

Online questionnaire report: Inquiry into the government's management of the Powerhouse Museum and other museums and cultural projects in New South Wales

As part of its inquiry, the Select Committee on the Government's Management of the Powerhouse Museum and Other Museums and Cultural Projects in New South Wales launched an online questionnaire to enable public participation in an efficient and accessible way.

The questionnaire was not intended as a statistically valid, random survey. Like the submission process, respondents self-selected in choosing to participate. This means that respondents were not a representative sample of the New South Wales population, but rather interested members of the public who volunteered their time to have a say. It should be noted that some participants reside outside of New South Wales.

The questionnaire was complementary to and did not replace the usual submission process. The submission portal was also available to individuals and organisations who wished to provide a more detailed response to the inquiry's terms of reference. In this regard, some respondents may have completed the questionnaire and also made a submission.

Questions

The questionnaire comprised 14 questions. This included background information on the respondents including their contact details, and the capacity in which they responded to the questionnaire.

Multiple choice questions sought the views of respondents on:

- the proposed relocation of the Powerhouse Museum from Ultimo to Parramatta
- the governance, planning, cost benefit analysis and business case for the Powerhouse Museum's relocation
- the sufficiency of current levels of funding to regional museum and galleries.

Open-ended questions encouraged participants to expand on their views of the issues listed above. The questions also sought participants' input on:

- the benefits and main risks of the Powerhouse Museum's proposed relocation
- the potential heritage impacts of the Powerhouse Museum's proposed relocation, including on the Ultimo site, and Willow Grove and the Fleet Street Precinct in Parramatta
- current levels of government funding and support for museums and cultural projects in New South Wales, and how this has changed over time
- equity in funding and public accessibility between galleries and museums in regional New South Wales, Western Sydney and inner Sydney
- the public policy prerequisites for a vibrant and thriving museums, arts and cultural sector in New South Wales
- other cost effective strategies to support museum development across New South Wales as an alternative to the sale of the Powerhouse Museum site at Ultimo.

The full list of questions is at Appendix 1.

Responses to questions

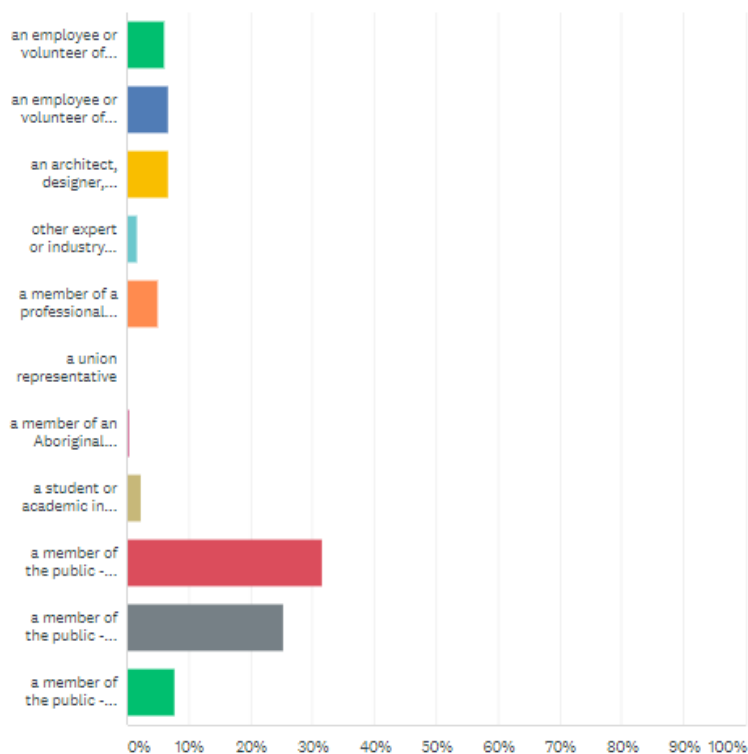
The questionnaire was open from 24 March to 3 May 2020 and received 301 responses. A sample of answers and summaries of responses are provided for each question below. The samples have been selected to represent the various viewpoints expressed in the responses.

Background

A broad range of participants provided responses to the questionnaire. The majority of respondents were residents of Western Sydney (31.67 per cent) and inner Sydney (25.33 per cent).

