

**Deloitte.**

Building Western Sydney's  
Cultural Arts Economy —  
a key to Sydney's success



# Introduction



A handwritten signature in black ink, appearing to read 'D. Borger', written in a cursive style.

**David Borger**  
Director,  
Western Sydney,  
Sydney Business Chamber

It's time the two million residents and 150,000 businesses of Western Sydney were given the opportunity to develop their talents and experience cultural assets closer to home.

Our report shows investing in Western Sydney's cultural arts economy is a good long term business and social investment, to ensure Western Sydney is a place where people can live, work and socialise.

Cultural investment creates communities, attracts businesses and contributes to tourism. Cities that can attract talented people to work and invest will perform well, and a rich cultural offering can help businesses attract and strengthen their workforce.

This report breaks new ground; it shows what businesses and local communities working together can achieve. The Sydney Business Chamber has been an advocate for additional funding to be prioritised to Western Sydney, and working together with Liverpool, Parramatta and Penrith Councils, we have hopefully come one step closer to providing the people of the West with access to cultural attractions.

We know this report will bring change and we are eager to get started on the job of making the recommendations a reality.

# Foreword

It is with much pleasure and anticipation that we present this report titled 'Building Western Sydney's Cultural Arts Economy: a key to Sydney's success'.

The report is the result of an important collaboration between the Sydney Business Chamber and the Regional River Cities of Parramatta, Penrith and Liverpool and clearly presents a case for greater investment in Western Sydney's Cultural Arts economy.

As leaders representing 1 in 10 Australians the creation of a strong economy, attraction of new businesses and skilled labour and improving the liveability of our region is of the highest priority.

Cultural art is recognised as an integral component of resilient, innovative and prosperous communities. Art produced in Western Sydney continues to set new standards, it defines our region, our people, our history and perhaps more importantly previews our potential for a bright future.

The report shows that greater investment in Cultural Arts in Western Sydney creates opportunity for the Government to deliver jobs, investment and social outcomes for this growing region.

Indeed the opportunity for the Government to leverage its investment in the arts and deliver real economic benefits is nowhere more evident than in Western Sydney. The report outlines 12 recommendations critical to realising this potential.

We look forward to working with the State and Australian Governments and the Cultural Arts industry to implement these recommendations.



A handwritten signature in blue ink that reads "Scott Lloyd".

**Councillor Scott Lloyd,**  
Lord Mayor of Parramatta



A handwritten signature in black ink that reads "Ross Fowler".

**Councillor Ross Fowler OAM,**  
Mayor of Penrith



A handwritten signature in black ink that reads "Ned Mannoun".

**Councillor Ned Mannoun,**  
Mayor of Liverpool

With great thanks the report's authors acknowledge advice given by Elizabeth Ann Macgregor OBE, NSW Premier's Cultural Ambassador for Western Sydney, Stephen Brady, Deputy Secretary, NSW Department of Premier & Cabinet, Richard Evans, Arts and Cultural Advisor, Barangaroo Development Authority.

# What is meant by Western Sydney?

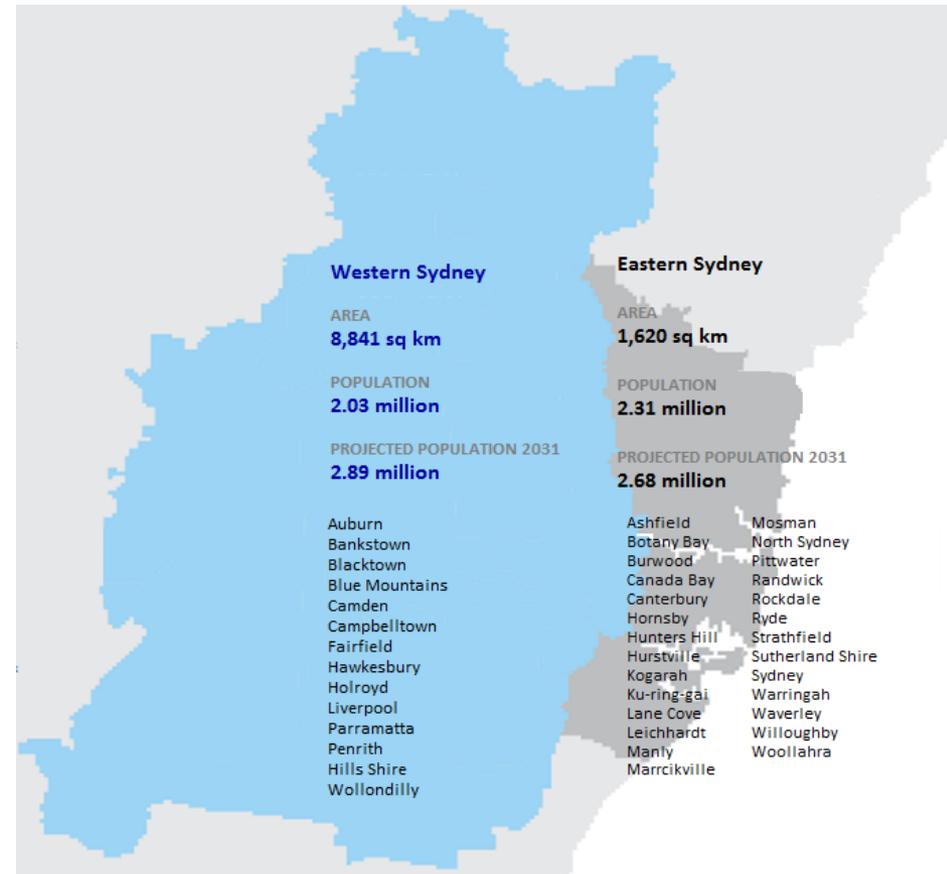
In its most expansive definition, Western Sydney is bounded as far south as Wollondilly, north to the Hawkesbury and west to the Blue Mountains. It encompasses nearly 9,000 square kilometres.

## What is meant by Cultural Arts

Modern definitions of culture include dance, music, art, sports, multiculturalism and popular discourse among other things. The arts however play a unique and central role in cultures development and expression.

For the purposes of this report culture is discussed exclusively in terms of venues and events involved in :

- Performance Arts
- Visual Arts
- Digital Arts
- Creative Arts
- Applied Arts and Sciences
- Natural History
- Heritage



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A. R. Rahman concert audience, Parramatta Park: Photo credit: Prudence Upton.

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A. R. Rahman concert audience, Parramatta Park: Photo credit: Prudence Upton.

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### References

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A. R. Rahman concert audience, Parramatta Park: Photo credit: Prudence Upton.

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## 1. Executive summary

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*“In any civilised community the arts and its amenities must occupy a central place. Their enjoyment should not be seen as remote from every day life”.*

*“Other objectives in life are all means to an end. The enjoyment of the arts is the end in itself”.*

– Gough Whitlam



# Executive summary



**On a per capita basis the Western Sydney Cultural Arts sector has been grossly under funded and supported ever since the region developed its first modern cultural institutions in the late 1980s and early 1990s.**

Today Western Sydney represents 1 in 10 Australians yet attracts only 1% of Commonwealth arts program funding, and 5.5 % of the States Cultural Arts, heritage and events funding.

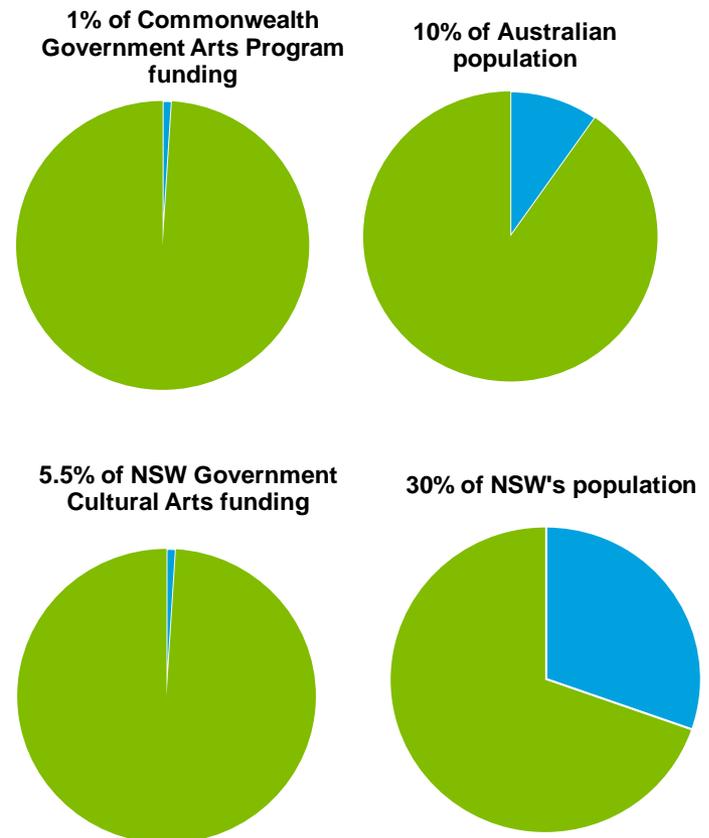
Despite these inequities, the region has grown its own unique mass of Cultural Arts activity around its venues, events and organisations that provide an exceptional Cultural Arts offer.

This work outlines the history of Cultural Arts in Western Sydney. From civilisations oldest continuous living cultural history that can be traced back more than 20,000 years in Western Sydney through its indigenous ancestry, to the 'golden age' of arts infrastructure delivery in the 1980s, to where we are today.

Today, the region has a significant shortage of cultural venues and events compared to Eastern Sydney. The region, to some extent has responded to this issue by celebrating its own cultural attributes through its festivals, popular music, theatre, dance and other unique artistic expressions.

However, the arguments for greater investment in Western Sydney's cultural infrastructure presented in this research are not primarily common arguments of social equity. Rather we present the compelling economic reasons for greater cultural investment in the region.

## Government funding in Western Sydney:



# Executive summary (cont.)

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Economic reasons such as;

- The ability for government to **leverage Cultural Arts investments** in the existing urban renewal programs of its identified Regional Cities.
- How Cultural Arts can be **used to attract the creative working class to Western Sydney** as a way to deliver half of all Sydney's jobs in the region by 2036.
- That additional state investment in local Western Sydney Cultural Arts venues and events would **provide a far greater ROI** for government expenditure than other options.
- That if a demand or user pays approach to Cultural Arts investment decision making is applied, then **the cultural attendance and consumption habits of Western Sydney** make it the most appropriate place for cultural investment in NSW.
- The many international examples where governments have successfully used Cultural Arts investment to **grow successful and resilient local economies**.
- That the cultural and creative economy is already **one of the most valuable sectors** of the Australian economy — and indeed large part of Western Sydney's.
- That delivery of 'jobs close to home' and other Government policies will be difficult, if not impossible to achieve without **initiatives that can attract workers, students and professionals to Western Sydney**.
- The demonstrated **improvements in urban productivity** created by the **agglomeration** of people, infrastructure, capital and jobs at precinct or city level become more achievable if 'glued' together with Cultural Arts.

Finally this work demonstrates the types of Cultural Arts projects currently being considered in Western Sydney.



Picture: Heather and Ivan Morison, Sleepers Awake, 2014, installation view, Bungarribee NSW, 17–25 May, 2014



Opening Night — Towards The Morning Sun. Local Aboriginal Dance group performing welcome.



## 2. The state of play in Western Sydney Cultural Arts

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*“Urban productivity, created by the agglomeration of workers, infrastructure and capital, becomes more achievable when ‘glued’ together by Cultural Arts”.*



# Western Sydney's Cultural Arts history



Western Sydney has a **rich Cultural Arts history**, with indigenous rock art located in the region traced back more than 20,000 years. Cave paintings, grinding pads and other in situ cultural artefacts point to one of human civilisations longest continuous histories of cultural art.

Today, Western Sydney is a microcosm of Australian culture, with the art created in the region reflecting the nation's diversity, aspirations, individuality and uniqueness. This art continues to break new ground, sets new standards, and rivals in excellence art created elsewhere in Australia, and overseas.

In doing so, the region's Cultural Arts plays an important role in showing people where Western Sydney has come from, where it sits in the contemporary landscape and imagining the promising future that it could have. Western Sydney art speaks to the regions sense of place and the cultural identity they covet so proudly.

This continued growth and development of Western Sydney's cultural art also represents a valuable component of the region's economic progress. The activities of the arts and culture sector and local economic vitality are connected in many ways. Arts, culture, and creativity can improve a community's competitive edge, by

- creating a foundation for defining a sense of place
- attracting new and visiting populations
- integrating the visions of community and business leaders
- contributing to the attraction of a skilled workforce
- contributing to social cohesion and community well-being

All are components that continue to grow in importance in attracting and retaining the best businesses and workforces.

In spite of this deep and successful history the contemporary development of Western Sydney's Cultural Arts industry didn't really start progressing **until the late 1980's**. Spurred on by strong advocacy that demonstrated inequities in funding and cultural activity in the region and in part the bicentenary building boom. These efforts resulted in the establishment of many of the regions flagship cultural institutions that exist today (see end of Appendix 2 for more information).

In recognition of the importance of Cultural Arts in Western Sydney past Governments have attempted a range of strategies and funding initiatives to grow Cultural Arts.

While well intentioned, these policies subsequently lacked long term commitment, lost focus and failed to create a critical mass for sustainable and independent growth of the industry in Western Sydney.

This is not to say that facilities weren't upgraded or new venues created, however most of this was driven at the local level.

By 2014 the situation for Cultural Arts funding, particularly in Western Sydney, is still characterised by significant underservicing in terms of; level of government funding, cultural infrastructure, cultural organisations, practitioners and opportunities to participate in cultural and creative activities.

This is in stark contrast to the significant and ongoing investments in cultural institutions, performance venues, arts programs and performance companies in Eastern Sydney.



Eagles Reach, Rock Art site, Greater Blue Mountains World Heritage Area.

# Cultural Arts funding



## Government funding of Cultural Arts

Australian governments, business and non-for profits sectors are all involved in the funding of Cultural Arts in Western Sydney.

The **Australian Government** funds Cultural Arts through four core funding streams;

- Targeted programs
- Key national institutions
- Artist support programs
- Broadcasting, and tax incentives

Western Sydney's core direct federal avenue for Cultural Arts funding is via the Australia Council. While representing approximately 10% of Australia's population, between 2008 and 2014, Western Sydney artists received only 1% of this funding.

More generally the region benefits from touring national programs and broadcast activities, however this is on an equivalent basis to the rest of Australia.

In addition to this ad hoc funding is provided for various regional infrastructure investments, however this funding varies from year to year.

At a state level the **NSW Government** has the largest funding footprint of all tiers of government providing support to major institutions, performing artists and venues, major events and other Cultural Arts programs and activities.

Between 2010 -2014 the majority of state funding for the arts was directed to the 'big five' state owned **cultural institutions** comprising:

1. Australian Museum
2. Art Gallery of NSW
3. Powerhouse Museum
4. State Library NSW
5. Sydney Opera House

After the funding of these 'big five', the remaining state cultural arts budget is used to either subsidise or fully fund the following organisations, events, venues, or performance groups;

## Organisations and events

- Museum of Contemporary Art
- Sydney Theatre Company
- Carriageworks
- Screen NSW
- Sydney Festival
- Biennale of Sydney
- Other smaller cultural events

## NSW Government Venues

- Arts Exchange
- The Gunnery
- Pier 2/3
- Wharf 4/5
- Lilyfield
- Garry Owen House

# Cultural Arts funding (cont.)



## Australian Major Performing Arts Groups (AMPAG);

- Australian Chamber Orchestra
- Bangarra Dance Theatre
- Bell Shakespeare Company
- Company B — Belvoir
- Opera Australia
- Sydney Theatre Company
- Sydney Dance Company
- The Australian Ballet
- The Australian Brandenburg Orchestra
- Musica Viva Australia

## Western Sydney's share

A range of activities are delivered in Western Sydney through NSW's cultural institutions by way of out reach programs and direct funding, these include:

- **The Powerhouse Museum** operates one venue in Western Sydney at Castle Hill. This venue will reopen in mid-2015.
- **The State Library of NSW** provides significant resources in Western Sydney via inter library loan arrangements, ongoing funding, and competitive grants.
- **Screen NSW** is involved in Western Sydney by way of screen production when film sets are located in the region. No post production functions occur in Western Sydney.
- In 2012/13, the **NSW Arts and Cultural Development Program** provided \$54 million in grants to support NSW artists, \$3 million of which was invested in Western Sydney (5.5%).

