



Final Report: Planning for Parramatta's Cultural Infrastructure

December 2020

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Parramatta and Parramatta River Aerial View. Photo: City of Parramatta.

1. Introduction

Cultural infrastructure supports the creativity, innovation, entrepreneurship and imagination needed for the City to come to terms with the social, economic and environmental challenges of our time.

The City of Parramatta and its surrounding precincts are rapidly developing. Significant changes are occurring as it becomes the core of the Central River City. With Western Sydney being home to over half of metropolitan Sydney’s population, it is in the process of becoming a key hub of work, services and infrastructure.

Pre-Covid 19 projections (now likely to be revised downwards) anticipated that the number of the City’s residents could be as high as 488,000 within twenty years, and that over \$10 billion “will be invested in constructing light rail, hospitals, schools, universities, a museum, a sports stadium, roads and new public spaces”.

Large-scale investment “in the City of Parramatta will create many opportunities for a new and more diverse mix of high quality housing, jobs and infrastructure in a liveable, productive and sustainable City” (City of Parramatta 2020c: 8).

Now is the time to capitalise on this growth and ensure that Parramatta is transformed into a dynamic regional cultural hub within Greater Western Sydney.

1.1 The Importance of Cultural Infrastructure

Cultural infrastructure supports the creativity, innovation, entrepreneurship and imagination needed for a city to meet the social, economic and environmental challenges of our time.

It provides the everyday opportunities and experiences for people to access and engage in culture in their own neighbourhood. It is also about the role that creative makerspaces, community art centres, performance venues, multipurpose community

hubs, rehearsal studios and night-time venues all play in bringing our increasingly diverse communities together. Cultural infrastructure incorporates the buildings, structures and places where culture is *produced* and *consumed*.

<i>Produced</i>	<i>Consumed</i>
Places of creative production, where creative work is made, usually by artists, performers, makers, manufacturers or digital processes: for example, creative workspaces, performing arts rehearsal spaces, music recording studios, film and television studios and industrial and light industrial units used by creative and cultural businesses.	Places where culture is experienced, participated in, showcased, exhibited or sold: for example, museums, galleries, theatres, cinemas, libraries, music venues and historic cultural sites. (Mayor of London 2019)

International research shows that arts and culture are important to attracting skilled workers, who demand stimulating, creative environments in which to live and work. Developing the cultural and creative economy also expands the workforce:

Contributing \$111.7 billion to the Australian economy (6.4% of GDP) in 2016–17, and employing more than 800,000 people (8.1% of the total workforce), this is an industry area that is internationally recognised

as resistant to automation and as a jobs-rich area of the economy. The cultural and creative economy has significant growth potential to 2030 and beyond (Trembath & Fielding 2020: 8).

Creativity is part of the essential skill set of the future global and regional workforce. Appropriately varied spaces for creative production and consumption produce a rich, interactive cultural ecosystem. Conservatively estimated, the value of Parramatta’s pre-Covid-19 creative economy

was \$1.131b (ABS 2016), representing 2.1 per cent of its economy and 3.4 per cent of employment (a total of 4,900 jobs).

The creative economy is “generous” in that it has many beneficiaries: for every \$1 million in turnover, the arts and entertainment sector creates nine jobs, whereas the construction industry only produces one job with the same turnover (Browne 2020: 1). The creative sectors also boost the hospitality and tourism industries.

1.2 This Cultural Infrastructure Report

This *Final Report: Planning for Parramatta's Cultural Infrastructure* (hereafter called the *Report*) recommends the investment and priorities for the City of Parramatta's cultural infrastructure needs. It is focused on the cultural infrastructure over which Council currently has primary responsibility, delivers in conjunction with federal and/or state governments, or

advocates for on behalf of the community. It identifies the contemporary challenges in creating a city that promotes its distinctiveness as a unique multicultural region that is a hub for Greater Western Sydney.

The *Report* addresses the needs for cultural infrastructure across the LGA. It is informed by the policy and legislative

context (see 1.5 below), and by research conducted by Western Sydney University's Institute for Culture and Society (see 1.4 below). Also informing the *Report* is the City of Parramatta's (2020a) *Cultural Infrastructure Stage One: Key Findings and Engagement Evaluation Report* and *Culture and Our City: A Cultural Plan for Parramatta's CBD 2017-2022* (2017a).

1.3 Purpose

The *Report* is designed to:

- Identify priorities for future cultural infrastructure that will consolidate Parramatta as a desirable destination to live, work and play;
- Assist with a strategic and coordinated approach within Council to advance the delivery of cultural infrastructure within the City;
- Direct sound decision making about planning, funding, delivering and negotiating for cultural infrastructure over the next 20 years;
- Capitalise on the growth and development underway in the City of Parramatta;
- Advocate more effectively during planning proposal negotiations for cultural facilities aligned with community needs;
- Investigate selected precincts and industrial lands across the City for their potential to support cultural infrastructure;
- Review planning regulations and building controls with a view to removing existing barriers to cultural uses.

Scope and Method

The *Report* prioritises cultural infrastructure for investment and explores a range of funding options. It does not include detailed scoping of infrastructure development, as this

would be conducted in the first phase of the Council's implementation. It centres on Parramatta CBD and North Parramatta and selected precincts of:

Camellia; Epping; Harris Park; North Rocks; Rydalmere; Silverwater; Sydney Olympic Park and Westmead.

The *Final Report: Planning for Parramatta’s Cultural Infrastructure* was developed as follows:

Step 1	Audit (<i>Parramatta CBD and North Parramatta</i>) - existing cultural infrastructure and population and forecast data
Step 2	Benchmarking Report (<i>Parramatta CBD and North Parramatta</i>)
Step 3	Needs Analysis (<i>Parramatta CBD and North Parramatta</i>)
Step 4	Cultural Infrastructure Stage One: Key Findings and Engagement Evaluation Report (City of Parramatta June 2020)
Step 5	Recommendations for Cultural Infrastructure (<i>Parramatta CBD, North Parramatta and precincts of Parramatta</i>)

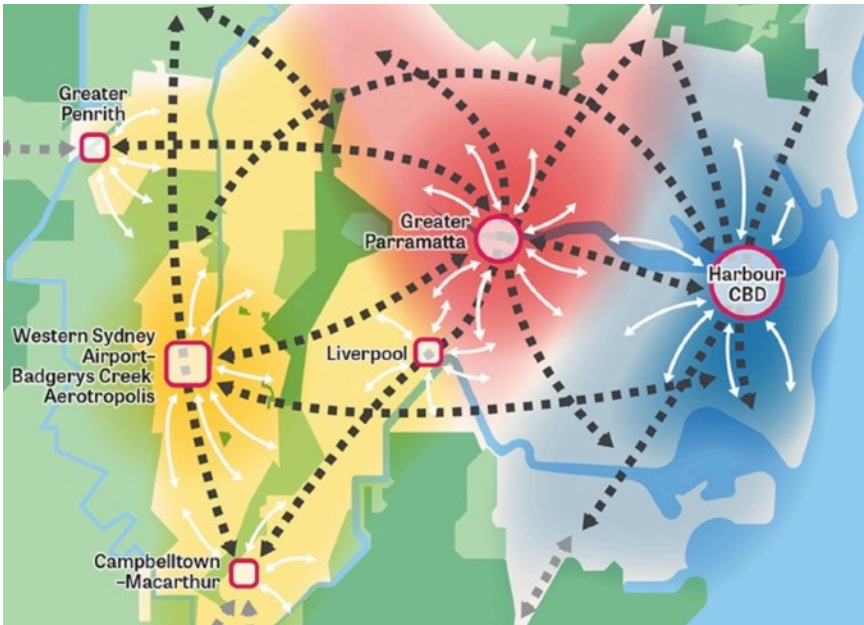
Policy and Legislative Context

The *Report* was developed in light of the City of Parramatta’s planning documents. The diverse benefits supported by many types of cultural infrastructure are already recognised in Council’s policies and plans. These include:

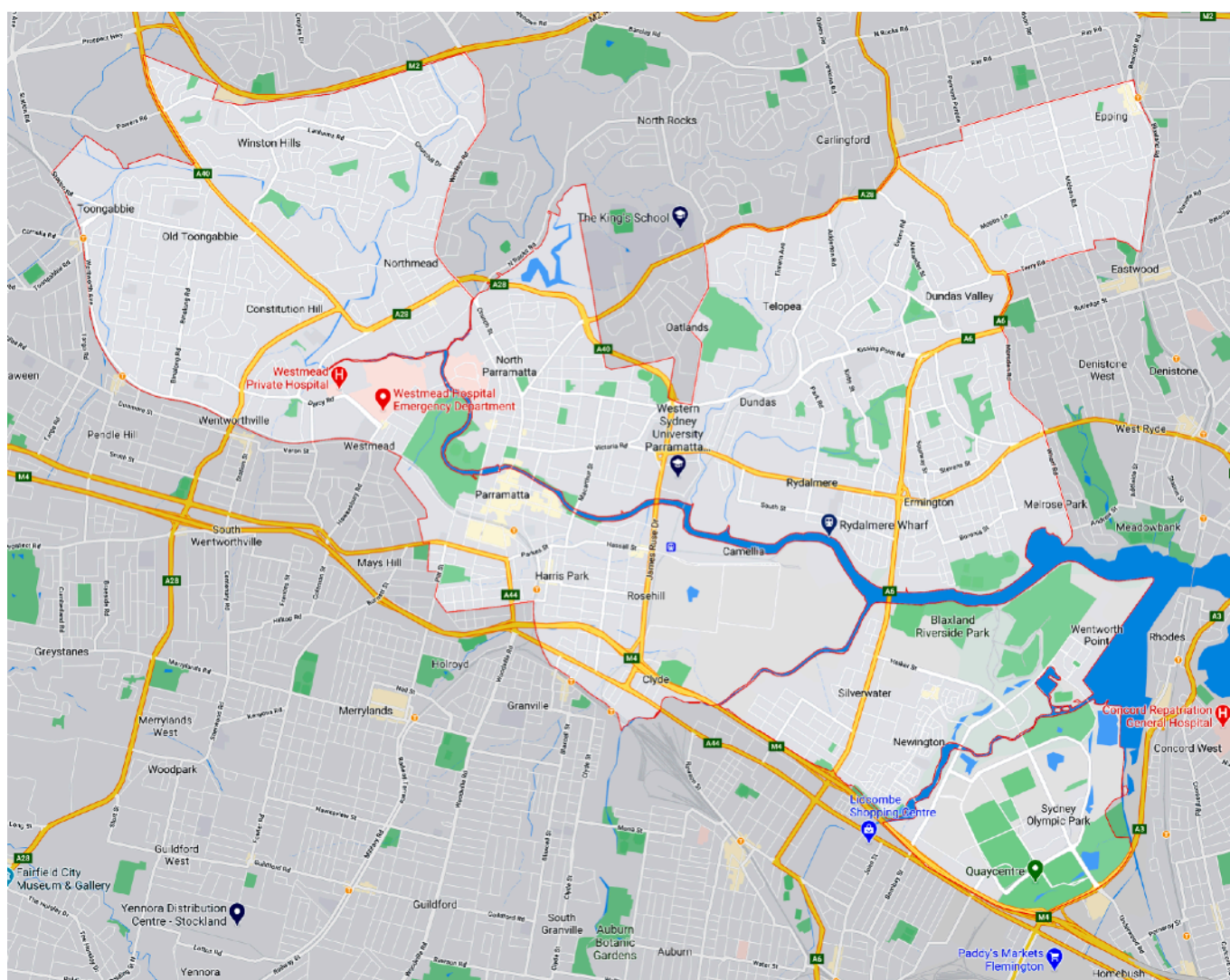
- [Community Strategic Plan 2018-2038](#)
- [Parramatta Night City Framework 2020-2024](#)
- [Community Infrastructure Strategy](#)
- [Local Strategic Planning Statement](#)

As well as the following NSW Government Plans:

- [A Metropolis of Three Cities](#)
- [Central City District Plan](#)
- [Cultural Infrastructure Strategy 2016](#)
- [NSW Cultural Infrastructure Plan 2025+](#)



A Metropolis of Three Cities. Image: Greater Sydney Commission.



Map of Parramatta LGA. Google Maps.

2. Report Rationale

2.1 Rationale and Principles for Cultural Infrastructure in the City of Parramatta

2.1.1 International and Regional Context

Cities globally are benchmarked against levels of cultural investment (BOP Consulting, World Cities Culture Finance Report 2017). Economically productive cities invest heavily in cultural infrastructure. The cultural sector of a city contributes not only to its livability, vitality and sustainability, but also

to its economic prosperity. Arts and cultural organisations, as well as festivals and events, encourage tourism, retain local discretionary spending, and attract new customers to local businesses such as restaurants. Parramatta is often, unhelpfully, described as ‘Sydney’s second CBD’. To become a globally recognised

city of culture (Stevenson 2014), Parramatta should build on its strengths to increase its cultural infrastructure and encourage its creative economy to establish and promote its own cultural identity.

