved on a motion by Mrs Fardell, seconded by Ms Andrews, that the Minutes for the previous meetings of 23 and 24 September 2009 be confirmed.

2. Report back from National Conference of Public Works & Environment Committees, Hobart 2009

Mr Khoshaba briefed the Committee on the outcomes from the National Conference of Public Works & Environment Committees, Hobart 2009.

3. Future directions of the Inquiry into the Development of Arts and Cultural Infrastructure outside the Sydney CBD

The Committee discussed future directions of the Inquiry into the Development of Arts and Cultural Infrastructure outside the Sydney CBD.

The Committee adjourned at 11:15 am

Minutes of Proceedings of the Public Works Committee

12:30pm Thursday 26 November 2009

Room 1102, Parliament House

Members Present

Mr Khoshaba, MP (Chair)
Mr Ashton, MP
Mrs Fardell, MP

Ms Andrews, MP
Mr Baumann, MP
The Hon Grant McBride, MP

Apologies

An apology was received from Mr Page

1. Confirmation of Minutes from previous meeting, 12 November 2009

Resolved on a motion by Mrs Fardell, seconded by Ms Andrews, that the Minutes for the previous meeting of 12 November 2009 be confirmed.

2. Future directions of the Inquiry into the Development of Arts and Cultural Infrastructure outside the Sydney CBD

The Committee discussed future directions of the Inquiry into the Development of Arts and Cultural Infrastructure outside the Sydney CBD.

The Committee adjourned at 1.15pm

Minutes of Proceedings of the Public Works Committee

10.04 am Thursday 11 March 2010

Room 1136, Parliament House

Members Present

Mr Khoshaba, MP (Chair)

Ms Andrews, MP

Mr Ashton, MP

Mr Baumann, MP

The Hon Grant McBride, MP

Mr Page, MP

Apologies

An apology was received from Mrs Fardell

1. Confirmation of Minutes from previous meeting, 26 November 2009

Resolved on a motion by Ms Andrews, seconded by Mr Baumann, that the Minutes for the previous meeting of 26 November 2009 be confirmed.

2. 2010 National Conference of Public Works and Environment Committees to be hosted by the Commonwealth Parliament

The Committee noted the proposed dates of the forthcoming 2010 National Conference of Public Works and Environment Committees to be hosted by the Commonwealth Parliament.

3. Responses to calls for suggestions for future inquiries of the Public Works Committee

The Committee noted the responses to calls for suggestions for future inquiries and discussed further ideas.

The Committee adjourned at 10.28 am

Minutes of Proceedings of the Public Works Committee

10.07 am Thursday 18 March 2010

Room 1254, Parliament House

Members Present

Mr N Khoshaba, MP (Chair)

Ms Andrews, MP

Mr Baumann, MP

The Hon Grant McBride, MP

Mr Page, MP

Apologies

Apologies were received from Mr Ashton and Mrs Fardell

1. Confirmation of Minutes from previous meeting, 11 March 2010

Resolved on a motion by Mr McBride, seconded by Mr Page, that the Minutes for the previous meeting of 11 March 2010 be confirmed.

2. New Committee Inquiry into Graffiti

Resolved on a motion by Ms Andrews, seconded by Mr McBride, that the Committee conduct an inquiry into the impacts of graffiti on public infrastructure and also methods employed to protect public infrastructure from graffiti, with particular focus on:

- Social and economic impact of graffiti on public infrastructure;
- Anti graffiti policies and practices to protect public infrastructure;
- Anti graffiti practices such as mural painting programs employed NSW state and local government agencies;
- Graffiti resistant finishes and other building materials suitable for public infrastructure;
- Anti graffiti approaches taken in other jurisdictions to protect public infrastructure;
- Other relevant issues.

3. Briefing Paper on the Office of Public Works and Services

The Committee noted the Briefing Paper on the Office of Public Works and Services prepared by the Committee Manager.

4. Current Inquiry

The Committee discussed the current state of the Inquiry into the Development of Arts and Cultural Infrastructure Outside the Sydney CBD which is in the reporting stage.

The Committee adjourned at 10.25 am

Minutes of Proceedings of the Public Works Committee

10.35 am Thursday 20 May 2010

Room 814/815, Parliament House

Members Present

Mr Khoshaba, MP (Chair)

Ms Andrews, MP

Mr Ashton, MP

Mr Baumann, MP

Mrs Fardell, MP

Apologies

Apologies were received from Mr Page and Mr McBride

1. Confirmation of Minutes from previous meeting, 18 March 2010

Resolved on a motion by Ms Andrews, seconded by Mr Baumann, that the Minutes for the previous meeting of 18 March 2010 be confirmed.

2. Proposed Deliberative Meeting Dates for 2010

Resolved on a motion by Mr Baumann, seconded by Mr Ashton, that the Committee agree to meet on the proposed dates for the remainder of 2010.

3. Inquiry into the Development of Arts and Cultural Infrastructure Outside the Sydney CBD

The Committee discussed the current state of the Inquiry into the Development of Arts and Cultural Infrastructure Outside the Sydney CBD which is in the reporting stage.

The Committee adjourned at 10.42 am

Minutes of Proceedings of the Public Works Committee

10.35 am Thursday 3 June 2010

Room 1136, Parliament House

Members Present

Mr Khoshaba, MP (Chair)

Ms Andrews, MP

Mr Ashton, MP

Mr Baumann, MP

Mrs Fardell, MP

The Hon Grant McBride, MP

Mr Page, MP

1. Confirmation of Minutes from previous meeting, 20 May 2010

Resolved on a motion by Mr Baumann, seconded by Ms Andrews, that the Minutes for the previous meeting of 20 May 2010 be confirmed.

2. Consideration of Draft Report on the Development of Arts and Cultural Infrastructure Outside the Sydney CBD

Resolved, on a motion by Mr McBride, seconded by Ms Andrews, that the report be amended to include further information on the inequity of arts funding between metropolitan and regional areas in NSW and to include the following recommendation:

Recommendation: That Arts NSW be adequately funded and resourced to expedite a full audit of arts and cultural infrastructure across NSW.

3. Consideration of Draft Report on Conference Attendance: 14th Annual Conference of Parliamentary Public Works and Environment Committees

Resolved, on a motion by Mr Ashton, seconded by Mr Page that the Committee adopt the Chair's draft report and agrees to the Chair tabling it.

4. 15th Annual Conference of Parliamentary Public Works and Environment Committees to be held in Canberra

The Committee discussed members' availability to attend the Public Works and Environment Committees Conference to be held in Canberra in July 2010.

Resolved, on a motion by Mr McBride, seconded by Ms Andrews that the Chair of the Committee should attend the Conference, along with one government member and one non-government member subject to availability.

The Committee adjourned at 11.05 am

Minutes of Proceedings of the Public Works Committee

3.35 pm Tuesday 8 June 2010

Room 1136, Parliament House

Members Present

Mr Khoshaba, MP (Chair)

Ms Andrews, MP

Mr Baumann, MP

Mrs Fardell, MP

The Hon Grant McBride, MP

Mr Page, MP

Apology

An apology was received from Mr Ashton.

1. Confirmation of Minutes from previous meeting, 3 June 2010

Resolved on a motion by Ms Andrews, seconded by Mr McBride, that the Minutes for the previous meeting of 3 June 2010 be confirmed.

2. Consideration of Draft Report on the Development of Arts and Cultural Infrastructure Outside the Sydney CBD

Mr McBride proposed that the Chair's draft report be amended as follows:

Recommendation 7

That all words following "...substantially increased" be omitted, and a new Recommendation 8 be included which should read "That a consultative process be employed at the electorate level similar to the Community Building Partnership in order to decide where funding would be best placed."

The Committee agreed to these amendments.

Resolved on the motion of Mr McBride, seconded by Mr Baumann that the Committee agree to the Chair tabling the report as amended subject to typographical corrections and formatting by the secretariat.