Approximately 7% of available NSW Cultural Arts funding (2010-2014) was dedicated to the states Living Museums through the NSW Historic Houses Trust.

This funding is used to preserve Australia's historical heritage. Of these 12 living museums, two including **Rouse Hill House & Farm** and **Elizabeth Farm** are located in Western Sydney. While these houses are significant heritage items, their role in the development of performing or visual arts is limited.

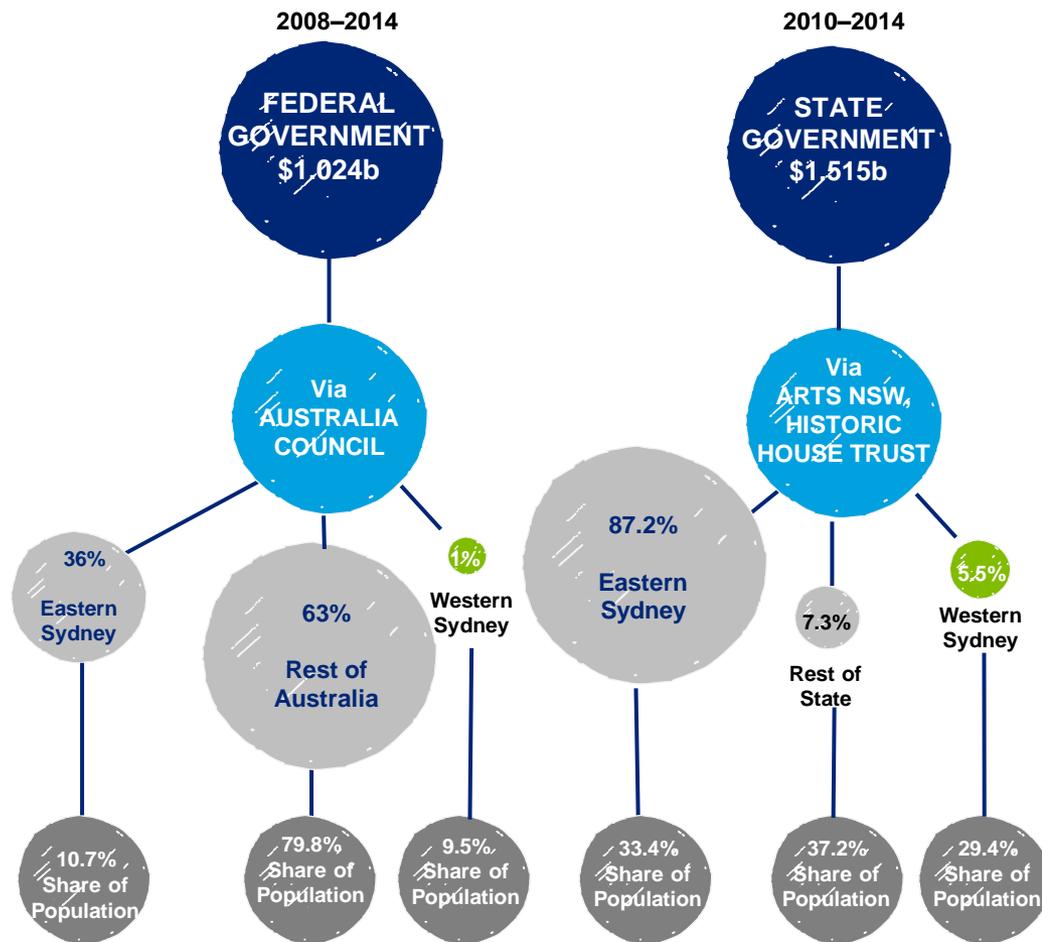
## *Council's role*

Local Councils, through the establishment, ownership and maintenance of performance venues, promotion of local and major events, facilitation of Cultural Arts activity including industry development, have provided the majority of support for the Cultural Arts sector in Western Sydney for several decades.

Over time, and with support from Government, Council efforts have enabled innovative and alternative art forms to establish themselves and broaden the Cultural Arts offerings in the region.

However Councils financial capacity to provide the necessary program and infrastructure funding to grow the industry to meet emerging demand is limited.

# Cultural Arts funding in Western Sydney



Scale not accurate

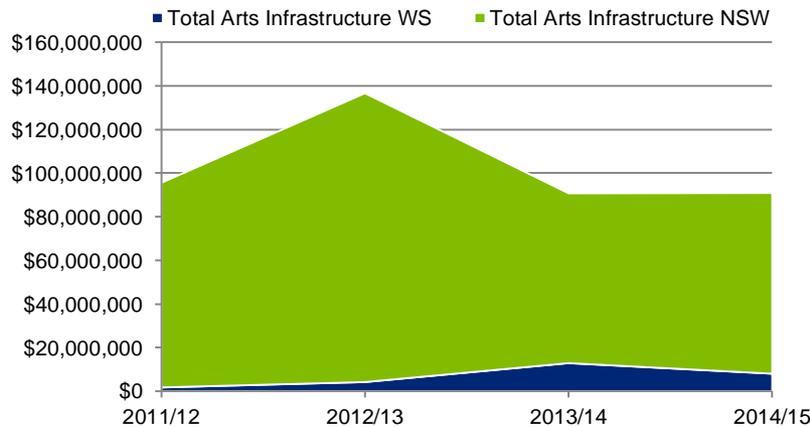
# NSW cultural infrastructure funding



Between 2011/12 and 2014/15 over \$360 million has been invested in the states Cultural Arts infrastructure. **Approximately 6% of this was invested in Western Sydney**, with the majority of this being at the Castle Hill facility of the Powerhouse Museum.

The following graph shows the level of investment in Western Sydney's Cultural Arts infrastructure as a proportion of NSW's total budget.

## NSW Cultural Arts infrastructure funding 2011–2014



Source: Arts NSW supplied data, NSW Budget papers 2012/13–2014/15.

Between 2009 and 2014, the top five NSW cultural institutions by infrastructure funding were:

	(\$m)
Sydney Opera House	\$249.7
State Library of NSW	\$104.4
Art Gallery of NSW	\$56.3
Powerhouse Museum	\$52.5
Australian Museum	\$21.2

Source: NSW Budget papers 2012/13–2014/15.

The majority of these investments were for maintenance and refurbishments to existing facilities. No new cultural facilities were developed.



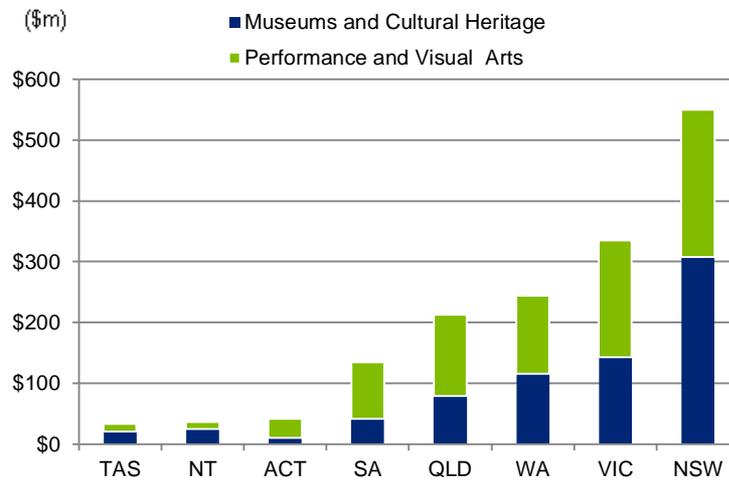
# How NSW Cultural Arts funding compares



In 2012/13 NSW invested more on Cultural Arts than any other state in Australia. This included the funding of museums, cultural heritage and performance and visual arts venues and events.

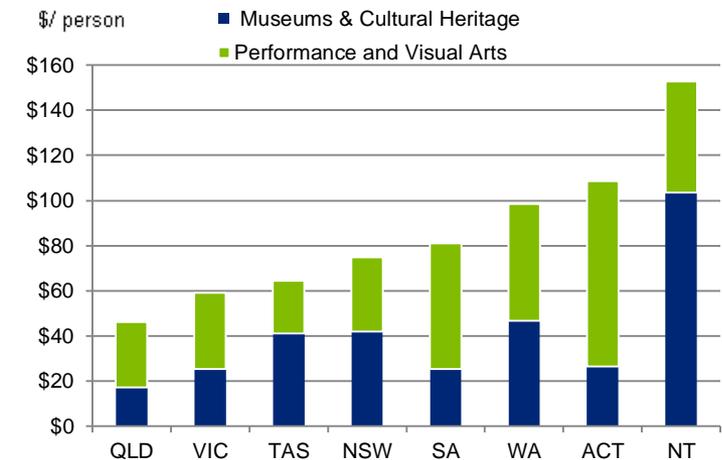
However, on a per capita basis, NSW was ranked 5th out of 8 Australian States or territories in terms of cultural funding.

**Total cultural arts investment by state 2012–2013**



Source: ABS cat. 4183.0

**Per capita cultural arts investment by state 2012–2013**



Source: ABS cat. 4183.0

# How NSW cultural arts funding compares

Why, despite significant state Government investment has cultural attendance in NSW fallen when most other states have seen increases?  
How did Queensland and Victoria achieve significant increases in cultural attendance with less spending per capita?



According to ABS data, between 2002/03 and 2012/13 NSW invested an average of **\$54 per capita** into cultural arts. This placed NSW mid-field amongst Australian states.

Over a similar period attendance rates by NSW residents to at least one cultural venue or event fell by 0.2%. By 2009 NSW had the lowest cultural attendance rate in Australia, compared to the second lowest (behind Tasmania) in 1999.

During this period, both Queensland and Victoria experienced increases in cultural attendance while investing less per capita compared to NSW.

One reason for this trend in these states is that they both invested heavily in major new cultural venues including the National Gallery of Victoria and Queensland Millennium Art Project which serviced their growing populations. As a result, they have also been able to attract block buster shows away from NSW.

**NSW's significant investments in Cultural Arts have not been able to increase the states Cultural Arts participation over the last decade, instead focusing on maintaining Sydney CBD based institutions.**

## Change in cultural attendance by state subsidy per capita: 1999–2009

	Subsidy per capita	Attendance rate		Change in attendance
	(10 year average)	1999	2009	1999–2009
NT	\$121	86.6	91.4	4.8
ACT	\$85	90.9	93	2.1
WA	\$71	87.9	86.2	-1.7
SA	\$62	85.4	87.6	2.2
NSW	<b>\$54</b>	<b>83.4</b>	<b>83.2</b>	<b>-0.2</b>
TAS	\$51	80.2	83.9	3.7
VIC	\$51	84.8	87.2	2.4
QLD	\$42	84.3	87	2.7
Australia	\$67	84.6	85.8	1.2

Source: ABS cat. 4183.0 and 4110.0 . 4138.0 2002/2012 data only.

# How State and Local funding compares



In 2012/13 the state's major cultural institutions (below) received just under \$400 million in funding.

Combined, these venues attracted just over 6 million attendees, representing an estimated subsidy of **\$63.93 per attendee**.

## Subsidy per attendee at State funded cultural venues and events 2012–2013

	NSW Investment	Est. attendees	Subsidy per attendee
Sydney Opera House	\$134,880,000	1,800,000	\$74.93
State Library of NSW	\$113,500,000	1,200,000	\$94.58
Powerhouse Museum	\$38,800,000	917,833	\$42.27
Art Gallery of NSW	\$51,800,000	1,300,000	\$39.85
Australian Museum	\$45,000,000	400,000	\$112.50
Sydney Festival	\$7,116,000	500,000	\$14.23
<b>Total or average</b>	<b>\$391,096,000</b>	<b>6,117,833</b>	<b>\$63.93</b>

Source: NSW Budget Papers and venue reports. Budget figures include both capital and recurrent funding for 2012–13.

***\$100 invested in cultural arts institutions in Eastern Sydney subsidises 1.6 attendees.***

In contrast, during 2012/13 the Councils of Parramatta, Penrith, Liverpool, Blacktown and Campbelltown invested \$8.7 million in their major cultural venues, along with just over \$1.2 million contributed by NSW Government.

Combined these venues attracted over 660,000 attendees, representing an estimated subsidy of **\$14.96 per attendee**.

## Subsidy per attendee at major Locally funded cultural venues 2012–2013

	Council investment	NSW Govt investment	Est. Attendees	Subsidy/ attendee
Riverside Theatres	\$1,800,000	\$40,000	130,000	\$14.15
Joan Sutherland	\$1,500,000	\$476,000	318,798	\$6.20
Casula Powerhouse	\$2,400,000	\$125,000	67,512	\$37.40
Blacktown Arts Centre	\$1,000,000	\$177,000	30,000	\$39.23
Campbelltown Arts Centre	\$2,000,000	\$390,000	116,000	\$20.60
<b>Total or average</b>	<b>\$8,700,000</b>	<b>\$1,208,000</b>	<b>662,310</b>	<b>\$14.96</b>

Source: Venue supplied data. Figures for Joan Sutherland Performance Arts Centre also include Penrith Regional Gallery and Lewers Bequest.

***\$100 invested in cultural arts institutions in Western Sydney subsidises 6.5 attendees.***

# Infrastructure deficiencies



## Facilities and Infrastructure

In 2014 the number of venues and available capacity in Western Sydney to support Cultural Arts is **not significantly greater** than what was delivered through the investment program of the **late 1980s**. Since this period, the number of cultural points of participation available for Western Sydney residents has eroded relative to the growth in population.

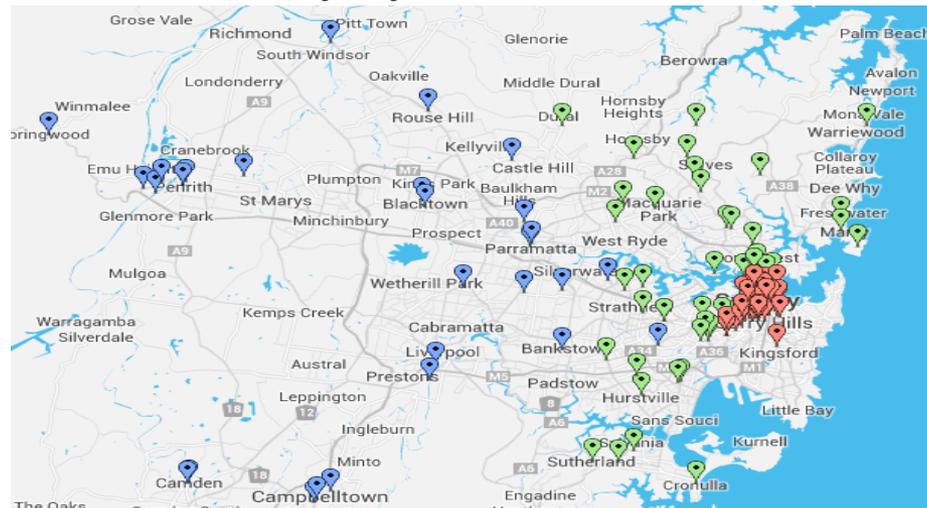
As presented on the map below, Western Sydney has approximately 35 major competitive cultural arts venues (including performance venues, galleries, museums and heritage attractions), compared to more than 140 in Eastern Sydney.

In terms of performance art venues, this represents approximately **2 performance arts seats per 1,000 residents, compared to 15 in Eastern Sydney**.

Outside of the two state significant historic homes operating in Western Sydney, **no major state cultural institution** is located in the region.

Part of this void has been filled by local and community based cultural organisations, however these venues are niche and **fall short** of meeting the regions broad needs.

## Greater Sydney's Cultural Arts venues



Map includes: major performance and visual arts, museums and heritage venues.

# How we participate in Cultural Arts



## Festivals and events

Western Sydney has a **wide range of cultural events** that uniquely reflect the character of the region. Influenced by its multicultural background, and strongly based in the traditional visual and performing arts, Western Sydney has partly filled the cultural void with festivals that showcase local talent through the eyes, ears, and lungs of the local community.

