

Submission
No 77

INQUIRY INTO THE DEVELOPMENT OF ARTS AND
CULTURAL INFRASTRUCTURE OUTSIDE THE SYDNEY
CBD

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Our Ref	CC&LS:LN:KM
Date	16 September 2008

Dear Catherine

Development of Arts and Cultural Infrastructure outside the Sydney CBD

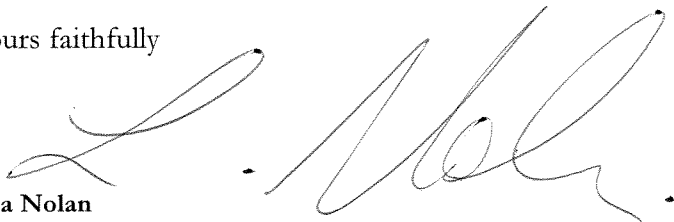
Please find attached a submission to the NSW Public Works Committee, from Wollongong City Council, for the inquiry into the Development of Arts and Cultural Infrastructure outside the Sydney CBD.

This document addresses the key questions in the back ground document recently circulated inviting parties to submit information to the committee.

There is also a summary of key documents which are referred to in our submission. These documents are supplied in electronic form as attachments and in a CD accompanying the hard copy submission which has been sent to you by post.

We look forward to hearing about the outcomes of the inquiry. Do not hesitate to contact me if further information is required.

Yours faithfully



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Submission from Wollongong City Council To the NSW Public Works Committee, Legislative Assembly.

**Re: INQUIRY INTO THE DEVELOPMENT OF ARTS AND CULTURAL
INFRASTRUCTURE OUTSIDE THE SYDNEY CBD**

Part 1.

1. Introduction

Since 2000 planning and development for improved cultural facilities has been a prominent theme across a number of divisions in Wollongong City Council.

Wollongong is classified as one of the six growth centres nationally. The importance of cultural facilities in a developing city with regional significance is widely acknowledged. Models abound both nationally and internationally demonstrating the key role of such facilities for improved community participation in culture and for economic impacts such as in tourism, higher education as well as in the cultural industries sector itself. Demographic changes and the shift in the local economy due to the reduction of heavy industry and growth of the education sector, have seen a change in demand for the expansion of cultural opportunities Wollongong.

There is a high demand for cultural products and also for facilities to produce cultural product, which numerous studies have shown cannot be met through the current infrastructure. For example, Illawarra Performing Arts Centre (IPAC) has demonstrated high demand through exponential subscription and attendance figures in the last 3 years, as well as considerable growth in theatre development.

Wollongong does not have a strong history of provision of buildings and facilities specifically for cultural activity. In many instances the arts have been allocated old buildings with little or no money for conversion and renovation. A key example is the Wollongong City Art Gallery. The development of the gallery and its running costs are impacted on by its occupancy of the former 1950s city council building. The most recently built facilities, IPAC and WIN Entertainment Centre are now in need of significant renovation and updating.

Council has been willing to provide community land or council owned buildings for construction of new cultural facilities but proposed developments have not been realised. There is a need for the Council to establish solid partnerships with the private sector and other bodies to progress major capital build projects.

Wollongong has the potential to be the Cultural Centre of the Illawarra Region. To realise this vision significant State, Federal and private sector investment and partnership development will be necessary. In comparison with other areas and cities in NSW such as Campbelltown and Western Sydney, Wollongong has received significantly less funding. Nevertheless the Council has taken a number of initiatives towards planning for improvements in cultural infrastructure. A

framework of well researched data, strategies and proposals has been developed since 2000, which lay the foundation for the implementation for significant infrastructure improvements towards the goal of the city fulfilling its role in the region.

This submission addresses the key questions posed by the Public Works Committee and presents a series of documents which show the scope of research and development undertaken in the last 10 years.

2. Vision

A large group of stakeholders across the community, the business sector and cultural sector have worked together to develop a vision for the development of the City of Wollongong as a major cultural centre. As highlighted in the Cities Taskforce, Civic Improvement Plan the enhancement of the central cultural precinct and the key arts institutions are a priority:

The revitalisation of the Civic Square and Burelli Street cultural precinct, including the provision of new community facilities and associated squares, would re-brand Wollongong as the cultural centre of the region. This precinct should be considered with art, public space and cultural facilities working together to create a vibrant and memorable precinct focusing on performance, celebration, festivals, markets, art and outdoor dining.

[Civic Improvement Plan, 2006, Cities Taskforce. P28.]

This vision is further articulated in the Cultural Plan 2006 -11 which makes a clear commitment to increasing participation in culture for the whole community. The implementation of these far reaching strategies will build diverse opportunities for the community in this region to develop creative skills and to explore and express cultural and artistic identities.

3. Access to Cultural Infrastructure Wollongong

The Wollongong Cultural Industries Audit provided an analysis of the strengths and weaknesses of the cultural industries in the area in 2000. Following this a major study of local facilities was undertaken and mapping in 2005. The scope of the study covered; 1.Public cultural facilities, 2. Cultural activity in community facilities, and 3. Cultural groups and organisations. The study subsequently informed the Wollongong Cultural Facilities Plan 2006. This plan shows the particular needs for development across the main cultural and arts areas: visual arts, heritage, performance, music and new media, and outlined the issues of demand and gaps in provision.

Wollongong City Council, Submission to the Arts and Cultural Facilities Inquiry. Aug 2008

The key issues of access and sustainability for the future which are a critical threat to cultural life and the cultural economy of the city are:

3.1 Principle Arts and Cultural Infrastructure - City Centre

Wollongong City Council supports a range of principle arts and cultural facilities, however there are various current critical issues threatening these facilities and the quality of access they provide.

Illawarra Performing Arts Centre (IPAC): does not fulfil the city's needs for a large enough performing venue and the smaller theatre in the complex is not flexible and up to date for current needs.

Wollongong City Gallery: suffers from unsuitable design and lack of integration into the civic plaza. Under resources in comparison with other regional galleries, it is restricted in developing its program and the facility in its current condition gives no scope for mixed income generation through e.g. a café, workshops spaces or art shop.

Wollongong Town Hall; is in need of major refurbishment and has been closed for an extended period pending a range of proposals from demolition of the existing building and its replacement by a new civic and concert venue to the restoration and re-development of the building. The city as a result currently has no functioning concert hall or civic hall.

Win Entertainment Centre: The Win Entertainment Centre which provides for large scale events including regional schools performance events is in need of extensive repairs and upgrades.

Wollongong Conservatorium of Music: Located in a complex of buildings on the Botanic Garden site the conservatorium does not have access to a large enough performance space and the location is not suitable for community access to regular performance events that the students are able to provide. The use of the Glenniffer Brae historic house by the music school comes into conflict with the venue's suitability for weddings and other community demands which are potential income generating uses.

Other stakeholders providing key facilities:

University of Wollongong: the performance and exhibiting spaces on the university campus are mainly used for university purposes but in part are available to other community uses. The geographic distance of the Campus from the town and issues of parking and access are a major drawback and the lack of public performance licences for most venues makes the viability of their use restricted.

WCET 313 Training Centre; This purpose built film and media training centre has studios with digital arts training facilities and a well equipped performance space is recovering for the loss of the major user Music Oz and struggling to rebuild its profile and user base. They are in need of partnership and program development funds to rebuild the profile of the facility and increase participation.

There are also a number of smaller, centrally based, developing facilities and organisations supported by council through lease or space agreements. These agreements in several cases are not able to be continued in their current form and are due to be reviewed.

Circus Monoxide and Circus Big Top Tent: Over a four year period Circus Monoxide (the only fully professional producing company in the region) has supported the development of an expanding network of circus and physical theatre practitioners and groups. Monoxide has been given core revenue funding from WCC and has been provided with a large depot site as accommodation for rehearsal and community workshop activities. The space will cease to be available from January 2009. Previously council made a commitment to provide an alternative site which could contribute to the development of a regional circus Arts Centre. Several sites have been discussed and yet another is potentially available. The realisation of this major capital project will hinge on determining the right combination of partner contributions and a suitable structure to progress a major capital facility development. A short term solution for the companies facility needs is not yet assured.

Project Contemporary Art Space: The well established independent artist's gallery space fulfils a key role for emerging artists. The subsidized rental agreement for this centrally located space may not continue indefinitely depending on the development of the MacCabe park where the space is located. The organisations needs longer term stability to develop further and realise its full potential.

Phoenix Theatre: Ownership of this community theatre space, which was transferred to a voluntary arts organisation with the condition that an affordable community theatre facility will be developed for the future. This building is undergoing complete refurbishment through community efforts, but the project has still a significant shortfall in revenue before the condition will satisfy the regulations for provision of a POPE licence.

Illawarra Museum: The only dedicated local museum located centrally in the old city post office has identified a range of facility upgrades and changes that will increase its accessibility and modernise its collection displays. Lack of professional management and integrated strategic planning stand in the way of it realising its potential.

3.2 Museums and Heritage Infrastructure

Planning for the support and development of the museums and heritage sector has been underway since the late 90's. The IROC Regional Strategy for Museums study 1997 outlined opportunities and recommendations for strategic improvements in the sector. Following this a focussed study of Wollongong Museums was undertaken by WCC. This created the framework for the appointment of a three-year Strategic Museums Planner which was funded in partnership by WCC and ArtsNSW. This officer addressed the implementation of recommendations of the strategy in the Wollongong LGA.

The theme of mining heritage, which is a key feature of the region, was the focus of another study and consultation work. This also threw light on key issues for cultural facility planning, in

particular the need for rationalising diverse collections and an analysis of the potential for creating a central schematised museum or gallery.

At this point in time Wollongong City Council still has no museums or heritage policy to support progress in developments for this sector. The position of the Museums Development Officer is due to end in June 2009.

3.3 Infrastructure for Creative Business

The lack of a coherent cultural quarter or facilities for networked creative business was highlighted in the Cultural Industries Audit 2000. It recommended that options for such developments be investigated and that the scoping of spaces for artist studio complexes be carried out. In 2004 Hill PDA consultants were engaged to investigate the feasibility of a creative businesses centre in the Integral Building located on MacCabe Park and upper Burelli Street. This proposal was not adopted or developed further. [See attached 'Creative Capital' internal Council report.]

The Cultural Plan 2006 -11 has included strategies to progress the development of facilities for creative businesses. In 2007 one project in Port Kembla Town has been supported by Cultural Services with seed funding from WC and IMB involving the development of artists' studios and a program of creative business support and community arts provision.

Wollongong City Council Cultural Services is now participating in a major five year research project with UTS and UOW which commenced in July 2008. This has been funded by the Australian Research Council. Along with five other regional and rural partner councils, Wollongong will undertake mapping of cultural assets and investigate models of cultural development particularly relevant to the regional centre and semi rural character of the Wollongong LGA.

3.4 Peripheral Community Facilities -Wollongong LGA

The Wollongong LGA includes a large number of dispersed town and village centres. Across this area there are around 60 community halls. Councils recent developments for community facilities has seen the construction of a new major facility, in Corrimal 1998, another in Dapto in the southern suburbs completed 2004 and a new centre in Thirroul in the northern suburbs under construction due to be completed in 2009.

The model implemented traditionally and in these recent cases, for such facilities have been the multipurpose, hire facility, which can serve some cultural activities but restricts a range of key arts practice needs. There is a high demand by visual arts and performing arts organisations for exhibition, production and rehearsal space and specialist arts spaces for community classes and participation. The Wollongong Cultural Facilities plan looked at the issues for arts activities in the community and how community centres can address these needs.

There is potential to strategically improve the diversity of functions of community centres to support a wider range of arts and cultural activities. Artist run spaces or community facilities managed by community arts organisations could be a way forward.

3.5 Public Space and Outdoor Cultural Infrastructure

Due to the location and lifestyle of Wollongong and the attraction of outdoor recreation and social interaction, it is important to stress the significance of outdoor public spaces for cultural activities.

The City's major arts and cultural festival Viva la Gong, Australia Day celebrations and New Years Eve are all both important city and regional events and have the potential to contribute significantly to the growth of cultural tourism.

Nevertheless, as yet, none of the outdoor spaces are designed and properly equipped for outdoor concerts and entertainments. There are a number of major and minor events or festivals in and around the city throughout the year. In every case these events must expend significant operational budgets on building temporary stages and infrastructure.

The recent foreshore development plan The Blue Mile did integrate plans for public art. However the proposal from the review of the Viva la Gong festival undertaken in 2006, which identified the suitability of a model of monthly markets and outdoor entertainment integrated within the foreshore development, was not adopted. Generally public space design and parks improvements have yet to fully integrate the needs of events into their planned developments.

4. Past and current funding for Cultural Infrastructure

Few capital grants have contributed to the development of cultural facilities in Wollongong in the past 10 years. In preparation of this submission comparative data has been requested from ArtsNSW and the Australia Council. Unfortunately neither organisation was able to provide this data. The Cultural Policy officer at the LGSA informed us that the data is not available in annual reports or in any study that they know of. This is apparently a serious gap in information that the inquiry should address.

Wollongong City Council has invested in development research and planning, but the Cultural Plan 2006 -11 has not been a strong enough policy mechanism to sustain Council's commitment to investment in the strategies. Since the dissolution of the Council earlier this year, new priorities have been set and resources for the implementation of the Cultural Plan may not be forthcoming.

In November 2005 the Southern Region of Councils presented a briefing to the Minister of the Arts. This provides a snap shot of funding for the region over the 5 years 2000 – 2005 with a comparison between the hunter and the Illawarra regions. This demonstrates all funding of which a very small proportion is capital works for cultural infrastructure. [See attached]

5. Cultural Planning, Research and Feasibility

Since 2000 Wollongong City Council have undertaken a range of initiatives to develop data, and to bring planning expertise to the task of cultural infrastructure development under the remit of Community, Cultural and Library Services as well as under the City Planning division. No support for integrated cultural planning has been received from State or Federal sources with the exception of the contribution from the Cities Taskforce from the NSW Department of Planning in preparing the Wollongong Civic Improvement Plan in 2006 and the contribution to the Museums Planner officer post over 3 years.

6. Cultural Accord

Wollongong has benefited from a range of organisational and project grants which have provided essential contributions to partnership projects in the area. As partners in the Region of Southern councils Wollongong was disappointed that the regions application for a RADO position was not supported. This was seen as essential for developing projects that had the potential to benefit the region as a whole. The discontinuation of the City of the Arts program was also disappointing. Wollongong aspired to achieve this needed boost to its arts programs and no equivalent opportunity has taken its place.

It is clear that partnership is needed to improve the quality and level of facilities and cultural provision suitable for a region city. Wollongong City Council welcomes the new policy framework for the 2009 Arts Funding Program which is well aligned for the developmental projects that the Councils Cultural Plan has mapped out.

7. Contribution of the Private Sector to Cultural infrastructure

The contribution of private sector towards cultural infrastructure has been very patchy in the past 10 years. The only major contributions have been the WIN Entertainment Centre and more recently the development of a Theatre in Thirroul by the developer Commelli. Another city based theatre space, The Regents Theatre, is a 1950s converted cinema, which is run by a church organisation. The last two venues have potential for meeting local venue needs but a range of critical limitations have been identified.

Major companies such as Bluescope Steel and others do contribute to arts organisations and programs such as the Bluescope Youth Orchestra and more recently WIN TV has become the Naming sponsor of the Wollongong Symphony Orchestra. The private sector support for the IPAC Theatre and Wollongong City Gallery programs have decreased marginally over recent years.

An initiative in partnership with the Australian Business Arts Foundation (ABAF) was undertaken in 2005 to develop new private sector sponsors for local arts organisation and initiatives the funding for the worker developing this program was discontinued before the program was completed. The importance of improving the climate for private sector partnership

in major cultural infrastructure projects is clear. Resources need to be allocated to the development of these potential relationships.

Recognition must also be given to the fact that arts organisations alone do not have the capacity to develop and complete major building projects. Suitably constituted bodies must manage infrastructure projects and retains the ownership and management of the asset. This would be key to gaining confidence of any private or public sector partner.

8. Conclusion and Priorities

A significant period of 8 – 10 years of research and planning for improved cultural facilities still leaves Wollongong in a position where little substantive change has been achieved. Lack of resources has been a fundamental issue. However the, lack of recognition of the important role of the arts and culture is a major cause of this stagnation.

Renewed commitment is needed to prioritise the implementation of the many plans and proposals in which the Council has invested time and resources. This commitment is also needed to attract suitable partners in both the public and private sector.

WCC welcomes the public Works Inquiry into Arts and Cultural Infrastructure and looks forward to strategic support for the realisation of its goals in developing Arts and Culture in the Illawarra region.

The council's priorities for the city and the progression of the Cultural Plan are:

1. The Cultural Precinct and Town Hall with the goal of developing a 1000 – 1200 seat venue.
2. The Blue Mile and the development of Public Art and outdoor entertainment facilities in the foreshore Blue Mile.
3. Enhancing the capacity for community facilities to provide greater access to a diversity of arts and cultural activities in neighbourhoods and recreational locations.

Wollongong City Council, Submission to the Arts and Cultural Facilities Inquiry. Aug 2008

Appendix A

The following reports and studies are attached

Cultural Plan 2006 -11, December 2006 [Hard Copy]

CD With PDF Files - Research, Feasibility Studies and Reports

November 1997 A Regional Strategy for Museums Galleries and Cultural Organisations of the Illawarra Region.

May 2000 Wollongong Cultural Industries Audit

May 2003 Report On Wollongong Museums

2004 Creative Capital: Feasibility Study for the Wollongong Creative Energy Centre.

November 2005 Southern Region of Councils. Briefing Statement for Minister for the Arts 28th November 05

2006 Wollongong City Centre Plan, Civic Improvement Plan
NSW Department of Planning

October 2006 Wollongong Town Hall Study
Report and Business Plan

Nov. 2006 Redevelopment of Wollongong Civic and Cultural Precinct
Report of Manager Commercial Projects and Property 8/11/06

March 2007 Bulli Museums Strategy Consultation

Nov 2007 The Blue Mile Master Plan Report

Part 2. Research, Feasibility Studies and Reports

PLANNING FOR THE CULTURAL SECTOR AND FACILITIES

1. Wollongong Cultural Industries Audit May 2000

Status: Published Report

This study described the Cultural Industries base in the Wollongong economy. The strengths of the sector are described, and the challenges and opportunities for growth were analysed. Key actions for development were outlined.

Key Points:

- The report highlights the lack of a vital cultural precinct in Wollongong and the poor definition of the creative business sector with lack of development linking cultural activities to tourism and hospitality.
- The lack of resources from state and federal government and the exodus of creative talent from the region were also cited. Pg 5 & 6.

2. Wollongong Cultural Facilities Plan 2006

Status: Published Dec 2006, volume 2 of 2006-11 Cultural Plan

This plan was informed by a wide reaching audit and mapping of cultural facilities across the LGA of facilities and survey of arts organisations undertaken in 2005. This covered both central and dispersed community facilities organisations, businesses and individual arts producers. A needs analysis of specific art forms is included and a survey of demand or cultural activity in the community. Undertaken at the same time as strategic planning for Recreation & Natural Resources "People, Planning Places."

Key Points:

- The activation of the city cultural precinct was stressed as a high priority.
- The opportunity to develop cultural clusters and incubator studios or creative business spaces were identified as a model to retain the many talented graduates emerging from further and higher education in Wollongong.
- The need to support cultural production through exhibition and performance spaces
- Recommendation to develop community facilities that include specific cultural or arts facilities.

3. Wollongong City Centre Plan, Civic Improvement Plan, NSW Department of Planning 2006. Status: Published

This plan was prepared jointly as part of the Cities Taskforce established by the Minister of Planning. A vision for 'Revitalising' the City of Wollongong through high quality urban design and the development of the public domain. A number of special projects were recommended as key components of arts and cultural facilities development.

Recommendations

- Civic and Cultural Precinct Revitalisation p28
- City Beach Waterfront Improvements p26.
- Improvements to MacCabePark p30
- Heritage Port Redevelopment p34

4. Cultural Plan 2006-11 Dec 2006.

Status: Adopted by Council, published

This cultural plan was developed with wide reaching consultation and participation of key stakeholders in the arts and cultural sector and the community. Adopted by Council in December 2006, it provides a comprehensive framework for strategic development of cultural facilities and participation in arts and culture.

Key Partners

- Strategies for arts and cultural infrastructure development identify a range of partners as key actors in future implementation of the plan. NSW State government, Australia Council, University of Wollongong, Wollongong TAFE, Tourism Wollongong and Industry partners are all identified as essential contributors to the development of arts and cultural infrastructure.

CULTURAL PRECINCT AND TOWN HALL

1. Creative Capital: Feasibility Study for the Wollongong Creative Energy Centre. 2004

Status: Internal not published, Hill PDA consultants.

The study investigated the conversion of the council property situated in central Wollongong into a creative business centre and cultural hub. This was identified as an opportunity to strengthen the city's cultural industries and to draw the dispersed creative sector into a central location. Proximity to the other cultural infrastructure was a key advantage and positive impacts on the central city park MacCabePark where also incorporated. Partnerships with the University of Wollongong and TAFE were key elements. This proposal was not progressed further by Council.

2. Wollongong Town Hall Study Oct. 2006

Status: Report and Business Plan, not published, Consultants: Positive Solutions

A summary of cultural facilities in Wollongong with investigation of the case for the improvement of the Town Hall facility. The study examines the options for the renovation and conversion of the Wollongong Town Hall into a medium size concert hall. It includes a survey of potential demand and a draft business plan.

