

**Supplementary
Submission
No 148k**

INQUIRY INTO MUSEUMS AND GALLERIES

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Date Received: 26 December 2017

CREATIVE PARRAMATTA

Two new cultural destinations focused on human creativity and that of western Sydney's multi-cultural Communities, with linked museums devoted to Creativity, New South Wales, and Science, Art and Innovation, in two sites - Fleet Street Precinct and Riverbank.

(Instead of the failed and impractical concept of 'moving' the Powerhouse Museum to Parramatta. Paper based on: Submission III to Upper House Inquiry into Museums and galleries in NSW, August 8, 2016 and many further consultations thereafter).

[Upper House Inquiry relevant terms of reference: (a) (b) (d) (e) (h)]

Dr LG Sharp, (Founding Director, Powerhouse Museum 1978-1988, September 28, 2017)

Key words: new cultural concept; search for alternatives which are cost effective/**Best Value**; consult widely and genuinely with Communities in western Sydney; access to major State Collections; obtain marketing and visitor research reports and documentation from Government carried out for the failed concept of 'moving' the Powerhouse Museum and analyse them; building on MAAS collection strengths of art and science linked through design and innovation= human creativity; call for a Committee to analyse existing plans, genuinely survey public opinion and suggest a range of alternative concepts to 'moving' the Powerhouse Museum/MAAS. Part of a new genre of 'Future Museums'

Summary:

Campus 1: At Fleet Street Heritage Precinct:

Comprising: 'Mother-ship'- The Museum of Creativity- 'MOC'- globally significant new campus/building(s) leveraging the MAAS collection strengths (science, innovation and art), operated by MAAS as part of semi-autonomous campus, family-focused as are all these Fleet Street entities; the Museum of NSW in restored Fleet Street Heritage Precinct buildings (FSHP), to include twenty-first century displays and State Collections, with migration a major theme; an interactive garden- family focused- 'Gardens of the Mind'; outdoor Amphitheatre for up to 20,000 people; a Reconciliation Meeting Place in an aboriginal controlled zone; retail and food and beverage in the heritage area and new build, as appropriate; on the edge of the FSHP appropriately scaled parking (like Third Street Mall in Santa Monica); appropriately scaled unit development with set-back from FSHP up to 2000 units?; light rail located so as to maintain heritage values and be functional; reengineered river to provide another 'string of opals' and any needed flood control.

Campus 2: possible Entertainment Zone at Riverbank site, Parramatta, similar to earlier Council plans: 'Parramatta Creative'

Comprising: A critical mass entertainment destination, operating 17/7 mainly for adults comprising: New Riverside Theatre approx. 1500 seats (? 2500 m2); the new, MAAS- themed '**Sciart Galleria**'- (2000 m2); restored Willow Grove House and garden- a boutique hotel, approx. 30-40 rooms; restored St George's Terrace, retail; new major Temporary Exhibition Space- (approx. 2000 m2); smaller exhibit galleries and art ateliers, approx. 1000 m2; a themed pub, with micro-brewery, micro-distillery, creative sports theming, (approx. m2); an upmarket night club 'The Factory'- (approx. 1500 m2); additional food, beverage and retail, fully commercial- (approx. 3000 m2); an up-market unit development called 'The Creative', number of units TBD; parking, up to 300 vehicles (variable depending on required disabled parking numbers). Re-engineered river lakes- 'string of opals'- and a created canal- with major flood drainage provision. Approx. Total= 14,600 m2, plus parking, units and full provision for Riverside Theatre.

Ultimo: Powerhouse Museum renewal: mainly using income from air rights co-development, approx. \$120 million, six year renewal programme to be planned with MAAS and interested parties, controlled by MAAS.

Capital Cost to Government: not to exceed \$650 million, over nine years, potentially less cost and time.

Consolidated Revenue annualisation: to accept current operational projected cost of grandiose Riverbank plan as described in preliminary Business Case and a perpetual Foundation created by NSW Government, matching dollar for dollar with donated funds.

NOTE: These are concepts only. A complete range of (open-to-creative-community-comment) options must be tested widely in Greater western Sydney.

‘POWERHOUSE MUSEUM TO PARRAMATTA?’ NEW OPTIONS:

‘Museum of Creativity - MOC’:

CREATIVE PARRAMATTA: CAMPUS I: MOC: AT FLEET STREET PRECINCT

(Potential world heritage site) with **Museum of NSW**, to include migration theme.

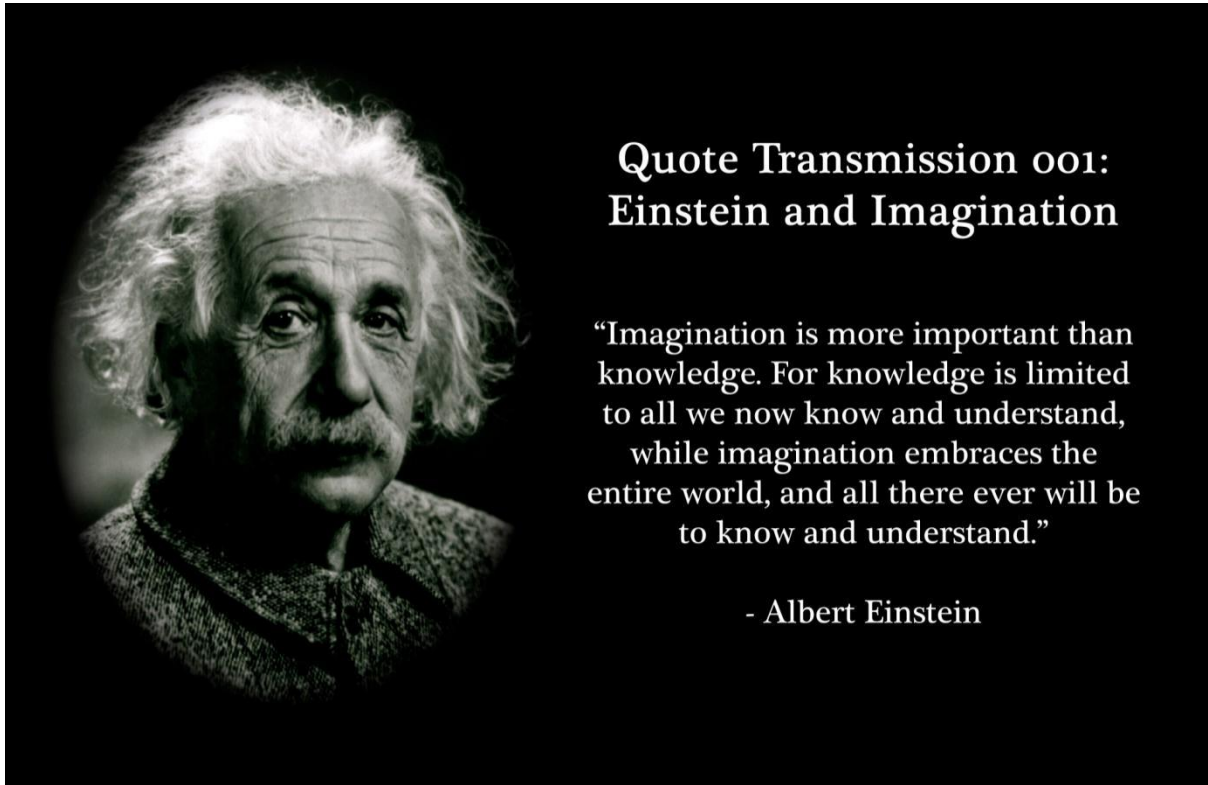
One of the world’s most famous emigrants: Albert Einstein:

"The greatest scientists are artists as well," (Calaprice, 2000, 245).

"The mere formulation of a problem is far more essential than its solution, which may be merely a matter of mathematical or experimental skills. To raise new questions, new possibilities, to regard old problems from a new angle requires creative imagination and marks real advances in science."

As one of the pre-eminent physicists and émigrés of all time and a fine amateur pianist and violinist, Albert understood creativity, the nature of creative thinking and how we should stimulate it. Above all he saw creativity as a spectrum from art to science, without boundaries, united through our imaginations and our ability to formulate new questions and new, creative ways to answer them. Imagination and creativity are covalent.





The background:

As Minister for Western Sydney, our then Premier created a working hypothesis based on demographic and political reality- GWS (Greater Western Sydney) deserves a world-class focus for its creative cultures. His 'thought-bubble' to January, 2017, had been on 'moving' the Powerhouse Museum- although the costs of doing so to a standard comparable with existing buildings would far outweigh funds realised by the sale of the Ultimo site if normal densities are permitted (cost \$1.5 billion +; normal density sale value max"\$250 million); would also waste at least \$350 million investment in the existing purpose-built buildings (more like \$460 million); would continue feeding an increasingly toxic battle with opponents of the 'move' from east and west Sydney; while failing to truthfully find out what people in Greater Western Sydney actually need and want. Offered half a loaf or no bread at all they took the bread on offer. They were not offered a wide range of options although the Parramatta Council in 2016 and the Parramatta consult in July by MAAS made clear they actually don't want a recycled museum but other, more appropriate options. Recent well-publicised support for the 'move' from 40 'Business Leaders' under the direction of Mr Borger mirrors the so-called 'silver-tails' who advertised in 2016 against the move, yet who advocated a new, brilliantly creative museum in Parramatta, and does not truly represent the myriad communities of GWS or folks like the North Parramatta Residents Action Group (NPRAG)

It is hard to imagine a more negative environment into which a new cultural institution would be launched. This reality is already being felt by the museum concerned.

As the Sydney Morning Herald says (02 09 2017), more than ever Government needs a circuit breaker before proceeding with the existing 'Plan'. If the 'Policy' setting remains the same the MAAS Board of Trustees and the Government will continue to proceed in an ever-deepening toxic environment. To simply argue it is a 'Done deal' merely demonstrates Government's 'thought-bubbles' approach, its inability to plan appropriately without genuine consultation and indicates a wanton aspect to wasting money, let alone

destroying heritage and fiscal value. What is needed is a '**Best Value**', answering all criteria, re-think. Delivering on the promise in a more creative, cost-effective way. Since all parties in the Parliament seem to agree that Parramatta and Greater Western Sydney deserve a great new museum the questions are more 'how' and 'what' [do the Communities want?] rather than 'if'.

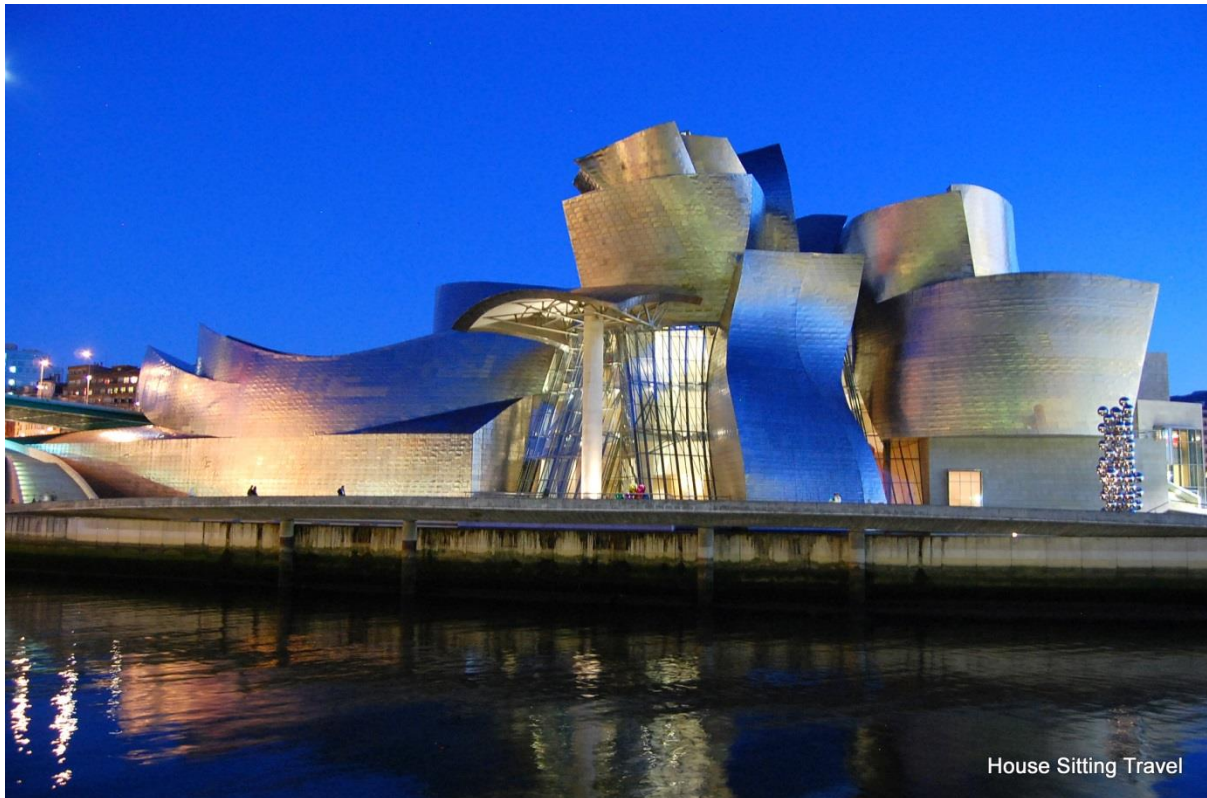
Government has sufficient funds available after sale of the poles and wires and a net positive Budget balance (2016-2017/ 2017-2018) of over \$3 billion- it simply does not choose to apply it in a balanced way in Greater Western Sydney and NSW generally. This said, Government clearly lacks a well thought out policy in these museum domains on which to base such strategic expenditures.

