



***Planning Cultural Infrastructure for the City of
Parramatta: A Research Report***

**Prepared by the Institute for Culture and Society,
Western Sydney University**

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DISCLAIMER

This is an independent report produced by Western Sydney University for the City of Parramatta. The accuracy and content of the report are the sole responsibility of the project team and its views do not necessarily represent those of the City of Parramatta.

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EXECUTIVE SUMMARY

Parramatta is dramatically changing, cultural practices are shifting, and the demands on cultural infrastructure are becoming increasingly complex. This report provides the necessary research and information to assist the City of Parramatta in determining its strategic priorities regarding the development of cultural infrastructure in the City. The key findings of the three components of the report - Audit, Benchmarking and Needs Analysis - are summarised below.

AUDIT

Part 1 of this report provides an audit of Parramatta's cultural infrastructure, its patronage and future needs and trends. It provides a realistic assessment of the gaps in existing cultural infrastructure and facilities in Parramatta and of how the cultural needs of its current and future populations are met or otherwise. The Audit shows that:

- Parramatta's current population, let alone the new residents who will call Parramatta home in the coming two decades, is significantly under-served by the available cultural facilities in 2020. Even so, cultural events alone contribute approximately \$20 million *per annum* in economic impact for the city, a value set to rise to \$40 million by 2040.
- Parramatta has very few regular live music venues, theatrical venues (except for the Riverside Theatres), art galleries, independent bookshops or music schools and studios.
- Parramatta's new population will be younger, more affluent, more educated, and more likely to speak a language other than English at home. Provision of cultural offerings catering to the cultural habits and interests of this youth-trending and highly multicultural population is in particularly short supply.
- Many young Parramatta residents regularly travel to the Inner West and the Sydney CBD for entertainment, representing a loss of income and potential investment in Parramatta. We estimate that dampened spending on local cultural goods and services means approximately \$86 million annually in income foregone — a value that will also increase with population over time.
- This eastward flow is also evident among Parramatta residents working in the 'arts and recreation services' sector, over 40 per cent of whom have to travel to eastern Sydney for their employment.
- Compared with the City of Sydney LGA, Parramatta LGA has very few cultural venues and spaces, both in absolute numbers (less than 10 per cent) and *per capita*. While reflecting the largely suburban nature of the LGA as a whole, it also indicates the relative lack of cultural spaces in the Parramatta CBD. This deficit is particularly significant with regard to spaces for cultural creation and production and with regard to commercial and enterprise spaces.

- Parramatta has lower cultural participation and attendance rates by approximately 10 per cent (measured by economic expenditure) than other LGAs. One key, relevant factor here is the lack of local, accessible and affordable infrastructure.
- To keep up with the city's growth, we estimate that approximately 150-250 new cultural venues need to be developed or accommodated over the next two decades, or around 10 per annum. Approximately three quarters of these venues would come from the private sector, taking the form of creative enterprises (graphic and web designers, advertising agencies, co-working facilities, architects, cultural educational facilities) and conversion or addition of licensed venues and live music venues.
- Assuming .id-based estimates of 100 per cent population growth, an increase of 12.5 per cent in household expenditure on Recreation and Culture (in line with expenditure in the rest of Greater Sydney) and a further shift of 12.5 per cent of *current* expenditure back into the Parramatta LGA, could produce — based on residential spending alone — a further \$240 million in economic impact by 2040. Inclusion of visitor spending, accelerated population growth and greater expenditure on culture could see this figure readily double or triple.
- New facilities to be provided by the public sector include venues that will likely be needed to match incoming residential and visitor needs: further heritage sites and culturally-relevant museums celebrating multicultural communities (e.g., Chinese, Indian, Lebanese and Pacific Islander), and cultural creation and production for artists (e.g., artist studios, writing rooms, music and performance rehearsal spaces, including composition), where there are notable gaps currently and which are unlikely to be fully filled by private industry.
- In addition, the prevalence of digital culture needs more 'blended' physical spaces where digital practice and performances in areas like gaming, graphic design, YouTube video production and social media can be taught, created, produced, disseminated, experienced or viewed.

BENCHMARKING

Part 2 of this report provides key data regarding a selection of relevant national and international cities for comparison with Parramatta:

- In the five years from 2011 to 2016, the percentage of Parramatta residents employed in arts, culture and heritage, and in media and publishing (a partial proxy for the cultural and creative sectors) has shown some decline, pointing to a lack of employment opportunities in these fields in Parramatta or a more general decline in some traditional sectors such as print media.¹

¹ "Arts and Recreation Services" is a divisional category used by .id and National Institute of Economic and Industry Research to report on employment, one of the one-digit ANZSIC codes maintained by the ABS. We employ it here as a very rough proxy for culture, but it must be noted that it encompasses a wide range

- Parramatta also has far fewer creative artists (e.g., musicians) than, for example, the Inner West LGA. Investment in cultural infrastructure will attract practising artists and creatives to the City, which is essential for creating a healthy cultural ecosystem.
- International tourism in Parramatta is dominated by visitors whose purpose is to visit friends and relatives, reflecting the relatively high number of recent migrants to the Parramatta LGA. By contrast, among international visitors to Sydney there is a significantly higher proportion of visitors for holidays (who tend to spend significantly more money than those visiting friends and relatives). Developing unique cultural attractions for holidaying tourists in Parramatta would help stimulate jobs and investment opportunities.
- Relative to other comparable Australian LGAs — including the City of Melbourne and Whitehorse (Victoria), two of the closest in terms of age, income, education and proportion of non-English speakers profile — attendance and participation in conventional cultural facilities (such as theatres, musicals, galleries, museums, book stores) is extremely low. Parramatta, therefore, has a compelling reason to develop the venues and facilities that respond to the cultural needs and interests of current and future workers, visitors and residents.
- Facilities and events that connect with Middle Eastern, South Asian and East Asian media and celebrities (including film, literature, music, sport, e-sports, and social media) will be vital to meeting pent-up demand among the younger, more affluent, more diverse and more educated future Parramatta resident population.
- For Parramatta to become **a world-class creative city, it must draw on existing, globally recognised solutions to specific challenges of cultural infrastructure provision and adapt them to place. Key challenges include:**
 - the existing small number of creative and cultural spaces being crowded out by rapid urban expansion and growth. Targeted planning and investment in such spaces is required to ensure that Parramatta becomes a globally recognised cultural centre.
 - the opportunity to become a world leader in developing cultural facilities that embrace multicultural creative inclusion as a core driver of creative innovation.
 - stimulating a diverse, inclusive night-time economy, which has increased in importance as residents and tourists, particularly the young, seek the possibilities of a culturally attractive 24-hour city.
 - engaging in partnerships with commercial, corporate and civic institutions conducive to the production of context-sensitive cultural infrastructure, is fundamental to the complexity required of contemporary global cities.

of employment classes, including: “8910 – Museum Operation”; “8922 – Nature Reserves and Conservation Parks Operation”; “9111 – Health and Fitness Centres and Gymnasia Operation”; and “9201 – Casino Operation” (“Spreadsheets with ANZSIC classes & mapped modern awards.” 28 July, 2017, <https://www.fwc.gov.au/awards-and-agreements/minimum-wages-conditions/annual-wage-reviews/previous-wage-reviews/annual-wa-0>. Accessed 17 Dec. 2019).

Residential and retail developments that incorporate creative hubs are increasingly utilised to address this challenge.

- developing creative production facilities including rehearsal, event and exhibition spaces, is now essential given the need to enhance cultural participation and to balance it with cultural consumption.
- adapting and retrofitting heritage and other buildings for cultural production and presentation (in addition to new, purpose-built structures) is foundational to maintaining a complex built environment and a culturally rich city.
- celebrating and supporting Indigenous cultural production and representation is a vital dimension of civic identity, particularly with Parramatta's significant Indigenous history and presence.

NEEDS ANALYSIS

Part 3 of this report describes the specific short-term and medium-term needs for investment and planning required to bring Parramatta's cultural infrastructure profile to that of world-class regional cultural capital. Our most important findings relating to needs are:

- The City must invest or facilitate **investment in a range of cultural facilities to maximise the mixed-ecology of cultural production, presentation and consumption found in culturally dynamic cities across the world.**
- A number of **key local cultural organisations** currently in premises with insecure long-term tenure, such as the Parramatta Artists' Studios and Information and Cultural Exchange (I.C.E.), must have secure, appropriate space found for them in the CBD to be enabled to flourish into the future.
- Parramatta is in **urgent need of a state of the art**, regionally (if not nationally and internationally) **significant mixed-use arts centre and gallery**, containing exhibition and contemporary performance spaces (including music) and back-of-house facilities (eg rehearsal spaces). Such an arts centre would complement the Powerhouse Parramatta and the Riverside Theatres to form part of the Parramatta CBD cultural precinct. **A location on the proposed Civic Link would be ideal.**
- In planning for cultural infrastructure in the City, **secure locations must be maintained or found for the richly diverse smaller arts and cultural organisations already operating in Parramatta**, including FORM Dance Projects, Jannawi Dance Clan, WestWords, City of Parramatta Art Society, Parramatta Clay and Arts Inc, The Bower Reuse & Repair Centre and Pari artist-run initiative. These organisations form the platform for the growth of City-wide cultural ecology of Parramatta.
- Between 2015 and 2018, the City of Parramatta received over 25 requests from arts and cultural organisations for accommodation support and assistance to establish a base in Parramatta, which is indicative of **the interest of such organisations in a Parramatta location.** The City was not in a position to meet any of these accommodation requests, and only two organisations successfully

established themselves in Parramatta during this time, each having to take on commercial leases.

- Heritage buildings and sites are an important part of Parramatta's urban amenity and identity. The Roxy Theatre, for example, is an iconic and much-loved example of **Parramatta's architectural and cultural heritage** and, restored and repurposed, could be an important cultural facility located on the Civic Link, for example as a multi-purpose live music venue.
- The **Parramatta North Heritage Core**, including the Female Factory site and the Norma Parker Centre site, which is managed by Infrastructure NSW, could be partially developed into **an exciting cultural precinct housing a range of small social and cultural organisations** (while necessarily working with heritage protection restrictions).
- Apart from not-for-profit cultural organisations, Parramatta should also **attract dozens of creative enterprises** – design, fashion, game developers, film production companies, architecture firms, etc – to energise the City's cultural ecology. **A creative industries cluster that accommodates small and medium-scale co-working and makerspaces, participation and presentation facilities and office spaces** – comparable to The Studio in Sydney – **would be of enormous benefit**.
- Parramatta should fulfil its promises to the local Indigenous community in the *Stretch Reconciliation Action Plan 2017-2020* and in *Culture and our City: A Cultural Plan for the Parramatta CBD 2017-2022*, to **set a global benchmark for ATSI cultural infrastructure**, including a Keeping Place, an ATSI Science and Knowledge Centre, and a First Nations Cultural Walk.
- Parramatta should embrace its traditional role as **a meeting place for Indigenous people** and establish a site of social and environmental healing in proximity to the River at North Parramatta, encompassing a 'private' space for Indigenous people to be welcomed to Parramatta and 'public' spaces that encourage arts and cultural engagement with the wider population.
- Public Art has an essential place in the urban fabric. Parramatta must develop a **Public Art Strategy** that responds sensitively to the social and environmental histories and futures of the City, and that can be found both in conventional and unlikely places.
- **More public space for large public events (accommodating 100,000 people or more) is required**. It is in short supply in Parramatta and requires proactive planning and investment. Parramatta Park is the only open-air venue available for large festivals and events, but its use for such events is limited, while Prince Alfred Square is the venue for Parramasala 2020 and provides an exemplary platform for other cultural events, including contemporary music. But these two spaces need to be supplemented by others suitable for large-scale public events.

Securing Parramatta's future as the world-class cultural capital of Western Sydney requires **a broad range of partnerships** between local, State and federal governments; between Council, business and arts and cultural communities; with other major institutions in Parramatta such as

Western Sydney University, and with culturally diverse community organisations that can showcase Parramatta's rich multicultural identity.

INTRODUCTION

Parramatta is one of Australia's most dynamic cities. Major urban renewal is taking place and changing the city from a low-scale, suburban location to Greater Sydney's Central River City. It is the rapidly developing hub of services, infrastructure and employment for Western Sydney, where more than half of Sydney's population lives.

The pace and scope of change is unprecedented. It is estimated that the population of the City of Parramatta will almost double in twenty years: from 251,311 in 2018 to 479,025 in 2040-2041. The Greater Sydney Commission calculates that the Central River City District, which encompasses Parramatta's regional hinterland, will grow from a population of 971,000 in 2016 to 1,521,500 in 2036 (GSC 2018: 9), with 27 per cent more dwellings and 54 per cent more jobs, many of them within the Parramatta CBD.

Change is already underway. More than \$10 billion is being invested in constructing light rail, hospitals, schools, universities, a museum, a sports stadium, roads and new public spaces. In short, Parramatta is in the midst of a very rapid growth spurt.

There are significant and exciting opportunities that come with this growth. Parramatta has a unique opportunity to become a truly modern, 21st century global city that is prosperous, inclusive and environmentally sustainable, a city in which people are happy to live, study and work. Crucially, it can become a destination of choice for many visitors from near and far.

Fundamental to realising this opportunity is *culture*. Culture is what makes a city attractive and worth living in, visiting and exploring. Arts and culture spark our imagination, bring people together and provide us with opportunities to share experiences. Culture is part of everyday life: we all participate in culture by watching, listening, playing, making, creating, producing, experiencing and consuming. Culture is also a key determinant of a city's identity and reputation.

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

Driven by culture, Parramatta will be a world-class city known for its diversity and energy, with people, ideas and creativity at its core. (p.4)

This is a bold vision that is not only exciting, but also daring and ambitious – unique in Australia. To turn this vision into reality, however, requires not just ambition but also careful planning and

investment. Given the City's current rate of growth, this investment is now an urgent priority – without it, Parramatta runs the risk of losing a once-in-a-generation opportunity to become the great, culturally dynamic urban hub it aspires to be. Indeed, now is the time for Parramatta to seize the opportunity and make it happen.

Parramatta's Cultural Plan says that culture can be found "in galleries, museums, libraries, theatres, studios, at built and natural sites, on the streets and laneways, sporting grounds, open spaces and in unexpected and surprising locations". This means that for a city to be *driven by culture*, it requires appropriate *spaces* and *venues* where culture can be created, produced, presented and consumed. A city cannot be culturally vibrant without adequate, high quality *cultural infrastructure*.

The key challenge is to turn Parramatta into a dynamic regional cultural hub, successfully catering and sensitive to the diverse cultural needs and interests of residents, workers, visitors and people from the Greater Western Sydney region.

STRATEGIC URBAN CONTEXT

Parramatta is often talked about as 'Sydney's second CBD'. This image is not useful to support the City's ambition to become a truly world-class cultural capital. Parramatta should not model itself on the established capital - the Eastern Harbour City (central Sydney focused on the CBD). Instead, it should build on its own strengths and unique opportunities to establish and promote its own cultural identity. These strengths and opportunities include:

- Within Greater Sydney, Parramatta – as the Central River City – is geographically more accessible than the Eastern Harbour City, with radial transport links north, south, east and west to and from Greater Parramatta becoming vastly enhanced through infrastructure spending on the Metropolis of Three Cities (Greater Sydney Commission 2018: 18).
- Parramatta is already a significant employment and residential centre in the Greater Sydney metropolis, with increasing numbers of government departments, corporate entities and health and educational institutions located in the City. This growth brings in many new professional workers and residents who will be interested in exploring what Parramatta has to offer.
- Parramatta is known as a significant traditional meeting place for Aboriginal and Torres Strait Islander people and has excellent sites of ATSI cultural heritage value, which positions the City as a potential leader for increasing Indigenous cultural understanding in Australia.
- Parramatta is one of the most culturally and linguistically diverse cities in Australia, with far higher percentages of residents of Indian, Chinese, Lebanese, Korean and Sri Lankan ancestries than the NSW average, and more than 60 per cent of residents born overseas (as opposed to 35 per cent in NSW as a whole; ABS

Census 2016). Parramatta is, therefore, much more representative of 21st century Australia's regional connectedness with Asia than the Eastern Harbour City.

Developing Parramatta's cultural infrastructure should build on these strengths and opportunities. A challenge, however, is the historical lack of cultural infrastructure investment both in Parramatta, and in Western Sydney more generally (SGS Economics & Planning 2018). A rapid boost in targeted and sustained investment is required, spanning the present to the coming decades, to realise Parramatta's promise as a future cultural capital with regional, State, national and international reach.

The Parramatta Cultural Plan stresses that these investments should be made not only by the City of Parramatta itself, but also, importantly, by the State and, possibly, federal governments, and other agencies. The GSC's *Central City District Plan* recognises this need for investment in its Planning Priority C4, "Fostering healthy, creative, culturally rich and socially connected communities", asserting that, "provision of arts and creative spaces in areas experiencing significant urban renewal will further support local identity and innovation" (2018: 33). It is also recognised in the *Plan* that, "investment in the arts, screen and cultural sector attracts a skilled workforce and encourages innovation in other sectors" (p. 33). It explicitly acknowledges that more facilities to support arts and culture are required in the Central River City (as well as in the Western Parkland City to the west and south of Parramatta) to balance opportunities across Greater Sydney's 'three cities'.

As the regional capital of Western Sydney, Parramatta already has a strong foundation of local arts and cultural activity, which express the creativity and energy of its exceptionally diverse communities. There is evidence that Parramatta's (and Western Sydney's) grassroots arts and cultural ecology is distinct from the more developed, institutionalised cultural sector found in the Eastern Harbour City, and it is characterised by greater artistic freedom, risk-taking and diversity (Stevenson et al 2017:12). For example, our research indicates that the innovative work of local arts organisations such as the National Theatre of Parramatta and the Parramatta Artists' Studios has drawn the interest of Eastern Harbour City arts organisations wishing to learn how to bring more inclusiveness and diversity into their programming.

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

Parramatta's cultural and social diversity is the City's compelling point of difference and strength, with a unique mix of significant ATSI, multicultural and settler heritages. It will continue to appreciate in value if supported and nurtured as the basis for world-class 21st century cultural and creative innovation.

Cities globally are increasingly being benchmarked against levels of cultural investment (World Cities Culture Finance Report 2017). Economically productive cities invest heavily in cultural

infrastructure. The cultural sector of a city contributes not only to its livability, vitality and sustainability, but also to its economic prosperity. Arts and cultural organisations, as well as festivals and events, drive tourism, retain local discretionary spending and attract new customers to local businesses such as restaurants (Wilson 2018). With the necessary cultural infrastructure that responds to diverse needs and interests, Parramatta residents would no longer have to travel to the Eastern Harbour City to consume arts and culture. The cultural and creative industries also create jobs for local artists and creatives and contribute to the dissemination of new ideas. In particular, arts and culture can play an important role in finding creative responses to issues such as climate change (A New Approach 2019).

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

Impact of the arrival of Powerhouse Parramatta

Regional capitals around the world benefit from the establishment of an iconic cultural facility, which is both architecturally and socially significant. The Frank Gehry-designed Guggenheim Museum in the once-declining regional Spanish city of Bilbao is emblematic in this regard (McNeill 2009). The arrival of the new Powerhouse (MAAS) on the Parramatta riverbank will undoubtedly be of major importance for the City, and the winning design for the new museum, by French-Japanese firm Moreau Kusunoki with Australian company Genton, is poised to deliver the high expectations for it to be a flagship for Parramatta.

The vision for the new Powerhouse, as recently released by Chief Executive Lisa Havilah, is for it to be a truly 21st century cultural institution, transcending conventional ideas of a 'museum' to become an active, 24-hour precinct that provides world-class education, research and community facilities, and which actively participates in the daily life of the City through the multiple programs and events that are presented concurrently across the day and into the evening and night (MAAS 2019: 3).

It would be a mistake, however, to see the new Powerhouse as the 'blockbuster development' to satisfy all cultural infrastructure needs in the City. One large-scale museum is simply not enough to fulfil Parramatta's ambition to be a world-class creative city. This risk must be minimised through investment in multiple types of cultural infrastructure, from large to small, to generate the dynamic cultural 'scene' to which the City aspires. Powerhouse Parramatta sees its role as complementing and working with the cultural and creative talent of Parramatta as a key part of its creative and cultural ecology. The arrival of Powerhouse Parramatta must be welcomed as a catalyst for the emergence of ancillary creative enterprises but, for these operations to be able to establish themselves, appropriate venues and spaces must be made available, and the City has an essential role of ensuring their availability through a similarly ambitious approach.

This report

This report provides research materials and findings that will enable the City of Parramatta Council to strengthen its decision-making and advocacy for cultural infrastructure investment and planning in the coming two decades, with a focus on the Parramatta CBD. The report is in three sections, each building on the other to develop the evidence needed for Parramatta to become a thriving cultural hub:

- An *Audit* of Parramatta's current cultural infrastructure, its patronage and future needs and trends;
- A *Benchmarking* exercise providing quantitative and qualitative data to compare Parramatta with other relevant cities nationally and internationally;
- A *Needs Analysis* that examines current gaps in Parramatta's cultural infrastructure provision and presents a list of priorities for cultural infrastructure investment.

The report can be read as a whole or its three sections treated as 'modules'. Because each section relates to the others, there is some cross-referencing in order to assist readers to navigate the various components. There is also limited repetition of some information and argument so that, even if only reading one section of the report, readers can be sensitised to the general context of its data, analysis and recommendations.

Recommendations

General

1. Parramatta has inadequate cultural infrastructure for its current population needs, and lacks the capacity to address both the future requirements of the predicted changing demographics and the City's growing importance as Greater Sydney's Central River City. Priority investment in cultural infrastructure that nurtures a comprehensive 'cultural ecology' is now essential for the City of Parramatta. A cultural ecology implies a thriving ecosystem that enables cultural practitioners, artists and creatives to make culture within an interactive system of mutually beneficial and generative relationships with other cultural producers, presenters and users, and with the wider community.
2. The aspirations of the City of Parramatta's Cultural Plan for Parramatta's CBD 2017-2022, *Culture and Our City*, should be operationalised in a systematic way through integration with the core policy directions of Council, alongside associated budget lines and clear priorities emphasising the pressing need for investment in cultural infrastructure.
3. Consideration should be given to increasing the budget for cultural infrastructure, in the knowledge that, in the Greater Sydney Commission's recent draft *City Supported by Infrastructure: Place-based Infrastructure Compact Pilot* for the Greater Parramatta and

the Olympic Peninsula (GPOP) region, only 0.8 per cent of the infrastructure budget has been earmarked for cultural infrastructure (multiple reports going back to the 1990s also indicate systematic under-provision of cultural infrastructure for the City).

4. The development of Parramatta's cultural infrastructure and facilities should draw centrally on the strength and uniqueness of Parramatta's cultural and social diversity, which will continue to appreciate in value if it is supported and nurtured as the basis for world-class 21st century cultural and creative innovation.
5. While capitalising on its cultural assets and potential, and innovating on the basis of them, Parramatta needs to be well informed of cultural infrastructure and policy developments in metropolitan Sydney, across the nation and in the international sphere. Judicious adaptation, rather than imitation, is an essential element of the constant process of making and remaking Parramatta's cultural *milieu*.
6. The changing and consolidating demographic profile of Parramatta's residents relative to the City's past and to Australia's overall profile — younger, relatively affluent, better educated, and speaking a language other than English at home — needs to be explicitly accommodated by a vastly increased range of contemporary cosmopolitan venues with associated multicultural programming.

Cultural Infrastructure Development

7. Considerable investment (and attention to regulatory simplification or clarification) should be made in developing public cultural venues and facilities, as well as supporting commercial creative industries in Parramatta.
8. A significant number of new cultural venues needs to be established over the coming two decades — 150 to 250 venues of variable focus and size. While it is assumed that most will be privately funded, this venue provision will not happen without significant investment in cultural infrastructure and targeted planning by Council and the NSW government.
9. Council needs both to capitalise on population growth and counter the leakage of increased Recreation and Culture expenditure. Judicious cultural development in Parramatta could, it is estimated, see residential and visitor expenditure double or triple by 2040.
10. Council must secure long-term tenancy arrangements for key cultural organisations that have demonstrated a sustained commitment to Parramatta.
11. Council should develop a major multi-arts centre, including gallery, studios and maker spaces, to be located in the CBD.
12. Council should invest in attracting digital media production facilities, a digital media education centre, and small enterprise studios, etc., including through organising a suite of leasable spaces to house local screen/digital arts organisations and enterprises (potentially through Voluntary Planning Agreements in new developments).

Aboriginal and Torres Strait Islander Cultural Representation

13. Council should dedicate a specific budget to Aboriginal and Torres Strait Islander cultural infrastructure.

14. Council and its partner organisations need to enact policies in the *Stretch Reconciliation Action Plan 2017–2020* and in *Culture and Our City: A Cultural Plan for Parramatta's CBD 2017-2022*.

Partnerships

15. Council should simultaneously invest in local creative talent, and encourage the local cultural and creative sector to pursue significant long-term partnerships with Sydney's major cultural institutions in co-producing events, exhibitions and performances to Parramatta.
16. To realise its ambition, Council should promote a broad range of partnerships with other local, State and federal governments, with business and arts and cultural communities, other major institutions in Parramatta such as Western Sydney University, and with culturally diverse community organisations that can showcase Parramatta's rich multicultural identity.

Regulatory and Legislative Infrastructure

17. The planning and regulatory frameworks required to galvanise Parramatta as a site of cultural activity should be reviewed and, where possible, simplified or refined by Council.
18. Council should provide support services in helping small businesses or community groups to understand what is required of them in relation to cultural activities, and to support them in navigating the various permit processes.
19. An accessible public document should be developed and distributed by Council outlining the regulatory frameworks appropriate to cultural infrastructure development and providing clear pathways for event or facility management.

The following recommended Cultural Infrastructure Priorities arise from the findings in the Audit and Benchmarking sections, and from the stakeholder interviews conducted as part of the Needs Analysis.

NEW CULTURAL INFRASTRUCTURE FACILITIES

Anchor Arts Production Facility: Artist professional production studios (CBD. Close to public transport)

Parramatta must ensure the continuity of studios for emerging and mid-career artists which also deliver innovative programmes for community engagement with creative processes. A professional production facility with art studios, workshop facilities, wet/dry areas, collaboration between old and new technologies; and with increased scope for public programming and community events. Total 2,300 sqm.

Anchor Arts Production and Presentation Facility: Multimedia Digital and Performance Arts and Access Facility (CBD. Close to public transport)

Parramatta must ensure continuity of its technology-focused creative and education centre that specialises in cross-disciplinary, community access and development through socially engaged

practices. Multimedia digital and performance arts and access facility. Screening/performance space; digital gallery; 2 screen/music production studios; rehearsal studios; digital labs (1 with capacity for virtual reality); recording studios (80 sqm and 40 sqm); editing/post-production studios; meeting rooms; 'wet' area workshop and administration offices. Total 2,700 sqm.

**Anchor Arts Presentation Facility: The Parramatta Art Centre
(Civic Link, CBD, fringe commercial core)**

The growing importance of Parramatta as an economic, social and cultural centre requires a large-scale flexible visual and media arts exhibition and experimental performing arts presentation spaces. 1300 sqm exhibition space and 700 sqm back of house (including some double height exhibition space). Total 2,000 sqm.

Indigenous Healing Site and Space (Close to the North Parramatta River)

A public space for personal reflection and ceremonies/events supporting cultural and environmental healing. A scientific monitoring of environmental health informed by ATSI Caring for Country. A separate private space to respect the healing of peoples who have experienced trauma. 500 sqm built + 500 sqm open space. Total 1,000 sqm.

Aboriginal and Torres Strait Islander Science and Knowledge Centre (TBC)

A repository for Aboriginal and Torres Strait Islander sciences and knowledge systems that can be shared.

Riverside Performing Arts Rehearsal/Training Space (Close to public transport is essential; ideally in City Centre)

Dedicated theatre rehearsal spaces are required in the CBD. 4 x studio spaces of various dimensions; ceiling height to accommodate dances. Sprung floors preferable; soundproofing essential; reception/greenroom/kitchen showers and toilets; secure storage; accessible; loading area. Total 1,000 sqm.

Performing Arts Rehearsal/Training Space with capacity to accommodate First Nations Dance (Close to public transport is essential; ideally in City Centre)

Flexible performance rehearsal and training spaces are required in the CBD that can also accommodate First Nations Dance. 4 x studio spaces of various dimensions inc. room with ballet bars; ceiling height to accommodate dance; sprung floors preferable; soundproofing essential; reception/greenroom/kitchen showers and toilets; secure storage; accessible; loading area for sets etc. Estimate 1,000 sqm + 500 sqm outside sand performance area.

Arts education/training providers - Music, Film, Dance, etc (Close to public transport is essential; in both CBD and across North Parramatta)

Accredited art and performance training providers that are delivered by the private, commercial sector. Estimate 10 provider spaces x 500 sqm each.

Art Gallery/exhibition spaces (Close to public transport is essential; ideally in City Centre)

A range of gallery spaces is required as part of a developing visual arts ecology in Parramatta. These spaces could be in the ground floor or floor in a vertical tower. Estimate a minimum of 2 galleries x 1,000 sqm.

Iconic Built Heritage as Cultural Facility: Anchor Presentation Facility for Music and Events (Parramatta CBD. Acquire and redevelop current facilities)

Architectural iconic cultural venues are often more successful and active (Sweet Reason 2011). Parramatta's rich architectural and cultural heritage must be preserved and activated. Parramatta requires a music presentation facility to take advantage of local and touring talent and provide a much needed after hours venue to attract 'new' Parramatta residents. Redevelopment includes two multi-purpose presentation spaces and short-term rehearsal facilities with a focus on musicians. Estimate capacity at 800 (see Music Venues). Estimate 2000 sqm.

EXISTING FACILITIES FOR ADAPTIVE RE-USE AND REDEVELOPMENT

Riverside Theatres (Civic Link)

Modernised and expanded performing arts anchor facility in the process of redevelopment by Infrastructure NSW and Parramatta City Council.

Creative Industries Cluster (Civic Link and/or North Parramatta)

Creative Industries Cluster incorporates creative organisations and multi-artform practitioners. With communal space in which the community of tenants is encouraged to interact and engage with one another. 30x small (20 sqm), 30x medium (50 sqm) and 15x larger (100 sqm) for flexible uses. Small and medium scale production, participation and presentation facilities; maker-spaces; office space (hot desking for creative industries). Total 3,600 sqm.

Live Music Venues (capacities of under 500 capacity; 500; 800; 1,200; 2,500;5,000) (Various Locations and Sizes across Parramatta CBD and North Parramatta)

Dynamic and flexible live music venues that attract a range of performers and audiences, through various genres, flexible programming and sound abatement facilities. An ecosystem of Live Music Venues that supports artists' growth and develops the local music sector. This aim requires spaces suitable for a first gig upwards to middle level venues, national touring venues with local support acts, and international acts.

Artist Run Initiative (City Centre or fringes; Rydalmere 'creative industries precinct')

Not-for-profit artist collective run gallery that requires subsidised space. The ARI is likely to be multi-purpose in artform presentation from visual arts to experimental performances and live music. Estimate total of 2,000 sqm.

Creative, Cultural and Social Enterprises (Various Locations and Sizes across City of Parramatta)

Cultural enterprises that are mostly delivered by the private, commercial sector. They include community enterprises (for example, that address health and wellbeing); arts and culture (for example, visual art galleries; local museums and creative access centres).

Outdoor Spaces (Parramatta Park, Robin Thomas Reserve, on the river and other parks in the CBD vicinity)

Accommodate events with an average 35,000 audience. The outdoor spaces can provide an environmental awareness and deliver recreation, festivals, performances, temporary and permanent public sculpture. They are public events sites requiring upgrades to accommodate various event functions.

Art activations in the Public Domain (Various Locations and Sizes across Parramatta CBD and North Parramatta)

Activation of public spaces around the city that the arts community defines through creative activity will draw spontaneous 'mini-events' into the public domain. The sites of these activities include community cinemas, cultural spaces, public spaces and sports facilities. Estimate total 2,000 sqm spread across various venues.

Multipurpose Community Facilities (Various Locations and Sizes across Parramatta CBD and North Parramatta)

Community artform accommodation with flexible long and short-term access. Adaptive use for cultural and arts spaces in existing facilities. Some upgrade of facilities may be required to facilitate artists' practices. 10 x 100 sqm minimum. Total 1000 sqm.

FUTURE FACILITIES CURRENTLY IN DEVELOPMENT OR CONSULTATION PROCESS

Aboriginal and Torres Strait Islander – A Keeping Place, 5 Parramatta Square

Parramatta as a meeting place within the Sydney basin, as a place of Indigenous contact and colonial conflict. Contributes to future growth and positive outcomes for Aboriginal people, and helps all people experience Aboriginal and Torres Strait Islander culture in Parramatta.

Yenama Madung: First Nations Walk (Various sites)

An interpretive walk showcasing local Darug people's sites of significance, history and contemporary connection to Parramatta.

North Parramatta Heritage 'Tech-start up' Precinct

Sensitive adaptive re-use for creative activities. Spaces for innovation and start-ups; food and beverage. Under consideration by Infrastructure NSW.

Rydalmere Parramatta Artist Studios Facility

Long-term subsidised professional studio access for established and mature artists.

14 studios (6x45 sqm; 6x65 sqm; 1x100 sqm; 1x65 sqm; workshop, storage and ancillary 285sqm; office, amenities and meeting 90 sqm). Total 1,200 sqm.

Parramatta Gaol North (Parramatta Heritage Precinct)

Deerubbin Local Aboriginal Land Council owns and manages the heritage goal site. Events, Exhibitions and Festivals are gaining momentum on this site. Sensitive redevelopment required.

SECTION 1: AUDIT OF EXISTING CULTURAL INFRASTRUCTURE

INTRODUCTION

This section of the report provides an Audit of the cultural infrastructure in the City of Parramatta. It summarises the following elements that are necessary for projecting future needs (the subject of the following section):

- Determine what constitutes 'cultural infrastructure';
- Review approximately 200 cultural facilities based on 2017 cultural infrastructure data provided by Council, updating and analysing the data in terms of strategic purpose, location, and rationale for that location, capacity and user-profile;
- Revise and indicate gaps in existing cultural infrastructure records in terms of strategic purpose, location, rationale for that location, capacity and potential user-profile;
- Assess the suitability for re-purposing and mixed use of Council-owned arts and cultural facilities;
- Examine and analyse current and projected uses of cultural infrastructure regarding the function of the building and anticipated patronage;
- Review the range of plans and reports available at Council, state and federal government levels;
- Identify the 'conditions, controls and incentives' that will assist Council to realise its cultural infrastructure vision; and
- Develop a Geographic Information System (GIS) map indicating current and proposed public and private cultural infrastructure.

DEFINING CULTURAL INFRASTRUCTURE

In compiling the Audit, our approach was in the first instance pragmatic: we took venues supplied in various datasets as being largely constitutive of existing government and industry approaches to 'culture'. We extended this understanding with a theoretical model developed in our 2016 report *Mapping Culture: Venues & Infrastructure in the City of Sydney* (Ang *et al.* 2016). In particular, we considered 'hard' or physical cultural infrastructure to be buildings or spaces that belong to a *spatial type*, and which perform a specific *role* in the production of culture. In that report, we argued the following:

This dual lens of spaces and relations means distinguishing between the mapping of fixed, defined cultural spaces (*performance and exhibition space, community and participation space, practice, education and development space, commercial and enterprise space, festival, event and public space*) and the charting of fluid, dynamic cultural processes (*creation, production, dissemination, use and education*) across these spaces (see Figure 8 below) (Ang *et al.* 2016, p. 40).

Spatial types refer to 'spaces' that function predominantly in relation to the following activities:

- Performance and Exhibition (*Parramatta examples: Riverside Theatres, Blackout Theatre Company, Pari*)
- Community and Participation (*Parramatta examples: Information + Cultural Exchange (I.C.E.), NSW Lancers Memorial Museum, Elizabeth Farm*)
- Practice, Education and Development (*Parramatta examples: Story Factory, Arthur Murray Dance Studio, West Ryde Library*)
- Commercial and Enterprise (*Parramatta examples: Eckersley's Art & Craft, Mckinnon Advertising, The Collaboratory*)
- Festival, Event and Public Use (*Parramatta examples: Parramatta Square, Parramatta Park, Queens Wharf Reserve*)

In turn, value chain roles were recognised with reference to categories derived from UNESCO's Framework for Cultural Statistics (2009). In our applications, venues can be involved in one or more of the following five roles:

- Creation - the originating and authoring of ideas and contents and the making of one-off production (*Parramatta examples: Adrian Harrison Photography, Parramatta Artists Studios, Swastik Dance Studio*)*
- Production - the reproduction of cultural form and specialist tools, infrastructure and processes (*Parramatta examples: Stralia Web, Sam Romanous Architects, The Bower*)
- Dissemination - the bringing of cultural products to consumers and exhibitors (*Parramatta examples: Parramatta Heritage and Visitors Centre, Riverside Theatres, Event Cinemas Parramatta*)

- Use - the consumption of cultural products or taking part in cultural activities (*Parramatta examples: The Latin Ballroom, Milky Lane, Wigram Street*)
- Education - teaching, training, practice and rehearsal associated with any of the other four roles (*Parramatta examples: L.A. Talent School, Parramatta City Library Service, Western Sydney Music Academy*)

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

Both spatial types and value chains are mapped against venue categories supplied by the City of Parramatta in its Request for Quotation (RFQ) under *Cultural Infrastructure Categories (Appendix 2)*.