There are several favourable characteristics that underpin this creative and cultural leadership ambition:

- Within Greater Sydney, Parramatta – as the Central River City – is geographically more accessible than the Eastern Harbour City, with radial transport links enhanced through infrastructure spending on the Metropolis of Three Cities (Greater Sydney Commission 2018a: 18).
- Parramatta is a significant employment and residential centre in the Greater Sydney metropolis. The increased presence of government departments, corporate entities, and health and educational institutions brings many new professional workers and residents who expect diverse arts and cultural options.
- Parramatta is recognised as a significant traditional meeting place for Dharug people and other diverse First Nations tribes. Council and the community articulate a desire to be a leading city of Reconciliation (City of Parramatta 2018: 33).
- Parramatta is one of the most culturally and linguistically diverse cities in Australia, with far higher percentages of residents of Indian, Chinese, Lebanese, Korean and Sri Lankan ancestries than the NSW average. More than 60 per cent of its residents are born overseas compared to 35 per cent in NSW as a whole (ABS Census 2016). Parramatta is, therefore, more representative of 21st century Australia's regional connectedness with Asia, in particular, than the Eastern Harbour City.

Parramatta's cultural and social diversity is the City's compelling point of difference and strength, with a unique mix of significant First Nations Australians, multicultural and settler heritages. It is well set to thrive if supported and nurtured as the basis for internationally recognised 21st century cultural and creative innovation.

Parramatta's (and Western Sydney's) grassroots arts and cultural ecology is distinct from the more developed, institutionalised cultural sector found in the Eastern Harbour City, with local artists remarking on greater artistic freedom, risk-taking and diversity (Stevenson et al 2017: 12). The innovative work of local arts

organisations such as the National Theatre of Parramatta and the Parramatta Artists' Studios draws both audiences and the interest of Eastern Harbour City arts organisations wishing to learn how to introduce greater inclusiveness and diversity into their programming. Investment in Parramatta's cultural infrastructure – both

hard and soft – will build on this existing local cultural strength to position and develop Parramatta as a diverse, 'edgy' and trend-setting global creative city.

The Cultural Plan for Parramatta's CBD 2017-2022, *Culture and Our City* (City of Parramatta 2017a), recognises the central importance of culture to the City's growth in stating that:

Driven by culture, Parramatta will be a world-class city known

for its diversity and energy, with people, ideas and creativity at its core. (City of Parramatta 2017a: 4)

This bold vision is compelling and daring, requiring not just ambition but also careful planning and investment. Given the City’s rate of growth, this investment is now an urgent priority – without it, Parramatta runs the risk of losing a once-in-a-generation	opportunity to become a great, culturally dynamic urban hub. Parramatta’s Cultural Plan (2017a: 17) states that culture can be found “in galleries, museums, libraries, theatres, studios, at built and natural sites, on the streets and laneways, sporting grounds, open spaces and in unexpected	and surprising locations”. This means that, for a city to be <i>driven by culture</i> , it requires appropriate <i>spaces</i> and <i>venues</i> where culture can be created, produced, presented and consumed. A city cannot be culturally vibrant without adequate, high-quality <i>cultural infrastructure</i> .
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The key challenge is to turn Parramatta into a dynamic regional cultural hub, successfully and sensitively catering to the diverse cultural needs and interests of residents, workers, visitors and people from Greater Western Sydney.

2.1.2 Community Vision

Council elicited 201 community responses between June 1 2020 and June 22 2020 in developing a Draft Cultural Infrastructure Strategy (City of Parramatta 2020a). The majority of respondents (53 per cent, numbering 106), were residents of the City of Parramatta. Significantly though, 41 per cent (82) only worked in Parramatta, while 17 per cent (38) were visitors (City of Parramatta 2020a: 7). These responses highlight the interest of local resident, commuter and visitor populations in expressing their	cultural and creative needs. The results anticipate that an increased commuter and visitor population expect attractive cultural services alongside the needs of the resident population of Parramatta. The highest response at 74 per cent of respondents wished to see performance and exhibition spaces developed as creative cultural venues in the CBD, and 65 per cent wished to see community spaces for participation and /or art making in suburban centres. A similar proportion (at 60 per	cent for the CBD and 59 per cent for the suburban areas) wanted the emphasis to be on creative practice and development spaces. Notably, 79 per cent of respondents would “participate in arts and creative culture more often if a broader range of experiences was available closer to where you live” (City of Parramatta 2020a: 18). These community responses support this <i>Report’s</i> emphasis on Council’s urgent need to upgrade or build cultural presentation venues and creative production spaces.
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There are very few (if any) visual arts venues in the Parramatta area and you need to go outside the region to visit galleries. There is also no space for community art where the general public can get involved and experience the making of art.

More experimental creative events don't tend to crop up in Parramatta. I have never seen surprising or interactive creative events in Parramatta - the experience of stumbling across something unexpected that catches my attention.
(Community response, City of Parramatta 2020a: 14)

The research and community responses indicate the need for Parramatta to devise ways to retain the residents who seek	cultural experiences elsewhere and to engage the increasing number of professional workers in the Parramatta	CBD who seek arts and cultural experiences close to their places of work (City of Parramatta 2020a: 13).
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Loy Krathong Festival. Photo: City of Parramatta.

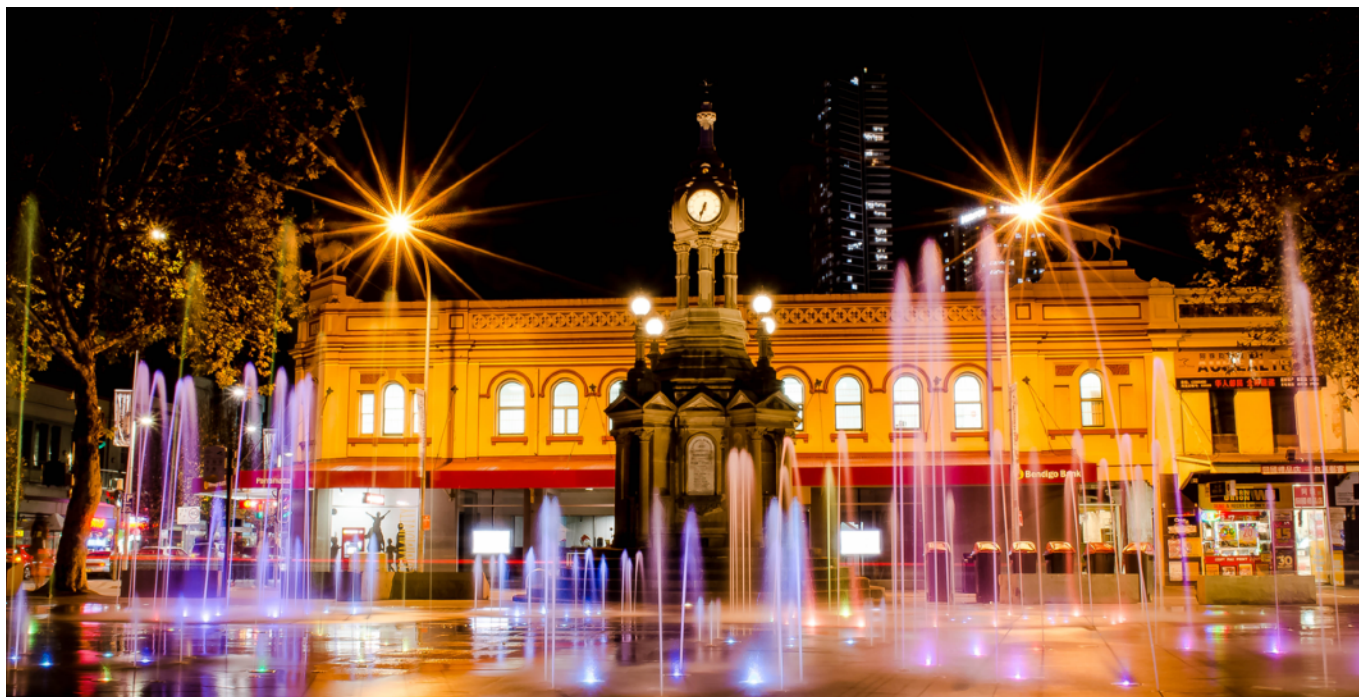
2.1.3 Cultural and Community Infrastructure

This *Cultural Infrastructure Report* shares similar principles to those defined in the City of Parramatta’s *Community Infrastructure Strategy*:

- Co-located, multifunctional facilities and collaborative approaches;
- Connected by accessible transport networks;
- Safe and secure social infrastructure;

- Welcoming spaces and places where we can celebrate our diversity; and
 - Equitably resourced neighbourhoods (City of Parramatta 2020c: 63).
- Clear connections between the two strategies can be found, for example, in the multipurpose community spaces, libraries and co-located community hubs that might

include dedicated, purpose-built creative makerspaces. Similarly, several makerspaces within community infrastructures could include digital facilities that expand general public and emerging artist access to production technologies, including for games, animation and multimedia, and to formal and informal training opportunities.



Parramatta Night-life. Photo: George Gittany Photography

2.1.4 Night-Time Economy

There are strong interconnections between the 2020 *Parramatta Night City Framework 2020 -2024* (PNCF) and this *Cultural Infrastructure Report*. The PNCF aims to attract patrons and boost hospitality and tourism as follows:

Focus 2 – Parramatta as a centre of late-night business, leisure and culture; and Focus 4 – Promoting Parramatta as a thriving night time destination (City of Parramatta 2020b: 9). Four of the ten priority actions advocated in the Night City Framework also benefit

cultural infrastructure, because the conditions that restrict night-time activity necessarily limit creative and cultural activities. The PNCF priority actions reinforce those supported by this *Report*, in particular 1.12 “Review and amend the Parramatta Development Control Plan to support the growth and management of the night-time economy of the Parramatta CBD and local centres”; and actions around “night-time sound” (1.8 and 1.9), which will remove barriers to establishing, for example, live

music venues and late-night cultural programming in theatres, cinemas, comedy clubs, art galleries, museums and ‘pop ups’ in late night entertainment precincts (City of Parramatta 2020b: 44 - 45). Hand-in-hand with creative presentations – within the night-time economy and for day-time patrons – is the essential role of the artist/ cultural practitioner who enlivens the city. As artists commented in the community consultation about cultural infrastructure:

It’s one thing to develop the infrastructure but we need to create avenues for artists and cultural workers to create and stay in the city.

I would like to see more focus on developing creative cultural experiences that are led by/involve/support mid-career artists who are living and working in this area (Artist, City of Parramatta 2020: 27-28).

2.1.5 Types of Cultural Infrastructure Venue

This Report was based on an assessment of Parramatta's cultural venues as described in *Mapping Culture: Venues & Infrastructure in the City of Sydney* (Ang et al 2016) in which both the types of space and the role/s they perform are considered. 'Hard' or physical cultural infrastructure is a building or space that can be classified as a *spatial type*, and which performs a specific *value chain role* in the production and presentation of culture. This dual lens of spaces and relations means distinguishing between the mapping of fixed, defined cultural spaces (performance and exhibition space, community and participation space, practice, education and

development space, commercial and enterprise space, festival, event and public space) and the charting of fluid, dynamic cultural processes (creation, production, dissemination, use and education) across these spaces (Ang et al 2016: 40). Spatial types differentiate the actual spaces that enable the following creative activities which underpin the recommendations of this Report:

- Performance and Exhibition (Parramatta examples: *Riverside Theatres, Blackout Theatre Company, Pari, FORM Dance Projects*)*
- Community and Participation (Parramatta

examples: *Information + Cultural Exchange (I.C.E.), NSW Lancers Memorial Museum, Elizabeth Farm*)

- Practice, Education and Development (Parramatta examples: *Story Factory, Arthur Murray Dance Studio, West Ryde Library*)*
- Commercial and Enterprise (Parramatta examples: *Eckersley's Art & Craft, Mckinnon Advertising, The Collaboratory*)
- Festival, Event and Public Use (Parramatta examples: *Parramatta Square, Parramatta Park, Queens Wharf Reserve*)

*Because some venues have multiple roles, dance studios may be labelled with both educational and creative value chain roles.



2020 Studio Artists, Parramatta (top L-R): Dacchi Dang, Shivanjani Lal, Gillian Kayrooz, Lillian Colgan, Sofiyah Ruqayah, Kalanjay Dhir, Tully Arnot, Kirtika Kain. (bottom L-R): Yana Taylor, Sabella D'Souza, Akil Ahamat, Cindy Yuen-Zhe Chen. Not pictured: Sarah Rodigari and Justine Youssef. Photo: Jacquie Manning.