Please select the option that best describes you. I am undertaking this questionnaire as:

Answered: 300 Skipped: 1

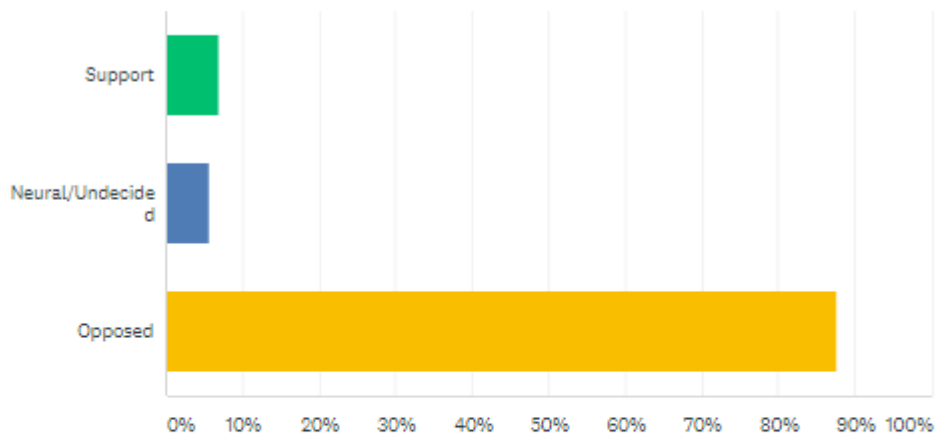


ANSWER CHOICES	RESPONSES
▼ an employee or volunteer of a museum or gallery (Sydney metropolitan)	6.00% 18
▼ an employee or volunteer of a museum or gallery (Regional NSW)	6.67% 20
▼ an architect, designer, engineer or heritage practitioner	6.67% 20
▼ other expert or industry professional (urban designer, town planner, property developer etc)	1.67% 5
▼ a member of a professional association within the museums, galleries and cultural heritage sector	5.00% 15
▼ a union representative	0.00% 0
▼ a member of an Aboriginal community group or organisation	0.33% 1
▼ a student or academic in museum and gallery studies or a related discipline	2.33% 7
▼ a member of the public - a resident of Western Sydney	31.67% 95
▼ a member of the public - a resident of inner Sydney	25.33% 76
▼ a member of the public - a resident of regional or remote NSW	7.67% 23
TOTAL	300

What is your position on the proposed relocation of the Powerhouse Museum from Ultimo to Parramatta?

An overwhelming majority (87.6 per cent) of respondents were opposed to the proposed relocation of the Powerhouse Museum from Ultimo to Parramatta.

Answered: 250 Skipped: 51



ANSWER CHOICES	RESPONSES
Support	6.80% 17
Neural/Undecided	5.60% 14
Opposed	87.60% 219
TOTAL	250

In relation to the previous question, please explain the reasons for your position

Those who opposed the relocation cited a number of reasons for their opposition including: cost, the potential loss of heritage sites in Parramatta, the central location of the Ultimo site, and the inaccessibility and unsuitability of the proposed site in Parramatta. Many respondents highlighted that they welcomed a new museum in Parramatta but that it should not come at the cost of the Powerhouse Museum currently located in Ultimo.

- 'The proposed site for the new facility is inappropriate and has the potential to cause damage to collections. As a person from a regional area getting to Parramatta is not as easy as getting to Ultimo and limits the number other options for a visit especially when travelling with children.' (member of the public - resident of regional or remote NSW)
- 'The Powerhouse is a heritage building which should remain where it is. The population of the inner city is increasing with more children who need the cutting edge experiences it provides. Parramatta should get its own museum without demolishing other heritage buildings and it will cost much less than transferring the powerhouse...' (member of the public – resident of inner Sydney)

- 'The Powerhouse museum should stay in its existing location. It is convenient and a site of its history and belonging. The cost is not warranted. Parramatta site is subject to flooding as experienced this year. To demolish Willow Grove and the Terraces would be an act of vandalism and tragic loss and disregard of heritage.' (member of the public – resident of Western Sydney)
- ... The present location is ideal for access by Sydneysiders and by visitors whether local or international. It is essential that the Powerhouse Museum have at least the current accessibility. The proposed site at Parramatta will be much more difficult to access, particularly for non-local visitors. The site is too small and is obviously flood prone. The proposed milk crate design is simply a ridiculous proposition (an employee or volunteer of a museum or gallery in Regional NSW)
- 'The PowerHouse Museum in its current form is central to the tourism's hub of Sydney and the moving of the huge, yet delicate exhibits would be hugely expensive and possibly destroy them. The Museum has many other exhibits that they could put into another museum, if needed. Parramatta has a unique place in Australia's history and deserves a Museum that reflects this. There are several sites that could be used for an appropriate museum but the flood prone place that has been chosen is really not a good idea...' (a member of the public - a resident of Western Sydney)
- The cost, total unsuitability of the Parramatta site, disruption to employees, volunteers and visitors cannot be justified. Also, the need for Western Sydney's exposure to museum facilities can be better met by the creation of a different type of museum, for example indigenous and/or immigrant cultures and history. The present site is the ideal location for visitors, researchers and students, being close to rail, light rail, ferry and bus transport, near major centres of tourist accommodation and attractions and located in a unique building which is highly relevant to the purpose of the Museum, which has been developed expertly to meet its function...' (a member of the public - a resident of inner Sydney)