Cultural Enclaves as Infrastructure?

A wider question pertains to which venues are *excluded* from our definition of cultural infrastructure. In Parramatta and related Local Government Areas (LGAs), especially Cumberland, definitions are complicated, for example, by the fact that key cultural groups — Lebanese, Indian and Chinese — are associated with a series of restaurants. While we have not included any restaurants in the Audit - unless they are known to feature exhibitions or performances — there is a case for including urban strips that feature, almost exclusively, a specific cultural cuisine. Indisputably, for example, Wigram Street in Harris Park is associated with Indian culture, and a certain experience of this culture extends beyond venues to the streetscape. In a more general way, Parramatta’s famous ‘Eat Street’ (Church Street) may not celebrate a specific ethnic culture, but it does both exhibit cultural diversity and, at peak times, function as a general zone of social participation — people meet, wander and occasionally gaze at street performance (although in Eat Street such performances are infrequent). Similarly, other areas with ‘ordinary’ retail outlets nonetheless exhibit a specific form of culture. The Macquarie Street block adjoining Parramatta Square features four or five men’s barbers, and serves as a common meeting place and centre for men from Middle Eastern, South Asian and other backgrounds.

Parramatta also has a range of heritage assets that form part of its urban fabric and ecology. These assets include not only individual heritage sites, but also precincts that represent the rich history and architecture of the city. North Parramatta and Harris Park are two such examples, as well as various individual streets that represent different phases of Parramatta’s evolution. They are not currently utilised or generally regarded as cultural infrastructure, but could potentially be seen as part of a visually and spatially well connected, underlying heritage fabric of the City. The Parramatta LGA also has a host of recreational parks and green spaces that are used for formal cultural events, but are also venues for informal, neighbourhood and local community gatherings, and are an integral part of local cultural life. The Indigenous-named picnic shelters in Parramatta Park (a space which has been included as ‘community infrastructure’), for example, are important elements of the City’s cultural life and heritage (Parramatta Park, 2017).

This range of assets raises a question. Do Wigram Street, the Macquarie Street block and other examples of retail enclaves, heritage sites and recreational open spaces serve as components of cultural infrastructure? After originally excluding these sites from our Audit, we later decided to include them, as such precincts play significant roles in the social and economic life of the LGA. Hence, the Audit now encompasses both ‘venues’ and certain examples of ‘infrastructure’, differentiating them on the basis that the former — even if designated as public space — have distinct boundaries and owner/operators.

City of Parramatta’s Definition of Infrastructure

Parramatta’s definition of infrastructure, which includes a list of types of venue, accords well with the kinds of higher-order classification such as value chain roles and spatial types. In *Appendix 2*, we list these types and their feasible alignment with the two classification schemes that we have employed.

We have included 12 examples of what we term ‘enclaves’ — spaces that may include one or more venues, but which also extend to areas with no clear cultural designation, such as footpaths. We recommend that Council considers certain precincts as ‘malleable’ cultural infrastructure — neither hard nor soft, but part of the wider built environment that supports and facilitates informal cultural activity and exchange. Such areas need not be limited to hospitality precincts but, as indicated, could include shopping strips that are known points of congregation. We have also included the Westfield Shopping Centre because it frequently hosts performances, contains a cinema, and can be regarded as a community venue as well as a commercial venue.

Similar arguments could be made about what the City of Parramatta (2019) has referred to as ‘community infrastructure’: schools, community halls, dance studios, sports facilities, parks, and associated venues. For the purposes of this Audit we have classified a number of these venues as ‘cultural’, a decision that is also consistent with data supplied to us. This venue category primarily includes schools, community centres and dance studios that are important hubs of culture in the large suburban areas of the LGA. Major sports facilities and parks such as the new Western Sydney Stadium (to which Bankwest has the current commercial naming rights) and Parramatta Park are also included. This decision was made on the basis that they host cultural events and, in the case of the Stadium, feature sport primarily as a performance and spectator-based activity, as well as for ancillary cultural uses that can also be considered to be a form of expressive popular culture (Rowe 2008; Rowe and Hutchins 2020).

Finally, while many retail outlets can lay claim to be distributors of culture, we have generally followed the approaches used by the City of Parramatta and others (including our own, and previously applied to the City of Sydney) in not including them. There are exceptions, including specialist stores that supply the materials required for the production of culture. For instance, outlets that, as their primary business function, sell or rent musical instruments, arts and crafts supplies, and other equipment involved in the production of culture, can be legitimately classified as contributing to cultural infrastructure.

Approach to the Audit

The Audit's key summarizing output is a GIS (geospatial information system) file relating to cultural infrastructure in the Parramatta LGA. The main input is the *NSW Cultural Infrastructure Database 2018*, developed by Create NSW for the entire state, which we filtered to include just those venues in the Parramatta LGA (16260). We supplemented this list with a database of mostly commercial venues, including advertising, web and graphic design, and marketing businesses, compiled by Sandbach *et al.* (2019). We added other individual venues and, in some cases, public areas of cultural significance or activity. This list of 218 venues was then augmented as follows:

- Venues listed in the *Existing Creative and Cultural Infrastructure* provided by the City of Parramatta were added.
- Additional venues from the Creative West interactive map of local creative businesses and organisations were also added²
- Venues listed in the Cultural Infrastructure Database 2018 that appear outside the current 2016 LGA boundary (such as those in Baulkham Hills and Eastwood) were removed.
- Additional variables were added based on the dataset provided by the City of Parramatta, and others as discussed below under *Data Dictionary*.
- All venues were looked up online, and their current status cross-checked with existing websites, as well as confirmed first-hand in the cases of venues within the Parramatta CBD. Duplicate and obsolete venues were removed, and several new venues added.
- All venues were categorised according to the *value chain* and *spatial type* categories used in *Mapping Culture: Venues and Infrastructure in the City of Sydney* report (Ang *et al.* 2016).
- Websites were added for every venue where available.
- GPS coordinates were double-checked and, in most cases, corrected using Google's *Maps API*.

Omitted from our data are many parks, public spaces and other facilities which, as noted in the Definition of Infrastructure above, are included instead in *Community Infrastructure*. As one example, this omission accounts for the relatively low number of spaces relative to the City of Sydney categorised as 'Festivals and Public Spaces' below.

As discussed under *GIS Layer* below, we also tested importing the cultural venue database into a consolidated GIS shapefile. Finally, we conducted an extensive 'walking tour' of Parramatta's CBD, taking photos and inspecting the buildings and streetscapes regarding many of the City's cultural venues. This task extended, assisted and corrected a number of venue entries.

We have used Parramatta's current LGA boundaries to determine which venues are included. Several of our analyses of trends using Australian Bureau of Statistics (ABS) data cover periods which span the boundary changes introduced in 2016. These new boundaries introduced moderate proportional increases in income, education, and 'Language other than English' (LOTE) spoken at home statistics. Where possible, trend analyses have compared figures obtained from

² <https://www.creativewest.com.au/>

the same geographical area represented by the current LGA boundaries. Where impossible, results should be regarded as indicative only.

The database comprises 48 key attributes drawn from a combination of existing data sources and those added by the research team. These attributes are listed, alongside descriptions, in *Appendix 1*. In the remainder of this Section we discuss attributes that are significant for the terms of reference. As discussed under *Defining Cultural Infrastructure*, we applied two category sets that formed part of our definition and discussion of cultural infrastructure in the City of Sydney report compiled in 2016 (Ang et al. 2016). We also applied and completed a number of other attributes as follows:

- Whether the venue is located within Parramatta's CBD
- Whether the venue is Council-owned
- General category of building use
- Value chain role*
- Spatial type*
- Venue type
- Subcategory (for comparison with City of Sydney)
- Operator (one of: Private, Council, NSW, Cooperative)
- Strategic Purpose.

For some venues, more detailed data were available, including:

- Customer / User Profile Data
- Size / capacity.

* These attributes are described further in *Defining Cultural Infrastructure*.

Description of Audit Data

In this section, we summarise several of the statistics generated by the Audit. These data hold interest in their own right, but as the comparisons with City of Sydney LGA figures show,³ also act as a form of quality assurance regarding the assignment of categories. Generating plausible and explicable results is the principal aim of this exercise. The complete Audit includes 218 venues, approximately 57 per cent of which are located in the CBD area bounded by: Railway Parade (Park Avenue) in the west; Priddle Street in the south-west; the Great Western Highway and Boundary Street in the south; Station Street and Harris street in the east; continuing north along Sorrell Street and terminating at the junction of Isabella Street and Pennant Hills Road in the north. Just over one fifth, or 44 venues, appear to be owned or largely funded by Council.

For the value chain roles, we present counts and percentages below (noting that, since venues can perform more than one role, counts can exceed the total number of venues). We include

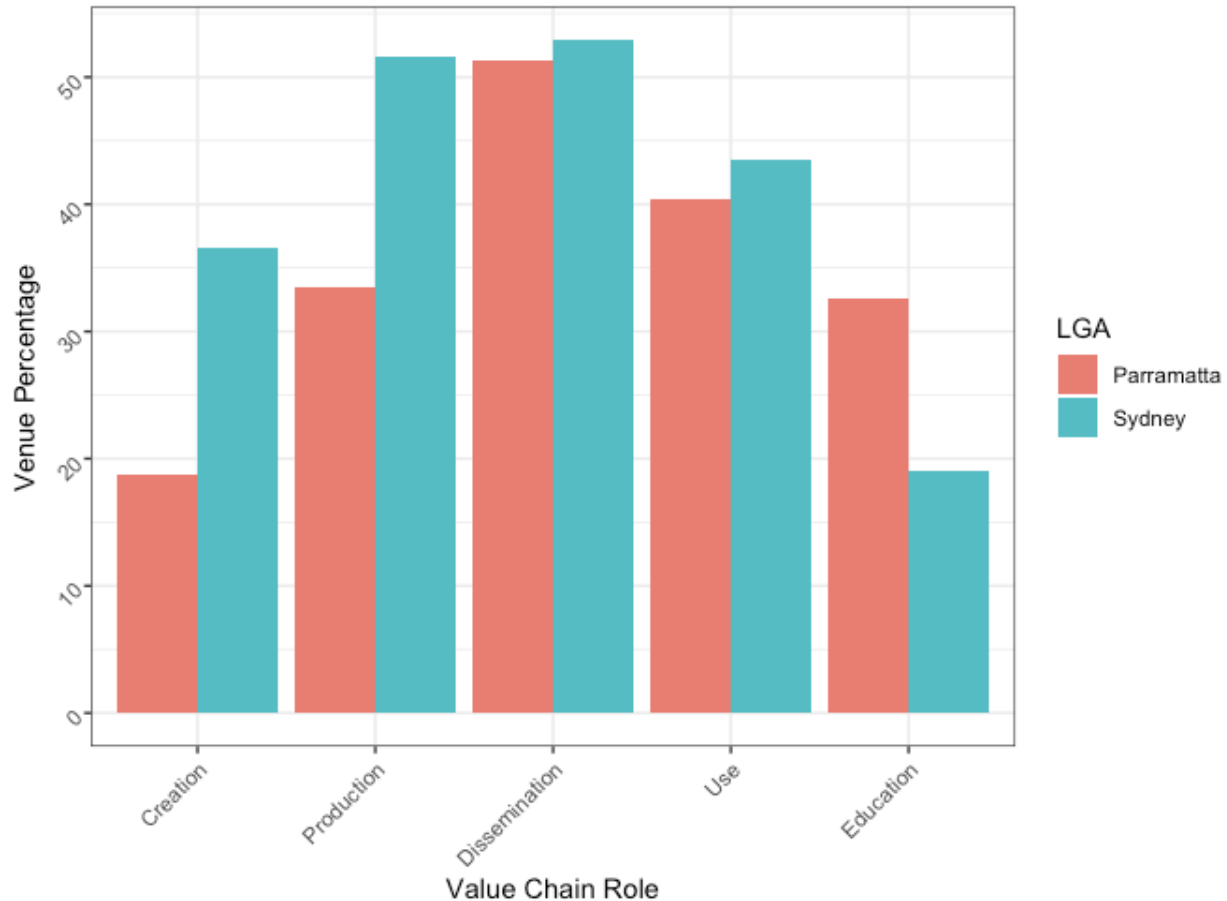
³ City of Sydney figures are taken from Ang *et al.* (2016), *Mapping Culture: Venues & Infrastructure in the City of Sydney*.

comparable figures for the City of Sydney as an illustration. These figures show that, while Parramatta features a higher proportion of venues for cultural dissemination, use and education, it is much lower in terms of places of creation and production. Since these roles often require industry-specific facilities — television and film studios, for example — these lower values are unsurprising. Conversely, the higher relative proportion of dissemination, use and education venues is a likely indicator of comparatively inexpensive and more available land for retail and educational uses. Overall, the number of venues (including some double- or triple-counted in *Table 1.1 and Figure 1.1, for both areas*) is significantly smaller than in the City of Sydney LGA: Parramatta only has 6 per cent of the number of cultural venues of Sydney. To a large extent, this difference reflects the largely suburban nature of the Parramatta LGA as a whole. But the data also show that Parramatta’s CBD is much smaller than Sydney’s, and is far less endowed with cultural infrastructure and cultural venues and facilities of all kinds.

Table 1.1: Value Chain Role Distribution for City of Parramatta and City of Sydney LGAs

Value Chain Role	City of Parramatta LGA		City of Sydney LGA		% Difference
	No. of Venues	% of Venues	No. of Venues	% of Venues	
Creation	41	18.8	1,137	36.6	-17.8
Production	73	33.4	1,604	51.6	-18.2
Dissemination	112	51.4	1,643	52.9	-1.5
Use	88	40.3	1,353	43.6	-3.2
Education	71	32.6	592	19.1	13.5
All Venues	218		3,106		

Figure 1.1: Value Chain Role Distribution for City of Parramatta and City of Sydney LGAs



Regarding spatial types, we again categorised venues, and compared them with those in the City of Sydney LGA. The large suburban areas covered by Parramatta’s wards explain the comparatively high proportion of spaces devoted to ‘Practice, Education and Development’. These spaces include, for example, many schools, community halls and dance studios in those suburbs. Even in this category, Sydney still boasts a much greater number of venues overall. Parramatta also houses a smaller proportion of venues in the ‘Commercial and Enterprise’ category (-4.1 per cent), suggesting that comparatively few creative enterprises — architecture and design firms, advertising studios, production facilities, live music venues — have chosen to locate themselves there. As we discuss below, attracting these enterprises represents a major opportunity for the City to establish sustainable industries, revenues and employment. Meanwhile the low count for ‘Festivals and Public Spaces’ is likely an artefact of parks being classified as community rather than cultural infrastructure and, therefore, excluded for Parramatta but included in our City of Sydney analysis. Removal of this category does not modify the differences in proportions noted here.

Table 1.2: Cultural Space Category Distribution for City of Parramatta and City of Sydney LGAs

Cultural Space Category	City of Parramatta LGA		City of Sydney LGA		+/- %
	No. of Venues	% of Venues	No. of Venues	% of Venues	

Commercial and Enterprise	87	39.9	1,366	44.0	-4.1
Community and Participation	41	18.8	538	17.3	1.5
Festivals and Public Space	10	4.6	481	15.5	-10.9
Performance and Exhibition	35	16.1	377	12.1	3.9
Practice, Education and Development	45	20.7	344	11.1	9.6
All Venues	218	100	3,106	100	

Figure 1.2: Spatial Type Distribution for City of Parramatta and City of Sydney LGAs

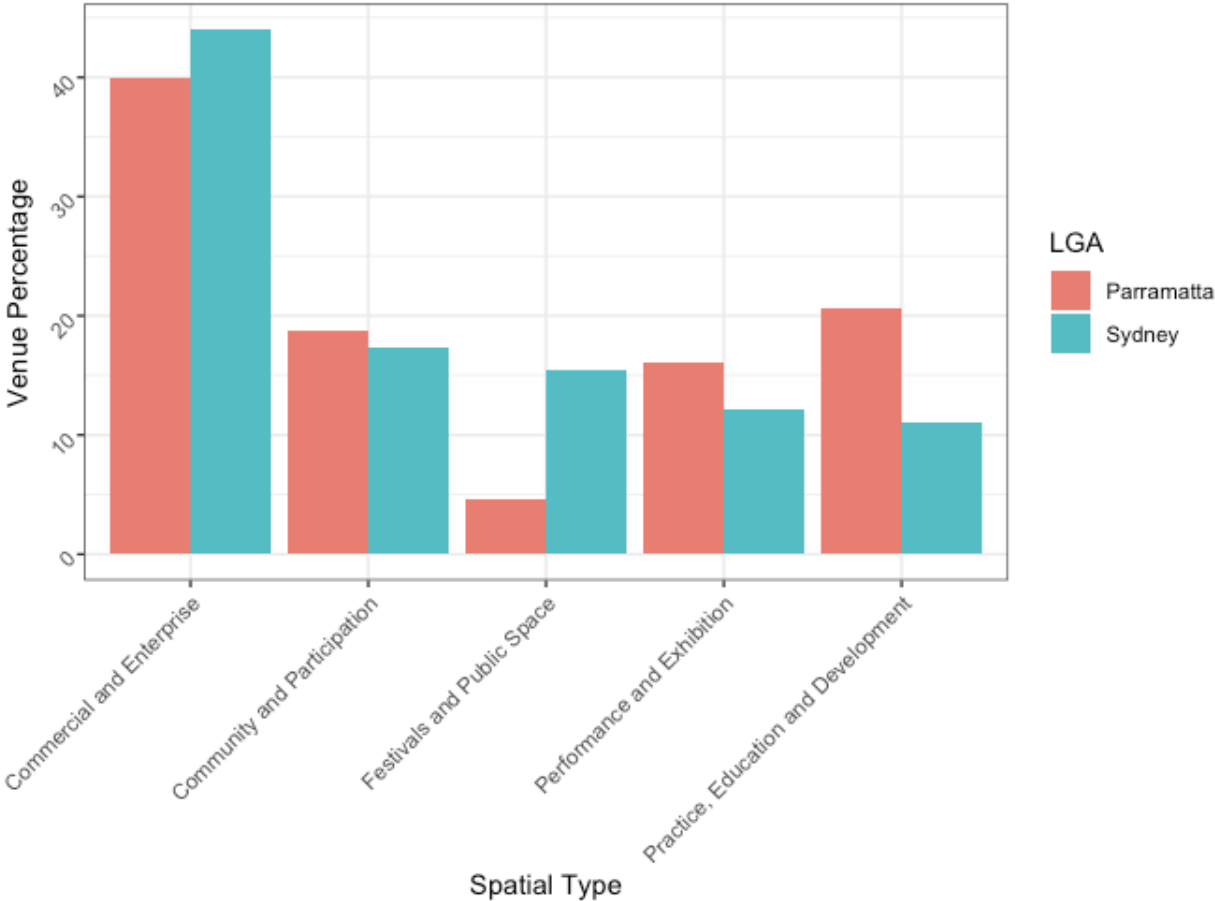


Table 1.3 compares these figures for Parramatta and Sydney Local Government Areas (LGAs) on a *per capita* basis, both by residential population and by total number of visitors (aggregating international and domestic visitor nights, and domestic visitor day trips). Residential population and visitor figures are taken from .id, which have been estimated or sourced from, respectively, ABS Census and Tourism Research Australia. Figures read as number of venues per 100,000 population — for example, 89 ‘Commercial and Enterprise’ venues divided by 2.51 (251,311/100,000) results in 35.4 venues for every 100,000 residents.

Table 1.3: Per Capita Cultural Space Categories for City of Parramatta and City of Sydney LGAs

	Per Capita, Population (per 100,000)		Per Capita, Visitors (per million)		Per Capita, Workers (per 100,000)	
	City of Parramatta LGA	City of Sydney LGA	City of Parramatta LGA	City of Sydney LGA	City of Parramatta LGA	City of Sydney LGA
Commercial and Enterprise	34.6	613.3	13.3	32.5	63.1	274.1
Community and Participation	16.3	241.6	6.2	12.8	29.7	107.9
Festivals and Public Space	4.0	216.0	1.5	11.4	7.2	96.5
Performance and Exhibition	13.9	169.3	5.3	9.0	25.4	75.6
Practice, Education and Development	17.9	154.5	6.9	8.2	32.6	69.0

As Sydney and Parramatta LGA populations are themselves roughly comparable (Sydney 2016: 222,717; Parramatta 2018: 251,311), *per capita* figures follow a similar pattern to the raw numbers of venues. Visitor and worker *per capita* figures show more meaningful comparisons, still favouring Sydney in each category. Again ‘Practice, Education and Development’ is the most evenly matched category, while (excluding ‘Festivals and Public Space’) ‘Commercial and Enterprise’ shows the greatest difference. We revisit these differences in ‘Benchmarking’ and ‘Needs Analysis’, where on the basis of these and other data, we argue for a focus on **boosting commercial, community and performance and exhibition venues**, as well as **spaces for creation and production**.

UTILISATION TRENDS

For utilisation trends of cultural facilities, we adopted several sources and methods. First, we characterise trends and projections, based on data supplied by Council on Visitor Centre and Riverside Theatres visitation. At an aggregate level, we compare these data with population trends and projections. We also 'graph' individual visitor attractions, which shows varying trends. We also compare Parramatta with national cultural attendance and participation using 2017/18 ABS figures, which add a different view of cultural utilisation that is helpful in identifying potential gaps in cultural infrastructure. Less clear are the causes of variance between the LGA and other regions (which are explored more fully in the *Benchmarking* section). For example, low participation in drama could signal a lack of residential demand (demand side) or, alternatively, a lack of culturally relevant venues and programming (supply side). We discuss this issue further below.

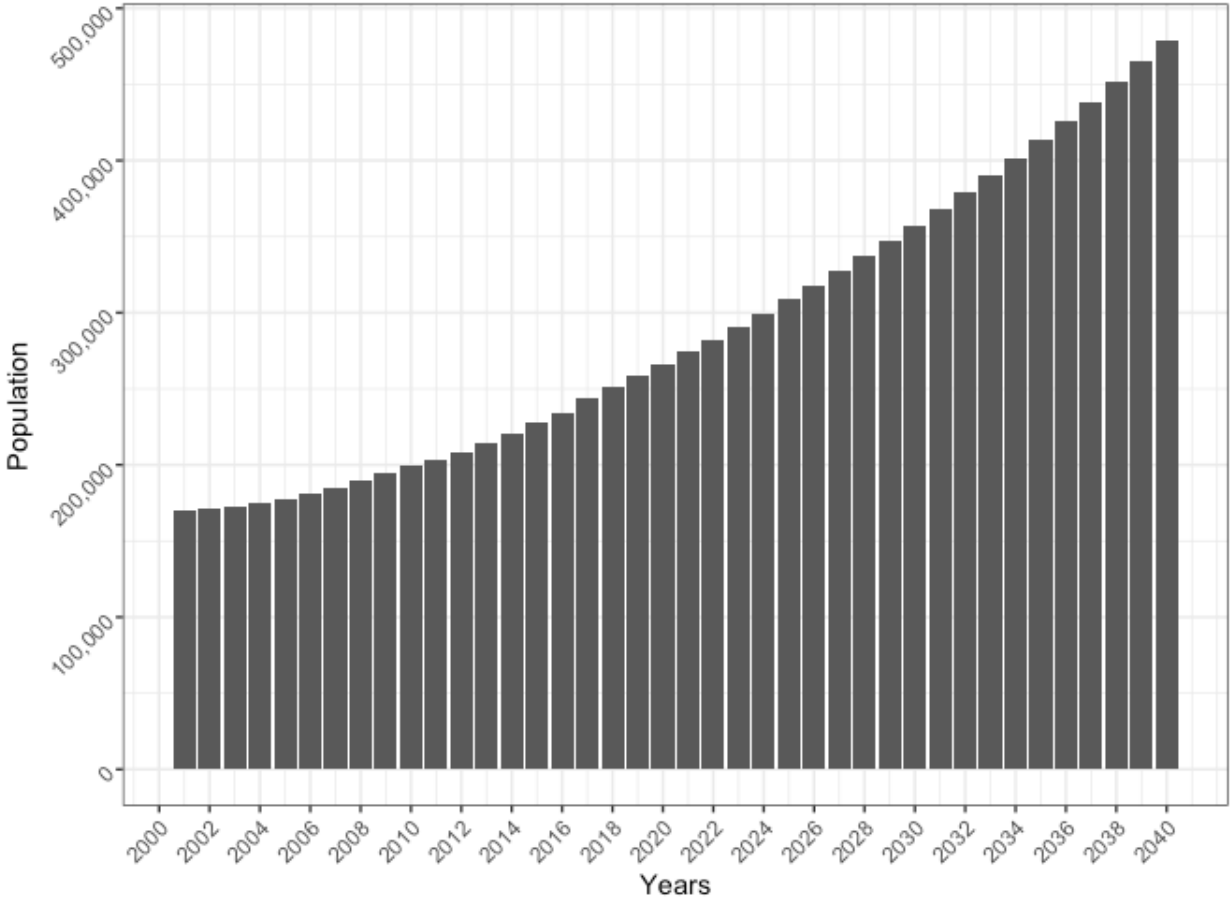
We also consider briefly other trends relevant to the LGA, also sourced from the ABS: socio-economic status, the percentage of households speaking a language other than English, and age. These are, in our view, useful indicators for projecting the demand for cultural infrastructure in both scale and type. We conclude with a commentary on what these data suggest regarding that demand in aggregate.

Patronage Trends and Projections

Parramatta's population has been growing rapidly over the past two decades, increasing from 170,101 in 2001 to an estimated 251,311 in 2018.⁴ As is shown in *Figure 1.3* below, this growth has accelerated in the past decade, from an average annual rate of 1.75 per cent in the 2000s to just under 3 per cent (2.84) in the 2010s. Much of this growth is likely to be in new high-density residential stock in and around the CBD; the northern wards remain largely low density by comparison.

⁴ "Estimated Resident Population | City of Parramatta | economy.id." <https://economy.id.com.au/parramatta/population>. Accessed 5 Dec. 2019.

Figure 1.3: Population Trends (2001-19) and Projections (2019-40) for the Parramatta LGA



Our population projections follow those provided by .id: 479,025 in 2040 and rising to 487,037 in 2041, figures that have been endorsed and accepted by Council.⁵ We note that this figure implies an average population growth rate of just under 3 per cent for the years 2019 to 2040, which mirrors estimated growth in 2017 and 2018. As *Figure 1.3* above shows, this projection represents a continuation of the higher rather than average rates over the past two decades, and may be affected by the state of the property market, employment levels, migration policies, transport infrastructure and other exogenous factors.

Cultural Venue Attendance

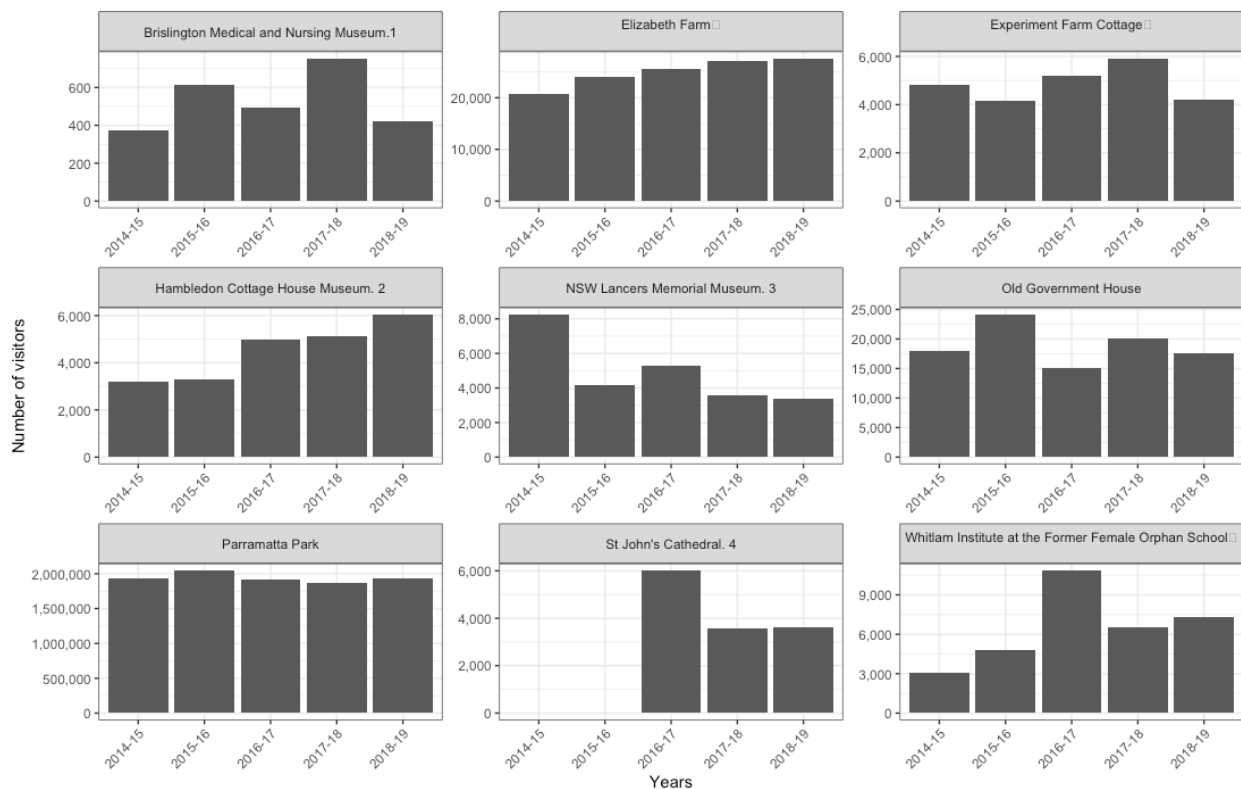
Parramatta City Council supplied visitor numbers for the following nine Council-owned or subsidised venues:

⁵ "City of Parramatta | forecast.id - Population forecasts." <https://forecast.id.com.au/parramatta>. Accessed 5 Dec. 2019.

- Brislington Medical and Nursing Museum - NSW Department of Health
- Elizabeth Farm - Sydney Living Museums
- Hambledon Cottage House Museum - City of Parramatta
- NSW Lancers Memorial Museum - Royal NSW Lancers Association
- Old Government House - National Trust
- Experiment Farm Cottage - National Trust
- Parramatta Park - National Parks Australia
- St John's Cathedral - Anglican Church
- Whitlam Institute at the Former Female Orphan School - Western Sydney University

Figure 1.4 below indicates attendance at these venues over the same 5-year period, 2014-15 to 2018-19. Two venues — Elizabeth Farm and Hambledon Cottage House Museum — experienced strong year-on-year growth over the period. The other seven venues show no discernible upward trend matching population growth. In absolute numbers, Parramatta Park dominates, with nearly 100 times as many visitors as any other venue (Old Government House is also located in the Park).

Figure 1.4: Number of Visitors to Selected Heritage Venues & Tours, 2014/15 – 2018/19



Figures 1.5 and 1.6 below show trends and projections for venue total attendances, alternately including and excluding Parramatta Park numbers. If the Park is included there is no evident trend, and projections for the period 2019-40 are flat (with very large confidence intervals). With the Park removed, totals show rising use that exceeds the conservative population projection: 86.4 per

cent for venue attendance compared with 39.2 per cent for population. **These proportions reflect the erratic but continued growth in venue attendance between 2014/15 and 2018/19, with an overall increase of 19.7 per cent.**

Figure 1.5: Trends (2014/15 – 2018/19) and Projections (2020-2040) for Visitor Numbers to All Venues (including Parramatta Park)

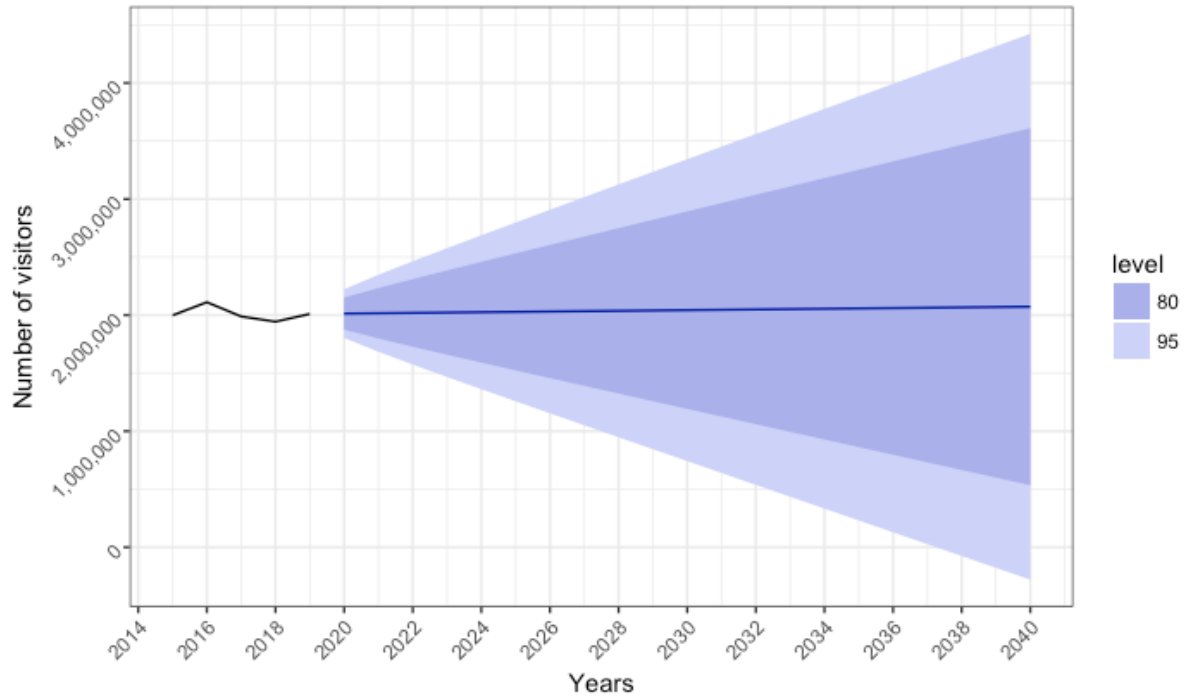
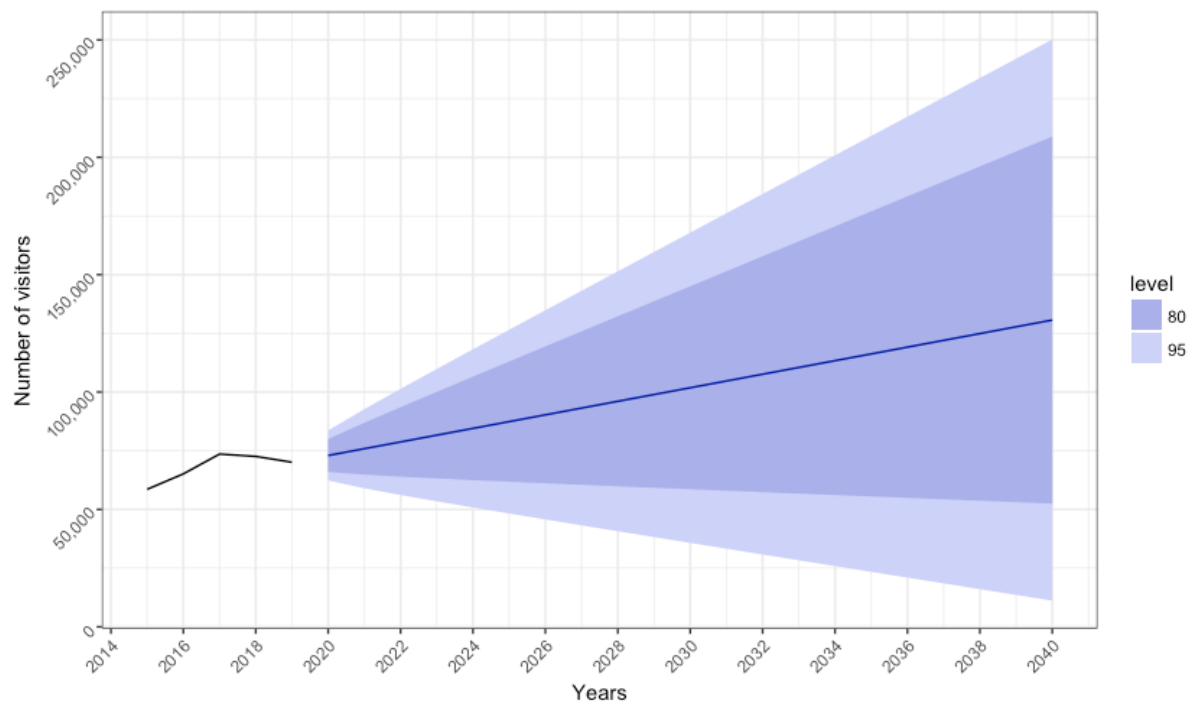
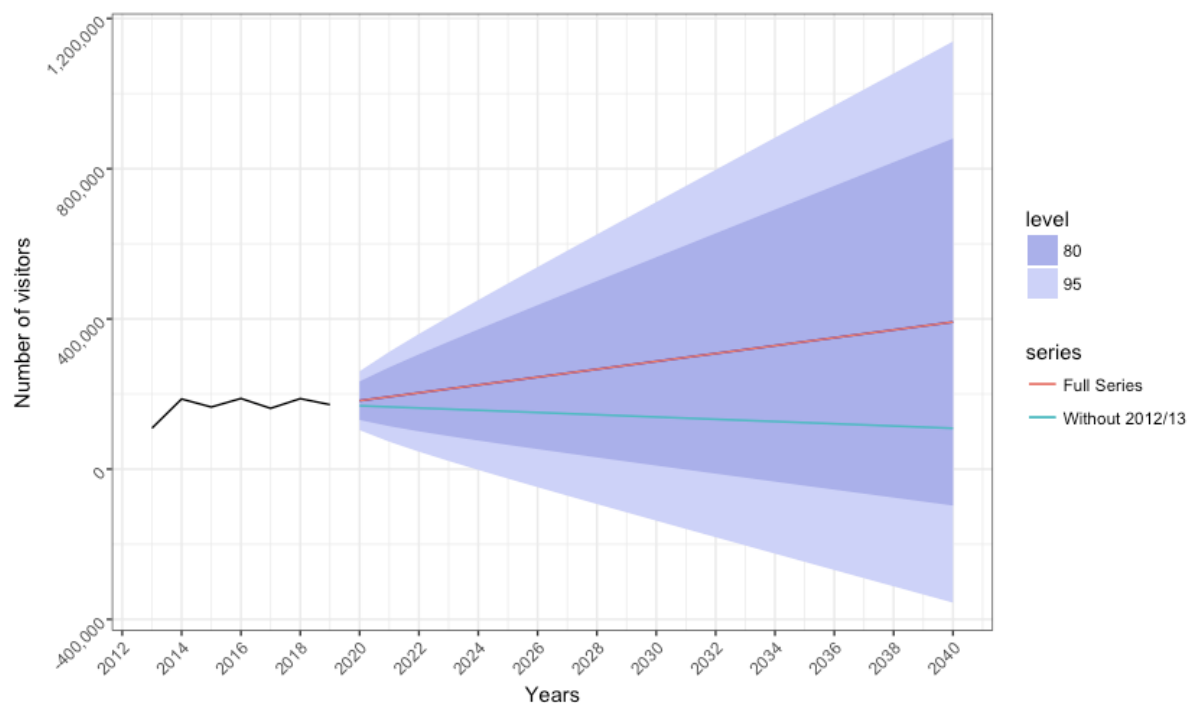


Figure 1.6: Trends (2014/15 – 2018/19) and Projections (2020-2040) for Visitor Numbers to All Venues (excluding Parramatta Park)



Over a slightly longer period, 2012/13 to 2018/19, Riverside Theatres shows a comparable upward trend. However, the first year recorded, 2012/13, appears to be an anomaly, with unusually low attendance compared with subsequent years. *Figure 1.7*, therefore, shows two trend lines, with and without 2012/13.