Unlike other states and territories, and with a few exceptions such as some historic houses, NSW does not have branch or satellite museums or semi-independent museum campuses in the west or regional NSW, as it did in the past. This makes the distribution of museums, cultural collections and funding particularly unbalanced in terms of access, equity and important themes for the history and culture of NSW. This '**Best Value**' proposal moves a significant way towards solving part of that problem.

The time has come to think outside the narrow confines of traditional museology and the wrecker's ball- to take on board the success of places like Carriageworks, 'Future Museums', Abbotsford in Victoria, indigenous cultural centres and Dublin's Science Gallery. To accept the power of a multi-institution destination such as Melbourne's Federation Square (3.2 hectares) or heritage site such as Abbotsford, but in an entirely new architectural idiom and with a new mix of institutions which reflect the migrant history and creativity of New South Wales at the Fleet Street Precinct. And on the Riverbank site

This proposal, at far lower cost, optimal site size, faster speed, greater originality, enhanced 'Big Ten' co-operation, and exemplary uniqueness would demonstrate this Government's own creative thinking while capitalising on existing collections, site value realisation, strengths and synergies. Still, any and all of its details should primarily be seen as 'thought starters' for a genuine conversation with Communities in Greater Western Sydney.

It covers MOC and MNSW as cooperative, family focused elements, developed and run by the MAAS through MOC, with a significant personnel presence, both front and back of house, in the Fleet Street Precinct (including a Director and local advisory panel) and, through a version of Science Gallery, Dublin, ('Sciart Galleria') at the Riverbank site- part of an adult focused entertainment complex. Effectively two more MAAS campuses, managed locally as part of a multi-campus organisation, yet overseen by MAAS at much lower capital cost and containable consolidated revenue contribution.



(Frank Gehry, Guggenheim Museum, Bilbao, Spain- note proximity to river- now a major concern)

The context:

A critical issue, before pre-determining decisions are taken, is to *genuinely* find out what the people of Greater Western Sydney want for themselves, their communities and their shared aspirations. It is completely sub-optimal to simply place a reworked, smaller, brand-confusing institution (what is a MAAS? How can you 'move' the Powerhouse Museum- it is not a brand but a heritage building complex? What intellectually confused, marketing claptrap especially since the Powerhouse at Casula already exists) in the centre of Parramatta without a full survey, commissioned by an independent panel of selected local citizens and museum/ cultural experts, chaired by an independent person of stature, cultural expertise and demonstrated practicality, acceptable to all stakeholders. **The survey work to date appeared after the ill-considered 'Move the Powerhouse Museum' announcements were made. Naturally the limited number of survey respondents would rather have 'half a loaf than no bread at all'. MAAS is seen as a trophy not as growing out of the core needs and aspirations of the communities, and the survey questions predetermined their replies 'Push-pull'. The entire process needs close examination at the Upper House Inquiry. Unless the communities take the new museum into their hearts any so-called Business Case [propensity to spend] will mislead and inevitably fail.**

Greater Western Sydney now has a population in excess of 2.2 million people; a Regional Product of in excess of Aus \$108 Billion; an expanding geographic coverage; and would be Australia's third largest city if denominated as a separate unit. GWS also has three Institutes of higher learning and is developing Parramatta's CBD in an expansive fashion, which illuminates the GWS capacity in planning, the creative industries and modern business initiatives, as well as its more traditional industrial and logistical base. Pragmatically, GWS is also home to an incredible array of ethnic backgrounds, languages and cultural practices and is at the heart of State and Federal politics. Whoever wins politically in GWS has a fair chance of winning the State overall at those levels. To say as much is simply to recognise the power of demography, economics and cultural identification. GWS also has a host of schools, historic sites- arguably the most important heritage

precinct for both pre- and post-1788 history in NSW and possibly Australia- local and other galleries and the Casula Powerhouse Arts Centre (CPAC).



(Hadid: MAAXI Museum, Rome)

Yet, GWS is bereft of a major Cultural Institution - as represented in the 'Big Eight'- The Art Gallery of NSW (AGNSW); the Powerhouse Museum (PhM); The State library (SL); The Australian Museum (AM); Sydney Theatre Company (STC); Sydney Living Museums (SLM); the Museum of Contemporary Art (MCA) and the Opera House/Australian Opera (OHAO)- in no particular order. This is not to say GWS does not have a thriving, creative cultural life- far from it- just that for Regional residents to visit the Big Eight can be time-consuming, expensive and, given that GWS pays a large proportion of State and Federal taxes, inherently unfair. Hence the proposal to 'move' the Powerhouse Museum to Parramatta's CBD in its entirety. The 'Big Eight' could even be expanded to the 'Big Ten' if the Conservatorium and the Royal Botanic Gardens are added.

A new Concept:

An innovative 'Museum of Creativity' - MOC [working title- pronounced 'MOQUE'] would have as great, if not greater international impact than Hobart's MONA and would indelibly stamp the Government's claim to truly support Greater Western Sydney and Creative Parramatta as a National Cultural Centre with world-class cultural and educational opportunities, with a potentially restored UNESCO heritage site at the Fleet Street Precinct. This plan represents [Best Value](#).



(Frank Gehry: UTS building in Ultimo-Pyrmont. Uniquely creative. Art and engineering combined)

The new cluster of buildings at the Fleet Street Precinct, while spectacular in design, would not need the massive cubic spaces of the present Ultimo heritage buildings, because the massive museum objects and collections would stay where they are. The intermediate and compact gems of many other collections, owned by the people of the State, would be circulated into the MOC complex instead- a range of international quality and potential impact.

The components at Fleet Street Campus:

A campus type layout would be practicable with enclosed and sheltered piazza and internal spaces, including small performance spaces, surrounded by interactive gardens with performance and family oriented outdoor spaces. Add to these the new-style animated displays of the **Museum of NSW** in the restored heritage complex of buildings, to include the theme of migration, plus supporting ateliers for arts and science practitioners and start-ups, and performance, food, beverage and retail spaces at an appropriate scale, with a major new Indigenous Reconciliation Zone (leading the country), a chain of small lakes ('string of pearls'), an outdoor amphitheatre, and unit development/car parking/light rail on the fringe- and **Creative Parramatta** would have a world class heritage and cultural facility in line to be eventually nominated for national and UNESCO Heritage listing. The heart of the project would be the signature, spell-binding new campus for **THE MUSEUM OF CREATIVITY/MOC**- hosting objects from all major State collections and interactives which help make visitors more creative. The area is only 820 metres away from the Riverbank site and the critical mass of integrated elements would be a compelling 'must visit' for families, multi-cultural citizens and an increasing number of international visitors.

Museum of NSW- approx. **1,800 m2 front of house (FOH)** with **700 m2 back of house (BOH-** to include family oriented engagement and school group orientated education/performance spaces) in restored buildings

Rentable ateliers, performance and start up spaces- say 1,000m2 (FOH) + 350 m2 (BOH) in restored buildings

Support F and B, retail and start-up spaces- say 1,500 m2 in extended/restored buildings + small sheltered piazzas

Museum of Creativity- signature /spell binding *new campus*, say 17,000 m2 (FOH 11,000 m2 plus and BOH- to include family and education spaces as above- 6,000 m2)

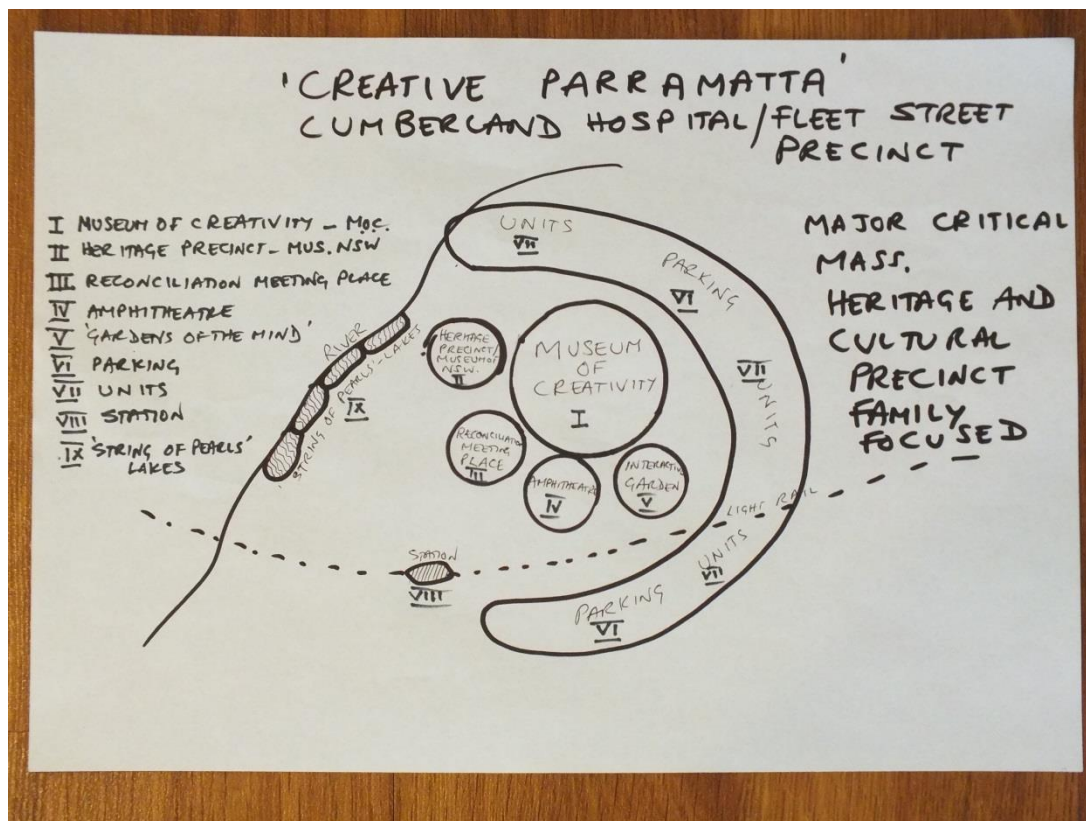
Outdoor Amphitheatre- sufficient for 20,000 crowd with permanent but extendable stage+ green rooms and storage- part of the public open space when no performances programmed

Interactive gardens (ask me) at about 2,000 m2- a total family crowd pleaser year round in our climate

Reconciliation Meeting Place- developed in deep consultation with the Aboriginal peoples 4 acres +

'Edge' unit, parking and light rail development/facilities- critical for commercial underpinning and access (think Third Street Mall, Santa Monica)- developed in concert with UGNSW to maximise appropriate commercial utilisation- with a new DCP and subsequent DA.