The 'City Festival' is popular in Western Sydney with all Councils running community cultural festivals. Councils invest heavily in these festivals due to the value placed in, and pride gained from them by the community.

Large and small popular music events also have a strong history in Western Sydney. Musical theatre and popular dance events also have strong followings in the region.

There are a range of major festivals and events held in Eastern Sydney, however these are largely centred around the Sydney Harbour foreshore including the Sydney Biennale, Vivid Light Festival and the Festival for Dangerous Ideas that take place annually. While many of these events can only be delivered in certain areas, others could be easily transferred to areas in Western Sydney.

At present few of these events have been extended to Western Sydney; exceptions include the Sydney Festival, and Sydney Writers Festival.

In addition to the annual theatre and art shows held at venues across the region, some of the broader Cultural Arts events held in Western Sydney each year this include:

### MUSIC AND DANCE EVENTS

- Stereosonic
- Soundwave
- Big Day Out
- Defqon 1
- Sydney Country Music Festival
- Urban Youth Festival
- Blue Mountains Music Festival
- Sydney West Dance Festival

### FOOD AND CULTURAL EVENTS

- Parramatta Lanes
- Fishers Ghost City Festival
- Winter Magic Festival
- Retrospectives (such as AT WORK)
- Parkland Food Festival
- Hunters Hill Art Exhibition
- Blacktown Art Show
- Sydney Symphony in Para Park
- Fairfield Arts Festival
- Tasting Asia

### COMMUNITY EVENTS

- Cabramatta Moon Festival
- Penrith Show
- Bankstown Bites
- Camden Festival
- Blacktown City Festival
- The Hawkesbury Show
- Riverfest
- Royal Easter Show
- Good Life Festival

### MULTICULTURAL EVENTS

- Paramasala
- Arab Film Festival
- Chand RAAT Festival
- Anywhere Festival
- Eid Day-out Festival
- Flavour of Auburn
- Deepavali Festival of Lights
- Sci-Fi Film Festival
- Eid ul Adha Festival and Fair

# Philanthropy and giving



NSW businesses and households give to, or sponsor Cultural Arts events or institutions at rates higher than all other Australian states.

In 2011 the NSW non-government sector provided over \$82 million to the arts, representing over 37% of all private funding of the arts in Australia.

Feedback from stakeholders suggests a strong potential to capture a greater amount of sponsoring and giving to the arts by Western Sydney residents/ businesses.

	Total sponsorship and giving	Private funding per capita
ACT	\$ 8,412,043	\$ 23.46
NSW	<b>\$ 82,592,220</b>	<b>\$ 11.42</b>
VIC	\$ 62,186,271	\$ 11.20
WA	\$ 21,419,730	\$ 9.35
SA/NT	\$ 15,633,241	\$ 8.36
TAS	\$ 3,955,078	\$ 7.79
QLD	\$ 26,872,961	\$ 5.96
Total or average	\$ 221,071,544	\$ 9.69

Source: Creative Partnerships Australia (2011 data).

# Double and triple subsidising?

Western Sydney residents pay state levied taxes that fund the states major cultural institutions and events. Residents also pay Council rates that fund the majority of local cultural venues and events.

According to NSW Bureau of Transport Statistics, Western Sydney residents have an average non-work (leisure) travel time threshold of 19–20 minutes. Eastern Sydney residents have a threshold of 17–18 mins.

This places **every** major state cultural institution beyond acceptable thresholds in terms of the 'time cost' to access the states cultural institutions and events. Chapter 3 discusses 'time costs' in greater detail.

On other occasions, Councils are able to pay fees to attract state cultural exhibitions to Western Sydney's cultural venues. On these occasions, Western Sydney residents pay three sets of costs to access state cultural exhibitions.

# Key takeaways



1. Relative to the rest of the State (and most notably Eastern Sydney) Western Sydney has received a disproportionately low share of Federal and State Government Cultural Arts funding in recent times.
2. In spite of this neglect and the inadequacy of facilities, Western Sydney communities have developed a broad range of Cultural Arts activities for local audiences, which has established a strong local Cultural Arts sector.
3. Western Sydney is significantly under serviced with state Cultural Arts infrastructure and program funding.
4. Past Cultural Arts funding initiatives in Western Sydney have been uncoordinated, short term and lacked accountability for delivery.
5. While events and shows in Western Sydney are typically smaller than their Eastern Sydney counterparts they produce a significantly better return on investment on a per attendee basis.
6. Western Sydney residents end up paying two, and often three sets of costs to access international and nationally significant Cultural Arts. This is compared to some instance in Eastern Sydney where residents can pay only one set of costs to access international and nationally significant Cultural Arts.





### 3. What's driving demand?

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*When the Sydney Opera House was commissioned in 1958 Greater Sydney's population was 1.8 million. When it opened in 1973 Greater Sydney's population was 2.9 million.*

*Western Sydney's population passed 1.8 m in 2011, and will pass 2.9 million by 2031.*



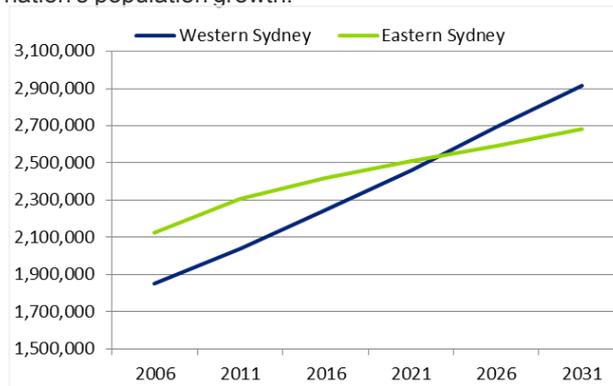
# What's driving demand?



## Population

The first factor driving demand for Cultural Arts in Western Sydney is the region's population. Recent years have seen the region's population grow more strongly than that of Eastern Sydney. In 2011 Western Sydney's population was 2.03 million, compared to 2.3 million for Eastern Sydney.

**By 2031 Western Sydney's population will reach 2.9 million, overtaking Eastern Sydney.** Over the next 25 years, Western Sydney is expected to account for 60% of Sydney's and 25% of the nation's population growth.



Source: BTS, Population Forecast Data

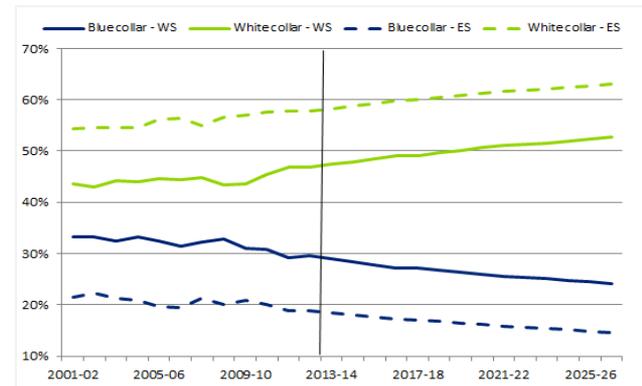
One third of the Western Sydney population has migrated to Australia and **half of the world's nations are represented among its residents**. This includes the largest urban population of Indigenous Australians in the nation.

On average the population of Western Sydney is younger than that of Sydney more broadly, with more than 1 in 3 people (37.3%) in Western Sydney aged 24 years and under.

## Economic driver

The next driver of demand is the **transformation of the Western Sydney's economy** from an industrial manufacturing base to a knowledge and services based economy. As a result, Western Sydney will become increasingly 'white collar'.

As shown below, the share of Western Sydney's 'white' and 'blue collar' workers will converge towards rates similar to Eastern Sydney's profile.



Source: BTS, Population Forecast Data

Driving this trend are changes in the share of residents holding tertiary or vocational qualifications, and Western Sydney's shift towards a knowledge economy. White collar workers generally earn more and, on average, work less hours per week than their blue collar counter parts.

# What's driving demand?

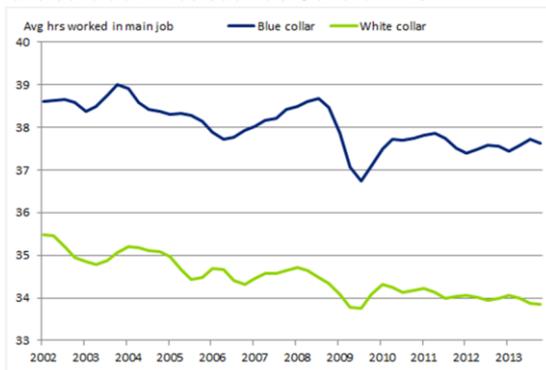


## Employment driver

Currently, Western Sydney has a lower income profile than Eastern Sydney, with the exception of the highly affluent Hills Shire. However as the **white collar share of the workforce grows**, it is expected that this differential will diminish.

Since 2001 unemployment in Western Sydney has generally been 2% higher than Sydney and NSW averages, including higher fluctuations than across NSW. However, employment in Western Sydney is forecast to grow considerably faster than Eastern Sydney over the coming decades. In terms of Greater Sydney, the average worker works about 1 hour less each week than a decade ago; and 'white collar' workers generally work around 3 to 4 hours less a week on average than 'blue collar' workers.

The upshot is that as the economy becomes more white collar, people in general will have more leisure time, and, will be more able to afford leisure activities such as Cultural Arts.



Source: BTS, Population Forecast Data

## Industry driver

In 2008/09 the ABS estimated that Australia's creative and cultural economy **added \$65.0 billion** to Australia's gross value.

Cultural and creative activity now accounts for 5.6% of Australian gross value add (GVA) — ranking it the 8th largest contributor.

The creative and cultural economy now adds a similar amount of gross value to the Australian economy as health care and social assistance.

Rank		% of Aus GVA
1	Financial and Insurance Services	10.4
2	Rental, Hiring and Real Estate Services	10.2
3	Mining	9.8
4	Manufacturing	9.3
5	Construction	7.7
6	Professional, Scientific and Technical Services	6.4
7	Health Care and Social Assistance	5.8
<b>8</b>	<b>Cultural and Creative Activity</b>	<b>5.6</b>
9	Transport, Postal and Warehousing	5.4
10	Public Administration and Safety	5.2
11	Retail Trade	4.9
12	Education and Training	4.6
13	Wholesale Trade	4.5
14	Information Media and Telecommunications	3.4
15	Agriculture, Forestry and Fishing	2.5

Source: ABS, Cat 5271.0

# What's driving demand?



## Cultural arts worker surplus

In 2008/09 the ABS conducted experimental research that estimated there were 972,200 Australians at that time whose main employment was in a **cultural or creative industry or occupation**, and over 164,000 businesses or non-profit institutions trading within the cultural and creative economy.

**By 2011 Western Sydney had a cultural and creative 'worker surplus' of 31,381.** These workers are not 'starving artists and actors' — rather a gainfully employed base of cultural and creative workers residing in Western Sydney.

Most of this worker surplus leaves Western Sydney each day to work in Eastern Sydney — representing an opportunity cost to Western Sydney.

	Jobs	Workers	Worker surplus
Western Sydney	55,911	87,292	31,381
Eastern Sydney	191,685	143,699	(47,986)

Source: 2011 Census, ABS cat. 5271.0

Futurists such as Richard Florida have identified the rise of creativity through the creative workforces as a fundamental economic driver for communities, with a new social class, the Creative Class, emerging. Numerous cities including Newark, Brooklyn and Shanghai and have been able to catalyse their economies by building on the cultural creative class (See case studies, chapter 5).

## Consumption of Cultural Arts

In 2011 Western Sydney households spent an aggregate of \$232 million directly at museums, art galleries, and live theatre, music concerts, and on cultural fees and charges.

**By 2036 Western Sydney households will spend more at cultural venues and events than households in Eastern Sydney.**

This spending does not include a range of other cultural products and services such as design, media, music services, artist training, or other art services.

	2011	2016	2021	2026	2031	2036
Western Sydney	\$232 m	\$316 m	\$444 m	\$614 m	\$878 m	\$1,197 m
Eastern Sydney	\$283 m	\$399 m	\$525 m	\$685 m	\$925 m	\$1,159 m

Source: NSW Bureau of Transport Statistics, ABS cat. 6530, 2011 Census.

# Consumer behaviour



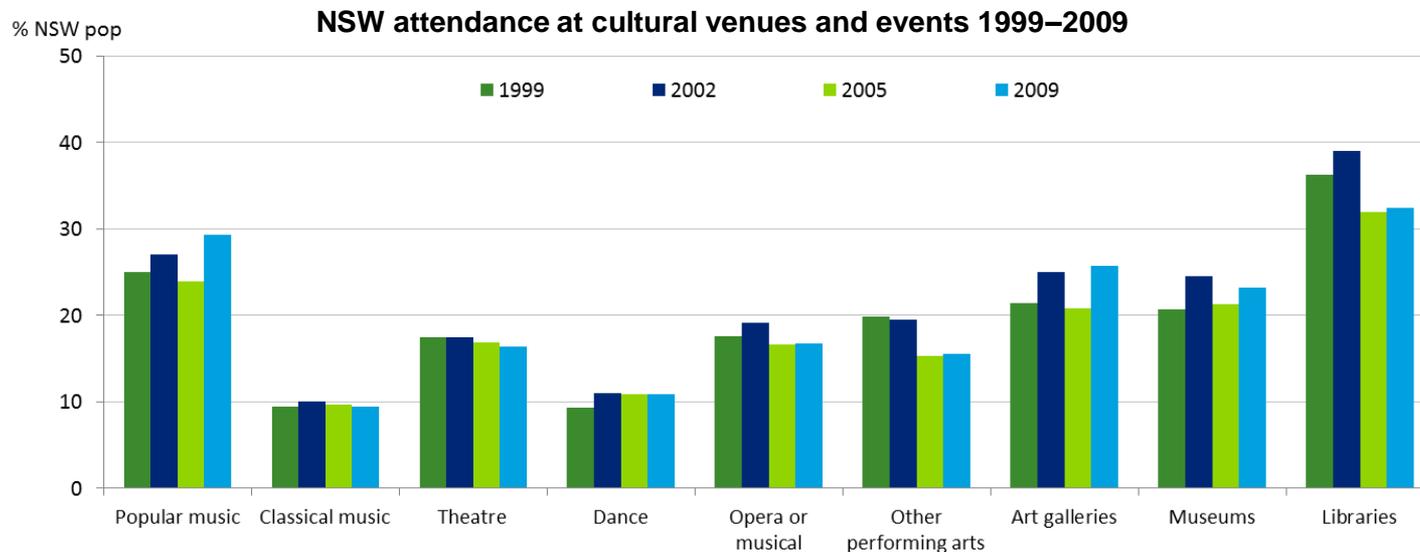
Between 1999 and 2009 NSW attendances to at least one cultural venue or event fell from 83.4% to 83.2%, with the Australian average in 2009 being 85.8%. **By 2009, NSW had the lowest Cultural Arts attendance rate in Australia.**

However during this time, attendance by NSW residents at popular music, dance, festivals, art galleries and museums increased significantly, while attendance at libraries, opera, theatre and other performing arts fell.

Interestingly, three of these forms of Cultural Arts that experienced improved attendance between 1999 and 2009 were Cultural Arts forms highly attended by Western Sydney residents.

**This provides some support that demand for Cultural Arts by Western Sydney consumers is driving growth in the state's Cultural Arts attendance.**

This is in contrast to the commonly held view that Western Sydney residents do not attend Cultural Arts venues or events. This myth, and some of the conclusions often drawn about Western Sydney audiences are now discussed.



Source: ABS cat. 4114.0

# Dispelling myths about Western Sydney



**“But Western Sydney residents don’t attend Cultural Arts activity, so there’s no point meeting a demand that does not exist”**

The above claim is often made about Western Sydney, and used to defend the non-support of Cultural Arts in the region. Two of the myths held to support this claim include;

**Myth 1: That low attendance at major Eastern Sydney venues by Western Sydney residents demonstrates low demand for Cultural Arts.**

Two fundamental assumptions behind the Law of Demand are that; as prices increase — demand reduces, and, that all buyers have perfect information about their preferences.