Figure 1.7: Trends (2012/13 – 2018/19) and Projections (2020-2040) for Visitor Numbers to Riverside Theatres



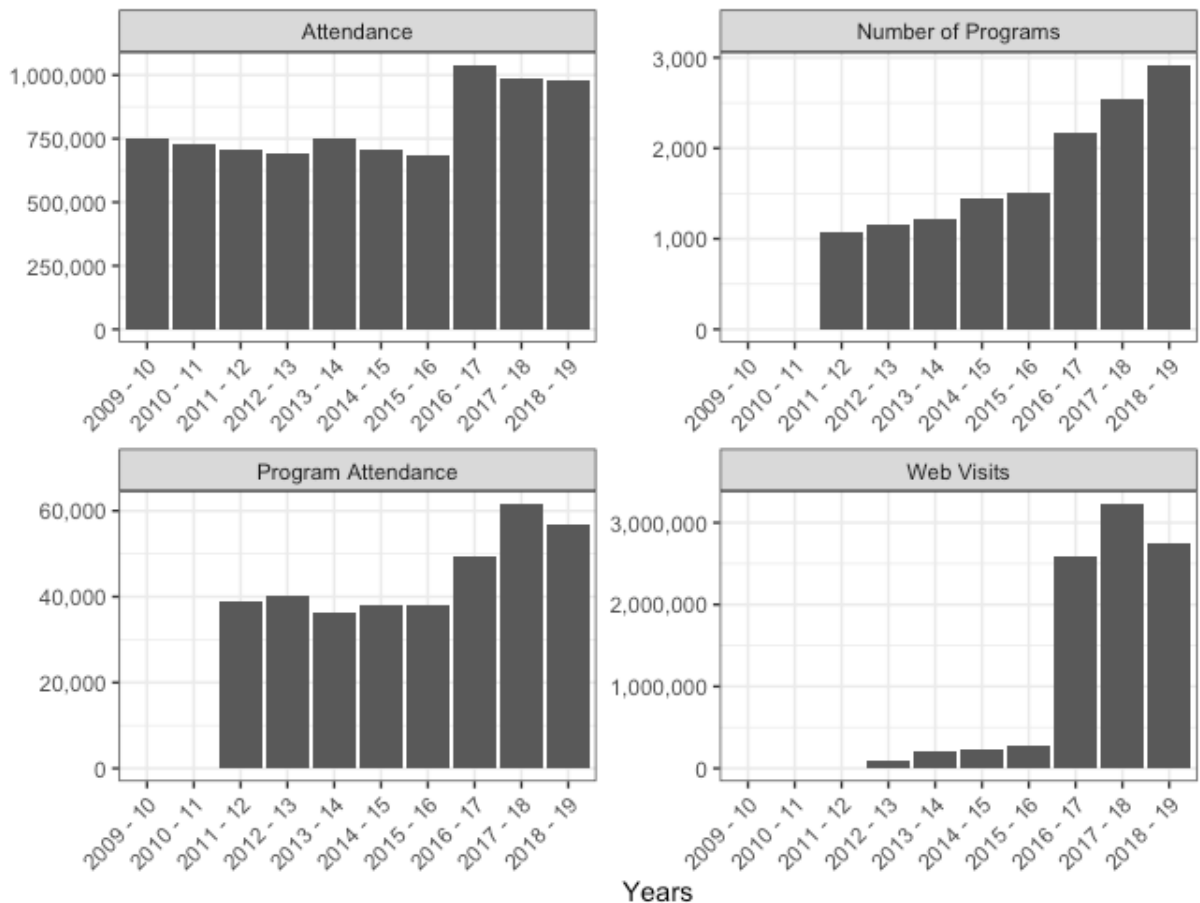
These trends and projections are based on extremely short runs, 5 and 7 years respectively for visitor centres and Riverside Theatres, and are highly sensitive to single outliers, as *Figure 5* shows. Accordingly, any inferences about long-term projections need to be treated with considerable caution. In general, patronage of Parramatta Park and Riverside Theatres does not appear to increase in line with Parramatta LGA’s population over the past decade, while other visitor attractions — particularly Elizabeth Farm and Hambledon Cottage House Museum — have experienced significant upswings in attendance. Given the size of these figures, approximately 20,000 and 2,000 respectively, any causal relationship between population size and venue attendance also needs to be considered with care. For example, marketing budgets and social media strategies could equally affect these changes. Nonetheless, as we comment below, the fact that certain cultural venues are more frequently attended is one indicator of demand rising proportionately with resident population growth.

Library Attendance

While the City of Parramatta includes libraries in its Community Infrastructure Strategy, libraries also serve as significant sites of cultural production and consumption. This is especially true of Parramatta, where, for example, the City of Parramatta Library branch on Fitzwilliam Street acts as a meeting point and hub for people from diverse backgrounds to read, learn and meet. Accordingly, we include libraries in our Audit, and below, discuss trends relating to attendance. Enjoyment of library services provides contrasting indicators to other venues, such as Riverside Theatres, where ticket pricing may influence attendance.

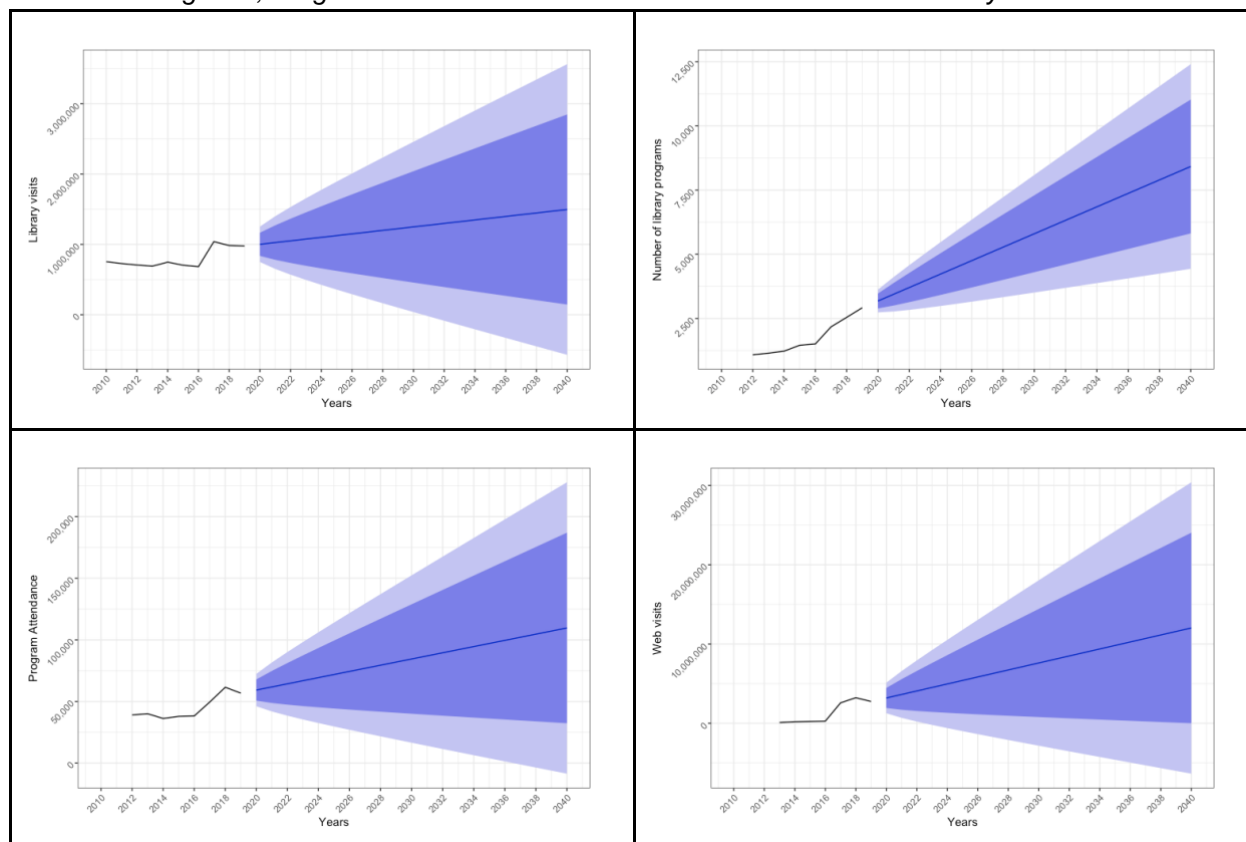
Figures for Parramatta Library show consistent growth for comparable periods. All four indicators tracked by Council — library attendance, number of programs, program attendance, and web visits — have shown consistent growth, although not always in each year. Figures for the last 3 years — 2016/17 to 2018/19 — are markedly higher than for previous ones, and correspond to the move from Civic Place to the Library’s current location in Fitzwilliam Street, close to Westfield, Event Cinemas, and Parramatta’s transport interchange.

Figure 1.8: Figures (2009/10 – 2018/19) for Visitor Attendance, Number of Programs, Program Attendance and Website Visits to Parramatta Library



Projections from these statistics (shown in Figures 1.9a-d) covering the next two decades show moderate to very strong growth, which is in line with or exceeds population estimates. **Rising program offerings and attendance and, in particular, increases in website traffic, illustrate the critical cultural role of the Library to the Parramatta community.** That much of this increase seems to coincide with the relocation suggests that the trends may be overstated, however, and the most recent year, 2018/19, shows a slight tailing off in visits to the Library, its programs and website. This small change could indicate a combination of causes, such as saturation, constraints on physical and human capacity, competition from other facilities, or users engaging with other library branches.

Figures 1.9a-d: Trendlines (2009/10– 2018/19) and Projections (2019/20– 2039/49) for Visitor Attendance, Number of Programs, Program Attendance and Website Visits to Parramatta Library



Event Attendance

Comparable year-on-year figures for event attendance are not currently available, and even indicative trends cannot be established with any authority. However, spot figures show significant growth here too. In 2015/16, 213,000 people attended City of Parramatta events; by 2017/18 (only two years later), this figure had grown to 382,000, an increase of 79 per cent. For the current year, Council expects 471,000, or nearly half a million people, to attend cultural events. **With an expected average expenditure of \$40 per person, this means that cultural events would inject nearly \$20 million in the local economy in 2019/2020.**

Assuming increases in line with population growth of 90 per cent (2018: 251,311; 2040: 479,025), **by 2040 economic impact could increase by as much as \$38.1 million** (a 90.6 per cent population increase) in 2020 dollar terms. Other figures, such as publicity value (2040 estimates: \$28-46 million) and media reach (2040 estimates: \$31-52 million), might show comparable higher increases.

Parramatta Artists' Studios Activities

Parramatta Artists' Studios does not have longitudinal data available, but has catalogued programs and activities for both Parramatta and the newly opened Rydalmere venues. The

Parramatta location hosted 44 programs over the year, while the Rydalmere venue had 46 different activities, including tours, workshops, talks and meetings. The impact of the Artists' Studios is not easily captured by statistics and figures; its success largely comprises stories of individual artists finding space and support to develop their work and careers.

Nonetheless, the venue has conducted four surveys with audiences attending various events, with between 73 and 90 per cent of respondents indicating that they felt that the event was of "high quality", and zero per cent suggesting that it was of "poor quality". Similar percentages indicated that they were "very likely" to recommend a similar event to family, friends or colleagues. Indicative of the broader opportunity to encourage people to engage with the arts in Parramatta, between one third and a half of respondents were visiting Parramatta Artists' Studios for the first time. Consistent with Parramatta's youth-leaning demography, more than half of respondents to all four events were under the age of 40, with approximately 10 per cent aged 60 or above. Locations of attendees varied considerably, with between 33 and 94 per cent based in Western Sydney and the Blue Mountains, indicating both that programming speaks to local and regional residents, and that it can also attract visitors from other parts of greater metropolitan Sydney. Events attract a similarly wide mix of occupations, with some catering more to artists themselves, and others attended equally by arts enthusiasts and workers. Almost all participants indicated that their attendance stimulated their cultural activity, at least to a moderate degree.

The overall pattern emerging from these data is that Parramatta Artists' Studios is a highly active facility, dedicated largely to arts creation and production roles, but also successful in engaging a wider audience through approximately three to four events a month. These events attract people involved or interested in arts and culture, but diverse in terms of ages, backgrounds and locations. While many were visiting Parramatta Artists' Studios for the first time, they rated their experience highly, and it appears to be a highly successful example of an experimental venue that spans all cultural and creative industry roles (from creation and production to dissemination, use and education). As discussed in the *Needs Analysis*, the absence of local galleries means that translating creative work into viable local careers is challenging, and is one area of cultural infrastructure that must be addressed.

Cultural Attendance and Participation

Next we examine responses to general measures of attendance⁶ and participation⁷ compiled by the ABS. We consider these figures for Parramatta SA4⁸ in their own right, and also compare them with national results in order to indicate areas of relatively high and low attendance and

⁶ "4114.0 - Attendance at Selected Cultural Venues and Events" 26 March 2019, <https://www.abs.gov.au/ausstats/abs@.nsf/mf/4114.0>. Accessed 6 December 2019.

⁷ "Participation in Selected Cultural Activities, Australia, 2017-18." 26 March 2019, <https://www.abs.gov.au/ausstats/abs@.nsf/mf/4921.0>. Accessed 6 December 2019.

⁸Parramatta SA4 (Statistical Area, Level 4) includes the LGA and regions to the south, such as Cumberland and parts of Canterbury-Bankstown. We include this wider area since many workers and visitors to Parramatta are from these places, and attendance and participation figures reflect to some degree what is available in Parramatta, as well as in these regions themselves.

participation. *Figure 1.10* shows relative levels of attendance at selected cultural events. Cinema attendance is twice as high as that for any other category, while venues associated with comparatively 'high-brow' cultural forms⁹, such as musicals, opera or the theatre, are much less regularly attended. Similarly, participation in culture, shown in *Figure 1.11*, is heavily weighted towards the Visual Arts, Craft, Design and Photography categories. Perhaps surprisingly given the lack of an obvious literary culture (bookshops, writing festivals¹⁰, etc.), "Writing Fiction or Non-Fiction" is also highly ranked. However, no single category exceeds 10 per cent of general population participation.

Figure 1.10: Attendance at Selected Cultural Events for the 12 Month Period, 2017/18

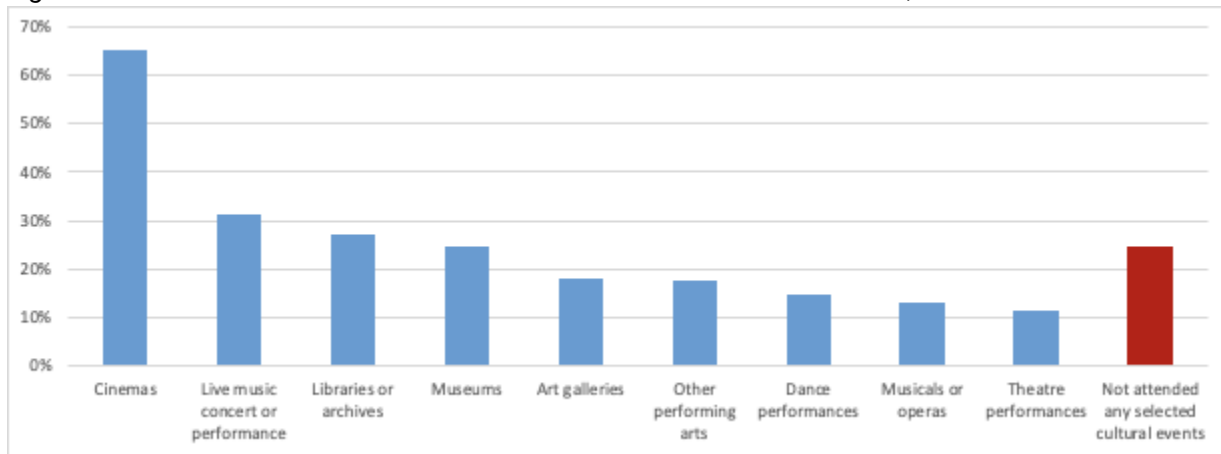
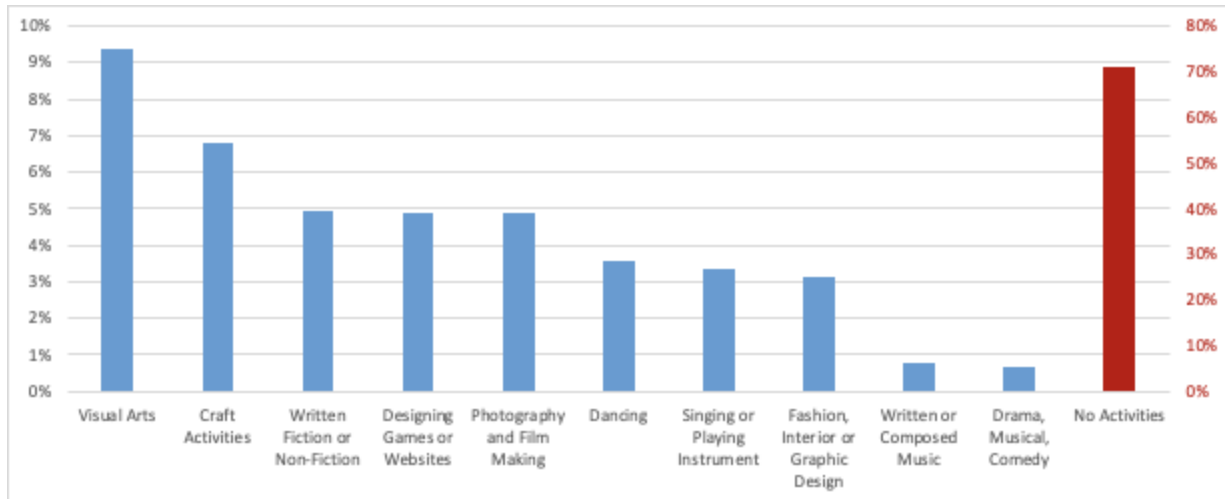


Figure 1.11: Participation in Selected Cultural Activities for the 12 Month Period, 2017/18

⁹For recent research on the relationships between cultural tastes, aesthetic judgements and social variables in Australia, see the website for the *Australian Cultural Fields: National and Transnational Dynamics* project based at the Institute for Culture and Society, Western Sydney University (2020).

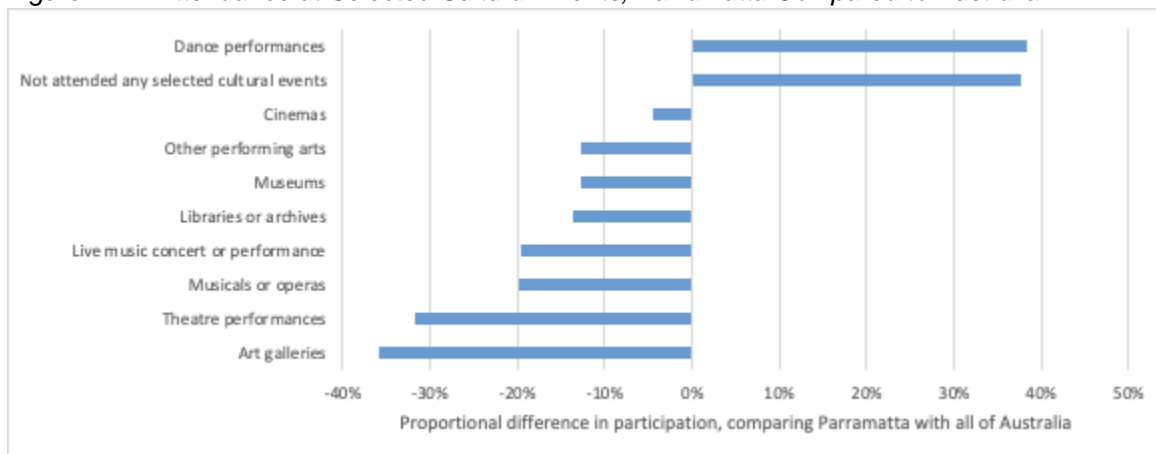
¹⁰ Although the Sydney Writers' Festival does hold some Parramatta-based events.



Comparisons with national figures reveal quite different patterns in *Figure 1.12*. Here, dance performance is the only category of culture that Parramatta residents attend more regularly than Australians overall. A similar proportion of residents is unlikely to attend any cultural event – nearly 40 per cent more than the national average. Attendance at all other venues, especially galleries, theatres, opera and live music venues, are well below national averages.

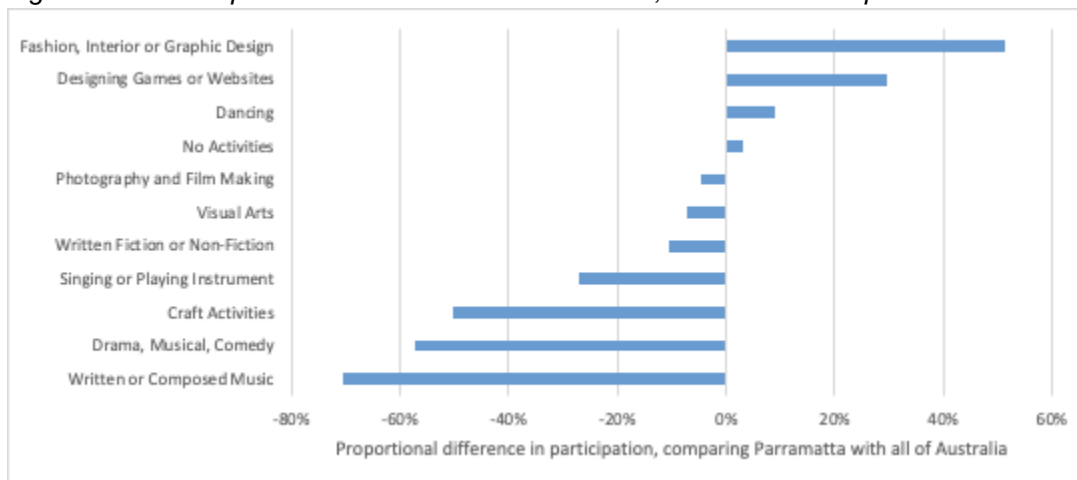
Of course, this measure of attendance does not take into account opportunities to engage in such events in Parramatta although, as discussed below, the availability of dance facilities in Parramatta suggests that there is a relationship between attendance and venue provision. However, **we re-emphasise the importance of supplying appropriate cultural infrastructure to boost rates of attendance and participation, which have significant social and economic benefits for Parramatta’s residents, visitors, workers and businesses.** We discuss these benefits in the *Audit Commentary* below.

Figure 1.12: Attendance at Selected Cultural Events, Parramatta Compared to Australia



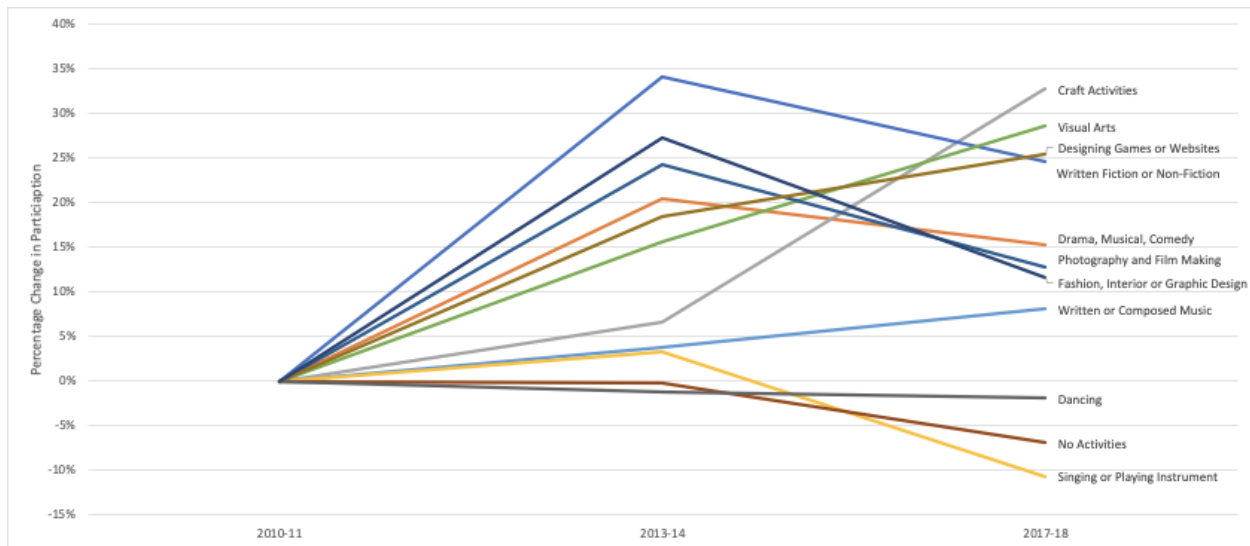
Comparisons between Parramatta and national levels of participation, displayed in *Figure 1.13*, also highlight key differences. People participate in “Fashion, Interior or Graphic Design” and “Designing Games and Websites” at much higher levels than the national average. Interests in visual, contemporary, participatory, technologically-mediated and youth-oriented modes of cultural interaction may reflect the skew in Parramatta’s population towards younger people who are more likely to be born (or have parents born) overseas, and to have higher levels of education and income. Raffles College of Design and Commerce, closed and de-registered in 2018, was located in the same building as Parramatta Library, and may have contributed to the rise in these areas of interest, which equally correspond to trending topics of commonly-used social platforms such as *Facebook*, *Instagram*, *Snapchat* and, more recently, *TikTok*. Consistent with the high number of studios and attendance at performances, people also participate more heavily in dance. Participation in the fine arts — music composition, drama, crafts, writing, and visual arts — is below national averages, and in some of those categories by a substantial margin.

Figure 1.13: Participation in Selected Cultural Activities, Parramatta Compared to Australia



Finally, *Figure 1.14* shows the changes recorded by three separate administrations of the same survey by the ABS. All figures are measured against a baseline of 0, values being recorded for these activities in 2010/11. Most categories show increasing levels of participation, particularly in craft, art, digital design and writing. While these increases may relate to the presence of local cultural institutions such as *Parramatta Artists’ Studios*, the cause probably relates to demography and, more circumstantially, to the resurgence of arts, crafts and other artisanal pursuits in the 2010s (see, for example, Douglas (2019)).

Figure 1.14: Trends in Participation in Selected Cultural Activities, 2010/11 - 2017/18



Demographic Trends

In this section we present demographic trends obtained from the ABS' 2006, 2011 and 2016 census data. We display these data as SA1 choropleth maps, as they show not only change over time, but where that change has occurred spatially within the LGA. We present four statistics in total: population density (*Figure 1.15*), indexed income (*Figure 1.16*), the percentage of people speaking a language other than English (LOTE) at home (*Figure 1.17*), and the percentage of the population with tertiary education (*Figure 1.19*). For LOTE and education measures, we include line charts (*Figures 1.18* and *1.20*) that contrast statistics for old and new (post-2016) LGA boundaries.

Overall, there are several clear trends. With the exception of North Rocks, the Camellia industrial zone and various parklands, Parramatta is becoming more dense, and this density is, as might be expected, more pronounced close to the CBD. On the whole, the LGA is also becoming more affluent, with comparatively few areas of economic disadvantage. This pattern coincides with percentile increases in LOTE and education levels. The 'new' Parramatta resident is more likely to live in an apartment close to the CBD, to possess relatively high income and a tertiary qualification, and to speak a language other than English at home (a proxy indicator for being a first or second-generation arrival from an overseas country).