Key Points

- Wollongong does not have a suitable venue of the 1000 – 1500 seat capacity suitable for touring shows and no large enough venue for orchestral concerts or large orchestral or other large band education concerts. P 6-8.
- There is a need for an enhanced venue which can accommodate both music and other events, and a continuing need for a flat floor function hall to accommodate other community activities. P17.
- Building enhancement needs to be accompanied by enhancement in organisational or management capacity to ensure that the investment generates intended cultural returns. P6

**3. Redevelopment of Wollongong Civic and Cultural Precinct Nov. 2006
Report of Manager Commercial Projects and Property 8/11/06**

Status: Report to Council & Urban Planning Report: Consultants Tract Urban Planners

Three major options for the redevelopment of the cultural precinct and the Town Hall were developed by the consultants and presented to council in November 2006. None of the three options were accepted, however, Council resolved to proceed further with investigations into the feasibility of the development of the civic and cultural precinct.

Further investigations into heritage significance and financial implications of restoration of the Town Hall were required. Council determined that further options for the development of the precinct facilities were required.

PLANNING FOR MUSEUMS & HERITAGE DEVELOPMENT

1. A Regional Strategy for Museums Galleries and Cultural Organisations of the Illawarra Region. Nov. 1997 . IROC the Illawarra Region of Councils.

Status:

This Report outlines the regional strategy developed by IROC for the region's museums, galleries and cultural organisations. The emphasis was on addressing the 'softer infrastructure issues of strategic planning, heritage asset and collection management, raising standards of management and outcomes in the area of education, electronic networking and communications.

Key Points

- Weakness in the region is the proliferation of small under-funded and under-resourced museums
- Museums with non-professional or voluntary only management.
- Investment in cultural 'product development' must come before and alongside cultural marketing and tourism development.
- Planning for any new Museums in the region must address the need for strategic
- Coordination and rationalisation of resources and collections addressing key regional themes, such as the indigenous heritage or mining and industrial heritage.

2. Report on Wollongong Museums May 2003

Status: Published report, Regional Museums Advisor, Linda Raymond.

This report describes Wollongong and its collections and heritage assets and provides a profile of the museum sector in the LGA. The study examines the option of a regional museum and what its function might be. In addition it examines the existing small scale museum sector in Wollongong and discusses relevant issues and challenges.

Recommendations

- In the short term the study recommended the establishment of a Strategic Museum Planner, a professional facilitating role to support development and positive change.
 - It also highlighted the need for Wollongong City Council to develop a policy framework to consider plans for any new cultural centre to ensure that the needs of the museums sector and the regional profile of heritage assets are managed sustainable in the future.
- P35 -37.

3. Bulli Museums Strategy Consultation March 2007

Status: Consultant report not published

The study focussed on three local museums and heritage assets with links to the coalmining heritage and developed a range of strategies for improved management and resolution of diverse and shared issues.

Key Points

- Recommends that a feasibility study be undertaken to examine the possibility for a purpose-built museum within the Wollongong City Centre Cultural Precinct.
- Highlights the potential of a regional museum with a thematic focus on coal mining.
- Recommends the continuation of the Museums Development officer post.
- Recommends an approach that brings the arts and museums together to develop new audiences and develop approaches to representing and communicating about heritage collections

PUBLIC DOMAIN CULTURAL INFRASTRUCTURE

1. The Blue Mile Master Plan Report Nov 2007

Status: Published

The city centre foreshore was highlighted as a critical component of the 2006 Revitalising Wollongong City Centre Plan. The Blue Mile Master Plan proposes a range of city foreshore improvements to realise the potential of this iconic urban beach foreshore as a major social, recreational and cultural public space.

Key Points

- The interpretation of the cultural and heritage significance of the foreshore is an opportunity for public art and interpretative works of cultural significance.
- The development of the parks and recreation areas along the Blue Mile represent opportunities for both cultural and commercial activity.
- This development is a key element in the Tourism strategy of the region.

2. Public Art Master Plan Jan 2008 & Blue Mile Public Art Plan June 2008

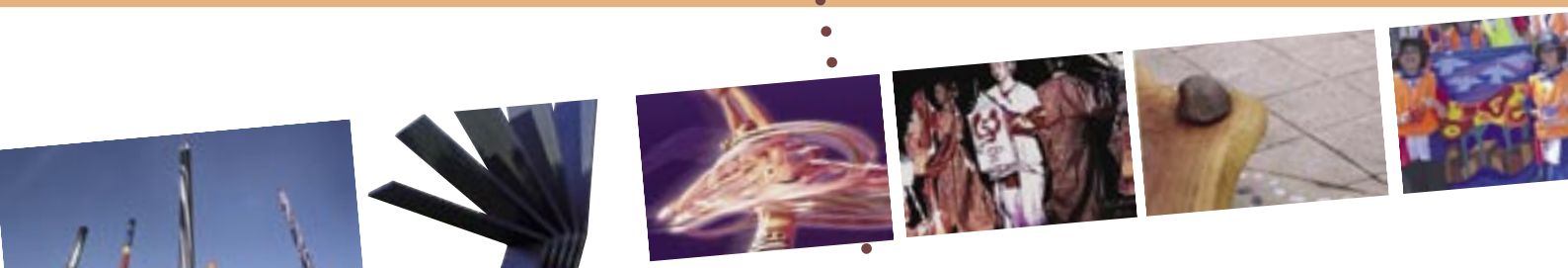
Status: Internal not published. Brecknock Consultants

A comprehensive strategy for the development of public art in key areas of the LGA has been prepared. This includes a thematic framework to guide the commissioning of art works so that a range of local themes and are addressed to enhance the local identity of the city and communicate the uniqueness of the city, its landscape and heritage.

The master plan has developed guidelines for the planning, commissioning and management of a public art plan for the city.

Key Points

- The need for an annual budget and the need to develop public private partnerships were highlighted as fundamental to realising the strategy.



Wollongong City Council

Cultural Plan

2006**2011**



WOLLONGONG
City of Innovation

ACKNOWLEDGEMENTS ■ Steen VOX FM ■ WOONONA / Bulli residents Penny Lowther, Andrew Clark, John Costello, Helen Simpson, Mandy Roberts, Jane Davis, Jonathan Christley, Kate Clarkson, Ann-Margaret Challis, James Murada, Damian Jones ■ WARRAWONG WORKERS Nick Brash, Anita Mulally, Jenny Briscoe: **PORT KEMBLA COMMUNITY PROGRAM**, Thomas Goulder: **DUCKPRINT LIMITED EDITIONS** ■ **CORRIMAL RESIDENTS** Kerry Butt, Rose Phillips and Ernest Beach: **NG HAU E WHA MAORI CULTURE CLUB**, Helen Moon ■ **CITY RESIDENTS** Lauren Brown, Jan Keith, Genelle Thomson, Carol Herben: **ILLAWARRA HISTORICAL SOCIETY**, Glenn Barkley, Brennan Keats, Anne Keats, Grazeilla Melillo, Mary Weir, Joseph Vezgoff: **TRADITIONAL ARTS SOCIETY**, Rodalfa Biasotto, Daniel D Martin, Frank Coluccio, Scott Neilson, Adam Morgan, Stephen Phillip, Beth Robinson, Ray Hall, Leanne Mueller, Margaret Bradley: **MUSIC ILLAWARRA**, Margaret Christie, Caroline Kirby, Therese Driscoll, Janice Willis, John Herben, Tom Cleary, Sonia Cleary ■ **DAPTO RESIDENTS** ■ Glynnis and Henry Szafraniec, Steve Evans, Rhonda Warner, Maureen Magee, Wendy Suiter, Marilyn Beard ■ **FIGTREE/UNANDERRA RESIDENTS** Jan Kent, Liz Jeneid, Veronica and Sam Vlandys, Sandra Luschwitz, Delma Boland **UNANDERRA COMMUNITY CENTRE**, Irene Carroll, Helen Noone, John McKenzie, Jacque Skinner, Jack Bill, Alex Beccari, Troy Lever ■ **YOUNG IDEAS**, **WOLLONGONG YOUTH CENTRE** ■ **PARENTS UNPLUGGED** David Little, Bronwyn Watkins, Lyndal Murphy, Kirsten Little, Sarah Cobra, Peter Tingle ■ **UNIVERSITY OF THE THIRD AGE** John Watson, Pam Hennen, Janice and Henk Heins, Peg Leask, M Staniforth, Val Woodward Anne Lee, Bet Edmondson, Keith and Phyl Daniels, George and Jean Gunning, Nancy Cartwright ■ **MULTICULTURAL ARTS** Peter and Pam Morelli, Natasha Granzien, Fernando Risorto, Domenica Risorto, Mary Zanotto, Camillo Villafranca, Domenic Chietti, Lucia Scioscia, Aanya Roennfeldt ■ **ARTS NETWORKS** Janice Hayes: **PERFORMANCE ILLAWARRA**, Mirco Sossai, Janet Coulston, Penny Lowther and Simone: **CIRCUS WOW**, Irene Carol, Daisy Huckle, Virginia Settre, Kay Norrington, Christine Hill: **ILLAWARRA ART AND CRAFT NETWORK**, Michael Caruana, Brent Williams: **WOLLONGONG MUSIC ROUND TABLE**, Perla Fefey, Libby Bloxham, Marie Faulkner,

CONTENTS

Message from the Lord Mayor and CEO	2
<hr/>	
1. ROLE OF THE CULTURAL PLAN	3
What is culture?	3
What is the Cultural Plan?	3
Benefits of the Cultural Plan	3
Aims of this Cultural Plan	4
The role of local government	4
Wollongong's Commitment	5
<hr/>	
2. RESEARCH SUMMARY	6
People and Place	6
Planning and policies	6
Methodology	6
Findings	8
Cultural needs	9
<hr/>	
3. CULTURAL ACTION PLAN	10
LEADERSHIP AND PARTNERSHIPS - working together	11
CULTURAL INFRASTRUCTURE - places to create	12
CULTURAL ECONOMY - arts means business	14
PLACE MAKING AND PUBLIC ART - making meaningful places	18
CULTURAL HERITAGE - our past shapes our future	20
COMMUNITY AND CULTURAL DIVERSITY -connecting communities	24
<hr/>	
Definitions	26
References	27



Message from the Lord Mayor

Culture is at the very heart of our city's daily life, and Council is committed to supporting local cultural development, organisations and facilities. Culture is about our uniqueness, our local identity and values, the way we interact together and the place we live in, and we acknowledge that a vibrant local culture has many social and economic benefits.

Thank you to all who contributed to this document which will guide our cultural decision-making over the next five years.

Alex Darling
Lord Mayor
City of Wollongong



Message from the Chief Executive Officer

Wollongong City Council is a proud leader in regional cultural development. Sound planning will enable us to continue on that path. Research for the Cultural Plan involved six months of community engagement, cultural mapping and strategy setting workshops. 3,000 residents contributed their ideas through surveys and 250 attended workshops, and I thank all of these people for sharing their vision.

The Cultural Plan is a tool for us to make informed decisions based on local identity and relevant issues. As the City of Innovation, Wollongong is committed to nurturing local creativity, encouraging new ideas, revitalising public places and integrating planning to help meet the aspirations of our community.

Rod Oxley
Chief Executive Officer



Phoenix, Viva la Gong Parade 2000, Janet Clouston & community

'The ways in which a community, or groups within a community, express their culture contribute substantially to the quality of life of the place in which they live, work and recreate. Some local government areas attract attention from residents, tourists and casual visitors. People passing through want to stay awhile and soak up the atmosphere which is lively, animated and inclusive, because it feels safe to walk around at night, because local heritage has been preserved and presented in an engaging way, or because there are well designed play areas for children. Other places are passed over.' Kins, A and Peddie, B, A Cultural Planning guide for local government, 1996.



Donooch dancers, Viva la Gong Festival, 2000.

What is Culture?

‘Culture arises from the community... it encompasses our entire mode of life, our ethics, our institutions, our manners and our routines, not only interpreting our world but shaping it.’ (Creative Nation, 1994)

‘Culture is not the decoration added after a society has dealt with its basic needs. Culture is the basic need - it is the bedrock of society.’ (Hawkes, The Fourth Pillar of Sustainability 2001)

1. ROLE OF THE CULTURAL PLAN

Culture includes all the ways communities express and communicate their way of life. Culture expresses values, meanings and interactions. Culture connects the present with the past and with the future. A vibrant local culture enriches quality of life, expresses distinctiveness, diversifies the economy and inspires community activity.

Culture is:

Place: local identity, values and sense of place

Process: creative processes, products, assets and resources

People: where and how a community participate, celebrate, work and play

What is the Cultural Plan?

The Cultural Plan assists Council to clearly understand the community’s aspirations and values. It informs policy making and planning decisions for the whole community.

The Cultural Plan includes a cultural framework, an action plan and a budget. The framework is based on community consultation to identify needs and responsive strategies. The action plan addresses these citywide priorities but focuses particularly on Council’s role. The budget will be sourced from existing operating budgets, new corporate plan requests and external funding partnerships.

The five-year Cultural Plan will assist Council to prioritise needs and make decisions on a well informed and integrated basis. It will assist Wollongong City Council to develop

its capacity as a City of Innovation and to deliver a vibrant cultural life for residents and visitors.

The success of the plan depends on a ‘whole of council’ approach and sustainable partnerships with public, private and community sectors.

The action plan will be evaluated annually as part of the corporate planning process.

The Wollongong Cultural Plan is one of three related documents that map the cultural life of Wollongong and set strategic directions for its future growth.

Vol 1: Wollongong City Council Cultural Plan 2006-2011

Vol 2: Wollongong Cultural Facilities Study 2005

Vol 3: Culture Counts - compilation of cultural research 2006

Benefits of the Cultural Plan

For Community

- Local identity is expressed by preserving the stories, people, places and activities that are distinctive and significant
- Community networks and partnerships are fostered
- Creative skills and cultural industry initiatives are developed to boost the local economy and generate local jobs
- Quality of life is enhanced by developing vibrant public places, cultural

infrastructure, and diverse activities

For Council:

- Development and management of cultural resources is more efficient and transparent
- Priorities for cultural development and planning are identified enabling complex decisions to be made in context
- Local needs and aspirations are reflected in an integrated and strategic context
- Strategies and actions are based on partnerships and measurable outcomes
- Cultural assets contribute to the local economy through cultural tourism, creative industries and city distinctiveness.

The benefits of cultural activity are ‘enhancing social cohesion, improving local image, reducing offending behaviour, promoting interest in the local environment, developing self confidence, building public-private partnerships, exploring identities, enhancing organisational capacity, supporting independence and exploring visions of the future.’ (Landry, C Study of 15 regional cities in the UK - Comedia 1996)



Circus Solaris, Illuminati Viva la Gong, 2004

Aims of the Cultural Plan

Wollongong is a post industrial city actively developing its new image as the 'City of Innovation' and diversifying its economy to increase future prosperity. Wollongong's cultural resources need to be consolidated, connected and promoted to enable the city to take its place as a creative regional centre. This cultural plan identifies how Wollongong can enhance its cultural resources and strategic partnerships to produce sustainable economic, social, environmental and cultural outcomes.

It aims to:

- implement cultural policy and plans consistent with Council's broader objectives
- connect the community's cultural needs and aspirations into Council's corporate and strategic planning
- encourage integrated project management between Council divisions
- facilitate opportunities for partnerships and funding with external agencies
- implement and measure outcomes of the cultural plan's strategies and actions

- create partnerships to develop the city's cultural life
- assist community and cultural groups to develop cultural initiatives and seek funding based on local research, identification of needs and integrated strategies.

The role of Local Government

'Local councils play a critical role in establishing and maintaining cultural heritage, providing distinctive and meaningful public (and private) places, nurturing local artists and arts organisations and supporting the participation of their citizens in art making, all within an increasingly sophisticated and integrated policy environment.' (Mills, D, 2006)

The NSW Cultural Accord between state and local governments identifies the importance of a whole of government approach to cultural development and planning. In 2003 the Department of Local Government and NSW Ministry for the Arts produced Cultural Planning Guidelines. These recommend that local councils develop cultural plans to set future directions, prioritise allocation of resources and be the catalyst for partnership funding.

The guidelines explain that local Government is best placed to take the lead in local cultural planning and development, because it already has:

- skills and experience in community consultation and the knowledge of local values and aspirations
- a range of cultural services - libraries, art galleries, theatres, museums and resources staff and projects across diverse internal divisions; and
- the regulatory and development powers to implement its policies and plans.

Future funding from Arts NSW depends on Councils having an adopted cultural plan.

Wollongong's Commitment

Wollongong City Council has had a Cultural Plan since 1998 and has led many cultural initiatives through this process. The evaluation of the last Cultural Plan is provided in Volume 3, Culture Counts.

Council recognises the importance of a cultural plan to:

- build on our local cultural strengths
- raise our profile as a creative and innovative region
- increase participation and enrich quality of life
- encourage sustainable community networks
- celebrate our cultural heritage and identity
- develop local employment and cultural resources
- revitalise public places and urban areas
- strengthen the cultural sector to contribute to future prosperity and
- manage and prioritise cultural resources efficiently.

Last year Wollongong City Council reviewed its planning process to enable shared responsibilities and interaction between council divisions. A 'whole of council' approach allows for cultural planning and development to flourish, as the culture of Wollongong is affected by all Council's divisions practices, policies and decisions.

The Wollongong Strategic Plan (2006- 2016), sets goals for leadership, development, environment, economy, community life and infrastructure. The Corporate Plan identifies specific strategies and actions for the next five years with performance indicators that are measured annually. The Cultural Plan is one of many social and community plans that inform Council's planning process and it will be reviewed annually within the Corporate Plan.

'When harnessed to local government's strategic objectives, a cultural plan can help councils tackle social exclusion, contribute to urban regeneration, create employment opportunities, build safer communities, improve social wellbeing and encourage healthier lifestyles.' (Kins, A and Peddie, B, A Cultural Planning Guide for local government, Community Arts Network Western Australia, 1996)



Character Statement

Wollongong is a unique city, with diverse and distinct people and places. Its natural features include the Royal National Park to the North, the Illawarra Escarpment to the west, dramatic cliff lines, beaches and wetlands to the east, and a large coastal saltwater lagoon and Port Kembla a natural harbour to the south.

It is estimated that Aboriginal people have lived in the region for more than 60 000 years, and a number of clans and tribes spoke several languages. (WCC Statement of Reconciliation and Commitment 2001) From 1816, European settlers developed the timber, agricultural and dairying industries followed by coal mining in the 1840s and the steel industry in the 1920s. This has developed into a strong union movement and community activism.

The 1950s saw an influx of migrant workers from Britain, Macedonia, Italy, Greece, and Spain. In the 1970's migrants came from conflict areas such as Vietnam, Lebanon and Cyprus and professionals from Asia and India relocated as part of the skilled migrants program. In 2002, refugee arrivals from Former Yugoslavia and African countries stimulated Council to declare Wollongong a refugee welcome zone.

Today, the Wollongong Local Government Area stretches from Helensburgh in the north to Windang and Yallah in the South and covers 714 km². Wollongong is Australia's ninth, and NSW third largest City. The population is approximately 181, 612, with 23% of residents are born overseas, of these 48.7% are born in non English speaking countries, there are 30 different languages spoken, 20 religious beliefs practiced, and 1.5% have identified as being from an Indigenous background. (2001 Census) It is

estimated that 19, 000 people commute out of the area every day, about 80% of those to metropolitan Sydney. (People, Planning, Places 2005).

Residential development reflects the past with pockets of older worker housing situated around mining villages in the hills and around the steelworks in the south, the northern settlements have attracted residents seeking a coastal village lifestyle and the central area provides easy access to the City and the University with increased urban density. This variety of landuses has resulted in distinct and diverse communities.

Future challenges include management of development that is sustainable, accessible, equitable and safe, while preserving the unique coastal and escarpment character. Revitalisation of the City Centre and a future land release at West Dapto as well as preparing for an overall increase in the ageing population will also be a future challenge.

The desired future character of Wollongong is articulated in the visions of the Wollongong Futures Project and includes a City that is developing as a progressive and quality urban environment for people, developing local communities, valuing and sustaining the natural environment and enhancing our communities lifestyle. Development of a strong regional economy, embracing creativity and cultural identity.

These principles are underpinned by a strong commitment to the community through engagement, the development of partnerships and strong leadership in City governance.

2. RESEARCH SUMMARY

Planning and policies

All levels of government in Australia acknowledge the importance of the arts and culture in developing engaged and vibrant communities, improving the urban environment and enhancing quality of life. Key themes and principles of international, national, state and local policies in relation to cultural planning are reviewed in Volume 3, Section 1.

This Cultural Plan is informed by a decade of local cultural research and planning that includes the following documents:

1. Wollongong Cultural Plan 'Point of Take off', 1998 - 2003
2. Wollongong Cultural Industries Audit, 2000
3. Wollongong Public Art Policy, 2001
4. Wollongong Museums Study, 2003
5. Wollongong Creative Energy Centre Study, 2004
6. Wollongong Cultural Facilities Study, 2005.

Methodology

The Cultural Planner worked in partnership with the Social Planning team to research the needs for the next Social and Cultural Plans. Preparation commenced in March 2004 and again in July 2005 as part of Council's Social Data Research Project (SDRP). The SDRP involved comprehensive consultation with the community, during which Council officers surveyed or directly engaged with approximately 4,000 people. There was a review of additional cultural literature, facilitated cultural mapping workshops and interviews. The strategy setting phase involved key stakeholders working in partnership with Council's Cultural Development Team. The project was reviewed internally by Community and Cultural Services Managers Group and externally by Wollongong Cultural Reference Group.