In terms of prices faced by Western Sydney residents to attend Eastern Sydney based cultural institutions, there is both a venue entry price and a time price of travelling to Eastern Sydney to attend a cultural experience.

According to NSW Bureau of Transport Statistics, **Western Sydney residents have an average non-work travel time threshold of 19–20 minutes**. Eastern Sydney residents have a threshold of 17–18 mins. Consumers in East and Western Sydney are less and less likely to travel above these thresholds.

The time cost faced by Western Sydney residents to access Eastern Sydney’s cultural venues and events on any regular basis reduces Western Sydney’s ability to express its effective or real demand for cultural venues and events.

In terms of perfect information existing among Western Sydney residents about cultural institutions and events held in Eastern Sydney, it would be fair to say there is a lower level of knowledge about cultural events in Eastern Sydney. This is partly due to low levels of marketing by Eastern Sydney based cultural venues to Western Sydney audiences — who implicitly realise that audiences will only travel so far for cultural events. Hence little marketing to Western Sydney occurs — leading to low awareness.

**Myth 2: That surveys of Western Sydney’s ‘preferences’ to attend Cultural Arts provides an accurate measure of latent demand.**

In 2009 Arts NSW commissioned research titled “A Strategic Study of Non-Attendees at Cultural Venues and Events in Western Sydney”. Key conclusions of this study were:

- Western Sydney residents (only) prefer to see pop music concerts and festivals over other forms of cultural art,
- Western Sydney residents have a low willingness to pay to attend cultural venues and events, and
- Western Sydney residents prioritise work and family over cultural venue and event attendance.

Each one of the above findings should be qualified and reinterpreted before they are used to guide decision making and planning for Cultural Arts in Western Sydney.

# Dispelling myths about Western Sydney (cont.)



- **Western Sydney prefers not to attend**

Given Western Sydney's historic lack of major cultural venues such as Galleries, Museums, Opera halls, and Theatres — experiences in art forms presented by these venues is obviously low.

However Western Sydney has a vibrant and highly developed range of local festivals (usually run by Councils), and contemporary music events that are highly attended by Western Sydney. These festivals and music events provide frequent positive experiences for Western Sydney audiences.

It is therefore unsurprising that when surveyed about preferences, Western Sydney residents base their responses on their regular positive experiences, and state preferences for festivals and pop music, as opposed to opera and theatre.

In Western Sydney the majority of major cultural venues are run by Councils — who in efforts to increase equity of access to the arts have developed cultural programs that are often free, or highly subsidised. This has set an expectation that cultural venues and events should be either free or low cost.

- **Western Sydney's willingness to pay is low**

Given price expectations held in Western Sydney, combined with significant opportunity cost of time to access Eastern Sydney venues, it is hardly surprising that 'cost' is stated as a top reason that Western Sydney residents 'do not attend'. It should not be interpreted as an inability to pay.



Picture: Heather and Ivan Morison, Sleepers Awake, 2014, performance documentation, Circaholics Anonymous, Bungarribee NSW, 17–25 May 2014

# Dispelling myths about Western Sydney (cont.)



- **Western Sydney has other priorities (work and family)**

It has often been suggested that Western Sydney residents do not attend cultural events in the city as they prioritise their time to work and family related activities. However why would people in the West be any more or less dedicated to their work or their family than people in the eastern suburbs.

As highlighted by this recent article in the Daily Telegraph, the more likely explanation for peoples lack of attendance is their unwillingness to commute to and from their places of work and residence in the West to venues and events in the East.

This is supported by data from Transport for NSW which shows that people from the West are willing to travel on average 20 minutes to attend leisure activities compares to 18 minutes for people in the East. As the employment profile of Western Sydney residents continues to become more white collar in nature it is expected that this willingness to travel will get smaller accordingly.

Reinforcing this point, analysis of ticketing sales data from the theatres in Penrith, Liverpool, Parramatta and Campbelltown shows that the majority of travellers to these venues come from the LGA's in the immediate proximity of these facilities.

While new road and rail infrastructure is expected to improve transport connectivity between the East and West, the above statistic highlights the need for local based facilities to accommodate Western Sydney's Cultural Arts demands. Hence it is **no more realistic to expect Western Sydney residents to travel more than their preferred travel time to attend performance arts events in Sydney CBD, than it would be to expect Eastern Sydney residents to travel to Western Sydney for the same purposes.**

## Opera House fails to hit right note with the West

**EXCLUSIVE**  
**BEN PIKE**

Western Sydney has reignited calls for a new arts centre in the city's west to rival the Opera House.

Parramatta Lord Mayor John Chedid believes the best option for Western Sydney is a \$75 million expansion of the Riverside Theatres.

"People no longer enjoy driving to the CBD to see the art shows like they might have done 20 years ago," he said.

"Things have changed and people see Sydney needs to expand beyond the CBD. If you look at projected population growth, Western Sydney is going to get the most.

"So if you want to cater for your audience and population growth, it is logical to have two distinct cities that could offer these services."

### TOP 10 OPERA HOUSE TICKET REGIONS

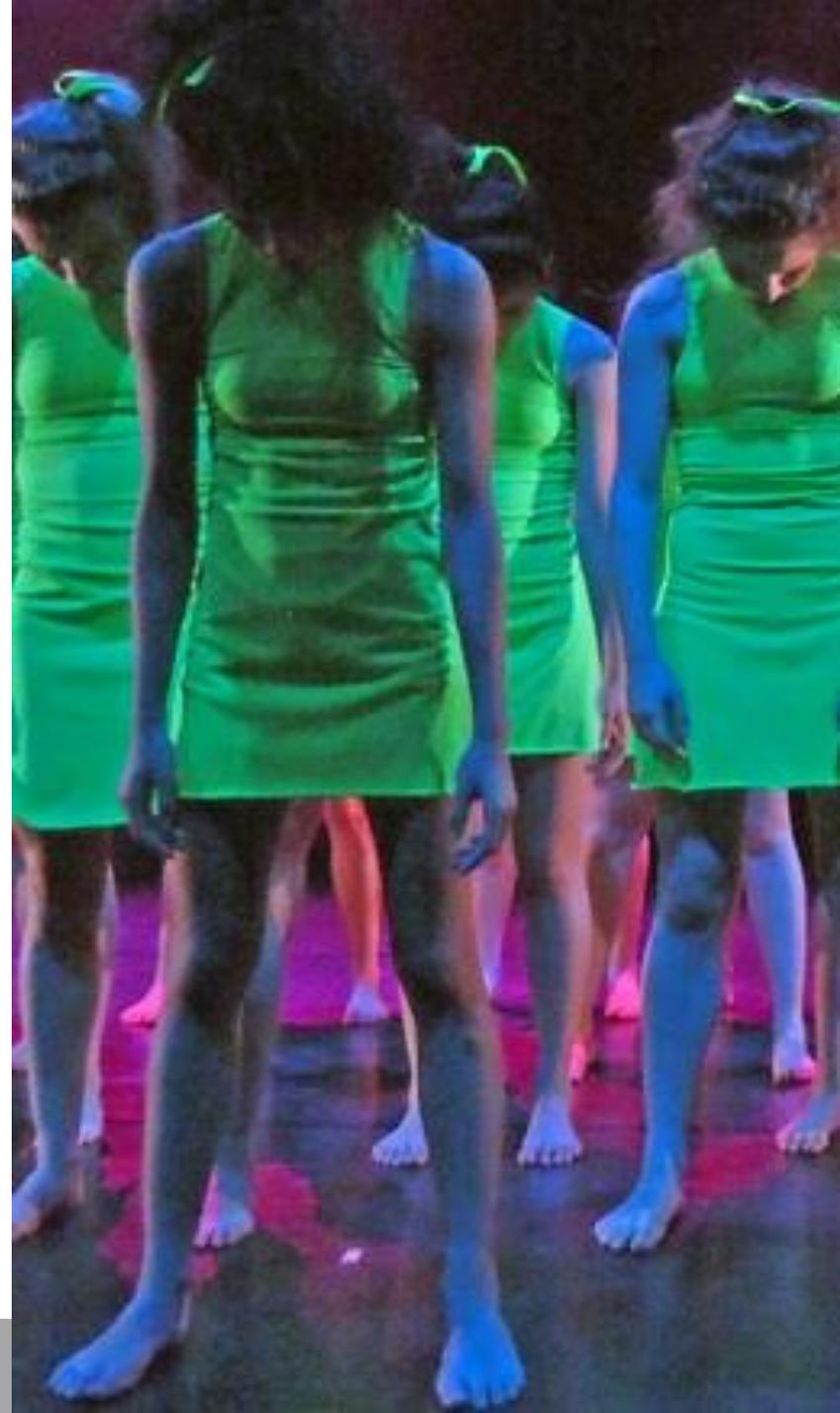
1. Sydney City	7. Crows Nest, St Leonards
2. Surry Hills	8. Enmore, Newtown
3. Bondi	9. Lane Cove, Longueville
4. Mosman	10. Moore Park, Paddington
5. Clovelly, Randwick	(Figures for financial year 2013-14)
6. Elizabeth Bay, Potts Point	

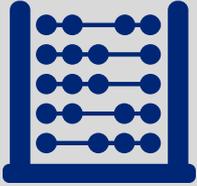
Pike, Daily Telegraph August 18, 2014

# Key takeaways



1. The forecast population growth of Western Sydney will see natural demand for Cultural Arts venues and events increase significantly over the next 20 years.
2. In addition to population growth over the next 20 years, Western Sydney residents are forecast to become more white collar in occupational profile, along with having more time available for leisure and cultural activities.
3. Combined, these trends will mean that by 2036 Western Sydney households will spend more at cultural venues and events than that of Eastern Sydney.
4. The cultural and creative economy is a significant contributor to Australia's economy — contributing a similar gross value added to the Australian economy as health care and social assistance.
5. Western Sydney has a significant (31,381) creative and cultural workers surplus — representing a viable opportunity to build an economy around this high value sector.
6. NSW's overall attendance at cultural venues and events is the lowest in Australia.
7. A majority of the sub-genres of cultural attendance that are growing in NSW appear to be the genres attended/demanded by Western Sydney.
8. This suggests Western Sydney is driving the growth of Cultural Arts attendance in NSW.
9. Greater Cultural Arts investment in Western Sydney represents the most viable opportunity to improve the States low cultural arts attendance.





## 4. The economics of Cultural Arts investment

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*“Despite being part of the World’s second largest, and fastest growing economy - Shanghai is investing 10% of its public investment in cultural infrastructure to ensure it attracts foreign investment”*



# Cultural Arts role in economic development



In July 2011 the Arts Council England published '**Supporting growth in the arts economy**' that changed the way many European government's viewed the economic value of public investment in Cultural Arts.

This report highlighted the **mechanisms** through which investment in Cultural Arts leads to positive externalities in the wider economy. The six head line mechanisms included;

- i. Economic spill over effects from innovation in the arts** — An understanding that creativity embedded in artistic endeavours can manifest itself in the development of new products and services that drives technological innovation, stimulates research and works alongside scientific, economic and social activity.
- ii. Market development through the creation of new products that stem from artistic endeavours** — Leading on from the observation that cultural and creative pursuits support innovation, the arts are being increasingly recognised in the development of new technologies and platforms. Such as the iPad and ENO testing live performance capture in 3D.
- iii. Capital formation that occurs in parallel with investment in arts infrastructure** — The growing inclusion of investment in cultural infrastructure in urban regeneration programs, and a greater role of arts in transforming the perception of a place In many examples, investment in cultural infrastructure (including spaces for creative economy workers), has run in parallel or been a precursor for investment in the general economy.

- iv. Business support network delivered through Cultural Arts organisations** — That arts organisations and institutions play the role of broker between creative industry participants by creating a common network that spreads knowledge and experience vital in developing a wider knowledge-based economy.
- v. Professional development and general education** — Engendering creativity in early education, through to improving human capital that progresses professional development and productivity.
- vi. Widening access and diversity** — A recognition that arts institutions play a leading role in widening and encouraging access into creative industries for groups such as; children, young people, disadvantaged, and culturally diverse. Arts organisations are adept at developing innovative schemes to open pathways to employment, learning and wider economic participation.

**These benefits are now widely understood and accepted by many governments around the world when considering cultural infrastructure investment's role in developing a productive and balanced economy.**

# Alignment with Government policy



Key objectives of **NSW 2021** are:

- **Rebuild the economy**,
- Return quality services,
- **Renovate infrastructure**,
- Strengthen our local environment and **communities**; and
- Restore accountability to government

Greater investment in cultural infrastructure aligns with several NSW 2021 objectives highlighted above.

Key goals of **A Plan for Growing Sydney** (summarised) are:

- A competitive economy
- A city of housing choice
- A great place to live
- A sustainable and resilient city

The following actions from this Plan support greater investment in cultural arts in Western Sydney; 1.7.1.; 1.7.4.; 1.11.3.; 3.4.2.; 3.4.3. and 3.4.4.:

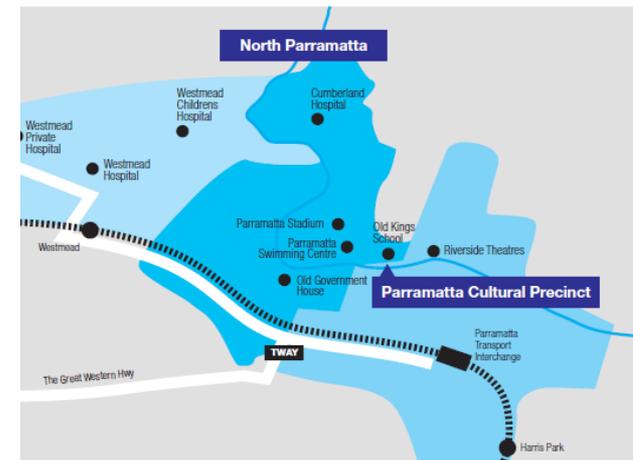
Key opportunities for Western Sydney included in the **2014 State Infrastructure Update** are:

- Better investment planning and renewal of arts and cultural assets
- A new Parramatta Cultural Precinct
- Western Sydney Cultural hubs

The **2014 State Infrastructure Update** included the following specific recommendations that will assist Western Sydney;

- \$600 million from the Rebuilding NSW initiative for a new Cultural Infrastructure Program
- Consideration to relocate Powerhouse Museum to the Parramatta Cultural Precinct
- Development of a new whole of sector Cultural Infrastructure Strategy to make best use of public funds
- Investigate co-investment opportunities with Local Councils to establish cultural infrastructure - starting with Regional City Councils.

## Parramatta Cultural Precinct



Source: Infrastructure NSW

# Creating jobs closer to home



A Plan for Growing Sydney emphasises the importance of providing employment opportunities within a 30 minute travel time from place of residence in order to address the critical imbalances of jobs located in Eastern Sydney compared to Western Sydney.

**If not addressed, NSW Government forecasts predict that an additional jobs shortfall of up 182,000 will be created in Western Sydney by 2036.**

## Options for addressing Sydney's jobs imbalance

The jobs challenge facing Western Sydney can be addressed in two ways. Providing more jobs in Western Sydney — or increasing transport infrastructure between Eastern and Western Sydney. The required new infrastructure to transport 182,000 more commuters each day between East and Western Sydney would include delivery of:

- 4 new freeways
- 2 new heavy rail lines
- 1,200 buses

Obviously this is not sustainable, and the government has sensibly prioritised 'jobs closer to home' to address the issue.

**Creating more jobs 'closer to home' will require attracting skilled workers and employers to Western Sydney. Development of deep and rich labour markets are essential to address the regions jobs shortage.**

Investment in cultural infrastructure in Western Sydney will directly support the creation of jobs closer to home in Western Sydney in the following ways.

## Attracting the creative class

Richard Florida (2006) argues that building successful urban centres require governments to ensure the provision of the kind of institutions valued by high productivity knowledge workers — what Florida refers to as the “creative class”.

*Vibrant urban communities that are valued by the creative class include a variety of cultural institutions, such as art galleries and markets, theatres and film, music, museums, cafes, architecture and design, and parks (Florida, 2003).*

More now than ever firms and investment follow where creative or knowledge workers reside.

## External economies of scale

External economies of scale arise when the number of firms of a particular type increase in a particular geographic area.