Figure 1.15: Parramatta LGA Population Density, 2006, 2011 and 2016

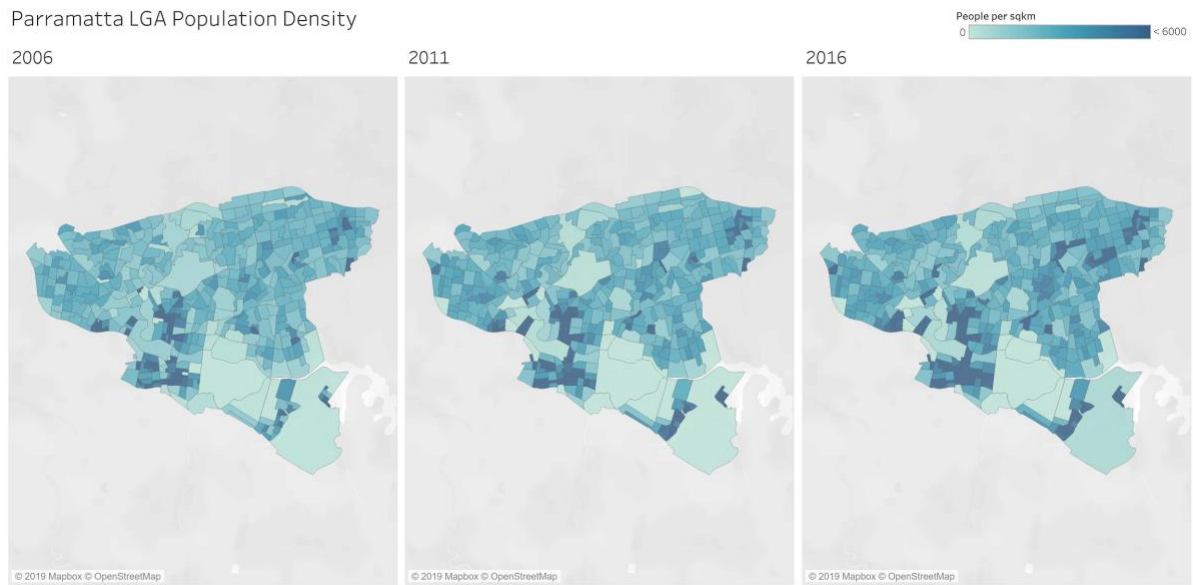


Figure 1.16: Parramatta LGA Income Indices, 2006, 2011 and 2016

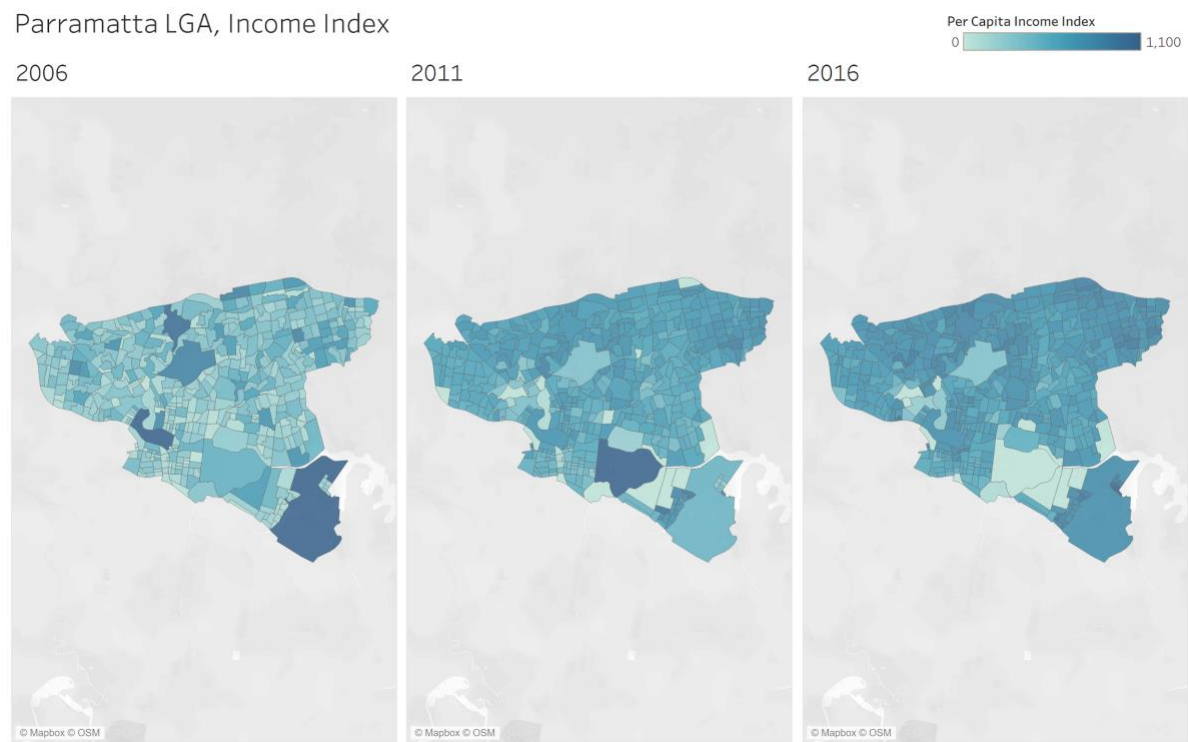


Figure 1.17: Parramatta LGA, % Speaking LOTE at Home, 2006, 2011 and 2016

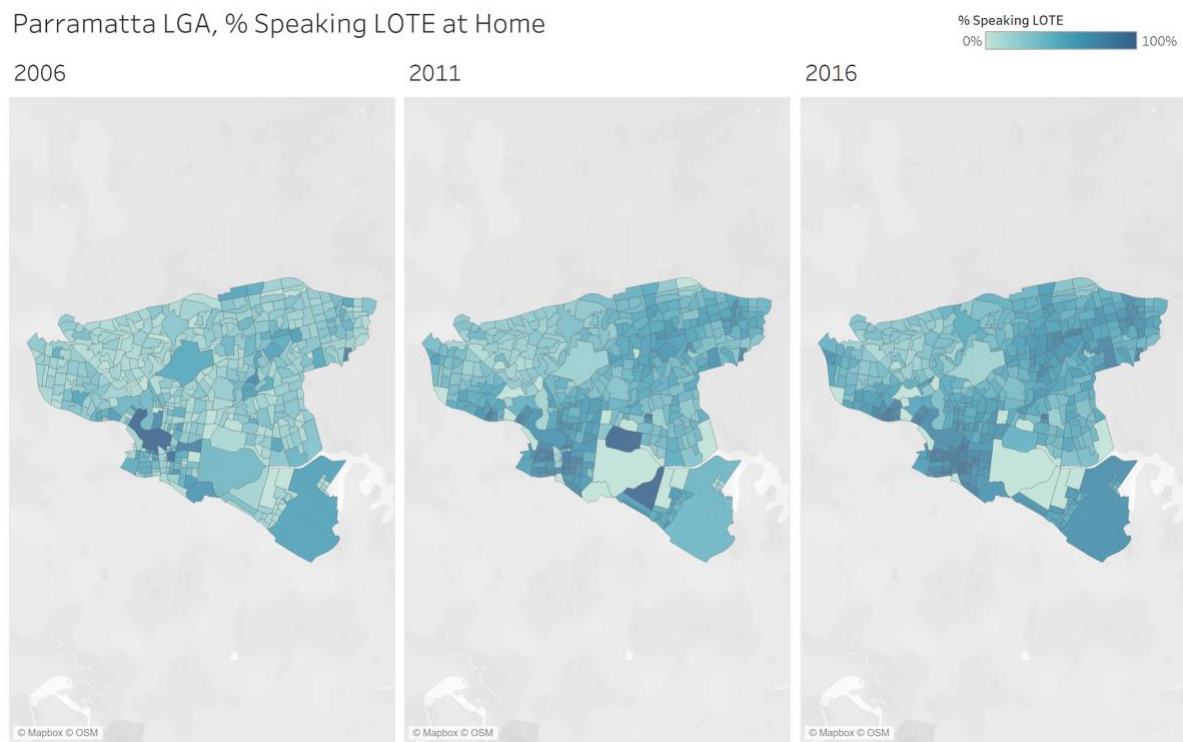


Figure 1.18: LOTE Spoken at Home, 2006, 2011 and 2016 (Current and Former LGA Boundaries)

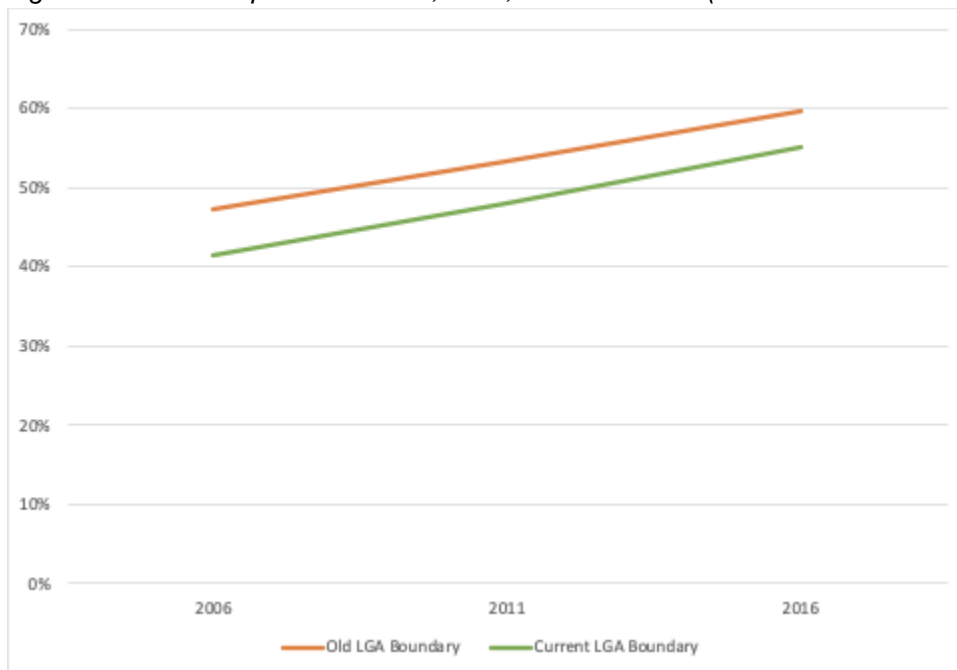


Figure 1.19: Parramatta LGA, Tertiary Education Levels, 2006, 2011 and 2016

Parramatta LGA, Tertiary Education Levels

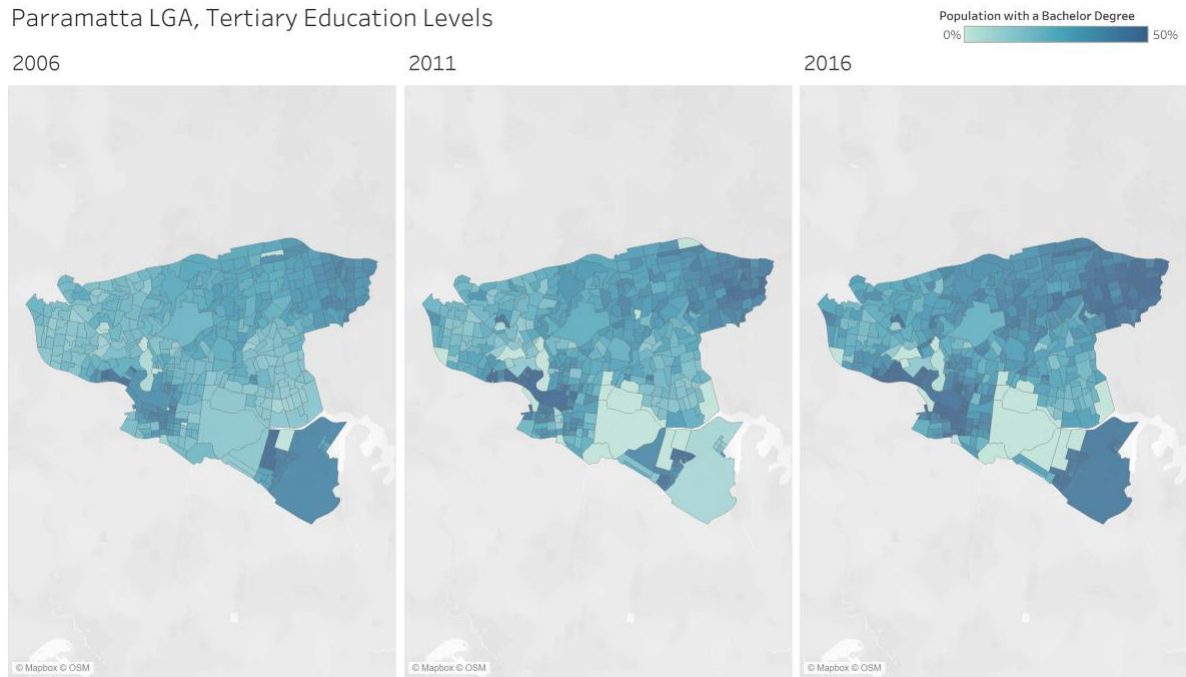
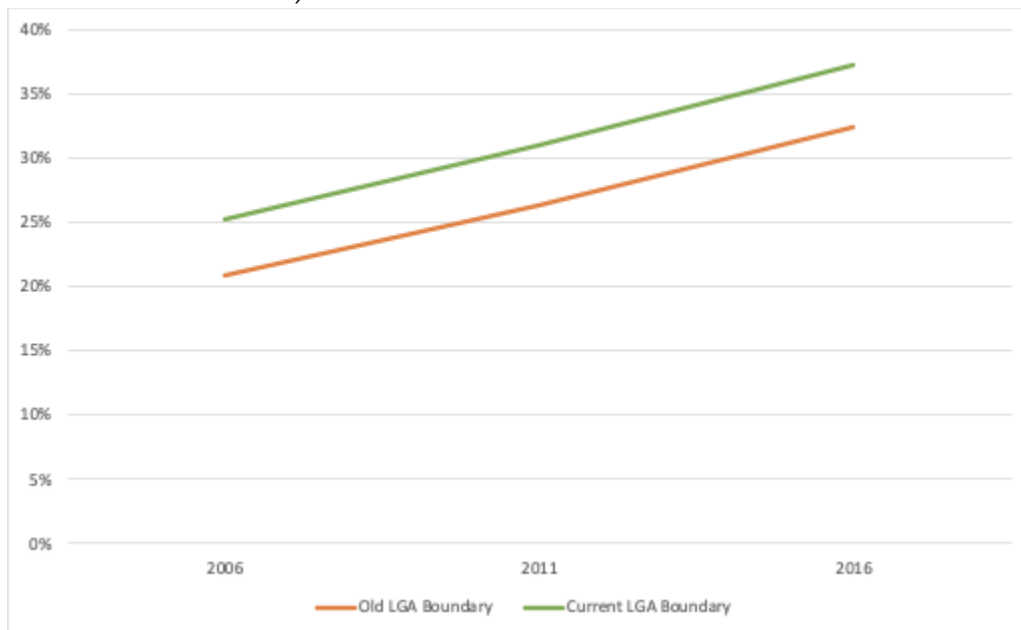


Figure 1.20: Percentage of Residents with a Tertiary Qualification, 2006, 2011 and 2016 (Current and Former LGA Boundaries)



Commentary

Our analysis of trends is developed from, in some cases, a very small number of observations, and so requires some circumspection. However, tentative conclusions can be advanced. First, Parramatta's population is expected to continue to rise over the next 20 years. Demographers such as *id* suggest that the population could as much as double over this period. As we discuss in *Demographic Trends* above, much of this population will be increasingly educated, affluent and, relative to the nation in general, more likely to speak a language other than English at home.¹¹ The creative and cultural industries have a remarkable opportunity to capitalise on this change, as all of these characteristics indicate a rising general demand for cultural infrastructure, venues and jobs. While the *Needs Analysis* section of the Report expands upon what can be done to take advantage of this demographic change, several specific suggestions are included immediately below.

Conversely, **the current population appears significantly underserved by available infrastructure. Attendance and participation in many categories of culture are substantially lower than the national averages** and, while this pattern may reflect current demand, many venues and activities are, in fact, experiencing mild-to-strong upward trends. While we discuss specific requirements in our *Needs Analysis* Section, it is clear that Parramatta must have substantial investment in venues and infrastructure that supports activities currently under-served and show low levels of participation. As our Audit reveals, **there are few venues that regularly host live music and, specifically, the forms of live music that appeal to the listening habits and interests of a youth-trending and highly multicultural population.** Similarly, with the exception of Riverside Theatres — which exhibits no clear trends in levels and types of use — **there are few theatrical venues that could host musicals, operas, drama or comedy. Art galleries, specialist bookshops, and music schools and studios are also in short supply**, and low attendance and participation in these cultural areas are, therefore, hardly surprising.

A further factor impacting on cultural participation relates to cost. Going to the theatre and, to a lesser degree, the cinema, are expensive activities. A household earning less than \$650 per week — 14.7 per cent of Parramatta households — is unlikely to be able to afford \$150 (theatre) or \$90 (cinema) for three tickets on a regular basis, let alone the associated costs of transport, food and so on.¹² While Parramatta households also have slightly higher (14.1 per cent) than average incomes relative to the state of NSW, they are under financial pressure. On a statewide

¹¹ "2016 Census QuickStats: Parramatta." 12 Jul. 2019, https://quickstats.censusdata.abs.gov.au/census_services/getproduct/census/2016/quickstat/CED135?opendocument. Accessed 6 Dec. 2019. "Population by Age - Australian Bureau of Statistics." 20 Mar. 2019, <https://www.abs.gov.au/ausstats/abs@.nsf/0/1CD2B1952AFC5E7ACA257298000F2E76?OpenDocument>. Accessed 6 Dec. 2019.

¹² "2016 Census QuickStats: 2150, NSW." 12 Jul. 2019, https://quickstats.censusdata.abs.gov.au/census_services/getproduct/census/2016/quickstat/POA2150?opendocument. Accessed 7 Jan. 2020.

comparison, people in Parramatta spend 10 per cent more on rent, are more than twice as likely to rent (68.8 to 31.8 per cent), and are nearly twice as likely to spend 30 per cent or more of their income on rent (23.3 to 12.9 per cent).¹³ A larger than average percentage of the population is either at university or is in the workforce at a relatively young age. In addition to time constraints, costs of child care and travel to work are also likely to reduce discretionary spending on cultural activities.

Loss of Income and Potential Investment

Lack of available and affordable cultural infrastructure does not only mark a social deficit. Anecdotally, young people regularly travel to the Inner West and the CBD for entertainment, and this exodus represents a **loss of income and potential investment in Parramatta** to the advantage of those (comparatively affluent) areas. This eastward flow is also evident in data concerning the location of employment of Parramatta residents working in arts and recreation services. Figures from 2016 indicate that only 36.9 per cent of these residents work locally in Parramatta, while more than 40 per cent travel to Sydney and other eastern and northern parts of the Eastern Harbour City for their employment.¹⁴ This outward movement of workers compares poorly with the City of Sydney, where 75.1 per cent of residents working in arts and recreation services do not need to travel beyond the LGA boundary for the purpose of work.

Employment numbers for the City of Parramatta suggest that a shift towards increasing and retaining cultural and creative workers is already underway. According to 2018/19 figures compiled by National Economics and reported by *.id*, 'Arts and Recreation Services' is the second fastest growing industry measured by the number of workers.¹⁵ Employment in this industry grew from 2,667 in 2013/14 to 3,788 in 2018/19, an increase of 42.0 per cent. Only construction, at 64.1 per cent, outpaced this rate of upward change, which was also more than double the increase in population (17.1 per cent) over the same period. As discussed in greater detail in the *Benchmarking* section, much of this growth appears to be associated with the rise of gyms, fitness centres and related sports and recreation venues. While these businesses are not associated with culture as traditionally defined (Rowe 2015) — and, accordingly, are not included in this *Audit* section — they connect with wider cultural activities like dance, fashion and design, and are broadly indicative of an appetite for personal development that can, given appropriate venues, be channeled into other cultural pursuits. To the extent that 'fitness' is part of the broad cultural palette in Parramatta, it is in part through the close connection that it shares with these more 'conventionally' cultural activities. Across NSW, employment in this industry sector remained the same in percentile terms, indicating that Parramatta is outpacing the rest of the State in new jobs

¹³ "2016 Census QuickStats: 2150, NSW." 12 Jul. 2019, https://quickstats.censusdata.abs.gov.au/census_services/getproduct/census/2016/quickstat/POA2150?pendocument. Accessed 7 Jan. 2020.

¹⁴ Employment location of resident workers by LGA by industry, City of Parramatta - Arts and Recreational Services, *economy.id*. <https://economy.id.com.au/parramatta/residents-place-of-work-industry?Indkey=23018&sEndYear=2014>. Accessed 6 Dec 2019.

¹⁵ "Estimated full time employment | City of Parramatta | *economy.id*." <https://economy.id.com.au/parramatta/employment-by-industry?sEndYear=2014>. Accessed 6 Dec. 2019.

in arts and recreation services by a substantial margin. Moreover, residential and transport infrastructure cannot expand infinitely, meaning that, as investment from these activities plateaus, Council will need alternative industries, such as culture and the arts, to meet increased demand for labour and city revenue.

Taken together, **these trends indicate something both of the current gaps and emerging opportunities for developing these industries in Parramatta's CBD and surrounding suburbs.** Beyond categories of culture, venues need to be mindful of the specific demographics and interests of local markets. Event Cinemas in the commercial Westfield complex, for example, has capitalised on demand in programming a large number of East and South Asian films. We anticipate that other cultural venues will need to understand their local markets in a similarly intimate way. Taking Event Cinemas as a promising exemplar, this means neither 'importing' homogeneously Australian nor traditional ethnic forms of culture, but rather **tailoring specific 'products' that are contemporary, diverse and likely to excite local populations.** The hospitality industry – not treated extensively in our Audit — has also been successful in responding to this demand, with restaurants like Circa, Umayya, Sahra by the River, Billu's (Harris Park), and El Jannah (in nearby Granville) all offering contemporary takes on traditional cuisine. While the *Needs Analysis* section expands on these matters at greater length, other practical suggestions include the following:

- Offer incentives — for example, subsidised rent, free marketing and publicity, grants — to culture-based start-ups and entrepreneurs with business models directed toward local and visitor markets.
- Conduct market research on the 'new Parramatta' resident, and distribute findings to existing and prospective cultural venues and operators.
- Consider ways in which interests in physical culture — typically, fitness rather than organised sport — can be extended into other popular cultural activities, especially dance, fashion and design, and targeted media channels (e.g., Instagram, TikTok).
- Create and manage a regular 'cultural forum' that invites property owners and developers, artists, creative professionals, and entrepreneurs to discuss ideas and strategies.
- Conduct workshops and training sessions for young people with specific interests in culture, either as practitioners or business operators.
- Offer resources and support that would help would-be venue operators — especially in live music — to navigate complex state and local government regulations (covering areas such as liquor licensing, noise and amenity, planning permits, etc.).
- Curate cultural activities in areas of existing strengths and interests: notably, Indigenous culture and heritage, fitness and sports, cuisine, major outdoor events, cultural diversity.

SUITABILITY OF COUNCIL-OWNED AS WELL AS STATE-OWNED AND -OPERATED INFRASTRUCTURE

Here we consider the suitability of Council-owned infrastructure with regard to the following use categories:

- Semi-permanent adaptation (e.g., as an Artist Run Initiative — ARI)
- Temporary use (e.g., as a festival performance venue for a season)
- Co-location of creative cultural and community organisations or peak bodies (e.g., precincts/hubs)

Semi/Permanent Adaptation¹⁶

Only a small number of ‘flagship’ Council-owned/administered venues (as well as those owned and managed by various NSW Departments) appear ready for semi-permanent adaptation: the Parramatta North Heritage Core Precinct, Parramatta Park (and surrounding buildings), and some other sites. While many other venues clearly have multiple uses, they either serve their current purpose well or, in cases like the Parramatta City Library, are in a period of transition.

The **Parramatta North Heritage Core Precinct** (which includes the Female Factory site and the Norma Parker Centre/Kamballa site) is currently the site of the Parramatta Female Factory Memory Project, and one of Australia’s first ‘Sites of Conscience’¹⁷. This Project intends to document and interpret the history and heritage of this institutional precinct and to create a diverse program of contemporary art and social history projects. The NSW Government has prepared a comprehensive Place Vision for the site based on four principles: First Peoples First, Active Memory, Sustainable and Everybody’s Welcome. Infrastructure NSW is in the process of preparing a Final Business Case for the adaptive reuse of the precinct, anticipated to be finalised by late 2020, which will inform the 10-year program of conservation, sensitive development, and tenancy and activation activities to achieve the Place Vision.

Parramatta Park, including the front gardens of Old Government House, hosts a range of cultural and community events over the year and could potentially become a venue for a series of smaller, semi-permanent interventions that utilise the location and surrounds of the Park, and offer a stronger link to the rest of the CBD infrastructure. More informal, culturally-related activities within the Park (as mentioned above) also have a direct connection to its use for millennia by the *Burramattagal* clan of the Darug people. There are, therefore, many opportunities to emphasise the park’s unbroken link with Parramatta’s Indigenous culture and people. Similarly, existing venues such as **Prince Alfred Square**, the **River Foreshore Reserve** and **Centenary Square**, which are currently utilised for cultural activities run by the Council, could develop more varied, continuous uses, organised by community groups. Examples include weekly public outdoor dance classes – a feature of, for example, the comparably sized Plaza Brazil in Santiago, Chile.

¹⁶We interpret “semi/permanent adaptation” here to mean venues that could be adapted to new uses over the medium (3-10 years) to long-term (10 years+).

¹⁷ Details available at <https://www.pffpmemory.org.au/>

Temporary Use¹⁸

The following venues have been designed as large-scale cultural, sport and recreational arenas within the LGA, and feature an ongoing calendar of events:

- Riverside Theatres: the oldest large-scale venue for theatre and the performing arts in Parramatta. Currently, the NSW Government is working with the City of Parramatta Council and Riverside Theatres in the redevelopment and enhancement of its connection to Prince Alfred Square.
- Western Sydney Stadium (Bankwest Stadium)
- Parramatta Town Hall

The following venues have been identified in various plans and strategies of the Council for upgrading or adaptation, and are also currently used for festivals, performances and other cultural events:

- Roxy Theatre
- Parramatta North Heritage Core Precinct
- Parramatta Gaol
- Parramatta Park, Old Kings Oval and Doug Walters Pavilion, The Crescent
- Prince Alfred Square: the River City strategy would, as noted, involve its closer integration with the Riverside Theatre
- River Foreshore Reserve: significant upgrades are planned for this Reserve under the River City Strategy
- Queens Wharf Reserve
- Centenary Square
- Ollie Webb Reserve

Community centres, recreational parks and other community facilities offer an opportunity to be closely linked to mid-scale cultural events and festivals. Of these built and open spaces, the following venues can potentially host events with an approximate capacity ranging from 100-300 persons:

- Balcombe Heights Estate, Thompson Hall
- Baulkham Hills Community Centre
- Don Moore Community Centre
- Ermington Community Centre
- Parramatta Town Hall
- Queens Wharf Reserve
- James Ruse Reserve
- Jubilee Park
- Rosella Park

¹⁸ We interpret “temporary use” here to refer to new short-term (0-3 years) uses for venues or, alternatively, short-term seasonal use, such as for festival performances.

Smaller events that respond primarily either to local communities in the neighbourhood or to specific specialised audiences, with a capacity below 100 persons, can potentially be held in the following venues:

- Balcombe Heights Estate, Stamford Hall
- Crestwood Community Centre
- Village Green Community Centre
- Burnside Gardens Community Centre
- Civic Place Meeting Rooms (Parramatta City Library Services)
- Dundas Area Neighbourhood Centre
- West Ryde Community Hall
- Winston Hills Community Centre

Parramatta's CBD has also been the site of a number of temporary use events. Parramatta Lanes, an annual festival featuring food, performances, and music, integrates the CBD's laneways, arcades and car parks with cultural venues to create a lively and inclusive urban experience for up to 100,000 people each year.¹⁹ While the construction of Parramatta Square has limited access to the laneways that run parallel to the east of Church Street, the presence of several bars, cafes and restaurants in Horwood Place exemplifies the possibilities of these sites having both temporary and semi-permanent uses.

Temporary use spaces for events and activities can be indoors (e.g., empty shop fronts), outside (e.g., parks and pavements) or partially enclosed areas (e.g., car parks). Regarding the last, it is notable that delegates to The Australian Sociological Association (TASA) Conference in 2019, who were given a walking tour of Parramatta by a Western Sydney University academic, were struck by how they had to pass through many car parks, and took pictures of them. These spaces, conventionally regarded as functional, ugly and 'soulless', could be used imaginatively for temporary cultural purposes, such as installations and performances. Examples of such uses include live performances, concerts, markets, film screenings, small bars, food offerings, urban sports such as basketball, and other community-organised creative and cultural activities. Indeed, Parramatta Lanes 2019 transformed the rooftop level of the Eat Street Carpark through a range of such offerings.

Co-location of Cultural and Community Organisations or Peak Bodies²⁰

¹⁹ "Parramatta Lanes attracts record crowds | City of Parramatta." 18 Oct. 2016, <https://www.cityofparramatta.nsw.gov.au/about-parramatta/news/media-release/parramatta-lanes-attracts-record-crowds>. Accessed 9 Dec. 2019.

²⁰ "Co-location" is understood in this report as a formal or informal process of subdividing and sharing a single space among multiple parties or organisations.

- Both the Parramatta North Heritage Core Precinct (managed by Infrastructure NSW) and the Parramatta Gaol (which is owned by the Deerubbin Local Aboriginal Land Council) are sufficiently large sites to be described as self-contained precincts, and could potentially serve as cultural and community hubs.

Within Parramatta CBD, existing heritage sites could be coordinated to form a hub of cultural activity able to be further developed through tours, walks, school excursions and so on, with accompanying branding and marketing. The individual venues within this hub are:

- Brislington Medical and Nursing Museum
- Parramatta Heritage and Visitors Centre
- Parramatta Town Hall
- Parramatta Park, including Old Kings Oval and Doug Walters Pavilion, Dairy Cottage, Parramatta Park Gatehouses, Old Government House and surrounds and the Crescent
- Prince Alfred Square
- River Foreshore Reserve
- Queens Wharf Reserve
- Centenary Square
- John Macarthur's Hambledon Cottage
- Heritage Council of NSW
- Local Studies / Family History Library

The stadia and sport venues within or accessible from Parramatta are each self-contained precincts:

- Western Sydney Stadium (Bankwest Stadium)
- Stadium Australia-ANZ Stadium (outside Parramatta LGA)

Both venues are located near associated sports organisations and events. Parramatta Leagues Club adjoins Bankwest Stadium, while ANZ Stadium is eight kilometres away at the heart of the Sydney Olympic Park precinct, home to a wide range of sporting venues and associations. Both venues also host large-scale entertainment acts. In 2020, Cold Chisel and Elton John will play at Bankwest Stadium, while ANZ Stadium will feature Queen and JJ Lin, a Singaporean singer popular throughout East Asia.

REVIEW OF PLANS AND STRATEGIES

Central to developing a future City of Parramatta (Council) cultural infrastructure plan is understanding the planning policy landscape within which such a plan would sit. This policy review highlights a complex policy landscape. Commencing with nine key policy documents identified in Council's brief, the detailed review also covered the broader planning frameworks of the identified policies.

The findings of this review are presented in three parts. First, seven policy frameworks, or domains, that touch upon Council's cultural infrastructure planning are outlined and positioned in relation to each other. Second, the nine key policy documents identified in the brief are positioned within those seven policy frameworks, along with other relevant policies and supporting documents identified during the Audit. Finally, the nine key policy documents are analysed and synthesised with respect to the opportunities and challenges that they pose for the effective development and implementation of COP's cultural ambition.

One of the key findings of this Audit is that, despite a stated desire to review controls and incentives that can support the delivery of cultural infrastructure, the policies to be reviewed did not cover issues of detailed implementation. Further, detailed fund-raising policies — such as Council's operational plan and budget, and plans for developer contributions — were not included. A much broader policy review is needed to fully understand these issues.

A second key finding is the need to balance the cultural infrastructure needs of the existing (residential) community, the anticipated new (residential) community, visitors and the business community. Many policies touched on this difficult balance. In some cases, such as the GOPP process or Powerhouse Precinct priority, there is concern that assigning funds to policies and objectives associated with a single stakeholder group will result in a mix of infrastructure that similarly does not meet all community needs. As the representative of the existing community, in particular, any Council cultural infrastructure plan should redress existing imbalances in other policy frameworks.

A third key finding is that many intersecting policies sit within Council's remit, suggesting a potential for 'silos' that do not integrate well, but equally possibilities for a strong, consistent, singular vision across a number of policy domains: social wellbeing, economic development and diversification, urban design and 'place making', and community facility management and programming (e.g., involving libraries, parks, etc.). Aligning such a broad set of internal stakeholders will make delivery more effective, and the cultural infrastructure team should continue to foster this policy integration.

Overview of the Policy Frameworks Audited

There are several policy frameworks that intersect with cultural infrastructure planning within the City of Parramatta LGA. While not always an official demarcation, this Audit articulates seven such frameworks. Two are external to Council, with the other five frameworks part of its own policy remit:

1. **Infrastructure planning**

(Infrastructure Australia, Infrastructure NSW, Create NSW)

Specifically, the parts of this framework that cover cultural infrastructure (as a component of 'social infrastructure' federally, and explicitly considered to be cultural infrastructure by both Infrastructure NSW and Create NSW). This framework corresponds directly with Council's own cultural infrastructure planning, within which this Audit sits.

2. **Metropolitan planning**

(Greater Sydney Commission)

The Sydney manifestation of broader 'regional planning' processes outlined in the Environmental Planning and Assessment (EPA) Act 1979, this framework is the overarching spatial planning for private land use in Sydney. In addition to producing metropolitan and district plans, the Greater Sydney Commission (GSC) leads key precinct planning identified within them. In the case of Council, this planning framework includes the GPOP precinct.

3. **Community planning**

(Council)

Required, as 'Integrated planning and reporting' (IPR) under the LG Act 1993, this framework cascades down from the 20-year Community Strategic Plan, through to 10-, 4- and 1-year plans that articulate the Council's overarching aims, priorities, budgets and operations.

4. **Local land-use planning**

(Council)

A new framework that is required under the EPA Act 1979, this centres on the Local Strategic Planning Statement. It is intended to act as the intersection of (a) GSC's metropolitan planning; (b) Council's community planning and (c) Council's development planning (or controls, described below).

5. **Development planning**

(Council)

Also part of the EPA Act 1979, this is the statutory planning framework within which the Council works. Incorporating the Local Environmental Plans (LEPs) and Development Control Plans (DCPs), this framework primarily serves to regulate private developments in ensuring that they are in line with the higher-order strategic objectives of the Council. This framework also incorporates key sources of infrastructure funding, through Contributions Plans and Planning Agreements (or Voluntary Planning Agreements (VPAs)).

An amendment to the Parramatta CBD's LEP and DCP, called a Planning Proposal, is currently progressing. As part of the preparation for these amendments, some relevant studies into infrastructure needs within this precinct were undertaken.

6. **Public domain planning**

(Council)

Not necessarily a formal policy domain, the Parramatta CBD's unique built form and rapid transition has led to a framework of policies to oversee the design and improvement of its streets and other public spaces. Examples of such policies include the Civic Link and City River. These policies work in concert with development planning frameworks to ensure both consistency with private developments and effective allocation of funds raised through development contributions.

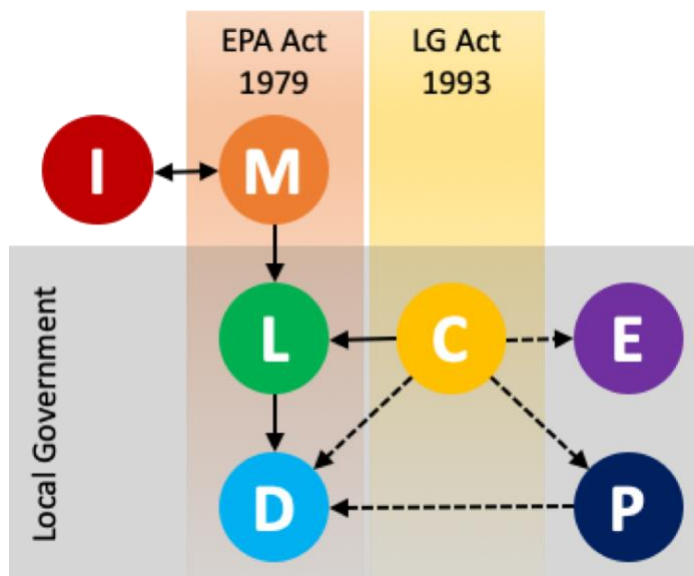
7. **Economic development planning**

(Council)

Also not formally separated from other Council planning frameworks, particularly community planning, this framework captures the suite of policies connecting Council's objectives for growth in local businesses, industries and commercial investment. Most germane to this Audit are policies relating to tourism, entertainment (especially at night) and cultural industry development.

Figure 1.21 below provides a schematic representation of the connections between these seven policy frameworks. At the apex and outside the remit of local government sit, primarily, the NSW Government frameworks for (I) infrastructure and (M) metropolitan planning. These two frameworks are developed in concert, along with transport strategies and other related state government agencies' planning strategies (not shown here).

Figure 1.21: Connection Between the Audited Policy Frameworks



Vertically, the diagram also shows the cascading hierarchy of policies within the EPA Act 1979, starting with the (M) metropolitan planning, through the recently-introduced (L) local land-use planning, to (D) development control and statutory planning.

The diagram demonstrates that (C) community planning (required under the Local Government (LG) Act 1993) is the point of reference for all local government planning, informing the (L) local land-use planning framework in a formal way, but also all other Council policies, including (E) economic development and (P) public domain planning, whether or not formally articulated as such.

Current and Future Demand for Cultural Infrastructure in the City of Parramatta

Demand for cultural infrastructure depends on a variety of factors, such as the growth and character of population, the state of existing infrastructure, and changes in habits of cultural consumption. A detailed analysis of trends requires modelling that is beyond the scope of this report and the available data. Accordingly, our analysis here is provisional, drawing upon trends identified earlier.

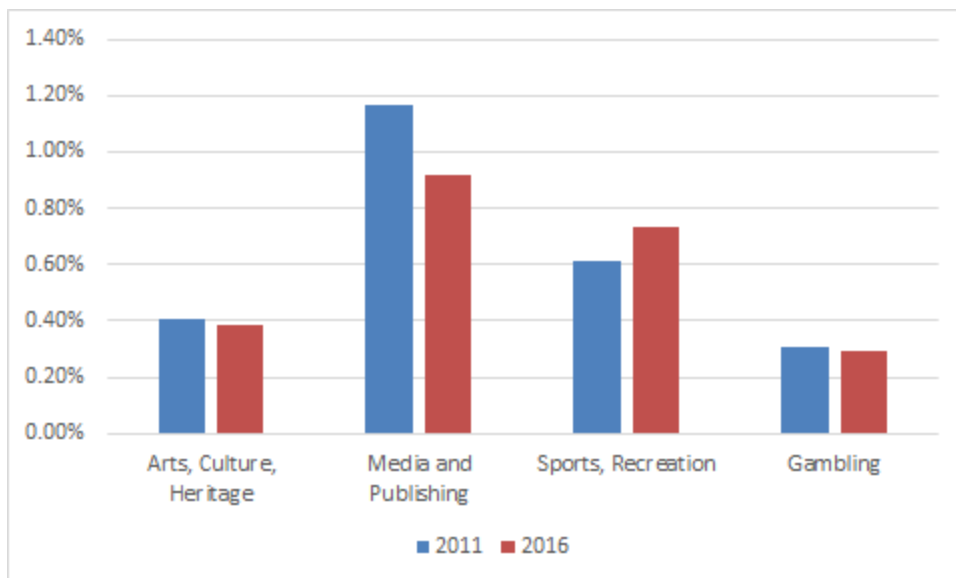
Trend lines for the use of cultural facilities show, as noted, increases over the same period of 86.4 per cent for Parramatta venues (excluding Parramatta Park) and 128.0 per cent for Riverside Theatres. Again, we emphasise that these statistics have significant margins of error. Very broadly, though, these figures indicate rates of participation growth that align with population growth.

We have already made reference to low rates of participation in and attendance at cultural activities, figures supported by the comparisons. *Figure 1.14 above* (“Trends in Participation in Selected Cultural Activities, 2010/11 - 2017/18”) in particular showed relative upward trends in participation in craft, visual arts, game and website design, and writing. Given the small number of observations (three points in time), it is unclear whether these are decisive trends. However, they do suggest that, in relative terms, more emphasis needs to be given to spaces for these activities relative to, for example, dancing, singing and music practice. We have also noted that dance studios appear to be well represented in both the CBD and suburban zones.

Other demographic trends — towards a younger, more affluent, more educated and culturally diverse population — also will likely increase demand for cultural infrastructure. Similarly, employment statistics, both percentage increases within the Parramatta LGA, and the number of workers commuting outside the LGA for work in the cultural industries, indicate that there is both demand for and supply of labour in the sector. Increases in transport and other infrastructure and rising tourist numbers, as detailed below, also indicate that demand will continue to rise.