2020 Studio Artists, Rydalmere (L-R): Liam Benson, Mehwish Iqbal, Ramesh Mario Nithiyendran, Yasmin Smith, Tom Polo, Emma Fielden. Photo: Jacquie Manning.

2.2 Challenges for the Central River City

The significance of Parramatta has been recognised in the State Government's strategic planning framework for a number of decades. Its current nomination as Sydney's Central River City in the *Greater Sydney Region Plan - A Metropolis of Three Cities* (Greater Sydney Commission 2018a) and the *Central City District Plan* (Greater Sydney Commission 2018b) continue to strengthen the significant economic function of the Parramatta CBD and its role in providing housing, employment, recreation and cultural opportunities. The community of Greater Sydney needs Parramatta to achieve its nominated role as the Central River City to alleviate demands on the Eastern Harbour City and to deliver a sustainable, productive and liveable Sydney.

According to .id's estimates, the Parramatta LGA contained approximately 96,000 households in 2020.^[1]

Assuming .id-based estimates of 100 per cent population growth, an increase of 12.5 per cent in household expenditure on Recreation and Culture (in line with expenditure in the rest of Greater Sydney) and a further shift of 12.5 per cent of *current* expenditure back into the Parramatta LGA, could produce — based on residential spending alone — a further \$240 million in economic impact by 2040.^[2] Inclusion of visitor spending,



Parramatta River Aerial. Photo: City of Parramatta.

accelerated population growth (which, however, is likely to be affected negatively by Covid-19) and greater expenditure on culture could see this figure double or triple.

If levels of participation and attendance are to reach those of comparable LGAs, and population growth is in line with the more ambitious (pre-Covid-19) projections, it is likely that **the number of venues will need to increase by approximately 100 per cent**. Even if population growth slows, pent-up demand caused by the current cultural infrastructure deficit in Parramatta necessitates substantial venue and facility expansion. While existing Council-owned and commercial venues will undoubtedly benefit from a larger, wealthier, younger and more educated residential and worker community, most of

this demand will need to be met by new venues. Allowing for existing and new 'flagship' venues such as the Powerhouse Parramatta to absorb some of this demand, an increase of between **150 and 250 venues and facilities** — covering creation, production, dissemination and use value chain roles — still appears necessary. As many new developments are commercially owned, it is anticipated that the majority of these new venues and facilities will be operated by businesses rather than Council or other public institutions. The comparative deficit in production venues also suggests that this is an area where planning policy, investment opportunities and consumer demand could align.

While robust statistics on the value of the cultural and creative industries are difficult

to calculate, the failure to sustain current and to boost future cultural production and consumption has sizeable economic implications.

Parramatta needs to diversify its income and employment beyond cyclical industries like construction. Otherwise, much of its residential population will continue to travel for work, with the city itself losing out both in employment numbers and employment-related income.

The historical lack of cultural infrastructure investment in Parramatta and more generally in Western Sydney (SGS Economics & Planning 2018) presents a serious challenge. A rapid boost in targeted and sustained investment is required, spanning the present to the coming decades, in order to realise Parramatta’s promise as a future city of culture with regional, state, national and international reach. GSC’s *Central City District Plan*

recognises this need for investment in its Planning Priority C4, “Fostering healthy, creative, culturally rich and socially connected communities”, asserting that “provision of arts and creative spaces in areas experiencing significant urban renewal will further support local identity and innovation” (2018b: 33). It is also recognised in the *GSC Plan* that “investment in the arts, screen and cultural sector attracts a skilled workforce and encourages innovation in other sectors” (2018b: 33). It explicitly acknowledges that more facilities to support arts and culture are required in the Central River City (as well as in the Western Parkland City to the west and south of Parramatta) to balance opportunities across Greater Sydney’s “three cities”. The cultural infrastructure audit *Planning Cultural Infrastructure for the City of Parramatta: A Research Report* (Ang et al 2020) that underpins

this *Report* demonstrates the deficit in cultural and social institutions and facilities within Parramatta. The delivery of city-shaping cultural infrastructure is vital in delivering the “30-minute city” vision set within the Region Plan (GSC 2018b) and would alleviate the need for Western Sydney’s residents to travel to the Eastern Harbour City to access cultural infrastructure and opportunities, whilst encouraging Eastern Harbour City residents to come to Parramatta for different and arguably more inclusive cultural experiences (see page 10). The relocation of the Powerhouse to Parramatta is a start in addressing the current deficit in this type of infrastructure, but cannot fulfill the diverse arts and cultural needs of Parramatta’s residents, commuters and visitors. It is important for Parramatta not to be dependent on a small number of ‘flagship’ venues.



Australia Day Parramatta. Photo: City of Parramatta.



Loy Krathong Festival on Parramatta River and CBD. Photo: City of Parramatta.

For Parramatta to become a renowned creative city, it must draw on globally recognised solutions to its specific challenges of cultural infrastructure provision, including:

- *targeted planning and investment* in the already small number of creative and cultural spaces that are being crowded out by rapid urban expansion and growth;
- *seizing the opportunity to become a world leader in developing cultural facilities that embrace multicultural creative inclusion* as a core element of creative innovation;
- *stimulating a diverse, inclusive night-time economy*, which has increased in importance as residents and tourists, particularly the young, seek out the possibilities of a culturally attractive 24-hour city;
- *engaging in partnerships with commercial, corporate and civic institutions* to develop context-sensitive cultural infrastructure, such as through residential and retail developments that incorporate creative hubs;
- *developing creative production facilities*, such as rehearsal, event and exhibition spaces, that are essential for cultural participation and consumption;
- *adapting and retrofitting heritage and other buildings* for cultural production, presentation and exhibition (in addition to new, purpose-built structures), in maintaining a complex built environment and a culturally rich city; and
- *celebrating and supporting First Nation's cultural production* and representation as a vital dimension of Parramatta's civic identity, its continuing significance as a gathering place, and contribution to a fuller expression of Australia's history.

[1] "Population, households & dwellings - Forecast ID population" <https://forecast.id.com.au/parramatta/population-households-dwellings>.

[2] Numbers are derived from a simple calculation: \$86m (foregone expenditure) x 125 per cent (combined increase in expenditure and retained cultural spend in LGA) x 140 (population growth) = \$106m in 2020.

3. Cultural Infrastructure Report

3.1 Key Findings and Recommendations

Securing Parramatta's future as a globally renowned city of culture (or, as the City of Parramatta (2017a: 1) conceives it, 'a world-class city' that is 'driven by culture') requires a broad range of partnerships between local, state and federal governments; between Council, business and arts and cultural communities; with other major institutions in Parramatta such as Western Sydney University, with heritage and historic sites and with culturally diverse community

organisations that can showcase Parramatta's rich First Nations Australians multicultural identity. **Investing or facilitating investment in a range of cultural facilities would maximise the mixed-ecology of cultural production, presentation and consumption found in culturally dynamic cities across the world.** This *Report* is underpinned by two detailed research reports to Council: *Planning Cultural Infrastructure for the City of Parramatta: A Research Report* <<https://doi.org/10.26183/rscg-q587>>

(Ang et al 2020) and *Planning Cultural Infrastructure for the City of Parramatta: Phase 2 Precinct Report* <<https://doi.org/10.26183/dzp8-hp43>> (Stevenson et al 2020) as well as by the *Cultural Infrastructure Stage One: Key Findings and Engagement Evaluation Report* (City of Parramatta 2020a).



Burramatta NAIDOC (National Aborigines and Islanders Day Observance Committee) 2018. Photographer Jodie Choolburra.



La Verita, Sydney Festival 2016 at Riverside Theatres. Photo: City of Parramatta.

The **four key areas of attention** for the City of Parramatta’s Cultural Infrastructure highlight: **venue needs that build on Parramatta’s**

cultural identity; creative production and presentation; creative economy; and key processes and partnerships.

Under each of the four key areas of attention is a summary of key findings from the research, followed by corresponding recommendations.

3.1.1. A Flourishing, Distinctive Creative and Cultural Character

The City of Parramatta will be globally renowned for its flourishing, distinctive creative cultural character.

The City of Parramatta is recognised for the number and range of arts and cultural institutions that draw on the region’s cultural diversity and inclusiveness.

Building on Parramatta’s existing cultural and creative strengths will continue to

foster this identity and position the City as a global creative city.

Key local cultural organisations and richly diverse smaller arts and cultural organisations already operating in Parramatta form the platform for the growth of

a city-wide cultural ecology of Parramatta. Beneficial innovations include shared spaces, co-location and creative clusters of compatible arts organisations. Most are currently in premises with insecure long-term tenure, which limits their capacity to flourish.

Recommendation 3.1.1.1:

Identify and secure appropriate space in the CBD to accommodate major local cultural organisations.

Recommendation 3.1.1.2:

Maintain or locate secure accommodation for a range of diverse smaller arts and cultural organisations.

Heritage buildings and sites are an important part of Parramatta’s urban amenity and identity.	Parramatta’s architectural and cultural heritage, such as the Roxy Theatre, could be restored and repurposed in	creating important cultural facilities operating as multi-purpose arts and night-time economy venues.
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Recommendation 3.1.1.3: *Negotiate the restoration and repurposing of Parramatta’s architectural and cultural heritage, including the Roxy Theatre, as multi-artform presentation and/or after-dark venues.*

Cultural infrastructure provision in precincts such as Harris Park, Epping, Rydalmere, and Sydney Olympic Park should support	high-density areas should have comparable access to quality multi-purpose facilities for creative and cultural activities. Residents and community	development of and or refurbishment of community infrastructure such as community centres, libraries, imaginative play areas and
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SuperModern Dance of Distraction, FORM Dance Projects. Photo: Tim Thatcher

a range of users and serve to enhance community interaction, building on their strengths as dynamic and growing communities with their own character. These	members are seeking opportunities to make art and attend art classes, similar to those at Chippendale’s Pine Street Studios in the Eastern Harbour City. The	creative centres can serve as mixed-use spaces for creative and cultural activities that deliver community as well as creative and cultural outcomes.
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Recommendation 3.1.1.4:

Well-located multi-purpose community infrastructure should be designed to include suitable, quality facilities for creative and cultural activities across the City.

There is is a clear need for the region to establish an art school that trains professional	artists. It should be developed in conjunction with other Western Sydney LGAs, such as	Penrith and Liverpool. The school need not be a single site, but could develop as a
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distributed series of art form-focused <i>ateliers</i> , similar to the	model already established by PAS, but with a strong	professional training focus.
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Recommendation 3.1.1.5:
The City to collaborate with Western Sydney LGAs, state and federal governments, TAFE and universities in creating dedicated professional art school hubs in the region.

The successful 2018 pilot Parramatta Artists’ Studios facility at Rydalmere drew upon NSW Government Stronger Communities funding. Dedicated cultural	production facilities require large and adaptable spaces, transport accessibility, loading docks, appropriate ventilation, and the capacity to deal with mess and noise. There is a need	for clear policy guidelines that reward successful creative programs with continued subsidies and other forms of support.
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Recommendation 3.1.1.6:
Secure accommodation for successful organisations such as Parramatta Artists’ Studios (Rydalmere) with appropriate facilities and consistent resourcing.

The Powerhouse Parramatta can contribute to the city’s flourishing, distinctive creative cultural character and serve	the needs and interests of Parramatta communities, and those of the wider region, through local engagement	facilitated by the City of Parramatta.
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Recommendation 3.1.1.7:
The City of Parramatta should develop and maintain a long-term partnership with Powerhouse Parramatta.

3.1.2. Inclusive and Welcoming

Promote and strengthen Parramatta’s inclusive and welcoming culture.

The City of Parramatta’s First Nations Australians and multicultural diversity position it as a centre that is inclusive and welcoming. The City should promote these strengths through the development of dedicated arts and cultural locations and venues.	Parramatta should embrace its traditional role as a First Nations meeting place and deliver on the <i>Stretch Reconciliation Action Plan 2017-2020</i> (City of Parramatta 2017b), <i>Culture and our City: A Cultural Plan for the Parramatta CBD 2017-2022</i> (City of Parramatta 2017a) and the <i>Community Strategic Plan</i>	2018-2038 (City of Parramatta 2018). Infrastructure that provides private areas for First Nations Australians and areas of interaction with non-Indigenous people would be productive assets that set a global benchmark and advance Parramatta’s aims to become a leader in Reconciliation.
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Recommendation 3.1.2.1:

First Nations cultural infrastructure in the CBD should include a dedicated Keeping Place, Science and Knowledge Centre, and Cultural Walk.

Recommendation 3.1.2.2:

Establish a site of social and environmental healing in proximity to the river at North Parramatta, encompassing a ‘private’ space for First Nations people and ‘public’ spaces that encourage arts and cultural engagement with the wider population.