'Culture adds value, it makes an essential contribution to innovation, marketing and design. It is a badge of our industry. The level of our creativity substantially determines our ability to adapt to new economic imperatives. It is a valuable export in itself and an essential accompaniment to the export of other commodities. It attracts tourists and students. It is essential to our economic success' (Creative Nation, 1994)

'Visitors are attracted to a city with successful cultural organisations, lively events, a flourishing arts community, innovative design and technology and energetic city spaces.' (Study of Cultural Tourism in Australia, the Arts and Tourism portfolios 1991)

RESEARCH SUMMARY

Research for the Cultural Plan has followed the process recommended in the Department of Local Government Cultural Planning Guidelines 2004 and has included comprehensive planning, literature reviews, community engagement, data analysis and strategy setting. A step by step summary of the methodology is provided below:

1. 1998-2003 Cultural Plan Evaluation

- Cultural Services team review of outcomes of each action
- An external consultant commissioned to provide evaluation report. Researched via a community workshop and one on one interviews with key stakeholders.

2. Review of Key Literature

- National, state and local cultural statistics and demographics
- Key literature about cultural planning, mapping, public art and urban renewal, cultural heritage and diversity
- Wollongong City Council's strategic, corporate, social and other relevant plans
- Local cultural reports and studies commissioned by Council & Social Data Research Project 2004.

3. Maps and Databases

- Databases of public and commercial cultural organisations and facilities
- Aerial maps of location of cultural infrastructure in the LGA to identify gaps and clusters.

4. Cultural Facilities Survey

- 62 surveys from cultural facilities, cultural organisations and community centres
- Analysis of data in 5 art form categories: visual art and craft, music, performance (dance, circus), heritage and new media.

5. Community Engagement

Social Data Research Project 2005

- 7 place based teams conducted research in 7 areas across the LGA
- Community surveys included quantitative cultural information (1717)
- Cultural mapping workshops obtained qualitative data regarding cultural heritage, places of meaning, participation and sense of identity (6 place based workshops with 68 participants and 4 target group workshops with 69 participants).

6. Data Analysis

- Thematic analysis of all sources of quantitative and qualitative data compiled by place, target group and issue.
- Assessment of supply and demand.
- Key cultural needs identified and grouped.

7. Strategy Setting Workshops

- Draft strategies developed from needs assessment by Cultural Services team.
- 61 key stakeholders from government, private and community invited to workshops to review strategies and actions in 6 areas - cultural infrastructure, cultural identity and economy, leadership and planning, public art and place making, community and cultural diversity, cultural heritage
- Draft action plan discussed one on one with government, corporate and community partners.

8. Cultural Plan Drafted and Reviewed

- Endorsement by Council for public exhibition
- Public exhibition and review of comments
- Adopted by Council
- Implemented and reviewed as part of Corporate Plan.



Wearable Art Prize, Libby Bloxome, Viva la Gong 2003

ICAN

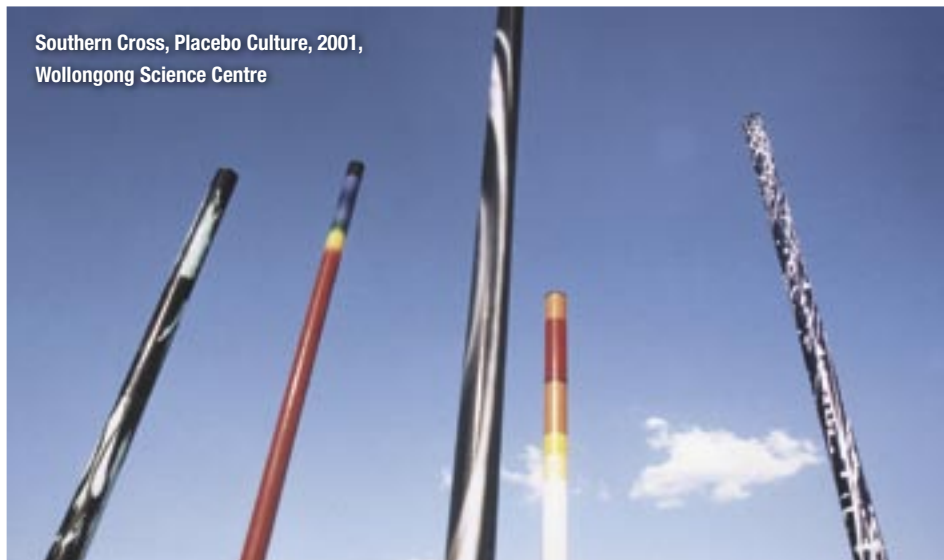
ICAN is a not-for-profit incorporated association of visual art and craft makers living in Kiama, Shellharbour and Wollongong Local Government Areas. ICAN provides education, training, networking opportunities, advocacy, insurance coverage and professional development. ICAN has 140 members who exhibit local made art and craft products and sell at markets and festivals locally, regionally, nationally and internationally. ICAN has a permanent exhibition space at ican ARTSPACE, Crown St West in Wollongong provided by Raine and Horne Commercial and also organises regular group shows. ICAN meets monthly and produces a monthly newsletter. ICAN is the only network of its kind in Australia.



Circus WOW Ignite Viva la Gong, 2003

Performance Illawarra

Performance Illawarra is an incorporated association which is committed to supporting independent professional performers in the Illawarra region. Set up in 2002, PI, as it is known, has drawn together a diverse group of performance artists, from circus performers, to theatre actors, to musicians and filmmakers. All these performers are working towards sharing networks, information and resources in order to develop audiences and promote new and challenging performance work in the Illawarra and beyond.



Short Sited Film festival's 10 year history and aims for young filmmakers:

From flickery, jumpy images on a wall in a converted warehouse, to screenings in some of the city's biggest venues and tours around the region, the ten years of the Short Sited Film Festival has not only tracked the ever-increasing accessibility of digital equipment, but the growth of short filmmaking as an artform everywhere. The ten-year retrospective in 2006 showcased everything you could imagine you'd see from a short film scene, and a lot that you would never dream of. The films of the first ten years show the region's landmarks and lesser-known locations in a strange and unique light. Formed to provide a screening space for local filmmakers, Short Sited has served up an eclectic mix of conventional narratives and undefinable madness, creating unusual viewing for the region's audiences, and proving to be a stepping stone to greater things for its entrants.

Research Findings

All quantitative and qualitative cultural research is detailed in Volume 3, Section 2 and 3. Below is a summary of key findings:

Cultural Facts

- Wollongong is home to 189 active cultural groups (Cultural Facilities survey, 2005)
- People from 31 different countries live in Wollongong and 22% of the population speak languages other than English at home (ABS Census, 2001)
- 70% of survey respondents attend cultural activities and 18% of these participate as creators themselves (SDRP survey, 2005)
- 26% of survey respondents experience barriers to accessing cultural activities (SDRP survey, 2005)
- In 2005, 52.7% of survey respondents had visited a local library. More had visited the theatre than a sports field; more went to a gallery than a leisure centre (SDRP survey, 2005)
- 66.9% of survey respondents visited local parks and 62% went to the beach in 2005. 41.4% had used cycle ways and 37.5% had used walking trails (SDRP survey, 2005)
- 25% of comments from survey respondents referred to culture and 16.6% of those expressed the need for more locally based cultural activities (SDRP survey, 2005)
- 84.9 % of survey respondents agreed: "A vibrant and diverse cultural life is important to a growing city". However, only 57.8% of them thought that: "Compared to other cities I've been to, Wollongong has vibrant cultural life" (IRIS WCC Community Survey, 2003)
- 19,000 commuters travel out of the area every day, about 80% of those to metropolitan Sydney. 18% of residents in adjacent Local Government Areas travel to Wollongong for employment and others come on weekends to enjoy the natural assets (People, Planning, Places 2005)
- 20,000 students currently attend the University of Wollongong and 14 000 are enrolled in the Illawarra Institute of Technology. (Administration services, UOW & TAFE)



Stainless Styles, Viva la Gong, 2002

Musicoz

Musicoz is Australia's biggest Awards for unsigned artists. Held annually at the WIN Entertainment Centre in Wollongong, Musicoz draws people from across the country. With 18 categories in the Musicoz Awards, every music genre is covered so everyone has a chance.

The Awards are broadcast on national television and Musicoz believes this is imperative to give unsigned artists the best chance of exposure to the Australian community.

Wollongong has a fertile music industry and the Awards provide a celebration not only of unsigned artists Australia wide, but also of our region where the Awards originated.

The future of original music is in our hands and Musicoz provides innovative ways to develop and showcase our burgeoning talent.

Cultural Needs

In the analysis phase the needs and priorities identified were grouped into key areas. These needs will be addressed through the key strategies and action plan. This background research is detailed in Culture Counts, Volume 3, Section 2. The key needs identified through research analysis are listed below:

Leadership and Partnerships Needs

- Defining Wollongong as the Illawarra region's cultural capital
- Connecting the public, educational and creative sectors
- Integrating cultural planning into the broader planning framework of Council

Cultural Infrastructure Needs

- Increased participation and demand for cultural activities
- A vibrant cultural precinct to attract people to the city centre
- A place for artists to develop and create local work
- Encouraging students and new media companies to the city centre
- More locally based cultural activities and venues.

Cultural Economy Needs

- More training and employment opportunities in creative industries
- Increased support for new creative industries
- Increasing local entertainment and employment opportunities
- Address the high escape spending of cultural dollar out of the area
- More authentic and diverse cultural tourism activities and venues
- Coordinated marketing of cultural activities.

Public Art and Place Making Needs

- Revitalise urban centres and enhance distinctiveness of neighbourhoods
- Improved amenity of public places and key sites
- Connect places with cycle ways, walks, interpretive trails and signage
- Improved management and resources for public art and place making.

Cultural Heritage Needs

- Preserve local heritage both in built and natural environment
- Assist local organisations to manage and conserve our heritage items

- Gather knowledge and resources about themes in our history
- Promote knowledge and awareness of our culturally diverse heritage.

Community and Cultural Diversity Needs:

- Cater to high interest and participation in cultural activities
- Address barriers to participating in cultural activities
- Increase opportunities and access for marginalised groups
- Improve tolerance and understanding between diverse groups
- Provide more locally based cultural activities.

Acronyms and Abbreviations

The following are used in the action plans and other parts of the document

WCC - Wollongong City Council
SDRP – Social Data Research Project, Wollongong City Council
LGA – Local Government Area of Wollongong
CALD – Culturally and Linguistically Diverse
DCP's – Development Control Plans section 94/94A – Section 94/94A Developer Contribution Plan

Wollongong City Council

C&CS – Community and Cultural Services
CPR – Communications and Public Relations
COO - Chief Operations Officer
DAC – Development Assessment and Compliance
Design - landscape architecture and structural architecture sections
EMC – Executive Management Committee
E&H - Environment and Health Services
HR - Human Resources
LS - Library Services & Local Studies
CIS - Community Information Services
RNR - Recreation and Natural Resources
ED – Economic Development
IPAC – Illawarra Performing Arts Centre
SCAT - Safe Community Action Team
WCG – Wollongong City Gallery
Tourism Wollongong

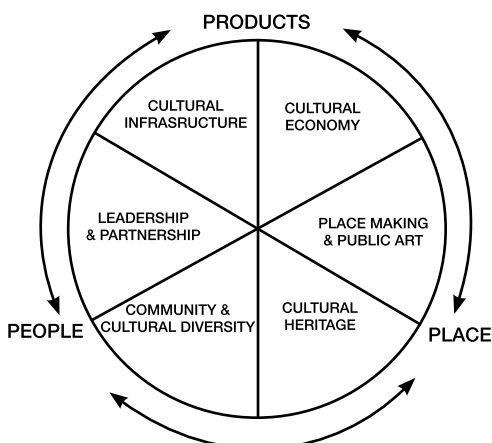
Other Organisations

AIG – Australia Industry Group
CON – Wollongong Conservatorium of Music
FCA – Faculty of Creative Arts, University of Wollongong
ICAN – Illawarra Craft and Art Network

IECC – Illawarra Ethnic Communities Council
IAAS - Illawarra Area Assistance Scheme
IRIS – Illawarra Regional Information Service
IMB Community Foundation – Illawarra Mutual Benefit Society
IMS – Illawarra Migrant Services
MAS – Multicultural Arts Services
MHP - Migrant Heritage Project
Monoxide – Circus Monoxide
PI – Performance Illawarra
SCWC – South Coast Writers Centre
TAFE – Illawarra Institute of Technology
UOW – University of Wollongong
WCET – Wollongong City Employment and Training
WEC – Win Entertainment Centre

Other Government Departments

Arts NSW – ex NSW Ministry of the Arts now Department of Sport, Recreation and the Arts
DOH – Department of Housing
DSARD – Department of State and Regional Development
IACC – Illawarra Area Consultative Committee
IRDB – Illawarra Regional Development Board
Ozco – Australia Council for the Arts
Premiers – Premiers Department
Southern Councils Group - ex Illawarra Region of Councils



3. CULTURAL ACTION PLAN

This section is grouped into six areas, which are interdependent, sharing links and overlapping at times. Under each area, the discussion addresses what has happened in Wollongong and what could happen in the next 5 years. The action plan lists the strategies, actions, possible partners and budget sources to realise the outcome.

Leadership and Partnerships - Working together

What has happened in Wollongong?

In the past decade Wollongong City Council has invested in significant strategic planning. This includes rebranding itself as the 'City of Innovation' (Wollongong Image Campaign, 1998 - 2003), visioning the next 20 years (Wollongong Futures, 2003 - 05), and assessing the local economic future (Wollongong Economic Development Road Map, 2003). These documents all identify the role of culture and creativity in the revitalisation and future development of the city.

Major development projects have included revitalisation of the City Centre, the planned new release area in West Dapto, expansion of Port Kembla, the development of foreshore master plans and the establishment of the Innovation Campus.

Wollongong was recognised as a leading Council in creative industry development in NSW with the funding of a Cultural Broker. Strategic partnerships with education, cultural, business and regional development agencies developed local skills and capacity in high knowledge industries, created arts/business partnerships and identified opportunities for diversifying the economy. Regional cultural initiatives in the Illawarra included the Cultural Industries Audit (2000), Film Illawarra (1999 onwards), the Illawarra Youth Arts Strategy (2002 - 05) and the Illawarra Cultural partnerships project (2004).

Where to from here?

'Human cleverness, desires, motivations, imagination and creativity are replacing location, natural resources and market access as urban resources. The creativity of those who live in and run cities will determine future success.' (Landry, C, 2000)

As the regional centre of the Illawarra, Wollongong can embrace big picture thinking and long term planning. Many similar post industrial regional centres such as Parramatta, Newcastle and Geelong have developed significant cultural infrastructure, planning and projects with multi sector investment. Wollongong can lead other Illawarra Councils in the Southern Region of Councils to add value through sharing cultural resources, integrating planning and delivering creative programs across the region. Wollongong can build on its success in creating partnerships between community, cultural, educational, public and private sectors, with participation from the highest levels of management.

One of Council's 20 year visions is: 'Wollongong will be a vibrant, contemporary local government area which protects, enhances and celebrates diversity, inclusiveness, creativity and originality' (Wollongong Futures, 2005). At the heart of a 'City of Innovation' is creativity. Local artists, creative professionals and cultural institutions are a vital source of new ideas, challenging traditional ways, making unlikely connections and solving problems. Wollongong already has a vibrant creative community but can better nurture support structures, networks and practices to realise their role in the development of the city.

'Access to talented and creative people is to modern business what access to coal and iron ore was to steelmaking. It determines where companies will choose to locate and grow and this in turn changes the way cities must compete.' (Florida, R, 2003)

The new strategic framework for Wollongong City Council (2006 - 11) encourages integrated planning and service delivery. Including local culture at every level will add value, meaning and community participation in creating a shared future vision for the city.



Violet Morrison from Circus Monoxide
Digital enhancement -
Print Media as partner in VIVA la Gong 2005

Council Arts Business Program

The Council Arts Business Program was the first of its kind IN NSW. It was coordinated by the Australia Business Arts Foundation (AbaF), and Wollongong City Council with support of the Department of State and Regional Development (DSRD). 20 small local arts businesses attended workshops and developed a business case to broker mutually beneficial partnerships with local businesses. Local businesses were introduced to the program at an Illawarra Connections dinner, invited to a lunch hosted by the Lord Mayor, and attended information workshops on the benefits and successes of the program. This preparation phase led to a round table meeting to establish the "perfect match data" between prospective partners.

Benefits to Business:

- Partnerships to benefit staff, customers, image or marketing
- Increased knowledge of diversity and professionalism of local arts practitioners
- Access to arts organisations to utilise their skills for varied business outcomes.

Benefits to Arts:

- Increased practical application of business and marketing planning
- Increased understanding of business interests and opportunities
- Building a unified local cultural industry

Leadership and Partnerships Outcome

Development of sustainable partnerships for 'whole of place' planning, funding and development

Strategy 1. Facilitate collaborative government and multi-sector approaches

Action	Partners	Time frame	Budget
a) Facilitate regular forums with major funding agencies to identify opportunities for cultural, infrastructure and industry development in the Illawarra	Premiers, Arts NSW, DSARD, IACC, UOW, TAFE , Southern Councils Group	June 2008	TBS
b) Facilitate ongoing strategic alliances and funding agreements between cultural, educational, private and public sector	Council, education, cultural and business sectors	Ongoing	Operating
c) Develop an annual program of information exchanges, debates and forums on culture with local leaders and champions i.e. during Innovation Week	ED, C&CS, Library, Arts Managers Group, WCG, IRDB	June 2008	Operating and TBS
d) Investigate collaborative funding partnerships and directions between existing community funding sources	Small Grants program, IACC, IMB Community Foundation, IAAS, DSARD	June 2008	Operating
e) Continue to develop regional initiatives to support creative skills development for young people, new industry projects and business development initiatives.	Southern Councils Group	Ongoing	TBS

Strategy 2. Engage cultural expertise in strategic planning processes

Action	Partners	Time frame	Budget
a) Develop cultural indicators for assessing Development Applications	C&CS and DAC	June 2008	Operating
b) Undertake cultural assessments of identified sites in the LGA	RNR, Design, C&CS	Ongoing	Operating
c) Include cultural input in community engagement, master planning projects, development control plans and new town centre projects	Strategic Planning, Property, Design, C&CS	Ongoing	Operating
d) Provide cultural advice for design and planning of new community, library, recreational and open space facilities	C&CS, RNR, Library & DAC	Ongoing	Operating
e) Identify cultural uses, infrastructure and clusters in land use plans and development control plans	Strategic Planning, C&CS, Property, DAC	Ongoing	Operating
f) Plan late night entertainment venues/licences in the city centre and major town centres with regard to transport, safety by design, residential density.	Strategic Planning and Development, SCAT, DAC	Ongoing	Operating

Strategy 3. Develop and implement policies, processes and protocols between Council divisions

Action	Partners	Time frame	Budget
a) Develop and review cultural policies as required and also ensure culture is considered in the review & development of relevant Council policies	C&CS, RNR, Strategic Planning, DAC, Design	Ongoing	Operating and TBS
b) Clarify processes for partnership agreements, auspice and co-funding arrangements with key organisations	C&CS and cultural organisations and groups	Nov 2007	Operating
c) Develop specific contracts and/or agreement with key cultural organisations and community groups funded by Council.	C&CS, Property, WCG, IPAC, CON, Monoxide, museums and others	June 2008	Operating

- Budget terms**
- **Operating (existing WCC budget allocation),**
 - **TBS (to be sought internally, externally or in partnership)**
 - **Grant (existing or proposed)**

Cultural Infrastructure - places to create

What has happened in Wollongong?

Council funds regional cultural facilities such as the Wollongong City Gallery and the Illawarra Performing Arts Centre and a network of libraries and Community Centres. Venues are provided for Wollongong Conservatorium of Music in Glenniffer Brae, and Circus Monoxide at Bellambi.

Local cultural groups have purchased old council buildings such as the Miner's Lamp Theatre and the Bridge Theatre. Other cultural groups lease council buildings such as Project Contemporary Art Space, South Coast Writers Centre and Wollongong Workshop Theatre or have restored heritage-listed sites such as Clifton School of Arts. Thirteen local museums are also located in Wollongong.

The University of Wollongong, Illawarra Institute of TAFE and Wollongong City Employment and Training provide excellent creative education facilities and produce quality graduates for the city.

In 2003, the Strategic Planning Division identified a Cultural Precinct in the City Centre Master Plan and commissioned a feasibility study for a Creative Energy Centre in McCabe Park to house emerging new media businesses and multimedia research initiatives 2004. The Wollongong Cultural Facilities Study was commissioned to identify the demand for cultural facilities, gaps in provision and recommendations for investment through the section 94 developer contribution plans and the corporate plan.

The recent launch of Revitalising Wollongong City Centre Plan (2006) outlines a number of key sites that present major opportunities to achieve the vision for the growth, revitalisation and development of the city centre.

Where to from here?

Wollongong has a tradition of high participation in cultural activities and use of community and cultural facilities. The projected influx of older people and professionals to Wollongong over the next 30 years will only increase the demand for more diverse creative activities and associated cultural infrastructure as this demographic has high cultural participation. (CMC, Statistics)

Activating a Cultural Precinct as part of the City Centre Revitalisation can create a regional cultural destination, stimulate economic development and improve city animation. A creative city heart with cultural facilities, public art, cafes and associated retail could attract residents, visitors and students to participate in the cultural diversity and creative excellence of Wollongong.