The Committee adjourned at 4.00 pm

Appendix 3 – Visits of Inspection / Study Tours

Briefing Notes from Central Coast Study Tour 30 April – 1 May 2009

Itinerary

Thursday 30 April

Standing Committee Delegates Touring:

Mr Ninos Khosaba, MP (Chair)
Ms Marie Andrews, MP
Mr Craig Baumann, MP
Mrs Dawn Fardell, MP
The Hon Grant McBride, MP
Ms Catherine Watson

10:30 Arrive GOSFORD CITY COUNCIL CHAMBERS

Series of meetings at Gosford City Council Chambers

11:00 Meeting - GOSFORD CITY COUNCIL

Attendees from Gosford City Council

Chris Holstein – Mayor
Terri Latella – Councillor
Vicki Scott - Councillor
Terry Thirlwell - Director Community Services & Organisational
Development
Colleen Worthy-Jennings – Director of City Centre Development

Address: 49 Mann St, Gosford, NSW 2250

Contact: Cheryl Morgan, PA to Terry Thirlwell (Director Community
Services & Organisational Development)

Gosford City Council

The city of Gosford covers an area of 1,029 square kilometres. The Council is responsible for the protection and improvement of the quality and standard of living in Gosford City. The Council is currently conducting “The Gosford Challenge”, a town planning exercise that may include the development of an arts and cultural precinct.

11:30 Meeting - DEPT OF EDUCATION AND TRAINING, CENTRAL COAST
(Location: Gosford Council Chambers)

Attendees from Department of Education and Training

Maree Roberts, Deputy Regional Director, Hunter Central Coast Region

12:00 Meeting – CENTRAL COAST CONSERVATORIUM OF MUSIC AND THE FRIENDS OF THE PERFORMING ARTS PRECINCT
(Location: Gosford Council Chambers)

Attendees from Conservatorium of Music

Chris Bearman

Attendees from Friends of the Performing Arts

Suzanne Beaver, Treasurer

Dirk O'Connor, Vice President

Central Coast Conservatorium

Central Coast Conservatorium is a community based, non-tertiary institution, funded by the local community in the form of tuition fees and assisted by the State Government. The University of Newcastle provides and maintains the premises (the Old Courthouse and Police Station) and Gosford City Council provides the community centre and parking.

Friends of the Performing Arts Precinct (FOPAP) (Sub #55)

The FOPAP are dedicated to supporting the establishment of a world-class performing arts precinct at Gosford waterfront for the performance of music and other performing arts to redress the inadequacies of the current Central Coast Conservatorium.

Series of site visits

12:30 Depart for GOSFORD REGIONAL ART GALLERY

12:35 Arrive GOSFORD REGIONAL ART GALLERY

LUNCH

13:45 Meet with Debra Scleger, Cultural Officer, Gosford City Council and Tim Braham, Gallery & Arts Centre Curator.
Quick site visit.

14:00 Media opportunity

Gosford Regional Art Gallery

The Gosford Regional Gallery is located on the shores of Caroline Bay in East Gosford. It is part of a complex that also includes the Gosford/Edogawa Commemorative Garden, the Arts Centre and the Caroline Bay Brasserie, Cafe & Function Centre. Gosford Regional Gallery comprises 3 exhibition galleries, two modern art spaces with modular wall systems and a large foyer gallery.

14:15 Drive to LAYCOCK STREET THEATRE

14:30 Arrive LAYCOCK STREET THEATRE

Site visit and discussion.

Address: Laycock St, Gosford North

Contact: Debra Schleger, Manager Arts Culture & Heritage

Laycock Street Theatre

Laycock Street Theatre is the largest Theatre in the Central Coast and is used for schools programs, dance groups, orchestral groups, touring and locally produced plays, rock concerts, and comedies and GMS musicals.

14:45 Drive to YOUTH ARTS WAREHOUSE

14:50 Site visit and discussion.

Address: 123 Donnison St, Gosford

Contact: Kim McLoughry, Manager

Youth Arts Warehouse (Sub #74)

Run by Regional Youth Support Services. Comprises 4 different spaces: performance space; visual arts room; music recording studio; and a multi media area. The Youth Arts Warehouse is a good model of different levels of funding working together for the benefit of the local community.

15:45 Drive to PENINSULA THEATRE WOY WOY

16:10 Site visit and discussion.

Address: Cnr Mc Masters Rd & Ocean Beach Rd, Woy Woy
NSW 2256

Contact: Debra Schleger

Peninsula Theatre

The Peninsula Theatre was purpose built for Woy Woy Little Theatre company. It is an intimate performance space with seating capacity for 124.

17:00 Drive to accommodation and check in.

* Mr Craig Baumann will depart the delegation

Friday 1 May

9:00 Depart Accommodation for The Entrance

9:15 Arrive THE ENTRANCE COMMUNITY CENTRE

Site visit and discussion.

Address: Cnr Oakland and Battley Aves, The Entrance

Contact: Stuart Slough, Cultural Officer, Wyong Shire Council

The Entrance Community Centre

The Entrance Community Centre is situated in the grounds of an old school that has been redeveloped to suit various community and cultural needs. Has been held up as an example of combining community development with arts practice.

10:00 Drive to PETER SMEATH STUDIO

10:15 Arrive PETER SMEATH STUDIO

Site visit and discussion

Address: 126 Hansens Rd, Tumbi Umbi

Contact: Peter Smeath, portrait artist.

10:45 Depart for WYONG SHIRE COUNCIL (20 minutes)

11:05 Arrive WYONG SHIRE COUNCIL

Site visit and discussion. Visit Memorial Hall – short 3 minute walk.

Wyong Shire Council Representatives

Paul Bowditch, WSC Manager Future Planning

Kerrie Forrest, WSC Senior Social Planner

David Harris, Member for Wyong

Address: 16 Hely St, Wyong

Contact: Stuart Slough, Cultural Planner

Wyong Shire Council (Sub #62)

Wyong Shire Council has been working closely with Gosford City Council on the development of a Central Coast Regional Arts Strategy. Council have proposed the development of the Wyong Cultural Centre, which is hoped to be an important tool in community building. Wyong also faces a burgeoning population, with little arts, cultural and community infrastructure.

12:00 Drive to YIANNI JOHNS ARTIST STUDIOS

12:10 Arrive YIANNI JOHNS ARTIST STUDIOS

Site visit and discussion.

Location: Super Centre, Tuggerah

Contact: Greg Somers

13:00 LUNCH
14:00 Drive to SYDNEY
16:00 ARRIVE SYDNEY.

Meeting with Gosford City Council

Chris Holstien (Mayor), Terri Latella (Councillor), Vicki Scott (Councillor), Terry Thirlwell (Director Community Services and Organisational Development), Colleen Worthy-Jennings (Director of City Centre Development)

The Mayor spoke about The Gosford Challenge which reflects the strong desire in the community for a cultural centre and auditorium/theatre facilities. This has been foremost in their submission to the Department of Local Government asking for a rate rise.

The Strategic Metro Plan had Gosford as the furthest northern city. The Gosford Challenge has predominantly been put together by the community as their vision for the city in 2025. A lot of land on the site is government and public owned and it will all be bundled into the project to revitalise Gosford. Currently 10 firms are being interviewed regarding designs.

A regional performing arts centre was the item most requested by the community. The Council would also like a stronger University presence which will tie in with Gosford TAFE courses on creative and performing arts. Newcastle University has a campus at Ourimbah.

The Council has traditionally made use of school and church halls and club auditoriums but these have their limitations. Central Coast Leagues Club had a 1,000 seat theatre but that has now been turned into a gym. Talent is being lost to Sydney as it is difficult for performers to extend their skills and learning due to lack of facilities.

The art community in the Central Coast is very rich. The area attracts a lot of creative people to live.

Council engaged KPMG to do a needs analysis two years ago although this has been now overtaken by Department of Planning strategies. Gosford has been identified as the regional centre but this has created tensions with Wyong.

Gosford Council is currently putting \$9m annually into arts and culture.

The Central Coast has an excellent symphony orchestra which is crammed into an old sandstone building and is forced to perform in gyms in high schools.

Meeting with Department of Education and Training

Maree Roberts, Deputy Regional Director, Hunter Region

Gosford forms part of the Greater Hunter region. There are currently 84 schools a number of which are for special purposes. Gosford High School is selective academically. However, there are no schools dedicated to sport and the creative art as there is not the infrastructure to support it.

The Laycock Theatre seats only 400 people which is not large enough to cater for school activities when parents etc are taken into account. Students from the Central Coast are selected for creative and performing arts courses in Sydney and Newcastle at the same rate anywhere else so there is obviously the talent here, just nothing to retain them.

There is also a strong indigenous community but once again no infrastructure for dance groups etc. There are various indigenous youth programmes but students must be bussed out of the area due to lack of facilities and this adds significantly to the costs and limits the amount of students that can go.

Far North Queensland has a much smaller population than the Central Coast and yet three great performing arts centres due to Federal money following cyclones.