Burramatta NAIDOC 2018. Photo: Jodie Choolburra.

Public art and open spaces have an essential place in the urban fabric and can be found in both conventional and surprising settings. A public art and open space strategy that responds sensitively to the

social and environmental histories and futures of the City, will promote and strengthen Parramatta as an inclusive and welcoming place. Such spaces can be found in Harris Park, for example, the

increasing population of which includes a high proportion of younger Indian-Australians. It is essential that Council is aware of their future cultural needs and the best ways to meet them.

Recommendation 3.1.2.3:

The City of Parramatta should encourage creative activities including public art, creative opportunities that engage with Parramatta’s culturally diverse population and impromptu events in ‘unlikely’ spaces.

The residential character of much of Harris Park, and its proximity to creative spaces in the CBD and Rydalmere,

presents the possibility of identifying residential accommodation for visiting and local artists as part of

larger creative research and development opportunities in the region.

Recommendation 3.1.2.4:

Identify and support artist-in-residence accommodation for visiting and local artists and creative producers.

The NSW Government's Pacific Island Museum Collection, which was established in Rydalmere in	2019, is currently only accessible to members of the Pacific Islander community and Pacific Island collection	researchers (Australian Museum 2019).
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Recommendation 3.1.2.5:

Enter into discussions with the Australian Museum on the viability of wider promotion of this resource and potential access to the public.

3.1.3. Investing in Purpose-Built and Adapted Spaces

Parramatta cultivates its cultural economy by investing in purpose-built and adapted creative production and presentation spaces.

Arts and cultural events in the City of Parramatta currently contribute \$20 million to the local economy. Investing in the night-time economy through regular live music spaces, theatrical venues, and art galleries, as well as independent bookshops, music schools and studios, to provide the necessary creative and cultural opportunities to current and future residents, will increase this economic contribution to \$40 million by	2040, with intangible benefits to the local economy being considerably greater. There are strong connections between this <i>Cultural Infrastructure Report</i> and the <i>Parramatta Night City Framework 2020-2024</i> (City of Parramatta 2020b), with both supporting the removal of barriers to live music venues and late night cultural programming in theatres, cinemas, comedy clubs, art	galleries, museums and 'pop ups' in late night entertainment precincts. Parramatta CBD is in urgent need of a state-of-the-art, regionally, nationally and internationally significant mixed-use arts centre and gallery, containing exhibition and contemporary performance spaces (including music) and back-of-house facilities (e.g. rehearsal spaces).
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Recommendation 3.1.3.1:

Invest in an arts centre which would complement the Powerhouse Parramatta and the Riverside Theatres to form part of the Parramatta CBD cultural precinct, ideally on the proposed Civic Link.

The Parramatta North Heritage Core, including the Female Factory and Norma Parker Centre sites, which is managed by Infrastructure NSW, is yet	to be confirmed as a focus for arts and cultural investment. This site offers opportunities for creative co-location and interpretive centres (while	necessarily working with heritage protection restrictions).
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Recommendation 3.1.3.2: *Develop Parramatta North Heritage Core into an exciting cultural precinct housing a range of social and cultural organisations in partnership with the NSW Government.*



Parramatta Female Factory, North Parramatta. Photo: City of Parramatta.

Recommendation 3.1.3.3:

Re-purpose the nationally significant, extant Female Factory buildings as a national resource centre/ museum/creative space, with the site’s complex histories and the female convict narrative as the primary focus, modelled on the Hyde Park Barracks.

Parramatta Park is the only open-air venue available for large festivals and events, but its use for such events is limited. Parramatta also needs space for medium-scale public events.

Prince Alfred Square was the venue for the postponed Parramasala 2020, and in ordinary circumstances provides an exemplary platform for other cultural events, including contemporary music.

Its use will be impacted during the Parramatta Light Rail construction. Prior to Covid-19 restrictions, there was increasingly heavy demand for community use of the Square (a heritage item) which will be unsustainable.

Recommendation 3.1.3.4:

Address Parramatta’s need for public spaces by seeking alternative solutions to accommodate 80-100,000 people at large public events.

Recommendation 3.1.3.5:

Address Parramatta’s needs for public spaces suitable for other events of 10-30,000 people.

There is a lack of public space which is considered amenable for social gathering because of increased temperatures caused

by urban development and climate change. In Western Sydney this trend has prompted pilot research on

‘Cooling the Commons’ (Mellick Lopes et al 2016) on which Parramatta City Council could draw.

Recommendation 3.1.3.6:

Ensure public spaces remain desirable for social gathering on hot days by planting trees and commissioning quality public design/art that cools them.

<p>Sydney Olympic Park (SOP) has demonstrated significant potential for large- and small-scale arts and cultural events, as well as providing studio space for practising professional artists. SOP stadia provide large-scale live events with transport access from a</p>	<p>wide range of locations. The Royal Agricultural Society runs a number of activities at SOP, ranging from the annual Royal Easter show to youth and education initiatives, and there is considerable scope for Council to work with the RAS to develop suitable venues and</p>	<p>cultural activities to enhance the precinct's amenity. As both sport and the arts are forms of culture, there is an opportunity to follow international examples, such as the initiatives found in another Olympic city, Barcelona.</p>
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Recommendation 3.1.3.7:

Include professional gallery-staged exhibitions of important Australian artists within the SOP stadium spaces.

<p>The Newington Armory Arts and Cultural Precinct has established its credentials in the two decades since the Sydney Olympics. The requests to the NSW</p>	<p>government for upgrades to buildings 15, 18 and 20 are modest in comparison to the opportunities that may likely arise. But, until the issues of constrained access and secure</p>	<p>production facilities for individual creative practitioners are addressed, the results are likely to be limited.</p>
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Recommendation 3.1.3.8:

Support requests to the NSW Government for modest funding applications to refurbish buildings 15, 18 and 20 for creative and cultural uses.

Recommendation 3.1.3.9:

Liaise with the Sydney Olympic Park Authority to address issues of constrained access times and secure working spaces for artists.

<p>The negotiations on the Master Plan proposed for Camellia between Council and the Greater Sydney Commission (2019) is an opportunity to scope and develop a role regarding Parramatta's arts and cultural infrastructure. The</p>	<p>NSW heritage-listed Sydney Water Pumping Station (either through remediation <i>in situ</i> or relocation) could become a prominent arts centre that would add significantly to the arts and cultural infrastructure of the entire LGA. Eventually,</p>	<p>existing warehouse facilities may be made available for use as studio and storage space, providing that environmental contamination is successfully remediated.</p>
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Recommendation 3.1.3.10:

Undertake a feasibility study to refurbish and convert the Camellia Sydney Water Pumping Station into a prominent arts centre.

<p>The LGA would benefit from a range of makerspaces, from 'low-tech' to those that include digital technology and tools, depending on the community</p>	<p>being served. Centres such as Newington Community Centre could be adapted to deliver much needed creative space for the LGA, while also</p>	<p>facilitating extended programming for other creative projects.</p>
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Recommendation 3.1.3.11:

Adapt existing, and develop new, makerspaces across the LGA, including sites such as the Newington Community Centre.

3.1.4. Delivering through Partnerships, Agencies and Planning

Parramatta’s creative cultural infrastructure is delivered through partnerships with state and federal agencies, as well as with commercial and entrepreneurial stakeholders and appropriate planning and regulation.

To consolidate its role as the Central River City in the Greater City Region, the City of Parramatta requires the ongoing and coordinated support of state and federal agencies, and commercial and entrepreneurial partnerships. Some partnerships, in particular with commercial and entrepreneurial interests, will require Council to amend

and alter its approaches to planning controls.

Apart from not-for-profit cultural organisations, Parramatta should also attract dozens of creative enterprises – design, fashion, game developers, film production companies, architecture firms, etc. – to energise the City’s cultural ecology. A creative industries cluster that

accommodates small- and medium-scale co-working and makerspaces, participation and presentation facilities, and office spaces – comparable to The Studio in the Eastern Harbour City – would be of enormous benefit, as would small business incentives such as concessions on rent and rates.

Recommendation 3.1.4.1:

Develop private and public partnerships for a creative industries cluster that accommodates small- and medium-scale co-working and makerspaces, participation and presentation facilities, and office spaces



Epping Community Centre. Photo: City of Parramatta.

The adoption of the Westmead Arts and Culture Strategy (Cintra 2018) enables opportunities for artists working in the field of arts and

health within the new Westmead health precinct development (which spans the Parramatta and Cumberland LGAs), and signals the role of

art within a major urban development in a suburb that anticipates large population growth.

Recommendation 3.1.4.2:

Parramatta’s cultural infrastructure priorities around Westmead should build on the Westmead Arts and Culture Strategy.

Rydalmere is a significant employment hub, the profile of which could be lifted by building on its cultural and green spaces amenity as well as economic productivity. Given Rydalmere’s growing	transport links through both the light rail and Western Rail link, there is an opportunity to attract people from across Sydney to Rydalmere. The former Macquarie Boys’ Technology High School at	Rydalmere is proposed to be a new purpose-built Kindergarten to Year 12 school (Department of Education NSW 2018).
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Recommendation 3.1.4.3:

Council should build on the existing creative and cultural components of Rydalmere and encourage greater diversity of businesses which engage with creative enterprises, including support for mixed-use creative and cultural facilities for community access at the newly developed Macquarie Boys’ Technology High School.

The existing businesses and sizeable working population using the North Rocks district each weekday could be better serviced through access to	upgraded open spaces. Despite limited vacant space (Sustainable East 2020), creative and cultural multipurpose spaces would	complement the light industrial and suburban form of this precinct.
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Recommendation 3.1.4.4:

Expand the amount of amenable public space through tree planting and commissioning public design/art that provides desirable and comfortable places to gather.

Recommendation 3.1.4.5:

Seek out opportunities to develop creative and cultural multipurpose spaces, including that of the North Rocks Community Centre.

The Council can also better use its land-use planning controls (i.e. LEP, DCPs and Contributions Plans) to catalyse cultural activity among private and not-for-profit sectors, and to reduce the need for financial investment in cultural infrastructure from other public funding sources.	the 2017 Draft Late Night Trading Management DCP. None of the recommendations made in this section of the Report contradict the directions that Council is proposing in changes to its planning controls. However, some recommendations would be a departure from current planning practices, and so reflect Council’s role in advocating changes to state-level land-use planning, rather than in their role as consent authority.	it will be supported and the kinds of land use pattern within which such activity is considered to be desirable by Council. Planning documents do not employ the language of cultural activity (or of cultural production, cultural infrastructure, etc.). Such features of the urban fabric are, instead, captured under land-use nomenclature like ‘community facility’ or ‘entertainment facility’. This classification discourages stakeholders pursuing developments that could contribute to Council’s cultural objectives. Although such nomenclature is set by the
Land-use planning is constantly being reviewed and improved, with current projects including a comprehensive updating of CBD controls through the Parramatta CBD Planning Proposal, and the exhibition of	In the first instance, a current barrier to cultural activity is a lack of clarity around whether	

<p>NSW Government, material explaining the standard land use category that an ‘artist studio’ or ‘makerspace’ would</p>	<p>be classed as, for example, as well as clarifying the process for having such land use</p>	<p>approved, would help overcome this barrier.</p>
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Recommendation 3.1.4.6:
Provide resources for other stakeholders in the delivery of cultural activity to help navigate planning controls and development processes, as well as other Council or NSW Government approval processes (around the use of public space, obtaining liquor licences, etc.).

<p>Similarly, Council’s cultural objectives are not explicit in planning control objectives, instead being embedded in adjacent notions of ‘recreation’, ‘entertainment’ or ‘community’ activities. While these, and other, objectives (of the plans or of specific zones) are undeniably important, this</p>	<p>disconnection means that Council’s support for cultural activities — whether cultural production or consumption, or both — is not made clear to other stakeholders. For example, stating that an objective of the Commercial Core zone is the extension of trading hours for</p>	<p>entertainment and cultural activities does not, it is important to note, prohibit the realisation of other objectives, like fostering the development of premium office space.</p>
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Recommendation 3.1.4.7:
Signal more explicitly Council’s strategic intent to foster cultural activities — whether cultural production or consumption, or both — through its planning controls.

<p>Potential small-scale, and so low-impact, cultural activities can be effectively prohibited (whether by cost or capacity of the proponent) by having to follow development application processes designed for higher-impact uses. A</p>	<p>small-scale exhibition space, for example, would be assessed as an ‘information and education facility’, when in practice conversion of existing retail or food and drink premises would not likely generate any impacts that would warrant a</p>	<p>development assessment. Strategically identifying, assessing and permitting such desirable changes of land use would significantly reduce the risks and so barriers to stakeholders wanting to contribute to cultural activities.</p>
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Recommendation 3.1.4.8:
Review the potential for exempt or complying development provisions (within Schedule 2 and 3 of the Parramatta LEP) to catalyse smaller, low-impact cultural activities, as defined within land-use tables.