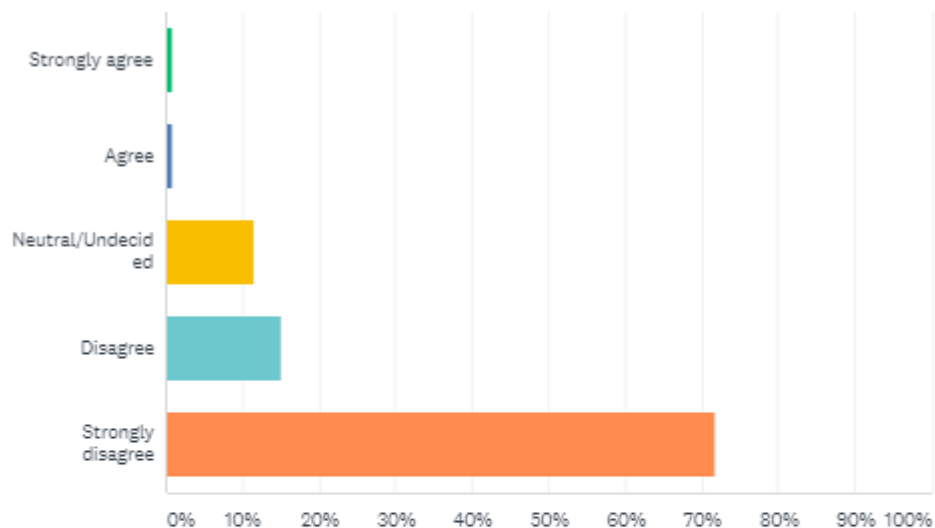
The respondents who supported the proposed relocation believed that the relocation would provide an opportunity for a new museum in Western Sydney, and that the present site in Ultimo is unsatisfactory.

- 'The old Powerhouse Museum building is not big enough and is now not suitable for its purpose. The new museum, it is hoped, will be really well designed to accommodate the Powerhouse Museum now and into the next forty years.' (an employee or volunteer of a museum or gallery in Regional NSW)
- 'Current building is unsatisfactory, badly designed and confusing to navigate. MAAS in Parramatta provides an opportunity to clearly state the importance of cultural infrastructure and future role of museums in community contexts...' (an employee or volunteer of a museum or gallery in Regional NSW)
- 'The west is in need of a quality museum showcasing the huge range of items presently stored by the PM [Powerhouse Museum]. The present site at Ultimo is difficult to get to and lacks parking and is restricted in its capacity to expand.' (member of the public – resident of Western Sydney).

To what extent do you agree with the following statement: The governance, planning, cost benefit analysis and business case for the Powerhouse Museum's relocation has been robust and defensible, and has been clearly and transparently articulated by decision makers.

Most respondents disagreed (15.1 per cent) or strongly disagreed (71.84 per cent) with the above statement.

Answered: 245 Skipped: 56



ANSWER CHOICES	RESPONSES
Strongly agree	0.82% 2
Agree	0.82% 2
Neutral/Undecided	11.43% 28
Disagree	15.10% 37
Strongly disagree	71.84% 176
TOTAL	245

In relation to the previous question, please explain the reasons for your position/answer.

Most respondents cited lack of consultation, vague details of the project and distrust in government as the reasons for why they disagreed with the statement in the previous question.

- 'There has not been very much open discussion of actually why the Powerhouse needs to move and what the plans for the site will be once it has gone. As a community member it feels as if [the] community has not been consulted about this - that the decision was a done deal whether the public liked it or not. It feels like the government has gone ahead with decisions not in keeping with public sentiment.' (a member of the public - a resident of inner Sydney)