The creative community contributes to the identity and vitality of Wollongong. Arts graduates join our high population of artists in their need for a place to develop new local work (CIA, 2000). A multipurpose and affordable making space could co-locate circus companies and support visual, construction and industrial arts development. As a 'City of Innovation', Wollongong should not only showcase arts products, but nurture local creative excellence and experimentation to flourish.

The incubation of new media industries provides opportunities to attract young people, new creative businesses and global networks into the city. A strategic approach to the relationship between the city core, the Innovation Campus at Brandon Park and Coniston cluster -TAFE and Wollongong City Employment and Training can enhance the contribution of the new media industries to Wollongong. Facility planning and provision across the city can include dedicated spaces for cultural activities particularly in the Southern Suburbs, Northern Suburbs and Dapto City Centre.



Sue Broadway and Clare Britton in "Freefalling" for My Big Idea, Merrigong Fringe 2004

Merrigong Theatre Development Program

The Merrigong Theatre Development Program was established in 2006 to foster professional theatre practice in the Illawarra region by providing an identifiable and achievable path of development for emerging and established professional artists.

Funded by the NSW Ministry for the Arts and the Australia Council for the Arts, the Development Program provides opportunities for local artists to develop ideas and projects by providing them with access to spaces and technical facilities along with production and financial resources.

All styles of work are relevant, including play readings, showings of devised work, dance, physical and music theatre and circus. The Vault Cabarets in Port Kembla as well as the UnHinged Short Play Festival also form part of the program, showing work at very early stages of development.

The Vault Cabaret has been a successful Illawarra event for the past 2 and a half years, providing a range of artists from the local area and beyond an opportunity to show their work to a supportive and capacity audience in the unique Vault Venue, Port Kembla.



WEC Plaza, Urban Art Projects, 1998

Cultural Infrastructure Outcome

Provision of buildings and resources that facilitate cultural expression and community interaction

Strategy 4. Create a vibrant Cultural Precinct in the city centre as an iconic centre and regional destination. Establish Civic Plaza as the centre with links to the foreshore, Wollongong Station and Crown Street retail precinct

Action	Partners	Time frame	Budget
a) Establish a Cultural Function to develop opportunities for cultural revitalisation, business development and street amenity in the city centre	C&CS, Arts NSW, state and Federal Government, ED, Strategic Planning, City Centre Management,	June 2007	TBS and grant
b) As part of the Town Hall re-development, design and develop Civic Plaza Precinct to provide an integrated cultural centre of excellence and an iconic place	Property, C&CS, Library, WCG, IPAC, Strategic Planning, DAC	June 2010	TBS and grant
c) Identify opportunities to enhance existing cultural facilities to meet changing cultural needs, including storage and promotion of cultural heritage within WCG, black box theatre in IPAC and the library in new civic redevelopment	Property, C&CS, WCG, IPAC, Library, Strategic Planning, DAC	June 2008	TBS and grant
d) Identify facilities and outdoor spaces that encourage clusters of activities for young people, emerging arts and cultural businesses	Property, Design, C&CS, RNR	June 2009	Operating
e) Investigate opportunities to increase a permanent presence of TAFE and UOW in the city centre.	ED, Strategic Planning and Design, C&CS, UOW, TAFE, DAC	June 2008	TBS

Strategy 5. Develop cultural facilities across the LGA

Action	Partners	Time frame	Budget
a) Investigate feasibility of a new multipurpose arts-making space for the development and production of physical theatre, circus, dance, large scale arts construction and public artwork	Property, C&CS, arts and cultural organisations, public/private sector	June 2009	TBS and grants
b) Investigate public/private partners and funding for clustering cultural industry start up businesses	ED, C&CS Arts NSW, UOW, TAFE, WCET, DSARD, IACC	June 2008	Operating and grants
c) Investigate feasibility of a commercial art house cinema north of the city centre	Strategic Planning and DAC	June 2008	Operating
d) Increase and encourage cultural activities in community and Council facilities	C&CS	June 2007	TBS
e) Support existing cultural facilities to showcase innovation, raise the city's profile and meet changing cultural needs	WCC, WCG, IPAC, CON	June 2010	Operating and grants
f) Support and identify opportunities for local artists to establish visual, performance and music studios	C&CS, artists networks, IRDB, IACC, Strategic Planning, DAC	June 2008	Operating
g) Identify opportunities for artists' input into creating active youth spaces and playgrounds particularly in the southern suburbs, Dapto and the city centre.	RNR, C & CS	June 2008	TBS

Strategy 6. Integrate cultural needs in planning and facility development in local area planning

Action	Partners	Time frame	Budget
a) Levy for contributions in the section 94/94A Developer Contribution Plan for major cultural infrastructure projects	C&CS and Strategic Planning	June 2007	Section 94/94A
b) Encourage all Council capital projects to assess opportunities to include cultural infrastructure and public art	C&CS and section 94/94A committee	June 2007	Combination
c) Includes cultural needs in community facility management through integrated plans, policies, procedures, promotion and forward planning	C&CS, facility management groups and boards of IPAC, WCG, Monoxide, CON	June 2008	Operating
d) Continue to design and deliver cultural activities in new or redeveloped community, recreational and library facilities.	C&CS, RNR and design	June 2011	Combination

Cultural Economy - Arts means business

What has happened in Wollongong?

In 2000 the Cultural Industries Audit quantified the existing industry base in the Illawarra and recommended an action plan for future development. Strategic partnerships with the Department of State and Regional Development funded the Cultural Industries Broker from 2001 - 03 and the Australia Business Arts Foundation Council Arts Business program in 2005.

Consolidating resources about the arts sector has increased the profile of local artists in festivals, events, and corporate functions. Local networks such as Illawarra Craft and Art Network, Performance Illawarra and Wollongong Music Roundtable were established to coordinate advocacy, skills development, marketing and industry development. www.createillawarra.com trained young web designers to showcase the work of local artists and cultural organisations. Partnerships with the Image Campaign and Tourism Wollongong resulted in the Cultural Tourism brochure, distribution of the Public Art Guide and promotion of the Viva la Gong festival as a Regional Flagship Event (2003 - 2005).

The relocation of Circus Monoxide to Wollongong boosted the local performing arts sector and provided employment and training opportunities for the local community. Film Illawarra promotes the region as an attractive location for film makers. Wollongong City Employment and Training continues to drive arts and media training and employment opportunities.

Where to from here?

Cultural and creative industries are likely to be a leading sector in the emerging diverse 'new economy' of the Illawarra region (Premiers Department 2005). Many international cities have recognised these industries as core to their economic revitalisation. "Creative industry development can: create jobs, attract inward investment, retain skilled young people in all fields, increase urban amenity, attract cultural tourism and showcase Wollongong as a centre of excellence." (CIA 2000)

The gathering of cultural economic data can better inform this industry growth and development. Creating the vision and capacity between key businesses, educational facilities and cultural agencies facilitated at the highest levels of council, can provide the impetus for local training and job opportunities.

Council can lead collaborations to co-locate creative activities, incubate multi media enterprises, source start-up funds to encourage new businesses and develop training support services, particularly for young people.

Cultural tourism can deepen and diversify the experience of 'place'. Promotion of our diverse culture and authentic community life can stimulate new businesses, employ locals and attract visitors. Coordinated marketing of cultural activities can raise local awareness of the city's rich cultural life, increase attendance and reduce escape spending. Developing an authentic and meaningful cultural experience will set Wollongong apart as a city of cultural diversity and creative excellence.



Firebreather Cassie - Viva la Gong 2002

Viva la Gong festival

This 10 day annual event was the premier arts and cultural celebration in the Illawarra, winning Regional Flagship Event status from Tourism NSW for 3 years.

Viva la Gong provided regional economic opportunities - generating jobs, promoting local companies, stimulating arts businesses, and attracting cultural tourism.

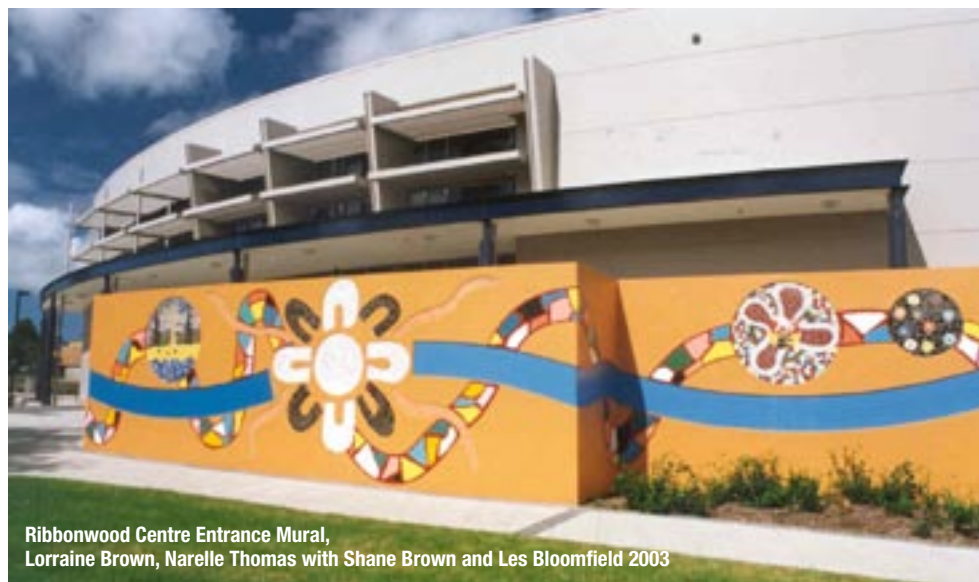
Viva promoted our unique culture - artists worked with community groups to create spectacular performances and images to ignite the spirit of Wollongong.

Viva revitalized the city bringing masses of people into the city centre and out into our magnificent natural environs.

Viva highlighted the rich and diverse cultures of our city. People participated in workshops, performances and events with over 30 cultural groups, developing community tolerance and respect for difference.

Viva employed artists to work with disadvantaged communities through schools, community centres, youth centres and Work for the Dole projects to develop skills and self esteem.

Viva highlighted Wollongong's image as a vibrant, innovative, diverse and beautiful place to live and do business.



Ribbonwood Centre Entrance Mural, Lorraine Brown, Narelle Thomas with Shane Brown and Les Bloomfield 2003

Cultural Economy Outcome

Development of local cultural industry skills and opportunities to contribute to a flourishing economy and innovative region

Strategy 7. Develop cultural industry skills and opportunities to enhance local employment and training

Action	Partners	Time frame	Budget
a) Continue to support local arts networks and peak organisations to advise, lobby, resource, train and promote cultural industries	C&CS and local arts networks	Ongoing	Operating
b) Encourage local networks and organisations to develop cooperation, share resources, facilitate skills development and promote cohesion	MAS-IECC, local networks and cultural organisations, C&CS	June 2007	Operating
c) Coordinate an annual forum for education and cultural industry professionals to identify gaps and future directions and to promote dialogue and exchanges vital to industry development	ED, education sector, state and regional development programs, cultural organisations	Annual	TBS and grants
d) Maximise opportunities for local training and employment in new media industries in partnership with local arts, educational and cultural organisations	ED, education and cultural organisations, DSARD, AIG, IACC IAAS	June 2010	Combination
e) Continue to develop the buy local corporate gifts program	CPR, WCG	Ongoing	Operating
f) Provide work and exchange opportunities for local students and graduates.	HR, TAFE, UOW	Ongoing	Operating

Strategy 8. Measure the growth and economic contribution of the creative industries in Wollongong and monitor cultural attitudinal shifts

Action	Partners	Time frame	Budget
a) Collect standardised information from cultural organisations regarding employees, volunteers, audience demographics, income to measure economic impact of the arts and promote results	ED, CICS	June 2007 and annual	Operating
b) Implement and evaluate progress of the action plan in the Wollongong Cultural Industries Audit	WCC, cultural and educational facilities, IRIS, IRDB	June 2008	TBS
c) Ensure Council and key external surveys include measures of attitudes to culture in Wollongong.	CPR and Social Planning	June 2008	Operating

Strategy 9. Support local cultural festivals and events, which express Wollongong's identity and promote economic outcomes for the creative community

Action	Partners	Time frame	Budget
a) Continue to support peak cultural festivals via the sponsorship process and promotion	CPR, Tourism Wollongong, Tourism Illawarra, peak local festivals	Ongoing	TBS
b) Support emerging and smaller community events that celebrate the richness and diversity of the region	Community groups, Indigenous organisations, IECC, CPR, C&CS Healthy Cities, Southern Suburbs task force, MAS IECC	Annual	Operating
c) Support and manage a major cultural festival as a regional flagship event and revitalisation strategy	C&CS	Ongoing	Combination
d) Facilitate communication, information and resource sharing for both major and small scale festival and event stakeholders.	CPR, Southern Councils Group, Tourism Wollongong	June 2008	Operating

Strategy 10. Increase cultural tourism and marketing of cultural life for both residents and visitors

Action	Partners	Time frame	Budget
a) Establish a task force to increase communication and awareness between tourism and cultural organisations on the south coast	ED CPR, E&H, Southern Region of Councils Group, Tourism Wollongong, UOW, IPAC, WCG, media	June 2007	Operating
b) Seek funding to develop and implement a cultural tourism and marketing strategy based on research findings eg coal mining heritage	Tourism Wollongong, local cultural organisations, Strategic Planning	June 2008	TBS and grants
c) Facilitate increased media promotion and reviews of the range of cultural activities and facilities in the city	CPR, local media	June 2008	Operating
d) Facilitate strategic partnerships to host and manage one citywide cultural events calendar with hotlinks to all other city sites	CPR, UOW Office of Community Partnership, Tourism Wollongong	June 2007	Operating
e) Develop signage system to link key sites, for example, city centre to foreshore and escarpment, the lake, campuses and entry points to the city.	COO, CPR, Infrastructure	June 2009	TBS and section 94/94A

Strategy 11. Develop cultural infrastructure to enhance resident and visitor experiences

Action	Partners	Time frame	Budget
a) Design, install and manage purpose built cultural maps and community notice boards at key tourism sites such as Civic Plaza, train station, foreshore, University, Mall, lake, Hill 60, Seacliff Bridge, Port Kembla, Bulli Tops	Tourism Wollongong, Strategic Planning, COO, other landowners, CPR	June 2009	TBS and grants
b) Identify measures to enhance key recreational sites with infrastructure to support community events, festivals and tourism particularly at Lang Park, Stuart Park, McCabe Park, Botanic Gardens	RNR and CPR , Lake Illawarra Authority	June 2008	Operating
c) Promote local cultural organisations, attractions and activities through signage, trails and promotional material.	Tourism Wollongong, E&H, RNR, C&CS	June 2008	TBS



Circus Monoxide Summer tour 2005



Emma Aitchison Circus Monoxide Viva la gong 2004

Circus Monoxide:

The circus contributes to local cultural development in many ways. Community building by engaging and connecting people through joyful, celebratory, provocative and meaningful live performance.

Fighting for a more equitable distribution of the performing arts through performance seasons, workshops and professional development in regional and remote communities.

Inspiration leading to participation through workshops and outreach programs in Wollongong and regional communities. Circus is a non-competitive physical activity that promotes confidence, physical fitness, creative expression and team work.

Artistic excellence in Wollongong. The city becomes renowned for the high quality circus and physical theatre it produces.

Children As Creative Social Beings

Children As Creative Social Beings is a broad range of strategies designed and developed to make Wollongong City Gallery more children and family friendly. The project helps children to develop new skills that enable them to use art as 'windows to the world' so that they can explore their own inner and outer lives more completely. Adding a creative edge to their perception of the world builds a richer understanding of their experience of life and helps them to greater achievements in their future endeavors, both as individuals and as members of a community.

With the development and implementation of child-friendly strategies, there has been a rising perception in the community that the Gallery is a place where children are welcome and engaged with on their own level. By making art accessible to children we have also made it more accessible to adults.

The success of these strategies is evidenced in record attendances and the increased demand for guided tours and workshops by local school groups, which have reached capacity, necessitating the recruitment of over 30 volunteer guides from the community to service this need.



>>>RTArt<<<

In May 2003, Wollongong City Council initiated a partnership with the Roads and Traffic Authority (RTA) to trial a community art project on 10 traffic boxes in Wollongong city as the first such project in New South Wales. The project, >>>RTArt<<<, was managed by the Community and Cultural Services Division of Council, a collaboration of the Graffiti Management Project and Cultural Services. The trial was successful and the project continued in 2004 with additional support from the Crime Prevention Division of the Attorney General's Department. Over 50 boxes in Wollongong were painted in a spectacular array of traditional and non traditional brush and aerosol art.

The project has been a successful strategy in reducing graffiti and vandalism on previously targeted assets while creating visual amenity in the urban environment, contributing to a sense of identity and locality, creating opportunity for various groups and artists to be actively engaged in a community arts project, and in creating a community custodianship model.

>>>RTArt<<< is currently in its third stage which is due for completion in late 2006. This phase of the project has attracted support again from the Roads and Traffic Authority, Wollongong City Council and as a new partner, Bunnings Warehouse.

Place Making and Public Art - Making meaningful places

What has happened in Wollongong?

Wollongong is home to 50 public artworks. Some create landmarks (eg Homage to Flight on Mt Keira), acknowledge our past (e.g. Mining Memorial), become unique tourist attractions (eg Wombarra Sculpture Garden), celebrate our communities (eg Town Hall Mural) or enhance buildings (eg Ribbonwood Community Centre and Library). Temporary public art projects transform the city streets. Murals, legal graffiti walls and the painted RTA traffic boxes, provide opportunities for local young people to express themselves and learn new skills.

Place making projects in Bellambi; Hooka Park, Berkeley; Wentworth Street, Port Kembla; and Warrawong have enhanced community networks, created vibrant environments and contributed to local pride. During these partnership projects local communities have worked with artists to express their local stories, creating identity and meaning in each place.

The 2001 Wollongong Public Art Policy outlined the processes and protocols for managing new and existing public artworks. The 2002 Public Art Conservation Study provided a schedule for conservation and maintenance.

'A distinctive identity has positive impacts as it creates the preconditions for establishing civic pride, community spirit and the necessary caring for the urban environment.' (Landry, 2000)

Where to from here?

Active public places contribute to the identity, character and spirit of a city. Successful public places not only make a place look and feel more interesting, but they attract people to them. These special places 'support quality of lifestyle and strengthen the social, cultural and environmental fabric of the community' (Planning People Places, 2005).

Distinctive precincts and iconic places can be created through including local heritage, public art, design features, street furniture, interpretive elements, recreational and cultural activities.

Cultural input to the planning and design of public places can create distinctiveness and authenticity. Place making projects can engage local residents, artists and businesses to revitalise neglected areas and develop neighbourhood cohesion. When actively involved, residents often develop a relationship to these places and are keen to protect their assets.

Interpretive features stimulate people to learn about and appreciate their surroundings. Walking and cycle paths around the foreshore, escarpment, lake, campuses and city centre should be enhanced with memorable and meaningful features.

Council can create more sustainable, safe and distinctive environments and communities by ensuring cultural input into master planning. Secure public art funding can enable partnerships with other government agencies, the private sector and community groups to design and create more vibrant and meaningful places in Wollongong.



Storylines - Osborne Park

At Osborne Park a coal tramway bridge brought coal from the mountain mines to the harbour for shipping around the world. A creek crossed the line here and was a gathering and feasting place for Indigenous people, evidenced by a midden at the southern edge of the park.

Wollongong City Council highlighted these stories through a place making project to add to the pleasure and interest of the area for residents and visitors alike. Based on local oral histories, a writer/social historian, visual artist, landscape architect and indigenous consultant developed art and landscape features with participation from the local community.

The Artworks include: a text inscribed steel line tracking the tramline, a pebble mosaic and engraved creek, indigenous foods and mining artefacts imbedded in a paved circle, heritage maps on steel balustrades, and two seats reflecting indigenous and mining histories. The final stage will be the commissioning of a boat sculpture by an indigenous artist to acknowledge the fishing culture evident at 'first contact' in the area.