<p>Some cultural activities, like studio-based art practice, would be priced out of many commercial and retail precincts, despite being a desirable component in the mix of land uses in those precincts. There are several options in addressing this disadvantage through regulatory change. The Council’s currently preferred approach is to: (a) offer floor space bonuses to</p>	<p>developments that contribute to specific planning objectives or contribute to the provision of infrastructure; and (b) encourage developments to enter into planning agreements with Council to contribute voluntarily towards infrastructure needs. Notwithstanding the exemplary efforts to calibrate the value of the floorspace bonus against the value of any contribution, the voluntary</p>	<p>nature of such measures makes it hard to predict take-up of incentives over the longer term. As such, mandated contributions or inclusions are often preferable. There is ample precedent for this practice, particularly where any mandated use is not expected to be public infrastructure, with developments mandated to include ground floor retail, car parking, etc. It is recognised</p>
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that standard LEP provisions do not currently accommodate the mandatory inclusion of cultural uses, and the cultural	infrastructure that s7.11 contributions can fund is limited. As such, any requirement to include cultural	uses (or contributions towards its provision elsewhere) would need support of the NSW Government.
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Recommendation 3.1.4.9:
Explore how desirable, but otherwise unfeasible, cultural activities can be integrated into developments, and how development processes can otherwise be used to fund the provision of cultural infrastructure.

Even within voluntary or incentivised approaches to facilitate the inclusion of otherwise unfeasible cultural uses or infrastructure, there are still options available to Parramatta Council, such as the community facilities clause 7.6H of the CBD Planning Proposal, where developers of mixed-use towers seeking an ‘uplift’ must provide	community infrastructure onsite. For example, floorspace bonuses could be offered to developments that contribute to the preservation of nearby heritage sites (in a similar way to the Design Excellence and High Performing Buildings incentives that operate in the proposed CBD Planning Proposal). The effect of such provisions would be	comparable to other processes of transferable development rights. That is, floorspace that cannot be ‘exploited’ on the heritage site is effectively being purchased by neighbouring sites, with the revenue raised by heritage site owners contributing to the preservation, or adaptive re-use, of the heritage items.
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Recommendation 3.1.4.10:
Explore floor-space bonus mechanisms that increase the feasibility of desirable uses of heritage sites in Parramatta.

City of Parramatta Council should be a leader in advocating changes to existing constraints of the planning system. It has a near-unique role in having to accommodate	a major, regional cultural and commercial centre. It also has significant understanding of the specific conditions within its own LGA, and so can offer much-needed insight to assist	the NSW Government in realising shared cultural objectives.
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Recommendation 3.1.4.11:
Advocate for changes to land-use definitions, land-use zone templates, and exempt and complying code provisions, and the coverage of local infrastructure that can be funded through development contributions, in order to ensure that the wider planning system is conducive to cultural activities



Parramasala. Photo: City of Parramatta.

4. Funding, Resourcing and Supporting Cultural Infrastructure

4.1 Introduction

In Parramatta, population growth and the twin challenges of a rapidly developing commercial core and residential sector, especially in the CBD, means that the City is at risk of crowding out the small number of creative and cultural spaces that currently exist. There is an opportunity, however, to invest in spaces of creative and cultural production to enable Parramatta to become a globally-recognised cultural centre.

Delivering critical cultural infrastructure across the Parramatta region is a complex task that requires multiple avenues of funding, resourcing, leveraging and negotiation. Existing means of funding cultural infrastructure in the City of Parramatta include developer contributions, Voluntary Planning Agreements (VPAs), general rates funding, Government grants and loans, partnerships and joint arrangements with State Government and others.

These various sources all have limitations. Council cannot rely on just one funding source to deliver cultural infrastructure, but rather must appeal to multiple sources. This part of the *Report* explores nine specific funding sources for the required cultural infrastructure:

- Regulatory and Legislative Infrastructure
- Development Processes
- Federal, State Government Project and Other Grants
- Strategic Arrangements with State Government
- Public-Private and Other Partnerships

- Council Brokered Partnerships Between Property Owners and Cultural Organisations
- Sponsorship and Other Support
- Commercial Activities
- User Charges

For each of the nine sources, some background and explanatory information is provided, as well as commentary on the benefits and limitations of each. In many cases, relevant examples of sources other jurisdictions – in Sydney, other Australian cities, and the international vanguard of culturally

rich cities – provide potential models for adoption or adaption in Parramatta. They do not divide cleanly into categories, but the nine sources do span different approaches to sourcing infrastructure, including:

- Securing funds for Council to spend on needed cultural infrastructure, through both new and existing sources like grants, sponsorships, development contributions, or revenue from Council's activities
- Facilitating the provision of needed cultural infrastructure

by stakeholders other than Council through strategic partnerships with commercial, not-for-profit and public agencies at all levels of government

- Improving Council's regulations, information and support services will increase opportunities to accommodate diverse cultural activities in existing and new infrastructure.

4.2 Options for Securing Needed Infrastructure

4.2.1 Regulatory and Legislative Infrastructure

4.2.1.1 Description

Effective planning policies, regulatory frameworks and governance processes are required to galvanise Parramatta as a site of cultural activity. Like providing cultural infrastructure, the purpose of these frameworks is to catalyse desirable activities but, equally importantly, to minimise and mitigate any potential for adverse impacts associated with them. As such, Council's policy settings and processes should be conceived as catalytic infrastructure.

The role of policy settings as supporting infrastructure, in this sense, is most evident in

regulations fostering a night-time economy that includes cultural consumption - live music, theatre, events and other entertainment. Council has developed and, in 2020, adopted a *Parramatta Night City Framework* that recognises this requirement. But the importance of policy settings extends to processes and regulations governing other cultural activities, such as local communities (whether built around youth, ethnicity, pastime or anything else) having space and resources to share ideas, experiment and foster cultural production.

These frameworks encompass a range of policy domains not always within Council's remit. The most influential are those

that govern the use of public space (like parks, plazas and footpaths) for community events, outdoor dining, art exhibitions and the like; and those that govern the use of private land, not only permissibility of land use in relation to zoning, but also intensity of land use, for example, through venue capacities and trading hours.

4.2.1.2 Benefits and limitations

Ensuring that policy settings are optimised to foster cultural activities is potentially the most cost-effective intervention that Council can make. That is not to suggest it is cost neutral simply because it does not involve bricks and mortar. But properly resourcing staff will ensure policies and regulations



Patrons at the Sydney Festival in Parramatta. Photo: City of Parramatta.

are reviewed and simplified or refined by Council, or better communicated and explained by it to those affected by them.

As per Recommendation 3.1.4.6 above, Council should develop support services to better facilitate small businesses or community groups that have the potential to increase the array of cultural activities in the region. Such services can support them in navigating planning controls, development processes, and other Council or NSW Government approval processes.

4.2.1.3 Case study

Music Venues Taskforce, London

Disappearing grassroots music venues around London emerged as a key policy area over the last decade. Various

attributed to planning, licensing, policing, and fiscal policies, the loss of venues was ultimately a failure of policy settings to balance the needs of the venues with those of surrounding residents and businesses.

In 2015, the Mayor of London created the Music Venues Taskforce. It comprised members of the music industry and City Hall departments, including culture, planning, and police. The Taskforce's 'Rescue Plan' recommended, among other things:

- appointing a 'Night Czar', modelled on the Night Mayor programs in Amsterdam and Berlin, to champion the night-time economy and to manage and improve relations between night businesses and residents; and
- including the principle of 'Agent of Change' in urban

planning to protect venues when new housing is built around them, requiring developers building near music venues to mitigate noise complaints by soundproofing new developments.

Adjustments to policy settings stopped the steady reduction of grassroots music venues for the first time in ten years. This outcome is a significant dividend for the investment in the Taskforce, particularly as the positive economic impact of grassroots music venues to the city's economy was £92m per year.

4.2.2 Development Processes

4.2.2.1 Description

The nexus between local infrastructure and private development processes is long established. New development generates demand for infrastructure (whether by increasing populations that require services or the utilities needed to mitigate any adverse impacts of development). Conversely, the provision of supporting infrastructure increases land values, and so enhances the feasibility of private development. As such, developer contributions continue to be an important means of Council not only securing the necessary funds (or *in lieu* contribution) to cover the cost of cultural infrastructure, but also to ensure that cultural infrastructure is integrated into the urban fabric.

In NSW, traditional channels for securing development contributions towards local community infrastructure are limited (as per s7.11-12 of the *Environmental Planning and Assessment Act 1979*, and associated regulations and practice notes). Recognising these limitations, Council has also pursued, through amendments to the *Parramatta Local Environmental Plan 2011* (LEP), the use of floorspace incentives to encourage developments to integrate local community infrastructure onsite (see proposed cl.7.6H to the LEP). Like other local governments in NSW, Council has also established practices around negotiating the voluntary contributions of infrastructure through

(voluntary) 'planning agreements' (or VPAs) under s7.4 of The Act. It is important that Council continues and expands on this approach of using development processes to fund and integrate cultural infrastructure in Parramatta, particularly in the CBD.

4.2.2.2 Benefits and limitations

While the benefit of securing funding and delivery of cultural infrastructure through private development contributions is evident, there are limitations. The most obvious is the extent to which the market will be able to carry any cost burden of infrastructure provision. Negotiated approaches, such as VPAs, have an inherent limitation on how much infrastructure can be negotiated before it risks undermining development feasibility.

On the other hand, land economics has shown that, over the long term, mandated development contributions - like any development cost - are offset through a reduction in the underlying land value and so need not limit development feasibility. This outcome in effect limits the amount that developers are prepared to pay for land. However, lower land values risk increasing the relative appeal of 'holding' land, and so delaying the realisation of desired development patterns as landowners may choose not to sell their land to developers. This risk can be ameliorated through careful calibration with, in the case of proposed LEP amendments, the value of the floor space incentives outstripping the cost of any

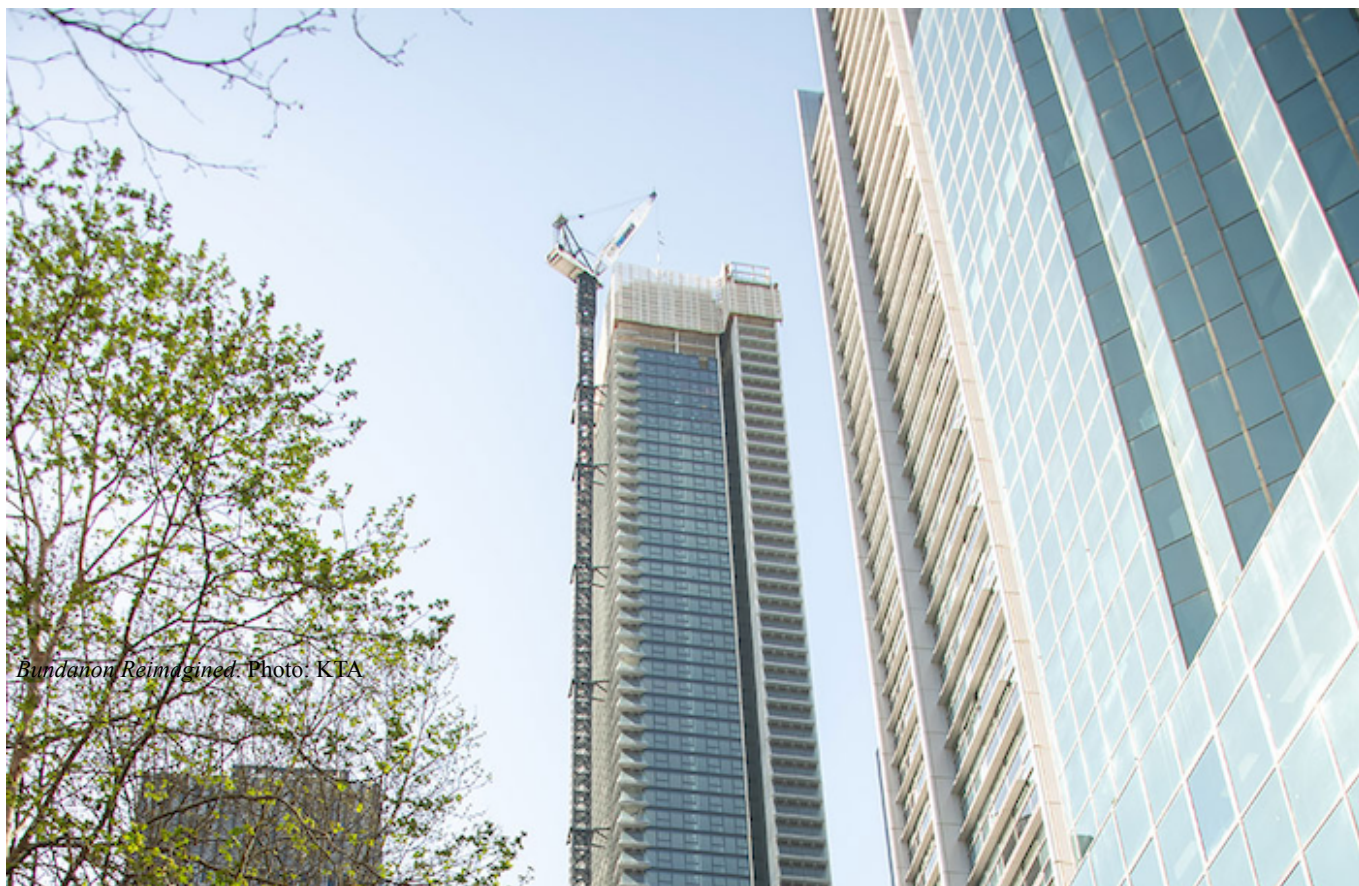
contribution, thereby helping to ensure that development remains economically feasible.