- 'Do not view current state government's investment decisions and investigations as reliable, examples being the blowout on the metro and stadium projects.' (a member of the public - a resident of inner Sydney)
- 'Whilst various aspects of the business case are specific – options and cost details – the case for change and expected benefits are vague, with optimistically expressed assumptions but lacking convincing data ... No information is provided on the deficiencies of the Ultimo site or cost of remediation...' (a member of a professional association within the museums, galleries and cultural heritage sector)
- 'I think the position and justification haven't been clearly communicated and haven't included the full analysis of other options' (a member of the public - a resident of inner Sydney)
- 'There was insufficient consultation with communities in both locations, little risk assessment to the collection of the move poor governance arrangements, faulty financial assessments and no consultation with regional NSW.' (a member of a professional association within the museums, galleries and cultural heritage sector)
- 'The process of design and site selection did not involve adequate consultation with the wider public, particularly the communities of Parramatta and Western Sydney. Community engagement needs to start from day 1. Major decisions appear to have been made without consultation. This seems to align with a trend among NSW planning decisions which favour growth over the needs of communities.' (a member of the public - a resident of Western Sydney)
- 'There has been negligible community consultation and very limited transparency. The benefits to Parramatta are not clear and the cost to the current recognised site is significant. The whole project seems like a waste of money. The concept seems to be based on a simple development opportunity to create construction work and profits in Parramatta and Ultimo with little concern for the community.' (a member of the public - a resident of Western Sydney)

Respondents who agreed with the statement believed that the public has been well-informed.

- 'There has been widespread media exposure of the proposal and extensive advertising of the proposal and plan.' (a member of the public - a resident of Western Sydney)
- 'The evidence, its analysis and circulation to the public has been exemplary and convincing.' (a member of a professional association within the museums, galleries and cultural heritage sector)

What do you consider to be the main benefits of the Powerhouse Museum's proposed relocation?

More than half of the respondents who answered this question did not believe there were any benefits of the Powerhouse Museum's proposed relocation. Others believed that the only benefits would be to developers.

- 'There are no benefits if this relocation proceeds - not for Parramatta; not for the NSW's Powerhouse Museum; not for Australia and not for our hitherto respected international standing as a responsible custodian of our cultural heritage...' (Former executive staff member at the Powerhouse Museum; member Powerhouse Museum Alliance; museum and heritage consultant)
- 'Only the property developers will gain. The people of NSW, Sydney and Parramatta will all lose.' (a member of the public - a resident of inner Sydney)
- 'Nil for the public, Local Government Area or NSW Government. There will most likely be a financial profit and benefit for the developers involved.' (a member of the public - a resident of Western Sydney)
- 'There aren't any benefits for the Museum. It will be downsized, inaccessible to wider audiences and will not adequately represent its collection and its history. The only benefits are for those acquiring the city property, and those who think they will get votes in the west.' (A former Powerhouse Museum senior curator, and current curator, writer, historian, board and committee member, and advocate for retaining PHM in the city, with a different museum/gallery in Parramatta)

Other responses highlighted that Western Sydney would benefit from a museum but that this would not be best achieved through the relocation of the Powerhouse Museum.

- 'I don't see any [benefits]. Parramatta needs a world class museum, but it shouldn't be the Powerhouse and it shouldn't be on a flood prone location.' (a student or academic in museum and gallery studies or a related discipline)
- 'I think there is a very strong case for a new museum in Parramatta but not one which transplants the museum at Ultimo to Parramatta. An Alternative would be a museum in Parramatta which centres on Parramatta's and Western Sydney's unique colonial and contact history. This would work well with convict and colonial sites close by such as the Female Orphanage and the Female factory not to mention Pre occupation Aboriginal sites.' (a member of the public - a resident of Western Sydney)

A small number of respondents believed there would be some benefits to the Parramatta area.

- 'Parramatta is a vibrant and growing metropolitan area deserving of a world class museum to complement existing and other planned improvements to attract more tourism and offer local residents, as well as greater Western Sydney and beyond, with an additional cultural institution closer to home.' (a member of the public - a resident of Western Sydney)
- 'The only benefit I can see is the attraction of visitors to Parramatta.' (a member of the public - a resident of Western Sydney)
- Employment, ease of access for majority, attract visitors to history of Parramatta. Chance to improve and update existing museum (a member of the public - a resident of Western Sydney)

What do you consider to be the main risks of the Powerhouse Museum's proposed relocation?

A majority of respondents highlighted a number of risks involved in the Powerhouse Museum's proposed relocation. These included cost, the new site being prone to flooding, the inaccessibility of the new site, reduced visitation from tourists, heritage destruction and potential damage to the Powerhouse Museum's collection. Very few respondents stated that there were no risks.