Bellambi Safe Streets Project, artist working with community mural Sam Newstead signs Kim Williams



Place making and Public Art Outcome

Enhancing the environment with vibrant and meaningful public places that engage residents and visitors

Strategy 12. Develop a master plan and sustainable funding sources for public artworks

Actions	Partners	Time frame	Budget
a) Develop a plan to identify locations and themes for public artworks and place making projects throughout the LGA	C&CS, landowners, cultural organisations, Strategic Planning	June 2007	Operating CS
b) Investigate and determine a council approach to funding public art projects as part of the total cost of major capital projects	EMC, Strategic Planning C & CS	Ongoing	Operating and TBS
c) Establish a policy for provision of public art in significant private or public developments ie Development Application process, Developer Control Plans or percent for art scheme	C&CS and Strategic Planning, EMC	June 2008	New funding stream
d) Identify funding opportunities for public art in the Section 94/94A Developer Contribution Plan and the Corporate Plan	C&CS, Strategic Planning, EMC, Corporate Planning	June 2007	Sec 94/ TBS
e) Seek external funding and partnerships for public art projects.	C&CS	Ongoing	Grants

Strategy 13. Ensure integrated management of public art projects

Actions	Partners	Time frame	Budget
a) Establish a process to implement the Public Art Master Plan	C&CS	June 2007	TBS
b) Maintain and conserve public artworks using the Asset Management System and recommendations in the Conservation Study 2002	Works, RNR , other asset managers	Ongoing	Operating
c) Review the Wollongong Public Art Policy and update procedures	C&CS, all relevant divisions	Dec. 2006	Operating
d) Annually report compliance in managing public art projects use of the Wollongong Public Art Policy and Procedures	C&CS	Annually	Operating CS
e) Support training and skills development programs for public artists and project management staff regarding contracts, compliance, risk management programs.	C&CS, HR, artists and community	Ongoing	Operating

Strategy 14. Develop place making projects to enhance local identity and capacity

Actions	Partners	Time frame	Budget
a) Develop programs and projects that reflect the significance of key sites to Wollongong's culture and heritage i.e. the foreshores, escarpment lookouts, Lake Illawarra and the City Centre	RNR, C&CS Lake Illawarra Authority	Ongoing	Combination
b) Engage residents in cultural development and place making programs to broaden skills and to increase sense of community pride, place and belonging	MAS-IECC, Healthy Cities Illawarra, Beyond Empathy, Southside festival committee, C&CS and RNR	Ongoing	TBS and grants
c) Maintain village distinctiveness and character of main streets, architecture, landscape and function when planning & developing key sites including Bulli, Unanderra, Mt Kembla, Thirroul, Balgownie, Woonona, Port Kembla	Strategic Planning, Design and developers	Ongoing	Combination
d) Provide opportunities for local artists to work with communities	C&CS, Design and RNR, E&H, MAS-IECC	Ongoing	Combination
e) Recognise local cultural and heritage themes and distinctiveness in Development Control Plans and revitalisation projects and new development areas	Strategic Planning	Ongoing	Operating and TBS
f) Include local themes in cultural, environmental and educational features in public places i.e. signage, seating, paving	E&H, Design, Strategic Planning, C&CS, MAS-IECC	Ongoing	Operating
g) Facilitate programs that will reconnect people with their local environment and develop their awareness of sustainability practices	E&H and C&CS	Ongoing	Operating

Strategy 15. Encourage residents and visitors to actively use public spaces

Actions	Partners	Time frame	Budget
a) Program cultural activities in key outdoor sites to enhance local identity and community access	C&CS, CPR and RNR, MAS-IECC	Ongoing	Operating and grants
b) Support accessible programs that encourage residents and visitors to feel safe and welcome in their neighbourhoods.	C&CS	Ongoing	SCAT

Cultural Heritage - Our past shapes our future

What has happened in Wollongong?

The Wollongong Museum Report 2002, highlighted the need to develop the collection management, professional standards and collaborative planning of local museums. The Museum Development Officer was appointed in 2005 to facilitate development and support for the sector. Partnerships between Arts NSW, the NSW Museums and Galleries Foundation, IMB Community Foundation and Wollongong City Council have resourced local museums and cultural heritage initiatives.

Cultural heritage resides in its flagship institutions such as the Wollongong City Gallery, the University of Wollongong, community museums and numerous dispersed collections and sites.

The Wollongong City Gallery is a repository of our collective cultural heritage, offering public programs and hosting exhibitions on local themes. The Library's Local Studies section is an important resource for the city, storing and recording photographs, maps and text about our histories. The Migration Heritage Project has begun recording and promoting the contributions of the culturally and linguistically diverse community to Wollongong's identity. Places such as the Illawarra Corporation Cultural Centre and Keeping Place and Coomaditchi lagoon and art centre and the new Tourism Centre at Bulli Tops are assets for cultural heritage and cultural tourism.



Celebration, Gino Sanguinetti

Where to from here?

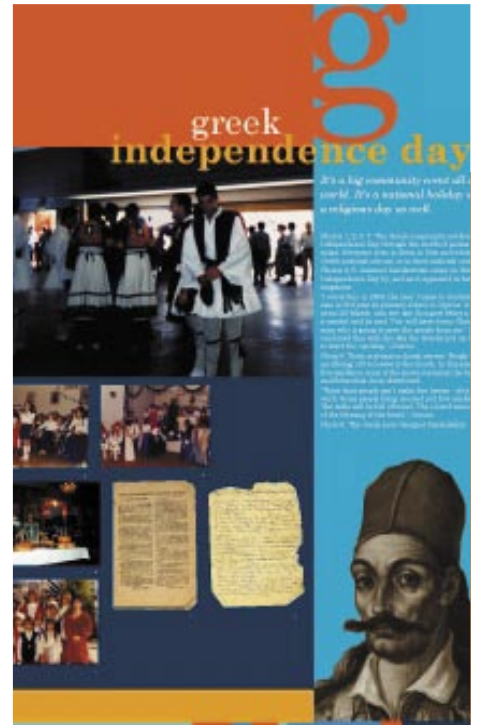
'Cultural heritage is the sum of our past creativities and the results of creativity is what keeps society going and moving forward..... Creativity is not only about a continuous invention of the new, but also how to deal appropriately with the old.' (Landry, 2000)

Understanding and preserving the past provides a context to a community and helps to inform its future. The distinctive identity of a place is expressed through its buildings, streetscapes and natural environments, experienced through authentic community activities and remembered through images and stories.

A strong commitment to heritage preservation, conservation and promotion will assist Wollongong to retain its character. Adaptive reuse of public or industrial buildings for creative activities is a strategy used by many successful cities. The design, character, history and community investment in such places increases their significance for cultural tourism and community participation alike. Community value for buildings such as local 'School of Arts' buildings and Port Kembla School Hall can be a significant incentive in attracting government partnership funding or negotiating public/private partnerships with developers.

Wollongong's community spirit and cultural heritage can be a catalyst for meaningful interpretation and unique creative solutions for the area. Many community groups, museums and cultural organisations are committed to recording and celebrating cultural heritage and their efforts could be encouraged. Preserving and managing local collections is a high priority for the future along with increasing their accessibility to the general public through public programs, exhibitions, marketing and new technologies.

A broader strategic approach to plan facilities, services and programs that profile the culture of the city can invigorate the future growth of Wollongong.



Celebrations: Spirit of Communities Exhibition 2003

The Migration Heritage Project

This is a community initiative designed to protect and promote the heritage of Illawarra's diverse cultural communities. The project aims to achieve this goal by linking with a wide range of communities, talking about the importance of protecting our heritage and providing the resources that groups and individuals need to record and celebrate their heritage.

One of our priorities is to continue linking with community groups and involving them in workshops demonstrating how to protect and promote their cultural heritage. To help with this process, we have produced a brochure called "Documenting the Migration Heritage of the Illawarra", as well as an information package and other tools. We are identifying new sources of funding and support, and linking community groups with funding sources for their own projects.

Since our start in 2001, the group has:

- Curated and exhibited a selection of migration heritage items and stories titled Celebrations: Spirit of Communities at Wollongong City Gallery in 2003
- Helped save the remaining buildings of the Fairy Meadow migrant hostel from destruction by working with the University of Wollongong
- Developed and run workshops and resources to help groups and individuals document heritage material.

www.mhpillawarra.com

Cultural Heritage Outcome

Our unique and distinctive places, people and practices are protected, promoted and celebrated

Strategy 16. Identify and interpret sites in the built and natural environment that make Wollongong unique and distinctive

Action	Partners	Time frame	Budget
a) Conserve the city's heritage within its context through legislation, policies, grant funding and development compliance	Strategic Planning, DAC	Ongoing	Operating /grants
b) Maintain and update the heritage inventory as required by the Heritage Act 1977 and the Environmental Planning and Assessment Act 1979 progressively and continuously over 10 years	Strategic Planning	Annual	Operating
c) Provide incentives to conserve and manage the city's heritage ie Heritage Assistance Funding program	Strategic Planning	Annual	Operating
d) Establish interpretive features on trails and walks and in heritage precincts ie ngaraha-ann track on hill 60, Pucky's estate, and city walks in the city centre	RNR, Arts NSW, IMB, Strategic Planning, C&CS	June 2008	TBS and grants
e) Implement the findings of the Heritage Process Review to regularly identify and review priorities for heritage conservation, interpretation and promotion.	Strategic Planning, National Trust, education sector	Ongoing	TBS

Strategy 17. Develop professional management in the museum sector

Action	Partners	Time frame	Budget
a) Identify the specific roles of key cultural organisations in collecting, storing and promoting Wollongong's cultural heritage	C&CS, Library LS, Museums, UOW, WCG	Dec 2007	Operating
b) Develop a strategic plan and policy for museums and cultural heritage sector	C&CS	June 2008	Existing grant
c) Develop a program to establish minimum standards of operation in museums including business planning, collection management, interpretation, succession planning, conservation, storage and volunteer management	C&CS with cooperating museums, NSW Museums and Galleries Foundation, Volunteering Illawarra	June 2008	Existing and other grants
d) Develop a program to assist with recruitment and training of volunteers	C&CS, Museums, WCG	June 2007	Grant
e) Assist museums to access funding, training and resources within the broader state wide museum sector	C&CS and state and federal sector	June 2008	Operating and grant
f) Investigate options to develop regional cooperation for the museum sector ie a position, facility or marketing strategy.	C&CS and strategic planning	June 2008	TBS and grants



The Gathering, Georgina Parsons, 2002, WCG Pallingjang

Strategy 18. Research thematic histories important to Wollongong’s community and culture

Action	Partners	Time frame	Budget
a) Commission thematic heritage studies to update the 1991 City of Wollongong Heritage Study. The studies should consider NSW historical themes ie ethnic influences, religion and migration, industry, mining, defence, Aboriginal cultures and interactions with other cultures, cultural landscape, creative endeavour and geographic features	Strategic Planning, C&CS, Library - LS and website, UOW, Heritage sector: museums, historical societies,	June 2008	TBS and grants
b) Establish a program to record and store oral and visual histories and cultural practices	Library - local studies, museums, WCG, UOW, MAS-IECC	June 2010	TBS
c) Use cultural heritage research to design and inform public domain features	Design and C&CS, Heritage Planner	Ongoing	TBS and grant
d) Acknowledge the contributions of diverse communities by promoting processes for naming of streets, parks and in public domain features and projects.	Strategic Planning, RNR, Property, Works, CPR, DAC	Ongoing	TBS

Strategy 19. Develop public programs that celebrate cultural traditions and contemporary practices

Action	Partners	Time frame	Budget
a) Assist local museums to develop coordinated public programs about regional themes and local stories	C&CS, Library - LS, WCG, and individual museums	June 2008	Grants
b) Continue to develop exhibitions and programs to reflect the history, rituals and contemporary practices of our local communities in key cultural institutions	Libraries - LS, UOW, WCG, museums, MHP, MAS-IECC community groups	Current and new	Operating and grants
c) Celebrate local stories and events in strategic public places through	Community and cultural organisations, C&CS, RNR, Library - LS and Children’s, Beyond Empathy	June 2008	TBS and Grants
d) Research content about contemporary history ie local sports clubs, environment projects.	Community groups and organisations, MHP, WCG, Library - LS	June 2010	Grants



The Coomaditchie United Aboriginal Corporation (CUAC)

CUAC manage community access to the Kemblawarra Community Hall in Warrawong. This site is significant in Aboriginal history and to contemporary community arts.

'Our kids are here - doing clay work and art, and we are getting an electric kiln to do pottery. We hold off - campus classes and cultural diversity training This is our gathering place - you'll see people come and go all day. It's the heart and soul of our community. We welcome everyone and it's a place to come for company and to have activities people can be involved in - through art. We are a network to help each other.'

The Coomaditchie Artists are active in telling their history through art and public education. Much of their work is done in collaborative projects and results in landmark public artworks. Examples include murals at Orana House, Belmore Basin, and Ribbonwood Community centre, mosaics in the Town Hall fountain, the entrance feature for Wentworth Street, Port Kembla and design work for the Mt Kembla Pathway.

Coomaditchie Artists are a vital part of the Aboriginal community, keeping alive the stories of indigenous history. They nurture cultural exchange between communities in Wollongong. admin@cuac.ngo.org.au



Blue Dreaming, Lorraine Brown, Narelle Thomas, 2002



Dragon Dancers, Viva la Gong parade, 2001
Photo Illawarra Mercury

Multicultural Arts Service

This project is based at the Illawarra Ethnic Communities Council and funded by Arts NSW. It has a regional role to promote and partner projects that celebrate cultural diversity and creativity in our community.

Past and present projects include;

- 'Lingua Loca' and 'Outdoor sculpture' multicultural arts exhibitions showcasing rich local artistic talent, run in conjunction with the National FECCA Conference 2005,
- 'Welcome Here' Refugee festival, celebrating the talents and stories of our newest citizens,
- 'Expressions of Harmony' a weekly art class for at risk culturally diverse young people addressing early intervention against racism and
- 'Cultural Stories', a bilingual storytelling project developing bilingual literacy, bilingual performance and community involvement in sustaining cultural stories and histories.

The workers actively participated in the Viva la Gong festival organising 'Tempo's intercultural and intergenerational performance and the SBS stage connecting local cultural groups to a national audience.

The Multicultural Arts Service advocates for all Multicultural Artists and Performers, assisting in gaining paid employment and ensuring the inclusion of multicultural content in all local festivals, celebration days and annual celebration weeks.

Pallingjang

The Pallingjang: Saltwater project was initiated by Wollongong City Gallery in 1995 and has been developed through a process of consultation with indigenous curators, educators and artists. Over a period of seven years, many of these people were involved in research and information gathering for a series of exhibitions, each designed to reveal different aspects of Indigenous culture. This process afforded the Gallery a deeper understanding of local Aboriginal histories and cultures; and the connections between them.

Pallingjang has provided Aboriginal artists of the Illawarra and South Coast the opportunity to share their art, their stories and their heritage, and given audiences the privilege to learn about the rich Aboriginal heritage of these regions. Through these exhibitions, Wollongong City Gallery has facilitated the communication of this knowledge to the broader community. Pallingjang: Saltwater III marked a significant new phase in the development of the project by touring the redeveloping visual culture of the South Coast to new audiences around Australia. The Gallery is currently developing a tour and publication drawn from the Pallingjang exhibitions to take the works of local indigenous artists to an international audience.



Bound 2 Garry Jones 2002, WCG Collection

Community and Cultural Diversity - Connecting Communities

What has happened in Wollongong?

Nurturing and connecting the diverse communities of Wollongong stimulates a vibrant city life. Wollongong City Council partners in community cultural development projects each year. In addition, the annual Small Grants Program has provided direct funding for 77 local community cultural development projects over the last five years. These include neighbourhood improvements, culturally diverse arts practices and skills and business development for local cultural enterprises.

The Wollongong City Council Statement of Reconciliation and Commitment (2001) encourages the participation of Aboriginal people in the life of the city.

The talents of local Aboriginal dancers, musicians, writers and visual artists have enhanced many public art programs, annual events, exhibitions and international exchanges.

The culturally and linguistically diverse (CALD) community has 34 groups,

organisations and clubs to resource creative needs and to translate cultural traditions into contemporary life (WCC directory, 2005). The Multicultural Arts Service of Illawarra Ethnic Communities Council and the Illawarra Migrant Service are active in developing arts projects with these communities. Wollongong Council has implemented planning and policy to ensure that all residents have equal access to Council's services and culturally appropriate programs and activities. Wollongong is also a 'Refugee Welcome Zone', committed to promote the benefits and contributions made by refugees in the local area.

Wollongong Youth Services coordinates cultural and arts programs across Wollongong to provide creative skills development and cultural expression for local young people 12-24.

The Illawarra Youth Art Strategy was a regional initiative that employed thirty young creative mentors and trainees in neighbourhood projects, produced Sparx magazine and offered training in multi media opportunities for young people.

Initiatives such as early childhood education at the Wollongong City Gallery and the Conservatorium of Music, the development of Merrigong Fringe program and the employment of the Performing Arts Facilitator have all created new audiences in the cultural flagships of the city. The Viva La Gong Festival became an annual showcase of the diversity and wealth of local creative talent, providing an opportunity for people to celebrate their city and revitalise its public places.

Where to from here?

Wollongong is enriched by its cultural diversity, different languages, beliefs and traditions. Acknowledgment of difference and acceptance of many cultural influences can stimulate a community to grow in depth and strength. Arts and cultural projects can facilitate creative thinking, self expression, community collaboration and problem solving.

Creativity and imagination are ideal tools to break down barriers, identify issues and imagine solutions. Wollongong City Council recognises that participation in creative activities contributes to a more engaged, skilled and vibrant community. Working collaboratively with community organisations, the education sector and individuals can build social capital through cultural expression, cultural development projects and the growth of cultural organisations.

Increasing cultural activities in local council facilities, free community events and access programs in a cross section of art forms across the city would enhance interaction and quality of life for many residents in their local areas. Facilitating opportunities for young people to develop new skills, creative expression and support networks is an important investment in the future of the city.



Community & Cultural Diversity Outcome

Increased participation of our diverse communities in programs that express creativity and build relationships

Strategy 20. Facilitate cultural participation among communities

Actions	Partners	Time frame	Budget
a) Develop strategic funding partnerships for sustainable community cultural development projects in identified areas	Local cultural organisations, educational facilities, public and private sector, C&CS, E&H,	Ongoing	TBS and grants
b) Implement cultural actions identified in the Social Plan 2006/07-2010/11 to address needs for creative expression and skills development for target groups – Aboriginal CALD, young people, older people, people with disabilities, families, men and women	As identified in social plan	Annual	As per plan
c) Continue to support programs that encourage literacy and reading ie LOTE, book clubs, mobile library service, story time and state wide programs	Library - Outreach	Ongoing	Operating Library
d) Employ local artists to work on community cultural development programs and projects to build community capacity such as Bellambi, Berkeley, Warrawong	MAS-IECC, IAAS, DOH, Southern Suburbs Taskforce, C&CS, council facilities	July 2009	Combination
e) Encourage existing cultural facilities to continue to develop and promote programs to increase affordability particularly for young people under 25 and people with disabilities	IPAC, WCG, WCET, SCWC, WEC	June 2008	Operating - internal and external
f) Continue to fund the Small Grants Program to resource community cultural development projects.	C&CS	Current	Operating CS

Strategy 21. Facilitate cultural activities that increase awareness and understanding between diverse communities

Actions	Partners	Time frame	Budget
a) Support and promote national and international relationships by increasing arts and cultural content and exchanges	ED, DSARD, IECC, cultural organisations, WCG IRDB	Ongoing	Operating
b) Continue to provide a reliable and accessible annual citywide events calendar that includes cultural, religious and intercultural tradition, customs and events	CPR, Library CIS, C&CS, Tourism Wollongong, UOW, community organisations		
c) Provide opportunities for local artists, performers and cultural groups to showcase their work and build audiences through programs, festivals and public events	ED, CPR, cultural organisations, festival organisers, IPAC, MAS-IECC IRDB	Ongoing	Operating and TBS
d) Establish annual artist in residence and other programs with arts education providers at Wollongong Botanical Gardens.	Botanical Gardens, UOW FCA, TAFE, Science Centre	June 2008	TBS

Strategy 22 - Implement culturally inclusive policies, procedures and partnerships

Actions	Partners	Time frame	Budget
a) Promote awareness of and information about the diverse communities of Wollongong, their countries of origin, cultural practices, religions and contacts on Councils website and in relevant projects	CPR, C&CS, Tourism Wollongong	Dec 2006	Operating
b) Encourage use of community facilities for creative programs throughout Wollongong	Libraries and community centres, MAS-IECC, C&CS,	June 2008	Operating and TBS
c) Create partnerships and build capacity within communities through cultural exchanges, skills development, public forums, and cultural programs.	C&CS and library, MHP, Film Illawarra, WCG, MAS-IECC, IMS, Beyond Empathy, Southside Festival, Friends of the Library	current	Combination

Definitions

Culture

Is all the ways communities express and communicate their way of life. Culture is expressed through:

- 1) our values, our identity and our sense of place
- 2) creative processes - what we make, our products, assets and resources
- 3) participation - how we engage with each other in creative processes
(Arts NSW, 2003)

‘Culture is the expression of a society’s aesthetic, moral and spiritual values, indeed of its understanding of the world and of life itself; culture transmits the heritage of the past and creates the heritage of the future; culture is a measure of civilisation, at its best, enhancing and ennobling human existence; and in the Australian context, implicit in our use of the word ‘culture’ is the value we attach to expressions of a recognisably Australian ‘spirit’.
(Creative Nation, 1994)

Community Cultural Development (CCD)

CCD aims to build community capacity to improve the quality of life and sense of belonging for individuals and wider community. It includes a range of activities that give communities the opportunity to tell their stories, build their creative skills, and be active participants in the development of their culture. Community Cultural Development describes collaborations between communities and artists which can take place in any art form and focus on developing social or economic aspects of the community through cultural activities.