External economies of scale are achieved through encouraging the creation of skilled, specialist labour forces to make their homes in and around areas known to require and reward their specialist skills.

Cultural infrastructure will inarguably support the attraction of creative and specialist workers. In turn, this will attract more firms of a particular type to Western Sydney, thus building greater external economies of scale, boosting regional productivity — all which will support the creation of jobs in Western Sydney.

# Why Western Sydney (compared to elsewhere)



## Better ROI

**Cultural Arts investment and subsidies in Western Sydney are significantly lower than in Eastern Sydney and Regional NSW** (see Chapter 2). Consistent with the law of diminishing marginal returns, the opportunity for a relatively small injection of funds in Western Sydney to bring about a large step-change in the regions Cultural Arts output is directly attributable to its existing low levels of funding.

While Eastern Sydney's cultural institutions are mature industries, with minimal opportunities to make significant changes without massive additional expenditure, Western Sydney is, in effect an "infant industry", meaning that even small increases in funding will generate very large returns on investment.

Comparative cultural investments in regional NSW would fail to achieve returns possible in Western Sydney given the size and dispersal of populations in the states regional communities.

### Leverage existing urban renewal efforts

Embedding new Cultural Arts infrastructure into the various urban renewal programs across Western Sydney will leverage the already emerging economic potential of various centres.

All three River Cities have existing urban renewal programs planned for their CBDs. These include:

- Building Australia's Next Great City — Parramatta
- The Penrith Progression — Penrith
- Building Our New City — Liverpool

All of these programs emphasise the importance of Cultural Arts in leveraging the emerging economic growth of Western Sydney.

## Sydney's Global and Regional Cities

The benefits of economic agglomeration are well understood by NSW Government through the recognition of Global Sydney that drives an economic corridor that stretches from Sydney CBD, to Macquarie Park and Parramatta CBD.

Supporting the global corridor are the Regional Cities of Parramatta, Liverpool, Penrith and Campbelltown that will play increasingly important roles in the provision of jobs and cultural services in the region.

With more than half of Sydney's population expected to live in Western Sydney in less than 20 years, the emergence of its regional cities as important parts of Sydney's global economy will continue.

### Benefits of Agglomeration

When firms and people are located near each other in cities they benefit in various ways, including reduced production costs that arise from exchanging, labour, services, goods and ideas. Edward Glasser (2010) notes that cities have become increasingly important in facilitating the agglomeration of firms, skilled workers and capital in ways that improve economic competitiveness.

It is also increasingly accepted that cultural institutions boost economies by attracting visitors, creating jobs, attracting and retaining business, and regenerating urban areas.

**Cultural infrastructure should be seen as one of the most practical interventions available to governments to support the agglomeration and growth of Sydney's economy.**

# Why Western Sydney (compared to elsewhere) (cont.)



## Underserved population

One of Western Sydney's key advantages as a potential cultural hub or economy is its proximity to a large, underserved population of potential customers and workers. In this regard, the region represents a comparatively "blank slate" for cultural industries to be built up in a coordinated, reinforcing manner in an environment with an expanding population base, but with relatively less expensive access to land. Combined, these factors will encourage 'infant feed' cultural economy industries to develop in a low-overhead environment.

## Lower establishment costs

Glaeser et al (2009) found that more firms are established in low overhead environments, or when the cost of common infrastructure are low. They also find that more firms are established when there is a larger skilled workforce, containing more entrepreneurs. Western Sydney's population would serve to create infant industries to support a cultural economy, as a significant proportion of the population is already employed in cultural or creative industries.

Evidence from the BAM Cultural District and the Shanghai cultural district (see next Chapter) highlight that relatively less expensive access to land provides a good foundation for a cultural district, and assists in attracting creative people to the area, along with supporting industries (Hevesi, 2004; Gu, 2012).

This is in contrast to competing centres in the Eastern Sydney, which face some of the highest commercial and residential real estate prices in the world. Such prices tend to deter market entry, particularly of small players, limiting the ability of complementary upstream and downstream industries to support a new cultural economy.

Accessing relatively inexpensive land in Western Sydney for Cultural Arts investment could be used as an effective medium term tool in local urban regeneration, and in the economic development of Western Sydney.

## Less regulatory issues

Similarly, lower density of living in Western Sydney, and the commitment of local government to embracing cultural industries, means that the legal and regulatory difficulties associated with setting up cultural institutions and their related infrastructure and industries — zoning, licencing, noise and nuisance complaints — are likely to be far less than in densely populated and more development averse Eastern Sydney.

# How should we measure demand for cultural arts?



## The limits of effective demand and ‘extra-welfarism’

One of the reasons why a market failure may be observed in Western Sydney in the allocation of cultural institutions and infrastructure across Greater Sydney is that markets (including Governments) allocate production and resources based on effective demand. That is, the value of a product to consumers measured according to their actual ability and willingness to pay.

It is an accepted fact among health economists that effective demand — demand multiplied by the income of the people doing the demanding — is not an appropriate measure for determining the distribution of health services. Australia does not place its public hospitals only in suburbs where people are able to pay the most, because it is recognised that citizens’ need for health care should be treated as equal, even if their ability to pay differs.

Like health, **culture is what economists call a “merit good”**, consumption of which is considered to be a basic element of social inclusion and participation. It is accepted that, in the case of merit goods, traditional cost benefit analysis, based on welfare economists’ calculations of actual willingness to pay will achieve inappropriate and inequitable outcomes: people’s demand for merit goods, including health and culture, should be treated as having equal weight, independent of their incomes.

This requires the adoption of an “extra-welfarist” framework which recognises that, for certain kinds of goods, we should weight demand equally, and take into account not only what is consumed, but also how and by whom, and consider how the act of providing and consuming the things that enable people to become full participants in the community and shapes the community itself.

A related approach to the difficulty of using effective demand to value the consumption of fundamental goods, like culture, is the notion of “specific egalitarianism”, the idea that we care not only about equality in the distribution of income, but also about equitably distributing other things, like health, education and cultural participation. Through this lens, we can be willing to accept a particular unequal distribution of income while still viewing the unequal distribution of health, education and culture as a market failure.

What does this mean in practice for the economic valuation of delivering culture to currently deprived areas and citizens? It implies that, at a minimum, we should value Western Sydney’s demand for culture based on people, not just prices or effective demand.

# How should we measure economic cost benefits of Cultural Arts?



Cost Benefit Analysis (CBA) is often used at the core of decision making regarding public investment. How costs and benefits are treated in any CBA framework is critical in arriving at an overall Cost Benefit Ratio that may determine the order in which competing Government priorities are funded.

## Reduced deadweight costs from building cultural institutions in Western Sydney

To determine the full cost benefits that would accrue to Western Sydney if additional cultural infrastructure investment was made, should include the full avoided travel cost that would be saved by being able to avoid travelling to Eastern Sydney for similar experiences. This would result in significant and measurable additional **consumer economic surplus** accruing to Western Sydney — and should be clearly accounted for in any CBA — not assumed away.

*Example: Prayaga et al (2006) used travel cost method to estimate the economic value of Gemfest in consumer surplus terms. Gemfest is an annual event held in the sapphire fields of Central Queensland to showcase gems to event participants. Prayaga et al used survey data to establish the distance travelled, size of group, accommodation type, reason for visiting and other similar information. This data allows them to estimate a demand curve and consumer surplus from attending Gemfest, finding that the event had an economic value between \$800m and \$1.6 billion.*

## Stated preference methods: stated willingness to pay for access to culture

People value not only attending cultural events, but also the fact that they, and their neighbours, have the option to access them when they so choose. This kind of value can be captured using stated preference methodologies, where the community who will benefit from an institution quote their willingness to pay for that institution to exist. This technique is commonly used to justify subsidies to public goods.

A common stated preference technique is the contingent valuation method. For example, Hansen (1997) used this method to estimate the value of Copenhagen's Royal Theatre and establish whether public grants in cultural institutions are worthwhile. Contingent valuation methods capture all benefits of a good by asking what the maximum price consumers would be willing to pay for a good.

In order to estimate the total value of cultural facilities, a large sample is taken, including both users and non-users of cultural facilities, and can even include overseas or interstate tourists, depending on the perspective of the analysis.

It is common to ask both the maximum amount a consumer will pay for services to continue as they are, and the minimum compensation a consumer would need if the service was to close down. Within that, the question may be framed in different ways, asking directly or asking should we spend more or less (Hansen, 1997).

In Hansen's study, they found that the median amount respondents were willing to pay corresponded with the amount they did pay through taxes, regardless of whether they had received this information. This is a clear case that cultural facilities provide benefits to residents, even if they do not utilise these services, and that most people are willing to pay taxes to receive cultural facilities.

# How should we measure economic benefits of Cultural Arts?



## Evidence from Subjective Wellbeing Research

Evidence suggests that access to cultural institutions, and the changes they bring about to the areas in which they are built, benefit residents even more than they initially anticipate.

**Grossi et al (2010)** attempted to estimate the impact cultural access and participation has on subjective wellbeing in a sample of 1,500 Italian residents. They used the psychological general wellbeing index to determine health outcomes. This was combined with a survey surrounding 15 different cultural activities. Increased cultural consumption was significantly associated with improved wellbeing, with those attending between 26 and 100 cultural activities per year having the highest reported wellbeing.

**Phinney et al (2012)** followed 51 seniors located in Vancouver that were consistently involved with the Arts, Health and Seniors Project between 2006 and 2009 to determine any association between participating in arts programs and health outcomes. Perceived health was significantly higher at follow-up, and other health measures were generally improved. The program concludes that success (participating in the arranged arts program improved health outcomes) was also demonstrated by participants returning in following years and inviting their friends to join.

**Hill (2013)** examined whether connections exist between cultural activities and personal wellbeing in approximately 7,500 Canadians. The data covered 18 cultural activities and 8 indicators of health and wellbeing, which were measured using likert scales. Attendance at art galleries, theatres, pop music, and cultural festivals were all associated with improved health outcomes, and strong satisfaction with life. Classical music attendance was also associated with strong satisfaction with life.

**Wilkinson et al (2007)** analysed data from 1,244 US residents to determine if there is a relationship between health and cultural participation. The study was not conducted over a number of years, and so cannot determine the true causal impact of attending cultural activities. However, after controlling for other factors, there was a significant association between cultural activities and self-reported health, with those attending more cultural activities having better self-reported health.

## Conclusion for Western Sydney

If living in Western Sydney is associated with attending fewer cultural activities than living in elsewhere in Sydney, then evidence suggests that wellbeing for those living in Western Sydney will be reduced.

It is likely that participants do not perceive these health gains, and thus would understate their value for cultural activities. Where people understate their own likely enjoyment of a good, there is a case for correcting this market failure through the provision of additional public funding, which will generate greater utility than the same funds would if (incorrectly) allocated by the market.

# Economic contribution studies



It is increasingly accepted that cultural institutions boost economies by attracting visitors, creating jobs, attracting and retaining business, and regenerating urban areas. While many of these factors are captured in economic contribution studies, they **do not generally capture all the value of cultural institutions** as they do not take account of many social or human capital benefits.

Additionally, while these benefits may take many years for the respective institutions to realise, they are a strong reminder of the potential flows that could be created in the communities where they are located. Some examples include:

## **Economic contribution of the Victorian arts and cultural sector:**

A report on the Victorian Arts and Cultural Sector found that every \$1 spent on cultural institutions contributed \$0.56 in value added to the Victorian economy. Additionally, gross state product in Victoria is reported to 0.1% higher than if the funding had been invested elsewhere in the economy (**KPMG, 2013**). It is likely that investment in cultural institutions in Western Sydney would have similar returns.

## **Economic contribution of the live music sector in Victoria:**

Deloitte Access Economics (2011) estimated that live music in venues generated an additional \$514 million in Victorian gross state product, and created 18,500 full-time equivalent (FTE) jobs. In addition there are other social benefits through creativity, establishing a fan base, networking and other similar social aspects.

## **Economic contribution of the Sydney Opera House:**

Deloitte Access Economics (2012) found that the Sydney Opera House contributes \$734 million to the Australian economy, and supports almost 9,000 FTEs. \$534 million is related to tourism, while the Opera House operations supported \$135 million in industries within the precinct.

## **Economic contribution of Culture and Recreation**

Price Waterhouse Coopers release a regular report on the significant contribution that culture and recreation make to the Australian economy. This report concluded that the industry contributed an estimated \$6.6 billion of gross value added to the Australian economy in 2013.

## **Economic contribution of the Museum of Contemporary Art:**

Deloitte Access Economics (2011a) estimated the Museum of Contemporary Art added \$34.8 million to the NSW economy and supported 422 full time equivalent jobs.

# Key takeaways



1. The mechanisms through which investment in Cultural Arts infrastructure creates economic benefits have been well documented and understood overseas.
2. As documented in the literature and via numerous case studies, investment in Cultural Arts infrastructure has proven to be important in stimulating wider economic benefit and success.
3. Achieving the NSW Government's objective of creating half of all Sydney's new jobs in Western Sydney will be significantly enhanced through greater investment in cultural infrastructure according to the regional cities hierarchy.
4. A number of proactive urban renewal programs being initiated by the regional river city councils represent good opportunities for the states future cultural investment.



## 5. Case studies of successful Cultural Arts precincts

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*Newark, New Jersey*

*Brooklyn Academy of Music,  
New York*

*Shanghai, China*



# Newark, New York



Newark is frequently overshadowed by the legacy left by the 1967 riots and history of controversial mayors. Now however the area is thriving. In 2013 Newark boasted its biggest economic growth period since the 1950's underpinned by an array of commercial and residential infrastructure investments (Jones 2013).

**Being only 12 miles from New York City**, Newark is strongly supported by infrastructure and transport networks including one of three airports that service New York City. The area is home to the East Coast Shipping and Distribution District, several major Universities and the New Jersey Performing Arts Centre. In Addition Newark is surrounded by five major highways and shares a direct train line with New York City Penn Station.

Newark is increasingly being recognised for its array of street art and public murals with over 5,000 people visiting the area during Autumn to meet local artists and partake in the city's arts tour and festival (Daggett 2014). Local art gallery owner Jonathan Levine is hoping to turn Newark into "an outdoor museum" (Nix 2014).

**The State of New Jersey's not for profit arts industry generates more than \$1.5 billion each year, the industry employs more than 87,000 people in just under 25,000 arts related organisations (Daggett 2014). According to the Newark Arts Council the industry generates \$127.2 million in Newark alone.**

A number of projects and initiatives are currently taking place to create a safe, green and cultural district including the Summer Music Festival which in turn provides over 100 meals to families each season and have since built more than 80 sustainable living opportunities for residents and emerging artists (Daggett 2014).



New Jersey Performing Arts Centre

"The long-blighted city of Newark, New Jersey, is undergoing its biggest economic growth period since the 1950s.

Indeed, in mid-September, the city opened its first new office tower in 20 years: the new North American headquarters of electronic giant Panasonic. And a week later, Teachers Village, a \$150 million housing, retail and education complex, opened its first two buildings"

Jones — The Real Deal, New York Real Estate News, 1 December, 2013

# Brooklyn Cultural District



Brooklyn is now considered one of New York City's most prestigious suburbs, although that was not always the case. Following a property boom in 1980's, many businesses left vacant property as they left the area. The property booms that followed in Manhattan caused many artists to move to Brooklyn, attracted by the relatively lower housing prices. This was used as a foundation to rejuvenate Brooklyn and establish the Brooklyn Cultural District (Parkerson, 2007).

Brooklyn has now seen significant urban revival through a number of initiatives to create its cultural districts. Brooklyn contains many cultural institutions, such as the Brooklyn Academy of Music. The area contains a mixture of architectural styles, parks, cafes and shopping locations, colleges and universities (DiNapoli, 2012). The cultural district converted underutilised properties located near BAM into affordable spaces for visual, performing, and media arts organisations (Hevesi, 2004).

**Lower rents attracted artists who lead cultural initiatives, which attracted investment that developed an economy centred upon Cultural Arts that grew jobs by 2.4% in Brooklyn throughout the GFC.**

The success of this district is evidenced by key data over the last 10 years. During the 2007–08 recession much of New York and Brooklyn saw a fall in employment, although downtown Brooklyn's employment rose by 2.4% during this time. The leisure and hospitality sector continued to grow throughout the recession, and saw over 50% growth in jobs between 2003–10 (DiNapoli, 2012).