Meeting with Conservatorium of Music and FOPAP

Chris Bearman, Suzanne Beaver and Dirk O'Connor

The Conservatorium has occupied a small sandstone building since 1984. The orchestra was formed in 1968. FOPAP has been an initiative of the Conservatorium. 800 students currently attend. There needs to be an ambient acoustic space which seats 1,000 minimum. It must be accompanied by education and teaching space and rehearsal rooms which are available for community use. This would put the Central Coast on the touring map. Keeping students learning and developing on the Central Coast is becoming a huge problem.

There is discrepancy about whether Gosford is regional or metropolitan for funding purposes. It should be reviewed by the state government as it will have a huge impact for future planning for grants next year. Grants for performing arts stretch north to south i.e. Bondi to the Blue Mountains. Is the Central Coast really an outer metropolitan area? If artists come to a regional area they must have their accommodation paid for.

It is impossible to serve the Central Coast regionally with current resources. The development of Gosford as a regional capital is essential to bring people into the CBD for concerts. The Laycock Theatre has proved that people are prepared to travel from the Upper North Shore and all over the region for concerts.

Meeting with Wyong Shire Council

Bob Graham (Mayor), Stewart Slough (Cultural Officer), David Harris MP (Member for Wyong)

Wyong Council would like a performing arts centre. Schools have to travel to Newcastle as they cannot get into the Laycock Theatre. Local schools are very involved in the Schools Spectacular etc but have no venues to perform or rehearse in. The Wyong population will soon exceed Gosford.

The LGSA and Councils have a NSW Cultural Accord which is in its 3rd contract has currently expired. The 4th Accord is crucial for Wyong to attract funding for its cultural centre.

Wyong has a 20 year Strategic Vision and recurring costs of infrastructure are important. It is not just a one-off cost. Cultural centres are expensive to run and Council must be realistic about this.

The Memorial Hall have a local drama group which is currently attracting in excess of 200 people a performance. These are of a high quality and could clearly attract more people in a bigger venue.

There is a lot of creative activity at the local level. Council needs to just manage it and provide the venues.

Private sector sponsorship needs to be introduced in incremental steps. Maybe by setting up a charitable foundation. Griffith Regional Theatre is a very good model.

Briefing Notes from Canada and US Study Tour 13 – 26 July 2009

Itinerary

Tuesday 14 July - Vancouver

Time	Organisation(s)	Address
12:30 – 1:30	City of Vancouver Department of Community Services <i>Richard Newirth</i> Acting Managing Director Cultural Services	City Square 555 West 12th Avenue, 3rd floor, East Tower
1:30 – 3:30	Simon Fraser University <i>Alison Beale</i> Professor, School of Communication Associate Dean, Faculty of Communication Art and Technology	Simon Fraser University 515 Hastings Street West, Downtown Vancouver, room 1315.

	<p>Attendees:</p> <p>Simon Fraser University</p> <p><i>Dr Catherine Murray</i> Professor of Communication, and Co-Director with Alison Beale of the Centre for Policy Studies on Culture and Communities.</p> <p><i>Ms. Jacquie Gjissen</i> Senior Cultural Planner, City of Vancouver</p> <p><i>Mr Amir Ali Alibhai</i> Executive Director, Vancouver Alliance for Arts and Culture amir@allianceforarts.com</p> <p><i>Ms. Kelsey Hicks</i> Special Projects Coordinator, Creative Cities Network of Canada</p> <p><i>Ms Eileen Gillette</i> Board Member W2</p>	
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Thursday 16 July - Ottawa

Time	Organisation(s)	Address
9:15	<p>Department of Canadian Heritage Citizen Participation Branch</p> <p><i>Pat Tobin</i> A/Director</p> <p>Cynthia White-Thornley Director General Arts Policy Branch</p>	2-12 York St, Ottawa, Canada
10:30 – 11:30 Meeting, followed by tour.	<p>Parliament of Canada</p> <p><i>Ms. Havi Echenberg</i> Analyst, Senate</p> <p><i>Ms. Robin Wisener</i> Analyst, Senate</p> <p><i>Mr. Marion Ménard</i> Analyst, House of Commons</p>	<p>Parliament Hill, National Capital Region, Ottawa</p> <p>238-S Centre Block, Commonwealth Room</p>
1:00		

Tour	<p><i>Ms. Lara Trehearn</i> Analyst, Library of Parliament</p> <p><i>Ms. Carol Chafe</i> Secretary, Commonwealth Parliamentary Association, Canadian Region</p>	
<p>3:00</p> <p>Meeting, followed by tour.</p>	<p>Council for the Arts, Ottawa</p> <p><i>Peter Honeywell</i> Executive Director</p> <p>Arts Court</p> <p><i>Donna Williams</i> Theatre & Promotions Manager Ottawa Arts Court Foundation</p>	<p>2 Daly Avenue Ottawa, ON K1N 6E2</p>

Friday 17 July - Montreal⁹⁷

Time	Organisation	Address
10:00	<p>Montreal Council of Arts</p> <p><i>Danielle Sauvage</i> Executive Director and Secretary</p> <p><i>Martine St-Victor</i> Director Communications</p>	<p>1210, Sherbrooke Street East in Montreal</p>
1pm	<p>Culture Montreal</p> <p><i>Sandra O'Connor</i> Director Communications</p>	<p>3680 rue Jeanne-Mance, Bureau 317 Montréal QC (514) 845-0303, poste 21</p>

⁹⁷ Suggested further contacts in Montreal: Prof. Francois Colbert in Montreal, see: <http://www.gestiondesarts.com/index.php?id=1204>

Monday 20 July - Boston

Time	Organisation	Address
10:30	<p>Massachusetts Cultural Council <i>Anita Walker</i> Executive Director</p> <p><i>Greg Liakos</i> Communications Director</p> <p><i>Jay Paget</i> Cultural Facilities Fund</p>	10 St James Avenue, Boston.
Option	Peabody Essex Museum, Salem	East India Square 161 Essex Street Salem

Tuesday 21 July - Boston

Time	Organisation	Address
10:00am	<p>City of Boston/ Boston Redevelopment Authority <i>Ted Schwartzberg</i> Community Planner</p>	City Hall, 9th Floor, One City Hall Square, Boston.

Wednesday 22 July – New York

Time	Organisation	Address
10:30	<p>New York Department of Cultural Affairs <i>Kate de Rosset</i></p>	31 Chambers Street, Room 201
3:00 pm	<p>New York State Council on the Arts <i>Sasha Soreff</i> Director of Public and Governmental Affairs</p>	175 Varick Street, 3rd Floor New York, NY 10014

Thursday 23 July – New York

Time	Organisation	Address
10:00	Arts & Business Council of New York <i>Fran Smyth</i> Manager of Arts Services Americans for the Arts <i>Robert Lynch</i> President and CEO <i>Marete Wester</i> Director of Arts Policy <i>Emily Peck</i> Project Manager Business Committee for the Arts	1 East 53rd Street New York, NY 10022, United States
2:30 - TOUR	Foundation Center <i>Charlotte Dion</i>	79 Fifth Avenue/16th Street New York, NY 10003-3076 Tel: 212-620-4230

Friday 24 July – New York

Time	Organisation	Address
OPTION	New Rochelle Downtown BID <i>Ralph di Bart</i> Cultural Planner	

Vancouver

City of Vancouver – Department of Community Services

The Department of Community Services, within Vancouver City Council is comprised of a number of different Departments that offer services to the community of Vancouver. The Office of Cultural Services, within the Department of Community Services is responsible for sustaining and enhancing Vancouver's cultural and social infrastructure. The Office of Cultural Affairs has a program specifically focused on cultural facility development and planning, which aims to sustain and enhance Vancouver's cultural infrastructure through a range of mechanisms. For example, the City of Vancouver owns and operates three civic theatres (the Queen Elizabeth Theatre, the Vancouver Playhouse and the Orpheum) and has a civic theatres revitalization project, which is due to be completed in 2009.

The City of Vancouver's Cultural Facilities Priorities Plan was completed in 2008 and all of its final recommendations were approved in June 2008. The plan was informed by the "Creative City Conversation, which was held in May 2008, with approximately 400 participants from the arts sector. In 2008, the Creative City Taskforce created and launched the new Cultural Plan for Vancouver 2008-2018. Phase One of the Cultural Plan's implementation was approved in June 2009. Phase One of the Cultural Plan aims to improve the ways in which grants are delivered; facilitate the development of new cultural infrastructure; initiate new types of art projects and partner with community organizations and other agencies to support the arts sector. A new Partnerships and Promotions branch will also be created to oversee the creation of new partnerships to implement and undertake programs and services. Further, a new Committee on the Creative Sector will monitor and support the progress of the Cultural Plan.