Cultural Mapping

A series of qualitative and quantitative techniques for understanding how people are experiencing their place and culture and their relationship to community and place. Often involves engaging specific communities in creative processes to map their environment, priorities, perceptions, experiences and identity in order to build understanding and dialogue within communities about these issues and contribute to an interpretation of locality and identity. (Mills, 2004)

‘Cultural mapping is the process of identification and charting of cultural

resources in the local area, with a view of modifying negative elements and enhancing positive elements in order to improve quality of life through economic, social and community development.’
(Grogan and Mercer, 1995)

Cultural Planning

A strategic process for deciding how best to use a community’s cultural resource to promote social and economic development and consequently enhance quality of life. It is based on the principles of comprehensive thinking, cultural mapping, community engagement, integrated and strategic partnerships. (Peddie and Kins, 1996)

Creative Industries

‘Those activities which have their origin in individual creativity, skill and talent and which have a potential for wealth and job creation through the generation and exploitation of intellectual property’ They include: advertising, architecture, crafts and designer furniture, fashion clothing, film, video and other audiovisual production, graphic design, educational and leisure software, live and recorded music, performing arts and entertainments, television, radio and internet broadcasting, visual arts and antiques, writing and publishing.
(UK Department of Culture, Media and Sport)

Cultural Heritage

‘Cultural heritage sites, historic cities, cultural landscapes, national sacred sites, underwater cultural heritage, museums, movable cultural heritage, handicrafts, documentary and digital heritage, cinematographic heritage, oral traditions,, languages, festive events, rites and beliefs, music and song, performing arts, traditional medicine, literature, culinary traditions, traditional sports and games.’
(www.unesco.org)

Cultural Significance

Aesthetic, historic, scientific, social or spiritual value for past, present or future generations. Cultural significance is embodied in the place itself, its fabric, setting, use, associations, meanings, records, related places and related objects. Places may have a range of values for different individuals or groups.
(www.dcita.gov.au)

Cultural Tourism

Travel to attend festivals or to visit sites or monuments, or to experience cultural diversity or to immerse oneself in the unique culture of a region. (www.dcita.gov.au)

Place making

This involves multidisciplinary teams of architects, planners, designers and artists working in partnership with people. This approach turns public spaces into public places, through which people do not merely pass, but have reason to stop and become involved. These places have meaning, evoking pleasure, contemplation, understanding and belonging. They reflect an appreciation of cultural and environmental diversity.

Public Art

Public art is created by professional artists for indoor and outdoor public locations accessible to people. It can include community cultural development, place making projects, stand alone public artworks, art “built in” or art integrated with landscape or urban design. It can reflect a diverse range of styles and practices from traditional to contemporary art. It includes memorials, monuments, sculptures, or murals and also functional objects such as fountains, street furniture, lighting and paving. It may be both permanent and/or temporary, including installations, billboard art, video or laser projections, text, aerosol art and street banners. (Wollongong Public Art Policy, 2001)

Cultural Facilities

‘Buildings such as museums, theatres, exhibition and performance venues, workshops and rehearsal spaces and public meeting places. They can also be outdoor structures that provide stages for performance or shelters for a variety of activities. They can be combined with facilities for sport and recreation or education (or community) or they may be created in an existing space or building that can be adapted for a new use.’
(The art of renewal, 2005)

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Circus Solaris, Percival Paper, 2003



Bench Seat, Celeste Couke and Anna Pollock 2004

Hooka Park - Place of healing and wellbeing

Up to 300 local people were involved developing concepts and designs, participating in workshops, telling significant stories and histories, making the artworks, planting and landscaping, building and earthworks.

Hooka Park is a community place of health and relaxation and a regional tourist attraction. The artworks reflect indigenous and non-indigenous concepts and encourage awareness of the natural environment. The artworks in the park include: a carved bridge rail with mosaic local flora and fauna, engravings on the wooden jetty leading to a water pavilion, and carved sandstone and wooden benches with inlayed ceramic and bronze shells.

Artists Celeste Couke, Anna Pollack, Lorraine Brown and Narelle Thomas worked with 300 people including local residents, young people from Illawarra Sports High School, Wollongong Crisis Youth Refuge, Berkeley South Public School, Camp Quality, Steelhaven Skills Centre and Keelong Juvenile Justice Centre, participants in the Portuguese Men's Health Group, a Work for the Dole group, Yallah TAFE students, Berkeley Neighbourhood Centre craft group, Portuguese Women's Group, and local Aboriginal Elders.

Funding and support came from Healthy Cities Illawarra, Berkeley Development Association, Illawarra Lake Authority, Wollongong City Council, Living Centres, Planning NSW, local businesses, Department of Land and Water Conservation, Yallah TAFE, Kemblawarra Portugese Sports and Social Club, One Steel, D and D services, Ballarat University, Keelong Juvenile Justice Centre, Wollongong Botanical Garden, Illawarra Area Health Service and Cancer Support Group.

Place Management Program

Place Management provides opportunities for the unique identities of different pockets of our community to be focused on in a way that shines a light on what is unique in that area. The focus may be environmental, the physical environment or cultural; and is quite often a mixture of all of these elements. The outcomes are that the unique distinctiveness of a "place" is enhanced in line with community aspirations for that place.

Often it is the value adding to what the community are already doing which really makes the difference in successful place management. This can be through providing direct support or initiating responses to the issues in particular places.

An example of this is the construction of a wood fired bread oven at Cringilla Park. The oven was constructed as part of the Southside Winter Festival 2004 celebrations. The idea for the oven came out of consultation with artists, workers and the local community and was seen as a way to bring the many different cultures together that make up our community - through the baking and sharing of bread.

A wood fired bread oven training package is currently being developed with Wollongong TAFE to be delivered to various community groups and schools with a view to building capacity within the community around the use of the oven.



Community Oven, Cringilla Park, 2004



Fire Twirlers, 2004



Vietnamese Community Entry, Viva la Gong Parade 2002 Photo Illawarra Mercury

Different Faiths One Vision: Harmony Project

Different Faiths One Vision is an innovative project which aims to combat racism and religious intolerance in our community. The project provided a unique opportunity for people and groups from different religious backgrounds in Wollongong to explore ways and means of achieving greater community harmony. Ideas and strategies for this were generated through a series of inter-faith forums.

The Community Leaders Reference Group, brought together leaders from a diverse range of faiths, as the key advisory group for the project workers in consulting the community and setting up the workshops.

An "Inter-Faith Community Harmony Kit" documents the successful strategies and processes developed throughout the project. The kit is an invaluable resource available to the whole local community as a means of reducing religious intolerance and building positive images.

Community and Cultural Services was funded by the Department of Immigration, Multicultural and Indigenous Affairs under the Living in Harmony Community Grants Program to deliver this project.

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WOLLONGONG
City of Innovation

Wollongong Cultural Facilities Plan 2006 - 2010

Wollongong City of Innovation
Cultural Plan
2006-2010

What is Culture?
Culture encompasses the arts, music, sport, recreation, and leisure, and is an integral part of our community. It is the values, beliefs, and customs that shape our identity and give us a sense of belonging.

ROLE OF THE PLAN

1. ROLE OF THE CULTURAL PLAN

Culture includes all the ways communities express and communicate their way of life. Culture expresses values, meanings and interactions. Culture connects the present with the past and with the future. A vibrant local culture enriches quality of life, expresses distinctiveness, diversifies the economy and inspires community activity.

Culture is about:
Place: local identity, values and sense of place
Process: creative processes, products, events and resources
People: where and how community participate, collaborate, work and play

What is the Cultural Plan?
The Cultural Plan assists Council to clearly understand the community's aspirations and values. It informs policy making and planning decisions for the whole community.

The Cultural Plan includes a cultural framework, an action plan and a budget. The framework is based on community consultation to identify needs and responsive strategies. The action plan addresses these needs proactively but focuses particularly on Council's role. The budget will be sourced from existing operating budgets, new corporate plan requests and external funding partnerships.

The four-year Cultural Plan will assist Council to identify needs and make decisions on a well informed and integrated basis. It will assist Wollongong City Council to develop its capacity as a City of Innovation and to deliver a vibrant cultural life for residents and visitors.

The success of the plan depends on a 'whole of council' approach and sustainable partnerships with public, private and community sectors.

The action plan will be evaluated annually as part of the corporate planning process.

The Wollongong Cultural Plan is one of three related documents that map the cultural life of Wollongong and set strategic directions for its future growth.

Vol 1: Wollongong City Council Cultural Plan 2006-2011
Vol 2: Wollongong Cultural Facilities Study
Vol 3: Culture Counts - completion of cultural research.

Benefits of the Cultural Plan

For Community:

- Local identity is expressed by preserving the stories, people, places and activities that are distinctive and significant
- Community networks and partnerships are fostered
- Creative skills and cultural industry initiatives are developed to boost the local economy and generate local jobs
- Quality of life is enhanced by developing vibrant public places, cultural infrastructure, and diverse activities

For Councils:

- Development and management of cultural resources is more efficient and transparent
- Disciplines for cultural development and planning are identified enabling complex decisions to be made in context
- Local needs and aspirations are reflected in an integrated and strategic context
- Strategies and actions are based on partnerships and measurable outcomes
- Cultural assets contribute to local

The benefits of cultural activity are "enhancing social cohesion, improving local image, reducing offending behaviour, promoting interest in the local environment, developing self confidence, building public-private partnerships, exploring identities, enhancing organisational capacity, supporting independence and exploring visions of the future" (Landy, C Study of 15 regional cities in the UK - Corrie 1999)

Community & Cultural Services
August 2006

CONTENTS

EXECUTIVE SUMMARY	1
SECTION 1 – BACKGROUND	3
Introduction.....	3
Scope of Study.....	3
Methodology	5
SECTION 2 - RESEARCH FINDINGS	7
A Regional.....	8
B Art Form Specific Needs:	9
– Visual arts	10
– Heritage.....	11
– Performance.....	11
– Music	12
– New media.....	13
C Local Area planning.....	14
D Marketing and Cultural Tourism	15
E Public Art.....	16
SECTION 3 – RECOMMENDATIONS	17
1) Create a regional centre with a vibrant cultural precinct	17
2) Develop specialist cultural facilities	18
3) Design local community centres to meet cultural needs	20
4) Implement a cultural tourism strategy and signage system	21
5) Integrate planning and funding for public art	22
SECTION 4 – PROPOSED FUTURE CULTURAL FACILITIES	23
Cultural Precinct including Civic Plaza, McCabe Park and Foreshore	23
New media business studios and incubation.....	24
Industrial arts and crafts business centre	25
State centre for performing arts	26
Local community/cultural facilities	27
REFERENCES.....	28

EXECUTIVE SUMMARY

Across the world, post industrial regional cities are adopting creative planning and cultural industry initiatives to attract new business and revitalise their urban environments. As the largest city centre within the five local government areas in the Illawarra, Wollongong is well positioned to nurture its rich and diverse cultural resources to realise its potential as a regional cultural centre that attracts residents, both national and international visitors to its cultural facilities. Worldwide the governance of urban areas has moved to focusing on the prosperity of the city and its ability to attract jobs and investment. To support Wollongong's involvement in such a movement Wollongong City Council needs to provide a platform for growth in the area.

The Wollongong Cultural Industries Audit and Wollongong Cultural Plan 1998-2003 evaluation claim that Wollongong is missing out on both the economic benefits which result from local cultural spending, and the opportunity to both retain its own creative practitioners and attract creative practitioners from Sydney. Wollongong receives less State and Federal cultural support than many other regional centres, because it has not yet committed to a strategic direction or vision for cultural infrastructure. Wollongong City Council can provide the leadership and direction to generate funding partnerships for strategic cultural infrastructure projects.

'Our Job as a government is primarily to see that we've got the
infrastructure'

NSW Premier and Minister for the Arts, The Hon Bob Carr,
Sydney June 26 2003
Address to the Australia Business Arts Foundation

Since 2000, the potential cultural development in urban renewal and city revitalisation has motivated policy and planning across the globe. International research and practice have identified the importance of creativity and culture to a city's future prosperity. Successful creative cities have the following elements in common:

- Recognition of talented artists and cultural workers;
- An activity based agenda -festivals, exhibitions, experiential projects;
- A creative environment with cultural precincts - galleries, venues, streets, studios;
- Business, media and community support and substantial local and export markets;
- Supporting infrastructure - waterfront, streetscapes and shopping centres;
- A strong relationship with community and learning with priority given to training; and support for young people (Landry,C et al, 1996).

The Cultural Facilities Study was commissioned by Wollongong City Council to provide baseline information about the need for cultural facilities in the development of a Section 94 Contribution Plan and the new Wollongong Local Environmental Plan (LEP).

The Study includes a review of relevant literature, detailed information on existing cultural facilities and resources (both regional and local) and a needs assessment based on specific art form areas including visual arts, heritage, performance, music and new media. Surveys designed to assess current cultural activity and future needs were sent to cultural facilities (both public and private), cultural groups and community facilities. Maps were created to demonstrate the spread of cultural facilities and public art across the Local Government Area. All these research results are provided in Volume 3; Culture Counts. Thematic analysis of this research indicated specific gaps in current provision and increasing demand for both regional and local resources and facilities.

Based on a discussion of these results, the Cultural Facilities Study developed recommendations in five key areas. These recommendations are also listed in the action plan of the new Wollongong Cultural Plan 2006-2010. However, this document provides the necessary detail to ensure that the proposed cultural facilities can be integrated into Council's corporate planning process and funding sought through multiple sources including public and private partnerships, Section 94/94A developer contribution plan and community facilities allocations.

The Wollongong Cultural Facilities Study is one of three documents that map the cultural life of Wollongong and set strategic directions for its future growth:

- Vol 1: Wollongong Cultural Plan 2006-2010
- Vol 2: Wollongong Cultural Facilities Study
- Vol 3: Culture Counts - compilation of cultural research

In order to claim its rightful place as the regional cultural and entertainment capital of the Illawarra, Wollongong City Council needs to commit to a strategic direction for cultural growth and vitality. The Wollongong Cultural Facilities Study proposes that Wollongong City Council implements the following set of recommendations:

1. CREATE A REGIONAL CENTRE WITH A VIBRANT CULTURAL PRECINCT.
2. DEVELOP SPECIALIST CULTURAL FACILITIES.
3. DESIGN LOCAL COMMUNITY CENTRES TO MEET CULTURAL NEEDS.
4. IMPLEMENT A CULTURAL TOURISM STRATEGY AND SIGNAGE SYSTEM.
5. INTEGRATE PLANNING AND FUNDING FOR PUBLIC ART.

SECTION 1 - BACKGROUND

INTRODUCTION

Wollongong has a complex cultural environment that includes:

- Traditional to contemporary arts practices;
- Creative industries and new technologies;
- Culturally and linguistically diverse community activities;
- Indigenous arts and culture;
- Distinctive local villages;
- Strong cultural heritage and pristine environments;
- Highly educated and creative professionals;
- Emerging tertiary trained arts students;
- Successful practising artists.

These elements combine to create a rich cultural resource that should be nurtured and celebrated. Wollongong has all the important ingredients in terms of community resources, but has insufficient cultural infrastructure investment to support its evolving arts scene.

Wollongong is currently the largest city centre within the five Local Government Areas (LGA) in the Illawarra. The significance and future development of its cultural facilities need to be understood in this regional context.

This study explores what Wollongong has to offer in terms of cultural resources, the needs and issues of cultural facilities and groups, and recommendations for cultural facility planning for the future prosperity of the city.

SCOPE OF THE STUDY

The Cultural Facilities Study was commissioned by Wollongong City Council to provide baseline information about cultural facility provision and to inform future planning in the Local Government Area.

It was designed to review:

- 1 Current usage of cultural facilities;
- 2 Cultural resources in each precinct and LGA wide;
- 3 Current public art provision in city wide urban design;
- 4 Demand for cultural activities by art form - this study includes visual arts, heritage, performance, music, new media and literature;
- 5 Gaps in provision of cultural activity and facilities.

SCOPE OF THE STUDY (Cont'd)

The study aims to guide Council's policy development and decision making and suggest opportunities for allocating resources and establishing community, public and private partnerships.

The information on cultural facilities will support the development of a Section 94 Contribution Plan and the new Wollongong Local Environmental Plan (LEP). The Cultural Facilities Study complements the Open Space, Recreation and Community Facilities Strategy 'People, Planning, Places', commissioned in late 2004 to provide a 20-year strategy for open space, key recreational facilities and some community and neighbourhood centres.

The Cultural Facilities Study includes an audit of existing cultural facilities and resources (regional and local), a needs assessment, analysis of results and recommendations for consideration. It provides preliminary data regarding cultural facilities, cultural organisations and cultural utilisation of community facilities. The Study provides baseline information regarding the development of a separate cultural facilities contribution plan that could be levied on new developments. The research excludes libraries, which are subject to a separate study. Libraries are significant public cultural facilities with the potential for integration with museums, galleries, new media facilities and community centres in the next phase of planning.

This study does not assess: the feasibility of providing or redeveloping facilities, detailed costings and possible design processes that will influence strategic directions. These steps would be best integrated in an assessment of community, cultural and library facilities as a whole.

METHODOLOGY

STAGE 1: RESEARCH (April – June 2005)

- A review of **research on cultural participation** data in Australia and Wollongong.
- A **review of reports and studies** undertaken or adopted by Council, with specific reference to cultural facilities and cultural participation.
- **Three sectors** were identified for research:
 - 1 Public cultural facilities;
 - 2 Cultural activity in community facilities; and
 - 3 Cultural groups and organisations.
- **Lists for each sector** were compiled from Council's Community Information Service and databases held by Cultural Services. Commercial cultural organisations were sourced from the Wollongong Yellow Pages according to the five art form criteria: visual arts, heritage, performance, music, new media and literature.
- **Databases** were created to record all the 273 facilities according to art form category such as: visual arts, heritage, performance (including dance and circus, professional and amateur theatre), music, and new media.
- A **Survey** was considered the most effective way to extract detailed and specific information from this quantity and variety of informants. Three different surveys were designed to gather service specific information, as detailed below, as well as generic information such as current cultural activities, cultural needs, future needs and comments on cultural facilities in general. Copies of surveys are attached in Volume 3: Culture Counts Section 3 C1a, C2a and C3a and the results of the needs assessment in C1b, C2b and C3b.
- **Cultural facilities** A response rate of 39.6% was received to the surveys. Information requested included building details, spaces for hire, staff, services, audiences, demand and capacity. The resulting information is presented as descriptive paragraphs Volume 3: (Section 3 A), Public Cultural Database (C4a) and a needs assessment (C1b). Copies of surveys in Volume 3: Section 3 C1a and results are attached in Section 3 C1b.
- **Cultural groups** Council has minimal information regarding the use of cultural and community facilities from a cultural group's perspective. This survey received a 23.8% response rate, and provided a snapshot of each organisation's mission, history, cultural focus, membership base, cultural activities and facilities used to understand the demand and supply of facilities in each art form category. Copies of surveys in Volume 3: Section 3 C2a and results are attached in C2a.
- **Community facilities** were surveyed specifically about cultural access and utilisation of community managed centres, in order to understand the percentage of community centres' use that is cultural. Facilities managed by Council contributed a general comment sheet whilst those managed by community groups provided a 20% response rate.
- Specific information was used in the local cultural resources Section and the needs assessment in Volume 3: Section 3 C3b.

- **A draft findings presentation** was prepared for the local Arts Managers Group*¹, Cultural Reference Group*² and Community and Cultural Services Managers*³. Additional comments and suggestions were received regarding structuring the information and identifying the main strategies.
- **The Arts Managers Group** had prepared "Dressed Up and Ready to Go" vision statement re cultural facilities for Council in 2003 (Volume 3: Section 3 E1). A workshop with the Arts Managers Group in 2005 was organised to inform them of the project, obtain necessary descriptors of their services and discuss future needs. Notional endorsement from the Arts Managers listed in Volume 3: Section 3 (E2) was obtained to revisit these same strategic directions where they coincided with community demand.

STAGE 2: ANALYSIS (July – August 2005)

- **Databases** were created from the survey results for public cultural facilities, council managed community facilities and public art. Information includes establishing details of ownership, usage, availability of spaces, Council current contributions, staff and financial information. The database can be used by Council to obtain details re: facilities, funding contributions and infrastructure needs.
- **Maps** were created by Mapping Services from the databases to visualise the spread of facilities and a picture of current supply of cultural facilities by art form. (Volume 3: Section 3D).
- **Cultural participation data** from the Cultural Ministers Council Statistical Working Group Australia was compared to data from Wollongong to begin to understand how this region compares to NSW and Australia in terms of cultural participation (Volume 3: Section 1C).
- **Thematic analysis** of all survey responses was compiled and the key issues summarised for each art form category: visual, heritage, performance, music, new media, literature, education (Volume 3: Section 4 A to E).
- **Council** websites in New South Wales were reviewed to obtain **comparative information** about cultural facility provision in similar sized regional cities.

STAGE 3: RECOMMENDATIONS (September 2005)

- **Data** obtained from all of the above sources provided the **recommendations** developed for Wollongong City Council to plan for current and future cultural needs.

*1 Arts Managers group consists of the managers of cultural facilities, programs and services in Wollongong

*2 Cultural Reference Group consists of selected community representatives and convened by Council to seek advice on major issues

*3 Community and Cultural Services Managers are the Manager and 3 assistant managers of the Community and Cultural Services Division

SECTION 2 – RESEARCH FINDINGS

The Cultural Facilities Study has drawn on a number of diverse sources to obtain comprehensive information on cultural facilities and activities in Wollongong.

- Council Reports - The Cultural Plan, Wollongong Cultural Industries Audit and Wollongong Museums Study all consulted with a range of community groups between 1998 and 2003. These reports are summarised in the literature review in Volume 3: Culture Counts and the sections specific to cultural facilities clearly highlighted in Section 3F.
- Surveys sent to cultural facilities, cultural groups, and community facilities in 2005. The needs assessments (attached in Volume 3: Section 3 C) were reviewed and a thematic analysis organised the key issues and concerns into each art form grouping – visual art, heritage, performance, music, new media. Marketing emerged as a concern from all art form areas and is thus discussed as an additional heading.
- The Art Managers Vision Statement was written in 2003 by cultural venue, facility and program managers on the priorities for cultural facilities. The Arts Managers Group of 2005 revisited this statement and agreed on its use in this document.
- One on one interviews with cultural facility managers.