Arts and culture has contributed to the brand of Brooklyn and the shift in how Brooklyn is seen in the community. As many artists moved to Brooklyn, the foundation was set to rejuvenate Brooklyn and establish the Brooklyn Cultural District (Parkerson, 2007).

As the cultural institutions were established, home owners followed and redeveloped properties throughout Brooklyn. Parkerson (2007) suggests that these two factors, in combination with policies to build on these trends, shifted the perception of Brooklyn into a desirable place to live and work.

Today, the Brooklyn Cultural District is seeing significant investment, as the New York City Development Council leverages existing infrastructure to continue to provide what is seen as “one of the most dynamic cultural scenes in the country” that “encourage both economic and cultural development” as a result of arts projects and affordable housing projects for cultural institutions (NYCEDC, 2014).



Brooklyn Academy of Music

# Shanghai regeneration project



The development of cultural infrastructure has been key to the modernisation of Shanghai (Wu, 2003). Clusters of organic led culture have contributed to the revival of old inner city industrial areas, which then expanded throughout the city.

One of Shanghai's first cultural districts formed along Suzhou Creek, a previous industrial area, which was moved to the outer edges of the city. As with other post-industrial areas, there was urban decay characterised by higher crime, lower social classes and deterioration of the environment (Gu, 2012).

As there were relatively cheap, expansive warehouses, many arts and culture groups began to set up in the post-industrial area. The existence of these clusters attracted artists from other areas in China, and internationally, allowing for further development. These clusters became known for high local growth as businesses and other artists recognised the cultural identity of the area (Gu, 2012).

In recent times, cultural infrastructure has become increasingly important to the city of Shanghai, with around US \$230 million of public investment representing approximately 10% of the total investment between 1995 and 2004.

**Despite being part of the World's 2nd largest — and fastest growing economy in the world, Shanghai is investing 10% of its public investment in cultural infrastructure to ensure it attracts foreign investment.**

Shanghai has used investment in cultural institutions to bring further capital to the city, and through collaboration on major cultural infrastructure developments, is now working more closely with international firms (Kong, 2007).



## 6. What's enabling and inhibiting growth

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*“All three River Cities have urban renewal programs aimed at attracting investment, housing and jobs — all require supporting Cultural Arts infrastructure”.*



# Our comparative advantages



Western Sydney has a range of comparative advantages upon which it can grow its Cultural Arts economy. Western Sydney also has a range of barriers that need addressing if the industry is going to develop sustainably.

This chapter provides a summary of both the comparative advantages of Western Sydney's Cultural Arts sector, along with outlining some of the barriers that need addressing in order to grow the industry.



Penrith Lakes (during Defqon 1 music festival)



Western Sydney's Cultural Arts comparative advantages (and barriers) are discussed in terms of the regions,

- Economy
- Demographics
- Cultural Arts industry
- Infrastructure, and
- Visitor experience

Key statistics are presented that summarise the regions points of difference in each of these categories.

Information in this chapter aims to inform future decision making, specifically in the development of a Western Sydney Cultural Arts Strategy, a recommendation of this report.

# Western Sydney's economy



**Economic activity** — A large and growing economy that will provide a growing demand base for Cultural Arts venues and events.

- In 2013 Western Sydney's Gross Regional Product (GRP) was approximately \$97 billion. Growth in GRP across Western Sydney varies.
- LGAs such as Auburn, Blacktown, Holroyd, Parramatta and the Hills, GRP is growing at approximately 2.3% pa. The remainder of Western Sydney's economy is growing between 1.7 and 1.9% pa. Central Sydney (e. g, Sydney CBD and other surrounding inner ring suburb's GRP is growing at approximately 2.8% pa

**Economic diversity** — An economy requiring more diversity, but currently undergoing transformation from old to new economy industries. The Cultural Arts sector has a role to play in promoting greater economic diversity.

- According to Location Quotient analysis, the most 'significant' industry in Western Sydney in relative terms was transport, postal & warehousing, with an LQ of 1.53. In other words, this industry was 1.5 times as important for the Western Sydney economy as it was for the Australian economy.
- Other industries of relative significance for Western Sydney include wholesale trade and manufacturing.

**Labour market** — A growing labour force that will lead to growth in demand for a range of cultural venues and events.

- In 2012, Western Sydney's had a labour market of 807,071, including 762,371 employed residents, and 44,700 unemployed.
- This represents an unemployment rate of 5.5% — compared to 5% for NSW and 4.9% for Greater Sydney.
- The region had a participation rate of 63% compared to 63.6% for NSW and 66% for Greater Sydney.
- Between 2006 and 2012 an average of 25,000 residents entered employment every year.

**Income and well being** — Considerable growth in disposable income across Western Sydney and an opportunity for Cultural Arts to play a greater role in widening access to economic and social participation.

- Western Sydney generally has lower household income levels compared to Eastern Sydney. However as the white collar share of the region's workforce grows, it is expected that this differential will begin to diminish over time.
- Lower housing costs in Western Sydney however result in Western Sydney households having disposable income levels similar to Greater Sydney.
- Western Sydney has a SEIFA index of 982, compared to 995 for NSW and 1,011 for Greater Sydney.

# Western Sydney's Demographics



**Population growth** — As a fundamental driver of demand for Cultural Arts, the population of Western Sydney will pass that of Eastern Sydney by 2026.

- Western Sydney's population is growing rapidly. The number of people living in Western Sydney is expected to rise from 2.03 million in 2011 to 2.93 million in 2031.
- In 2011 Eastern Sydney's population was 2.3 — with Western Sydney's population growing more strongly than that of Eastern Sydney in recent years.
- By 2026 Western Sydney's population will pass that of Eastern Sydney's.
- By 2036 Western Sydney's population will reach 3.13 million, compared to 2.78 for Eastern Sydney.

**Age Profile** — An opportunity for Cultural Arts to cater to a growing younger population and families, but with additional opportunity for to cater to an ageing population.

- In 2011, the average age in Western Sydney was 34 years, compared to 36 for Greater Sydney, 37 for NSW and Australia.
- Western Sydney has a higher proportion of its residents in lower age brackets than Greater Sydney, particularly 0 to 15 and 15 to 24 age groups. Western Sydney has a lower proportion of residents aged over 65 years.

**Multiculturalism** — One third of Western Sydney's population has migrated to Australia and half of the world's nations are represented among its residents. This represents a significant opportunity for Cultural Arts.

- 18% of Parramatta's population was born in India or China.
- In the Fairfield LGA, over 70 different languages are spoken.
- Auburn LGA is home to people from over 100 nations, where Arabic is the most commonly spoken language after English.

**Education profile** — Increasing levels of educational attainment with potential to further develop appreciation of Cultural Arts through educational institutions promoting Cultural Arts.

- Western Sydney has lower proportions of residents with degree or higher qualifications, but higher levels of vocational qualifications, such as trade certificates.
- Over the last 25 years the role of institutions such as UWS and TAFE NSW has dramatically transformed the level of tertiary completion.
- Western Sydney has 5 Creative and Performing Arts High Schools that are delivering unique Cultural Arts training to high school students.

**Indigenous community** — A unique opportunity to develop the future of Cultural Arts in Western Sydney off the region's long indigenous cultural history and custodianship.

- Western Sydney has Australia's largest urban population of Indigenous Australians. Over 27,000 Western Sydney residents identify as being Indigenous Australian. This represents 1.5 % of Western Sydney's population, compared to 1.2% for Greater Sydney.
- The Western Sydney Indigenous community has one of the oldest cultural heritages in the World. Performance and visual art is a central part of indigenous culture, sense of community, and language.
- 2.6% of Blacktown's population is indigenous.
- 1 in 20 Indigenous Australians live in Western Sydney.

# Western Sydney's Cultural Arts industry



**Local industry** — Western Sydney has an emergent Cultural Arts sector with a small number of venues and major events dispersed across a geographically large area.

- Cultural Arts venues and events service local/regional markets only, with no major state or national institutions of events.
- A small but important range of community based Cultural Arts organisations exist — however critical mass does not yet exist.

Western Sydney's Cultural Arts industry would currently be described as an 'infant industry'.

**Activity** — Western Sydney has a small but growing range of Cultural Arts venues that underscore cultural activity of the region.

- Western Sydney residents attend festivals, popular music, and other forms of performance arts at rates higher than NSW averages, however attendance at visual arts venues is less well known.
- Local cultural arts production is often amateur and pro-am in nature generating nil to low rates of remuneration for participants.

**Linkages to other sectors** — The cultural and creative arts industry contributes 5.6% of Australia's economic 'value add' — ranking the industry as the 8th largest contributor.

The top industries that buy from the Cultural Arts sector include; education, musicians, playwrights, other artists, venue hirers, households, and other.

The top industries that sell to Cultural Arts include; professional, scientific and technical services, artists, tickets sellers, art venues, script writers, set designers, casting agents, and other.

**Career pathways** — Limited tertiary training in Cultural Arts is located in Western Sydney.

- Various visual, graphic design and communication arts programs available in the region at the secondary and tertiary levels.
- Western Sydney has 5 NSW DET Performance Arts High Schools, UWS Arts programs (including Music) and numerous TAFE NSW design programs.
- UWS Theatre Nepean closed in 2006.

# Cultural Arts infrastructure



**Key institutions and events** — No major state significant cultural institution or event is singularly located in Western Sydney. Western Sydney's cultural institutions are local/regional venues only.

- Excluding major cultural venues, Western Sydney cultural institutions include;

*Blue Mountains Cultural Centre, ICE Information and Cultural Exchange, Bankstown Youth Development Service, Norman Lindsay Gallery & Museum, Urban Theatre Projects, Varuna Writers Centre, City Moon Theatre, Theatre companies (7), Dance Centres/Studios (146), Music Schools (10), Peacock Gallery and Arts Studio, Parramatta Artists Studios, Liverpool Regional Museum, Arms of Australia Inn Museum, Local Libraries (26), Wentworth Falls School of Arts, Form Dance Projects, Penrith Symphony Orchestra, other museums and galleries (14).*

**Venue capacity** — While the measurement of capacity or utilisation is difficult, evidence suggests Western Sydney venues are utilised at rates higher than industry standards.

- Local venue attendance rates suggest Western Sydney's cultural venues are often utilised at rates higher than Sydney and state levels. As population and demand for cultural venues grows, the ability of venues to services this growth will be limited.

**Venue diversity** — Western Sydney's major cultural venues provide an eclectic mix of venues that cater to the specific needs of local audiences and community needs.

- Major venues like the Joan Sutherland, Riverside Theatres and Casula Powerhouse, Campbelltown Arts Centre and Powerhouse Discovery Centre typically cater to local markets. In this sense they provide a universal offering to Western Sydney — however all have distinct differences in their cultural art offering.

**Event growth** — attendance at Western Sydney cultural events are experiencing continued year on year growth.

- As shown via case studies (see appendix 3), all major cultural events and venues in Western Sydney are continually experiencing solid growth in attendance.

**Heritage venues** — Potential to identify and develop more of Western Sydney's cultural heritage venues in to accessible cultural attractions.

- Western Sydney has two NSW Government owned historic houses that are open to the public, including Rouse Hill House and Farm, and Elizabeth Farm.
- A large number of local visitor heritage venues are managed by Councils, many preserved with state and federal heritage grants.

# Consumer and visitor experience



**Age of venues** — The average age of Western Sydney's top 6 cultural venues (see appendix 2) is 18.3 years.

- Since the creation of the regions major cultural venues, all venues have had at least one redevelopment, refurbishment or addition.
- Parramatta, Penrith, Liverpool, and Campbelltown Councils all have current redevelopment plans for their major cultural venues.

**Accessibility** — All major cultural venues are located in the CBDs of Regional Cities, with the exception of Casula Powerhouse.

- All of Western Sydney's major cultural venues are located in proximity (800m) of a railway station, with the exception of Campbelltown Arts Centre (1,000 m).

**Participation** — While Western Sydney residents attend certain cultural venues and events at higher rates than state averages, over all participation in 'traditional' Cultural Arts is lower than Eastern Sydney.

- Western Sydney residents attended festivals, contemporary music, dance and at rates higher than the NSW average. NSW has the lowest attendance at Cultural Arts in Australia.

**Awareness** — Based on conclusions that can be drawn from surveying of Western Sydney residents — there is a high awareness of local cultural venues and events in the region — and low awareness of venues and events and located outside the region.



Penrith Regional Gallery & Lewers Bequest



## 7. Recommendations

Governments role in transforming  
Sydney's Cultural Arts Economy.

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*5 drivers for action & core  
recommendations*

*Specific recommendations*



# 5 drivers for action & core recommendations



In considering the comparative advantages and barriers facing the Cultural Arts in Western Sydney, the following 5 drivers for action have been identified that will address key issues.

## **Driver 1: Lack of committed funding for arts and culture venues and activities in Western Sydney**

### **Objective**

The allocation of the majority of the state's Cultural Arts budget to Sydney CBD based cultural institutions has retarded the development of the Cultural Arts sector in Western Sydney. For Cultural Arts to prosper in Western Sydney the disparity of funding needs to be addressed and greater certainty provided for the arts community to plan their programs, invest in the development of their facilities, promote local artists and their place in their local communities. In moving forward a new funding approach needs to be adopted that improves the level and long term commitment for funding recipients in Western Sydney.

### **Core recommendation**

Increase the level of funding for Cultural Arts venues and programs in Western Sydney.

## **Driver 2: Lack of strategic focus for arts and cultural activities in Western Sydney**

### **Objective**

The absence of a strong and coherent vision for arts and culture in Western Sydney has reinforced a long held belief that the region is a cultural wasteland.

While growing participation and attendance at festivals and events in Western Sydney clearly shows this could not be further from the truth, the lack of coordination and aspiration for arts and cultural events continues to undermine the regions case for greater investment.

Future success of the arts will require the support of local communities or similar to the past, facility and program initiatives will not be sustained over time.

### **Core recommendation**

Develop a long term strategy for developing and coordinating arts and cultural activities in Western Sydney.

## **Driver 3: Lack of governance and senior sponsorship of arts and cultural activities in Western Sydney**

### **Objective**

The successful planning and delivery of facilities and programs to grow the Cultural Arts in Western Sydney requires all regional participants to be organised around a unified vision and the best value cultural decisions advocated across the highest levels of government. Past initiatives have failed to galvanise this leadership, with momentum and focus getting distracted and subsequently dominated by a CBD focused agenda. The ability to objectively prioritise investment decisions and articulate this in a coherent and unified voice is critical to the sustained growth of the industry in Western Sydney.

### **Core recommendation**

Establish a Western Sydney Arts Advisory Group to serve as guardians of the Cultural Arts in Western Sydney.

# 5 drivers for action & core recommendations (cont.)



## **Driver 4: Limited facilities and infrastructure to grow Cultural Arts activity in Western Sydney**

### **Objective**

Western Sydney suffers from a significant dearth of purpose built performing and visual arts facilities, incubator sites and digital infrastructure. As Western Sydney's population grows in size, affluence and cultural demand the inequity and inadequacy of the current facilities will grow. Without the development of these facilities local economies in Western Sydney will struggle to develop, attract and retain skilled labour and higher value employers. These workforces are critical to the development of resilient and sustainable local economies and strong and vibrant communities.

### **Core recommendation**

Support the investigation and fund the development of new Cultural Arts venues and other infrastructure in Western Sydney.

## **Driver 5: Limited support for developing the local Cultural Arts industry in Western Sydney**

### **Objective**

While a strong creative and Cultural Arts workforce exists in Western Sydney, the opportunities for artists to learn, grow and prosper in the region are limited. The lack of educational pathways and professional companies that people can aspire to join and perform with has resulted in much of Western Sydney's cultural heart and talent being lost to other markets. This has compromised the regions cultural identity and fragmented its growth.

### **Core recommendation**

Support the establishment of local Cultural Arts programs and educational pathways in Western Sydney.



Performance by Luke George, Not About Face, Campbelltown Arts Centre.