Many of these venues are likely to be in emerging areas, such as digital culture, and to cater to the interests of a highly culturally diverse population. From the perspective of cultural production, Arts and Recreation Services is the second fastest growing industry in the LGA. However, and consistent with our analysis of participation and attendance, more detailed employment figures shown in *Figure 1.22 below* highlight the low levels of employment in traditional arts and culture industries among Parramatta residents. The category of Arts, Culture, Heritage encompasses those working in the creative arts, museums, libraries and heritage sector, and only marginally exceeds the proportion of workers in the gambling sector. Moreover, the percentage of residents employed in both the Arts, Culture and Heritage and the Media and Publishing categories (which together are a proxy for the cultural and creative industries) has declined from 2011 to 2016 in relative terms, suggesting a lack of employment in these industries in Parramatta. The number of songwriters and composers in Parramatta points to a similar paucity of creative activity. Data from the Australasian Performing Right Association (APRA) show that only 0.15 per cent of Parramatta’s population is engaged in musical composition, as compared to 1.2 per cent of residents in the Inner West. **A healthy cultural ecosystem is supported by practising artists and creatives who work and live in the area, and the future demand for cultural infrastructure must seek to address this gap in Parramatta’s current cultural profile.**

Figure 1.22: Employment in Arts and Recreation Services Industries, Parramatta LGA, 2011 - 2016



In overall terms, if levels of participation and attendance are to reach those of comparable LGAs, and if population growth is in line with the more ambitious projections, it is likely that **the number of venues will need to increase by approximately 100 per cent**. While existing Council-owned and commercial venues will undoubtedly benefit from a larger, wealthier, younger and more educated residential and worker community, most of this demand will need to be met by new venues. Allowing for existing and new ‘flagship’ venues such as the Powerhouse Parramatta to absorb some of this demand, an increase of between **150 and 250 venues** and facilities — covering creation, production, dissemination and use value chain roles — still appears necessary. As many new developments are commercially owned, we would anticipate that the majority of these new venues and facilities will also be operated by businesses rather than Council or other public institutions. The comparative deficit in production venues also suggests that this is an area where planning policy, investment opportunities and consumer demand could potentially align.

While detailed statistics on the value of the cultural and creative industries are difficult to calculate, the failure to sustain current and to boost future cultural production and consumption has sizeable economic implications. If the construction industry or other larger employers fail to grow in line with the population, other regions will benefit both in terms of employment and the derived income flows arising from high rates of employment supply. **According to .id’s estimates, the Parramatta LGA contains approximately 96,000 households in 2020.²¹ With improved local cultural infrastructure, these households would be able to spend a greater amount on culture, arts and recreation within the LGA. Assuming .id-based estimates of 100 per cent population growth, an increase of 12.5 per cent in household expenditure on Recreation and Culture (in line with expenditure in the rest of Greater Sydney) and a further shift of 12.5 per cent of *current* expenditure back into the Parramatta LGA, this could produce —**

²¹ "Population, households & dwellings - Forecast ID population"
<https://forecast.id.com.au/parramatta/population-households-dwellings>. Accessed 8 Jan. 2020.

based on residential spending alone — a further \$240 million in economic impact by 2040.²² Inclusion of visitor spending, accelerated population growth and greater expenditure on culture could see this figure readily double or triple. The Needs Analysis section discusses methods for promoting cultural infrastructure at greater length.

Relevant Policies Identified through the Audit and Review

Many relevant documents were identified, and a list of documents is presented here which were developed in coordination with the nine key policies identified by Council. The following review of these nine policies demonstrates the need for a broader appraisal of the policy landscape that overlaps or intersects with Council's cultural infrastructure planning. In particular, absent from the nine documents are key policies outlining potential funding and detailed mechanisms for the delivery of cultural infrastructure. This list would serve as a strong foundation for such a wider review. As it would involve reading and reflecting on thousands of pages of policy documentation — although not all are relevant to matters of cultural infrastructure planning — such a wider review is outside the scope of this Audit.

Documents marked with an asterisk (*) were identified for review by Council. Unless otherwise stated, the documents listed were produced by (or on behalf of) Council. A final note is that the geographical focus of this list is the Parramatta CBD. As such, policy documents that only cover other parts of the LGA (like LEPs) are not listed here.

1. Infrastructure planning

- I-1 Australian Infrastructure Audit 2019 (Infrastructure Australia), Chapter 6: Social Infrastructure
- I-2 Cultural Infrastructure Strategy (2016) (Infrastructure NSW)
- I-3* NSW Cultural Infrastructure Plan 2025+ (2019) (Create NSW)
- I-4 NSW Cultural Infrastructure Action Plan (2018) (Create NSW)

2. Metropolitan planning

- M-1 The Greater Sydney Region Plan - A Metropolis of Three Cities (2018) (GSC)
- M-2 Central City District Plan (2018) (GSC)
- M-3* Greater Parramatta and Olympic Peninsula – Our True Centre: The Connected Unifying Heart (2016) (GSC)
- M-4* DRAFT A City Supported by Infrastructure: Place-based Infrastructure Compact Pilot (2019) (GSC)

3. Community planning

- C-1 Community Strategic Plan 2018-2038 (2018)
- C-2 Resourcing Strategy 2019
- C-3 Delivery Program 2018-2021 and Operational Plan 2019-2020

²² Numbers are derived from a simple calculation: \$86m (foregone expenditure) x 125 per cent (combined increase in expenditure and retained cultural spend in LGA) x 140 (population growth) = \$106m in 2020.

C-4* DRAFT ATSI Cultural Infrastructure in Parramatta: Community Needs and Aspirations (2019)

4. Local land-use planning

L-1 DRAFT Local Strategic Planning Statement (2019)

L-2 DRAFT Local Housing Strategy (2019)

L-3* DRAFT Community Infrastructure Strategy (2019)

5. Development (statutory) planning

D-1 Parramatta Local Environmental Plan 2011

D-2 Parramatta Development Control Plan 2011

D-3 Revitalising Parramatta: Civic Improvement Plan (Amendment 4) (2015)

D-4 Parramatta CBD Planning Review: Sustainability and Infrastructure Study (2015)

D-5 Parramatta CBD, North Parramatta and Harris Park Community Facility Needs Study (2016)

D-6 DRAFT Parramatta CBD Planning Proposal (2019)

6. Public domain planning

P-1 Design Parramatta (2012)

P-2* Civic Link Framework Plan (2017)

P-3* Parramatta City River Strategy Design and Activation Plan (2015)

7. Economic development planning

E-1 Economic Development Plan 2017-2021 (2017)

E-2 Destination Management Plan 2019-2024 (2019)

E-3* Culture and our City: A Cultural Plan for Parramatta's CBD 2017-2022 (2017)

E-4 Culture and our City: A Cultural Discussion Paper (2017)

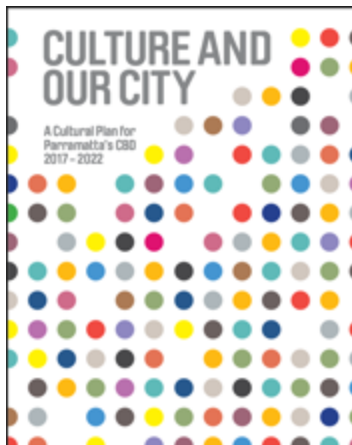
E-5* DRAFT Parramatta Night City Framework 2020-2024 (2019)

Review of Key Policies Identified by the City of Parramatta

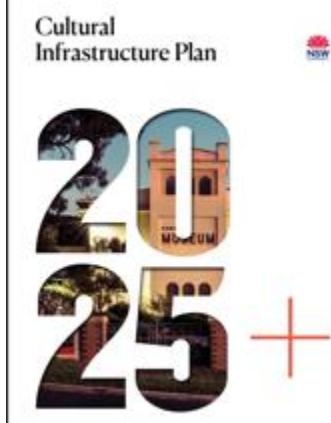
The nine key policies identified for review by the City of Parramatta touch most directly on the cultural ambitions of the City. Four of the nine are currently in draft form, and so provide a strong opportunity for the Council to ensure their consistency with its own cultural infrastructure planning. Six of the nine are the City's own policies, thereby also providing a timely opportunity for coordination and consistency with its cultural infrastructure planning. Each policy is summarised, with some commentary on opportunities or constraints that they provide for Council to advance its ambitious cultural remit. Appendix 3, *Tables for Policy Analysis*, informs the summaries below, and includes proposals, highlights and opportunities for each policy.

Policy E-3: Culture and our City: A Cultural Plan for Parramatta's CBD 2017-2022 (2017)

This policy is currently the central document in Council's plan for cultural development and protection within the Parramatta CBD. The policy is organised into four goals, broadly outlining objectives for (a) Indigenous culture; (b) cultural diversity (across race, sexuality, age, etc.); (c) creative arts and (d) creative industry.



These four objectives directly interface with the proposed infrastructure needed to support them. In particular, there is an identified need to preserve existing infrastructure supporting these objectives - such as places of Indigenous cultural significance and heritage precincts. There is also a stated need to develop new industries with supporting infrastructure, such as a night-time economy for entertainment and cultural performance.

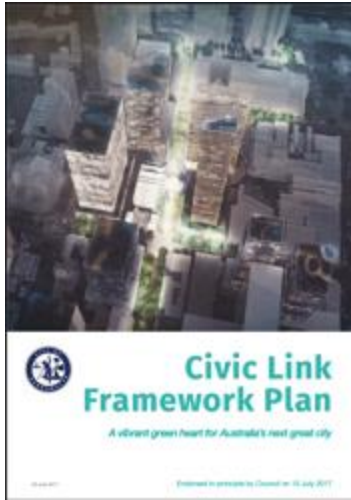


Policy I-3: NSW Cultural Infrastructure Plan 2025+ (2019)

This policy outlines the NSW Government's current priorities for new cultural infrastructure. Having Statewide scope, not all aspects of the policy are relevant to Council. However, two of the seven identified cultural infrastructure priorities are within Parramatta CBD (four are in Sydney CBD and the other one covers regional NSW): the Powerhouse Precinct and the Parramatta Cultural Precinct (centred on Riverside Theatres).

These priorities are attached to significant funding opportunities, and clearly Council should work to ensure that the funding also contributes to its own objectives for those precincts. Beyond the gaze of these major precincts, though, this policy also has relevance for other aspects of cultural infrastructure, particularly Council's desire to adapt historical places as cultural infrastructure. The policy is less detailed in how the NSW Government can support this objective, but Council should develop a stronger working relationship with, among others, Create NSW in areas that are outside the headline projects.

Policy P-2: Civic Link Framework Plan (2017)



Primarily a guideline for public domain design, Civic Link connects the proposed foreshore developments and Parramatta Square across four city blocks within the CBD. However, this policy has relevance beyond street design, as it articulates a desired sense of place, and prescribes ways to provide and program new public open spaces, pedestrian linkages and a detailed urban landscape. A parallel series of interventions will support ongoing public and commercial activities on Church Street (which parallels it) and create a second North-South spine.

This 'green spine', a pedestrian friendly space, would have implications for the effectiveness of cultural infrastructure expenditure translating into an enhanced cultural economy. Further, one of the four key strategies that underpin this plan is to link and adapt the listed heritage places within the four blocks. One identified challenge is the current lack of detail as to how these particular aspects will be delivered in terms of timing, funding and detailed implementation.



Policy P-3: Parramatta City River Strategy Design and Activation Plan (2015)

An urban design strategy, similar to the 'Civic Link' policy (above), this policy outlines the design of public space along the Parramatta River. Notably, this policy was drafted in 2015, before the relocation of the Museum of Applied Arts and Sciences was proposed. This policy overlaps geographically with many major cultural infrastructure projects. The success of these venues will be contingent on a well-designed public domain addressing concerns about the mobility and transit of visitors between venues and transport hubs.

The policy also reveals the challenge of ensuring a successful balance in the cultural precincts along the river: meeting demand for, and integrating, local community events and services on the one hand, and broader regional events and interventions on the other. Given the envisaged scenario of a significant portion of the riverfront being designated as a cultural precinct that will cater to an audience beyond the confines of the LGA, the integration of local community events and specific commercial activities will need careful re-consideration.

Policy L-3: DRAFT Community Infrastructure Strategy (2019)



Running to some 600 pages, this draft policy covers a great deal of territory. However, 'community infrastructure', as defined in the policy, does not subsume 'cultural infrastructure' as defined in this report.

The key overlap is the supply and operation of spaces like libraries, parks and 'subsidised spaces' (co-working office spaces) that are often pivotal in the delivery of, respectively, local cultural education, dissemination and production phases of the cultural infrastructure value chain. Coordination of a cultural infrastructure plan with this policy will, therefore, have a significant impact on its cost and effective implementation. Integration with this policy will also go some way to ensuring that cultural infrastructure meets the needs of the existing members of the community, not just visitors or new communities created in major renewal precincts.

Policy E-5: DRAFT Parramatta Night City Framework 2020-2024 (2019)

This draft policy outlines Council's objectives for expanding and diversifying night-time activity, as well as reconciling it with resident amenity. Central to the aim of diversifying the night-time economy is to expand the availability of live music and other cultural activity. The policy goes some way in identifying the desired mix of after-dark activity, identifying Current council policies that might discourage that desired mix. It also provides some initial commentary on what roles the Council needs to actively play to catalyse the night-time activity. This policy will largely be within the remit of cultural infrastructure.



The Framework's focus on planning framework reform is to encourage the private sector to provide some of this cultural infrastructure, especially businesses that are not regarded as cultural venues *per se*, such as retail outlets, restaurants and clubs. Liquor licensing and cultural infrastructure are frequently though not universally related, and more flexible regulations are needed for the city after dark.

The need to reconcile night-time activity with residential amenity will also require good infrastructure, though not necessarily 'cultural infrastructure'. Increasing the commitment of the local community to this new cultural provision will also require effectively providing for its needs, not just those of visitors.

Policy C-4: DRAFT ATSI Cultural Infrastructure in Parramatta - Community needs and aspirations (2019, unpublished)

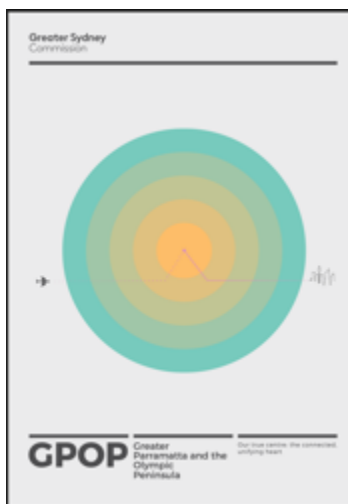
This policy — actually an internal report produced to synthesise consultation with the local Indigenous community — outlines the key cultural infrastructure needs identified by this community. Some of the most tangible recommendations align with other Council policies - such as *Culture and Our City*, outlined above, including key venues for Indigenous cultural facilities, like the Keeping Place at Parramatta Square and the Aboriginal Science and Knowledge Centre at Westmead.

This report's most notable point of difference is the regularly stressed need to consider infrastructure to include education, employment and participation opportunities for the Indigenous community. This 'soft' infrastructure, while noted in some of the other policies reviewed here, is identified as having equal importance in overcoming the barriers to Council's achievement of its cultural ambitions.



Policy M-3: Greater Parramatta and the Olympic Peninsula. Our True Centre: The Connected Unifying Heart (2016)

GPOP was identified as a priority precinct in the Greater Sydney Regional Plan, being considered as underutilised space suitable for major new development. The strategic and geographic centrality of the precinct heightened the importance of using such redevelopment to meet broader policy goals. As such, it became the pilot for a 'growth infrastructure compact' (GIC) approach (subsequently renamed 'place-based infrastructure compact' (PIC)).

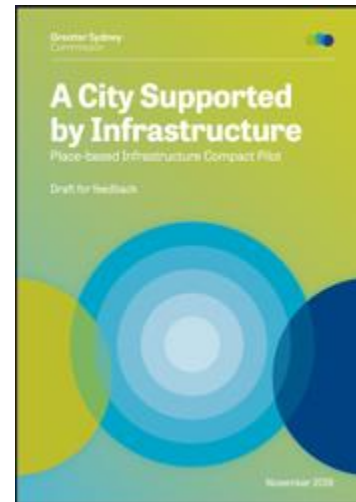


Crucially for this review, that approach centred on identifying and meeting the infrastructure needs across all policy domains - education, transport, health and cultural facilities. This initial policy mostly outlined the proposed approach, and the reasons for piloting it in the GPOP region. It does establish a key objective to “Activate world-class sports, entertainment, cultural and arts destinations across Parramatta CBD, Rosehill and Olympic Park”. However, little detail is provided. Of note, as this approach is so closely linked with catalysing private development, is a confined focus on the infrastructure needs of the future development, rather than of the existing community.

Policy M-4: DRAFT A City Supported by Infrastructure: Place-based Infrastructure Compact Pilot (2019)

The result of the GIC — now PIC — process described above, this draft policy outlines the infrastructure and proposed levels of private development across the GPOP region. Notably, only 0.8 per cent of the infrastructure budget is allocated to cultural infrastructure. Further, that amount includes investment in libraries and schools, which are anticipated to incorporate programming for cultural events or services.

Like the other GPOP policy, much space in this document is given over to describing the region and the piloted PIC process. However, some details - like sequencing infrastructure delivery - are a welcome change from some infrastructure planning policies. Regarding cultural infrastructure, the short-term priorities are enabling school facilities as well as “Parramatta Artists’ Studios and Gallery, Parramatta Digital and Performance Centre” to be used for cultural events and education. The medium-term priorities are an “Indigenous Centre for STEM [Science, Technology, Engineering and Mathematics] Excellence” and the expansion of existing libraries at Ermington and Telopea.



Given the extent of change to the built form and the socioeconomic characteristics of the area resulting from GPOP redevelopment, this constitutes very little by way of cultural infrastructure. Most infrastructure spending (60 per cent) is dedicated to transport projects, which are considered more catalysing of new development than cultural facilities. This priority could have longer-term implications as to how Council can fund local cultural infrastructure — both because it is likely to exhaust NSW Government willingness to expend public funds in the area, and because it captures a large proportion of future developer contributions.

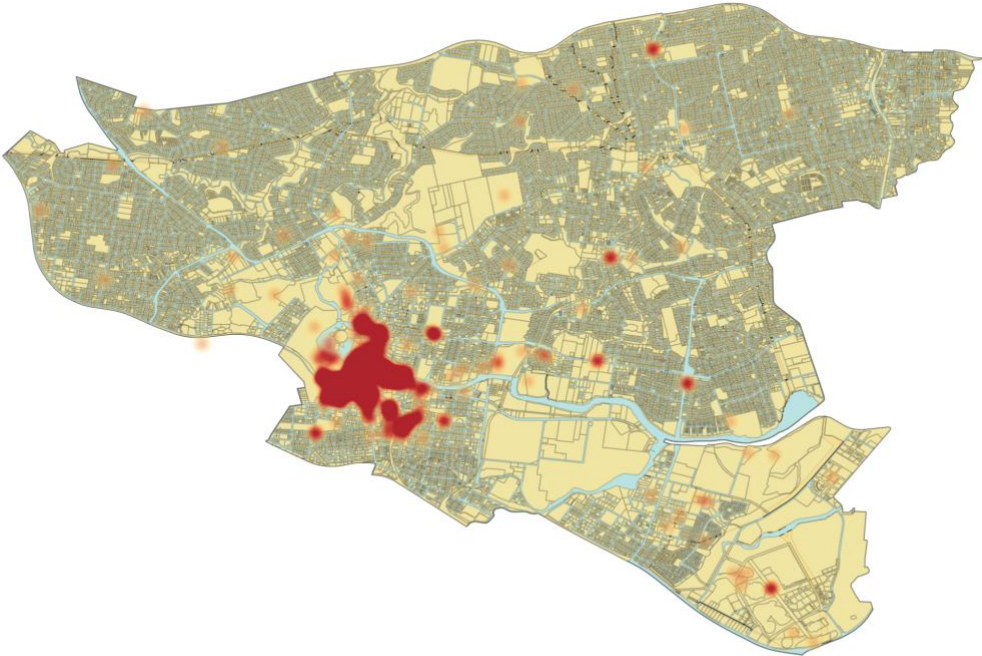
GIS LAYER

In preparing the GIS shapefile, we have combined existing layers from the ABS and the City of Parramatta, specifying LGA boundaries, buildings and other key geographical features. We have, then, imported the audit database, including GPS coordinates. *Figures 1.23 and 1.24* below show: (a) the LGA boundaries with cultural infrastructure venues plotted, and (b) the same map with the venues plotted as a heatmap.

Figure 1.23: Parramatta LGA, Including Cultural Venues in the Audit



Figure 1.24: Parramatta LGA, Including Heatmap of Cultural Venues in the Audit



SECTION 2: BENCHMARKING CULTURAL INFRASTRUCTURE

CULTURAL INFRASTRUCTURE

Infrastructure is especially important in a period when the Australian population is approaching 25 million and its cities are experiencing the pressures that accompany greater competition for space and its many different, often conflicting uses. This rapid development requires key decisions to be made concerning infrastructure — not only what to build, but what to retain and adapt. It also demands a reconsideration of what constitutes infrastructure, which is historically conceived as built structures, transport corridors and technology, rather than institutions, organisations and people. This wider conception of infrastructure is vital to the quality of life in Australia, and must incorporate its cultural dimensions, which give meaning to people's lives beyond the economy, and are pivotal aspects of contemporary 'cultural citizenship' (Pawley 2008) alongside more traditional models of citizen rights and responsibilities.

These issues are particularly relevant to Parramatta, which is undergoing an accelerated urban transformation. It is no accident that, when Western Sydney University hosted the annual conference of the Australian Sociological Association in Parramatta in November 2019, its theme was *Diversity & Urban Growth*. It is expected, though such predictions should be treated with caution given the inevitable uncertainties (to which can be added the tumultuous recent period of bushfires, floods and COVID-19), that the City's economic growth rate will nearly double by 2021, from 2.4 per cent to 4.6 per cent *per annum*, and that more than \$10 billion will be invested in constructing light rail, hospitals, schools, universities, a museum, aquatic leisure centre, roads and new public spaces. The central question here is how does the City change at a rapid pace while developing an exciting and prosperous cultural life?

This Benchmarking section first presents the data on the current and future demand for cultural infrastructure in the City of Parramatta to 2039. First we analyse tourism data and trends, also comparing data regarding current cultural attendance in Australian cities, and infrastructure provision in other Australian and international cities. We then discuss examples from around the world where cities have addressed various challenges in developing and curating their cultural and creative infrastructure.

We also highlight several 'headline' findings about the City of Parramatta:

- As stated in the Audit section, *Arts and Recreation Services* is Parramatta's second fastest growing employment sector over the five-year period 2013/14–2018/19.²³ The fastest

²³ "Arts and Recreation Services" is a divisional category used by .id and National Institute of Economic and Industry Research to report on employment, one of the one-digit ANZSIC codes maintained by the ABS. We employ it here as a very rough proxy for culture, but it must be noted that it encompasses a wide range of employment classes, including: "8910 – Museum Operation"; "8922 – Nature Reserves and Conservation Parks Operation"; "9111 – Health and Fitness Centres and Gymnasia Operation"; and "9201 – Casino Operation" ("Spreadsheets with ANZSIC classes & mapped modern awards." 28 July. 2017,

growing sector, Construction, is known for its cyclical nature, and it is likely that if as anticipated the pace of new development slows over the coming two decades,²⁴ *Arts and Recreation Services* will replace it as the fastest growing sector by employment. As we discuss later in the *Needs Analysis* Section, to capitalise on this opportunity of becoming a “culture industry-friendly city” requires combining leadership, policy and practical engagement with existing and prospective cultural practitioners, venues, investors and audiences.

- Relative to other comparable Australian LGAs — including the City of Melbourne and Whitehorse, two of the closest in terms of age, income, education and proportion of non-English speakers — **attendance and participation in the more public forms of culture is extremely low**. Parramatta, therefore, has a compelling reason to develop the venues and facilities that contribute to the creation of a dynamic cultural hub for future workers, visitors and residents.
- To address the current shortfall and to meet residential and tourism population forecasts and the associated requirement to expand cultural provision, the number of venues and facilities will need to grow by approximately 100 per cent in capacity and number over the next 20 years. **This also means an increase of between 150 to 250 new venues and facilities**. To meet such a target means creating approximately 10 new venues and facilities *per annum* — a reasonable target given the expansion of office and residential space in the CBD, burgeoning mixed zones in Harris Park and North Parramatta, and a combination of major venues (e.g., Powerhouse Parramatta) and districts (e.g., North Parramatta Heritage Core) which are likely to include small-to-medium hubs of cultural venues.
- *Per capita*, Australia is the largest country of subscribers to Netflix. It is a major consumer of other digital services, such as Spotify, social media and online gaming. Use of technology platforms is also diversifying, with Chinese-owned or operated services (TikTok, WeChat, Fortnite) increasingly popular. While technology use will not diminish requirements for physical and public space, it will condition the *kinds* of venue that will appeal, in particular, to a younger, more affluent, more diverse and more educated future Parramatta residential population. **Venues and events that connect with Middle Eastern, South Asian and East Asian media and celebrities (including film, literature, music, sport, e-sports, and social media) will be vital to meeting pent-up demand.**

<https://www.fwc.gov.au/awards-and-agreements/minimum-wages-conditions/annual-wage-reviews/previous-wage-reviews/annual-wa-0>. Accessed 17 Dec. 2019).

²⁴ Rates of change of employment by sector are, of course, difficult to predict. Even while new developments in the City of Parramatta seem set to continue well into the 2020's, they will likely continue to employ existing labour in the sector, without increasing levels of employment significantly. Moreover, in the *Audit*, we noted that *.id's* forecast for population growth assumes a continuation of current trends, and could be optimistic. In comparative terms, due to the low starting base (~3,700 versus ~21,000 employees) and the dearth of existing businesses and venues in the cultural sector, we would expect the rate of new jobs and investment in *Arts and Recreation Services* to outpace that of Construction and other industry sectors.

CULTURE: GENERAL TRENDS

Benchmarking cities in cultural terms is inherently difficult. They differ markedly for reasons of history, geography, culture, politics and economy and, more than many other areas of economy and society, perceptions of cultural vitality can be highly subjective.

Nevertheless, comparisons across time and space can help identify challenges and opportunities for establishing appropriate cultural infrastructure. In this Benchmarking section we extend the analysis undertaken in the Audit section in several directions. We start with a breakdown and quantification of demand of venue categories, including relevant comparisons to benchmark cities: City of Sydney LGA, Edinburgh, Lisbon and Helsinki.

We then consider shifts in patterns of cultural consumption wrought by recent and projected technological change — the rise of *Netflix*, online gaming, social media and so on. Here we caution that cultural consumption is not simply a zero sum game: while digital media has undoubtedly altered consumer habits, these changes are not necessarily to the detriment of demand for culture which is not predominantly screen-based (that is, cultural experiences in more public urban built environments that may or not involve screens).

We next list major (non-cultural) infrastructure projects underway, and consider their impacts on residents, workers, and visitors. We also discuss evident trends in cultural planning and tourism, and their anticipated impacts on cultural infrastructure. We then present comparisons of, respectively, cultural attendance in two Australian LGAs (Cities of Melbourne and Whitehorse) and levels of cultural infrastructure across several cities, where such data are accessible. The final section provides further benchmarking with relevant international cities.

Each of these sections contributes to a wider picture of Parramatta that informs our identification of requirements in the Needs Analysis section that follows.

Quantifying Demand for Cultural Infrastructure

To capitalise on both the economic opportunity and social benefits of increased cultural expenditure and participation, new infrastructure needs to be funded and built or, in terms of private investment, attracted and 'incentivised'. This section describes projected numbers for the cultural venues and spaces in 2040 needed to keep pace with increases in residential population (and by extension, in visitors and workers).

In projecting 2040 venue needs, we employ a model with highly simplified assumptions. Such numbers are at best indicative, with high - and not easily quantifiable - margins of error. The purpose of this model is not, therefore, to provide a prediction, but to suggest the kinds of demand

and capacity for cultural venues in 2040, and to ensure that policies are developed to meet them. We have also used rounded figures so that the calculations are easy to follow and adjust.

We assume as follows:

- **Population increase.** Overwhelming population increases account for the majority of new demand for cultural infrastructure. As noted in the Audit section, .id forecasts that the Parramatta LGA will increase by **91 per cent** from 2018 (251,311) to 2040 (479,025). As discussed below, this does not necessarily mean the number of cultural venues needs to increase by the same amount. Much of this increase will likely be in and around the CBD, due to its greater capacity to handle increases in density. The three LGA wards to Parramatta's north are largely suburban, and are less likely to cope with an approximate doubling of population.
- **Low cultural attendance, participation and venues.** Parramatta has lower cultural participation and attendance rates than other LGAs in Greater Sydney. Against all spatial type and value chain categories, on residential, visitor and worker per capita basis, it has between two and five times fewer venues than City of Sydney. There are two means we use to factor in these rates:
 - By one measure discussed below - household expenditure on culture - Parramatta households spend 8.0 per cent of incomes on cultural goods and services, compared with an average of 9.0 per cent. To meet the average, these households would need to increase expenditure by 12.5 per cent. One probable factor is the lack of local, accessible and affordable infrastructure. Therefore, we assume that there is unmet demand of approximately **5 per cent**, and that the 2018 number of venues could be increased by that amount.
 - We also discuss in the Audit section low rates of local employment in the cultural sector, relative to the City of Sydney. We assume greater cultural infrastructure would mean: (a) that this difference would reduce (i.e., more Parramatta residents would work in the LGA), and (b) by extension, a higher proportion of worker as well as resident expenditure would also remain in the LGA. Currently, 63 per cent of Parramatta residents who work in the cultural sector leave the LGA for work; if this figure were to be reduced through more local employment, a further multiplier can be applied. Again, we assume higher local employment could boost demand as well as supply by another factor of **5 per cent**.
 - Taken together, increased household expenditure and local cultural employment suggest a combined multiplier of **10 per cent**, applied on top of the population multiplier.
- **Value chain multipliers.** Since the majority of cultural venues that we include in the Audit are not consumer-facing, but rather involve creation, production, and education, it might appear that new venues do not need to scale in line with residential population and increased demand. We assume, however, that increased population also proportionately flows onto business-to-business demands, in particular for creative services such as web and graphic design, and advertising agencies. We assume a naive linear flow-on effect, where increased consumer demand (a mix of resident, visitor and worker) for venues

focussed on dissemination and use (e.g., cinemas, theatres, galleries, bookshops) is met with non-consumer, i.e., business-to-business demand. In other words, an increase in population is treated as signalling a commensurate, **one-for-one increase** in non-consumer as well as consumer-oriented cultural venues. This has a simple multiplier of 1.0 - i.e., no effect on projections. *This assumption may not hold if, for example, Parramatta invests heavily in either production or consumption ends of the value chain.*

- **Public/private mix.** As noted in the Audit, approximately 80 per cent of venues are non-Council facilities, and approximately 60 per cent are private and commercial operations. We assume that, all else being equal, commercial venues should increase proportionately with population on a 1:1 basis (one percentile increase in the number of venues for every one percentile increase in population). We further assume non-commercial venues would increase at a lower rate, and have used an indicative rate of 1:2 (one percentile increase in the number of venues for every two percentile increase in population). In some cases, e.g., libraries, additional demand is likely to be addressed by additional floor space, more staff, greater digital facilities, etc. rather than new 'venues'.
- **Change in demographic composition.** As we also noted in the Audit, this new population, given current trends and comparisons, will be younger, more affluent, more educated, and more likely to speak a language other than English at home. On the one hand, this demographic is more likely to have discretionary income, and be more willing to spend that income on cultural goods and services. However, its interests are likely to be different, and neither reflect exactly the kinds of infrastructure in place in the Parramatta LGA today, nor be directly translated from other LGAs with greater infrastructure, such as the City of Sydney. While this does not change the overall *quantity* that our model produces, it does mean some *qualitative* shift, for which our breakdown of public and private venues attempts to account.

Table 2.1 below shows the calculations of the model. On this basis we estimate that an adjusted lower number of venues would be **418** in 2040, an increase of **200** over the 2018 figure of 218. 48, or 24%, of these new 200 venues would be public (Council or other non-private) facilities, with 26 (13%) of these being Council facilities, or funded and supported by Council.

Table 2.1: Projections by Ownership or Funding Source

	Council owned or funded	Other public	Private	Total Venues
2018	44	36	138	218
<i>Population multiplier</i>	91%	91%	91%	

<i>Proportion of population</i>	50%	50%	100%	
<i>Demand multiplier</i>	10%	10%	10%	
<i>Total in 2040</i>	70	58	290	418
<i>New Venues in 2040</i>	26	22	152	200

We note these figures - for commercial venues - are also likely to be an underestimate, given current deficits in key areas, such as theatres, galleries, bookshops and live music venues. In addition, the prevalence of digital culture needs more ‘blended’ physical spaces where digital practice and performances in areas like gaming, graphic design, *YouTube* video production and social media can be taught, created, produced, disseminated and experienced or viewed. **As Parramatta grows as a regional capital city, worker and visitor use of its CBD urban precincts, in particular, may well outpace even high projections of residential growth - a further stimulus to cultural sector demand.**

Finally, anecdotal evidence points to growing demand for business incubators and associated support. Building on Parramatta's diversity, youth orientation and existing cultural strengths, many of these areas could and should be in the cultural sector. Our final projections do not cater for the possibility of such hubs, and the number of venues that they could produce, over and above existing projections, are unspecified.

In short, at a high level, we estimate approximately 150-250 new cultural venues need to be developed or accommodated over the next two decades, or around 10 per annum. Approximately three quarters of these venues would come from the private sector, and as we discuss below, most will take the form of creative enterprises (graphic and web design, advertising) and conversion or addition of licensed venues.

Breakdown of venues

Private sector

We expect that the 152 commercial venues will mostly follow existing distributions of venues by type, and be made up of architects, advertising agencies, web and graphic designers, co-working facilities, studios and other visual and audio arts spaces, and cultural educational facilities.

For private sector projections, we have adopted a simple linear model that, as indicated with overall figures, applies population growth and a slight adjustment to account for current deficits in cultural venues as straight multipliers. Aside from simplicity, this approach is feasible for two reasons. First, it is likely that many categories will scale proportionately with population. New residents will have roughly commensurate needs for live music venues, cinemas, galleries and bookshops, while these and other non-cultural sector business growth will stimulate equivalent demand for artists, designers, advertising agencies, educators and so on. Second, while private investment is clearly shaped by government policy, it responds less to perceived needs for, for example, a major museum like the Powerhouse, and more to consumer demand, cost and availability of space and staff, and so on. Hence, regardless of how many live music venues a needs analysis such as this report proposes that Parramatta *should* have, the actual number will be largely determined by market forces. Population growth is a reasonable proxy for private sector numbers and types. We have not applied multipliers to large venues, such as *Qudos Bank Arena* and *Westfield Shopping Centre*, and to reconcile with overall totals, we have added *e-sports*, a category of venue that we anticipate will grow over the next two decades. *Table 2.2* below shows the number and types of private venues.

Table 2.2: Projections by Venue Type

Venue Type	2018	2040 projected
Advertising	14	29
Architect	5	11
Arena/Stadium/Sports Centre	1	1
Arts Centre	3	6
Cinema	1	2
Dance Studio	10	21
Education	6	13
Gallery	4	8

Graphic Design	22	46
Licensed (Live Music) Venue*	21	46
Maker & Co-Working Space	5	11
Mural & Street Art	1	2
Photography	6	13
Retail (Hobbies, Games, Arts & Crafts, Other)	8	17
Retail (Music)	2	4
Retail (Shopping Centre)	1	1
Screen Media	3	6
Theatre	2	4
Web & App Design / Development	23	48
E-Sports	0	2
Total	138	290

* “Licensed Venues” as listed in the Audit, like for example Milky Lane, host live music to varying degrees. Unlike many other categories of private venue, as the examples of Melbourne and Sydney have shown, the development of this category is subject to a very high degree on State and local government laws, planning policies, and support, and are also listed under “Public sector” below for that reason. As we note in the Needs Analysis, the multicultural makeup of the Parramatta constituency means that there is a growing need for alternative venues for live music without a requirement for serving alcohol.

Public sector

At a more detailed level, public sector venues are less easy to estimate based on simple projections. Equally, a comparison with other Australian city centres is difficult due to inconsistent data sets. We have opted to use a hybrid of three approaches:

- A. Projections, as conducted above, for private venues.
- B. A comparison with City of Sydney data, compiled for our own *Mapping Cultural Infrastructure* project (Ang et al 2016), and indicative figures for three international cities of comparable size to that estimated for Parramatta in 2040: Edinburgh, Lisbon and Helsinki, using data from the World Cities Culture Forum.
- C. Analysis undertaken in the Needs Analysis and associated Costings at an individual level.

We then synthesise these results to identify a reasonable mix of new venues to be funded by Council and other non-private sources.

A. Projections for Public and Council-owned or funded venues

These projections at the venue type level follow the procedure for private venues. Venue types with low counts are removed; estimates on needs for another government-owned arena cannot be determined from simple population extrapolation. Total counts are therefore smaller than those used in the overall table above.