The issues raised through all this research have been grouped into the following Sections for the purpose of discussion. Issues are discussed as they relate to:

- Regional centre for cultural activity;
- Art form specific needs in sections on visual arts, heritage, performance, music and new media;
- Local area planning needs;
- Tourism and marketing;
- Public Art.

A REGIONAL CENTRE FOR CULTURAL ACTIVITY

1 Coordination and Management

Wollongong has a range of quality cultural facilities, which are well-utilised and well organised to cater for a regional catchment area. These facilities have excellent regional, even international, reputations, but are not effectively integrated into tourism marketing, strategic planning and city revitalisation strategies. Physical connectivity, networking and project partnerships would add value and dynamic flow between the cultural, educational, social, government and business sectors. (Volume 3: Section 3: C 1b, C2b, E1, Section 3 F2). In order to continue current increases in cultural participation and to meet demands from new residents, Wollongong needs a coordinated facility management and marketing plan.

2 Activated Cultural Precinct

Wollongong needs a cultural, creative and community heart - a place with life and soul. The co-location of the Gallery, Illawarra Performing Arts Centre, Town Hall, South Coast Writers' Centre and Wollongong Library in the Civic Plaza offers an opportunity to develop a vibrant cultural precinct with an interface between the buildings, the Plaza, the mall and the people of the city. (Volume 3: Section 3: F 1 and 2). This is a priority for both the major cultural flagships, the Gallery and IPAC and would enhance their interaction with each other, local residents and visitors alike.

3 Supporting Creative Industry Clusters

The University of Wollongong and Illawarra TAFE provide both the environment and facilities for cultural industries development and are creating specialist new media training facilities, which could be integrated and even relocated as part of the revitalisation of the city centre. The creative education sector is responding to the global demand for new media graduates for the creative industries, the fastest growing industry in the world. These young graduates could be important contributors to the local economy as workers, small business owners, service providers to other sectors and trainers in Wollongong. (Volume 3: Section 3: F2) Currently these students, workers and businesses are being located as satellites far from the centre of Wollongong, leaving an outdated and empty city rather than a vibrant creative industry hub. The establishment of workshops, studios, small business incubators and even an arts campus within the city centre would bring young energy to the city centre and promote much needed vitality and vibrancy in Wollongong. (Volume 3: Section 3.B.2.and 3.B.3).

4 Lack of Connectivity to Educational Campuses

The University of Wollongong campus is a separate and self-sufficient precinct that has many student residences and all the facilities required to service its 13, 000 student population. The new innovation campus is a creative industry business and research centre in Towradgi, with the potential to provide an estimated 3000 jobs. The Gwynneville and West Wollongong TAFE campuses also have self-sufficient facilities and services. Wollongong City Council should be encouraging clear transport links and attractions for students and staff to visit, shop, play and stay in the city centre. (Volume 3: Section 3.B.3).

5 Facilitate Shared Studio, Exhibition Spaces, Rehearsal and Performance Spaces

Wollongong is not offering sufficient support to the creative ventures of its local creative community. Community access to facilities encourages artists to interact and support each other and to build local business networks and ventures. When the community, not just campus staff and students, share the energy, talent and products of young people and artists, an energetic local culture is stimulated. If young people and emerging artists feel a city is nurturing their growth and facilitating their development, they are more likely to stay here and contribute themselves. (Volume 3: Section 3 F.1 and Section 3: C.1.b and C.2.b: E1).

B ARTFORM NEEDS

WOLLONGONG CULTURAL FACILITIES SURVEY 2005 (62 respondents):

- 55.7% wanted affordable accessible venues for workshops, studios, meeting rooms, displays and rehearsal of music and performance;
- 35.5% wanted more marketing and tourism promotion;
- 22.9% wanted an affordable multifunctional performance venue.

Priorities and needs identified for each art form area are listed below:

ART FORM	Need 1	Need 2	Need 3
VISUAL ARTS	58% Marketing	41.6% Artists' studio spaces	27.3% Multipurpose spaces
HERITAGE	45% Marketing	27% Storage/display facilities	
PERFORMANCE	50% Multi functional performance venue	28.6% Workshop space	28.6% Marketing
MUSIC	53.8% Affordable venues	23% Practice and workshop space	23% Marketing
NEW MEDIA	66.6% Marketing	50% Screening venues	33% Venues for workshops/storage

1 Visual Arts

1.1 Studio and Business Spaces as Activity Incubators

Cultural reports over the last 10 years have highlighted the need for affordable/accessible studio space. In a city with above average numbers of artists and art students, Wollongong only has Barracks Studios where five artists share space and exchange ideas. This is a perfect opportunity for adaptive re-use of office, educational or industrial spaces to create small business incubators, skills development networks and tourism attractions. Co-locating galleries, workshop, retail, exhibition and studio spaces is important for the visual arts sector. Surveys revealed that those that combined galleries with workshops and retail services were most successful. (Volume 3: Sections 3F. 1 and 2; Section 3 C.1.b and C.2.b and E1).

1.2 Zoning for Home Based Studios, Workshops and Galleries

Artists are amongst the most highly educated yet lowest paid in our economy, they need flexible zoning of residential/community use/industrial land to maximize use of spaces to create product, exhibit or sell, teach workshops and live affordability. They are often isolated and unable to develop their businesses, a situation which prevents the city from promoting this special cultural asset. "A wide range of small studios, workshops and local initiatives gives a 'texture' and vibrancy to the cultural landscape. Small-scale cultural industries and home studios have benefits that are different from those provided by bigger players". (Volume 3: Sections 3F1 and Section 3 C.1.b).

1.3 Maintenance and Upgrading

The Wollongong City Gallery was adapted for re-use not purpose built as a gallery, it needs both maintenance and upgrade programs. The exterior has the potential to open onto the Plaza with multiple entry points. The interior has heritage features and value, but could be refigured and/or expanded to cater for more diverse programs and expanding community needs. Current users are demanding an increase in children's workshop and youth programs. The future areas of growth include the early childhood program, social history and heritage, and new media spaces. There is no café, small retail outlet, insufficient storage and limited workshop/meeting areas. (Volume 3: Section 3 C.1.b and WCG interview).

1.4 An Artist Run Space

Project offers a unique community use gallery space in Wollongong. With the high population of artists, students, multicultural communities, it is important to provide an artist run space to encourage community and artist initiatives and cultural diversity to thrive. Wollongong has a strong industrial base with access to skills, materials, equipment and buildings suitable for industrial arts activity such as welding, woodworking, glassblowing, construction, set design and pottery. Many of the older migrant communities have a strong artisan/craft skill base, which should be encouraged and developed. (Volume 3: Section 3 F1 and 2 and Project interview).

2 Heritage

2.1 Building and Equipment Upgrades

Many of the buildings used by museums are heritage listed and require maintenance and restoration beyond the capacity of these volunteer run groups. Some museums have not even the basic lighting/av equipment to showcase and interpret their collections. (Volume 3: Section 3 C.1.b and C.2.b).

2.2 A Centralised Storage and Heritage Exhibition Centre

Council may need to consider supporting the amalgamation/rationalisation of some of the museums to concentrate efforts on a purpose built or virtual cultural heritage centre. Only two of the museums receive any support from Wollongong City Council. Whilst it may not be possible to fund eleven small local museums, it should be a priority to establish a cultural heritage centre and a collection of the most valuable items in a centralised location. (Volume 3: Section 3 F3 and Section 3 C.2.b).

2.3 Coordination and Centralized Management

The 11 existing museums and six emerging proposals are evidence of the diversity and significance of the cultural heritage of the city and its communities. Yet most of these organisations are under resourced and under valued and not part of a Council strategic plan. Their major issues can be summarised as storage, conservation, management policies, cataloguing, interpretation, diverse representation, sustainability and succession and future planning. (Volume 3: Section 3 F 2)

3 Performance

3.1 Affordable/Accessible Performance Venue

In a city with a wealth of dance schools, multicultural dance associations, circus arts and theatre groups there are no facilities designed for community use to include large dressing rooms, storage area for props and costumes, quality sound and lighting for creative development and presentation. There is a need for a space to develop new work and youth projects from local groups such as schools, university and youth centres. Wollongong School of Performing Arts has no hall, Smiths Hill High has a strong performance element and there is a proliferation of local dance and theatre groups with high local attendance but no designated performance/rehearsal spaces (Volume 3: Section 3 C.1.b and C.2.b; E1).

3.2 Multifunctional Performance Venue

"Audiences are demanding more variety, diverse art forms and contemporary product, which are developed by local artists and available through the regional touring network but require a multifunctional performance venue" (IPAC interview). The current design of the Bruce Gordon Theatre means it is often empty as its design restricts use for local groups, commercial hirers and producers. It needs a fully flexible flat floor space, specialist lighting and sound rigs, retractable seating for 250, tables, chairs, carpet tiles to enable multipurpose use as function, launch, dance, performance, music space.

3.3 Performance and Production Workshop Spaces

There is an urgent need for performance and production workshop spaces with high ceilings, storage, mirrors, flexibility in design and affordable community access. (Volume 3: Section 3: C.1.b and C.2.b). The Bob Peet Studio at IPAC is currently the only purpose designed performance rehearsal space and is solidly booked out.

3.4 Custom Designed Circus and Physical Theatre Facility

There is a growing circus and physical theatre movement in the region that offers training, workshops, creative development and rehearsal in the Bellambi Studios. This site is perfect for such intensive production and performance based activity and has the potential to expand to meet increasing local demand and inquiries for Sydney based companies. Community interest and participation in circus arts is now very strong in the region. Awareness of circus activity exists across many levels, including within the media, the business community, local government, the community sector, schools, and the general public. If such a site was to become an identified public resource, the NSW Ministry for the Arts have expressed interest in capital infrastructure support to build a regional custom designed circus and physical theatre facility. (Volume 3: Section 3: C.1.b and E1 and interview).

3.5 Event Facilities in Key Event Sites

Community and cultural festivals and events are an important means of showcasing local dance and performance groups to the public to build their experience and create an audience. Currently festivals spend large proportions of their budgets on infrastructure that could be addressed by having either a shared community access temporary portable stage or purpose designed facilities in key event sites. (Volume 3: Section 3: C.1.b and C.2.b, IECC interview).

4 Music

4.1 Multipurpose Music Venue, Rehearsal and Workshop Space

There is a high demand from a cross section of musical groups for affordable purpose built live music venues for practice and presentation. The Conservatorium of Music see a concert or recital hall with seating for 1500 as a priority, but such a facility could not be sustained by classical music alone. The statistics on music concert attendance in Australia reveal a higher patronage of popular music concerts. Wollongong has a diverse and vibrant music scene that could be nurtured with a multipurpose music venue, rehearsal and workshop space. (Volume 3: Section 3: C.1.b and C.2.b and B.2). Promoters demand professional management of spaces for music concerts – "IPAC could expand to manage such a facility but only if it was purpose built and connected to a vibrant civic plaza". (IPAC interview)

4.2 Coordinating a Season of Concerts and Events

Many performers and musicians benefit from the exposure of major cultural events like outdoor musical concerts and festivals. (Volume 3: Section 3: C.2.b) Wollongong has a great natural environment to host such showcases but has no specialist site or management structure to facilitate a season of concerts and events.

4.3 Maintaining Commercial Live Music Venues

Enhancing a vibrant city culture of commercial live music venues is a priority in context of revitalising the city centre and increasing residential densities. Pubs and clubs are important venues for local performers, hubs for young people and attractions for regional visitors. "The Hotel Illawarra, Cooneys, The Oxford, Unibar and Coniston Hotel have active live music programs. Such venues provide valuable entry points for emerging performers as well as the opportunity to develop specialised audiences such as comedy and jazz." (Volume 3: Section 2.B.1 and 3 F.2). They provide variety and activity at night that is vital to city revitalisation, community safety and urban renewal.

5 New Media

5.1 Art house or Alternative Cinema

Cinemas are the most popular cultural venue (Volume 3: Section 3.B.1). This is an important statistic for Wollongong, having only one city centre cinema and no alternative or art house venue. There is a demand for art house or alternative cinema in the region, particularly in the northern suburbs. (Volume 3: Section 3.B.2). "Small pockets of admirable activity attempt to meet this need, such as weekly Unifilms, monthly Films Up North and Thursday nights at the Gala Cinema. A dedicated facility would be appropriate for the size of the Illawarra population" (Volume 3: Section 3 C.2.b). There is however no widespread marketing and promotion of such activity. Anecdotal evidence suggests that many travel to Sydney for diverse and quality cinema combined with dining excursions.

5.2 Community/Education Partnerships

Collaborations and partnerships are vital to this emerging sector. Here art forms overlap and merge, emerging artists congregate and cutting edge work is created. Exhibitions and performances often require complex technological needs and sharing of resources and skills is important for sector development (Volume 3: Section 3: C. 1.b and C.2.c and interviews). The potential for targeted research and practical work based in the community to strengthen the capability of both cultural industries and local communities were seen as a possible outcome of collaboration between the education and community sectors. (Volume 3: Section 3 F.2; Section 3 C. 1.b and C.2.c and E1).

5.3 Youth Participation and Skills Development

Organisations such as Wollongong City Employment and Training have state-of-the-art facilities and equipment to resource this sector. The Illawarra Youth Arts Strategy funded the purchase of new media technology for the use of local young people from Wollongong, Shellharbour and Kiama. It is available for hire from Shellharbour City Council but is not widely promoted to local young people and community organisations. An accessible equipment register is important to maximise use and skills development for regional youth. Video, sound, film, graphics and animation can tell stories in engaging and dramatic ways and create links to mass media production. Sparx - Illawarra's cultural magazine was designed and produced by a team of young people in a regional training initiative, that resulted in employment and training opportunities for local youth (Volume 3: Section 3: C.1.b and interviews).

5.4 Access to Community Centres

"Smaller organisations need access at reasonable rates as venues for community classes/workshops". They provide an important access point, social interaction and learning environment for a cross section of the community. (Volume 3: Section 3 C. 1.b and C.2.b)

C LOCAL AREA PLANNING

1 Establish District Community Cultural Hubs

The local cultural facilities and resources section reveals active hubs of community activism and cultural interest. Thirroul/Bulli in the northern suburbs and Port Kembla/Warrawong in the southern suburbs have the potential to become city gateways and cultural tourism centres. It would be strategic to support and enhance the existing cultural energy here, as sites for local cultural industry growth, small business clusters and cultural tourism attractions. (Volume 3: Section 3.B.1 and 4).

2 Integrating Community and Cultural Facilities

Specific cultural activities in multipurpose facilities would stimulate activity in areas such as Helensburgh, Berkeley, Corrimal and Dapto. Existing community facilities in Mt Kembla, Wongawilli, Tarrawanna and Russell Vale have high cultural use and could be adapted to serve a district level art form specific function. Other community facilities such as Coledale and Coalcliff could benefit from specific cultural resident management groups to promote more specific regular use. (Volume 3: Section 3.B.1-4; C. 3b).

3 Celebrate Local Distinctiveness

Vibrant cultural life and local distinctiveness are essential ingredients in attracting the economic benefits of cultural tourism. Wollongong City Council needs to plan strategically to preserve the unique character of local areas and to facilitate urban design and public art projects to enhance the special character of each precinct. (Volume 3: Section 3 F.1 and 2; Section 3.B)

4 Establish Connections between Precincts and Facilities

It is essential to plan for the connectivity and specific cultural functions met by the University, West Wollongong, City Centre, Foreshore and Innovation campus sites. Foster the sense of unique identity of these precincts, as well as establish a hierarchy of functions between them. (Volume 3: Section 3 F.2 and Section 3.B).

D MARKETING AND CULTURAL TOURISM

This featured as one of the priority needs in each of the specific art form areas. Marketing and tourism promotion was raised as a need by 35.5% of all cultural facilities survey respondents. The tourism sector has very limited connection to cultural facilities and does not capitalise on their cultural tourism capacity.

1 Collaborative Planning and Centralised Marketing

"Local museums are not marketed or promoted as a city asset and supported for their cultural tourism potential". (Volume 3: Section 3 C.2.b) "Whilst they (museums) may have erratic opening hours, they could be assisted to work together to plan and market joint exhibitions and public events". (Volume 3: Section 3 F.1).

2 Audience Development

Galleries felt the need for more partnerships and collaboration. They need assistance in reaching wider audiences for their product - particularly with regard to marketing, tourism promotion and joint advertising. Many are not even sign posted or included in tourism brochures and initiatives. (Volume 3: Section 3. C2b).

3 Marketing Cultural Product

"Marketing and audience development for new cultural product is needed as many exciting creative products emerge from our city but go no further. Mentoring, sponsorship and business partnerships are important to sustain the innovation of our city." (Volume 3: Section 3 F.2 and C.2.b).

4 Central Online Information

Createillawarra.com is a unique cultural product that brings all art forms together on a website to promote the regional creative industry. Ongoing arts website development is required to involve more marginalized communities and individual artists in this process. (Volume 3: Section 3 C1b and C.2.b).

5 Promotion and Signage

The music scene is eclectic and active but has trouble reaching a wide spread audience base. There are no public signage and promotion boards in key public spaces such as the foreshore, train station, university, botanical gardens, and city centre in Wollongong. There is a need for active media and tourism support for this vibrant and potentially lucrative market. (Volume 3: Section 3 C1b and C.2.b).

E PUBLIC ART

1 An Ad Hoc Management Approach

New public art and place making projects emerge at short notice from other Council projects. Too often opportunities to integrate art works in the early planning stages, thus creating better products and processes whilst saving time and money, are lost. There is currently no system to determine public domain improvements and/or to negotiate public art features and street improvements with developers. Many large projects that are fast determining the visual character, particularly of the city centre and foreshore, have limited public art and urban design inclusions. A public art master plan is needed urgently to address some of these concerns. (Volume 3: Section 1B).

2 No Clear Funding Structure

When Council adopted the Public Art Policy in 2001, it chose not to determine a funding allocation for public art. Council continues to allocate public art resources on an ad hoc basis, resulting in insecure funding sources, limited opportunities for partnership projects and inconsistent management practices. (Volume 3: Section 3.A.4).

3 A "Percent for art" Model

This model is common practice within Councils in the states of Queensland, Western and South Australia. Many New South Wales Councils have also adopted a "percent for art model". These are implemented as various percentages on either: Council Capital Works, Section 94 projects and/or developer option schemes. The Section 94 Developer Contribution Plan is used by Shellharbour, Newcastle, and Wagga Wagga Councils who allocate 2% of all Section 94 projects to public art on specific sites. This strategy means Council and developers fund public art in partnership. It positions these Councils in a leadership role to sets directions for other developers. (Volume 3: Section 3.A.4).

4 Lack of Integrated Asset Maintenance and Conservation

A coordinated approach to ensuring conservation and maintenance of artworks would be cost effective and efficient. At present Recreation and Natural Resources, Engineering Services, Works, Corporate Services, Community and Cultural Services Divisions all have responsibility for some of the public art collection. Maintenance levels depend on individual Divisions' annual resources and staff levels. Procedures and policies and management systems need to be centralised and funded. (Volume 3: Section 3 F.3 and 3.A.4).

SECTION 3 – RECOMMENDATIONS

The following recommendations are informed by the entire research process, which includes the data supplied as literature review, Council reports, Arts Managers meetings, surveys and interviews. The discussion of research results was grouped into the following sections: regional, public art, local area, visual art, heritage, performance, music, new media and marketing specific context. The recommendations provided below are supported by the above content analysis and are grouped under five headings:

- 1) CREATE A REGIONAL CENTRE WITH A VIBRANT CULTURAL PRECINCT.
- 2) DEVELOP SPECIALIST CULTURAL FACILITIES.
- 3) DESIGN LOCAL COMMUNITY CENTRES TO MEET CULTURAL NEEDS.
- 4) IMPLEMENT A CULTURAL TOURISM STRATEGY AND SIGNAGE SYSTEM.
- 5) INTEGRATE PLANNING AND FUNDING FOR PUBLIC ART.

1) CREATE A REGIONAL CENTRE WITH A VIBRANT CULTURAL PRECINCT

Wollongong is fast losing pace with other regional centres in terms of capital infrastructure for cultural facilities. In the context of the City Centre Revitalisation, Public Domain Master Plan and the new Wollongong Local Environment Plan, it is opportune to integrate the following directions for cultural infrastructure into future strategic planning and visioning for the City.