- 'There is significant risk to major items in the collection. Equally there is risk to the project and museum budget. But the whole project is a risk as it lacks project, content or intellectual purpose. A strong case that describes what the museum will be, what its new enhanced purpose is lacking, apart from a grand new building and its components to include planetarium. Why will MAAS be better, different at Parramatta? That case has not been made...!' (a member of a professional association within the museums, galleries and cultural heritage sector)
- 'Lack of accessibility for much of Sydney, regional and international audience. Huge expense that is a waste of taxes. Not having a museum and collection available to visit for many years.' (Member of the public - Sydney north west suburbs)
- 'Loss of staff, financial losses, trivialisation of museum exhibitions, loss of research capability, an inappropriate building on a flooded river bank, loss of historic buildings in Parramatta, loss of confidence in government, socialised losses and privatised profits.' (a member of the public - a resident of inner Sydney)
- 'I'm concerned that the costs of the proposed relocation will be a lot more than has been forecast (as it usually does, no matter how often we are assured by government that that won't happen). I'm also concerned that in the move very important and/or fragile exhibits may be damaged and could be lost forever and when it floods again that there may be more exhibits damaged or lost.' (a member of the public - a resident of Sydney's North Shore)
- 'Lack of access to any such museum for the residents of NSW for the foreseeable future; Flooding and/or costly rehabilitation of the proposed site at Parramatta; loss of exhibition items in the process of the move; cost blowout of enormous proportions.' (a member of the public - a resident of Western Sydney)
- 'Proposed site is subject to flooding and the potential for damage to the collection is, therefore, considerable. The destruction of a heritage site, too, is an unacceptable cost.' (an employee or volunteer of a museum or gallery - Sydney metropolitan)

What are your views on the potential heritage impacts of the Powerhouse Museum's proposed relocation, including on the Ultimo site, the local heritage item known as Willow Grove in Parramatta and the Fleet Street Precinct in Parramatta?

Most respondents expressed concern with the potential loss of heritage sites in Parramatta as well as the Ultimo Site. In particular, many felt that the loss of heritage sites for the development of a museum would be counterintuitive.

- 'Saving money at the expense of local heritage buildings is short-sighted. I love living in the Parramatta area in part because of the character and history of Fleet Street Precinct. There must be a way to develop a new museum without sacrificing this heritage...' (a member of the public - a resident of Western Sydney)
- 'I'm concerned the Ultimo site will just become more apartments which doesn't benefit the community as much as the existing museum.' (a member of the public - a resident of inner Sydney)
- 'To destroy heritage buildings in order to build a museum about our cultural heritage is counter-intuitive and a disservice to the community. Both these buildings could easily be accommodated by a development and would be an asset, Willow Grove in particular could be rented out for weddings and corporate events.' (a member of the public - a resident of Western Sydney)
- 'Sydney has a poor record of destroying heritage in the name of progress. The loss of the Ultimo site to further development is a loss of public space. The Fleet Street precinct and Willow Grove need refurbishment but if that was allowed the possibility of creating new accessible heritage space is real. Being able to engage with the physical past is important and often overlooked.' (a student or academic in museum and gallery studies or a related discipline)
- 'The existing Powerhouse Museum won architectural awards and its destruction and changes to the building will basically render those awards worthless. The industrial heritage of the Powerhouse site in Ultimo is significant and it's very sad that the adaptive reuse of the building is not valued by society. I would have liked the opportunity to see the submissions that incorporated Willow Grove into the new building. I would like to see the opinions of Parramatta citizen groups concerned about their local heritage to be respected. I don't think a valid justification has been given for the destruction of the Willow Grove building.' (an employee or volunteer of a museum or gallery (Sydney metropolitan))
- 'The existing Powerhouse site is significant because it was an old power station. Its demolition would be vandalism. Willow Grove is a perfectly preserved colonial building of immense local pride, to demolish it merely to relocate an existing museum is insanity. Parramatta has lost so many beautiful and significant sites over the past 200 years and cannot lose any more. The St George Terraces are also of historical value and cherished by the people of Western Sydney. They could become part of a local museum significant to the area. The Fleet Street Precinct has indigenous and colonial significance and needs conservation and protection. There was some suggestion that huge tower blocks of apartments could be built in the grounds. This site is precious to First Nations people as well as being home to convict built structures which are irreplaceable artifacts of our colonial past. To develop these sites carelessly is to commit cultural and historical destruction.' (a member of the public - a resident of Western Sydney)

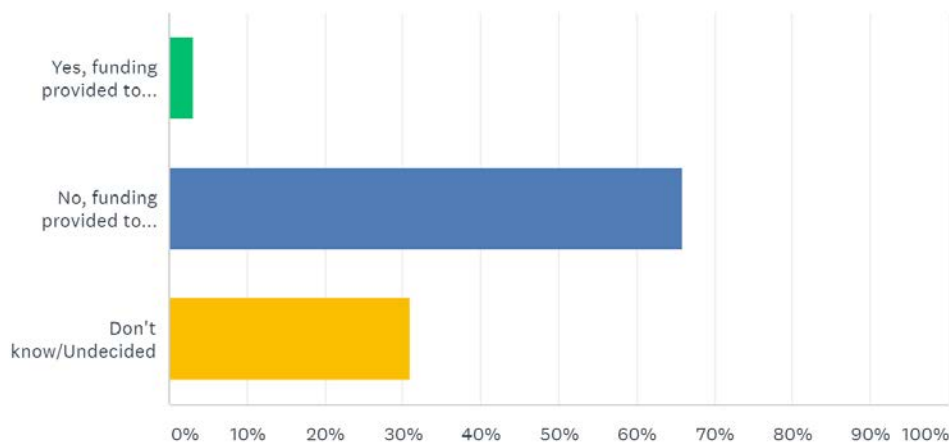
Few respondents didn't believe that the sites in Parramatta and Ultimo were significant enough to preserve as they are.