Table 2.3: Projections for Public and Council-owned or funded venues

Venue Type	2018	2040 projected	2018 Council	2040 Council projected
Community Centre or Venue	17	27	5	8
Community Park/Open Space	8	13	3	5
Education	3	5	3	5
Gallery	0	0	2	3
Heritage	5	8	4	6
Library	9	14	3	5

Museum	13	21	11	18
Total	54	88	31	50

B. Comparison with City of Sydney and Other Cities

The audit we conducted for the City of Sydney LGA generated more than 3,000 spaces (Ang et al 2016); for City of Parramatta LGA, only 220. Availability of data sets and other constraints partly account for these differences. However, as *Table 3* in the Audit shows, there are very large numbers of differences in categories, even at per capita levels. It is unrealistic to expect Parramatta to close the gap due, among other reasons, to the history of urban planning and development of the two sites. Much of Parramatta LGA is suburban in nature and can therefore not be expected to have the high density of cultural venues as Sydney LGA, which has a range of large national and State cultural institutions and benefits from its status of Australia's largest global city.

Tables 2.4 and *2.5* below use categories developed for the City of Sydney. These differ from Parramatta, but have also been applied to Parramatta venues for this comparison. *Table 2.4* compares Sydney and Parramatta only. *Table 2.5* sets out the number of venues in key categories for three established and recognised cultural capital cities of comparable size to Parramatta projected for 2040 - Edinburgh, Lisbon and Helsinki. Of these, Edinburgh is a regional cultural capital and perhaps most comparable to Parramatta. Lisbon and Helsinki are national capitals and as such are the premier cities in their respective countries, but they are included here to provide comparative insight.

Table 2.4: Comparison of Sydney LGA (2016) with Parramatta (2018 and 2040, Projected)

Category	Sydney	Parramatta	Parramatta Projected
Population	222,717 (2016)	251,311 (2018)	479,025 (2040)
Advertising and marketing services	202	14	29
Architectural services	286	5	11

Arenas and large entertainment venues	4	4	8
Art galleries and centres (commercial & non-profit)	146	7	15
Art schools, retail, facilities	45	6	13
Artist studios	29	2	4
Book, magazine and other periodical publishing	63	0	3*
Bookstores	18	9	19
Cinemas	21	2	4
City art / heritage	128	10	21
Co-working spaces	79	6	13
Community centres	31	13	27
Costume, fashion & jewellery design	17	0	3*
Dance schools	15	10	21
Design (graphics, web, apps, game development)	73	45	95
Drama, dance, comedy and other theatres	51	2	4
Film and theatre schools	10	4	8
Cultural agencies, industry or artist companies & organisations	185	4	8

Bars, clubs, music venues & concert halls	217	22	46
Libraries and archives	18	7	15
Motion picture and video production & distribution	99	3	6
Museums	42	9	19
Music publishing, recording, rehearsal, retail, schools	86	3	6
Professional photographic services	53	6	13
Television, cable & radio broadcasting	53	0	3*

* Not calculated from projections; 3 is used as a 'seed' number for categories with no venues in 2018.

Table 2.5: Comparison of Edinburgh, Lisbon and Helsinki (2016) with Parramatta (2018 and 2040, Projected)

Category	Edinburgh²⁵	Lisbon²⁶	Helsinki²⁷	Parramatta	Parramatta Projected
Population	488,050 (2016)	504,718 (2016)	631,695 (2016)	251,311 (2018)	479,025 (2040)
Art galleries	80	78	100	7	15
Artist studios	13*	58	12	2	4

²⁵ Source: worldcitiescultureforum.com/data

²⁶ Source: worldcitiescultureforum.com/data

²⁷ Source: worldcitiescultureforum.com/data

Bookstores	52	210	20	9	19
Cinemas	9	14	15	2	4
Dance schools	55	42	19	10	21
Theatres	8	17	69	2	4
Bars, clubs, music venues & concert halls	116	85	72	22	46
Museums	37	44	76	9	19

As the Table above shows, **even with projections taken into account, Parramatta still lags benchmarked cities significantly.** This confirms the point made in the general analysis of projections: the overall estimate of 200 new venues is likely a lower bound, if it is to realise ambitions to become a regional capital city. Equally, figures taken from other cities, including Sydney, need to be interpreted with caution. For international cities, these numbers are taken for the city as a whole, cater to large regional and international audiences, and as capital cities, receive considerable national funding. For the Sydney LGA, the clustering effects of major attractions, centres of industry, and a concentration of national anchor arts institutions produce a gravitational effect that is not quickly - even over a twenty year period - replicated.

Further, a number of traditional cultural strengths - including cinema, media and book publishing - are themselves experiencing significant commercial pressures and variable, if not declining, consumer demand. New cultural infrastructure needs to be cognisant of the long-term economic sustainability, where possible.

Highlighted rows indicate categories that likely require some kind of public funding or policy support, because projected counts for these categories are lower than the benchmark figures, and the private sector is unlikely to fully fund even these projections. For ease of reference, these categories, with projected new venues, are:

- **8** Art galleries (commercial & non-profit)
- **7** Art schools, retail, facilities
- **2** Artist studios
- **2** Cinemas
- **11** City art / heritage
- **7** Co-working spaces
- **2** Drama, dance, comedy and other theatres

- 4 Cultural agencies, industry or artist companies & organisations
- 24 Bars, clubs, music venues & concert halls
- 3 Motion picture and video production & distribution
- 10 Museums
- 3 Music publishing, recording, rehearsal, retail, schools
- 3 Television, cable & radio broadcasting

These amount to 86 *new* venues requiring public funding or support. In some cases - notably, “Bars, clubs, music venues & concert halls” - these would most likely still be privately owned, but require support around issues like liquor licensing laws, planning regulations, and for proposed live music venues, noise and amenity compliance, sound proofing and security.

C. Needs Analysis

Although the Needs Analysis and costings follow the Benchmarking, in terms of future public expenditure we have identified seven types of needed infrastructure which can be quantified on the basis of preceding calculations. As anchor facilities, some of these would accommodate more than one of the categories identified above. Loosely aligning these with the list of venues in subsection B above, the Table below distributes those quantities against the recommended venues.

Table 2.6: Projections, by Type of Venue in the Needs Analysis

Type of Venue	Quantity
Mult-arts Centre (with Gallery) in the CBD (incorporates capacity for at least 1 of the following: Art gallery Drama, dance, comedy and other theatres Cultural agencies, industry or artist companies & organisations Museum Bars, clubs, music venues & concert halls)	1
Art Gallery/Exhibition Spaces (encompasses: Art galleries (commercial & non-profit) City art / heritage Museums)	29
Artist Run Initiative (ARI) (encompasses: Artist studios Art schools, retail, facilities)	9
Media Production and Presentation Facilities (encompasses:	11

Cinemas Motion picture and video production & distribution Music publishing, recording, rehearsal, retail, schools Television, cable & radio broadcasting)	
Creative Industries Cluster (encompasses: Co-working spaces)	7
Live Music Venues (encompasses: Bars, clubs, music venues & concert halls)	24
Creative, Cultural and Social Enterprises (encompasses: Drama, dance, comedy and other theatres Cultural agencies, industry or artist companies & organisations)	6

D. Synthesis

As a basic extrapolation, *Part A* suggests public funding be directed toward a general mix of venues, but especially across categories of: *Community Centre or Venue, Community Park/Open Space, Education, Gallery, Heritage, Library and Museum.*

Part B compares both Sydney and the three international cities of Edinburgh, Lisbon and Helsinki with Parramatta across a more detailed set of categories. *Part C* aligns these with the seven areas identified in the Needs Analysis. These improve on *Part A* in terms of being both more aligned with the needs we identify qualitatively – through interviews and policy analysis – and more feasible. It is unlikely for instance that a well-developed city like Parramatta could expand its number of open spaces while it also nearly doubles in population. Nonetheless, *Part A* does identify existing places where culture is experienced, needs to be protected, and in some cases expanded. Venues in *Part B* also include many that would be private-owned – though public policy, and potentially funding, is still required to support and seed these venues. **The overall analysis therefore suggests that the types and quantity of venues that public investment considers draw from the tables in *Parts B* and *C*.**

To conclude we put forward two scenarios of the effects of investment in cultural infrastructure. The first reflects the projections we have used, which are comparatively conservative. The second suggests more aspirational targets that would position Parramatta more prominently as a global cultural city.

As an important caveat to this exercise, the quantity of venues is only one side to the realisation of either scenario. The *quality* of venues is no less vital. Parramatta’s current cultural vitality is well represented for example in the calibre of theatrical performance at Riverside Theatre, the popularity of its library infrastructure, and the rising attention to cultural enclaves such as Harris

Park's Wigram Street. Both scenarios enable this vitality to be retained and developed, and pure quantities should not be taken as the sole measure of a city's cultural performance.

Scenario 1: Cultural Infrastructure for the Regional Capital City

In suggesting 200 (with a range of 150-250) new venues, we project a future city that has provisions for its expected population and addresses what we identify as a comparative shortfall of infrastructure. As expressed in the Introduction, this scenario, can be realise the goal

... to turn Parramatta into a dynamic regional cultural hub, successfully catering and sensitive to the diverse cultural needs and interests of residents, workers, visitors and people from the Greater Western Sydney region.

Scenario 2: Boosting Parramatta's International Profile as a Cultural City

This scenario imagines Parramatta moving closer toward the average number of venues shown by the four benchmarked cities, across common categories. We add 20 per cent of the difference between Scenario 1 and these averages, as a rough model of transition towards internationally competitive benchmarks. In this case, for example, Parramatta would need to open approximately 25 new art galleries and centres over the next 20 years.

Table 2.7: Projections, Scenario 1 and Scenario 2

Category	2018	2040: Scenario 1	2040: Scenario 2	Average of benchmarking cities
Art galleries and centres (commercial & non-profit)	7	15	32	101
Artist studios	2	4	9	28
Bookstores	9	19	30	75
Cinemas	2	4	6	15
Dance schools	10	21	23	33
Drama, dance, comedy and other theatres	2	4	10	36
Bars, clubs, music venues & concert halls	22	46	61	123

Future Trends for Cultural Production, Participation and Consumption

We note trends that are likely to have an impact on rates of cultural production, participation and consumption. As the RFQ notes, these trends relate to demography, technology, and Parramatta's changing "regional and global context". Since demography was discussed in the Audit section, we focus here on technological and social change.

Technology has modified how culture is created, produced, disseminated and used. These modifications vary by cultural field, age, background and geography. One example, a recent large-scale study of patterns of cultural consumption in Greater Sydney, found that, relative to other fields, music is more likely to be consumed by outer suburban and lower socioeconomic groups (Magee & Stevenson in press). Much of this consumption, of course, takes place via smartphones streaming music from services such as YouTube and Spotify. Yet, as we discussed in the Audit section, live music attendance in Parramatta — gigs, nightclubs, concerts, performances — lags significantly behind inner-city levels. This contrast highlights one general effect of technology: even as participation in *public* forms of culture stagnates or declines, consumption through *private* digital channels is on the rise.

This change impacts on the consumption of film and television in similar if not more drastic ways. Although Netflix and YouTube viewing figures are unavailable at a more granular level, by combining figures for Netflix subscribers²⁸ with United Nations population estimates for 2019²⁹, we approximated *per capita* figures for the top 50 countries. Table 2.8 below shows the results for the top 10 countries: Australia is closely followed by New Zealand, both of which more than double *per capita* rates for other countries. While such figures are uncorroborated by the company, they indicate in broad terms the extent to which Australian habits of television and film viewing have shifted enormously since the introduction of Netflix in 2015 (Turner et al 2020).

Table 2.8: Top 10 Countries by Netflix Subscribers (Per Capita)

Country	# of Subscribers	Population (000's)	Subscribers as Percentage of Population
Australia	11,262,000	25,203	44.7%

²⁸ "Netflix Subscribers and Revenue by Country - Comparitech." 23 Jul. 2019, <https://www.comparitech.com/tv-streaming/netflix-subscribers/>. Accessed 16 Dec. 2019.

²⁹ "Download Center - Population Division - the United Nations." <https://population.un.org/wpp/Download/>. Accessed 16 Dec. 2019.

New Zealand	2,000,000	4,783	41.8%
United States of America	58,486,000	329,065	17.8%
Netherlands	2,940,000	17,097	17.2%
Canada	6,300,000	37,411	16.8%
Finland	843,396	5,532	15.2%
United Kingdom	9,780,000	67,530	14.5%
Denmark	819,000	5,772	14.2%
Sweden	1,407,547	10,036	14.0%
Norway	673,000	5,379	12.5%

Rates of consumption are likely to be as high — if not higher — in the Parramatta LGA. Availability of the National Broadband Network (NBN), high density and demographic characteristics — trending young, educated, affluent and multicultural relative to the nation overall — mean that streaming media is expected to be prevalent and to continue to rise. As noted in the Audit section, new social media services, such as Snapchat, Instagram Stories and TikTok, show both the continued significance of these platforms and their fragmentation into more specialised services. **For many Parramatta residents, and especially for new migrants, streaming media are critically important to the preservation of cultural ties.** Just as Event Cinemas has begun programming Hindi and Mandarin language cinema, at a much wider scale Netflix offers content that enables a recently arrived Indian or Chinese resident to keep in touch with consumption patterns of media in their country of origin.

These tendencies suggest both a wider movement away from traditional modes of cultural engagement — book reading, gallery viewing, and cinema, theatre and concert attendance — to digital media, and a consolidation of those media through dedicated, algorithmically-modulated platforms. If this trend were to continue unabated, culture might be imagined as an increasingly private activity, conducted almost exclusively between individuals and their screens, and mediated by multinational corporations, each with the resources to tailor content algorithmically to individual preferences. Much available evidence suggests that this is not the case. While certain commercial cultural venues, such as the specialist DVD store, struggle to survive, the ubiquity of digital media may invigorate demand for public space — even for culture that seems inherently screen-dependent. For example, Melbourne eSports Open, a public e-sports exhibition, has witnessed soaring growth in the past few years, with reportedly 12,000 attendees in 2018³⁰ and 17,000 in 2019.³¹ As figures from the City of Parramatta’s own venues also indicate, attendance at traditional cultural venues is rising. The low cost of advertising and pervasive reach of platforms

³⁰ "Thousands flock to Melbourne eSports Open - AdNews." 6 Sep. 2018, <https://www.adnews.com.au/news/thousands-flock-to-melbourne-esports-open>. Accessed 16 Dec. 2019.

³¹ "Record Crowds Attend The Melbourne Esports Open 2019" 2 Sep. 2019, <https://about.eslgaming.com/blog/2019/09/meo-2019-attracts-record-crowd/>. Accessed 16 Dec. 2019.

like Facebook enable once-niche, transient and permanent cultural forms to survive and flourish. The Bearded Bakers, a troupe that specialises in making knafeh, a Middle Eastern dessert, accompanied by musical and dance performance, has regularly toured Parramatta, boosted by a cult following on Instagram and Facebook. Table tennis tables in Parramatta Square have been hugely successful during weekdays, encouraging players of varying ages, competencies and backgrounds to mingle, play and observe.

Just as earlier media revolutions — print, radio, cinema and television — have not mitigated demand for public space, the rise of digital media will affect but not extinguish the cultural use of public space. As we articulate in the Needs Analysis section, the definition of cultural infrastructure needs, however, to be calibrated to changing demography, technological innovation and patterns of exchange. Overall, **while the *quantitative* demand for culture will probably increase in line with, or more rapidly than, the population, this change will need to be reflected in the *qualitative* specification of cultural infrastructure provision.**

Impacts of Major Infrastructure Projects

Major planned infrastructure developments in transport, facilities, precincts and public spaces will change how culture is produced and consumed in the City over the coming decades. In *Appendix 7: Major Infrastructure Projects*, we table ten major projects relating to transport and the built environment:

- Parramatta Light Rail Project
- Metro West
- Parramatta Quay
- Parramatta Road Urban Transformation Strategy 2016
- Parramatta Square
- Western Sydney University Expansion, Vertical Campus and Engineering Hub Plan with UNSW
- Bankwest Stadium
- Greater Parramatta and the Olympic Peninsula Strategy
- North Parramatta
- Parramatta CBD

The first four of these projects aim to improve access to the CBD by rail, road and river. The Light Rail Project will be rolled out in two stages. Stage 1 links Parramatta CBD to Carlingford via Camellia, and an estimated 28,000 people will be using the service daily by 2026. Stage 2 further extends the line from Camellia to Sydney Olympic Park, via Rydalmere and Ermington. Both lines connect the outer reaches of the LGA in the north east and east to the centre, offering alternative connections to existing rail and road links. This will be a crucial connection, particularly for residents in areas like Rydalmere, Oatlands and Dundas, as well as for students and staff at Western Sydney University's Parramatta South campus. As we note in the Audit section, these areas and populations are to varying degrees geographically and socially disconnected from the CBD, yet have strong political representation and economic power. Many of the 28,000 estimated

Light Rail travellers will be potential producers and consumers making use of existing and new cultural infrastructure.

The Sydney Metro West line, due to open in 2030, is a fast underground train line that features just seven stops between Sydney CBD and its terminus at Westmead. Three of these — Westmead, Parramatta and Sydney Olympic Park — are in Parramatta's LGA, with a possible fourth stop in Rydalmere. Whereas the Light Rail almost entirely services the LGA itself, Metro West supplies further rail capacity to Sydney's centre, and together with planned extensions to the Greater West, North West and South West, will expedite travel to other metropolitan regions. The business case for the Sydney Metro states that the new railway will nearly double the total capacity of the metro system, from 24,000 to 46,000 per hour.³² Assuming that these figures hold true for Metro West, together with population and tourist growth the 92,000 daily commuters who today use Parramatta station could also be expected to double.³³

The Parramatta Road Urban Transformation Strategy 2016 and Parramatta Quay supply important additional transport links and nodes to the Parramatta CBD. While the Parramatta Quay will not add substantial volume, design ideas referenced in the River City Strategy, including upgraded ferry terminals, walkways and cycle paths, will improve amenity and modes of transit.³⁴ The NSW Government, meanwhile, plans the Parramatta Road Corridor to undergo a process of "densification and intensification", with more building stock, housing, and commercial use along the 20 km stretch from Granville to Camperdown. Of particular relevance to the Parramatta LGA are plans to reduce short-trip traffic along the road, thereby increasing the desirability of real estate along this travel axis. Should these plans be realised, new business and residential zones will present new markets for the Parramatta CBD, which will be increasingly accessible via both road and rail.³⁵

Currently under development, Parramatta Square will contain "290,000 sqm of Premium Grade office & retail space", and house approximately 23,000 new workers.³⁶ It will include 5 Parramatta Square, a dedicated civic, cultural and community facility that will contain a library, visitor services,

³² "Sydney Metro City & Southwest Final Business Case Summary." 15 Oct. 2016, <https://www.sydneymetro.info/sites/default/files/Sydney%20Metro%20CSW%20Business%20Case%20Summary.pdf>. Accessed 17 Dec. 2019.

³³ "NSW Barrier Counts Dashboard 2004-2018", Institute for Sustainable Futures, UTS. <https://app.powerbi.com/view?r=eyJrljoiZGlxNjBiNTMtNjFiZS00NWExLTg1NjgtYWE4Y2FjN2FhZGZiliwidCI6ImU4OTExYzI2LWNmOWYtNGE5Yy04NzhILTUyNzgwN2JlODc5MSJ9>. Accessed 17 Dec. 2019.

³⁴ "Parramatta City River Strategy Design and Activation Plan". <https://www.cityofparramatta.nsw.gov.au/sites/council/files/2016-11/River%20City%20Strategy%20Volume%2001%20Report%20Part1.pdf>. Accessed 17 Dec. 2019.

³⁵ "Parramatta Road Urban Transformation Strategy 2016" <https://www.landcom.com.au/organisation/publications/parramatta-road-urban-transformation-strategy-2016/>. Accessed 17 Dec. 2019.

³⁶ "Parramatta Square – Walker Corporation." <https://www.walkercorp.com.au/commercial/parramatta-square/>. Accessed 17 Dec. 2019.

Keeping Place and Darug Talking Room, research areas and other gathering spaces.³⁷ Bankwest Stadium is a brand-named rebuild of the previous Parramatta Stadium, and alongside new facilities, increases maximum patronage from 21,500 to 30,000. Opened in 2018, Western Sydney University's Peter Shergold Building at 1 Parramatta Square (1PSQ) boasts capacity for a further 10,000 students.

Three wider urban initiatives also bear upon cultural infrastructure: Greater Parramatta and the Olympic Peninsula Strategy, North Parramatta and Parramatta CBD itself. Below we discuss several of these areas with respect to cultural infrastructure. Their scale in geography and time-scale makes direct quantitative commentary difficult. In general terms, however, we note that their analyses of demography and future aspirations are consistent with those registered here. For example, the Investment Prospectus for Greater Parramatta and the Olympic Peninsula highlights the region's "young, diverse and educated workforce".³⁸ The consistent emphasis in each of these geographic zones on dense hubs seeks to harmonise population increase, preservation of existing cultural venues, and the injection of new commercial and cultural activity — a delicate balance exemplified by the Council's statement about the Parramatta North Precinct.³⁹

Bringing together these separate strands, **all signs point towards the Parramatta LGA being able to move and house a much larger number of cultural workers and visitors than is presently the case.** Together, the Light Rail and Metro West will increase daily rail capacity by as much as 130 per cent (212,000 compared to 92,000). Revitalisation of Parramatta Road and Parramatta Quay will not necessarily improve capacity substantially, but it will reduce perceived and actual obstacles to transit by road, river, foot and bike. As examples of facility upgrades, BankWest Stadium and Parramatta Square boost CBD spectator, office worker and student numbers by at least 20 per cent. Plans for residential densification in the CBD, North Parramatta and the wider region will also accommodate much of the anticipated population — **reinforcing our overall assessment that demand for cultural infrastructure will massively outstrip current supply.**

Current Evidence and Trends in Cultural Planning

1. Focus on Parramatta CBD's Cultural Infrastructure and Large-Scale Cultural Venues

³⁷ "A Cultural Plan for Parramatta's CBD 2017 - 2022 - City of" https://www.cityofparramatta.nsw.gov.au/sites/council/files/2017-06/Parramatta%20Cultural%20Plan_3b.pdf. Accessed 17 Dec. 2019.

³⁸ "Greater Parramatta and the Olympic Peninsula - Invest NSW." https://invest.nsw.gov.au/_data/assets/pdf_file/0005/282344/GPOP-investment-prospectus.pdf. Accessed 17 Dec. 2019.

³⁹ "Parramatta North - City of Parramatta - NSW Government." <https://www.cityofparramatta.nsw.gov.au/council/precinct-planning/parramatta-north>. Accessed 17 Dec. 2019.

The Parramatta CBD is one of the central focus areas of both NSW and Council infrastructure and urban redevelopment planning in the LGA. The following recently completed/implemented, ongoing and proposed developments will have a direct impact on the CBD's cultural infrastructure⁴⁰:

- 4 and 5 Parramatta Square (projected completion in 2019/20)
- NSW Cultural Infrastructure Plan 2025+
- Civic Link Framework Plan 2017 (Ongoing)
- Culture and our City: A Cultural Plan for Parramatta's CBD 2017-22
- Parramatta Night City Framework
- Museum of Applied Arts and Sciences (MAAS) Relocation (Powerhouse)

These interventions consider:

- An increase in the overall number of venues that could be classified as cultural infrastructure, including venues for live music and performance, creative industries, public recreation, community gathering, festivals and events, libraries and public institutions.
- A focus on public transit access to the CBD and an increase in pedestrian traffic over a longer timeframe.
- Large-scale venues that offer diverse cultural experiences at a city scale and regional level. In particular, the new Powerhouse Museum, which has recently moved to design and approvals stage, will significantly influence cultural activities along the Parramatta River. This development, alongside the planned upgrade of the Riverside Theatres, will solidify the Riverside as the central hub of large scale cultural venues within the LGA.
- Improved public space, which can potentially host day and night-time activities and a calendar of cultural events.
- Investment in smaller public infrastructure, such as lighting, signage, hard landscape features to supplement the existing public realm.
- Integration of existing heritage buildings such as the Roxy Theatre into a network of landmark heritage structures that are also active venues for cultural activity.

The challenges of these planned interventions include:

- Interim shifts in pedestrian traffic, impeded access to existing cultural infrastructure on Church Street, George Street and other urban blocks within the CBD.
- A dramatic change in the current urban morphology of the CBD to high-rise, densely built form that will impact on the existing low/mid-rise urban fabric of the CBD. The planned densification of the CBD will significantly alter mobility, commerce and urban life in the public domain, and may disrupt smaller businesses and community level infrastructure within the CBD that currently serve surrounding neighbourhoods.
- Loss of urban heritage character and specific heritage buildings such as Willow Grove and other heritage buildings that are not formally listed.

⁴⁰ For details of the policy analysis, see *Review Plans and Strategies* in the Audit section.

These interventions could potentially consider:

- A network of venues that extends beyond the CBD and smaller community-level hubs of cultural venues that build on existing community infrastructure.
- The need for both city and neighbourhood scale infrastructure within the CBD given its immediate residential context.

2. Focus on the Riverside

The Riverside is included within the Parramatta CBD Plans; additionally, specific river-edge developments are planned as part of the Parramatta City River Strategy Design and Activation, the Powerhouse Parramatta relocation, the redevelopment of the Riverside Theatres, and the Civic Link Framework. The Parramatta City River Strategy has, however, been affected by Powerhouse Parramatta: specifically, what had been designated as River Square, a “multi-functional space that can accommodate up to 10,000 people”,⁴¹ has been reallocated to Powerhouse Parramatta, and related riverside areas cannot provide the same integrated functions. Another major area, the Parade Ground, has been allocated to O’Connell Street Public School, which prevents its use for other public functions. Council could now consider the Robin Thomas Reserve, further to the east, as a public area with river frontage.

These interventions consider:

- Increasing the number of cultural venues and available cultural infrastructure substantially, while also introducing new kinds of venue (such as the Powerhouse Parramatta) that will potentially attract larger numbers from within and beyond the LGA.
- Increasing the available public domain by redeveloping the river edge through landscape and improved access through pedestrian linkages, and via upgraded and newly developed public transit, including trains, light rail and ferry access.
- Linking civic, public, green and cultural infrastructure to maintain a cohesive riverfront.

The challenges presented by the implementation of these interventions include:

- The shift in riverside activities which currently include neighbourhood-level recreation, informal cultural activities and small scale community activity.
- A lack of built response to existing neighbourhoods and heritage places.
- Potential impact on existing commerce such as cafes and restaurants that currently face the river.
- Connecting riverfront developments with the rest of the CBD. The Civic Link Framework (discussed in the Audit section above) addresses some of the linkages between the

⁴¹ Parramatta City River Strategy Design and Activation Plan.
<https://www.cityofparramatta.nsw.gov.au/sites/council/files/2016-11/River%20City%20Strategy%20Volume%2001%20Report%20Part1.pdf>. Accessed 8 Jan. 2020.

riverside and the Parramatta transport interchange, but the proposed redevelopments may pose challenges in integrating with the built fabric, as well as for the community life that currently exists in the neighbourhoods and open spaces on the northern side of the river.

3. Parramatta North as a Cultural Hub

A detailed discussion of this precinct can be found in the Needs Analysis section.

Tourism Data and Trends

Tourism in Parramatta is being influenced by the growth in international visitation, overnight stays and day-trippers. In 2018/19, international visitors comprised 68.9 per cent of tourist nights spent in Parramatta, and the trend for this figure shows that it has been rising since 2011/12, when only 57 per cent of visitor nights were from overseas. Forecast growth in the different categories of international visitor by Tourism Research Australia suggests that the total number of tourist nights in Parramatta will grow to just under 7 million in 2028-9.

Figure 2.1: Sources of Tourism Visitors, 2018-19

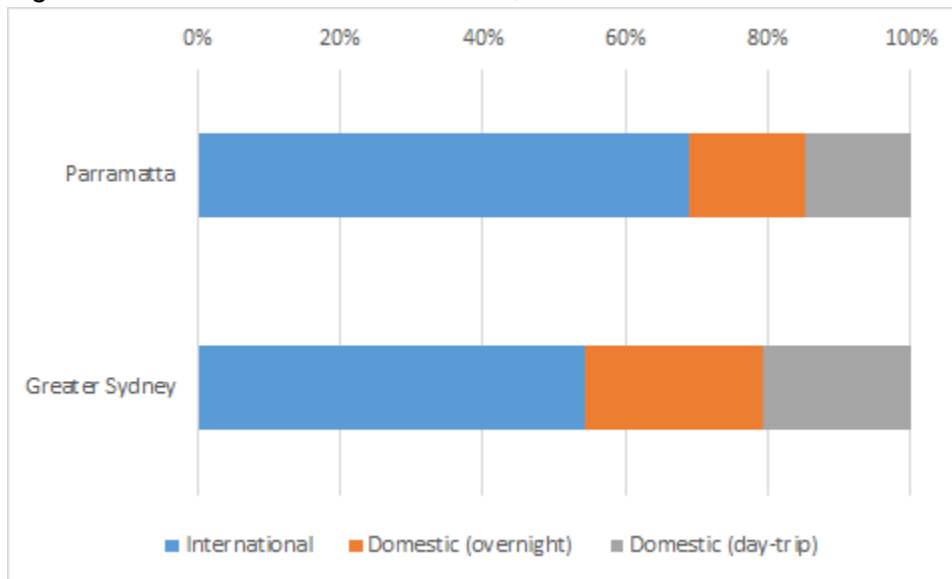
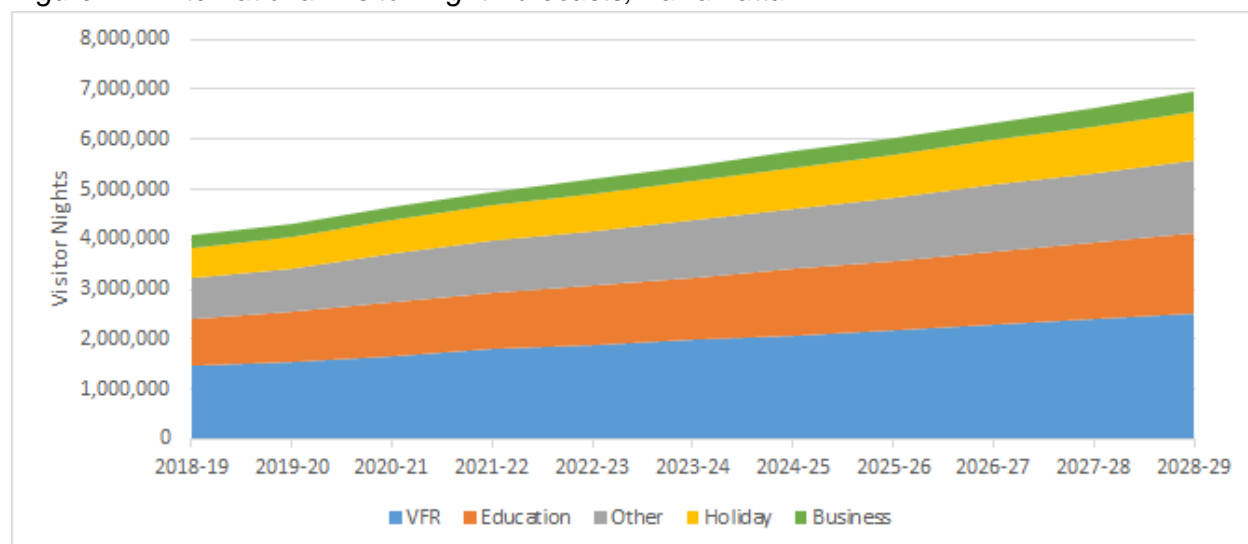


Figure 2.2: International Visitor Night Forecasts, Parramatta

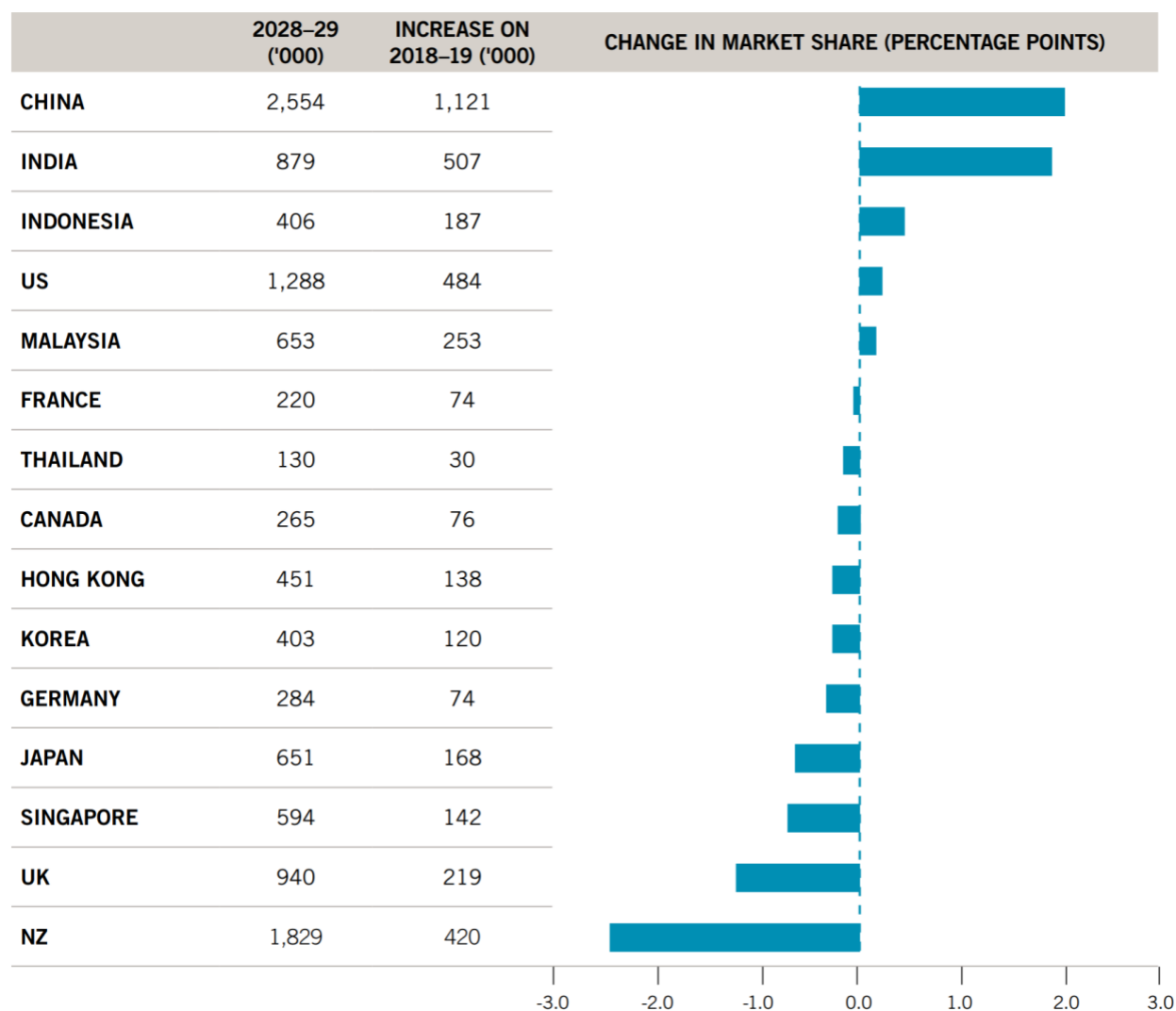


The forecast shift in the market share of international visitors to Australia by country of origin shows a strong correlation with trends in the ethnic and cultural make-up of Parramatta. In 2006, just 5.56 per cent of Parramatta residents were born in China and 4.76 per cent in India; by 2016 these figures had approximately doubled, respectively, to 10.28 per cent and 10.63 per cent. Visitors from these countries are predicted to dominate increases in tourist numbers between the time of writing (early 2020) and 2028-9, suggesting that Parramatta is well placed to benefit not only from tourists visiting friends and relatives (VFR), but also from the wider pool of tourists visiting Australia. Anticipated increases in visitors bear similarities as well as differences with Australian migration countries of origin⁴² and major trading partners.⁴³

⁴² "Chart of the day: Where do migrants to" 19 Aug. 2018, <https://www.abc.net.au/news/2018-08-20/where-do-migrants-to-australia-come-from-chart/10133560>. Accessed 17 Dec. 2019. Top 5: India, China, United Kingdom, Philippines, Iraq.