# Specific recommendations



## **\$300 million infrastructure funding (2015–2020)**

### **Recommendation 1: Commitment of \$300 million for cultural infrastructure in Western Sydney over the next five years (2015–2020).**

This is required to address the critical historical deficiencies in cultural infrastructure in Western Sydney. Beyond 2020, this funding program should be maintained to 2030 to ensure certainty for major cultural projects in Western Sydney.

This recommendation does not include the already announced relocation of the Powerhouse Museum to Western Sydney.

## **Double Arts and Cultural Development Program funding**

### **Recommendation 2: That Arts NSW doubles the current amount of program funding provided to Western Sydney through its Arts and Cultural Development Program (ACDP).**

For example, from \$3.2m in 2014 to \$6.4m for 2015 through to 2020 financial years; with funding levels tripled (to \$9.6m) from 2021 onwards.

We recommend that only venues and groups based in Western Sydney should be eligible for this funding and that funding provided to the State main cultural institutions for outreach activities is maintained. It is also recommended that ACDP funding be divided into two streams:

- the first stream (i.e., two-thirds of funds) should be used to fund longer term (i.e., 5 year) programs support,
- while the second stream (i.e., one-third) is available as part of an annual competitive grants program

## **Relocate the Powerhouse Museum to Western Sydney**

### **Recommendation 3: Relocation of the Powerhouse Museum to Western Sydney.**

That the relocation involves the full sale proceeds of the existing Powerhouse site in Eastern Sydney being quarantined to establish the new Museum in Western Sydney — with any surpluses used to fund future Powerhouse Museum programs in Western Sydney.

We also recommend that the new Powerhouse Museum include establishing formal links with the University of Western Sydney, the local Cultural Arts industry and existing cultural venues.

## **A Western Sydney Cultural Arts Advisory Group**

### **Recommendation 4: Work with Western Sydney's Councils and Cultural Arts leaders to establish a Western Sydney Cultural Arts Advisory Group.**

This group would have a recognised role in advising Government on the planning, funding and growth of the region's Cultural Arts economy, and make planning and funding recommendations to the Government. This Group would have oversight on delivery and implementation of all recommendations in this report — including the prioritising of all capital and program funding for Cultural Arts in Western Sydney, on behalf of Arts NSW.

This group would also be responsible for;

- Reporting to the Minister for Western Sydney and Minister for the Arts on progress of Cultural Arts in Western Sydney, and delivery of a new Cultural Arts strategy.
- Coordination and hosting an annual Cultural Arts forum in Western Sydney where major cultural institutions are invited to present on their achievements in Western Sydney.

# Specific recommendations (cont.)



- Nomination of Western Sydney representative on the State's top five cultural institutions.

This group would seek that \$0.5m be provided per annum in funding to support the ongoing secretariat and reporting functions.

## **A Western Sydney Cultural Arts Strategy**

**Recommendation 5: That the State Government develops a long term Western Sydney Cultural Arts Infrastructure and Industry Development Strategy.**

This strategy would be used as a guiding document for greater public and private investment in the regions Cultural Arts sector over the next 10 years. It would also include,

- A recognition that Western Sydney's Cultural Arts assets (and the marketing of them) as an important element of the regions economic development.
- Marketing of the region's unique cultural strengths and recognition of the role they play in attracting workforces and successful firms, as well as help sustain a positive quality of life.
- We also recommend that the strategy aligns with a Western Sydney tourism initiatives so as to enable greater connectivity between the arts and tourism.
- That the strategy is developed as a way of implementing the Metropolitan Strategy for Sydney in line with the four Western Sydney Regional Cities, including them becoming 'key hubs' for larger scale venues and arts services. Major Centres would provide supportive and niche Cultural Arts/community offerings.

## **Regional City funding (Parramatta, Penrith, Liverpool, Campbelltown)**

**Recommendation 6: As a first priority, co-fund (with relevant Councils) the planning and development of the redevelopments of new large scale cultural art venues in the three Regional City Centres. Projects may include;**

- Redevelopment of the Riverside Theatres (Parramatta)
- Development of a new iconic cultural facility within Liverpool City Centre.
- Upgrades to the Joan Sutherland Performance Arts Centre and the Lewers Bequest Regional Gallery (Penrith).
- Capital expansion of the Campbelltown Arts Centre (as a new Regional City initiative)

## **Major Centre funding (Blacktown, Bankstown)**

**Recommendation 7: As a secondary priority, co-fund (with relevant Councils) the planning and development of community Cultural Arts infrastructure in Western Sydney's major centres.**

This recommendation will to help drive participation and engagement in Cultural Arts across Western Sydney. Projects may include:

- Blacktown Arts Centre & Blacktown Showground Cultural Precinct
- Projects to be investigated with Bankstown Council.

# Specific recommendations (cont.)



## A Western Sydney 'Music Bowl'

**Recommendation 8: Fund investigations into the merits of establishing a permanent external performing arts venue (i.e., "music bowl") in Western Sydney.**

That a feasibility study be conducted to consider the appropriate location for such a venue, the nature of fixed infrastructure and services required, and the appropriate delivery models for the venues ongoing management.

## Support the Western Sydney Conservatorium of Music

**Recommendation 9: Provide funding for the Western Sydney Conservatorium of Music (Penrith)**

A Western Sydney Conservatorium, building on the existing Penrith Conservatorium of Music at the Joan Sutherland Performing Arts Centre (supported only through local government subsidy) has the potential to play an expanded role in the region and additionally support the professionalisation and development of the Penrith Symphony Orchestra.

## Expand Cultural Arts training

**Recommendation 10: That the Australian Film, Television & Radio School, along with the National Arts School be relocated to Western Sydney. And that UWS develops new programs to deliver vital tertiary Cultural Arts training in the region.**

Building the depth and capability of the Cultural Arts industry is critical to the development of the sector in Western Sydney. With the closure of the UWS Theatre Nepean in 2006, the tertiary education pathways for the cultural and creative arts in Western Sydney have been constrained.

## \$1 million pa. into a Cultural Arts Endowment Fund

**Recommendation 11: That a Western Sydney Cultural Arts Endowment Fund be established to provide scholarships for Western Sydney artists to pursue advanced studies in the Cultural Arts.**

To drive increased private support we recommend that the Government commit to matching contributions made to the Endowment Fund from the private sector and philanthropic organisations to a cap of \$1 million a year for the first 10 years of the fund only.

## Representation and accountability of NSW's major cultural institutions\*

**Recommendation 12: That representation by Western Sydney on the Boards of the State's major cultural institutions\* be required, and that, each institution provides an Annual Report card on their activities, engagement and reach in Western Sydney.**

This recommendation aims to improve the State's cultural institutions connectivity with Western Sydney. To do this we recommend;

- That Western Sydney is represented on the Boards of the top five State owned and operated cultural institutions.
- The State's top 5 cultural institutions present an Annual Report on their Western Sydney activities and an overview of future activities to an annual community arts forum hosted in Western Sydney.
- That the NSW Government participates in a Western Sydney Arts Luncheon to connect local councils, institutions, venues and artists with the corporate leaders of Australia.
- That in allocating public funding to the major cultural institutions, the NSW Government have regard for their activities, reach and engagement in Western Sydney.

\*Institutions to include; The Australian Museum, Art Gallery of NSW, Powerhouse Museum, State Library of NSW, and the Sydney Opera House



# Appendix 1: Proposed Cultural Arts investments in Western Sydney

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*A rich Cultural Arts base to leverage  
for future growth*



# Parramatta — Riverside Theatres Redevelopment



**Riverside Theatres** opened in 1988 as a Bicentennial gift and has become an important regional cultural landmark that serves Parramatta and Western Sydney.

Riverside Theatres is a very busy theatre, comprising four venues available for hire for performances, events, exhibitions and functions by arts, community, cultural and business organisations. It also hosts and presents an extensive professional performance program underwritten by Parramatta City Council.

Parramatta Council is currently in the process of assessing Master Plan options to redevelop the existing venue to ensure it continues to flourish as a competitive Cultural Arts venue for the next 20 years.

A recent market analysis also identified the benefits of considering seating options for a primary venue of up to a maximum of 1,600 to complement existing facilities and capitalise on commercial opportunities.

The estimated capital costs of expanding Riverside Theatres ranges up to \$100m.

Major investment in Riverside Theatres would provide Western Sydney with a much needed major iconic cultural and entertainment venue. The proposed redevelopment is a key project in the creation of a vibrant cultural and entertainment precinct to build on the significant renewal already occurring in the area.



"Parramatta Girls" by Alana Valentine (Riverside Productions 2014)

# Joan Sutherland Performing Arts Centre & Penrith Regional Gallery and Lewers Bequest upgrades



Operating across two sites — the Penrith Regional Gallery & The Lewers Bequest in Emu Plains, and the Joan Sutherland Performing Arts Centre in the Penrith CBD are the two cultural icons of Penrith. They now span a developmental timeline that commenced with the bequest and establishment of a public art gallery in the early 80's, the opening of the Joan Sutherland including a Conservatorium of Music (Stage 1) in 1990, and expansion to Stage 2 incorporating the Q Theatre in 2005.

In recognition of Penrith's role as the regional city for outer Western Sydney, serving a fast growing population of more than 500,000 people, the operators (Penrith Performing and Visual Arts or PP&VA) now propose to leverage the existing infrastructure and investments and position both sites as fundamental, vital and responsive cultural offerings into the future. Not a new development — but a significant re-development to ensure existing infrastructure remains relevant into the future.



Source: Venue supplied images.

**The overarching intention is to position these facilities so that they continue to contribute to the region's lifestyle and creative arts offerings across all ages and abilities**

For approximately \$15 million, the proposal is to enhance the performance of both the Joan Sutherland Performing Arts Centre and the Lewers Bequest and Regional Gallery. The proposal will:

- Contemporise these assets so that they are compatible with new modes of engagement and creativity (**Digital Age Positioning**). Précis of works under this theme — interactive spaces within and outside both sites to make the most of climate, attendance preferences and garden settings; streaming technology; LED lighting; electronic theatre mechanics; re-fit of sound equipment.
- Create appealing cultural and social spaces which openly embrace and invite our catchment population into them (**Cultural and Social Places of the People**). Précis of the works under this theme — community lounge/meeting place; night time economy facilities (hospitality, music bar, café); enhancement of the Lewers' appeal for out-of-hours events.
- Enhanced community involvement and learning in the arts (**Places of Learning and Community Participation**). The overarching objective here is to grow the status and recognition of the current Penrith Conservatorium of Music so that it has the facilities, curation and programming to play the role as Western Sydney's Conservatorium of Music. Précis of the works under this theme — pianos and instrument storage; group dressing rooms; extra rehearsal space; re-fit teaching rooms with new technology.

# New iconic Cultural Arts facility — Liverpool CBD



**New iconic cultural facility** — Liverpool City Council recently resolved to progress investigations into the development of a new major iconic cultural facility in Liverpool CBD.

**The need** — with the rapid growth of Liverpool it is becoming apparent there is a need for a significant community and cultural facility within the Liverpool City Centre. Such a community asset would service the whole Liverpool community, and major catchments of South Western Sydney.

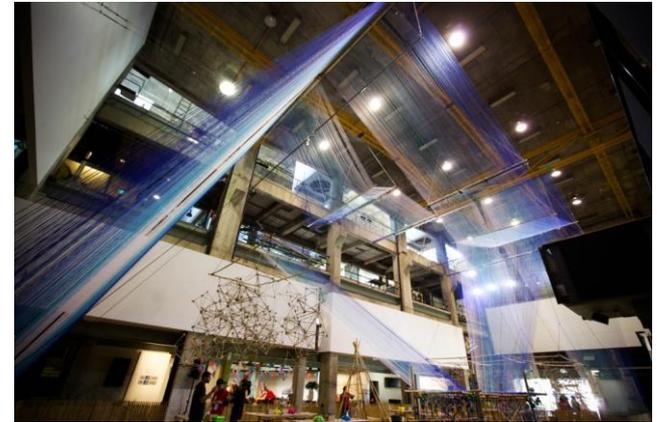
**What Council is doing** — Council is now commencing works to identify the nature of demand, form and location of a significant civic, cultural and community facility within the Liverpool City Centre.

The city also has a large population catchment to provide for a range of festivals and celebrations, however lacks the venue to hold such events comfortably. The delivery of such a project which will provide community benefits will also lift Liverpool's profile as a cultural tourism and event destination.

**A new iconic landmark** — A new cultural facility in Liverpool City Centre would present an opportunity to create an iconic urban landmark. State and Council investment in a high quality iconic community facility, with outstanding architectural design will provide a catalyst for other high quality developments within the Liverpool City Centre.

**Night time economy** — this project will also provide a destination in Liverpool City Centre, particularly in the evenings, to further activate the city centre night time economy.

**Estimated cost** — \$80 million



Source: Casula Powerhouse

# Blacktown and Campbelltown

Both Blacktown and Campbelltown LGAs are two of Australia's largest growing communities, and recognised growth centres of Sydney.



## Blacktown – Aboriginal Cultural Centre & Showground Cultural Precinct

The Blacktown Arts Centre opened in 2002 and has built a reputation as an exemplar of community engaged, locally relevant contemporary arts programming. Blacktown Arts Centre is particularly recognised for its strong Aboriginal and Torres Strait Islander program.

Currently including a 100 seat flexible performance studio, one dedicated gallery, and two small flexible workshop/exhibition function areas, the Arts Centre is at capacity. A small expansion costed at \$1mil will maximise the use of the available footprint of this facility.

The Blacktown Arts Centre is relatively small for the population it serves, and cannot provide adequately for the current and growing population of Blacktown, estimated to reach 500,000 the early 2030s. The provision of artist studios and community cultural spaces will fill a clearly identified need in the city.

[A long identified need in Blacktown is for an Aboriginal Cultural Centre to support arts and cultural development in Blacktown's large Aboriginal and Torres Strait Islander communities.](#)

Blacktown City Council is also redeveloping the Blacktown Showground into a Cultural Precinct which will include a gallery, 350 seat theatre, accommodation for local cultural/creative organisations, artists' studios, and other artist support services.

[Indicative cost is \\$28 million.](#)

## Campbelltown Arts Centre – Capital Expansion

The most recent projections estimate that the population of Campbelltown LGA will increase to 245,699 people by 2036, and that the Macarthur region including Camden and Wollondilly will grow to 577,710 people in 2036.

As a proactive response to this growth, Campbelltown Arts Centre recently (Nov 2014) prepared a Capital Expansion Proposal/ Master Plan featuring an increase performing arts capacity, improved educational facilities, gallery and building amenity. This proposal features:

- A new 318 seat theatre
- 6 new accommodation facilities, 7 artist studios, 2 flexible rehearsal and 1 workshop spaces for artists and public programs
- New flexible rehearsal/workshop spaces to increase artist education opportunity
- Fibre connectivity to allow capacity to offer digital/connected classrooms to TAFE and UWS
- Expanded ground floor retail and café area and courtyard
- Reconfiguring the front entrance and front of house

[The estimated capital cost of expanding Campbelltown Arts Centre ranges up to \\$30 million .](#)

# Western Sydney Parklands



The Western Sydney Parklands has a history as a place for hosting various cultural arts events, and is now one of the region's most significant forms of social infrastructure. The Parklands offer significant opportunities to expand cultural facilities and programs in Western Sydney. Two opportunities include;

## Lighthorse Precinct

The Lighthorse Precinct in the Parklands in Blacktown is emerging as a Western Sydney destination leisure and tourism precinct, with opportunities existing for cultural arts venues and events.

The Lighthorse Precinct combines tourism venues such as Wet n Wild Water Park and AHL's Atura Hotel, sport such as Sydney International Motorsports Park, and recreation venues such as the new Bungarabee Super Park.

## Bungarabee Park

Western Sydney Parklands has already partnered with the Museum of Contemporary Art to create an art event (Sleepers Awake) to announce the commencement of building 'Bungarabee Park' at Blacktown within the Parklands.

Bungarabee Park is the scale of Centennial Park and is the largest park building initiative since Bicentennial Park was built at Homebush in 1988.



Chinese Gardens, Nurraging Reserve, Western Sydney Parklands.



Sunset Cinema in the Western Sydney Parklands.