A kind of super charged NSW answer to Abbotsford in Victoria- but a step-change in critical mass destination with compelling visitor attractiveness/experiential mix/commercial underpinnings.



(Pictogram only; not to scale; not an accurate mapping attempt)

Costs:

It is difficult to cost this part of the proposal because it is now simply unknowable how many of the heritage buildings will be retained/restored; how much of the other elemental program will be possible and how large; and what the net cost will be when offset by commercial developments [but, just guessing, PC out at \$100 million?]. **The whole 32 hectare site should be seen, however, as one integrated Master Planning**

Opportunity with one integrated Business Plan- not a commercial, 17 land-units sale opportunity and a rump of heritage responsibilities. That way lies a dysfunctional, hybridised, oncologically-mutating camel as currently being put together in Dr Frankenstein's so-called 'Urban Growth' department' (sic).

Just like a cancer? Perhaps we should brand the 4200 units UG[LY] NSW project as 'METASTASIS'?

As far as the new **MOC** building and exhibitry is concerned- with signature, **spell-binding new structures** in mind- industry norms for really high quality museum build and fit-out might possibly be achieved (2016 dollars) at \$9,000 per m2 structural design and build (not including animated, massive object spaces- that increases build costs significantly); and an average of \$12,000 per m2 exhibit design and install. If public space is 11,000 m2 of which 8,000 m2 is display- that gives a figure of around \$ 96 million for displays, plus around \$15 million for public space, non-display. The total structural/build cost could be in the region of \$153 million or thereabouts. BOH fit out is dependent on technology and other matters, but can average about \$6000 per m2 including conservation, commercial and F and B, offices, education and so on. This would give a fit-out cost for BOH in the region of \$36 million. The total for design/ build here would, all up, be **in the region of (\$ 2016) \$300 million** maybe slightly less. This does not include inflation, collection move, marketing and a host of headings, or a 10% contingency provision, but it is far less than 'moving' MAAS, or the Powerhouse Museum, to Riverside which has already been indicated to the Upper House Inquiry, to be \$600 to \$800 million just in terms of building envelope cost alone.

The question of individual institutions' co-operation may be raised. Given the opportunity to show their mainly unseen collections to large 'new ' communities, and subject to appropriate, additional, but carefully limited operational funding, it is difficult to imagine each and every Board of Trustees objecting to Government's request.

Human creativity: an idea with deep museum history:

The current 'leadership' of the Powerhouse Museum has recently happened upon this key fact: in a recent address the then new Director made the point that this museum is unique in Australia as a museum of arts and sciences. So, why is Sydney's Powerhouse Museum the nation's only Arts and Sciences Museum and one of very few in the world; and why is this significant within the ambit of MOC/MNSW/Sciart Galleria [SG]?



(Queen Victoria opens the Great Exhibition in the Crystal Palace in Hyde Park, London, in 1851)

The background to the parent institution, MAAS, is highly relevant. In London, in 1851, Prince Albert inspired the first great International Exhibition, from which evolved a museum of arts and sciences, aiming 'to make works of art available to all, to educate working people and to inspire British designers and manufacturers'. This Exhibition showcased human creativity from within the then Empire and from across the Globe. This later evolved into the Victoria and Albert Museum- the 'V&A'- while the science component was split off in the spirit of narrower specialisation as the Science Museum, in the 1920s. It was the earlier, more coherent tradition, reflecting human creativity and the nexus of art and science through design and innovation that was

carried on in Sydney's Technological Museum, and which was consciously renamed the 'Museum of Applied Arts and Sciences' in 1946, honouring the unique breadth and historical inspiration of its collections.



(Steve Jobs with I-Phone at the launch)

The fusion of arts and sciences has become even more relevant over recent years. The growth of computers and other technology presented through inspired design- as personified by Steve Jobs of Apple fame- means innovation has become even more accessible to the consumer thus changing our lives in profound ways. The innovator of the future will be the one who combines ideas from many disciplines which are then mediated through great design, resting still within the original inspired vision of the V and A. **And resting, also, within the critical ambit of our deliberate celebration and stimulation of human creativity. Only through this will humankind's present challenges be solved.**

MAAS already leads in multidisciplinary endeavours and seeks 'to more effectively engage with the multiple communities with interest in the hybrid disciplines of the applied arts and sciences' (MAAS Annual Report, 2014-5).

Thus it must be emphasised that the **Powerhouse Museum** in its present heritage location is an unique national asset. It must be seen not as a Sydney institution which is to be placed in the city's current geographic centre- which will continue to move westwards over time as it develops multiple hubs like other world cities- but as something that must remain in the most accessible place for the nation, and indeed for the world, where it has been located since 1890. The Ultimo site is next to the CBD at the established transport focus: visitors may walk along the recently created Goods Line Walk, from Central Station, passing some of Sydney's most important cultural, educational, innovation and media institutions – a growing, world class creative hub- such as the ABC, UTS and TAFE to reach the museum and a great international museum- The National Maritime Museum. **This is the ideal place for this unique museum and far more accessible than Parramatta to key visitor segments from the anticipated 40 million visitors to Darling Harbour.**

Options and constraints:

'Moving' the Powerhouse Museum (PhM) - in one way this pretends to be a fine proposal: world class embodiment of the Creative Industries, social history and technology moves 23 kms west. In another it is

plagued with issues relating to size, cost blow-out (total project cost \$2 billion in 2024 \$s ?), complexity, time to be taken, site selection, wastage of investment, heritage destruction, collection risk, legal challenges, reduced popular access and denudation of the edge of Darling Harbour, which will lose its major cultural institution just as the State takes an equally major initiative worth \$ billions; and as the PhM has concrete plans to re-orientate towards the renewed Darling Harbour with already increased access.

The size issue is paramount- PhM has massive 'kit'- planes, trains, cars, trucks, steam engines - which require an unencumbered site footprint in excess of at least six acres; going on West Australia's new museum complex- though it lacks the big 'kit'- the PhM's replacement building cost will be in excess of A\$ 600-800 million; it will waste at least \$ 350 + (\$460?) million of existing purpose-built, structural investment; and it will probably take around 8-10 years to complete the project. Thus, some of the largest, yet most sensitive objects weigh many tonnes and occupy very large cubic volumes such as the 1785 Boulton and Watt beam engine (an international icon of priceless value), the other steam engines (all using live steam), the First Locomotive and Train in NSW, and the Catalina, the largest suspended aircraft in the world. Claims that the PhM has the skill sets to move these and -the far more than 250,000 objects- misses the fact that continued efficiency dividends have stripped out the skills required as a result of a more than halving of staff levels and a loss of centuries of curatorial expertise. Added to which, Jonathan Minns, the specialist from UK who was critical to safe movement in the 1980s is no longer with us.



(Massive original Boiler Hall, unique in Australia as a huge display hall for the integrated history of world transport)

Building new structures to show and store these and many other large items will be cost prohibitive and that was why the huge heritage buildings of the original Ultimo Power Station-developed originally in three stages

and powering early Sydney's growth- were utilised. ***In addition it is probable that a legal challenge may be taken up if these heritage buildings are to be destroyed, or deeply altered to facilitate dense urban development, while the move completely puzzles the visiting public due to branding confusion: what is a 'moved' historic Power House after buildings at the brand's core have been wantonly destroyed?*** And if the Powerhouse Museum is not 'moved' and the new museum is referred to as MAAS- what on earth is a MAAS? It does not have the intuitive brand recognition of MOCA, MONA or MOMA which are widely understood around the world. MOC is within that broader brand understanding. MAAS is not. (MASS anyone- pass the Communion Wine?)

Yet these negative factors, in a way, are not the weakest aspect of the proposal. The idea itself lacks a compelling intellectual justification for such major expenditure. Instead of a recycled place, does not GWS deserve something brilliant, new, creative and unique to match its rapidly evolving special, creative character? If Government is to commit hundreds of A\$ millions should there not be something more inspiring to the people of GWS than a recycled concept from the '80's gussied up in C21 dress but squeezed into a garment four sizes too small?

Existing Co-operation with great upside:

Already three of the Big Eight are cooperating behind the scenes at the PhM's Castle Hill site with a new Storage, Discovery and upgraded Conservation facility at a cost of approximately \$32 million. This is the rebooted facility- the **Discovery Centre**. Started in January, 2015 this upgraded facility now brings together collections of PhM, AM, and SLM. Already, they represent a new partnership between these three. They also represent something else: the first place in mainland Australia where creative human thought of the past spanning much of human discovery, knowledge and human endeavour is concentrated in one location with access to world-class collections from individual institutions. As a range of subjects this covers off significant parts of the subject and science known as 'Human Creativity', plus major segments of natural creativity as evidenced in the work and collections of the Australian Museum. Expanding this facility is fraught however: it is now much more constrained than in the 1980s, it is basically full and to grow it requires acquiring adjacent, cost effective land- TAFE may object to that?

Imagine if this new reality was taken further. In a different way in a different place.

The 'Museum of Creativity' (MOC).

This is a 'working title' only but the campus name embodies what this new grouping of institutions might become. Think for a moment if the collections, creative skills, management capacities and ideas of the Big Eight- now added to with Music (Conservatorium) and the Royal Botanic Gardens- could be brought together in an entirely new fusion of talent, creativity, planning and construction?

Located in Parramatta at the Fleet Street Precinct, partnered with local higher learning entities, aboriginal peoples and cultural community groups, this institution covering creativity's entire spectrum could embody Australian, indigenous and multicultural communities' creativity in all the arts, humanities and sciences and our core multicultural history. In that way it would represent '**Best Cultural, Social and Political Value**' for millions of families around Australia and especially in NSW/GWS. Family orientated it would focus on creativity in science and the arts- a kind of C21 Science Centre- but a step change in technology, educational theory and covering the entire spectrum of innovation as embodied in MAAS collections and those of other State Institutions.

Thus MOC would encompass as integral but separate parts: a new Museum of NSW - using cutting edge display technology- with migration as a major theme (as separate but interlinked entities), a new Reconciliation Meeting Place -(Indigenous Culture and Heritage Centre- ICHC) run by the indigenous owners:

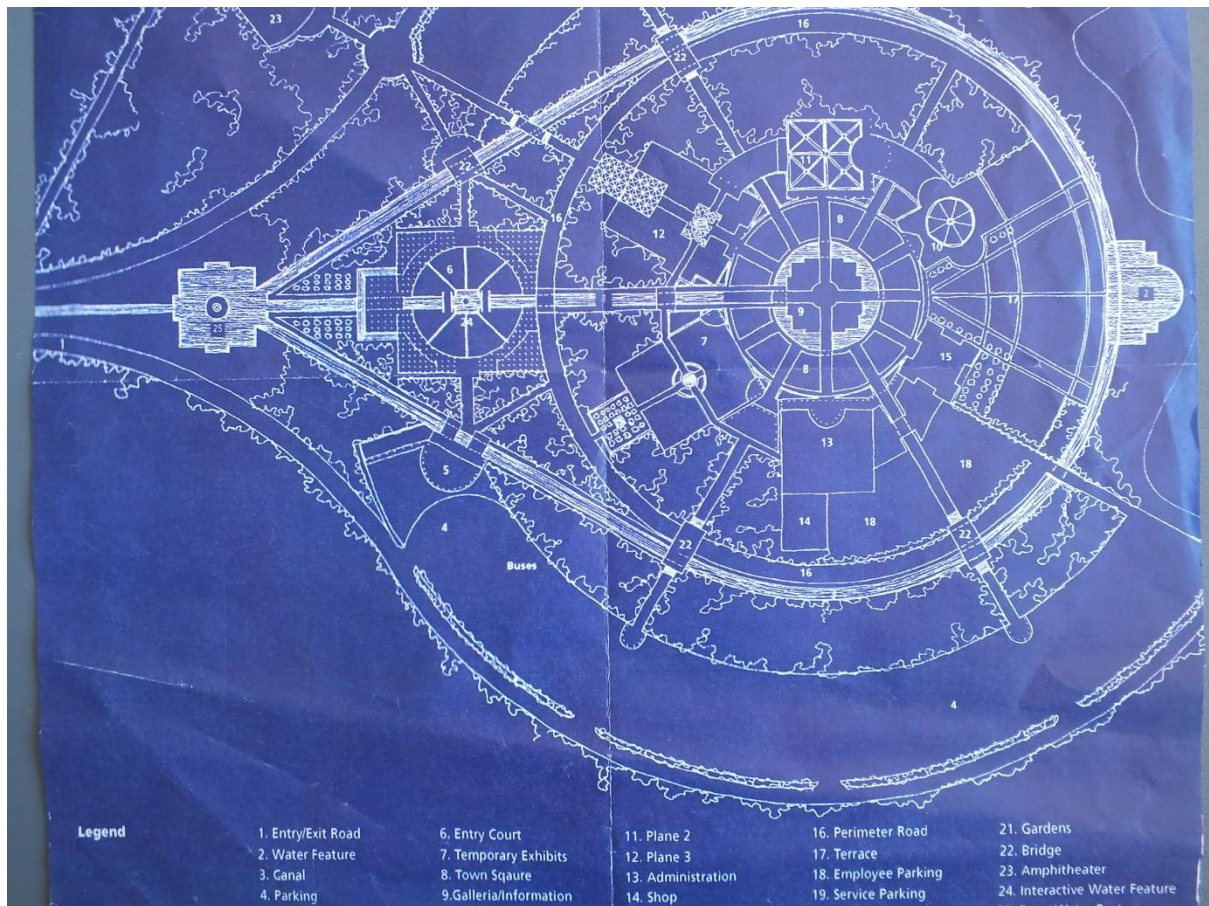
focused on Darug history and culture with links to Indigenous culture and the heritage of Sydney basin and Cumberland Plain; plus an introduction to Indigenous culture and heritage of NSW: exhibitions/experiences.

Past, present and future intertwined. Deeply respectful of the traditional owners and the vibrant, yet historical qualities redolent in Parramatta's unique migrant history and the broader history of NSW. Linked to a new kind of interactive garden with outdoor performance space(s), ateliers and start up spaces, food and beverage and retail supports, and so on. This family-focused cultural nexus could respond to and stimulate the cultural expressions and aspirations of all the communities in Greater Western Sydney. In so doing it would capture the natural environment, climatic and recreational future alongside a soaring, brilliant, new signature campus and spaces. Welcoming yet inspiring. **Best Value**. While edge unit development and properly located car parking/light rail is also maintained at best fit levels- far more accessible and accommodating than the Riverbank site.

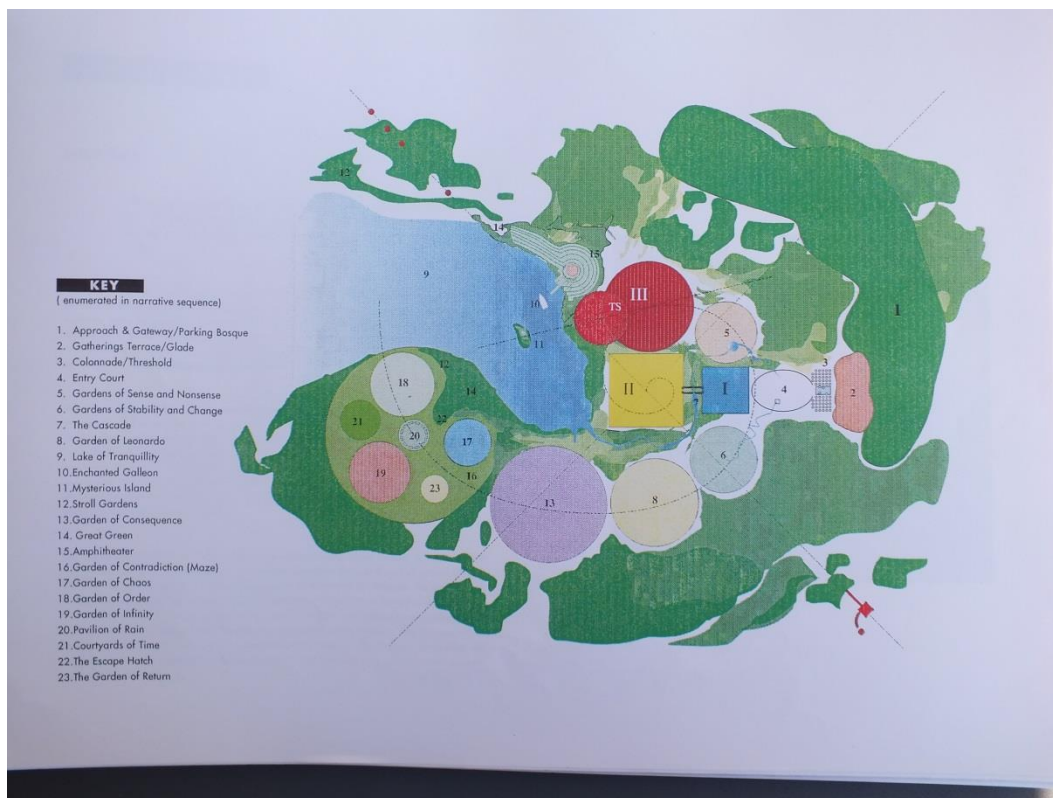


An intellectual as well as cultural basis? Creative Parramatta:

There is now a well-developed '**Science of Creativity**' subject, around fifty years old, whose experts are available from universities and other bodies, medical and research. **MOC** could also assist in enhancing the creativity of visitors as they engage with exhibits illustrating the past, present and sustainable, creative future of our species. This is no idle claim- a pilot project in California for a wealthy private Foundation in the 1990's demonstrated this intriguing, interactive aspect of a museum and garden enhancing creativity- and the subject has moved on a great deal since then (documentation available).



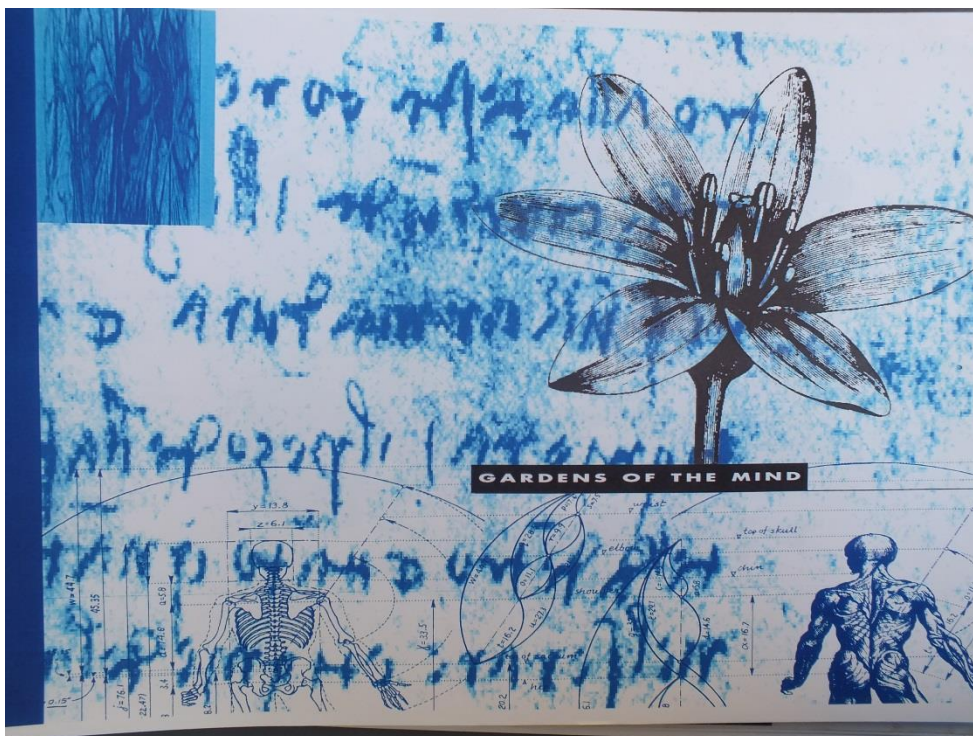
(Plan for 'Museum of Creativity' Campus: Santa Monica, Milken Foundation, MOC Team product)



(Illustrative Plan for 'Gardens of the Mind' interactive garden, part of MOC Project)

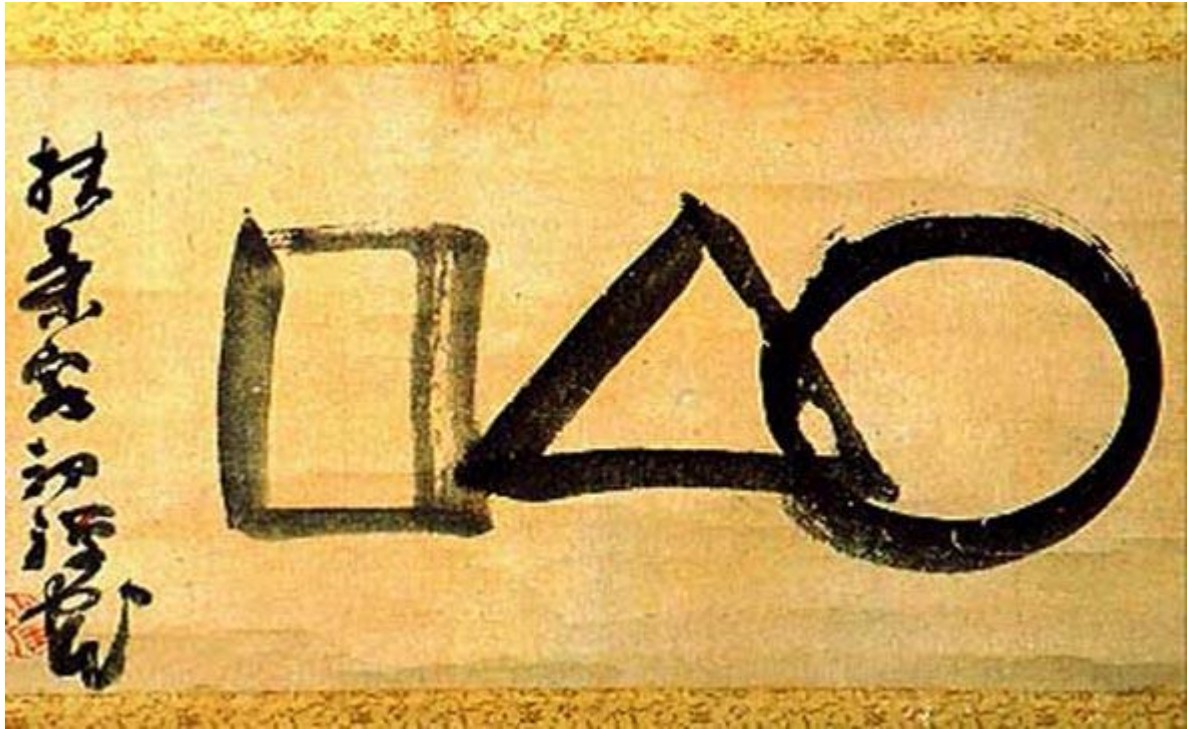


('Creativity' interrelationship pictogram)