Vancouver Alliance for the Arts

Vancouver Alliance for the Arts was founded in 1986 and represents over 350 member organisations from artistic disciplines. The organisation advocates for the arts sector through monitoring public policy and representing the interests of artists. Vancouver Alliance for the Arts also offers services that allow artists to publicize their events, network and access development opportunities. Vancouver Alliance's supporters include the British Columbia Arts Council, the City of Vancouver and the Law Foundation of British Columbia. The Vancouver Alliance for the Arts also recently held an Arts Summit in June 2009 at the Vancouver Public Library called "Shifting Ground: New Realities, New Ideas, New Opportunities". The Vancouver Arts Summit offered a forum for dialogue, professional development and networking opportunities to individual artists, arts administrators, arts organizations, presenters, facility managers, students, businesses and government representatives. A wide range of topics were discussed at the conference, including "Vancouver's Cultural Facilities: Current Developments and Opportunities". This particular session was intended to provide an opportunity for the arts community to learn about cultural venue development and engage in dialogue about cultural space issues. It also included an update on the City of Vancouver's "place and space priorities" in the Cultural Facilities Priority Plan.

Centre of Expertise on Culture and Community

The Centre of Expertise on Culture and Community was a project administered under the auspices of the Centre for Policy Studies on Culture and Communities in the School of Communication at Simon Fraser University. The project conducted a nationwide consultation with over 100 policy stakeholders at three levels of Government on the state of cultural infrastructure in Canada; commissioned secondary data analysis and sponsored a major international colloquium in 2008, with over 400 participants. The Centre of Expertise on Culture and Community also has a number of other projects relating to cultural infrastructure, for example the development of "Creative City News: Special Edition 5" entitled "Cultural Infrastructure: An Integral Component of Canadian Communities" in partnership with the Creative City Network of Canada. It also worked in partnership with the Creative City Network of Canada and other international partners to conduct a review called "Developing and Revitalizing Rural Communities through Arts and Creativity: An International Literature Review and Inventory of Resources". The Centre has also published a number of reports about cultural infrastructure in Canada, including an August 2008 report entitled "Under Construction: the State of Cultural Infrastructure in Canada".

Creative City Network of Canada

The Creative City Network of Canada is an organisation of people employed by municipalities across Canada that work in communities across Canada on arts, cultural and heritage policy, planning, development and support. The Creative City Network recognises that municipalities have increasingly important role in the development of arts, culture and heritage in Canada. The goals of Creative City Network of Canada are to provide an opportunity for communities to access each other's experience and expertise and to develop tools and resources for the community of practice in community development in Canada. The Network provides opportunities for networking in person through annual conference and online through its network of members, resources and publications for members such as the Creative City News, which is a free monthly electronic newsletter. The Creative City Network's national conference will be held in September 2009 and includes a session on the Cultural Capital Program from the Department of Canadian Heritage.

Canada Council for the Arts

The Canada Council was created in 1957 by an Act of Parliament (the Canada Council for the Arts Act) to foster and promote the study, enjoyment and production of works in the arts, and operate independently of Government. Since its development, the Canada Council has evolved into Canada's leading supporter of the arts. The Canadian Council aims to "foster and promote the study and enjoyment of, and the production of works in, the arts." The main areas of activity are grants, endowments and prizes, research, communications and arts promotion; The Canadian Council Art Bank; the Killam Program; the Public Lending Right Commission and the Canadian Commission for UNESCO. The Canada Council provides grants and services to professional Canadian artists and arts organisations in dance, inter-arts, media arts, music, theatre, visual arts, writing and publishing. The Canada Council for the Arts has developed a Strategic plan, Action plan and Corporate plan (2008-2011), which set the future direction of its activities. The Canada Council for the Arts is partnering with "ConnectCP" to provide an online tool to enable users to search for information about Canadian cultural policy researchers and experts.

Department of Canadian Heritage – Cultural Spaces Canada Program

The Cultural Spaces Canada Program (CSC) is a program that was developed by the Department of Canadian Heritage. The objective of CSC is to contribute to improved physical conditions for artistic creativity, presentation and exhibition. It is also designed to increase and improve access for Canadians to performing arts, visual arts, media arts as well as to museum collections, heritage displays and exhibitions. CSC supports the renovation and expansion and construction of arts and heritage facilities, and the acquisition of specialized equipment as well as preparation of feasibility studies for cultural infrastructure projects. Cultural Spaces Canada has contributed to 631 projects since 2001. On June 26, 2009, Minister Moore announced renewal of funding for the arts and that the Cultural Spaces Canada Program will now be called the Canada Cultural Spaces Fund.

Ottawa

Canadian Parliament

Canadian Parliament is located in Ottawa and has both a Senate and House of Commons. The Senate has 105 members of different political parties as well as independents, which are summoned by the Governor General on the recommendation of the Prime Minister. Senate seats are allocated to provide each region of the country with equal representation. Senators participate in debates in the Senate Chamber, review legislation and Government, estimates and investigate policy matters and issue of concern to Canadians in committee. Bills can be introduced in the Senate unless they raise or allocate public funds. Before receiving the royal assent in the Senate, a Bill must be passed by the Senate and the House of Commons before receiving the Royal Assent in the Senate. There are 308 seats in the House of Commons, distributed among the provinces roughly according to population. To ensure a minimum level of representation from each province, no province can have fewer seats than it has members in the Senate.

The Government must have the support of the House of Commons and retain its confidence in order to stay in power. If the Government loses a vote on a major measure, including a budget or tax bill, or on any motion of non-confidence, it is expected to resign or to ask the Governor General to call a general election. This constitutional convention reflects the principle of responsible government, which ensures that the Prime Minister and the Cabinet cannot govern without the consent of the elected House of Commons and makes them ultimately accountable to the people. Canadians elect a Member of the House of Commons to represent their constituency. The candidate with the most votes is awarded a seat in the House of Commons and serves for the life of the Parliament (a maximum term of five years). Members may then seek re-election. Various political parties are represented in the House of Commons, although some Members may have no affiliation to an organized party. Members of the House of Commons deal with the major issues of the day and formulate federal laws by taking part in debates, and by sitting on committees, which investigate policy issues and review Bills.

Arts Court

The Ottawa Arts Court Foundation has a leading role in the development of the performing, visual, literary and media arts in the community. The mission of the Ottawa Arts Court Foundation is to provide a forum for Ottawa's performing, visual, literary and media arts through the provision of leading professional facilities, program and services. The Ottawa Arts Court Foundation works in partnership with the City of Ottawa and is responsible for the Ottawa Arts Court. Since 1988, the Ottawa Arts Court has owned a heritage building known as the Arts Court. The Arts Court is Ottawa's municipal arts centre and home to a variety of collections. It also provides theatre, studio and meeting rooms. In 1978 the Mayor's Advisory Group on the Arts recommended that a municipal arts centre, an arts council, arts festival and permanent collection for the city be established. In 1985, the former Carleton County Courthouse was entrusted to the Ottawa Arts Court Foundation by the City of Ottawa and the Regional Municipality of Ottawa-Carleton. In 1988, the Arts Court was officially inaugurated and 2008 was its 20th anniversary.

Montreal

Montreal Arts Council

The Montreal Arts Council was created in 1956 and has an important role in the cultural life of Montreal. The Montreal Arts Council program is open to professional organizations in the fields of visual arts (including architecture, design, and fine crafts), circus, dance, film and media arts, literature (including cultural periodicals), new artistic practices (multidisciplinary and interdisciplinary), music, and theatre. The Montreal Arts Council supports and recognizes excellence in the creation, production and presentation of professional artistic projects through artistic support, advice, consultation and development initiatives. The Montreal Arts Council also has a grant and touring programs and the General Financial Assistance Program supports the creation, production, presentation, and implementation of arts activities on the territory of the Island of Montreal. Accordingly, the Montreal Arts Council provides financial assistance to organizations in the arts sector to help them fulfil their mandates.

City of Montreal – Service du développement culturel

The mission of the Service du développement culturel is to maintain and develop an open, active and enjoyable quality of life for citizens. In cooperation with other stakeholders, it identifies issues and needs, develops strategies and proposes solutions. In accomplishing its mission, the Service du développement culturel has a number of principal cultural activities. Examples of these cultural activities include the consolidation and development of Montreal as a cultural metropolis and the development and management of cultural programs and projects in collaboration with the boroughs, municipal departments and cultural governmental and private bodies. Other activities include the development of Montréal's public library network and the development of Montréal's cultural facilities network. The Department is also involved with the management of support and assistance programs for cultural organizations in Montréal, as well as planning and coordinating large-scale cultural events with public and private stakeholders.