⁴³ "Trade and Investment at a Glance 2019 - Department ... - DFaT." 16 May. 2019, <https://dfat.gov.au/about-us/publications/trade-investment/trade-at-a-glance/trade-investment-at-a-glance-2019/Pages/default.aspx>. Accessed 17 Dec. 2019. Top 5: China, Japan, United States, Republic of Korea, India,

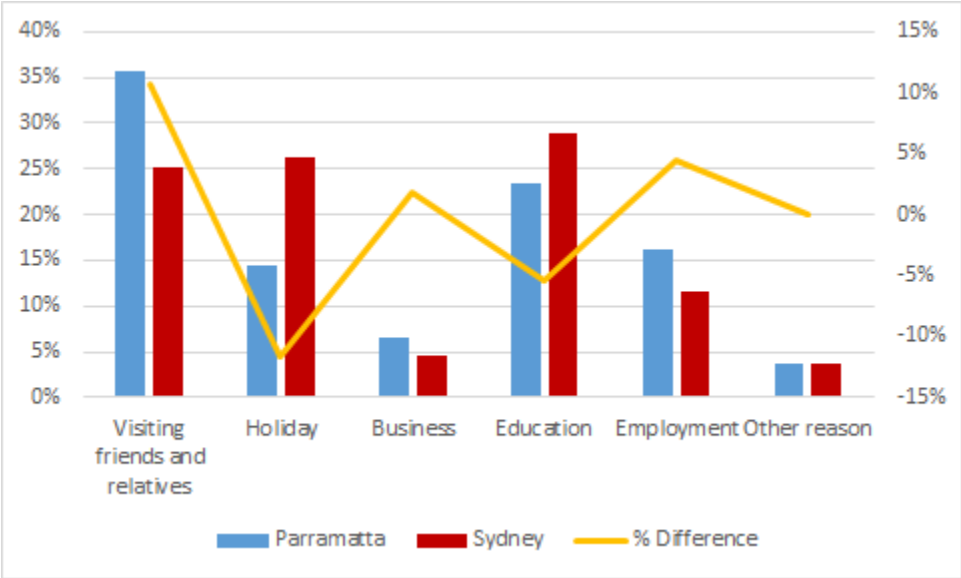
Figure 2.3: Change in Visitor Market Share, 2018-19 to 2028-29



Source: Tourism Research Australia (2019) Tourism Forecasts: 2019
https://www.tra.gov.au/ArticleDocuments/185/Tourism_Forecasts_2019.pdf.aspx

International tourism in Parramatta is dominated by those whose purpose is to visit friends and relatives (VFR), which reflects the relatively high number of recent migrants to the Parramatta LGA. Education and employment are the second and third most cited reasons, with those visiting for holidays making up a significantly smaller proportion of visitor nights. These figures contrast with those for international visitors to Greater Sydney, which demonstrate a significantly higher proportion of tourists visiting for holidays and education.

Figure 2.4: International Visitor Nights, 2014/15-2018/19, Parramatta vs Greater Sydney



The economic opportunity represented by this gap is substantial, with VFR tourists spending just 41 per cent as much money per night compared to those visiting for holidays. Even allowing for the longer visits made by those visiting friends and relatives, the expenditure on their total trip still only reaches 85 per cent of that of holiday makers. Developing unique cultural attractions for holidaying tourists from East, South East and South Asian countries, alongside New Zealand, the United States and the UK, can help stimulate local and regional jobs and investment opportunities.

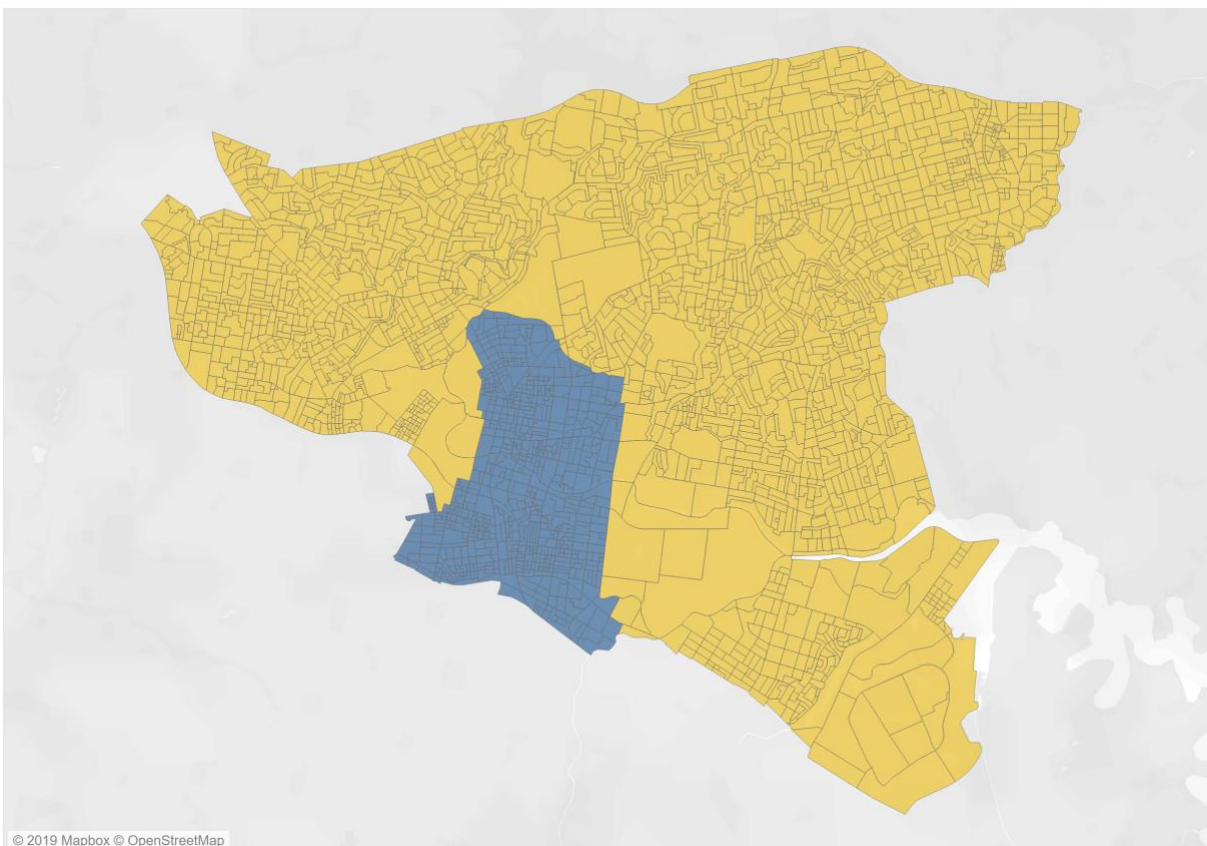
The number of day-trippers to Parramatta has steadily increased in the past decade to an annual total of almost a million (970,000) visitors in the 2018/2019 financial year. The City’s Destination Management Plan recognises the opportunities presented by this sector, and includes initiatives to extend their length-of-stay, stimulate higher expenditure and increase repeat visitation. The provision of attractive new cultural infrastructure would be pivotal to realising these objectives.

Comparison of Cultural Attendance with Australian Cities

This benchmarking process compares Parramatta CBD with two comparable areas outside NSW. The identification of comparable areas is based on a normalised average of characteristics discussed in *Appendix 2*. This approach identified two areas with similar demographic profiles, Melbourne CBD and Whitehorse City. Melbourne CBD represents an area which shares similar demographics but has a considerably different profile when it comes to levels of cultural infrastructure and attendance. A second point of comparison was with an LGA which is a similar distance from each State’s original CBD and is demographically comparable to Parramatta. Considering other LGAs which are a similar distance from each State’s primary CBD, Whitehorse City provides a second point of comparison. Encompassing suburbs such as Box Hill and

Nunawading, Whitehorse includes a commercial hub and has been described as Melbourne's "second CBD"⁴⁴.

Figure 2.5: Parramatta CBD Area



Our benchmarking figures below compare ABS data on Statistical Area 4 regions which have the closest correspondence with each of Parramatta, Melbourne CBD and Whitehorse LGAs. We compare these regions across measures of cultural attendance, participation, financial earnings from participation, and employment in cultural industries. As Figures 29-32 show, on each measure **Parramatta consistently underperforms relative to its demographically similar counterparts.**

⁴⁴ "Box Hill lives up to second CBD title, remains insulated from" 27 Sep. 2018, <https://www.domain.com.au/news/box-hill-lives-second-cbd-title-remains-insulated-market-large-767262/>. Accessed 17 Dec. 2019.

Figure 2.6: Attendance at Selected Cultural Events in the Last 12 Months, 2017-18

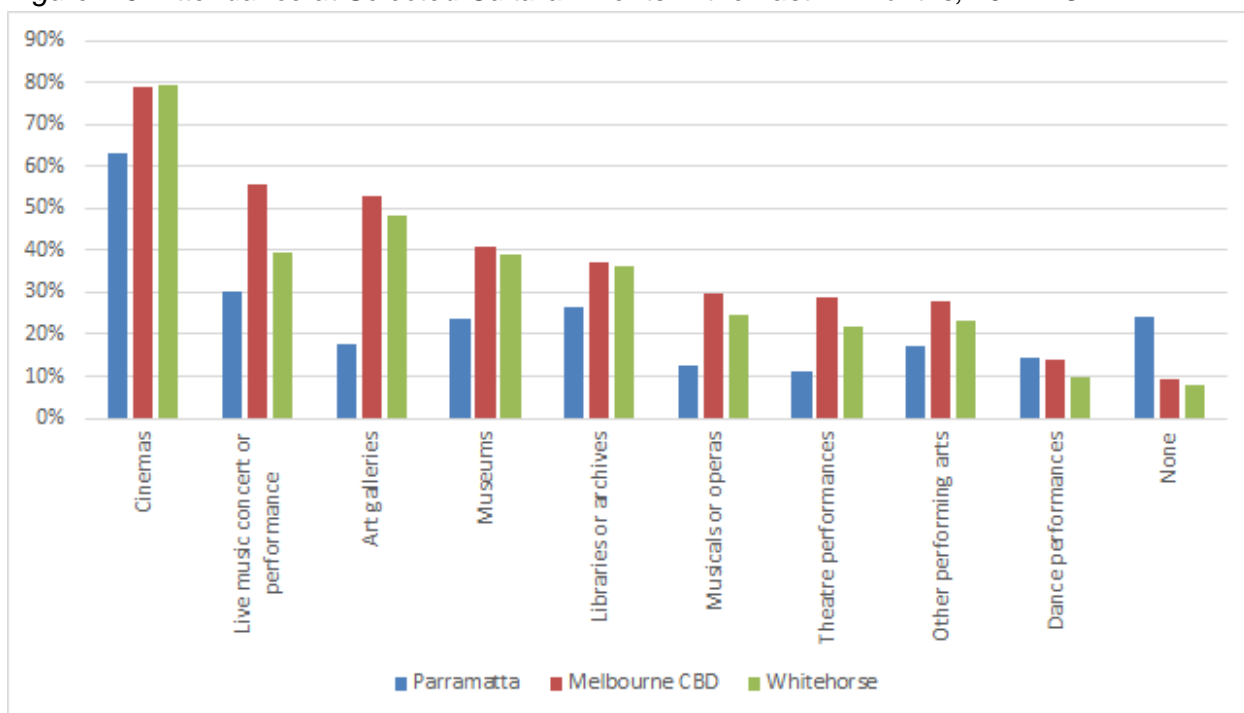


Figure 2.7: Participation at Selected Cultural Events in the Last 12 Months, 2017-18

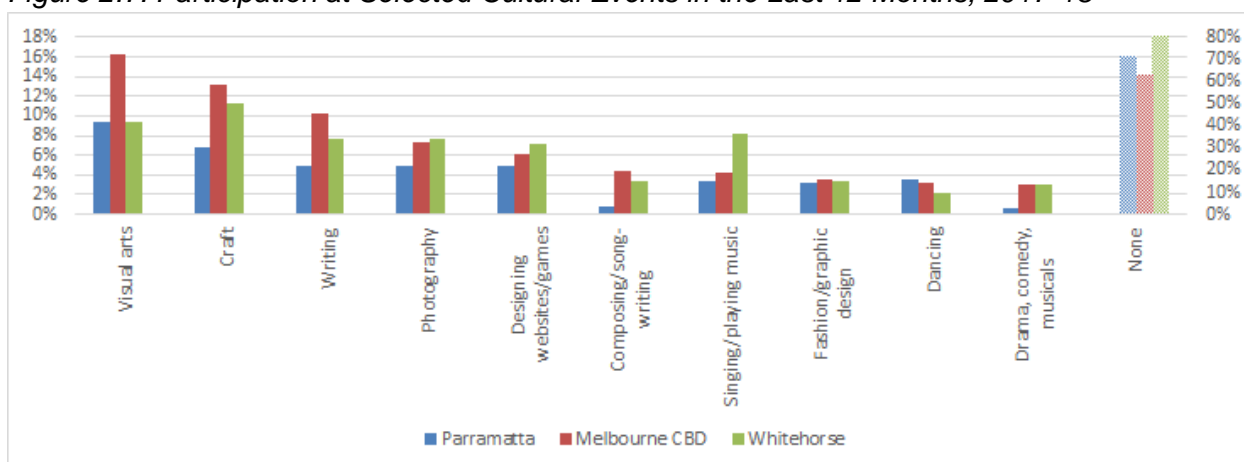


Figure 2.8: Residents Earning Income from Selected Cultural Activities in the Last 12 Months, 2017-18

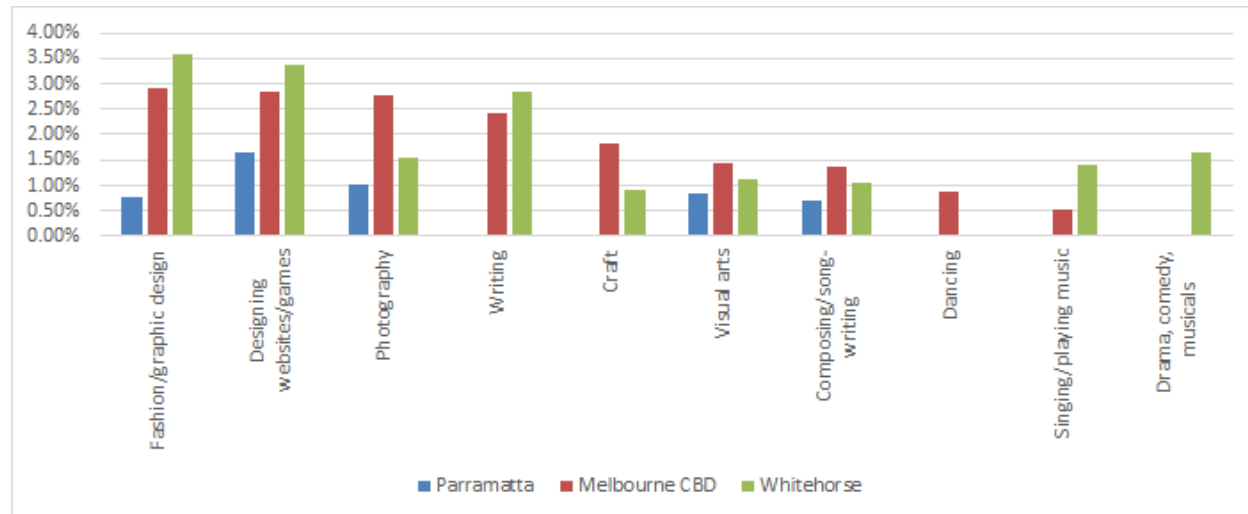
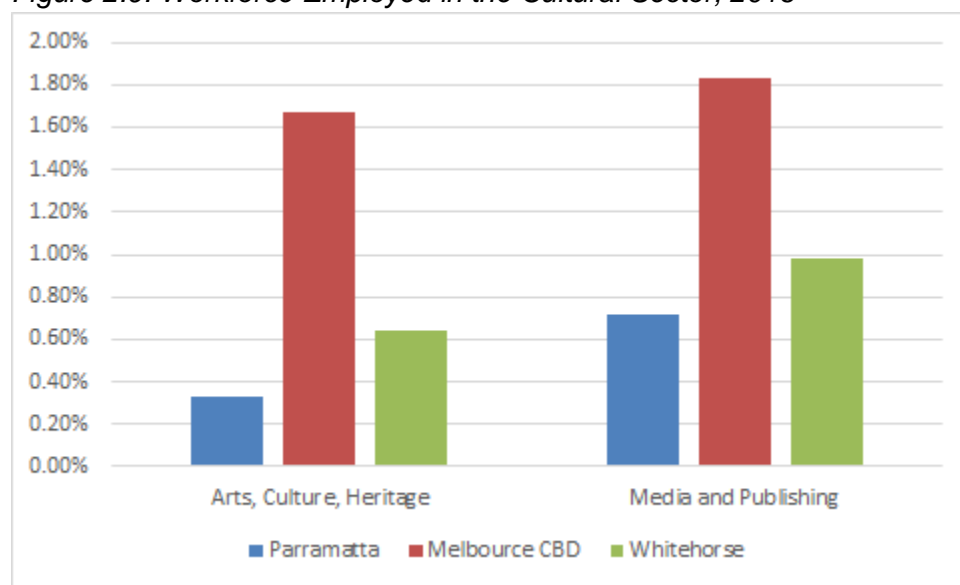


Figure 2.9: Workforce Employed in the Cultural Sector, 2016



Household Expenditure

Detailed household expenditure figures are not available for Melbourne and Whitehorse in this report, but a comparison with the overall Greater Sydney region again shows Parramatta to underperform regarding expenditure on recreation and culture. As noted, households in Greater Sydney spend 9.0 per cent of their expenses on this category, compared to 8.0 per cent in Parramatta. **This deficit equates to a lost culture and recreation income opportunity worth over \$86 million per year to the City.**

Comparison of Infrastructure with other 'Binucleated' International Cities

Parramatta's relationship with Sydney CBD, as part of what we have called a 'binucleated' metropolis, needs to be understood specifically with regard to patterns of provision and usage of cultural infrastructure. Parramatta is often positioned as the 'alternative city' to Sydney rather than simply as a satellite. Investment in Parramatta's infrastructure, business, industry, housing and mobility reflects these aspirations. Other bi- or polynucleated metropolises illustrate some of these patterns, although they are not a proxy for the specific and unique relationship between Parramatta and Sydney, or for future aspirations for the (polynucleated) Metropolis of Three Cities.

Some of the examples listed in *Appendix 5* function as 'edge cities' (Garreau 1992); a secondary business district that emerges beyond the primary urban centre, whereas others are examples of conurbations in progress. These examples of 'twin cities', polynucleated cities and edge cities indicate approximate states of cultural infrastructure between main and secondary centres. In all of these cases, drawn from the USA and Canada, the number of museums, galleries, theatres and 'flagship' cultural institutions exceeds that of Parramatta. Historical conditions partly explain these differences, but also help to motivate calls for greater investment in cultural infrastructure.

While the thematic benchmarking below delves into greater detail through city-to-city comparisons, we note in conclusion that **cities are increasingly benchmarked by levels of cultural investment**. Organisations such as the World Cities Culture Forum have begun to measure levels and to distinguish types of cultural investment. While these are not yet sufficiently robust for detailed benchmarking purposes, **such efforts should be monitored as part of Parramatta's cultural plan implementation**. Above we have used WCCF data to provide an indicative comparative profile of three medium-sized European capital cities (Edinburgh, Lisbon and Helsinki) as aspirational examples for Parramatta's future as a regional cultural capital.

Parramatta: Regional Cultural Capital?

The status of regional cities within the complex of national and international hierarchies of cities is uneven and frequently contentious. Some regional cities have little visibility beyond their hinterland, even though they play an important local role as centres of employment and provide critical social, economic, material and cultural infrastructure. Others have higher profiles and play a role that extends beyond the region and, indeed, often the nation, being renowned as centres for enterprise, culture, and events and servicing local, regional, and substantial visitor populations. People travel to these regional centres for work, study, and recreation (Stevenson 1998).

In order successfully to meet the needs of diverse interests, and to establish itself as a successful regional hub, a city must offer a range of services and activities – a significant proportion of which is specifically intended to meet the needs of local residents. With respect to cultural infrastructure, official and unofficial regional capitals have a 'suite' of high-profile facilities, ranging from sports complexes that host major sports events to museums that house permanent and visiting collections of regional and often national and international significance, to theatres and other

forms of infrastructure that support important productions. It is also the case that this cultural infrastructure will often be architecturally as well as socially significant, with the trend of engaging architects of international stature to design cultural facilities well established.

In this regard, the arrival of the new Powerhouse on the riverbanks of Parramatta will undoubtedly be of major importance to the City. It is an unparalleled opportunity for the City to use the architecture of cultural infrastructure, in concert with a range of other local cultural and social initiatives (both built and intangible), to proclaim the city's status as an innovative cultural centre of regional, national and potentially international significance.

Since the awarding in 1990 of the title of European City of Culture (now Capital of Culture) to the deindustrialising, non-capital city of Glasgow, many 'second', often regional cities have been eager to seek this status and/or to be part other 'creative cities' schemes, such as the UNESCO Creative Cities Network. Before Glasgow, Cities of Culture had been established cultural capitals, such as Florence and Paris, with most also being national capitals.

The case of Glasgow should be considered in the context of a range of initiatives that both predated, and were coterminous with, the successful bid for City of Culture status. Beginning with the 'Glasgow's Miles Better' marketing slogan, in the 1980s the city actively fostered the expressive arts and cultural activities as part of its reimagining strategy. This cultural program included a substantial upgrading of urban infrastructure, opening new museums and instigating a suite of cultural festivals that culminated in 1990 with the city's designation as the European City of Culture. These cultural policy and cultural infrastructure initiatives articulated with a range of government-sponsored community housing projects, the restoration of historic buildings, and the construction of new office space (Stevenson 2017).

There is also evidence that cultural strategies should develop the cultural infrastructure of the entire city and operate across local jurisdictions. Particularly prominent in this regard is Glasgow Life, a "charity that delivers cultural, sporting and learning activities on behalf of Glasgow City Council" (Glasgow Life 2020). But Glasgow is not the only regional city that has attempted to emphasise **the importance of aligning local cultural infrastructure and identity with other areas of public policy, including the environment and health. More recently, cities are focusing on integrating their cultural strategies with a broader sustainability agenda.**

This concern applies particularly to cities that are members of the **UNESCO Creative Cities Network, which comprises 246 cities drawn from over 70 countries, the overwhelming majority of which are regional cities.** Rather than being a single network, the UCCN is actually a 'network of networks', being comprised of seven thematic groupings: Literature; Film; Music; Crafts and Folk Art; Design; Gastronomy; and Media Arts, with individual cities being a member of one thematic grouping. Of the six Australian cities that are UCCN members, three are regional: Geelong (Design), Bendigo (Gastronomy), and Ballarat (Craft and Folk Art). There may well be scope for Parramatta to explore the possibility of becoming a member of UCCN. A broader point is that regional cultural centres frequently have strong links to a local university, which plays an important cultural infrastructural role as well as being an attractor of students and staff.

Events are also an important element of regional cultural capital initiatives, although it is important to stress that they cannot be the only element if a city is to assume the role of regional centre. Biennales and art fairs are frequently held in regional cities, with both being major urban events and markers of a city's status in the art world as sites for the consumption of contemporary art. While major cities such as Melbourne, London, New York and Hong Kong all host prominent art events, there are many smaller cities, including Basel in Switzerland and Munster in Germany, that are important nodes in the global network of art events. Other regional cities have not necessarily sought such status but have used the staging of cultural events as a key element of a cultural strategy to establish a solid reputation as a regional cultural capital.

A key point here is that these arts events are often national or even global in scope and focus. They draw on and showcase local and regional talent, as well as gaining profile through their enmeshment with networks that are often transnational. For instance, in 2017, the Venice Biennale, the Documenta contemporary art exhibition in Kassel, Germany and the Skulptur Projekte in Münster all took place in the same (northern) summer. This coincidence made it possible for them to be packaged and marketed as the 'Grand Tour of the 21st Century', as they were when the staging of these three events and the Basel Art Fair also coincided in 2007. Significantly, the focus of the marketing for the packaged events was to 'attract visitors' and, in particular, tourists (the 'leisure-class art collectors', as Alexandra Peers (2007) has dubbed them), and there were links to accommodation, travel agencies and transport on the official 'tour' website.

Sydney has a number of art events linked into the global art networks; for instance, the Contemporary Art Fair is held every year at Carriageworks, Saatchi Art's The Other Art Fair Sydney will this year be at Barangaroo, and 2020 will see the staging of the 22nd Biennale of Sydney. There is clearly scope either for Parramatta to link with one of the high profile 'Eastern Harbour City' events or to explore the possibility of staging its own globally significant art event, perhaps with a much greater emphasis on global culturally diverse arts and culture, in line with the city's multicultural make-up.

Being regional does not mean being second-rate, but it is undoubtedly the case that regional cities have to try harder than metropolitan centres. This means being both strategic and highly ambitious. It is clear from Australian and international examples that cultural activities and infrastructure are critical components of successful regional centres. They must have high-quality cultural infrastructure of regional significance that is also aligned with their broader social, environmental and economic plans.

No Australian regional city is quite like Parramatta. It is an edge or suburban city that is both experiencing significant demographic and spatial growth and is located in the heart of a rapidly changing region. It has also been officially designated by the Greater Sydney Commission as the Central River City in the Metropolis of Three Cities. This means that **Parramatta is very well placed to advocate for and develop the cultural infrastructure and profile necessary to position it as a regional cultural capital and as a cultural destination in its own right.** If Parramatta is to assume this role, it must be bold and strategic and use cultural resources and infrastructure as key symbolic and economic dimensions of its vision and investment.

KEY CHALLENGES

The key task for the rapidly growing City of Parramatta is to develop and maintain a cultural life that meets existing diverse community needs and stimulates its expansion and continual reinvention. To address this overarching goal, while also building on the opportunities and strengths of Parramatta, eight challenges are presented, followed by examples of the ways in which other cities in Australia and beyond have addressed the challenges and opportunities that are similar to those faced by Parramatta. The aim of this work is to provide tangible, successful examples and instructive precedents.

	Challenge	Location
1.	Developing dedicated creative spaces and cultural engagement strategies has become more critical given rapid urban expansion and population growth .	<ul style="list-style-type: none"> • San Francisco, USA • Hong Kong, China • Shenzhen, China • Footscray, Australia
2.	Diversifying creative cultural activities has become critical in cities that have a deep and intensifying multicultural makeup , which needs to be actively reflected in a city's cultural activities and infrastructure.	<ul style="list-style-type: none"> • Glasgow, Scotland • Dublin, Ireland • Paris, France
3.	Stimulating a diverse, inclusive night-time economy has increased in importance as residents and tourists, particularly the young, seek the possibilities of a culturally attractive 24-hour city.	<ul style="list-style-type: none"> • Amsterdam, The Netherlands • London, UK • Berlin, Germany
4.	Engaging in partnerships with commercial, corporate and civic institutions conducive to the production of context-sensitive cultural infrastructure, has become fundamental to the complexity required of contemporary global cities.	<ul style="list-style-type: none"> • Sydney, Australia • Hong Kong, China
5.	Developing creative production facilities alongside other forms of cultural infrastructure, including rehearsal, event and exhibition spaces, is now essential given the need to enhance cultural participation and to balance it with cultural consumption.	<ul style="list-style-type: none"> • Seoul, South Korea • Collingwood, Australia • Aarhus, Denmark

6.	Ensuring diverse types of creative organisation (in addition to large institutions), and housing them in spaces that are tailored to their particular needs, has become of decisive importance, particularly given the fragile economics of cultural organisations.	<ul style="list-style-type: none"> ● Vienna, Austria ● Quebec City, Canada ● Marseille, France ● Liverpool, UK
7.	Adapting and retrofitting heritage and other buildings for cultural production and presentation (in addition to new, purpose-built structures) is foundational to maintaining a complex built environment and a culturally rich city.	<ul style="list-style-type: none"> ● London, UK ● Melbourne, Australia ● Toronto, Canada
8.	Celebrating and supporting Indigenous cultural production and representation is a vital dimension of civic identity in cities with a conspicuous Indigenous history and presence.	<ul style="list-style-type: none"> ● Shiraoi Town, Japan ● Inari, Finland ● Kay Llnagaay, British Columbia, Canada

Included are case studies of the Cities of Manchester and Salford (UK), and Brooklyn (USA) as examples of places that have nurtured imaginative and dynamic cultural life, while also addressing the challenge of urban expansion and population growth.

Challenge 1. Urban Expansion and Growth

Developing dedicated creative spaces and cultural engagement strategies has become more critical given rapid urban expansion and population growth.

Cities around the world are facing the pressure of rapid population growth. This expansion contributes to competing demands for space and higher property prices and, without purposeful and strategic planning, can negatively impact the provision of creative and cultural infrastructure. In Parramatta, population growth and the twin challenges of a rapidly developing commercial core and residential sector, especially in the CBD, means that the City is at risk of crowding out the small number of creative and cultural spaces that do exist. There is an opportunity, however, to invest in spaces of creative and cultural production to enable Parramatta to become a globally-recognised cultural centre.

To address this challenge, many cities have developed innovative approaches on which, with additional research, Parramatta might draw in exploring possibilities for introducing such a scheme. For example, in **San Francisco**, the Community Arts Stabilization Trust (CAST), established in 2013, is a public private partnership that uses a community development corporation business model (CAST, 2019). CAST investors receive tax deductions to purchase property, which CAST then leases at below-market rates to non-profit arts organisations on a 'lease to own' model. CAST also provides short- and medium-term assistance to artists through grants and technical assistance. In addition, it provides real estate expertise and knowledge to arts organisations. CAST grew out of work in 2010 by a group of funders, including the Kenneth

Rainin Foundation in the Central Market area of San Francisco, who contributed the first US\$5 million for pilot projects to purchase and renovate two buildings. More recently, CAST has raised an additional US\$16.5 million and is developing 50,000 square feet (approximately 4,645 square metres) of property. This model has taken time and substantial start-up capital and is a local project responding to the particular needs of San Francisco's arts sector and artist community. Lessons from this project include the need to make the right connections with the private property development community and to work with private and public sector leaders who have common goals (World Cities Culture Forum 2017).

In **Hong Kong**, high population-density and property prices mean that there is a severe shortage of affordable studio space for artists and cultural practitioners. ADC Artspace, launched by the Hong Kong Arts Development Council (HKADC) in 2014, is a 1,000-square metre space in a former industrial building in Hong Kong (ADC Artspace). It leases 17 arts studios, ranging from 300 to 1,400 square feet, to 26 visual and media artists at a concessionary rate, with around half of the studios allocated to emerging artists. The project is a joint effort between the government, the arts community and the business sector. ADC Artspace is administered by the HKADC and funded by the Home Affairs Bureau of the Hong Kong Special Administrative Region and Government. It is supported by the landlord of the building where the studios are located, who is willing to collect a below-market rent. The tenancy agreement runs for six years, from 2014 to 2020. To support the project, the government provided HK\$8.7 million to refurbish the floor (World Cities Culture Forum 2017).

In **Shenzhen, China**, rapid transformation from a fishing village to megacity has resulted in high property prices and a shortage of space for culture. To address this challenge, I-FACTORY opened in 2015 and is a Cultural Creative Park in the port of She'kou, and is built on a former industrial site that hosts film shoots, fashion shows and live music. It is also a free and open space for cultural and creative practitioners to exchange ideas. She'kou has three core industrial development zones, one of which is devoted to the cultural and creative industries. I-FACTORY is a pilot for the wider Industrial Design Port project, which is revitalising former factories in the port area. It is part of She'kou's pilot free trade zone, which has lighter regulation and tax incentives to promote innovation. I-FACTORY was founded by China Merchants Shekou, a state-owned holding established in 1872. It has received strong support from the Shenzhen Municipal Government (World Cities Culture Forum 2017).

The suburb of **Footscray, Victoria** is 5km from Melbourne and has an active, rich variety of arts, cultural and creative industries. In recent years the number of creative enterprises within the City of Maribyrnong (in which Footscray is located) has been growing at a rate of just under 0.4 per cent *per annum*. Public art and cultural events play an important role in activating spaces, and in boosting Footscray's reputation as a centre for arts and culture. The Footscray Community Arts Centre is an important venue, and other arts facilities in the area include the Trocadero Arts Space and the Phoenix Youth Centre. To activate public spaces, the Council's *Art in Public Spaces Strategy* (2011) proposes an activation program built around public art and cultural activities, while the *Maribyrnong City Council Public Art Strategy 2019-2029* (2019) "establishes a framework for commissioning and funding future artworks, and how Maribyrnong will continue to care for its

public art". Festivals and events include the St Jerome's Laneway Festival, East Meets West and The Black Arm Band, attracting large numbers of people and contributing to Footscray's 'festival city' profile.

Challenge 2. Multicultural Creative Inclusion

Diversifying creative cultural activities has become critical in cities that have a deep and intensifying multicultural makeup, which needs to be actively reflected in a city's cultural activities and infrastructure.

Cities with large and rich multicultural populations can embrace and harness their diversity through the development of creative and cultural facilities that draw on, and reflect, diverse cultural traditions, tastes and talents. Parramatta is home to a large and culturally diverse population and is well-positioned to be a dynamic, inclusive and attractive place for tourists and residents. Parramatta has the potential to be a global leader in showcasing and nurturing the creative capacities and skills that exist within the area, while also developing as a desirable destination for additional talent.

A number of cities around the world already capitalise on their diversity, while mitigating tensions that have been more recently heightened by global populism and anxiety about cultural difference. The Annual Refugee Festival celebrates the contribution that refugee communities make to life in **Scotland**, and aims to break down barriers and lay new foundations of respect, solidarity and friendship. The festival, which is held in 19 locations in Scotland across ten days, is coordinated by the independent charity, the Scottish Refugee Council. It includes dance, film, literature, music, storytelling, visual arts, theatre and performance (Refugee Festival Scotland 2019).

The Centre for Creative Practices (CFCP) in **Dublin, Ireland**, founded in 2009, is a non-profit organisation focused on connecting, integrating and promoting migrant and culturally diverse artists. The organisation supports migrant and culturally diverse artists, and showcases and helps develop their talents, providing access to resources and to the local arts scene. CFCP runs a number of programs. The annual New Voices of Ireland is a flagship project of integrative arts practices and consists of multi-disciplinary, intercultural and participatory events and workshops. Meeting Point is a one- to two-day networking event for migrant and culturally diverse artists, providing information on funding opportunities and access to government arts bodies. A CFCP Artistic Funding Grant is open to artists resident in Ireland but who do not yet qualify for Arts Council or Local Arts Office awards. The Centre is currently developing a program of annual residencies for migrant and culturally diverse artists across Ireland. CFCP's Circle of Culturally Diverse Leaders initiative provides networking opportunities to support creatives, social activists and projects in the country (Centre for Creative Practices 2019).

The Center Paris Anim Ken Saro-Wiwa, in **Paris, France**, opened in 2014, and is focused on the development of urban cultures, in particular Hip-Hop. The Centre is the location for many activities, including live shows, exhibitions, debates, projections and concerts. Paris'Anim Ken Saro-Wiwa supports associations and emerging artists through the provision of creation spaces, including recording studios, a theatre and dance hall. Located in the very diverse 20th

arrondissement of Paris, this dedicated resource centre for young people aged 15-25 provides guidance in setting up projects and in education and careers (Center Paris' Anim Ken Saro-Wiwa 2019).

It should be pointed out that Parramatta's cultural and ethnic diversity is much greater than that of any of these cities, with more than 50 per cent of the population born overseas and speaking a language other than English at home (ABS 2016). This demography suggests that, in Parramatta, diversity is a much more normalised reality than in these other cities, where migrants of diverse backgrounds are still often positioned as 'minorities' and where multicultural inclusion still tends to be conceived as a matter of affirmative action. **Parramatta has the opportunity to become a world leader in developing cultural facilities that embrace diversity as a core driver of creative innovation, and not just a matter of increasing access, participation and inclusion.**

Challenge 3. Night-Time Activities

Stimulating a diverse, inclusive night-time economy has increased in importance as residents and tourists, particularly the young, seek the possibilities of a culturally attractive 24-hour city.

A dynamic night-time life with a diverse range of activities is crucial to the development of a world-class city that is creative and culturally focused. The Council has demonstrated its commitment to developing the night-time life of the city through *The Parramatta Night City Framework, 2024*, which articulates a vision for the central city at night that is "safe, diverse and vibrant, providing great experiences and welcoming everyone". Cities around the globe have invested significant resources in developing their night-time economies, while also seeking to ensure that cities are as livable as possible for the residents of night-time precincts. A key strategy to achieve this goal, pioneered in **Amsterdam. The Netherlands** and now employed in cities including Toulouse, Zurich, Paris, London and Berlin, is through the appointment of a night-time economy champion or 'Night Mayor' (Henley 2016). The responsibility of the Night Mayor is to advance the after dark life of the city and to ensure that communication is open between all stakeholders.