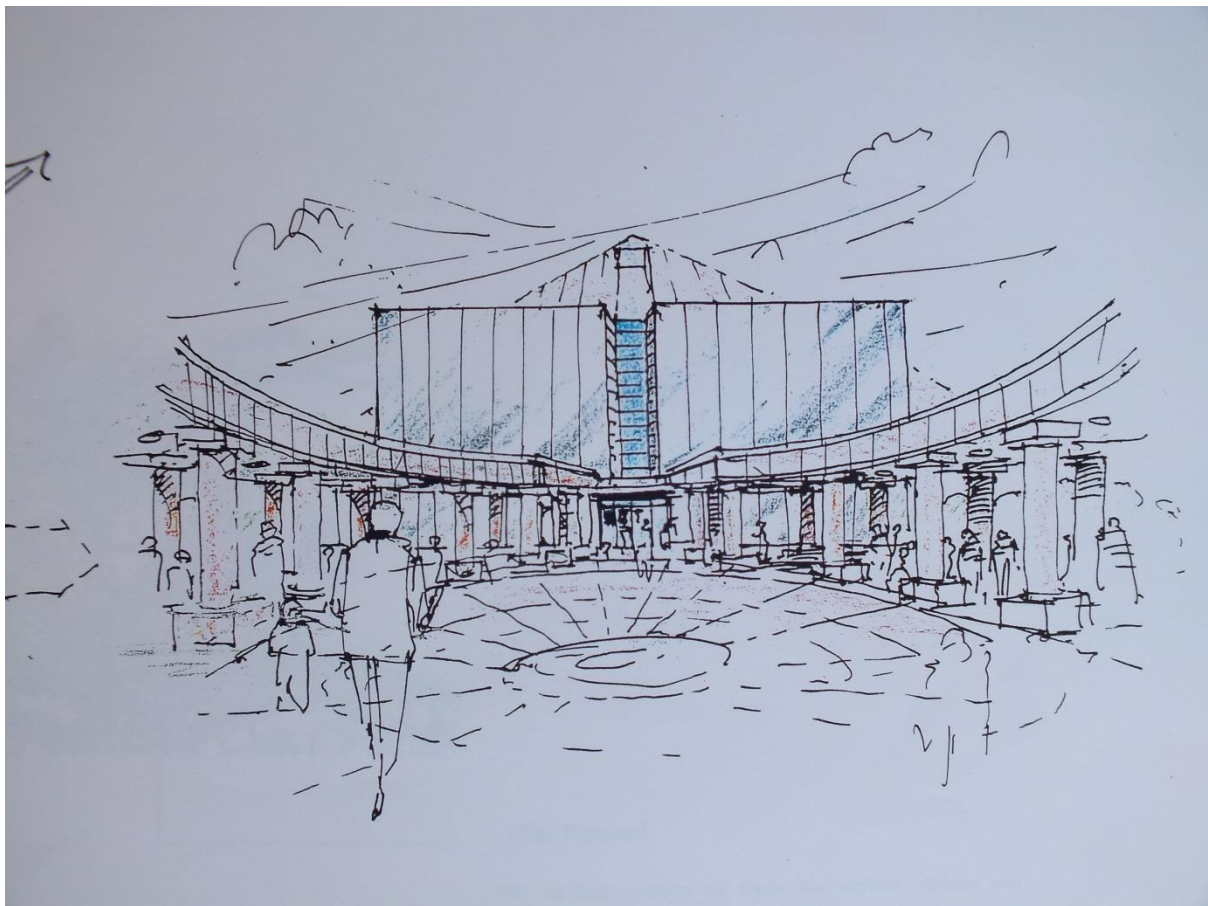


(Illustration for 'Gardens of the Mind'; handwritten notes from a Leonardo codex; Vesalian-type anatomicals)

The MOC Santa Monica project explored architectural and creativity eternalS- SQUARE (cube)/TRIANGLE (Pyramid)/CIRCLE (Hemisphere) as exemplars of a world-appealing, globally unique museum campus.

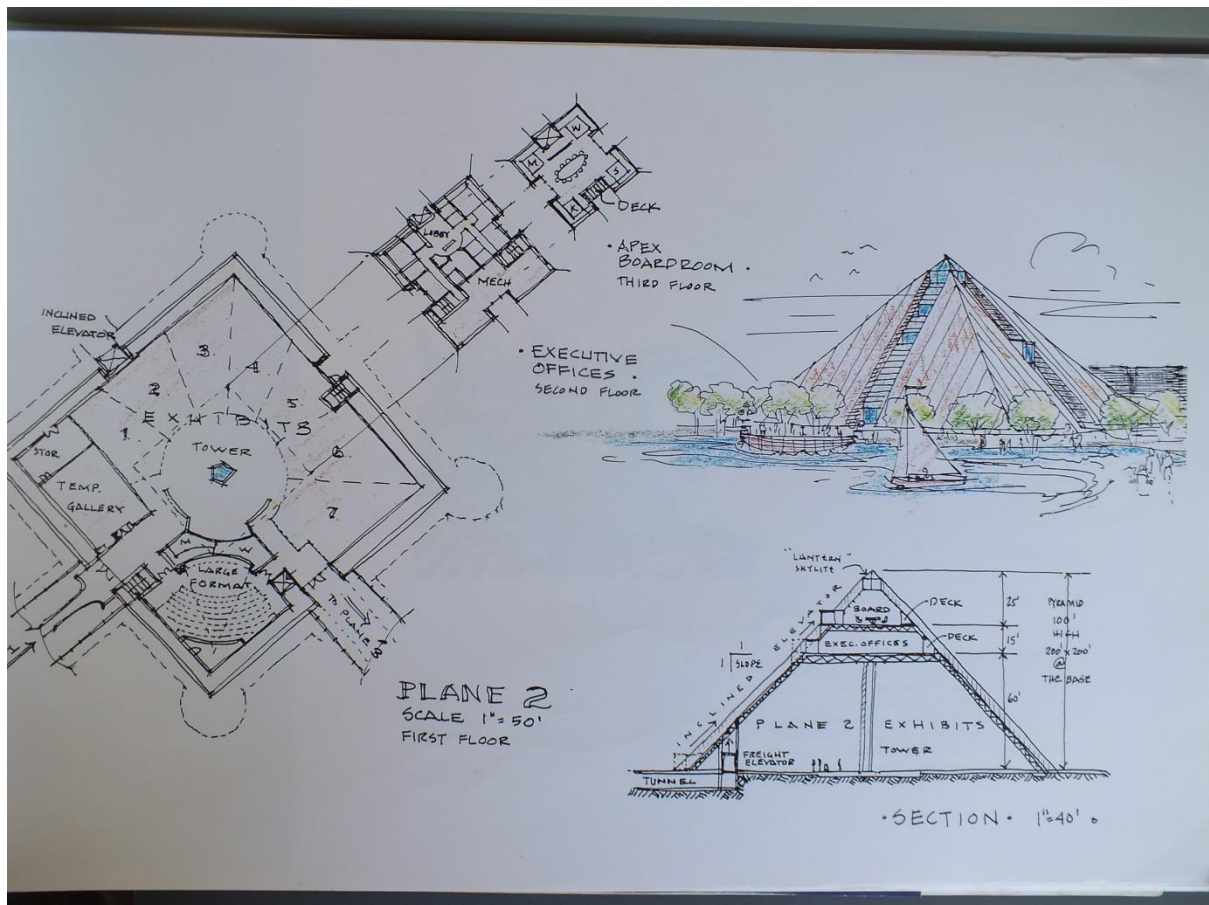


(The classic Japanese Zen rendering of the three eternal, creative symbols)



(Walking through circular entrance piazza towards CUBE building with PYRAMID behind: MOC Project)

The MOC Project explored a campus-type cultural installation in a Mediterranean climate with indoor/outdoor interrelationships suited to conceptual interaction focused on creativity for families. It did not have access to the incredibly deep and rich objects as manifested by MAAS and other State of NSW Collections.



(Illustrative cross section of 30 metre tall PYRAMID Building; MOC Project)

Just as MONA (Museum of New and Old Art) in Hobart has electrified the tourism for Hobart and Tasmania, so MOC/MNSW can do for GWS. MOC/MNSW would also house smaller world-class performance spaces, innovation ateliers and could host on a regular cycle a significant proportion of the 'Big Nine' collections. It would need far less physical space, at grade, than the PhM, yet could be a world-class architectural feature for the Region- designed and developed after an International competition. Imagine a field including our own best architects, and Lords Foster and Rogers and Frank Gehry? That would get international media's attention.

A new Cultural Icon- world class and fresh:

Instead of being a pastiche of a 1980's entity, recycled and reduced in scope, Greater Western Sydney and Parramatta can have something entirely new, created just for GWS and at a fraction of the cost of moving the Powerhouse Museum. Think \$550 million not \$1.5 billion plus. Think five years not eight or ten. Think no wastage of already operating high quality assets in Ultimo. Think fund-raising based on an entirely new, dynamic concept appealing to major Corporations in the CBD and Parramatta with no toxic publicity, successful start-ups and individuals. **Think Museum NSW/Indigenous Cultural Centre in the restored heritage buildings and MOC in that new world class building- a unique fusion far excelling Williamsburg in Virginia, USA or Abbotsford in Victoria.**

Think also a unified presentation of some of the gems of all the 'Big Nine' major cultural collections supported by an in-house team, in part made up of the brightest and best of each institution seconded for five year

contracts, based on a competitive selection process, run under the umbrella of MAAS. In 1988 MAAS also ran five museum sites: the Powerhouse Museum, the Mint, the Hyde Park Barracks, the Observatory and a Museum Train which toured NSW. This would be a new, high-powered version.



Imagine the performing arts facilities, interactive science labs, innovation workshops, design studios, and broader, multicultural educational spaces/programmes available to GWS communities for enjoyment, entertainment and life-long learning. Added to which would be appropriate commercial spaces - a popular weekend market, flexible theatres, installation spaces, many available as popular venues for hire filled with fashion and commercial launches, all much easier for an operation which has no responsibility for managing and funding huge heritage collections. Underpinned by a '**Creativity Research Institute**' (part of UWS) partnered with universities and bodies of learning. Commercial links and a selection of local start-ups, designers, construction companies, suppliers and experts can infuse a major economic as well as cultural benefit to GWS. On the edge of the 32 hectare site could be unit development linked by the new, appropriately located light rail- to create a vibrant, commercially advantageous community. Around the fringe new Parking Stations would be constructed (Third Street Mall, Santa Monica style). The linked, yet independent **institutions** could be structured as subsidiaries of MOC, a non-profit corporation, part commercial part NGO, able to charge fees where appropriate and quietly a semi-autonomous campus guided by MAAS, with varied terms and conditions which can facilitate secondment and also direct employment to streamline industrial relations. The Powerhouse Museum could be the Mother-Ship and oversight back of house administration to maximise efficiencies.

In addition, the facility, if provided with enough land, could also have unique family focused gardens - '**Gardens of the Mind**'- which could access the world class collections of Sydney's Royal Botanic Gardens which has a major facility in the West at Mount Annan. The 'Gardens of the Mind' concept, based on the notion of interactivity (sculpture, installations accessible by children and so on) and specific heritage gardens around the world, underpinned by both art and science to include landscape architecture, horticulture and hydrology, was proved up in the mid-'90's in California at the Milken Family Foundation. Outdoor performance spaces are central to popular visitation as are areas specifically devoted to interactive family learning partnered with picnicking and gentle sports (boules anyone? Super-size chess? Become the gnomon in a huge sundial? Alice's Garden? Leonardo's garden?). Outline plans are available if there is any interest in this integrated concept.

All buildings and facilities in this precinct or campus would embody sustainable engineering and architecture- an aspect of human creativity focused on our global future. These notions were widely explored by Dr Sharp and the MOC team in the California project.

By including Sydney's Botanic Gardens all of the ten great Cultural Institutions could be embraced and brought to the West in a unique new concept housed in world class new buildings which will cost less than a moved Powerhouse Museum because their scale will necessarily be more appropriate yet stunning.

Such a unique fusion, in a unique site and building complex, would answer the criticism of 'who from the Cruise Ships and International tourist groups will bother to go out West?' Using the ferries along the Parramatta river (just as in London with the new, expanded Tate Modern building housed in an old power station, and in Hobart at MONA), and upgraded road and rail, plus eventual tourists from the second international airport at Badgerys Creek, if the project is creative enough people will turn up in droves. Who ever thought of going to the rust bucket City of Bilbao before the Guggenheim or to Ultimo before the Powerhouse Museum and Darling Harbour were recreated? Or MONA which lies well outside central Hobart? This pragmatic proposal integrates past- the great heritage site completely renewed and interpreted- with future- MOC- and builds in family friendly, accessible elements for all seasons with a sincere engagement of our far older heritage- that of our First Peoples- in reconciliation through meeting, dreaming together, and sharing our stories together.