- 'The Willow Grove and Fleet Street buildings should be relocated if they really cause so much distress. They are pleasant examples of historical architecture but not important enough to derail the long terms social cultural and economic benefits that Parramatta Powerhouse will bring. There is no contest. The Ultimo site is an ugly, inaccessible, unfriendly, rabbit warren of a building. It has no obvious heritage value and is outdated and dysfunctional architecture as a public amenity...' (other expert or industry professional - urban designer, town planner, property developer etc)
- 'As a museum and heritage student, I don't really care about those sites. I didn't know about them until I read a news article about them a few months ago. Managing heritage sites is expensive and if they aren't able to draw visitors and they aren't significant enough, then they aren't necessary for society.' (an employee or volunteer of a museum or gallery - Sydney metropolitan)

Do you consider current levels of funding to regional museums and galleries to be sufficient?

A majority of respondents (65.92 per cent) did not consider the current levels of funding to regional museums and galleries to be sufficient.

Answered: 223 Skipped: 78



ANSWER CHOICES	RESPONSES
▼ Yes, funding provided to regional museums and galleries is sufficient	3.14% 7
▼ No, funding provided to regional museums and galleries is not sufficient	65.92% 147
▼ Don't know/Undecided	30.94% 69
TOTAL	223

What are your views on current levels of Government funding and support for museums and cultural projects in New South Wales, and how has this changed over time?

Most respondents who answered this question believed that the current levels of Government funding and support for museums and cultural projects in New South Wales were insufficient.

Some highlighted a difference in funding for regional museums versus those in metropolitan Sydney. Most respondents believed that funding and support for museums and cultural projects has declined over time.

- 'Funding for arts and cultural events in the Parramatta area appears to have improved in recent years, but a disproportionate share of all museum and cultural events has always gone to inner Sydney, and thus generating the greatest benefits for the wealthy elite fortunate enough to reside there. Aside from perhaps Wollongong, regional museums and galleries in NSW seem pathetically small and dull in comparison to those in regional Victoria. Regional areas might have fewer residents, but given the number of tourists frequenting places like the Blue Mountains I am always surprised to see so little cultural projects on offer there.' (a member of the public - a resident of Western Sydney)
- 'NSW has seen spurts of appropriate funding for cultural infrastructure but is way behind in what it needs as an international and national destination and for the needs of NSW cultural practitioners.' (other expert or industry professional - urban designer, town planner, property developer etc)
- 'I think that funding in the Arts and Culture has been diminished over time as it is seen as less important than funding other projects such as infrastructure (eg Westconnex etc)' (a member of the public - a resident of inner Sydney)
- 'The current levels of funding for NSW museums and cultural projects is distorted by the fact that the bulk of the capital expenditure is on city based projects ... while regional museums receive proportionally less and volunteer museums a relatively paltry amount. In 2018/19, volunteer museums received an average of \$283 per museum out of grant funding for a range of museums and galleries. (Former executive staff member at the Powerhouse Museum; member Powerhouse Museum Alliance; museum and heritage consultant)
- 'There never seems to be enough funding available for these museums and cultural projects and the whole grant process is made so difficult that many groups have given up trying...' (a member of the public - a resident of Western Sydney)
- 'The levels of Government funding and support for museums and cultural projects have been getting smaller and smaller for a number of years. It is clear that successive Governments have placed very little value on such projects in favour of more revenue producing activities. Such museums and cultural projects are in fact extremely valuable for our society and should be given greater funding.' (a member of the public - a resident of inner Sydney)

What are your views on equity in funding and public accessibility between galleries and museums in regional New South Wales, Western Sydney and inner Sydney?

Many respondents chose not to answer this question, with some highlighting that they do not have sufficient background information to comment. Of those that did comment, many noted that funding in regional New South Wales and Western Sydney is necessary, but that this should not come at the expense of existing museums in inner Sydney.