<p>Identify and develop a vibrant Cultural Precinct</p>	<ul style="list-style-type: none"> • Identify the Cultural Precinct within the City Centre Revitalisation Strategy. • Co-locate galleries, bookshops, music stores, cafes, live music venues, new media businesses and specialist food. • Levy for public art and public domain elements to enhance street amenity and movement. • Animate the city centre with interesting and engaging activities both day and night. • Develop specific cultural features for key sites Civic Plaza, MacCabe Park and the Foreshore
<p>Re design Civic Plaza as a functional and active cultural and economic centre</p>	<ul style="list-style-type: none"> • Open the city’s flagship cultural facilities to face the Plaza - Wollongong City Gallery, Wollongong Town Hall and Illawarra Performing Arts Centre. • Include additional affordable rehearsal and presentation space, multipurpose live music venue, multi function community access workshop spaces, arts and cultural retail, cafes, public art and an amphitheatre. • Begin collecting Section 94 resources.
<p>Identify cultural facilities in the MacCabe Park master plan</p>	<ul style="list-style-type: none"> • Maintain the current cluster of cultural facilities (Wollongong Youth Centre, Project Contemporary Art space, VOX FM community radio, Cultural Services, a cinema and 2 RSL clubs). • Activate the park edges with new cultural facilities (media businesses,

	<p>multipurpose studio space and a workshop centre for community skills development in the visual arts, media arts, crafts and performing arts).</p> <ul style="list-style-type: none"> • Design the open space for cultural events, locate a chessboard, skate facility and other outdoor cultural activities here. • Begin collecting Section 94 resources for priority cultural facilities identified.
Encourage walking and cycling connectivity	<ul style="list-style-type: none"> • Design connected interpretive trails between the following sites: Innovation Campus to the Foreshore, Stuart Park to Wollongong Entertainment Centre, Harbor to City, City to University of Wollongong and Botanical Gardens. • Utilise these links to promote cultural signage, quality urban design and place making features to tell the stories of Wollongong to locals and visitors.
Relocate educational facilities to the city centre	<ul style="list-style-type: none"> • Encourage research/industry labs and small business incubators to support the rapidly growing cultural economy. • Create transport and functional connections between the three educational campuses and the city centre.
Form a “Cultural Leaders/Visioning Working Party”	<ul style="list-style-type: none"> • Engage a network of academics, business leaders, public officials who have the leadership and expertise to plan for the cultural enhancement of the city. • Pursue partnership funding to create an innovative, sustainable creative hub for the Illawarra.

2) DEVELOP SPECIALIST CULTURAL FACILITIES

Support specialist art form activities that have a strong industrial base and are distinctive to the Illawarra. The facilities could be combined into one centre or separated into northern, southern or western areas, depending on the actual sites identified as suitable. It would be good to adapt an existing building for such use in order to create a unique and authentic character, maximise existing resources, minimise capital costs and create an iconic feature for the city.

Investigate models and funding for cultural facilities	<ul style="list-style-type: none"> • Audit of industrial buildings and warehouses in each locality including Bellambi studios, Port Kembla School, Dapto School and Unanderra Industrial Park. • Research detailed ideas and concepts, costings, identify Council and other commitments • Begin collecting Section 94 resources for priority cultural facilities identified. • Consider the rationalisation of existing Council cultural resources (ie Bridge Theatre) to fund and support such creative industry initiatives. • Approach potential funding partners such as the NSW Ministry for the Arts, DSARD, and IACC.
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<p>Establish a multipurpose cultural centre</p>	<ul style="list-style-type: none"> • Combine artist, performance and design spaces in one facility to develop specialist local skills, support emerging artists, train young people, grow new businesses and attract tourists. • Support specialist art form activities that have a strong industrial base and are distinctive to the Illawarra such as dance, circus, physical theatre and industrial arts. • Include high ceilings, production and performance spaces. • Co locate professional and community based companies. • Cluster industrial arts and crafts business centre activities in studios' spaces, small creative business, retail outlets. • Attract nationally and internationally recognised artists and companies to bring the infrastructure and skills base to develop local employment.
<p>Identify a site/s for an alternative or art house cinema</p>	<ul style="list-style-type: none"> • Lobby for an alternative cinema to meet current demand let alone future growth within the Illawarra catchments. • Consider locating cinema north of the city centre to meet high demand and to prevent ongoing northern cultural expenditure in Sydney.
<p>Investigate options for a virtual and/or actual Cultural Heritage Centre</p>	<ul style="list-style-type: none"> • Resource a centralised, funded and managed cultural resource to tell the diverse stories of indigenous, working, social, multicultural communities in Wollongong. • Feature online resources and web links to organizations as well as interactive media displays and cultural presentations. • Provide centralised professional storage for local collections • Possible co-locations include the Wollongong City Gallery, the Old Courthouse and the new Bulli Tops Information Centre. • Include facilities for storage, meetings, forums, exhibitions and staff to support programming, marketing, collection management and policy development of the smaller museums. • Begin collecting Section 94 resources for priority cultural facilities identified.

3) DESIGN LOCAL COMMUNITY CENTRES TO MEET CULTURAL NEEDS

The distinctiveness of our local areas or villages is an asset that should be enhanced through integrated Council planning for urban design elements, developer control plans and cultural tourism strategies. Each village or local area have their own special character and different demographics, which must be considered in planning future facilities and activities in the Local Government Area.

<p>Establish a facility management plan that includes cultural needs</p>	<ul style="list-style-type: none"> • Specify function and promotion of designated community halls as music, dance, visual arts, performance, and heritage managed spaces. • Enhance existing infrastructure by connecting function and design ie dance and basketball spaces, community halls and live music rehearsal. • Identify sites with the capacity for additional storage, noise, loading requirements, visual arts workshops and galleries opening onto public areas. • Coordinate planning for cultural and community facilities. • Provide consistent policy, procedures and forward planning for Council's assets. • Promote increased community use and awareness of existing Council facilities.
<p>Design community centres to cater for cultural needs</p>	<ul style="list-style-type: none"> • Design multi functional centres to include provision of accessible and affordable multipurpose workshop or meeting areas, wet floor areas, arts information and networking capacity. • Fund Public Art and Place making projects that employ local artists and community to create a sense of belonging and distinctiveness for new Council facilities (such as the design of the award winning Ribbonwood Centre in Dapto).
<p>Encourage artist managed initiatives as a local revitalising strategy</p>	<ul style="list-style-type: none"> • Support emerging artists and students who need cost effective spaces in interesting well-lit buildings with industrial or commercial zoning for studios, workshops, performance and rehearsal venues. • Design agreements for the use, maintenance and promotion of such facilities. • Follow models from Australian capital cities and regional centres such as Geelong and Newcastle. • Locate such facilities in the southern and western suburbs where rent is affordable and revitalisation is necessary.
<p>Plan for distinctive precincts</p>	<ul style="list-style-type: none"> • Integrate Council planning for DCP's, revitalisation strategies, urban design elements, developer control plans and cultural tourism strategies to enhance the distinctiveness of our local areas. • Ensure that villages such as Mount Kembla, Port Kembla, Balgownie, Bulli, Thirroul maintain their special character when planning future facilities and activities. • Address the ongoing demand, existing cultural activity and increased tourism in the northern gateway to Wollongong - particularly Helensburgh, Thirroul and Bulli. • Designate facilities and negotiate with developers to encourage specific cultural centres, such as cinema and multipurpose arts spaces. • Begin collecting Section 94 resources for priority cultural projects identified

4) IMPLEMENT A CULTURAL TOURISM STRATEGY AND SIGNAGE SYSTEM

Wollongong hosts a range of cultural activities and facilities, yet there are no coordinated plans for supporting local markets, events, festivals and facilities. Promotion and marketing these assets is left to the organising community and cultural groups themselves. The City has no coordinated cultural tourism strategy or signage system to market its assets to visitors and tourists.

<p>Develop a cultural tourism strategy</p>	<ul style="list-style-type: none"> ● Integrate cultural activities with visitor experiences of the environment. ● Identify key tourism projects ranging from interpretive material, arts trails, annual festival programs, accommodation/theatre packages, festival programs, film location tours, café development, summer schools and outdoor theatre. ● Promote our cultural diversity and complexity to allow visitors and locals a richer and more varied experience of the environment.
<p>Implement a cultural signage system</p>	<ul style="list-style-type: none"> ● Promote cultural resources and programs both on-line and in public domain. ● Design creative and informative signage that is easy to read and to find. ● Install distinctive signage units at key sites in the city including: North Beach, Belmore Basin, Flagstaff Hill, Market Square, Wollongong Entertainment Centre, Civic Plaza, the Mall at Keira and Kembla street, Wollongong Train Station and campus sites. Include maps to mark cultural facilities, heritage sites on one side and rotational poster boards on the other. ● Design a precinct distinctiveness project using international symbols to identify sites of interest in local areas particularly Lake Illawarra, Sir Lawrence Hargrave Drive, Bulli, Helensburgh, Port Kembla, Mt Kembla etc. ● Begin collecting Section 94 resources for priority cultural signage identified.
<p>Enhance key recreational sites</p>	<ul style="list-style-type: none"> ● Encourage community events and festivals at popular recreational sites. ● Provide additional cultural and event infrastructure in priority areas such as the Wollongong Botanical Gardens, Flagstaff Hill, North Beach and Stuart Park. ● Begin collecting Section 94 resources for priority cultural amenities identified.

5) INTEGRATE PLANNING AND FUNDING FOR PUBLIC ART

Artworks contribute to urban amenity and celebrate distinctiveness. A funding structure is required to accumulate resources to facilitate matched project grants and partnership agreements.

<p>Implement a public art master plan to identify locations and themes across the LGA</p>	<ul style="list-style-type: none"> • Identify tourism attractions ie interpretive trails, public artworks at key recreational and cultural sites • Research commemorative works ie sites of indigenous or historical importance, • Detail city centre enhancements to create street appeal and public domain features • Audit parks and open spaces that the community value, researching into the stories and heritage of those areas, identifying distinctive features and materials. • Create a sense of arrival and immediate engagement with the City of Wollongong, its people and its stories. Essential sites include: Bulli Tops, Windang, Warrawong, The Foreshore, bottom of Bulli Pass, Stanwell Tops, Yallah, Mt Kembla and Kembla Heights.
<p>Identify funding sources for new and existing artworks</p>	<ul style="list-style-type: none"> • Adopt a funding structure best suited to Wollongong: either “percent for art”, an annual funding allocation or developer contribution plan or a combination. • Register all public art works as Council assets and maintain records of maintenance and conservation work to assess ongoing costs. • Implement the Wollongong Public Art Policy and Conservation study guidelines • Begin collecting Section 94 resources for priority cultural facilities identified
<p>Create distinctive street furniture and art features for key precincts</p>	<ul style="list-style-type: none"> • Engage with local artists, craftspeople, and designers to work with Council to create meaningful streets and engaging places • Provide cultural planning and project input to town centre projects like Dapto, Berkeley, City Centre, Foreshore Project, Thirroul, Unanderra.
<p>Fund place making projects with local communities</p>	<ul style="list-style-type: none"> • Engage artists to develop community engagement, develop skills and ownership. • Create places of meaning and distinctiveness with artworks in public gardens/parks and local centres, such as the Bellambi, Berkeley and Osborne Park projects. • Include beachfront parks in Towradgi, Woonona, Bulli as well as important indigenous sites and those with heritage significance.

SECTION 4 – PROPOSED FUTURE CULTURAL FACILITIES			
Place	Rationale	Features	Comparison
1 CULTURAL PRECINCT An iconic “heart of the city” and hub of activity Burelli Street from MacCabe Park to Civic Plaza. Opening to Crown Street and extending down to the Foreshore.			Newcastle’s Civic and Cultural Precinct
<p>A CIVIC PLAZA Redesign the Civic Plaza space to encourage activity, interaction and the capacity of to a regional cultural centre</p> <p>B MacCABE PARK Activate the park with existing and new community and cultural activity with a focus on youth activities</p> <p>C FORESHORE Enhance the recreational and entertainment aspects of the area to cater for events, families gatherings and cultural activities</p>	<ul style="list-style-type: none"> ▪ Provide a focal point for cultural activity with enhanced community identity and awareness ▪ Attract the potential 400 000 people in the Illawarra ▪ Offer a range and diversity of experiences for residents, patrons and passers by ▪ Support and encourage new ancillary businesses in and around the area ▪ Create synergies, value-adding and collaboration between art forms ▪ Promote cross utilisation and patronage of facilities ▪ Offer increased accessibility and connection between venues ▪ Develop stronger ‘audience pull’ by achieving collective critical mass. ▪ Attract people into the city by day and night 	<ul style="list-style-type: none"> ▪ Outdoor eateries and cafes, specialist markets, ▪ Cultural Heritage Centre, ▪ Live music venues catering to diverse styles especially jazz, popular and dance music ▪ Theatres, performance and dance and rehearsal spaces ▪ Children’s play spaces, public art, interactive experiences, and water play ▪ Public art which is sometimes engaging, challenging, sensual and changing ▪ Retail that relates to arts/culture: fashion, design, architecture, advertising, digital imaging, photography, craft, food, home-wares, art supplies, book stores, music stores ▪ multi function community access workshop spaces ▪ Amphitheatre - street performance, busking zone ▪ Evening entertainment, a strong economy day and night ▪ Links between city and foreshore ▪ Acknowledge and promote local heritage ▪ Interpretive trails, public art, parks and seating, shade ▪ Enhance and activate events sites 	<p>It connects the city to the foreshore. It includes a mix of heritage, reused and purpose built facilities such as the Newcastle Region Art Gallery, School of Music and Conservatorium, University House, Council's Central Administration Building, City Hall, Civic Theatre, Newcastle Region Library, Performing Arts Newcastle, Honeysuckle and Octopod buildings, Wheeler Place, Civic Station and the waterfront. The Council, State government, developers and the university are co-investing to realize the Civic and Cultural Precinct Master plan. The precinct has matured over time and now includes key cultural organizations, a number of smaller galleries, related commercial services and civic administration. The precinct is animated with a public art program, festivals, events, live sites and other creative activities.</p>

Place	Rationale	Features	Comparison
NEW MEDIA BUSINESS STUDIOS AND BUSINESS INCUBATION			HUDDERSFIELD MEDIA CENTRE
<p>CREATIVE ENERGY CENTRE a stand alone facility or part of a city centre public private partnership</p>	<ul style="list-style-type: none"> ▪ Encourage all hours activity and energy in the city ▪ Draw new media businesses, young creatives and students into the city centre. ▪ Build and attract new economy industry and business ▪ Create sustainable 'new economy' employment ▪ Retaining qualified and skilled graduates and resident professionals ▪ Generate income, and encourage sustainable business practice, for arts and creative professionals ▪ Attract increased local use and tourist visitation ▪ Raise the level of skill, especially entrepreneurial skill, among arts and creative practitioners ▪ Provide cluster of activity for new and emerging new economy businesses 	<ul style="list-style-type: none"> ▪ Possible inner city campus site ▪ Cultural information hub for the community ▪ Incubator for start up cultural businesses ▪ Workshop centre for community skills development in the visual arts, media arts, crafts and performing arts ▪ Small scale exhibition and performance space as well as seminar rooms for cultural industry focused discussion and debate ▪ Education, demonstrations, workshops, informal discussions ▪ Radio stations, recording studios, sound stages, video editing suites ▪ Meeting spaces (seating nodes, chessboards, food outlets) ▪ Permanent & temporary structures, spaces and tenants changing regularly - live performances 	<ul style="list-style-type: none"> - serviced office space for creative and media businesses -24 hour access, short/long term leases - reception and bureau services in contemporary environment - exhibitions and events program focusing on creative use of digital media, panel discussions, installations, performances - conference (seats 80) and meeting rooms (16/10 people) - exhibition and audio visual presentation facilities - broadband internet access - digital telephone system and ISDN - virtual office and bureau services - licensed bar and cafe with catering for 100 people until 2am - Additional 21 loft apartments for residential/business use. <p>Two thirds are commercial companies, one third are not for profit organisations. 19 offices are run as a university incubator, 30% businesses have global markets, 80% come from region Yorkshire, 50% from Huddersfield.</p>

Place	Rationale	Features	Comparison
INDUSTRIAL ARTS AND CRAFTS BUSINESS CENTRE			BRISTOL ,SPICE ISLAND
<p>A cluster of industrial arts and crafts activities in studios spaces, small creative business, retail outlets, framing centres, workshops, print studios and other creative activities which would be excluded from central Wollongong by zoning issues.</p>	<ul style="list-style-type: none"> ▪ Wollongong has a strong industrial base with access to skills, materials, equipment and buildings suitable for industrial arts activity such as welding, woodworking, glassblowing, construction, set design, pottery. ▪ Many of the older migrant communities have a strong artisan/craft skill base, which could be encouraged and developed in such a facility. A market niche for Wollongong, at a time when traditional crafts are being rediscovered in the building and design sector. ▪ Artist and design studios in one facility would develop specialist local skills, support emerging artists, grow new businesses and attract tourists. ▪ Artists and cultural groups create a vibrant hub of activity including out of hour's usage assisting in crime prevention, community building and urban revitalisation in outlying areas. ▪ Youth training and apprenticeships to work with master craftspeople and fine arts services. ▪ Wollongong's proximity to the port provides incentives for companies with export products or import requirements. ▪ Small business start-ups, mentoring and support services, sites for innovation, and which help create industry development and job opportunities. 	<ul style="list-style-type: none"> ▪ Artist studios/production facilities ▪ Office space for small artist businesses ▪ Printmaking workshop ▪ A monthly outdoor arts market ▪ Community and cultural development arts projects ▪ A reverse garbage facility ▪ Industrial arts workshops ▪ Training and apprenticeship capacity ▪ Large scale construction facilities ▪ Street furniture workshop ▪ Reuse of an old industrial building would be perfect for such a venture. The location in industrial zones encourages the inclusion of industrial arts, stone making, furniture making, sculpture and construction. 	<p>Spice Island, Bristol: adaptive reuse of an industrial site - an old tea packing warehouse now houses 80 artists studios and large contemporary exhibition spaces impact on Bristol artists has been substantial -access to cost effective studio facilities, chance to work in exciting and interactive surroundings, attracting new and international artists to the city, artist led and managed with professional management structure for exhibitions and commercial lettings, in collaboration with council, and a housing association, Spice Island also helped to create a new social housing adjacent to their site.</p> <p>Suitable partners would include: The NSW Ministry for the Arts, Department of State and Regional Development, Port Corporation may be interested partners.</p>

Place	Rationale	Features	Comparison
STATE CENTRE FOR PERFORMING ARTS			The Red Box
<p>A purpose built/ adapted facility supporting local and national physical theatre, dance and circus arts.</p> <p>This facility could be combined with the industrial arts and crafts centre</p>	<ul style="list-style-type: none"> ▪ Wollongong is well positioned to become home the first NSW state centre for circus arts. ▪ Community interest and participation in circus arts is now very strong in the region. ▪ High demand for performance, dance, theatre rehearsal and development space in Wollongong. ▪ Circus, as a niche art form, offers Wollongong a brand as a cultural destination and a creative city. ▪ Circus is a neat fit with Wollongong's industrial heritage. ▪ Nationally and internationally recognised artists and companies would be attracted to, if not regular visitors to Wollongong. 	<ul style="list-style-type: none"> ▪ Workshops ▪ Production and performance studios, ▪ Dance training facilities with links to schools ▪ Shared facility for 3 local circuses ▪ Attracting national companies from Sydney to relocate ▪ Specialist Circus training facilities ▪ Props, sets, and costumes construction workshops ▪ Large outdoor areas for vehicles, tent set up ▪ More creative companies bring the infrastructure and skills base to develop local employment. Circus companies need many associated craft and trade skill sets such as riggers, builders, construction crews, props makers, engineers, welders etc. <p>an incubus for new work to sustain independent performers</p>	<p>in Sydney was custom built for the purpose of housing physical theatre companies, but there are a number of problems in its operations that prevent it from becoming a state centre for performing arts: high rent limits its accessibility for independent artists and groups; the large number of user groups limits the amount of access time for any one group; the high rent also drives the need to hire the venue out to corporate clients, further limiting access for the physical theatre companies for which it was built.</p> <p>The Flying Fruit Fly Circus in Albury is accessible in financial terms, but its distance from a capital city prevents it from becoming a state centre for circus arts.</p>

Place	Rationale	Features	Comparison
LOCAL COMMUNITY/CULTURAL FACILITES			Shellharbour City Council
<p>Affordable, accessible local community facilities for emerging professional artists, young people and community groups to engage in creative activities across the LGA.</p>	<ul style="list-style-type: none"> ▪ The local arts community will have access to workshop, rehearsal and studios spaces at affordable rates. ▪ Such accessible venues provide an important step to assist the progress of young performers and artists as well as the possibility of employment opportunities. ▪ Local residents benefit from increased activity and programs in their local areas. ▪ Specialist needs of particular art forms are catered for ▪ Local cultural activity is encouraged and enriched by contact and exchange between people and groups ▪ Develop design to meet specialist cultural functions in community facilities in areas with high cultural use and demand i.e. Port Kembla, Woonona/Bulli, Coomaditchie, Coaldale, Thirroul Mt Kembla 	<ul style="list-style-type: none"> ▪ Develop cultural facilities in old School of Arts sites and others in buildings with cultural and heritage significance i.e. Woonona School of Arts, Pioneer Hall. ▪ Promote and extend access for music rehearsal, performance and storage in Mt Kembla hall and Wollongong Youth centre. ▪ Develop facilities for creation and display of visual arts with space allocated for exhibition rails, workshop benches, wet floor space areas i.e. Fairy meadow, Coaldale community halls and Kemblawarra hall ▪ Develop facilities sites for dance rehearsal and performance with the addition of mirrors, change rooms and wooden floor finishes as exists in Russell Vale and is also needed in the southern suburbs 	<p>Council has identified key functions for each of its regional community centres. On the basis of the Cultural Resources Study 1999, Section 94 developer contribution plans contribute to funding specialist cultural facilities within new community centres. For example – a community theatre focus at Roo Theatre in Shellharbour Village, arts workshops included in Warilla community centre and Shellharbour community centre, a kiln and ceramics workshop in Oak Flats, children’s public art and design features in Flinders community hall , youth arts and outdoor sculpture garden in Albion park rail community centre.</p>

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