Culture Montreal

Culture Montréal is an independent non-profit organization to promote culture in all its forms as an essential element of Montreal's development. The main objectives of Culture Montreal are to: to promote the right to, access to, and participation in culture for all citizens of Montreal; to assert the role of culture in Montreal's development, especially by encouraging the cultural community to actively participate in city life; to contribute to strengthening Montreal's position as a cultural metropolis through the enhancement of its creativity, cultural diversity, and national and international prominence. Culture Montreal has been involved with: the organization of the 2001 Cultural Summit, then foundation of Culture Montréal in 2002; advisory role to the Ville de Montréal in the formulation of the city's first cultural policy; international networking with other cultural cities; organization of international symposia; expert-advisor to governments, the City and the Communauté métropolitaine de Montréal. Culture Montréal is financially supported by its members, the Ministère de la Culture et des Communications, the Cirque du Soleil and the Ville de Montréal. Culture Montréal is member of the Les Arts et la Ville, the Canadian Conference of the Arts and the Canadian Arts Coalition.

Boston

New England Foundation for the Arts

The New England Foundation for the Arts (NEFA) was established in 1976 as one of six regional arts agencies, funded primarily through the National Endowment for the Arts. NEFA administers grant-making programs that support dance, performing arts and public art projects in New England and beyond. NEFA operates with an annual budget of \$5 million to develop and manage arts initiatives on local, regional, national and international levels. NEFA's major funders include the Doris Duke Charitable Foundation, the Ford Foundation, Jane's Trust, the Andrew W. Mellon Foundation and MetLife Foundation. NEFA also works with state arts agency partners such as the Connecticut Commission on Culture and Tourism, Massachusetts Cultural Council, Main Arts Commission, New Hampshire State Council on the Arts, Rhode Island State Council on the Arts and Vermont Arts Council.

The projects developed by NEFA are categorised as Creation and Distribution or Research and Learning projects. Examples of projects categorised as Creation and Distribution, including dance and public art. Projects have included the "International Collaboration on the Arts Project" and the "Investigation Community Building Through Culture" project, which included a conference in 2002. Projects in the Research and Learning sector of NEFA try to inform cultural decision-making and program development and to develop public understanding of how the arts contribute to the vitality of communities. For example, NEFA launched the "CultureCount" online database of cultural organisations in April 2008 and a research report "The Creative Economy: A New Definition". NEFA has a five-year strategic plan (2008-2013), which sets a number of program goals.

Massachusetts Cultural Council

Massachusetts Cultural Council (MCC) is a state agency with a vision to build healthier, more liveable and vital communities in Massachusetts. The mission and vision of the MCC includes building a central place for the arts, sciences and humanities in everyday lives of communities through grant programs, partnerships and services for non-profit cultural organisations, schools, communities and individual artists. The MCC receives an annual appropriation from the state Legislature and funds from the organisations such as the National Endowment for the Arts. The MCC pursues its mission through a combination of grants, services, and advocacy for cultural organizations, schools, communities, and artists. It makes thousands of grants directly to non-profit cultural organizations, schools, communities and individual artists, through funding programs that use arts, science and the humanities to build strong, diverse and liveable communities. For example, over \$24 million has been invested through the Cultural Facilities grant fund into 120 cultural organizations, schools, and communities to build, repair, and expand their facilities. The MCC also fosters dialogue among cultural leaders and makes connections between artists and businesses and advocates for the cultural community. The MCC recently completed a five-year strategic plan to strengthen support for arts and culture in Massachusetts.

Arts and Business Council of Greater Boston

The Arts and Business Council of Greater Boston is the Greater Boston Chapter of Americans for the Arts. It aims to establish a connection between Boston's business and

legal communities and Boston's arts and culture community through a number of programs. In 2000, a small group of Boston business leaders established the Arts and Business Council based on a common understanding about the importance of professional and creative development for their employees and that such opportunities would assist the economic health of the Boston community. The Arts and Business Council became the 15th affiliate in the nationwide network of Arts and Business Councils and in 2005, the national office merged with Americans for the Arts, which is a public sector advocacy organization. Since the development of the Arts and Business Council, its programs have supported over 500 art groups from 60 different towns and 280 business professionals from 160 different companies. The Arts and Business Council also runs a number of seminars and training events to connect the arts and business communities in Boston.

The Boston Foundation

The Boston Foundation was established in 1915 as a major funder of Boston's non-profit organisations. It is one of the oldest and largest community foundations in the US. In 2008, the Foundation and its donors made close to \$79 million in grants to non-profit organizations. The mission of the Boston Foundation is to devote its resources to building and sustaining a vital, prosperous city and region, where justice and opportunity are extended to everyone. This mission is fulfilled by making grants to non-profit organizations and designing special funding initiatives to address this community's critical challenges; working in partnership with donors and other funding organisations to achieve high-impact philanthropy and serving as a civic hub and centre of information. The Boston Foundation believes that arts and cultural activities are integral to the educational, economic, and social fabric of the lives of those living in Greater Boston and Massachusetts.

The Foundation considers that neighbourhoods with lively cultural scenes enhance the lives of those who inhabit them attract new residents and visitors, restaurants and other businesses, which revitalized and diversify the community. The current funding priorities by the Boston Foundation in the area of arts and culture are to enhance the health, stability and vitality of Greater Boston's cultural sector and cultural organisations through advocacy and public policy research. Other funding priorities include organizational development and capacity building as well as to connect residents (especially disadvantaged populations) to opportunities to participate in diverse arts and cultural experiences by providing access to cultural experiences that remove barriers or establish new opportunities in and for a particular community. Examples of programs sponsored by the Boston Foundation include a report about arts education in Boston public schools "The Arts Advantage: Expanding Arts Education in the Boston Public Schools".

The Boston Mayor's Office of Arts, Tourism and Special Events

The Mayor's Office of Arts, Tourism and Special Events is responsible for advancing the arts, tourism and culture in the city of Boston by providing advocacy, support, promotional and technical assistance, and by producing special events and public celebrations that reflect the city's rich diversity. The Boston Cultural Council (BCC), under the umbrella of the Mayor's Office of Arts, Tourism and Special Events, annually distributes funds allocated by the Massachusetts Cultural Council, a state agency, to support innovative arts, humanities, and interpretive sciences programming that enhances the quality of life in our City. The BCC is comprised of Boston residents appointed by the Mayor to serve for up to six years each. The BCC annually reviews applications during a series of meetings conducted to

evaluate the overall quality of proposed programming and its potential benefit to diverse audiences in neighborhoods throughout Boston.

New York

New York State Council on the Arts

The New York State Council on the Arts was established in 1960 through legislation introduced in the New York State Legislature. The Council provides approximately 2700 grants each year to arts organisations. The New York State Council on the Arts is dedicated to preserving and expanding the rich and diverse cultural resources of New York. It believes in supporting the artistic excellence and the creative freedom of artists without censure, and the rights of all New Yorkers to access and experience the power of the arts and culture, and the vital contribution the arts make to the quality of life in New York communities. New York State Council on the Arts has a vision for cultural development reflected by a number of goals. These goals include sustaining a vital ecosystem of individual artists and cultural organizations that supports the creation, presentation, critical review, and distribution of the arts and culture; celebrating the rich range of artistic and cultural resources inclusive of diverse cultures and aesthetics; encouraging artistic and discipline field advancement; broadening public access, appreciation, participation, and education in the arts and culture throughout the state; and providing recognition and professional advancement for artists and arts administrators.

New York City Department on Cultural Affairs

The New York City Department of Cultural Affairs (DCLA) is dedicated to supporting and strengthening New York City's vibrant cultural life. Its primary mission is to ensure adequate public funding for non-profit cultural organizations, both large and small, throughout the five boroughs. DCLA also works to promote and advocate for quality arts programming and to articulate the contribution made by the cultural community to the City's economic vitality. The Department represents and serves non-profit cultural organizations involved in the visual, literary and performing arts; public-oriented science and humanities institutions including zoos, botanical gardens and historic and preservation societies; and creative artists at all skill levels who live and work within the City's five boroughs. Through its Materials for the Arts Program, DCLA provides free supplies for use in arts programs offered by non-profit groups and New York City public schools. DCLA has also changed the physical landscape of New York City through its Percent for Art program by commissioning more than 180 works of art at public building sites throughout the city. DCLA is structured primarily into three funding divisions, namely a program services unit, which administers funds supporting 881 groups that provide cultural experiences for the City's residents and visitors; a cultural institutions unit, which provides operational support for major cultural institutions occupying city owned buildings or land and a capital projects unit. In addition, DCLA provides federally funded grants for small capital projects at cultural organisations in low to moderate-income areas and access by artists and cultural institutions to the information, materials and resources to reinforce their contributions to the city.