Surely a truly expert market study and wide consultation, linked to a full options research project, oversighted by an expert panel will provide concrete answers to such questions? See the Sydney Morning Herald Editorial 2 September, 2017.



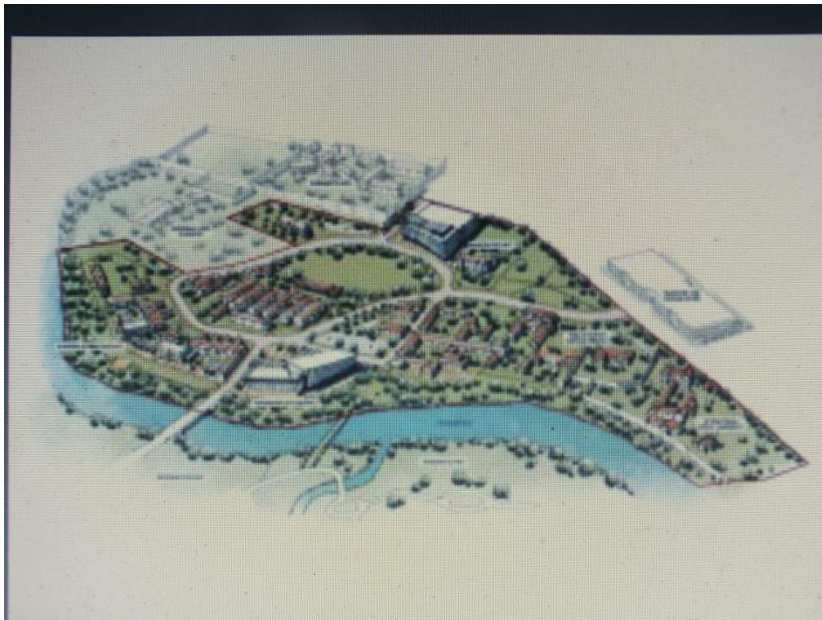
(Everett children's adventure and interactive garden, New York Botanical Gardens, since 1995)

If we build it will they go?

Apparently, some advisers have maintained that this Fleet Street Precinct is too far from Parramatta's CBD to be viable in terms of visitation. This advice is not only unsound it is ridiculous. There are many examples of such successful campuses from around Australia and the world. Sovereign Hill in Ballarat; Abbotsford Convent in Melbourne; MONA outside of Hobart; the National Railway Museum's 'Locomotion' in the far North of England at the home of all railways, which has regenerated an economically depressed area; Colonial Williamsburg in the United States; and many others. What matters here is the 'mix' of elements, their 'iconic' quality and their coherent cultural story and branding allied to great management. MOC at the Fleet Street Precinct could excel in an Australian context with the mix suggested above. Access, parking and commercial underpinning would also be outstanding. Market testing and broad consultation could illuminate exactly what elements worked best. **Creative Parramatta would come of age.**

Operations: in the west-a semi-autonomous campus at the Fleet Street Precinct.

The practicality of a multi-campus operation in the context of MAAS has been demonstrated before: by 1988 MAAS Director was responsible for the original museum on Harris Street, Ultimo; the Powerhouse Museum, Ultimo site; the Mint on Macquarie Street; the Hyde Park Barracks; Sydney Observatory; and the Museum Train which toured NSW. The concept of a campus for MOC including MNSW/ICHC-Reconciliation Park (indigenous management) and MOC itself, 'the Mother Ship' for Parramatta, is entirely functional. MOC could also have some of the MAAS group's core functions such as HR/Finance and other back-of-house activities located at the Fleet Street Precinct thus in reality transferring some core Con Rev expenditure to GWS. Linked to the expanded Discovery Centre in Castle Hill this would achieve at least part of the aim of Mr Borger's plans and be cost-effective and equitable. MOC group would also have a core of dedicated, locally-focused creative management staff and would be, in practice, semi-autonomous. A similar system operated successfully across England at the Science Museum Group- based in London- by 2005. There are many other effective examples in UK and elsewhere- including the Tate and the Smithsonian.



(Indicative development at much lower scale than UGNSW- open spaces, with restored heritage buildings and a number of possible locations for the Museum of Creativity new build; Cumberland Hospital/Fleet Street Precinct; courtesy of NPRAG)

CREATIVE PARRAMATTA: CAMPUS II THE RIVERBANK SITE:

Let us not belabour the weakness of this infantile, neophyte 'MAAS moved' proposal- the Sydney Morning Herald calmly, sensibly and surprisingly-kindly- illustrated some of its crucial, myriad faults on September 2, 2017. Let us address what is needed here and what the last elected Council intended.

The last elected Council, contrary to what Administrator Chadwick tried to divert the Upper House Inquiry's attention towards, wished for the anchor on this Council-consolidated site to be a mix of entertainment facilities.

Why?

Because, as anyone who knows Museum Zones is aware, after 5 or 6 pm- closing time- they are mostly dead. Except on the (usually) one night a week they have a 'Late Night at the Museum' linked to entertainment and a block buster show. Look at Bloomsbury - the British Museum-and South Kensington- three National Museums- in London. Think about those reservoir populations with a willingness to spend. [I lived in South Ken for nearly six years and know it intimately]. Or the zone around the Royal Ontario Museum in Toronto, Canada [ditto 3 years]. Or the Berlin Museum Island Zone- one of the most alive capitals in the world- but the Twilight Zone at night. Or the Australian Museum and, in part, AGNSW at night. Five nights out of seven- basically dead.

Museums are really expensive beasts to keep open at night because of unavoidable security reasons, health and safety and Public Sector on-costs. I know this because I introduced the concept of 'Friday Night at the ROM' in Toronto (1998); and for Open Thursday Nights/LATES, plus the adult Dana Centre, at the Science Museum in London's South Ken district (2003). Thus the Philip Street anchor will almost certainly be a black hole among the food, beverage and commercial elements at Riverbank, at least four nights a week.

Added to which, if a proposed disastrous new museum proceeds, which is family focused, at Riverbank the aspirational later teens and twenties will avoid it like the plague- just ask them. Anyone trading commercially there and banking on night time visitation will go broke within three years. I know- I worked as Director Entertainment and Leisure, Merlin International Properties, 25 years ago and that was the reality for after hours in Darling Harbour. The E and L numbers really remain pretty inflexible and disappointing in this regard.

So- what is the solution? Partly that is to ask the correct question: how can we animate this site 24/7 as far as practicable rather than shoe-horning in a recycled, family-focused pastiche of a 1980s museum not really asked for by the Communities in GWS? Instead: an integrated set of adult focused entertainment facilities- a version of San Antonio's famous Riverside Walk (hint- take a look-GOOGLE?)

The following- which lies well within the last elected Council's stated remit and for a site they did not wish to sell- goes something like this (to be tested properly with many focus groups and community consultations provided with a smorgasbord of possible elements and options by an independent Committee):

- * **SCI-ART GALLERIA- 'SG'**, a fabulous, signature facility- based on Dublin's brilliant, proven Science Gallery- target audiences 16 to 17 and above; you can't use 'Science Gallery'- it is copyrighted for good reason= approx. **2000 m2 inc. BOH 500 m2** (themed by MAAS who run this-see below). Operating late into the night. No kids present then.

- * **MAJOR TEMPORARY EXHIBITION SPACE**- for blockbusters and divisible into 3 smaller spaces= **1800 m2** (or 3 X 600; or 1 X 1200 + 1 X 600 etc.) plus **BOH 300 m2** - to work closely with Riverside Theatre (maybe managed by Riverside in a jv with MAAS- or a commercial impresario)

- * **THE UPGRADED RIVERSIDE THEATRE**- at 1500 seats (with compressible seating for smaller shows- see Nowra) large enough for smash hits- ? **2500 m2 + BOH** (I do not know latest spatial engineering thought here- Craig Limkin will know it well)

- * **CREATIVE STUDIOS AND ATELIERS**- rentable, for intimate shows, practice, local art exhibitions etc. **1000 m2+ BOH** (perhaps six or seven at appropriate sizes, after research)

- * **COMMERCIAL F AND B/RETAIL**- as much as the site will bear (say **3000 m2?**)- but recycling the marvellous St George's Terrace with extensions as deemed practicable by a Master-Plan

- * **AN UP-MARKET SPORTS PUB** or similar with micro-brewery and distillery **1500 m2?**

- * **ONE SINGULAR NIGHT CLUB: 'FACTORY'**- part of the Creative Parramatta suite with southern hemisphere's greatest, new, creative groups and DJs- **1500 m2?**

* **AN UPMARKET BOUTIQUE HOTEL- 'WILLOW GROVE'**- utilising the historic House and Garden- built out backwards with new rooms and facilities. Unknown m2 but possibly in the region of **2,500 m2** including the historic house

* **AN UP-MARKET, LOW HEIGHT BLOCK OF EXPENSIVE ASPIRATIONAL UNITS 'THE CREATIVE' OVERLOOKING THE LAKES**- very sophisticated, for adults not families- themed along lines of **Creative Parramatta** using MAAS collections

* **COMMERCIAL PARKING**= 300 spaces?

Elemental program approx. - 14,600 m2, plus domestic units and parking.

The River to be reengineered so as to provide a series of stepped lakes with a controlled spur into the site, all of which is designed to help with hydrological control of flooding via a major subterranean pipeline (see Tokyo). A small hydro electrical system to power night street lights?

A large part of this will be commercial. The **Sciart Galleria/SG** will be State funded/MAAS run- PC that out at \$40 million (max- it can be done for less). There is already \$100 million, apparently, for the new Riverside Theatre. The major **Temporary Exhibition Space** is possibly a jv between State and Council (Look at Darling Harbour costs?) and the per m2 cost can be worked out using Darling Harbour figures as a rough guide- but no more than say \$6000 per m2? **Creative Studios** are possibly a jv between State and Council? Around \$6 to \$7 million, max. **Around \$190 million from State coffers**, altogether, although I am overestimating here- I think possibly even \$170 million all up, less the \$100 million for Riverside. It all depends on design, some flood mitigation, foundation and hydrological control costs etc. If GovNSW can do a jv with a developer to include the commercial activities but keep control of the public facilities it may have a lower net cost than noted. I am not privy to the numbers achieved in today's current development climate but Craig Limkin will be. The point is this critical mass of entertainment facilities could look and be spectacular but would be far less costly and risky than 'moving' MAAS. It would animate as an anchor 17/7 maybe more. The Alliance would be happy to take part in a detailed planning exercise after signing a confidentially agreement.

Dublin's Science Gallery (DSG):

It is revealing that the unique qualities of this remarkable institution have not been embraced in any public mention of the future innovation/museum facility in Greater Western Sydney (GWS). It has been embraced in Melbourne, London, Seoul and Kolkata. Are we behind the times perhaps? This is a critical oversight.