- 'Having and funding regional galleries and museums is important and should be supported but not at the expense of closing/moving already established museums that service high density population areas.' (a member of the public - a resident of inner Sydney)
- 'I am happy for Western Sydney and regional NSW to have more arts institutions but not at the price of destroying successful established ones...' (a member of the public - a resident of inner Sydney)
- 'I understand the Government wants to increase the funding and public accessibility of galleries and museums in Western Sydney. However, this should not be at the expense of existing galleries and museums in inner Sydney. It should be as well as. With a little creative thinking it may become evident that Western Sydney is a great location to have an immigrant museum or some other public venues not already available.' (a member of the public - a resident of Western Sydney)
- 'I think inner Sydney gets more funding- but this also makes sense, as it is a big tourist attraction, and so our funding builds on that. However, I think that galleries and museums can become very popular draw cards for their area (think Leuvers gallery, or Casula Powerhouse), and this deserves funding too.' (a member of the public - a resident of inner Sydney)
- 'Inner Sydney is the logical place for display of the state's most important exhibits because it is inner Sydney that is the most convenient place for NSW residents plus interstate and overseas tourists to visit. But other parts of NSW should not be ignored.' (a member of the public - a resident of inner Sydney)
- '[G]reater funding needs to be directed to regional museums and in bringing museum services to the suburbs. However I see greater need in regional and rural NSW than in the suburbs. Those in the suburbs do have access to the city via transport, perhaps subsidies could be introduced for admission fees and transport. State gives and local councils need to work together to build infrastructure and purpose built flexible cultural facilities which could host projects created by local artists and balance these with projects brought in from the key cultural institutions in inner Sydney. Local input is the key to creating viable cultural facilities.' (an employee or volunteer of a museum or gallery - Sydney metropolitan)

In your opinion, what are the public policy prerequisites for a vibrant and thriving museums, arts and cultural sector in New South Wales?

Respondents believed that consultation with community and experts, public funding, and accessibility were among the key public prerequisites for a vibrant and thriving museums, arts and cultural sector in New South Wales.

- 'Extensive community consultation that takes into account the day-to-day lived experience of local populations, including experts within those populations.' (an architect, designer, engineer or heritage practitioner)

- 'Adequate funding, policy which values the contribution made by the sector, more time and importance given to the arts in school education.' (A member of the public- resident of greater Sydney)
- 'Put very simply I would expect policy to require that a museum have good public accessibility not only when physically entering the museum but also in travelling there whether by car or by public transport. I think more money could be used in this sector to not only assist artists , but to ensure that public spaces are well maintained and enjoyable to visit... ' (a member of the public - a resident of inner Sydney)
- 'Firstly, sufficient public funding to support a vibrant public sector. Funding that supports multiyear programming to allow for sensible planning. Major cultural institutions require increased government funding and trust in professional expertise at a higher level than currently obtains. Equally, such institutions thrive when they imaginatively speak to the values, needs and aspirations of the communities in which they are located...' (a member of a professional association within the museums, galleries and cultural heritage sector)
- 'Well administered grants, tax advantages for sponsorship and philanthropy, sustained and consistent funding for long term programs and renewal, better support for volunteers.' (a member of the public - a resident of inner Sydney)
- 'Ambitious levels of public investment that keep pace with industry growth, anticipate further innovation, and attract Australia's best talent as well as regional and Western Sydney tourism. An assessment that benchmarks NSW against the leaders in this field from other states. Support for exhibition touring, education, professional development and sector collaborations. The advice and involvement of peak bodies such as the Australian Museums & Galleries Association, other regional and Western Sydney galleries, artist-run initiatives such as Parramatta's PARI, and the National Association for the Visual Arts.' (a member of a professional association within the museums, galleries and cultural heritage sector)

What might be some other cost effective strategies to support museum development across New South Wales as an alternative to the sale of the Powerhouse Museum site at Ultimo?

Respondents provided a range of suggestions to this question.

- 'Restore existing heritage buildings throughout New South Wales and repurpose them as historical museums and cultural institutions which uniquely reflect local communities. If done effectively, both Sydneysiders and interstate or international tourists will visit these sights and stay longer. Residents who feel a social or cultural connection to a local museum are more likely to support it by buying a membership or contributing to fundraising than to support a museum in any way which is too far from home.' (a member of the public - a resident of Western Sydney)
- 'Museums need to be well maintained and kept in good condition. People become disengaged when they see damaged or dusty exhibits. A campaign to promote our museums and perhaps more interesting public events within these spaces would

encourage people back to the museum. Putting funding into improving the museums which we already have could help' (a member of the public - a resident of inner Sydney)