Bronx Council on the Arts

Bronx Council on the Arts (BCA) was established over 45 years ago as a private, non-profit membership organization that is the official cultural agency of Bronx County. Recognized nationally as a leading arts service organization in providing cultural services and arts programs, BCA serves a multicultural constituency in excess of 1.2 million residents. BCA provides services to 5,000 artists and more than 250 arts and community-based organizations. Basic cultural services include direct financial support to individual artists and non-profit organizations, information services, technical assistance, education and community programming, advocacy and the operation of our Longwood Arts Project, an exhibition gallery and cyber arts program and the Bronx Writers Center, an initiative dedicated to the creative and professional development of our writers. BCA provides programming in arts education and cultural strategies to help revitalize local communities. It designs and implements programs that focus attention on issues of concern to Bronx residents including job training, financial stabilization, independent contracting, business start-ups, environmental concerns, and health related issues. BCA also develops partnerships with the private sector, educational institutions, social service agencies and community organizations for program support.

Americans for the Arts

Americans for the Arts is a leading non-profit for advancing the arts in America. It is the nation's leading non-profit organization for advancing the arts in America. Americans for the Arts is dedicated to representing and serving local communities and creating opportunities for every American to participate in and appreciate all forms of the arts. Americans for the Arts was created in 1996 as a result of the merger between the National Assembly of Local Arts Agencies (NALAA) and the American Council for the Arts (ACA). Local arts agencies throughout the United States comprise the core constituency of Americans for the Arts. It has over 5,000 organizational and individual members and stakeholders and its goals are to foster an environment in which the arts can thrive and contribute to the creation of more liveable communities; generate more public and private sector resources for the arts and built as well as appreciation for the value of the arts. To achieve its goals Americans for the Arts partners with local, state, and national arts organizations; government agencies; business leaders; individual philanthropists; educators; and funders throughout the country. It also provides extensive arts industry research, and information and professional development opportunities for community arts leaders via specialized programs and services through its website and conference. Americans for the Arts has a Strategic Plan (2009-2011), which outlines program directives for the organisations.

Foundation Center

Established in 1956 and today supported by close to 600 foundations, the Foundation Center is a national nonprofit service organization recognized as the nation's leading authority on organized philanthropy, connecting nonprofits and the grantmakers supporting them to tools they can use and information they can trust. Its audiences include grantseekers, grantmakers, researchers, policymakers, the media, and the general public. The Center has recently designated a Cooperating Collection in Australia.

Arts and Business Council of New York

The Arts and Business Council of New York was created in 1965 by a group of business leaders from the New York Board of Trade, with the purpose of strengthening ties between business and the arts. The Arts and Business Council of New York serves both the arts and the business communities of New York, with programming in volunteerism, professional development, leadership development and economic impact. In 2005, the Arts and Business Council merged with the national organization Americans for the Arts. The Arts and Business Council serves both the arts and business communities of New York, with programming in volunteerism, professional development, leadership development and economic impact. The arts community offers creativity through its work and program solving. Business provides financial support through strategic philanthropy and sponsorships, as well as providing intellectual capital. Accordingly, the Arts and Business Council of New York provides an opportunity for the business and arts community to work together in partnership. For example, the Arts and Business Council provides an opportunity to bring the management skills and professional resources of business to New York City's arts community to ensure that arts organizations can thrive through focused training for staff and boards, skilled volunteer placement and grants.

Central New York Community Arts Council

The Central New York Community Arts Council's vision is to be the cultural and inspirational centre for creative expression. Its mission is to assist in the presentation and preservation of the arts and to develop and enhance the Stanley Theatre. The Stanley Theatre has distributed over \$1 million dollars to area non-profit organizations and artists sponsored by non-profit organizations who have brought hundreds of art and cultural programs to its community. The Stanley Center for the Arts (SCA) is also regional arts service organization dedicated to building a better way of living through the arts in Oneida, Herkimer and Madison counties. It is also the umbrella organization for the Stanley Theatre and the Arts in Education Institute.

Brooklyn Arts Council

Brooklyn Arts Council (BAC) fosters, encourages and promotes the arts through service and support to artists and arts organizations. BAC was founded in 1966 and is the umbrella for Brooklyn's range of cultural groups and individual artists working in the visual, performing, media and literary arts. BAC helps Brooklyn's artist population, from the experimental to those preserving and evolving traditions of cultural heritage create and present their work. BAC ensures that thousands of people throughout Brooklyn have access to a variety of free arts programming each year. The programs of BAC are essential to the livelihoods of thousands of artists, creative professionals and arts organizations across the borough. BAC takes a leadership role in creating an environment conducive to the arts by providing grants, resources, referrals, networking opportunities, seminars, performances, screenings, exhibitions and other activities that support and encourage the arts. These efforts ensure that Brooklyn's cultural community remains a strong and vital part of the borough's social and economic fabric. Current programs and support services include the Community Arts Regrant Program, Professional Development Seminars for the Arts, Arts in Education, BAC Folk Arts, Scene: Brooklyn, Independent Film and Media Arts and BAC Gallery. BAC also offers technical assistance to individual artists and art organizations.

Queens Arts Council

In the 1960s, the Queens Symphony Orchestra, Queens Opera Association, Queens Borough Public Library, Oratorio Society, Queensborough Community College and Saint Johns University formed the Queens Arts Council to promote cultural growth and the development of the arts in the area. The Council fosters and develops the arts in Queens County and supports arts organizations and individual artists in presenting their cultural diversity for the community. The Council is committed to supporting programs and activities that directly serve the citizens of Queens and enhance the cultural and artistic climate of the borough. It has grown into a wide-ranging arts service organization providing grants, professional development, and education services. QCA has been involved in a number of projects, including fostering the development of the Queens Museum of Art, the Jamaica Center for Arts and Learning and the Colden Center.

In 1977 the Council began to administrate the New York City Department of Cultural Affairs, Greater New York Arts Development Fund. The Council has played a key role in directing city, state, federal, and private funds to emerging artists and organizations in Queens for the benefit of the community. Until 1997, the Council managed the Arts Education, Queens Community Arts Fund, and Folk Arts programs and took on the management for the Queens Theatre in the Park. In recent years, the Council has innovated a variety of programming and events, including Project Diversity Queens, the Individual and Teaching Artist Initiatives, and the Arts in the Schools grant program. QCA has awarded more than \$2,000,000 in grants to artists and arts organizations; provided arts education to children; produced and presented hundreds of exhibitions as well as guides, brochures and maps of sites in the area.

Briefing Notes from Far North Coast Study Tour 26 – 27 February 2009

Itinerary

Date	Time	Activity
Thursday 26 February 2009	9.15 am Arrive - 9.40 am	Depart Sydney JQ404 – fly to Coolangatta
		Drive Coolangatta – Byron Bay
	12:30 pm – 4 pm	Site visits – Byron Bay Shire Council, Northern Rivers Writers Centre; Byron Community and Cultural Centre
		Drive Byron Bay – Lismore
		Stay overnight Dawson Motor Inn
Friday 27 February 2009	9 am – 12:15 pm	Roundtable Discussions – Lismore Council Chambers Witnesses: Southern Cross University; Lismore City Council; Northern Rivers Regional Development Board; Kyogle Council; Grafton Regional Art Gallery, Richmond Valley Council; Arts Northern Rivers
	2 pm	Drive Lismore – Tweed Heads
	3.30 pm	Site visit Tweed Shire Council

	4.30 pm	Drive Tweed Heads - Coolangatta
	5.55pm Arrive - 8:20pm	Depart Coolangatta JQ421 Fly to Sydney

Byron Bay Shire Council

Byron Bay Shire Council serves a population of around 28,000 of a shire approximately 556 square kilometres. Whilst tourism is the main source of revenue for the shire, creative industries are also an important area of activity. The Mayor of Byron Bay Shire Council is Jan Barham.

Northern Rivers Writers Centre

The non-profit Centre serves both writers and readers by providing information, resources and literary activities. The Centre covers the region from Taree to Tweed Heads, and west to Kyogle. With an emphasis on regionalism, the Centre seeks to promote and foster Australian literature through developing the skills of writers and readers throughout the surrounding areas. The Annual Byron Bay Writers Festival is the major showcase of the Centre. The Centre is mainly funded by Arts NSW.