- 1) From small beginnings **DSG** has grown to an evolving worldwide alliance: London's version is now open [cost around A \$20 million] and Melbourne's is slated for 2019 [under the guidance of Rose Hiscock- last cost heard approx. \$16 million]. This will be followed by another seven international cities globally (NY; Kolkata; Seoul, etc.)
- 2) **DSG** is aimed – unlike most Science Centres- not so much at children and their carers but at an age range of around 16 to 35, but with appeal for contemporary/culturally aspirational adults up to silver surfers
- 3) It is the only organisation whose avowed intent is to illustrate *to* and engage these cohorts *in* **Science Technology Engineering ARTS and Mathematics/Medicine (STEAM)** in ways which go far beyond traditional museums of science and science centres. In so far as there were precursors to the originator's concept (I recently met with him in Munich where he is carrying forward this evolution into a new kind of natural history museum) they may be found in facilities such as the Exploratorium in San Francisco or the Dana Centre in London

- 4) **DSG**, as the exemplar, embodies an amazing range of contemporary subjects, experiments and live experiences which are, effectively, suggested by its audiences; are energised by the seamless inter-relationship between art, music, food and life style, design, engineering, the digital universes and science; are created so as to impel those audiences to engage with alacrity, concentration and enjoyment; and does so in a fashion which is immediately grasped as being part of the core of their audiences' lives. There is nothing else like it.
- 5) **Any new project in the STEM/STEAM field which does not take the time and trouble to imbue itself with an understanding of what makes the Science Gallery approach so unique and powerful is, by definition lazy, professionally negligent and out-dated.**

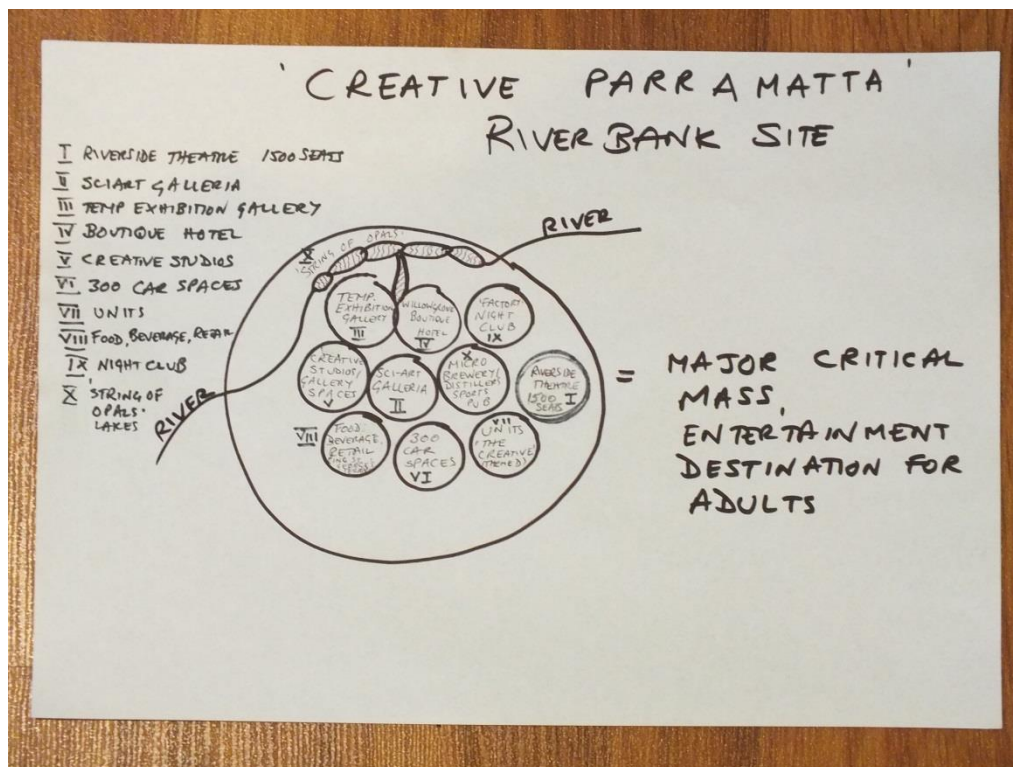
SCI-ART GALLERIA (SG):

Operated by MAAS in a similar manner to Dublin's Science Gallery. The 2000 m2 space can be themed with literally thousands of relevant objects from MAAS collections- covering...science and the arts- in other words- the FULL MONTY OF 'STEAM'. Expressed as a brilliant DESIGN exercise as well as a dynamic, living experience. No other DSG could do this. SG would, indeed, be a world class cultural showcase for innovation and design in STEAM subjects, part of the next generation of such spaces and far better than Melbourne's or London's. Getting Professor Michael John Gorman in to consult would be a masterstroke- these Science Galleries are his invention.

Also the idea that decorative arts have nothing to do with technology is, of course, nonsensical. The idea that science and maths are divorced from arts is, of course, equally nonsensical. Design as now perceived is, (in some ways it has always been), the nexus for great innovation in science, engineering, mathematics and the decorative arts- even in music, as Einstein so clearly understood. DSG/SG would embody human creativity.

Sciart Galleria- SG is the perfect **adult exploration space**, as Dublin's Science Gallery has shown, for an amazing range of 'STEAM' subjects. You can't explore adult sex, as it were, in a kid's Science Centre even though no doubt the twelve year olds would love to see it!

At the Science Museum 'LATES' and in the Dana Centre we pushed the boundaries (Live Brain Surgery from New York?) in ways which you cannot immerse children in. That is why this facility **MUST** be differentiated from a Science Centre. They have very different content, objectives and kinds of participation. Yes- you can mix it up- but segmentation permits much stronger and more daring meat for the adults and much more serious, hands-on fun for the kids and schools. So much further than, say, Questacon ever reached?



(Pictogram only; not to scale; not an accurate mapping attempt)

III-ULTIMO: The heart of the MAAS and the CBD/STEAM world of UTS and start-ups:

POWERHOUSE @ ULTIMO: REVITALISATION:

This program of renewal and refurbishment is a summary of a longer document by Lionel Glendenning and Jennifer Sanders and should be sourced from them. In essence it comprises:

- Foyer- Cross access link and public facilities; Future-tech Planetarium 300 seat; Touring Exhibitions Gallery and forecourt; Refresh spaces/exhibitions; Harwood Building development leases – UTS & commercial:
- \$120 million staged projects over 5 years, part paid by air rights over Harwood Building etc.

A version of a similar plan was lodged by MAAS in mid to late 2014 with the Department of Arts and Treasury. Another version, it has been reported, is under development by the Museum. Obviously, very careful planning in detail is required but the broad brush strokes and outline costing are entirely reasonable.

New kinds of museums:

Australia and a number of other advanced countries are exploring new modalities of museums within which the **Sci-Art Galleria** and **Museum of Creativity** can be placed. For example Dubai is already creating a '**Museum of the Future**'.

"ABOUT THE MUSEUM OF THE FUTURE- MOF

"See the future; create the future," is the motto of Dubai's newly unveiled "Museum of the Future."

Launched by His Highness Sheikh Mohammed bin Rashid Al Maktoum, Vice President and Prime Minister of the UAE and Ruler of Dubai, the Museum will become a unique incubator for futuristic innovations and designs.

"The Museum of the Future will be an incubator for ideas, a driver for innovation, and a destination for inventors and entrepreneurs from around the world," said Sheikh Mohammed.

"The world is entering a new era of accelerated knowledge and great technological revolutions. We aim to lead in that era, not to follow and lag behind. The Museum of the Future is the first step of many to come, marking the beginning of great achievements."

"The future belongs to those who can imagine it, design it, and execute it. **While others try to predict the future, we create it,**" he added. "Museum of the Future will be an integrated environment empowering creative minds to test, fund and market ideas for futuristic prototypes & services"

In addition to becoming a major tourist destination, the Museum will offer advanced courses and specialized workshops, as well as public talks and events. It is intended to offer a platform to demonstrate and test the latest inventions and prototypes from up and coming start-ups and the world's technology giants. It will also host innovation facilities and design studios with universities, companies, and research partners."

(See: <http://motf.ae/>)

Australia also has an entrant in these new ranks which represent new thinking in our field: **Museum of Discovery- MOD-** in Adelaide which appears to be an off shoot of Australia's Science Channel/South Australia's Royal Institution (see: <https://www.australiascience.tv/mod-lesson-2-how-to-be-a-museum/>)

MUSEUM OF DISCOVERY/MOD - ADELAIDE

In her piece about MOD Anika Johnstone writes:

"MOD. at the University of South Australia will be Australia's leading future-focussed museum, provoking new ideas at the intersection of science, art and innovation. MOD. aims to inspire young adults aged 15+ about science and technology with dynamic, changing exhibition programs, showcasing how research shapes our understanding of the world to inform future possibilities. This blog series chronicles the journey of creating MOD.

"Why on earth would you call yourselves a museum?"

We've had this question. In fact we've had it multiple times. We call ourselves MOD. We also often talk about ourselves as a museum of discovery. Our goal is to become Australia's leading future-focused museum, provoking new ideas at the intersection of art, science and innovation. You'll notice though that when we mention the word museum, we always use a little 'm'. We love museums and all that they stand for; by calling ourselves a museum we are borrowing from a long tradition of public place-making around experiences that challenge, inform and inspire.

But more than just borrow, we hope we are adding to the canon as a new type of museum, one that probably won't be like one you know.

What is a museum anyway?

When I started out at MOD. I thought I knew (at least loosely) what a museum was. A public place, a place to be curious, a place to explore our material culture and objects. As someone from a non-museum background, I've now found out that museums themselves tend to be a bit more specific.

The International Council of Museums defines a museum as: "a non-profit, permanent institution in the service of society and its development, open to the public, which acquires, conserves, researches, communicates and exhibits the tangible and intangible heritage of humanity and its environment for the purposes of education, study and enjoyment."

This definition is also used by Museums Australia whose policy is currently under review. The Museums Association similarly describes museums as: "institutions that collect safeguard and make accessible artefacts and specimens, which they hold in trust for society"

I'm challenged when I read both of these as I don't think either definition is really us. Firstly, MOD. is focused on future possibilities and so the 'heritage of the past' was never going to work. And, if you are not collecting the past you also don't need to acquire, research or conserve the past (it will probably come as no surprise that we also plan to do none of these things). We are also not permanent beyond the fact that we will be housed, primarily, in a real and permanent building on North Terrace in Adelaide. Our exhibitions will be changing and our experience always dynamic. We also won't hold a collection of physical objects. The things we have on display will be really just temporary tools that act as provocations for ideas and new ways of thinking. These ideas are what are really valuable to us.

But can a space with no interest in the past or preserving a collection still call itself a museum? (hint: we think we can)

MOD. It's not what you know

Our first exhibition, MOD.IFY, will carry the tag 'It's not what you know'. This has become a bit of a catch-cry for us — we are determined to be unexpected. But we are not the only ones disrupting what it means to be a museum.

In recent years the idea of museums as spaces that collect and preserve the past has been increasingly challenged. Museums are emerging as digital experiences (for example, Google Arts and Culture lets you experience collections from around the world from your desktop), being created through user-generated content (like my favourite — the Museum of Broken Relationships in Zagreb) or are tearing down the walls that used to surround them. The debate over what makes a museum among museum people remains a heated one as traditional ideas are disrupted and challenged.

So where have we landed with all of this?

MOD. will be future-focused. In doing so we are not interested in preserving the technology that got us here either, rather we want to offer visitors the types of immersive experiences that challenge them to think about what their future could look like. We are not alone in this endeavour, with the new Museum of the Future planned to open in Dubai six months after us. We will have a collection, of sorts. We will have a small number of robots and other technologies which we will hold to enable access to both young people and researchers.

We will collect other things too as part of our exhibitions and will show the collections of others. We will also collect ideas as both datasets and contributions to the space — what we do with these ideas will evolve as MOD. does. However, when we do 'collect', our aim will be to have things for a good time rather than a long time. The reason for MOD. being remains aligned to what museums have always been about. **We are committed to making our public spaces accessible and inclusive, to encouraging exploration and discovery, and to exhibiting the 'tangible and intangible' and welcoming everyone who wants to play within our walls. We think that makes us a museum, at least with a little 'm'."**

Working with the MOC project in California in 1993 we used very similar words, underpinned by a very similar philosophy. The documents still read as if they could have been written yesterday. Now MOF and MOD are on their way. Why not MOC? Imagine what the Powerhouse Museum/MAAS and other partners could achieve if they were really thinking creatively like this in the context of MOC/Sciart Galleria AND they had the advantage of the remarkable collections of MAAS et al? Better than world-class: instead leading the world.

Greater Western Sydney-Creative Parramatta- opportunity, options and costs:

As Minister for Western Sydney, our previous Premier created a working hypothesis based on demographic and political reality- GWS deserves a world-class focus for its creative cultures. This proposal, at far lower cost and risk, greater visitor willingness to spend, more appropriate new museum site size, faster speed, greater originality, enhanced 'Big Ten' co-operation, and exemplary uniqueness would demonstrate this Government's own creative thinking while capitalising on existing collections, strengths and synergies.