A second, administrative risk relates to the fact that the proposed LEP amendments require the support of the NSW Government. At the time of writing (December 2020), the proposed LEP amendments that would require community infrastructure provision are under review by Council, which is consistent with advice received from the Department of Planning, Industry and Environment. So, confirmation of Council's proposed LEP amendments as a potential mechanism to deliver new community infrastructure is still uncertain. If the proposed mechanism were to be replaced with a development contributions plan, this move may potentially limit the amount of funding that could be allocated to cultural infrastructure due to the above-mentioned constraints related to s7.11-12 contribution plans and NSW Government rules on these types of plans.

4.2.2.3 Case study

Greenland Development, Bathurst Street, Sydney

There are precedents for cultural infrastructure, in particular, being negotiated through a VPA. The 67-storey Greenland development at the former Sydney Water building in Bathurst Street, Sydney, is a residential and retail development that incorporates a \$25M, five storey (2,000sqm), state-of-the-art creative hub (Greenland Australia 2014).



Bundanon Reimagined. Photo: KTA

Greenland Centre, Sydney. Photo: David Selden Design

The VPA was negotiated between the developer and the City of Sydney, with the floorspace provided to City of Sydney on a 99-year lease. The space will be used for multi-artform rehearsal and production studios, and house a dance studio and spaces for music recording and audio-visual production. There is also space for a general office and a work studio or residency. The City of Sydney commenced a tender process to secure an operator of the space in early 2020.

4.2.3. Federal, State Government Project and Other Grants

4.2.3.1 Description

Federal and/or State government grants are commonly used to fund cultural infrastructure projects. Along with rates, grants are a

key source of funding for Local Government cultural infrastructure. For example, should the proposed Macquarie Boys Technical High School development proceed, Council might seek to work with the NSW Government to build shared use capacity for cultural infrastructure in the new school during the concept and design phase; as distinct from trying to negotiate use of, for example, the school's auditorium which comes with significant (and understandable) limitations.

4.2.3.2 Benefits and limitations

The opportunities afforded to local government through these grants enable significant developments in cultural infrastructure, and often see the three tiers of Australian government jointly invest, thereby increasing the

likelihood of securing adequate funds. Grant processes take time, and their competitive nature means that they are not always a reliable form of funding. There is also no guarantee of funding in the long term. Grants are primarily for new and upgraded infrastructure and generally exclude maintenance and renewal costs, which are often considerable. Ultimately, the costs of servicing major cultural infrastructure constructed with grant funding are passed on to ratepayers.

The amount of time needed to generate infrastructure partnerships across the layers of government cannot be underestimated. The case study below of Bundanon, for example, is a successful outcome that, however, spanned several years of meetings and negotiations.



Bundanon Reimagined. Photo: Kristen Thompson Architects (KTA)

4.2.3.3 Case study

Office for the Arts, Canberra, Australia; Bundanon Trust, Bundanon, NSW, Australia.

The Office for the Arts is part of the Australian Government's Department of Infrastructure, Transport, Regional Development and Communications. The Office administers a number of grant opportunities to support arts practices as well as investing in cultural infrastructure on occasion.

The grants on offer support the "soft infrastructure" that enable artists to practice and arts and cultural organisations to deliver arts and cultural activities, such as:

- The *Indigenous Visual Arts Industry Support* program provides some operational funding of approximately 80 Indigenous-owned art centres, several art fairs, regional hubs and arts service organisations that, in turn, support First Nations visual artists (Office for the Arts 2020a).

- The *Arts Sustainability Fund* aims to provide necessary finance to parts of the arts and entertainment sector, "to plan a pathway for recovery from the effects of COVID-19". Funding is directed to support employment in the arts. This support aims to "contribute to rebuilding Australia's economy" and aims to enhance "community wellbeing and access to cultural experiences across Australia" (Office for the Arts 2020b).
- The *Community Heritage Grants* program managed by the National Library of Australia is dedicated to the preservation of and access to "locally held, nationally significant cultural heritage collections across Australia". Eligibility is directed at not-for-profit community organisations such as museums, galleries, public libraries, historical societies and archives (Office for the Arts, 2020c).

Federal and NSW State support to "hard

infrastructure" includes the \$33 million towards the development of *Bundanon Reimagined*, the Bundanon Trust's new art gallery, museum, education and cultural facility in the Shoalhaven. Bundanon Trust was a gift to the Australian people in 1993 by Australian artist Arthur Boyd and his wife Yvonne and is managed by the Australian Government. The development is funded through a joint federal-state partnership. The federal government provided \$22 million and the NSW government allocated \$8.6 million to the project.

Completion is anticipated for late 2021, the development will include a cultural centre for artists, a residential venue for school children, and will become a significant tourism facility for the region. The capital works started on 29 January 2020, when the area was still in recovery from the 2019-2020 bushfires. Minister for Communications, Cyber Safety and the Arts, the Hon Paul Fletcher MP, noted:

The new facilities will allow Bundanon to open to the public five days a week and grow its program of concerts, events and regional arts engagement activities. It's estimated the works will boost the local economy by \$10 million annually, delivering more than 170 jobs to the Shoalhaven region during construction, and an additional 69 jobs on an ongoing basis (Department of Communications, Cyber Safety and the Arts 2020).

4.2.4 Strategic Arrangements with State Government

4.2.4.1 Description

The NSW Government, as articulated in the *NSW Cultural Infrastructure Plan 2025+* and the *Central City District Plan* (Greater Sydney Commission) is investing in cultural infrastructure in Parramatta, including in the Powerhouse Parramatta. It recognises that "additional cultural infrastructure will be needed to fully capitalise on this investment" (NSW Government 2019: 58) and that "Continued investment in the arts, screen and cultural sectors attracts a skilled workforce and encourages innovation in other sectors" (Greater Sydney Commission 2018c : 33).

The NSW Government has been planning for the Parramatta North precinct, including the Heritage Core (it encouraged ROI's from start-ups, social enterprises and arts and cultural organisations to activate public spaces and for building tenancies); and the Draft Greater Parramatta and

Olympic Peninsula Place-based Infrastructure Compact's (GPOP PIC's) proposed short- and long-term cultural infrastructure projects. The NSW Government has sought Council's input into these critical cultural infrastructure projects, which suggests that there is potential for the State and Council to enter into strategic arrangements to realise the delivery of cultural infrastructure.

4.2.4.2 Benefits and limitations

Strategic, calculated use of the Cultural Plan Fund restricted reserve will enable Council to get the best value from the remaining \$36 million, thereby leveraging partnerships and delivering a number of priority cultural facilities with a return on investment to serve the communities of the growing Central River City. Rather than seek funding to deliver the infrastructure, Council should also develop strategic arrangements with those agencies that are able to deliver it. The City of Parramatta benefits from such relationship development when Council has undertaken the necessary feasibility work and progressed its planning for strategic opportunities at a time when the NSW Government has funds available or has renewed interest in such initiatives. For example, Council should be ready with a proposal for a First Nations Arts Centre if and when the NSW Government has strategic spending for "shovel ready projects". Council would benefit from undertaking feasibility studies and business cases for a number of cultural infrastructure priority projects,

such as a Major Gallery, expansion and permanent home for Parramatta Artists Studios, and a Community Arts Centre.

4.2.4.3 Case study

Artscape Wychwood Barns, Toronto, Canada.

The Artscape Wychwood Barns is an adaptive re-use industrial-style facility that has transformed the historic Wychwood TTC streetcar repair barns, constructed in 1913, into a multifaceted art, community, and environment centre. The building is approximately 5,575 square metres and has 26 artist live / work studios, 12 commercial / office spaces, a greenhouse, art gallery, and an event venue. The development opened in 2008 at a cost of Can\$23 million. It is based on an affordability model where rent is geared to below market rental supported by commercial activities. The tenants of the Artscape Wychwood Barns represent a dynamic mix of artistic practices, community services and cultural interests. The large courtyard space in Barn 2 regularly plays host to art and craft fairs and community-focused special events. The Stop Community Food Centre's Farmers' Market is a pivotal part of the life of the venue. The building is owned by the City of Toronto and operated by Artscape under a 50-year lease. Artscape Non-Profit Homes Inc. administers the residential component of the Barns as part of its arrangement with the Canada-Ontario Affordable Housing program and the Affordable

Housing Office of the City of Toronto. The City of Toronto Parks, Forestry & Recreation operates the park and space surrounding three sides of the Barns. The diversity of the development components is facilitating unpredictable cross linkages and innovative operational threads. For example, a partnership with a food bank will develop a commercial kitchen, a community wood-burning bake oven, communal gardens, and camps for children and families (Artscape Wychwood Barns 2019; Creative City Canada 2019; Stevenson 2017).

The Barns demonstrate the array of sources of funds that includes local, state, foundations and corporate entities contributing to the realisation of the project. The contributors include the City of Toronto (various departments); Canadian Heritage – Cultural Spaces Canada; Ontario Ministry of Tourism, Culture and Sport; Toronto Hydro Corporation; several financial

organisations and foundations. The fundraising campaign lasted several years and included the hosting of special events and the sale of artist's works depicting the site. The 'grass roots' activities of the citizens in this case galvanised the State and others to contribute to the realisation of the project (Artscape Wychwood Barns 2019; Creative City Canada 2019; Stevenson 2017; Left Bank Co. 2020).

4.2.5 Public-Private and Other Partnerships

4.2.5.1 Description

Engaging in partnerships with commercial, corporate and civic institutions conducive to the production of context-sensitive cultural infrastructure has become fundamental to the complexity required of contemporary global cities. Partnerships between the creative sector, corporate organisations and civic institutions are increasingly

used to provide creative and cultural infrastructure. Agreements between cities and developers offer opportunities to improve amenities and to build cultural life in a precinct and city.

Public private partnerships emerged over the last 20 years as an alternative to direct public provision of infrastructure. Typically, though, these partnerships do not deliver the infrastructure at a lower cost to government over the long term, when compared with direct provision. The primary appeal for governments is that (the potentially higher) costs are incurred over a longer time frame without adding to public debt.

In some cases, a greater proportion of overall project costs can be recouped through end-user contributions (e.g. tolls on a road, private health insurance in a hospital) which can reduce the overall cost to government. However, this



Wychwood Barns. Photo: Trevor Riley

mechanism is limited to projects that generate a surplus (i.e. require no capital input beyond project revenue during operations.) This outcome is rarely evident in cultural infrastructure, where – for example – ticket receipts do not cover operating costs, let alone service any debt carried from the project development phase.

In the absence of end-user contributions, infrastructure is ultimately still, therefore, publicly funded. Private financing (debt or equity) merely defers the need for those funds to a future date. However, governments (although not councils in NSW) have access to cheaper borrowings than the private sector (most commonly government bonds, although other sources exist). While excessive public debt can increase the cost of government borrowing, the decision to utilise private finance is more often a political rather than a financial one. Indeed, the different attitudes and practices relating to public and borrowing that emerged during the Covid-19 pandemic may also register in the domain of cultural infrastructure.

4.2.5.2 Benefits and limitations

Parramatta's rapidly developing commercial and residential core opens up the opportunity to set a new standard for imaginative and successful stakeholder cooperation and partnerships. The partnership approach engages corporate and civic institutions for cultural infrastructure collaborations to realise innovative

developments that also maximise community benefit.

In some cases, the efficiencies that private partners are able to produce in construction or operations (maintenance, etc.) can reduce the overall cost of a project compared with direct government provision. Whilst such efficiencies may be common when projects are of a conventional, standardised nature, they are much harder to realise in cases of 'bespoke' projects. Therefore, PPPs are more common in, for example, highway construction than museums and galleries.