Byron Community and Cultural Centre

The Byron Community and Cultural Centre plays an integral role in the Byron community by hosting a myriad of cultural events and providing several community services. The centrally located Centre is a multi-purpose facility hosting the Northern Rivers Writers Centre, community radio, adult community education, an Indigenous art and craft shop, and Southern Cross University. The Centre is non-profit and is run by the Byron Bay Community Association.

Southern Cross University

The Southern Cross University is a regional university based in the North coast of New South Wales with more than 14,000 students. The majority of the university's courses are run from the Lismore campus. Other campuses include Coffs Harbour and Tweed Gold Coast. Recently the University has participated with local council in community arts projects such as the *Art in the Heart Project*. The Vice Chancellor is Professor Paul Clark.

Lismore City Council

Lismore City Council serves the city of Lismore, the major regional centre in the Northern Rivers region of the state. The population of Lismore City is approximately 42,000. In its submission to the Inquiry, the Council noted the need and value of cultural precincts, cultural hubs and the development of creative industries in regional NSW. Council has actively pursued the *Art in the Heart Project* – a community space comprising a gallery, library, conservatorium, green space and retail. The Mayor is Jenny Dowell.

Northern Rivers Regional Development Board

The Northern Rivers Regional Development Board area covers Tweed, Byron, Ballina, Clarence Valley, Richmond Valley, Lismore and Kyogle. The Board's main responsibility is promoting and fostering sustainable economic development of the area through identifying opportunities for development and investment in areas such as tourism, media and creative industries. Key industry organisations include: Northern Rivers Screenworks, Arts Northern Rivers, North Coast Entertainment Industry Association, Northern Rivers Performing Arts, Northern Rivers Writers Centre and Northern Rivers Visual Arts Network.

Kyogle Council

Kyogle Council services a population of approximately 9,300 located on the Summerland Way in the Northern Rivers Region. Currently, Kyogle Council is represented on the boards of both Northern Rivers Arts and Northern Rivers Tourism and is actively engaged in the development of the Northern Rivers Regional Cultural Strategy. In its submission to the Inquiry, the Council notes the erosion of funding for arts education particularly with the discontinuation of relevant TAFE arts courses. The Mayor is Ross Brown.

Grafton Regional Art Gallery

The Grafton Regional Art Gallery is a cultural service provided by the Clarence Valley Council. The Gallery aims to develop the visual culture of the region through a variety of exhibitions and education programs. The Gallery was officially opened in 1988 and was managed by the Jacaranda Art Society. Currently, the "Friends of the Gallery" plays an integral role in the development of the Gallery. The Gallery contains the largest collections of artworks on the North Coast of NSW. Ken Done is the current patron of the Gallery. The Director is Jude McBean.

Richmond Valley Council

The Richmond Valley Council services a population of approximately 24,000 on the environs surrounding the Richmond River. The Council's seat is in Casino and other Council areas include Coraki, Woodburn, Evans Head, Stratheden, Tomki and Tatham. The area is predominantly rural with most industries involving cattle, sugar cane and wheat. In its submission to the Inquiry, Council notes that due to its rural nature, Council can be subject to other pressures in regard to cultural infrastructure. Council is represented on the Arts Northern Rivers Board. The Mayor is Col Sullivan.

Arts Northern Rivers

Arts Northern Rivers is the peak body for the arts and cultural sector in the Northern Rivers Region of NSW. Arts Northern Rivers is supported by seven local councils in the region including: Ballina, Byron Bay, Clarence Valley, Kyogle, Lismore, Richmond Valley and Tweed. It is part of the Regional Arts NSW network. In its submission to the inquiry, Arts Northern Rivers notes the need for a planned strategic approach to achieve an appropriate base level of arts infrastructure development. The submission also identifies the need for the development of regionally located arts organisations such as regional galleries, regional writers centres and regional museums.

Northern Rivers Performing Arts (NORPA)

NORPA is the leading performing arts body in the Northern Rivers region, having presented over 200 productions in 16 years.

Tweed Shire Council

Tweed Shire covers an area of approximately 1300 square kilometres and a population of around 79,000. The Shire includes the suburbs of Tweed Heads, Banora South, Murwillumbah, and Bogangar. The Shire hosts the Tweed River Art Gallery set on a hilltop location with panoramic views of the Tweed Valley. As part of a new building development, the Gallery is co-located with an education and workshop centre, exhibition spaces, performance space, a library and a café.

Western Sydney and Wollongong Study Tour 4 – 5 August 2009

Bankstown

Bankstown is a relatively large city covering 78 square kilometres and approximately 22 kilometres south west of the Sydney CBD. Bankstown forms part of the West central sub region under the Sydney Metropolitan Strategy, which is a sub region covering five Local Government Areas (Bankstown, Parramatta, Holroyd, Fairfield and Auburn). At the time of the 2006 Census, it had an estimated residential population of approximately 176, 817. In 2006, 35.9% of the population of Bankstown was born overseas and 32.3% of the population were from a non-English speaking background. Bankstown City Council has developed a Creative Bankstown – Cultural Implementation Plan 2008-2012 (see submission 71).

Meeting with Bankstown City Council		
Bankstown City Council's submission (number 71) raises a number of issues such as the development of cultural facilities and funding for key local arts organisations in the area as well as the production of community, based cultural activity.	Submission 71 provides a summary of Bankstown City Council's Creative Bankstown – Cultural Implementation Plan 2008-2012. Bankstown is also represented on the Western Sydney Regional Association of Councils, which launched Authoring Contemporary Australia in 2005: A Regional Cultural Plan for Greater Western Sydney.	Attendees: Luke Nicholls Group Manager Ecologically Sustainable Development Ms Tatjana Domazet Manager Recreation & Open Space Meeting at Council, followed by tour of Town Hall, and Bankstown Arts Centre and meeting with Urban Theatre.
Bankstown Art Society (BAS)		
The De Haan Gallery is situated in one of the society's studios and displays members	BAS is a non-profit organization that was founded in 1958. Activities of Bankstown Art	Attendees: Mr. Rudy Ehinger BAS Treasurer

artworks.	Society include demonstrations by well-known artists, weekly workshops, exhibitions of members' work and social outings. Bankstown City Council is a major sponsor of BAS. The De Haan Gallery is situated in one of the society's studios and displays members artworks.	Mrs. Soheir Ehinger BAS Committee Member Ms. Glenda Carter Artist/Tutor Mrs. Patricia Dowling BAS News Editor. Ms. Joyce Williams BAS President.
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Campbelltown

Campbelltown has a relatively "young" population with 29% of the 150, 000 residents aged 0 to 19 years. It is located 53 kilometres southwest of Sydney and covers an area extending from Glenfield in the north, Menangle Park in the south, the Scenic Hills in the west and the Georges River in the east. There are a range of cultural and educational facilities such as the University of Western Sydney and two TAFE Colleges. The Campbelltown Arts Centre is the centre of cultural activities in the City.

Campbelltown Arts Centre/Campbelltown City Council/Campbelltown Cultural Precinct Committee (Double meeting)		
Campbelltown Arts Centre's permanent collection consists of more than 900 works of art, predominately contemporary in nature. Key focus collections include Aboriginal and Torres Strait Islander Art, local artists, colonial art of regional significance and contemporary art of national significance.	As well as the Workshop Program, the Art Centre has an educational program for primary and secondary creative arts students developed in consultation with teachers in order to meet the specific needs of students and the outcomes of the new South Wales Creative and Visual Arts Syllabus Documents.	Address: Corner Camden & Appin roads, Campbelltown
<p>Campbelltown City Council</p> <p>The Campbelltown City Council oversees an area extending from Glenfield in the north, Menangle Park in the south, the Scenic Hills in the west and the Georges River in the east. Staff and councillors are active in the Campbelltown Cultural Precinct Committee.</p>	<p>Campbelltown Cultural Precinct Committee</p> <p>The Campbelltown Cultural Precinct Committee comprises Councillors from the Campbelltown City Council, Camden Council, Wollondilly Shire Council, artists, Principal of the Campbelltown Performing Arts High School and representatives from the Department of Education and Training. It provides guidance to the Campbelltown Arts Centre and developed a Cultural Plan 2004-2008.</p>	<p>Campbelltown City Council: Address: Corner Queen and Broughton Streets, Campbelltown.</p> <p>Email: council@campbelltown.nsw.gov.au</p> <p>Rudi Kolkman, Chair of Campbelltown Cultural Precinct Committee and Councillor, Campbelltown City Council</p> <p>Mr Paul Tosi, General Manager, Campbelltown City Council</p> <p>Ms Lindy Deitz, Director Community Services, Campbelltown City Council</p>

Wollongong

Wollongong is a major regional centre with increasing demand for the development of cultural infrastructure. Since 2000, Wollongong City Council has undertaken a number of research projects to investigate the development of cultural infrastructure in the region. For example, in 2000, the Wollongong Cultural Industries Audit highlighted a number of issues, for example a lack of a vital cultural precinct in the Wollongong area. In 2005, a major audit and mapping of cultural facilities informed the Wollongong Cultural Facilities Plan (2006-2010). Wollongong City Council's Cultural Plan 2006-2011 was also developed to provide a framework for strategic development of cultural facilities (see Submission 77).