An innovative, family-friendly, signature design 'Museum of Creativity', MOC, at the Cumberland Hospital/Fleet Street Precinct would have as great, if not greater international impact as Hobart's MONA and would indelibly validate the Government's claim to truly support Greater Western Sydney and Parramatta as an International Centre with world-class cultural and educational opportunities and a fully restored Heritage site worthy of UNESCO recognition. It would represent '**Best Value**'. This would be the main MAAS related campus in GWS supported by a Museum of NSW in the heritage precinct with other family friendly cultural spaces.both internal and outdoors.

To this would be added an adult zone on the Riverbank site in core CBD which would have an innovative, world class Sciart Galleria, (SG) in a potent mix of entertainment options grouped to give critical mass. Included are options asked for by the local community- just as elements of the Museum of NSW/Reconciliation Meeting Place embraces elements also desired by local communities.

With careful Masterplanning this could be achieved within a State funding envelope of between \$570 and \$600 million over six years - including Ultimo renewal- starting FY 2018-9, still underpinned by appropriate commercial co-development in a way that MAAS Board of Trustees and local activist groups may well accept. There would likely be broad acclaim for this approach and low chance of legal opposition. Ultimo would quietly

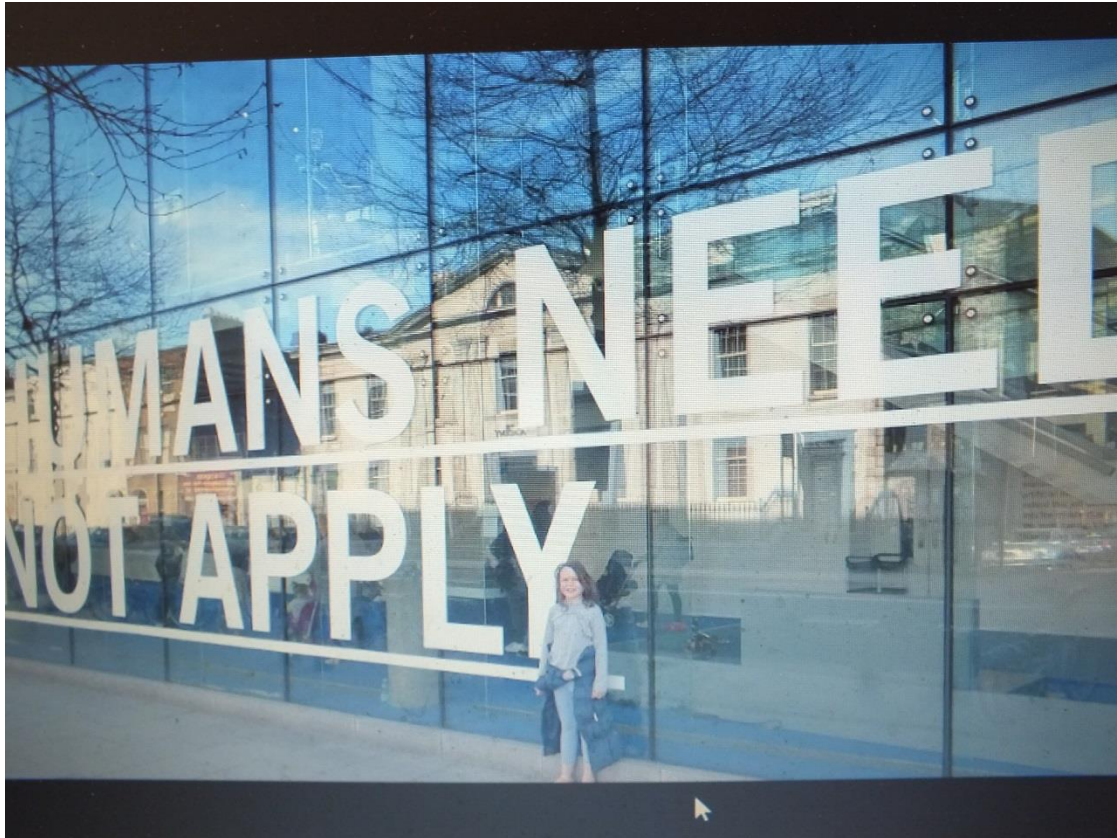
be renewed and refreshed and the highly expensive and risky collections move made unnecessary.

BEST ALL ROUND VALUE OPTIONS PROPOSED

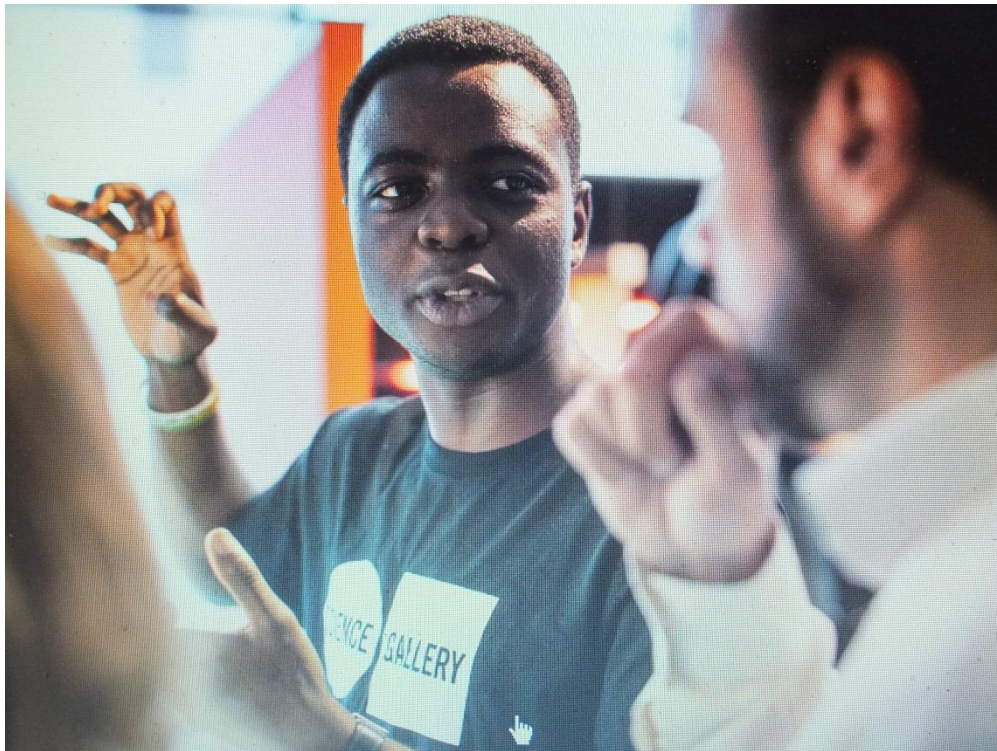
Revised cultural policy, supported by an independently researched options report oversights by an independent panel, will assist Government in planning a properly based project, consonant with its evolving cultural policy and evolving major projects.

Recommendation:

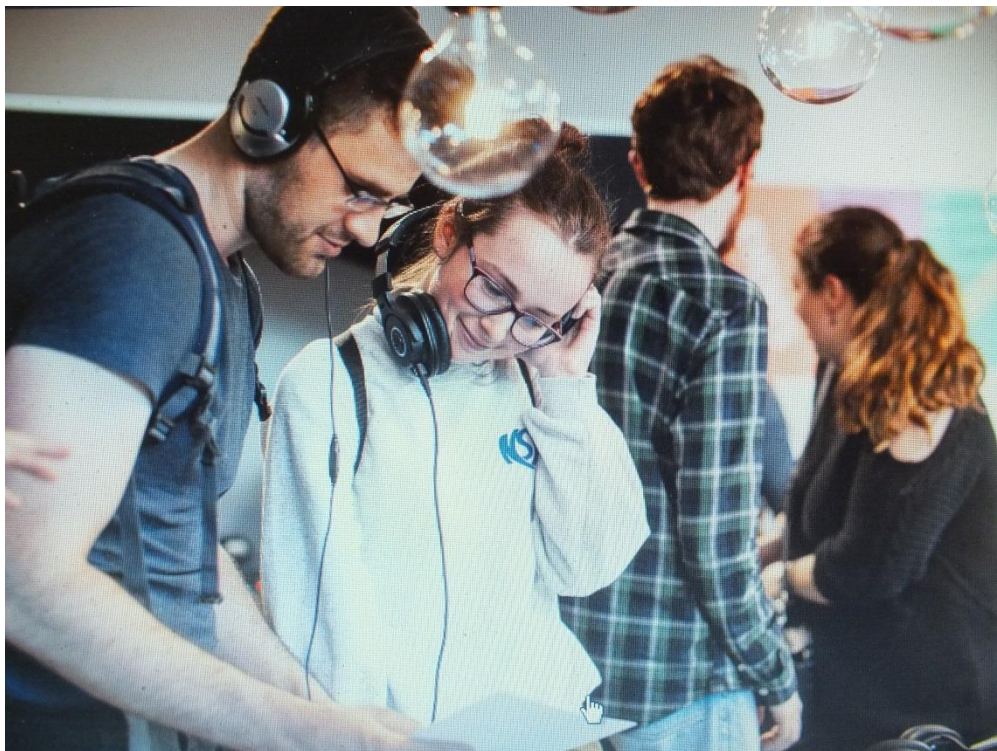
That the Premier and Minister for the Arts require an independent, consultative Committee explore this and other options and report back within six months.



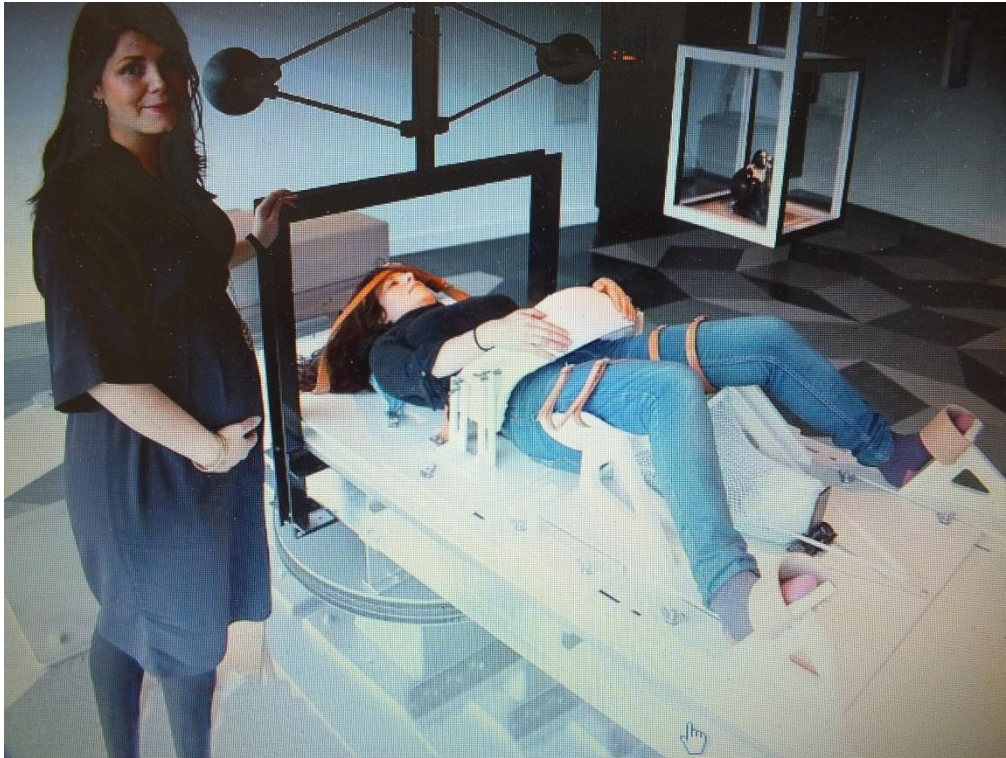
(Exterior of Science Gallery, Dublin; courtesy of SGD)



(SGD- the most stimulating engagement specialists/'explainers' in the world)



(Classic visitors- definitely not children at SGD)



(And what exactly is that contraption? Do not try this interactive sci-art installation at home; courtesy SGD)