- 'Pop up installations, partnering with restaurants.' (a member of the public - a resident of inner Sydney)
- 'An innovative, ongoing (12 months then intermittently) well-funded awareness raising campaign promoting local museums and galleries as a draw card to the regions - to build support - followed by a concerted effort to encourage benefaction to the regions by major regional business partners.' (Former Museum employee)
- 'Better and accessible cataloguing of all artefacts accessible through one database. NSW museum access card annual subscribe to all museums in NSW. Create and create cultural trails like wine and hike trails maps and resources to visit across NSW and combine them with other local landmarks.' (a member of the public - a resident of Western Sydney)
- 'Utilising heritage buildings such as the Fleet Street Heritage Precinct, Parramatta North. Currently this site is hardly used, it is a prime example of convict era architecture as well as the history of the development of the Parramatta settlement.' (a member of the public - a resident of Western Sydney)
- 'A re-introduction or new iteration of the old Opera House Lottery. In Europe, the Cultural Lotteries have enabled the development of many new and refurbished precincts.' (a member of a professional association within the museums, galleries and cultural heritage sector)
- 'Financial support for more co-operative enterprises. Providing a central hub for such necessities as off-site storage, conservation supplies, digitising projects, rather than fund numerous small projects.' (an employee or volunteer of a museum or gallery - Regional NSW)
- 'Selling a major public institution generates a once-off cash injection. A sustainable cash-flow system would seem more credible to providing long-term benefits to museums the museum sector. Potential be an ongoing revenue stream: – A lotteries tax similar to the UK model. – A minimal cultural tax on international visitors as per San Francisco. – Funnelling some money from sports support into cultural support. – Better education/marketing about the value of arts culture and its impact on people's lives (as done for sport). During Covid, everyone is watching film, reading books, listening to music, seeing art online, etc. – More equitable taxing large corporates and individuals... (though that is federal not state govt).' (a student or academic in museum and gallery studies or a related discipline)

Conclusion

The online questionnaire has been a valuable tool to efficiently gather the views of interested stakeholders on the issues raised in the terms of reference. The information gathered through the questionnaire will inform committee members and will be reflected in the inquiry report. The committee may also use the responses to support its findings and conclusions.

Appendix 1: List of questions

1. Please enter your contact details.

Name:

Email address:

Postcode:

2. Please select the option that best describes you.

I am undertaking this questionnaire as:

- an employee or volunteer of a museum or gallery (Sydney metropolitan)
- an employee or volunteer of a museum or gallery (Regional NSW)
- an architect, designer, engineer or heritage practitioner;
- other expert or industry professional (urban designer, town planner, property developer etc);
- a member of a professional association within the museums, galleries and cultural heritage sector;
- a union representative;
- a member of an Aboriginal community group or organisation;
- a student or academic in museum and gallery studies or a related discipline;
- a member of the public
 - a resident of Western Sydney
 - a resident of inner Sydney
 - a resident of regional or remote NSW
- other (please specify)

3. What is your position on the proposed relocation of the Powerhouse Museum from Ultimo to Parramatta?

- a. Support
- b. Neutral/Undecided
- c. Oppose

4. In relation to the previous question, please explain the reasons for your position.

500 words – free text box

5. To what extent do you agree with the following statement:

The governance, planning, cost benefit analysis and business case for the Powerhouse Museum's relocation has been robust and defensible, and has been clearly and transparently articulated by decision makers.

- a. Strongly agree
- b. Agree
- c. Neutral/Undecided
- d. Disagree
- e. Strongly disagree

6. In relation to the previous question, please explain the reasons for your position/answer.
250 words – free text box
7. What do you consider to be the main benefits of the Powerhouse Museum's proposed relocation?
250 words – free text box
8. What do you consider to be the main risks of the Powerhouse Museum's proposed relocation?
250 words – free text box
9. What are your views on the potential heritage impacts of the Powerhouse Museum's proposed relocation, including on the Ultimo site, the local heritage item known as Willow Grove in Parramatta and the Fleet Street Precinct in Parramatta?
250 words – free text box
10. Do you consider current levels of funding to regional museums and galleries to be sufficient?
 - a. Yes, funding provided to regional museums and galleries is sufficient
 - b. No, funding provided to regional museums and galleries is **not** sufficient
 - c. Don't know/undecided
11. What are your views on current levels of Government funding and support for museums and cultural projects in New South Wales, and how has this changed over time?
250 words – free text box
12. What are your views on equity in funding and public accessibility between galleries and museums in regional New South Wales, Western Sydney and inner Sydney?
250 words – free text box
13. In your opinion, what are the public policy prerequisites for a vibrant and thriving museums, arts and cultural sector in New South Wales?
250 words – free text box
14. What might be some other cost effective strategies to support museum development across New South Wales as an alternative to the sale of the Powerhouse Museum site at Ultimo?
250 words – free text box