Meetings with Wollongong City Council		
Wollongong City Council's Community and Cultural Service Division has an important role in developing cultural infrastructure in the region.	Wollongong City Council has developed a Cultural Plan 2006-2011 and Facilities Plan 2006-2010 for the development of arts and cultural infrastructure in the region.	Contact: Lisa Nolan, Coordinator Cultural Service, Address: Wollongong City Council 41 Burelli Street, Wollongong See also "Featured Sites – Cultural Industries and City Revitalisation", Amanda Buckland at http://www.regionalartsnsw.com.au/docs/s-conf/amanda-buckland.pdf
Meetings with The University of Wollongong		
The University of Wollongong has a number of performance and exhibiting spaces on its campuses. These are mainly used for university purposes, but are also available to other community users.	Wollongong University is also participating in a research project: "Cultural Asset mapping for Planning and Development in Regional Australia" (the CAMRA project). The project will document and analyse the cultural assets of a representative set of regions and identify barriers to more integrated and effective development of cultural industries and arts in regional areas. Wollongong is one of the regions that will be considered in the project. There are also a number of other partners in the project, for example Regional Arts NSW.	The University of Wollongong, Faculty of Creative Arts Website: http://www.uow.edu.au/crearts/ Wollongong University: Associate Professor Chris Gibson Cultural Geographer – Part of the CAMRA project, and looked at cultural industries in the Wollongong
Wollongong City Gallery		
Wollongong City	The Gallery has a	Website:

<p>Gallery is one of the largest regional art museums in Australia. The Gallery occupies the former city council administration building, which was converted into an art gallery in 1991.</p>	<p>collection of colonial works of the Illawarra, contemporary Australian and Aboriginal art. It also has semi-permanent exhibitions of works from the Gallery's collection, temporary exhibitions of local, national and international art. The Gallery has an external public exhibiting space, with the capacity to display up to 27 panels.</p>	<p>http://www.wollongongcitygallery.com/education.html</p> <p>Address: corner of Kembla and Burelli Streets, Wollongong</p> <p>Email: gallery@wollongong.nsw.gov.au</p>
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<p>Project Contemporary Art Space</p>		
<p>Project Contemporary Art Space is a well-established gallery space that was formed in 1995 to fulfil a key role for emerging artists. It is an artist-run initiative with a Committee of Management and has been open at its current venue since October 2004.</p>	<p>Project Contemporary Art Space's focus is on providing opportunities and events for emerging, innovative and experimental artists in a variety of mediums, encouraging collaboration between artistic disciplines.</p> <p>It aims to be an accessible exhibition space with a focus on professional arts practice. It also exists so that artists are supported in gaining exposure and professional experience.</p> <p>Attendees:</p> <ul style="list-style-type: none"> -Chair, Erin Griffiths -Recent ex-Chair, Sara Zahorodny -Deputy Chair, David Kemmery 	<p>Website: http://www.projectgallery.org/</p> <p>Address: 255 Keira Street, Wollongong</p> <p>Email: projectinfo@projectgallery.org</p> <p>David Kemmery Deputy Chairperson</p>

<p>Conservatorium of Music Wollongong</p>		
<p>Wollongong Conservatorium of Music provides a</p>	<p>The Conservatorium of Music is one of the largest regional</p>	<p>Address: Murphys Ave Keiraville NSW 2500</p>

<p>centre for music education in its area.</p>	<p>conservatoriums in Australia. However, Wollongong Council suggested in Submission 77 that it does not have access to a large enough performance space and the location is not suitable for community access to regular performance events.</p>	<p>See also Association of NSW Regional Conservatoriums: http://www.regionalconsnsw.org.au/ Andrew Snell: Director</p> <p>Attendees: Cathy Burgess, Member of the Staff Consultative Committee Alex Masso, Percussion teacher and Event Co-ordinator for the Conservatorium Tanya Phillips, Cello teacher, Former board member and Manager of BlueScope Steel Youth Orchestra Karen Cummings, Head of Vocal Studies</p>
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Penrith

Penrith provides an example of cultural arts infrastructure in an outer major centre (i.e. outside Sydney, but not categorised as regional NSW).

<p>Meeting with Penrith City Council – (At Penrith Valley Cultural Precinct)</p>		
<p>Over the last three years Council has developed a Penrith City Cultural Framework and a Cultural Development Action Plan.</p>	<p>An example of an initiative of the Council includes the NAIDOC Week celebrations which is a partnership between the Council, Aboriginal organisations, State Government agencies such as the Penrith Police Command and the NSW Department of Community Services to celebrate the contribution of Aboriginal and Torres Strait Islander people to the area.</p>	<p>Location: Corner of Mamre Road and the Great Western Highway, St Marys, access from Swanson St.</p> <p>Attendees: Jim Aitken OAM – Mayor Alan Stoneham – General Manager Roger Nethercote – Group Manager, People and Places Erich Weller – Community and Cultural Development Manager Karen Harris, Council's Senior Cultural Development Officer</p>
<p>Joan Sutherland Performing Arts Centre (including the Q Theatre; Penrith Conservatorium of Music)</p>		
<p>In 2006, the Penrith City Council and the NSW Government funded the completion of a \$14 million building upgrade. The Q Theatre and the Conservatorium of Music are part of Joan Sutherland Performing Arts Centre.</p>	<p>The Joan Sutherland Performing Arts Centre is a multi-function facility includes two halls that seat 660 and 120 people.</p> <p>The Q-Theatre seats approximately 380 people. It also has meeting rooms and recording studio. It is the new home of Railway Street Theatre Company (now the Q Theatre Company).</p> <p>The Penrith Conservatorium of music is also located in the Joan Sullivan Performing Arts</p>	<p>Location: The Joan Sutherland Performing Arts Centre. Address: 597 High Street, Penrith The Centre is between the Council Chambers and Westfields Penrith Plaza.</p> <p>Attendees: Theatre Producer: Katrina Douglas Producer, Education and Audience Development: James Fischer</p>

	Centre and has been delivering music education in Western Sydney since 1990.	
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Parramatta

Parramatta provides examples of progress in cultural arts infrastructure development and Parramatta City Council has outlined a number of key issues in Submission number 40.

Meeting with Parramatta Council at Parramatta Council.		
Parramatta City Council has developed a number of initiatives in the city, such as the Parramatta Artists Studios (see submission number 40).		Location: 30 Darcy St, Parramatta, NSW
Parramatta Artists Studio		
Parramatta Artists Studios is an initiative of Parramatta City Council, supported by Arts NSW. There is workshop space, gallery area, exhibition space, function area and residential studio spaces. It also has an annual program of events and exhibitions.	The Studios offer affordable non-residential and residential studio and exhibition space to emerging and established contemporary artists, craft practitioners and creative industry professionals.	Location: 45 Hunter Street, Parramatta Contact: Michael Dagostino, Co-ordinator
Riverside Theatres Parramatta		
Riverside Theatres Parramatta is a performing arts venue showcasing local and international performing arts companies.	The theatres also run workshops in arts for people with disabilities and school programs.	Location: Riverside Theatres Corner Church and Market Streets Parramatta Contact: Robert Love
ICE – Information and Cultural Exchange		

Appendix 3 – Visits of Inspection / Study Tours

<p>ICE is a partnership with the Parramatta City Council. ICE receives core funding through Arts NSW and Australia Council for the Arts.</p>	<p>ICE is a multimedia and digital arts access centre running digital sound and music, web and graphic design, and screen-based arts programs. It provides space for contractors, exhibition and workshop space.</p>	<p>Location: 8 Victoria Rd, Parramatta</p> <p>Lena Nahlous (Executive Director); Ms Caitlin Vaughan, Manager: Research and Policy Development</p>
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