For these reasons, as well as changes to finance costs since the 2008 global financial crisis, PPPs have – relative to the last 20 years – somewhat gone out of favour. In the UK, the costs of PFIs (as PPPs are known there) were found to far outweigh their benefits. Private contractors or concessionaires are still typically used by governments in the delivery of major infrastructure, and private finance is still pursued in some cases. But, project risk and responsibility is much more likely to remain with the government, meaning that these arrangements are not, in fact, equal 'partnerships'.

Partnership arrangements offer scope to maximise financing options and to provide benefits to both government and the private sector. But, the negotiations leading to contractual arrangements can be complex and require excellent internal communications between all Council departments and with all the entities involved.

Establishing and negotiating partnerships are processes requiring high level resources across the legal, financial and governance departments, as well as organisational support in the longer term. For this reason, partnerships are most beneficial when they involve in larger-scale infrastructure.

4.2.5.3 Case study

F23.wir.fabriken, Vienna, Austria

F23.wir.fabriken is taking an Art Deco former industrial site in the neighbourhood of Atzgersdorf and developing it into a cultural focal point for the entire 23rd district. F23 will become an open centre for cultural projects and activities. The project is highly collaborative, involving IG F23 (a non-profit organisation), multiple departments of the City of Vienna, municipal officials from the district where the centre is located, various cultural projects and partners, and a range of interested groups, including local residents and the public, political parties, and architects. While preserving the Art Deco exterior of the building – which is under a historical preservation order – it will transform its 12,000 square-metre interiors into new, modern spaces involving modern technology. Project challenges have included the practical demands of modernising an old factory building with no heating that is under historical preservation restrictions; bringing together a wide variety of political, financial and cultural players; and finding finance for a project involving support from public and private funders. F23

will be fully operational from 2021 onwards (World Cities Culture Forum 2017).

4.2.6 Council Brokered Partnerships Between Cultural Organisations and Property Owners

4.2.6.1 Description

The City of Parramatta can play a brokerage role between cultural organisations and property owners in facilitating more secure tenancy arrangements and use of spaces. This is a role enabled by the knowledge and contacts held in Council regarding their constituents and opportunities to match their needs.

4.2.6.2 Benefits and limitations

By adopting a brokerage role, Council plays an active role in presenting high-quality propositions that would introduce creative and cultural clientele to landowners. Another benefit is the increased prestige of quality cultural branding for the landowner. The creative and cultural clients are able to undertake their practice with agreements in place that secure their tenancy and so offer the certainty that allows expansion.

A potential challenge to this approach lies in the vagaries of real estate values that may result in short-term accommodation. This means that, ironically, the creative entity improves the visibility and value of the real estate to the extent that they are no longer able to afford the venue (that is, pricing themselves out

of an asset that they have improved).

4.2.6.3 Case study

Community Arts Stabilization Trust (CAST) San Francisco, USA

Community Arts Stabilization Trust (CAST), established in 2013, is a public-private partnership that uses a community development corporation business model (CAST, 2019). CAST investors receive tax deductions to purchase property, which CAST then leases at below-market rates to non-profit arts organisations on a 'lease to own' model. CAST also provides short- and medium-term assistance to artists through grants and technical assistance. In addition, it provides real estate expertise and knowledge to arts organisations. CAST grew out of work in 2010 by a group of funders, including the Kenneth Rainin Foundation in the Central Market area of San Francisco, who contributed the first US\$5 million for pilot projects to purchase and renovate two buildings. More recently, CAST has raised an additional US\$16.5 million and is developing 50,000 square feet (approximately 4,645 square metres) of property. This model, which has taken time and substantial start-up capital, is a local project responding to the particular needs of San Francisco's arts sector and cultural community. Lessons from this project include the need to make the right connections with the private property developers and to work with private and public sector leaders who have

common goals (World Cities Culture Forum 2017; Left Bank Co. 2020).

4.2.7 Sponsorship and Other Support

4.2.7.1 Description

In Australia and around the world, many cultural venues such as art galleries and museums offer free entry and use (often with a charge for special exhibitions and events) in order to maximise access and equity. There are various ways to fund such infrastructure, including sponsorship, membership fees, lotteries and funding from various tiers of government, often in various combinations. The *Philanthropy and philanthropists. Giving Australia 2016* report (published in 2017), commissioned by the Australian Government Department of Social Services, outlines the support available. Examples include: 'Deductible gift recipient' (DGR), which is an entity endorsed by the Australian Taxation Office (ATO) to receive tax-deductible gifts; a 'foundation', often a trust that makes grants to charities or to a fund that provides ongoing support to a particular organisation; and 'impact investing', with a focus on positive social or environmental benefits as well as financial returns (Barker et al 2017: x-xiii).

The 2015 Deloitte Touche Tomatso report into Western Sydney's cultural infrastructure needs calculates that in 2011, the rate of gifts or sponsorship by NSW businesses and households for cultural arts events or

organisations was the second highest of other Australian states and territories, the highest being the ACT. In that year, the NSW non-government sector provided over \$82 million to the arts, representing over 37 per cent of all private funding of the arts in Australia. Their research also included stakeholder feedback, which suggested that there was “a strong potential to capture a greater amount of sponsoring and giving to the arts by Western Sydney residents/ businesses” (Deloitte Touche Tomatso 2015: 22).

Any campaign to raise funds needs to be aware that the rates of philanthropy and sponsorship support to the arts may have altered since the Covid-19 pandemic. The forthcoming report into ‘giving attitudes’ by Creative Partnerships Australia will comment on these impacts.

4.2.7.2 Benefits and limitations

Sponsorship and philanthropy are highly sought-after opportunities which provide benefits to artists, arts and cultural organisations and to the philanthropic supporter. It is a growing area of attention in Australia but is often under pressure because of the many forms of community need. Private sponsorship, philanthropic contributions and LGA arts funding are highly valued by recipients but are competitive and limited by both the funds available and the decision-making processes on how to deliver them. The Australian Cultural Fund (ACF) administers funds to artists or arts projects through its Creative Partnerships

Australia DGR status, by means of which donors provide funds and nominate which projects they believe meets a certain need and would like to see supported (Creative Partnerships Australia 2017). The City of Parramatta also distributes grant funds to artists, such as the Creative Fellowship Fund that enables artists to sustain their practice in the Parramatta region. This type of LGA support to artists activates other forms of cultural infrastructure and its expansion is to be encouraged (City of Parramatta 2020d).

The challenges posed by the time and resources required to pursue philanthropic and sponsorship opportunities are significant. The national data for the return on investment (ROI) for arts and cultural fundraising show that \$3.50 is raised for every \$1.00 spent to raise the funds, which is below the national rate of \$5.00 for every \$1.00 spent in non-arts and cultural fundraising. The NSW rate for the arts and cultural fundraising is \$3.80 for every \$1.00 spent. These ROI rates are on a downward trend because the cost of fundraising is increasing (Creative Partnerships Australia 2018: 25).

There are risks in negotiating sponsorship. Constricted or tight conditions in the terms of the agreement can lead to undue influence exerted on the the project by the funding source (for example, the sponsor providing the funding may want to negotiate a higher level of control over the project than is appropriate). Another risk is that the creative focus

may be devalued or viewed by some as being compromised by commercial interests (‘selling out’) or where the funding provider’s brand may not align well with the values of the organisation or project.

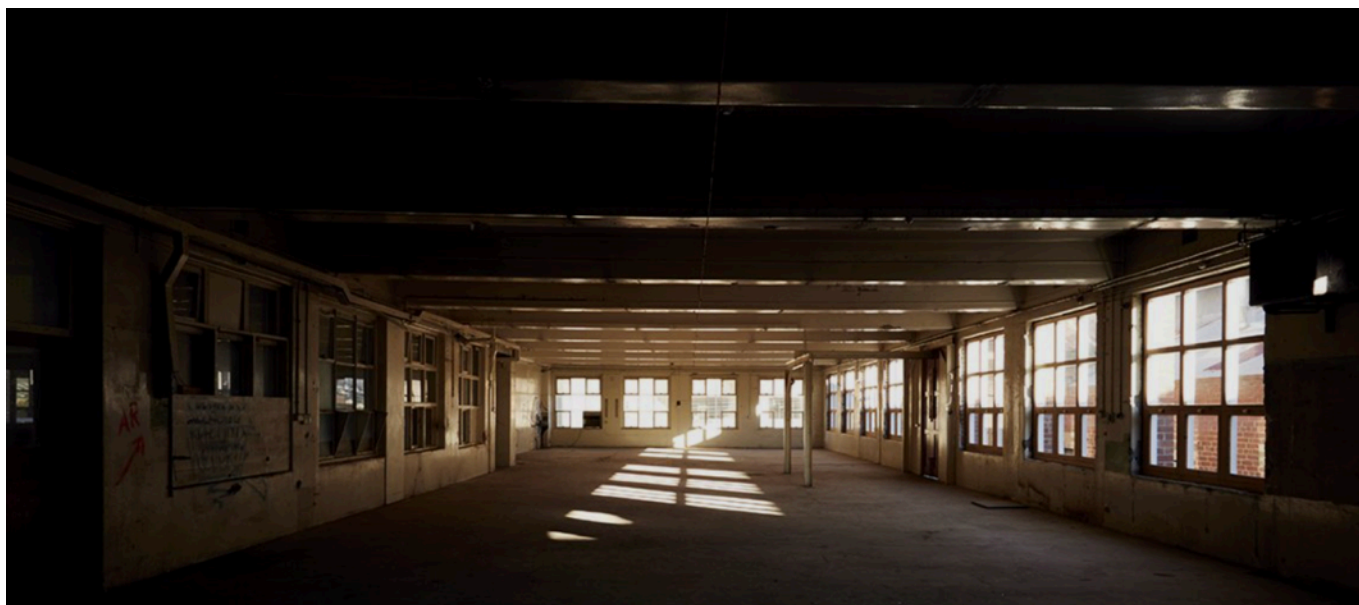
Sponsorship is generally more suited to low-risk venues and events and is also more likely to support specific activities once a venue is operational, rather than during initial infrastructure development. However, the Collingwood Yards case demonstrates that bold visionary infrastructure can be achieved in partnership with sponsors and philanthropists.

4.2.7.3 Case study

Collingwood Yards, Collingwood, Victoria, Australia

Collingwood Yards is an art space on the 6,500 square-metre site of a former technical college. It was designated in 2016 by the Victorian State Government as a cultural space. Collingwood Yards has received financial support from both the State government through Creative Victoria, corporate sponsorship through the Bank of Melbourne and private donors. The list of philanthropic partners is impressive, for example, the lead founding partners are Daniel Besen, the Myer Foundation and the Lord Mayor’s Charitable Foundation through the Eldon & Anne Foote Trust (Collingwood Yards 2020).

Collingwood Yards is managed by a social enterprise, the Contemporary Arts Precincts Ltd, and was established as the



Collingwood Yards. Photo Courtesy of Collingwood Yards

site of gallery and studio spaces, as well as of hospitality outlets. Part of the wider Collingwood Arts Precinct site is occupied by Circus Oz, which relocated there in 2014. The first key or anchor tenants took up residency in 2018, with expressions of interest sought from small-to-medium-sized creative enterprises and cultural organisations. Lease terms of between two and six years are available for selected tenants. There are also spaces which can be hired for one-off activities and events such as exhibitions, performances, and lectures.

Much is made of site activation and of the space being a community facility that is open to and used by the public for recreation. The Collingwood Yards has indoor and outdoor spaces that can readily be accessed by visitors and audiences and is intended to be both of a multi-practice and multi-purpose nature. The emphasis is on creating an 'ecosystem' that will animate the space, attract a range of artists and other cultural workers, and provide the

impetus for further development of the creative sector in the neighbourhood (Ang et al. 2018; Collingwood Yards 2020).

4.2.8 Commercial Activities

4.2.8.1 Description

Commercial operations within cultural infrastructure facilities, such as artist's studios which may double as galleries, training centres, venue and special event hires, cafes and gift shops, provide revenue streams to support the ongoing servicing and maintenance of venues. Cultural venues often have strong brands that attract such commercial operations, particularly where there is a synergy / overlap between the primary activity of the cultural venue and the commercial activity.

4.2.8.2 Benefits and limitations

Commercial activities generate livelihoods for creative practitioners and contribute to a compelling mix of creative and cultural offerings which,

in turn, help diversify audiences and patrons. Tensions over maintaining the commercial activities within cultural infrastructure facilities occur when commercial activities take precedence over the artistic production activities, which is a common experience of many artists and arts organisations.