## Appendix 2: Western Sydney Cultural Arts program case studies

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*Arts produced in Western Sydney  
sets new standards both nationally  
and overseas*



# Festival case study — Parramatta Lanes



## Summary:

**Parramatta Lanes offers gourmet street foods, craft beers, cocktails, live music and art installations within seven uniquely themed sites throughout the Parramatta CBD.**

<b>Length:</b>	4 days
<b>Location:</b>	Lane ways of Parramatta CBD
<b>Funding:</b>	100% Parramatta City Council
<b>Subsidy Per Visitor (2014):</b>	\$9.25

## Economic benefits

- Support for local business from direct participation in the event
- In 2013: \$45 estimated average spend (\$38 in 2012).
- In 2013 The Parramatta Lanes Facebook ad achieved 4204 clicks, with a total reach of 117,418 people. The page received 582 likes, 46 comments and was shared 83 times.
- Overall there were 900 tweets that used the hashtag #Parralanes and 900 posts on Instagram .

## Social benefits

- Increased safety through activation of the lanes — for example Erby Place Bar: previously the lane was unsafe however the space has now been transformed through Council's initiative to encourage local businesses to use the space for pop-up bars and outdoor dining during the summer.
- Builds a strong social fabric and allows residents of Parramatta to take pride and ownership of their City.

- Connecting various types of business including a local church, hotels, artists and restaurants working collaboratively.
- A change of perception for Parramatta: quality food, safe at night and showcasing the creativity of the city.

## Interesting fact:

- The marketing campaign reached a total audience of 2,436,548 and a total print and TV ASR of \$260,000.

## Constraints/Issues

- Funding. Busy spring/summer event season and it was difficult to deliver the event with the limited resources.

## The future?

- Parramatta City Council envisages a strong outlook and high growth for the next 1–3 years.



Source: Parramatta Lanes, 2014

# Program Case study — Joan Sutherland



## Economic benefits

- Employs 27 full time equivalent staff, a further 40 casuals and nearly 100 artists contractors
- The venue has an annual turnover of \$3.5 million
- Estimated \$400,000 of tuition fees remitted annually to Penrith Conservatorium of Music Tutors .



Source: Venue supplied images.

## Social benefits

- PP&VA actively provides programs for those living with a disability or with economic or social disadvantages
- PP&VA donate tickets to community service agencies, schools and heavily subsidises art education experiences
- Both the Penrith Regional Gallery and the Joan Sutherland provide vital work experience to the community

## Interesting fact:

The Joan is the home of annual school showcases, local dance festivals and the Annual NSW State Band Championships. These activities assist in driving further expenditure in hospitality and accommodation services in Penrith and Western Sydney.

All educational programs are run on a minimum investment basis as they receive no direct subsidy from the State Government.

## Other benefits

The Joan provides ticketing services to around 90 community and commercial hirers — with \$600,000 worth of tickets annually sold on behalf of those presenters.

Both the Penrith Regional Gallery and the Joan provide tertiary internships and early career professional opportunities for young people considering a career in the Arts.



# Festival case study — Way out West Festival



## Summary:

Contemporary arts festival for children ages 0–12, aimed at providing children with high quality performances, fantastical films and exciting hands-on art making workshops in a fun, family-friendly atmosphere.

**Length:** 4 days

**Location:** Casula Powerhouse Arts Centre

**Funding:** 90% Council, 10% corporate sponsorship

**Subsidy Per Visitor (2014):** \$8.32

## Economic benefits

- Approximately \$250,000 in positive media generated,
- Approximately \$3,060 in direct ticket sales for future productions
- Approximately \$8,000 in direct food sales during the event
- Development of financial and in-kind sponsorship: \$12,500 and \$60,000 respectively
- Successful trial of new philanthropic method of giving: crowd funding with 46 giving, average \$97 each
- Employed 43 artists and arts practitioners

## Social benefits

- Personally engaged with 300 school students and 9,015 attendees
- 30% increase in social media engagement

- Cultural Story Telling' theme allowed cultural development and understanding of the diversity of culture in Liverpool
- Promoted Casula Powerhouse Arts Centre as an accessible centre through people with disability friendly performances, access friendly films, and the promotion of vision impaired artists

## Interesting fact:

- 79% of attendees came from Western Sydney; 5% from outside of Sydney

## Constraints/Issues

- Funding: CPAC attempts to source as much sponsorship funding as possible, however the growth of the event is facing significant strains

## The future

- Possibility of expanding the festival to other areas of Western Sydney through partnerships.
- The possibility of expanding the duration of the event to a one week minimum, similar to other children's festivals.



# Program case study — The List — Campbelltown



**Summary:** Thirteen artists accepted an invitation by Campbelltown Arts Centre (CAC) to collaboratively create new performance and visual art works with other local young people.

**Length:** 1 year residency/ 9 week exhibition period

**Location:** Campbelltown Arts Centre

**Funding:** 62% Local Govt., 11% State Govt., 27% Federal Govt.

**Subsidy per resident: \$10.09 pa**

## Economic benefits

- Creation of 7 temporary employment opportunities for people under the age of 25
- The above mentioned temporary employment opportunities have since extended to other projects in CAC, creating repeat opportunities for the younger demographic to access quality employment and professional development networks within CAC
- An initiative of the exhibition was the collective “New Social”, consisting of a group of young people who assisted with the exhibition and have since continued to volunteer at CAC allowing them to work directly with curators and installation staff
- Direct economic benefits of the production including commissioning artists, technical contractors for the installation and production of the works, equipment hire, material purchases and costumes
- Creation of flow on business to other Campbelltown institutions including hospitality and accommodation facilities.



Picture: Girls by Kate Blackmore.

## Social benefits

- The innovative residency program provided artists with a rare insight into the industry and allowed access to the community through developed relationships with youth support organisations in the area.

## Interesting fact:

- Young people make up over a quarter of the population in Campbelltown
- Opening night featured a live performance by London-based Marvin Gaye Chetwynd, the first in Australia that will be part of an international documentary made by the artist of her works produced in 2014.

## Constraints/Issues

- Lack of facilities including rehearsal, studio and meeting spaces.
- Not sustainable with the current resources to curate more than one project of this scale per year.

## The future?

- Ongoing involvement in the Centre’s program through invitations to participating schools
- Seeking ways to implement artist run programs in local schools
- Ongoing access and support for artistic development for clients of Macarthur Disability Services
- Further programing with Reiby Juvenile Justice Centre’s educational program.

# Exhibition case study — The Native Institute — Blacktown



## Summary

The Native Institute Exhibition was stage one of a long term arts strategy to involve artists and communities in the interpretation, development and promotion of this nationally significant site. The project provided a supportive hothouse of contemporary NSW Indigenous arts practice, strengthened cultural and historical ties in Blacktown between Aboriginal and Torres Strait Islander artists, industry and the community; informed the broader community of this important site of significance, and commemorated ten years of ATSI arts practice at the Blacktown Arts Centre.

Length: 18 month creative development, 9 week exhibition period

Funding: \$22,000 Arts NSW, Total cost \$56,000

## Economic benefits:

Creation of 7 temporary employment opportunities for Aboriginal artists. Inspiration for beginner and emerging Aboriginal artists to participate in skills development.

## Social benefits:

Promotion of an awareness of a significant heritage site in Blacktown. Positive profiling of Indigenous communities and artists. Better relationship between Council and Aboriginal communities. Successful schools engagement with the program, enhancing delivery of curriculum.

Promotion of environmental concerns relating to the re-vegetation of the site.

## Interesting fact

The exhibition included temporary public art works on the Native Institution site.

## Constraints/Issues.

Blacktown Arts Centre has suffered from the skills shortage in the Aboriginal arts sector affecting the availability of appropriately trained administrators, producers and curators.

The Blacktown Arts Centre provides ongoing employment opportunities for Aboriginal and Torres Strait Islander cultural workers.

## The future?

The program was guided by Blacktown City Council's Cultural Plan's key goal to respect and celebrate ATSI identity, history and aspirations through the support and encouragement of the artistic expressions of these communities via contemporary ATSI arts practice that is specific to NSW.

In stage 2 of this project, the Blacktown Native Institution Art Camps 2014/15, the Blacktown Arts Centre is working in partnership with the Museum of Contemporary Art and Urban Growth NSW (who own most of the site) will see artists will work across disciplines with an archaeologist, landscape designer, architect and historian to create semi-permanent artworks that further raise awareness of the site.

The longer term goal is to determine future uses of the site and interpretation which permanently commemorates the national significance of the site and for the broader community to share knowledge and information about the site and its history.



Picture: Native Institute Exhibition, Blacktown Arts Centre.

# C3 West – Museum of Contemporary Art

Museum of  
Contemporary  
Art Australia



One of the MCA's key external programs is C3 West and provides a good case study of Cultural Arts engagement in Western Sydney.

This program carefully brokers the placement of artists in contexts where they work strategically with arts partners in businesses and non-arts government organisations across Greater Sydney. C3West is predicated on the belief that artists can bring unique value to situations beyond the gallery context.

Since 2006 C3West has developed a range of partnerships with companies and communities in **Penrith**, **Liverpool**, Goulburn, **Blacktown** and Hurstville, aligning corporate social investment strategies with community development.

C3West places contemporary artists at the core of selected projects — giving voice to local issues and collaborating with the business sector in new ways. Rather than passive sponsorship, business partners work directly with C3 West to define each project's scope. Furthermore, the knowledge regarding key participant communities held by both arts and business partners constitute highly specialised bodies of research that are of great value to the commissioned artists.

C3West has established a leadership reputation for developing authentic and ethical partnerships with Western Sydney partners and communities, delivering uniquely creative and strategic outcomes.

Crown Resorts Foundation recently awarded C3West with substantial ongoing project funding until 2019.

## C3 West Partners:

- Museum of Contemporary Art Australia
- Penrith Performing and Visual Arts
- Western Sydney Parklands Trust
- Campbelltown Arts Centre
- Casula Powerhouse
- Blacktown Arts Centre
- Information and Culture Exchange, Parramatta

Since 2006, C3 West has won awards and prizes for its contribution in fields such as; urban design and youth and community engagement.



Picture: Heather and Ivan Morison, Sleepers Awake, 2014, installation view, Bungaribee NSW, 17–25 May 2014

# C3 West – Museum of Contemporary Art



## Recent C3 West projects

**Blacktown Native Institution Artist Camps:** November 2014–May 2015

**Artists:** Darren Bell, Karla Dickens, Steven Russell, Kristine Stewart, Leanne Tobin

**Partners:** Blacktown City Council and UrbanGrowth NSW

The Blacktown Native Institution was a residential school for young Aboriginal and Maori children that operated from 1823–1829. Over three camps on the historic site, Aboriginal artists will come together with the community, local artists and experts in various fields to develop a vision for the future of the site, share and collect stories, and create new artworks.

The project has three outcomes: the creation of a website as a keeping place for personal stories, histories, and archival material about the Blacktown Native Institution; creative direction and innovative solutions for the master plan for future permanent usage of the site; and, the creation of temporary public artworks on the site by the project artists.



Picture: Blacktown Native Institution Artist Camps

**Transforma:** 22 February–12 April 2014

**Artist:** Michel Tuffery (New Zealand)

**Partners:** Campbelltown City Council on behalf of Upper Georges River Sustainability Program

Transforma was a seven week residency by New Zealand-based artist Michel Tuffery. Located in Airds in South Western Sydney, Transforma had four main components: the retrieval of cars dumped in the Woolwash area of the Upper Georges River, an outdoor sculpture studio in the shopping centre car park, ongoing workshops with young people, and a series of public programs. This project aimed to raise local awareness of the links between river health and behaviours such as arson, dumping and littering, and was the culmination of three extended residencies by Tuffery in the area.

Transforma Party was held on 12 April 2014 to celebrate the launch of Tuffery's sculpture, Buru Transforma Kangaroo — a massive bust of a kangaroo made from the bodies of abandoned cars.

**Sleepers Awake:** May 2014

**Artists:** Ivan and Heather Morison (United Kingdom)

**Partner:** Western Sydney Parklands Trust

For nine nights a luminous sculpture rose over Bungarribee, signalling the transformation of a vacant site in the Blacktown area of the Western Sydney Parklands to a new 200 ha park and community hub. Sleepers Awake was accompanied each night by a community performance festival running from 5:30pm to 7:30 pm, which featured a wide range of acts in music, dance, performance and film selected from all over Western Sydney and the metropolitan Sydney basin.

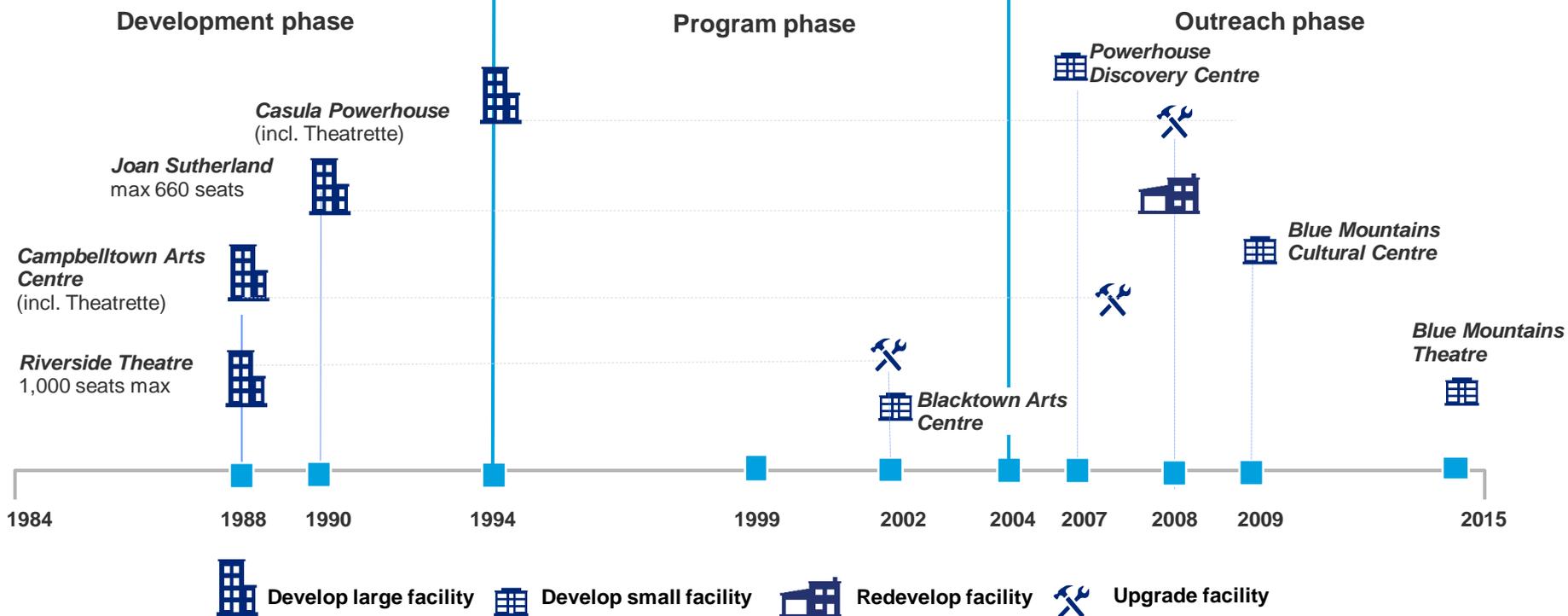
# A brief history of Cultural Arts infrastructure



Despite a cultural history going back 20,000 years, major cultural investment in Western Sydney didn't start until the late 1980s.

From the 1990's to the mid 2000's a variety of seed programs and funding mechanisms were put in place to support cultural arts in Western Sydney.

By the mid 2000's Western Sydney had a nascent mass of cultural infrastructure, organisations and practitioners.



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#### Limitation of our work

This report is prepared solely for the purpose of assisting NSW Business Chamber, Liverpool City Council, Parramatta City Council and Penrith City Council to present the case for greater investment in the Cultural Arts in Western Sydney. This report is not intended for any other purpose and should not be referred to, used or relied upon by anyone else without the consent of Deloitte Touche Tohmatsu. We accept no duty of care to any other person or entity for the use of this report.

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