4.2.8.3 Case studies

Peckham Levels, London, UK

Peckham Levels was an underused multi-storey car park developed by Southwark Council revitalised as a major cultural and creative hub and workspace (Peckham Levels 2019). In 2007, following a competitive process, a ten-year lease for the upper floor was granted to arts organisation Bold Tendencies to support cultural activities, establishing Frank's Café, art installations and the Multi-Story Orchestra. As community support grew, the art space was expanded across additional levels of the car park.

The revitalisation of Peckham Levels has resulted in a



Haida Heritage Centre. Photo: Courtesy Haida Heritage Centre

number of benefits, including over 450 full-time and part-time jobs within its 9,100 square metres of creative and cultural workspace, with 67 per cent of tenants occupying office space being from the local SE15 postcode area; boosting Peckham's cultural identity and attracting new visitors to the area. In sustaining the initiative, occupants of Peckham Levels must contribute at least one hour per week of their skills or knowledge to a Community Resource Scheme, and 10 per cent of profits from Peckham Levels are retained in a Community Investment Fund (Local Government Association UK 2019).

The commercial activities cover those of bars and cafes offering street food and drink; yoga and beauty salons offering retail and leisure; over a hundred local and independent creative businesses offering artists and makers products and creative

services; and creative companies with a focus on social enterprises and arts education (Peckham Levels n.d.).

Haida Heritage Centre, Kaay Linagaay, Haida Gwaii (Queen Charlotte Islands), British Columbia, Canada. The Haida Heritage Centre celebrates the rich culture, art, and history of the Haida Nation, which dates back at least 12,000 years. The Centre is a 53,000 square feet (approximately 4,924 square metres) cedar multi-complex of five contemporary monumental timber longhouses. It houses an expanded Haida Gwaii Museum, additional temporary exhibition space, two meeting rooms/ classrooms, the Performing House, Canoe House, Bill Reid Teaching Centre, the Carving Shed, a gift shop, and a small restaurant/café. The Haida Heritage Centre contributes to the preservation and

awareness of Haida culture and the diversification of the local economy (Haida Heritage Centre 2019).

4.2.9 User Charges

4.2.9.1 Description

The practice of raising revenue through charging the users of government infrastructure has emerged as a strong trend in public sector management over the last 20 years in Australia. Fees may be charged for entry to museums and galleries, theatres or live music venues. The principle of a user-pays approach is based on the view that those who use a service should pay for it, as it is inequitable for non-users to subsidise users.

4.2.9.2 Benefits and limitations

Case study analysis shows that, if carefully planned and calibrated to capacity to pay, user-pays approaches can successfully generate income to support and enhance the

user experience without adversely affecting numbers and residents. The fees must be proportionate to the capacity of the user to pay and may need to be initially set at a minimal level. Setting modest and affordable fees, such as those charged by Parramatta Artists Studios, encourages artists to participate in the studios and encourages their commitment both to their practice and studio space. Under this arrangement, fees and charges for use of cultural infrastructure are limited, offsetting only a small proportion of operating costs.

4.2.9.3 Case study

Godsbanen, Aarhus, Denmark

In December 2010, Realdania, a private association in Denmark supporting projects in architecture and planning, announced the development of Godsbanen. This is a cultural centre in central Aarhus, Denmark, a former freight station that is gradually transforming the area into a modern city district through a collaborative project with Aarhus Municipality. Along with the construction of the Godsbanen cultural centre, independent cultural actors were allowed to move in by the municipality. This policy led to the do-it-yourself village of Institut for (X). Institut for (X) is a culture, business and education platform. It is an independent and not-for-profit culture association arising from citizen initiatives. The (X) includes:

- 600+ active members
- 90 studios and workshops
- 43 businesses
- 15 associations and

-5 networks.

Those using (X) pay rent and organise through neighbourhood meetings. Administration is minimised and all those involved are responsible for ensuring that the premises are clean. Each year, the platform produces events and products of a cultural and commercial nature, with an estimated annual turnover of DKK 20 million. The outdoor spaces and park areas are public and open for everyone to use and co-produce within them. Cafés, nightclubs, workshops, repair shops, skateboarding, urban farming, alternative construction and living quarters have emerged as in comprising a creative amalgam (Institut for (X) 2019).

4.3 Assessment of Options for Securing Infrastructure

This *Report*, informed by the major research reports that underpin it (Ang et al. 2020; Stevenson et al. 2020), has presented various ways in which cultural infrastructure is required to meet the needs of the local community, both current and future, and of the visitors that a developing urban centre like Parramatta will attract. Council will almost certainly be in a position whereby the cost of satisfying all meritorious requests exceeds the financial means at its disposal.

This last section of the *Report*, therefore, has set out a variety of options that Council needs to address to implement the recommended actions

elaborated earlier, and ultimately to achieve its objectives. It includes identifying opportunities to diversify the origins of funding, and so to increase the financial capacity of Council to lead in the delivery of cultural infrastructure. But, it also outlines other options available to Council.

One often-overlooked mechanism is Council's internal structures and processes, which can play a vital role in catalysing the cultural activities that its own infrastructure is intended to foster. It is imperative that Council plays a more active role in guiding other actors - the various tiers of government, the private sector, and the community itself - to contribute to this *Strategy's* objectives. Council's own processes and services must be extended to support the industry and community aspirations to take up or join in cultural activities.

Similarly, Council should better position itself to guide decision making by NSW and Federal Government agencies, particularly when those agencies are able to deliver important cultural infrastructure in more efficient ways. Council's negotiating position is strengthened if it has an adopted *Strategy* and requires already-detailed proposals when a funding opportunity arises - just as it has regarding post-Covid 19 stimulus planning. Council needs to be ready and willing to offer detailed plans when NSW Government planning agencies are taking a decision on what to do with, for

example, the Parramatta North Heritage Core (see Recommendation 3.1.3.2) or the Camellia Pumping Station (see Recommendation 3.1.3.10).

Taking these actions will not be cost neutral – staff resourcing, for example, is essential. However, Council taking a lead role in developing the partnerships needed to realise the objectives described in this *Report* is far less resource intensive than trying to build every venue and organise every event that can contribute to the cultural life of Parramatta.

Partnership opportunities are diverse and intermittent, but Council must be prepared to identify and embrace those partnerships that have the potential to reduce its own cost burden and support its vision to realise Parramatta’s cultural potential. The potential partners include developers who can contribute floorspace to cultural activities, philanthropists/sponsors who can cover the operating costs of cultural activities, and concessionaires who can lease commercial spaces within cultural venues.

Council will need to allocate funds and other resources to achieve the objectives/ recommendations outlined here. But, by aligning its eventual Cultural Infrastructure and Investment Strategy to well-functioning internal processes, enabling this strategy to inform other government decisions about funding and planning, and by being open to diverse partnerships, Council can optimally allocate its own limited funds to the components addressed in this *Report* that cannot be met by other means.

Researcher Biographies

Professor Deborah Stevenson

Professor of Sociology & Urban Cultural Research, Institute for Culture and Society

Deborah Stevenson's research interests are focused on arts and cultural policy, cities and urban life, and place and identity. Recent publications include: *The City (Polity)*, *Cities of Culture: A Global Perspective* (Routledge) and *Tourist Cultures: Identity, Place and the Traveller* (co-authored, Sage). She is co-editor of the *Research Companion to Planning and Culture* (Ashgate) and *The Australian Art Field: Practices, Policies, Markets* (Routledge). She is the co-author of *The City after Dark: Cultural Planning and Governance of the Night-time Economy in Parramatta*.

Professor Stevenson is an editor of the *Journal of Policy Research in Tourism, Leisure and Events* and a member of the editorial boards of leading journals, including the *International Journal of Cultural Policy*. Her research program has been supported by external funding and as a Chief Investigator on numerous ARC grants including *Recalibrating Culture: Production, Consumption, Policy; UNESCO and the Making of Global Cultural Policy*, and *Australian Cultural Fields: National and Transnational Dynamics*. Professor Stevenson has worked as government advisor including to the Ministerial Reference Group for the NSW Arts and Cultural Policy Framework.

Emeritus Professor David Rowe

Emeritus Professor of Cultural Research, Institute for Culture and Society

David is a Fellow of the Academy of the Social Sciences in Australia and the Australian Academy of the Humanities; Honorary Professor, Faculty of Humanities and Social Sciences, University of Bath; and Research Associate, Centre for International Studies and Diplomacy, SOAS University of London. Formerly he was Director of the Cultural Institutions and Practices Research Centre, The University of Newcastle and the Centre for Cultural Research, WSU. His latest book is *Making Culture: Commercialisation, Transnationalism, and the State of Nationing in Contemporary Australia* (co-edited, 2018). David's work is translated into Arabic, Chinese, French, German, Italian, Korean, Spanish, and Turkish. He is a consultant to public and private organisations and an expert media commentator on social and cultural matters. His awards include: the *Australian Sociological Association Distinguished Service to Sociology Award* (2018), *Top Researcher in the Field of Communication*, *The Australian's 2019 Research Magazine* and the 2020 *International Communication Association Sport Communication Interest Group Legacy Award* for lifetime achievement.

Distinguished Professor Ien Ang

Professor of Cultural Studies, Institute for Culture and Society

Distinguished Professor Ien Ang was the founding Director of the Institute for Culture and Society. She is one of the leaders in cultural studies worldwide, with work dealing broadly with cultural flow and exchange in our globalised world. Her most recent books include *The Art of Engagement: Culture, Collaboration, Innovation* (2011, co-edited with Elaine Lally and Kay Anderson) and *Chinatown Unbound: Trans-Asian Urbanism in the Age of China* (2019, co-authored with Kay Anderson, Andrea Del Bono, Donald McNeill and Alexandra Wong). She has produced numerous commissioned research reports and collaborated with a range of organisations, including the Australia Council, the Australian Council for Learned Academies, NSW Migration Heritage Centre, The Art Gallery of New South Wales, The Special Broadcasting Service (SBS), the Museum of Contemporary Art, the City of Sydney, Inner West Council, Penrith City Council and Blue Mountains City Council. She currently serves as a member of the research working group for *A New Approach (ANA)*, a new independent think tank championing effective investment and return in Australian arts and culture.

Associate Professor Liam Magee

Associate Professor, Institute for Culture and Society

Liam Magee's principal research interests focus on the application of social methods and information technology to the areas of urban development and sustainability. His doctoral dissertation, completed in 2010, examined the importance of cultural assumptions in the emerging world of interconnected knowledge systems, including emerging systems such as the Semantic Web. His current work extends this research into the areas of urban development and sustainability.

He is presently investigating how online games, simulations and other information technologies can facilitate greater clarity and visibility of sustainability objectives among urban communities and stakeholder groups.

This research includes study of the underlying technological requirements for such tools (data structures, communication and visualisation), as well as the social research methods for evaluating those tools in practice.

Dr Ryan Van Den Nouweland

Lecturer in Urban Management and Planning, Department Geography, Tourism and Urban Planning, School of Social Sciences and Psychology, Western Sydney University.

With a background in social and design sciences, Ryan studied and worked in Southeast Asian natural resource management before becoming an urban planner. He worked as a strategic planner in local government and currently lectures in land-use planning and planning law at Western Sydney University. Ryan also worked as a full-time researcher at UNSW's City Futures Research Centre for eight years and in local government strategic planning.

Ryan's PhD concerned neighbourhood planning, particularly the community conflict associated with the mixed land uses in higher-density neighbourhoods. Other qualitative research has examined community opposition to affordable housing and emerging housing typologies like build-to-rent, community housing, boarding houses and secondary dwellings. Ryan has experience in local planning policy, including urban renewal and land-use planning, as well as in research involving extensive policy and legislation analysis.

Dr Cecelia Cmielewski

Research Officer and Program Manager of the Cultural Infrastructure program, Institute for Culture and Society

Cecelia Cmielewski completed her doctorate in the Institute of Culture and Society (ICS) in 2018. Her thesis researches the relationship between the experiences and practices of artists of non-English speaking backgrounds (NESB) and key arts policies through a consideration of the roles of creative and organisational leadership. Her research interests address inclusion in the creative sectors with a focus on the relationship between creative production and multicultural policies. She has undertaken cultural infrastructure research for the City of Parramatta, Penrith City Council and Blue Mountains City Council, and was a contributing author on *Recalibrating Culture: Production, Consumption, Policy* (2017). Cecelia held senior policy and research roles at the Australia Council for the Arts between 1998 and 2011. Cecelia is a contributing researcher on the ARC project *UNESCO and the Making of Global Cultural Policy: Culture, Economy*. Her most recent publication is "Arts Activism in a Cultural Policy Void" in *The Australian Art Field. Practices, Policies, Institutions* (2020 co-edited by Tony Bennett, Deborah Stevenson, Fred Myers and Tamara Winikoff).

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