London, UK has adopted this strategy to address the challenge of disappearing grassroots music venues due to a mix of planning, licensing, policing, and fiscal policy that struggled to balance the needs of venues with those of residents and businesses. In 2015, the City of London created the Music Venues Taskforce involving members of the music industry and City Hall departments, including culture, planning, and police to develop and publish The Grassroots Music Venue Rescue Plan. Recommendations included the appointment of a 'Night Czar', modelled on the Night Mayors programs in Amsterdam and Berlin, to champion the night-time economy and to manage and improve relations between night businesses and residents. Another recommendation was to include the principle of 'Agent of Change' in urban planning to protect venues when new housing is built around them, requiring developers building near music venues to mitigate noise complaints by soundproofing new developments. In 2016, the London Music Board took over the Taskforce and continues to implement its recommendations. Its membership includes music industry insiders, economists, planners, licensees, police, tourism experts, culture professionals, and policy makers. *A Rescue Plan for London's Grassroots Music Venues*

Progress Report (Mayor of London 2017) showed that there was ‘no net loss’ of grassroots music venues for the first time in ten years. It also registered the economic impact of grassroots music venues, which contribute £92m per year to the city’s economy, £44m of which is spent on developing and showcasing new musical talent. This is the single biggest documented expenditure on upcoming talent in the music industry (World Cities Culture Forum 2017).

Challenge 4. Corporate and Civic Institutions for Cultural Infrastructure Partnerships

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

Partnerships between the creative sector, corporate organisations and civic institutions are increasingly used to provide creative and cultural infrastructure. Agreements between cities and developers offer the opportunity to improve amenities and to build cultural life in a precinct and city. Parramatta’s rapidly developing commercial and residential core opens up the opportunity for imaginative solutions that both draw on innovative examples and also set a new standard for successful stakeholder cooperation and partnerships.

A current local example of a partnership between business and local government for cultural infrastructure can be found in the **67-storey Greenland development in Bathurst Street, Sydney**. Greenland is a residential and retail development that incorporates a creative hub (Greenland Australia 2014). The agreement for the hub is for five floors negotiated through a Voluntary Planning Agreement (VPA) between the developer and the City of Sydney (City of Sydney interview December 2019). The space will be used as five floors of cross-artform rehearsal and production studios, and will house a dance studio, music recording and audio-visual production. There is also space for a general office and a work studio or residency. The agreement provides the City of Sydney with a 99-year lease, which was put out to tender for an operator of the space. The selection process is taking place at the time of writing (early 2020).

Billed as the “first exclusive art and lifestyle tower in the world” (Lok 2018), a different model can be found in **H Queen’s tower in Hong Kong’s Central district**. Owned by Henderson Land, H Queen’s tower is a 24-storey, purpose-built vertical art gallery designed to accommodate large artworks. It opened in 2017 with 21 floors of gallery space, the remainder being art galleries and retail outlets. Each floor has about 3,800 square feet of space with a ceiling height of 4.65 metres. Because some galleries have requested that the space be able to accommodate heavier artworks, the floor loading rates vary from the typical 3 kilopascals up to 10 kilopascals. The three lower, larger floors — filled with restaurants and cafes — accommodate a series of outdoor landscaped terraces and green-planted walls. The largest terrace is on the third floor and displays a series of sail-like fins designed to help redirect wind flow and to encourage wind penetration, producing a pleasant microclimate (Freeman 2018; Shaw 2017; Lok 2018).

Challenge 5. Developing Creative Production Facilities

Developing creative production capabilities alongside other forms of cultural infrastructure, including rehearsal, event and exhibition spaces, is now essential given the need to enhance cultural participation and balance it with cultural consumption.

As the nature of creative activities change, so must the provision of cultural infrastructure that facilitates new art production. For many cities, these changes include rethinking the provision of spaces of creative production and performance. As Parramatta develops as a dynamic, creative hub, it has the opportunity to create new cultural infrastructure that can accommodate innovative and evolving art forms, and flexible, multi-purpose spaces.

Seoul, South Korea has limited cultural infrastructure, with a particular lack of technical workshops and rehearsal space for street arts. In addressing this problem, the Seoul Street Arts Creation Centre (SSACC) offers facilities, professional development, and education programs for street arts and circus arts. It is housed in the former Guui Water Intake Station complex, preserving an important piece of industrial heritage. The centre is designed not only to support professional artists, but to raise public awareness of these art forms and to provide the opportunity for new cultural experiences. It will serve as a base for exchanges at home and abroad as Korea's first – and Asia's only – specialised creation centre for street arts and circus. It is a project of the Seoul Metropolitan Government, with planning and operations delegated to the Seoul Foundation for Arts and Culture.

The project began in 2012, with an inquiry into the future use of the obsolete Guui Water Intake Station site. In 2013, there was an open-studio event which tested the suitability of the buildings and site for use as a venue for street arts and circus. After renovation, the site opened as the SSACC in 2015. The centre now has two main spaces. The former Water Intake Station 1 has a large main hall and an area devoted to set production. Water Intake Station 2 has a practice room and a video production room. There is also a large outdoor space that is available for practice of outdoor performances. Since its opening more than 20 street arts groups have received project and production funding, and more than 30 street artists have participated in a professional development program. It has produced more than 50 circus artists, run an academic program, and supported the creation of a group program. It also ran an art class in which about 300 elementary students participated. Lessons from developing the facility include that the funding was insufficient for the budget examination process. Having a secured budget and a smoothly-running administrative system are crucial in order to meet the needs of artists. More work is also needed to explain the wider public benefit of the centre to Koreans (World Cities Culture Forum 2017).

The **Collingwood Arts Precinct (CAP) in Collingwood**, Australia is an art space on the 3,000 square-metre site of a former technical college. It was designated in 2016 by the Victorian State Government as a cultural space. CAP is managed by a social enterprise, the Contemporary Arts Precincts *Ltd*, and was established as the site of gallery and studio spaces, as well as of hospitality outlets. Part of the site is occupied by Circus Oz, which relocated there in 2014. CAP has received financial support from both the state government and private donors. The first key or anchor

tenants took up residency in 2018, with expressions of interest sought from small-to-medium-sized creative enterprises and cultural organisations. Lease terms of between two and six years are available for selected tenants. There are also spaces which can be hired for one-off activities and events such as exhibitions, performances, and lectures. Much is made of site activation and of the space being a community facility that is open to and used by the public for recreation. The CAP has indoor and outdoor spaces that can readily be accessed by visitors and audiences, and is intended to be both of a multi-practice and multi-purpose nature. The emphasis is on creating an 'ecosystem' that will animate the space, attract a range of artists and other cultural workers, and provide the impetus for further development of the creative sector in the neighbourhood (Ang *et al.* 2018; Collingwood Arts Precinct 2019).

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

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

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

The Studio in Sydney is a fee-charging but not-for-profit incubator based in York Street, Sydney CBD. The stated aim of The Studio (2020) is to cultivate start-ups in media, entertainment, communications, games, sound, design and other creative industries. The Studio accommodates up to 2,500 over 11 floors across 17,000sqm. There is a range of membership levels available providing access to studio production facilities, and a Community Membership which provides access to The Studio events, speakers' series, network and investor-focused opportunities.

Challenge 6. Housing Diverse Creative Organisations

Ensuring diverse types of creative organisation (in addition to large institutions), and housing them in spaces that are tailored to their particular needs, has become of decisive importance, particularly given the fragile economics of cultural organisations.

Growing cities with property price and space constraints are increasingly developing facilities that house diverse types of organisation in single buildings or precincts. There is also recognition that multiple-use facilities can become dynamic, creative and cultural hubs that serve to connect once disparate artists, producers and creative organisations, increasing the opportunities and overall value of facilities. In addition, these sites can be located in areas that increase access opportunities to the arts and serve to support community life. Parramatta has a number of spaces that can embrace the opportunities and challenges that accompany the development of multi-purpose sites, including Riverside Theatres, the Powerhouse Parramatta, and the Parramatta North Heritage Precinct site. The following are examples of multi-purpose creative production and presentation sites that have invigorated their communities through the provision of new resources.

One such example is **F23.wir.fabriken in Vienna, Austria**. F23.wir.fabriken is taking an Art Deco former industrial site in the neighbourhood of Atzgersdorf and developing it into a cultural focal point for the entire 23rd district. While preserving the Art Deco exterior of the building – which is under a historical preservation order — it will transform its 12,000 square metre interior into new, modern spaces with modern technology. F23 will become an open centre for cultural projects and activities. The project is highly collaborative, involving IG F23 (a non-profit organisation), multiple departments of the City of Vienna, municipal officials from the district where the centre is located, various cultural projects and partners, and a range of interested parties, including local residents and the public, political parties, and architects. Project challenges have included the practical demands of modernising an old factory building with no heating that is under historical preservation restrictions; bringing together a wide variety of political, financial and cultural players, and finding financing for the project involving support from public and private funders. F23 will be fully operational from 2021 onwards (World Cities Culture Forum 2017).

Méduse, in Quebec City, Canada was founded in 1993 and is a Cooperative of artistic, cultural and community-based producers and disseminators. It consists of ten independent, complementary studios (woodworking, stone and metal, engraving, and multipurpose) and offers a range of service spaces, including a photography studio and laboratory, exhibition rooms, a rehearsal studio, a photography studio, and sound, film, video, and radio studios. It also has space reserved for archiving and equipment storage, offices, a computer server, a café bistro, and an artist studio apartment for international residencies. Approximately 60 per cent of the space is dedicated to development and 40 per cent to exhibition. It is a leading hub for the production and dissemination of contemporary arts in Canada. Méduse seeks to provide professional artists with access to professional facilities and equipment, and offers work opportunities to foster the improvement of their socioeconomic and practice conditions. Méduse was built around a major real-estate project funded by the Canadian Heritage Minister, and the Ministère de la Culture et des Communications du Québec, the Conseil des arts et des lettres du Québec, the Ville de

Québec, the Caisse d'économie solidaire Desjardin, Gaz Métro and the founder organisations (Méduse 2019).

La Friche in the Belle de Mai neighbourhood of Marseille, France, is a former tobacco factory renovated in 1992, covering 45,000 square metres of floor space. It is now a creative hub and workspace for 70 onsite organisations, including 400 artists and creatives daily, and cultural dissemination and events. There are 600 public art events every year, ranging from youth workshops to large-scale festivals. The space has over 400,000 visitors annually and has a mix of spaces including a sports area, restaurant, five concert venues, shared gardens, a bookshop, crèche, 2,400 square metres of exhibition space, an 8,000 square-metre roof-terrace, and a training centre (La Friche 2019). Le Belle de Mai has a population of approximately 14,000 people. It is recognised as one of the most economically disadvantaged and diverse neighbourhoods in France (Insee 2019).

Established in 2003, **Foundation for Art and Creative Technology (FACT) in Liverpool, England** is focused on the creative possibilities and experiences of new technology and digital cultures. It is a multi-use, purpose-built facility for the production and presentation of film, art and creative technology (a similar facility, although an adapted building, is Arnolfini (2019), Bristol's International Centre for Contemporary Arts). FACT has two large art galleries, three cinemas, a media and events space, a learning and experimentation lab, and a cafe and bar. FACT provides opportunities for artists to develop and show new work, and to collaborate and engage with scientists, technologists and innovators, as well as local communities, to create and explore ideas. FACT offers learning programs for young people and adults in the region and pathways to a talent development program (FACT, UK 2019).

Challenge 7. Heritage Production and Presentation

Adapting and retrofitting heritage and other buildings for cultural production and presentation (in addition to new, purpose-built structures) is foundational to maintaining a complex built environment and a culturally rich city.

Cities globally are developing heritage and existing buildings into spaces for creative and cultural production and presentation. Such adaptations often mean that centrally located assets now serve communities in different ways and bring new energy and resources to previously underutilised facilities. Parramatta has several locations that are currently being planned as, or could be cleverly adapted into, exciting and innovative new spaces and precincts, such as the Female Factory Heritage Precinct and The Roxy.

One prominent example of such a revitalised space is **Peckham Levels, London, UK (Peckham Levels 2019)**. Peckham Levels was an underused multi-storey car park developed by Southwark Council into a major cultural and creative hub and workspace. The revitalisation was a staged process. In 2007, following a competitive process, a ten-year lease for the upper floor was granted to arts organisation Bold Tendencies to support cultural activities, establishing Frank's Café, art installations and the Multi-Story Orchestra. As community support grew, the art space was expanded across additional levels of the car park. In 2015, Southwark Council repurposed the

middle levels of the car park for cultural and creative uses. There are now 50 studios available for individual hire by local creatives, 20 per cent of which are let on subsidised rents for 12-month terms; eight offices for small and medium-sized enterprises (SMEs), and a 70-desk co-working space; shared facilities for creatives including ceramics and kiln room, 3D printers, laser cutters, a printing press, dark room and photo studios, rehearsal spaces and changing rooms; a yoga studio, event space and gallery/showcasing space; retail units, a range of food and drink outlets, and a children's play area.

The revitalisation of Peckham Levels has resulted in a number of benefits, including over 450 full-time and part-time jobs within its 9,100 square metres of creative and cultural workspace, with 67 per cent of tenants occupying office space being from the local SE15 postcode area; boosting Peckham's cultural identity and attracting new visitors to the area. **In sustaining the initiative, occupants of Peckham Levels must contribute at least one hour per week of their skills or knowledge to a Community Resource Scheme, and 10 per cent of profits from Peckham Levels are retained in a Community Investment Fund.** To develop Peckham Levels, £4.66 million was borrowed to fund the project. Its second year annual accounts show that over the first 13 months of operation, from 1st December 2017 to 31st December 2018, Peckham Levels performed as expected, with the project generating £1,599,000 in revenue. Operating costs for the period were £1,104,000, meaning an operating profit of £495,000. Depreciation for the period (£276,000) and interest costs on the money borrowed to build the project (£441,000) resulted in an anticipated net loss of £223,000 for 2018. (Peckham Levels Second Year Annual Accounts 2019). Southwark Council and a range of community representatives have members on a quarterly steering group, providing advice on key decisions to Make Shift (the operating company), including overseeing the use of the Community Resource Scheme and Investment Fund (Local Government Association UK 2019).

Abbotsford Convent in Melbourne, which has been compared to the Female Factory site at North Parramatta (Landcom 2018), is a 6.8 hectare National Heritage Listed site. Today the site and its buildings are used as an arts, educational and cultural hub. The grounds, historic buildings and gardens are occupied by and host artisans; community and cultural events and cultural institutions, a community classical music radio station (3MBS), a Steiner School (Sophia Mundi), live music performances, a gallery, theatre, markets, bakery, bar, cafe and an organic pay-as-you-feel restaurant. Redevelopment plans began in 1997, and Abbotsford Convent began operating in its current form in 2004 with the C3 Contemporary Art Space (an exhibition space with a bar-café) later added (Ang *et al.* 2018).

The Abbotsford site has experienced some tensions between its tenants. The first concerned the independent Steiner primary school on the premises, which applied to incorporate some precinct land within its operations, and which was strongly resisted. The second concerned a pay-as-you-feel restaurant catering for poorer residents which was threatened with lease termination. This removal was opposed via a high-profile campaign which rekindled the coalition that had saved the site from residential development. These examples show that even relatively small-scale tenancies can have significant impacts on the ongoing evolution of the site's identity (Landcom 2018).

The Artscape Wychwood Barns in Toronto, Canada is an example of an industrial-style facility that has transformed the historic Wychwood TTC streetcar repair barns, constructed in 1913, into a multifaceted art, community, and environment centre. The building is 60,000 square feet (approximately 5,575 square metres) and has 26 artist live/work studios, 12 commercial /office spaces, a greenhouse, art gallery, and an event venue (in Barn 2). The development opened in 2008 and cost Can\$23 million. It is based on an affordability model where rent is geared to below-market rental. The tenants of the Artscape Wychwood Barns represent a dynamic mix of artistic practices, community services and cultural interests. The large courtyard space in Barn 2 regularly plays host to art and craft fairs and community-focused special events. The Stop Community Food Centre's Farmers' Market is a pivotal part of the life of the venue. The building is owned by the City of Toronto and operated by Artscape under a 50-year lease. Artscape Non-Profit Homes Inc. administers the residential component of the Barns as part of its arrangement with the Canada-Ontario Affordable Housing program and the Affordable Housing Office of the City of Toronto. The City of Toronto Parks, Forestry & Recreation operates the park and space surrounding three sides of the Barns. The diversity of the development components is facilitating unpredictable cross-linkages and innovative operational threads. For example, a partnership with a food bank will develop a commercial kitchen, a community wood-burning bake oven, communal gardens, and camps for children and families (Artscape Wychwood Barns 2019; Creative City Canada 2019; Stevenson 2017).

Challenge 8. Indigenous Production and Presentation

Celebrating and supporting Indigenous cultural production and representation is a vital dimension of civic identity in cities with a conspicuous Indigenous history and presence.

Celebrating and nurturing Indigenous production and presentation is specific to place, but innovative examples from around the globe can inspire thoughtfully-developed organic and unique creative and cultural spaces. Western Sydney is home to Australia's largest population of urban Aboriginal Australians and Parramatta is an historically significant meeting place for Aboriginal people from around the region. Parramatta has the potential to be a global leader in celebrating Indigenous production and representation by drawing on this legacy and supporting them the provision of purpose-built facilities that respond to the stated cultural needs of the ATSI community. In doing so, it can showcase the talents of Aboriginal creative and cultural artists and increase understanding of the long history of the region's First Peoples for those living in Parramatta and its future residents. The following examples from **Japan, Finland and Canada** are spaces that promote understanding of their First Peoples, as well as nurturing the continued production of their work.

Opening in April 2020, **Upopoy, Shiraoi Town**, is **Japan's** first national museum featuring the Indigenous Ainu people, Upopoy (Ainu for "singing in a large group"). The National Ainu Museum and Park will become the first national museum in Hokkaido and the northernmost national museum in Japan. Notably, the Upopoy will shift from an exclusive focus on traditional Ainu culture to highlighting also the diversity of contemporary Ainu culture and people from various perspectives. The mission of the National Ainu Museum is to promote a proper understanding

and awareness of Ainu history and culture in Japan and elsewhere, out of respect for the dignity of the Indigenous Ainu people, while contributing to the creation and development of new aspects of Ainu culture. The National Ainu Park is an open-air museum where visitors can experience various elements of Ainu culture, including performing arts, craft-making, cooking and dining, children's programs and nature experiences (Upopoy Museum 2019).

Siida is the national museum of the Indigenous Finnish Sámi population in **Finland**. Founded in 1959, the **Sámi Museum** stores the spiritual and material culture of the Finnish Sámi and displays it in exhibitions and publications. The museum's aim is to support the identity and cultural self-esteem of the Sámi, while partnering with museums in other Nordic countries and in Russia, all of which have Sámi living in them. The Siida building opened in 1998 and will be renovated and expanded between 2020 and 2022, with the new parts housing the Sámi Museum Collections Unit and restaurant. The joint permanent exhibition of the Sámi Museum and Northern Lapland Nature Centre will be renewed. The larger, renovated Siida and the new exhibition will open in April 2022 (Siida Museum 2019).

The **Haida Heritage Centre, Kaay Llnagaay, Haida Gwaii (Queen Charlotte Islands) in British Columbia, Canada** celebrates the rich culture, art, and history of the Haida Nation, which dates back at least 12,000 years. The Centre is a 53,000 square feet (approximately 4,924 square metres) cedar multi-complex of five contemporary monumental timber longhouses. It houses an expanded Haida Gwaii Museum, additional temporary exhibition space, two meeting rooms/classrooms, the Performing House, Canoe House, Bill Reid Teaching Centre, the Carving Shed, a gift shop, and a small restaurant/café. The Haida Heritage Centre contributes to the preservation and awareness of Haida culture and the diversification of the local economy in this small rural community of less than 1,000 residents (Haida Heritage Centre 2019).

CITY CASE STUDIES

Manchester, A Distinctive, Diverse and Nurturing Creative City

Manchester is 336 kilometres north west of London and is the sixth largest city in the UK, with an estimated population of 530,300 in 2016 (World Population Review 2019). The City of Manchester is at the centre of the Greater Manchester area, which is the second most populous urban area (over 3.2 million) in the United Kingdom, and includes several other cities. Also of relevance to this Report is the adjacent City of Salford, which has a population of approximately 250,000 and is also renowned for its cultural sector. The 2011 census recorded Manchester as the third fastest-growing region in the United Kingdom - the greatest percentage growth outside London - increasing by 19 per cent across a decade. Manchester also has the third largest economy in the United Kingdom and is its third most visited city by foreigners after London and Edinburgh.

Manchester is also a diverse urban area with approximately one in three of its residents originating from outside the Anglo world. The ethnic composition of Manchester city is shown in *Table 2.9*:

Table 2.9: Ethnic Composition of Manchester

White	66.7%
Asian	17.1%
Black	8.6%
Mixed	4.7%
Chinese	2.7%
Arab	1.9%
Other	1.2%

Source: Urban Sustainability Exchange, 2019.

The population is also changing. For example, since 2001 the proportion of Christians in Manchester has declined from 62.4 per cent to 48.7 per cent, while the percentage of people with no religious affiliation has increased from 16 per cent to 25.4 per cent. The percentage of Muslims has also increased from 9.1 per cent to 15.8 per cent, while Manchester has the largest Jewish population in Britain outside London. In addition, the percentage of gay and lesbian people in Manchester is higher than the English (not the UK) national average: 0.23 per cent of people were in a same-sex civil partnership, compared to the national average of 0.16 per cent (Urban Sustainability Exchange 2019).

Since the 2002 Commonwealth Games, and the substantial urban development to the east (Rowe 2008), the City of Manchester has actively focused on developing itself as Britain’s new cultural capital. Central to this strategy has been a focus on the provision of diverse cultural infrastructure. Manchester now demonstrates that a great cultural and creative capital requires a multi-pronged approach to cultural infrastructure that includes flagship buildings and spaces, investment in festivals and job creation, as well as supporting infrastructure for tourism and a lively civic life.

For the metropolitan region more broadly in 2016, it is estimated that the arts and culture industry in the north of England generated:

- £2.7 billion in turnover (£1.5 billion in the North West, £0.4 billion in the North East and £0.7 billion in Yorkshire and the Humber). Performing arts, artistic creation and support activities to performing arts were the three largest sets of productive activities. They accounted for 35 per cent, 22 per cent and 17 per cent, respectively, of the turnover of the arts and culture industry in 2016.
- £1.4 billion in gross value added (GVA) contributions (£0.8 billion in the North West, £0.2 billion in the North East and £0.4 billion in Yorkshire and the Humber). The largest GVA contributions were provided by performing arts, artistic creation and support activities to performing arts.

- The employment of 16,700 people (8,250 in the North West, 2,450 in the North East and 6,000 in Yorkshire and the Humber). Performing arts and artistic creation sub-sectors were the largest contributors to employment. They accounted, respectively, for 39 per cent and 21 per cent of employment in the arts and culture industry (Cebr, 2019).

In 2019, this cultural focus has seen Manchester named the second most creative city in Europe (after London), with a GVA of £1.4bn to the city from cultural and creative industries (Cebr 2019). Greater Manchester generated the highest GVA contributions in arts and culture in 2016: £434 in GVA, a 63% growth from its £266 million contribution in 2011. The North East LEP generated the second highest level of GVA contributions (£178 million).

Manchester has two key strengths in developing itself as a cultural hub: strong and stable leadership and a culture of collaboration (Pidd 2015). It also has a powerful local council that recognises the intrinsic and instrumental benefits of the arts and culture, and places them at the heart of its strategy for growth (Walmsley 2015). City of Manchester policy and strategy documents emphasise the prominence and importance of the city as a cultural and creative capital.

The Manchester Cultural Ambition 2016 – 2026 policy sets out three priority objectives:

1. Manchester will be known for distinctive work that could only have been made in this place.
2. Manchester will be the UK’s most culturally democratic city, engaging with a much greater number and diversity of people across Greater Manchester.
3. Greater Manchester will be regarded as the city-region which values and nurtures creative talent, skills, diversity, and expression more inclusively and successively than any other.

Similarly, the earlier *Reframing Manchester’s Cultural Strategy* (2010) document, commissioned by Manchester City Council with the support of the Manchester Cultural Partnership, sets out five key themes underpinning the kind of creative and cultural city, as shown in *Table 2.10*:

Table 2.10: Manchester Cultural Strategy themes

Theme 1 Culturally Distinctive	Cultural leaders across the Manchester City Region believe that the cultural sector has an opportunity [to] forge a truly distinctive cultural offer. Manchester will become known as a distinctive cultural city with innovation at its heart.
Theme 2 Community Inspired	Manchester’s cultural offer needs to be inspired by its communities, to form a DIY cultural city in which its people have a cultural voice, a cultural point of view, and myriad opportunities for cultural expression.

Theme 3 Creative Investor	The Manchester Independent Economic Review (MIER), recognises the city’s creative economy as a foundation stone of the region’s future economic success and its potential to be a catalyst for innovation and growth for the broader Manchester City Region economy.
Theme 4 Talent City	Manchester must aim to become the most innovative city in the UK for skills provision, education, and training in the creative and cultural sectors. The city aims to become the pre-eminent UK national hub for cultural and creative economy skills training with a world class reputation for nurturing creative talent.
Theme 5: Culturally Connected	A vital task is to create stories that better integrate the city’s cultural assets for distinct visitor segments. Animating the spaces between some of the city’s sporting and cultural institutions will firmly establish Manchester as the vibrant portal for a wide range of cultural experiences. Coupled with this is the need to create a more vibrant public realm that will help visitors to navigate the city and that reflects its heritage and contemporary vitality.

Major Cultural Infrastructure

In 2015, the UK government announced that it would contribute £78m to Manchester’s creative economy in developing Britain’s ‘Northern Powerhouse’. Central to this program is the creation of *The Factory*, a new artist-led, creative hub on a site to the west of the city centre (in the St John’s Quarter) that was once the Granada Television studios, and named after the famous Manchester-based Factory Record label. The Factory will combine various arts spaces with a permanent home for the Manchester International Festival. It will also serve as a skills hub for artists and other creative producers (Barlow 2019). It is due to open in 2021.

In 2015, HOME, a centre for international contemporary art, theatre and film, opened. The £25m development was funded by the City of Manchester and the Garfield Weston Foundation. It includes a 500-seat theatre, flexible studio space and five cinema screens. The Whitworth Gallery is a central component of Manchester’s cultural infrastructure, with £15m recently spent on its redevelopment. The new building features a glass promenade gallery overlooking the new Art Garden in Whitworth Park. While not exhaustive, the following lists key cultural infrastructure in the City of Manchester (Unlock Manchester 2020):

Galleries, Museums and Exhibitions

- Centre for Chinese Contemporary Art
- Concorde, Manchester Airport
- Gallery of Costume
- Greater Manchester Police Museum
- Hat Works Museum
- Imperial War Museum North
- Manchester Art Gallery
- Museum of Science and Industry
- National Football Museum
- Mamucium - Roman Fort
- People’s History Museum
- The Manchester Museum

- Sound Control, basement club and bar

Theatres

Live Music

- Vibrant and established Classical Music Performances and Education
- Band on the Wall
- Gorilla, industrial chic bar/club
- Matt and Phreds, jazz

- 3 Minute Theatre
- Contact Theatre
- Dance House Theatre
- Manchester Opera House
- Royal Exchange Theatre
- The Lowry
- The Palace Theatre

Festivals, Music, Heritage and Supporting Infrastructure

Manchester hosts a dynamic annual Manchester International Festival (MIF) in July with 18 days of premieres, performances and events. It is also home to the Europe for Festivals, Festivals for Europe-labelled events SICK! Festival, which confronts the challenges of life and death, and Journeys Festival International, which celebrates refugee and asylum seeker artists. Manchester is also a major music hub that includes an active band scene, venues and record stores. Live band venues include: The Deaf Institute — an independent bar and venue, spread across 3 floors, with three bars, a kitchen and a roof terrace. Manchester, with its deep-rooted industrial heritage, has also reopened the house of Elizabeth Gaskell following a three-year project to restore the Grade II-listed Regency villa. Gaskell documented Manchester’s industrial revolution from her writing desk at 84 Plymouth Grove.

In addition to these substantial investments, Manchester also has supporting infrastructure for locals and tourists. The Northern Quarter is the city’s thriving off-duty hub that is experiencing ongoing development and regeneration. Marketed as Manchester's creative, urban heart, it is home to independent fashion stores, record shops, cafés, bars, restaurants, and Affleck’s Palace — providing affordable outlets for independent designers and traders across four floors (Visit Manchester 2019). Manchester also has over 6,500 hotel rooms in the city centre, ranging from boutique hotels to smaller hostels. The city has a vibrant food scene, with an annual Food & Drink Festival, as well as fine dining and a range of bars.

Salford

Not far from the City of Manchester and near the Factory complex is the City of Salford. This part of Manchester is notable when considering the development of Parramatta’s cultural infrastructure because it is outside the main CBD (although only about 6.5 kilometres) and has developed a high cultural profile. Two forms of popular culture are substantially responsible for Salford being well known: rock music, through post-punk bands including the Smiths and New Order, and sport, mainly through the home of Manchester United being close to Salford Quays in the Borough of Trafford. Salford Quays is a regenerated docks area that contains The Lowry theatre and gallery complex, the Imperial Museum, Manchester United’s Old Trafford Stadium, and MediaCityUK, with tenants including the BBC, ITV Granada and the University of Salford. It is a culture-led development that would repay consideration in Parramatta, given its industrial and waterfront heritage. AEA Consulting (2017), which was responsible for a cultural action plan in Brooklyn,

New York, has been commissioned by Salford Cultural and Place Partnership (SCPP), which comprises Salford City Council, The Lowry, The University of Salford, Islington Mill and Arts Council England, to devise a new cultural strategy for the city. The strategy is not yet available, but could help inform Parramatta's cultural infrastructure regarding, for example, its gallery, museum and media developments, and the wider cultural use of its new Stadium on the edge of Parramatta Park and the river.

Brooklyn, New York, USA – A Thriving Creative and Cultural Hub

The Borough of Brooklyn has approximately 2,500,000 residents and is home to 30 per cent of New York's total population. The geographic distribution of cultural activity has improved since 2004, with Brooklyn, in particular, experiencing significant growth in the number of cultural firms and employees. Brooklyn is home to numerous institutions including 651 ARTS, AIR Gallery, ART/NY South Oxford Space, Barclays Centre, BRIC House, Brooklyn Ballet, Brooklyn Music School, Brooklyn Navy Yard Center at BLDG 92, Dancewave, Harvey Theater (BAM Strong) and the Irondale Centre) (Downtown Brooklyn 2017).

The Brooklyn Academy of Music (BAM), a key piece of Brooklyn's cultural infrastructure. BAM is a multi-arts centre, across three venues: the Peter Jay Sharp Building, BAM Fisher and BAM Strong. With a 150-year history, BAM is a home for artists, audiences, and ideas – engaging both global and local communities. It presents world-renowned programming in theatre, dance, music, opera, and film. BAM showcases the work of both emerging and innovative master artists. According to its annual 2017 annual report, BAM's financial assets for that year were over \$130,000,000 (BAM 2017).

An important element to Brooklyn's creative and cultural revitalisation is the Downtown Brooklyn Arts Alliance (DBAA). Founded in 2010, this non-profit organisation governed by member representative, aims to connect Downtown Brooklyn cultural organizations to enable collaboration, share information, facilitate joint advocacy, and to discuss and address issues affecting artist communities and cultural organisations in Downtown Brooklyn. The DBAA is a forum for networking, communication, and support among arts and cultural organisations and a voice for arts and culture in larger civic, urban planning, and community conversations.

Membership currently consists of 50 organisations across visual, performing, literary and media arts. Members include every presenting arts venue situated in the Brooklyn Cultural District, as well as smaller community-based groups, internationally known dance and theater companies, exhibition venues dedicated to visual art, craft, and history, organisations that offer arts education, studio/rehearsal space, and services to artists, among others. Collectively, our members serve more than 5 million individuals annually, including 82,000 school-aged children who participate in educational programs, and generate more than \$200 million annually in economic impact.

DBAA focuses on advocacy, communicating the value of the work of arts and cultural organisations within the overall arts and community ecosystem of Downtown Brooklyn. It convenes regular gatherings featuring elected and civic officials, organises panel discussions and other public presentations that showcase the work of member organizations to neighborhood audiences (Downtown Brooklyn 2014).

Networking and professional development is another focus. Members are encouraged to network with staff at other member organizations and to share expertise and resources with one another. DBAA offers a platform through which members can connect and collaborate on programming and cross promotions, request recommendations for local vendors, advertise for jobs, secure letters of support for permits and licensing, and seek advice from a supportive network of peers. Many members offer free or discounted tickets, classes, and rehearsal space for staff of DBAA member organizations.

SECTION 3: NEEDS ANALYSIS

INTRODUCTION

This section provides a needs analysis that explicates the current and future investments in cultural infrastructure and facilities that are required if this ambition is to be realised. As already observed, though, in the recent draft *City Supported by Infrastructure: Place-based Infrastructure Compact Pilot for the Greater Parramatta and the Olympic Peninsula (GPOP)* region, only 0.8 per cent of the infrastructure budget has been earmarked for cultural infrastructure. This seems to be a very minor investment, particularly given current low levels of cultural attendance and participation in the area. It is important that funding allocations are not prematurely curtailed in order to ensure the development of a truly culturally rich and diverse Parramatta.

The Audit and Benchmark sections suggest that as many as 150 to 250 new cultural venues and facilities - of diverse range in terms of focus and size - need to be established over the coming two decades. As noted, this would mean an increase of approximately 10 cultural venues *per annum*, which should be more than reasonable given that Parramatta's population is expected to grow by 90 per cent over the same period. Such venues could house both cultural production industries (film, TV and radio, music and performing arts, publishing, visual arts) and creative services industries (advertising and marketing, architecture and design, software and digital content), as well as cultural presentation and consumption spaces such as live music venues, bookshops, theatres, art galleries, etc. While many would be private enterprises, Council should develop strategies to assist such initiatives to come to fruition in the City (see the part of this section below on *Regulatory and Legislative Infrastructure*).

Of particular importance in the short term, as we will sketch out below, is **the need to secure the continued existence and expansion of Parramatta's key local cultural organisations, which all have a proven track record to nurture excellent and innovative artistic creativity that draws on Parramatta's (and Greater Western Sydney's) extraordinary cultural diversity. In this regard, Parramatta is already a global city.** It is home to people from a range of ethnic and language groups with a variety of types of cultural and artistic expertise. Currently, however, the City is lacking the contemporary cultural infrastructure required to capitalise fully on these cultural resources, to support existing cultural institutions adequately, and to assist those cultural organisations aspiring to establish themselves in the City. Parramatta requires purpose-built cultural infrastructure that recognises the particular character of its cultural offerings, and which works with the City's existing and emerging cultural and social diversity as the basis for world-class, 21st century creative innovation. This intervention would also contribute to the city's economic competitiveness. Parramatta's unique points of difference are its significant ATSI, multicultural and settler heritages, a strength that will continue to appreciate in cultural, social and economic value if it is supported and nurtured. Parramatta can claim, then, to be a site of cultural exchange and economic prosperity.

A needs analysis for Parramatta's cultural infrastructure requires consideration of the requirements of three different groups in the City: the current resident population, the projected resident population, and the projected visitor population, encompassing tourists and professional workers. Our Audit section has shown that current rates of participation in arts and cultural

activities by Parramatta residents are well below the national average. The Benchmarking section also shows that, comparing cultural attendance with two areas with very similar demographic profiles — Melbourne CBD and Whitehorse — Parramatta consistently underperforms on measures of participation, financial earnings from participation, and employment in cultural industries.

Much of this relative underperformance in participation levels could be attributed to the lack of extant and stable cultural venues offering a range of appropriate arts and cultural activities for the people of Parramatta. This restricted choice has hampered cultural engagement for the current population, and challenges the City of Parramatta to meet its aspirations of developing an economically and culturally dynamic urban centre. Cultural infrastructure investment returns more than just improved arts outcomes, it positively affects economic, social, city profile, and competitiveness outcomes. There are many opportunities for Council to deliver fit-for-purpose facilities that support, encourage and promote the emergence of new creative expressions, which in turn sparks innovation across other industries.

Future Parramatta residents, as noted, will likely be affluent, educated, and speak a language other than English at home. Catering to the cultural needs of these new residents will require high-quality cultural facilities offering sophisticated, contemporary programming that is attuned to their cosmopolitan tastes and cultural preferences. At the same time, the cultural needs of existing populations of lower socio-economic status and marginalised backgrounds should not be ignored, requiring pro-active community engagement to ensure continued social inclusion and cohesion in a rapidly changing urban environment. This aim resonates with the two major priorities currently pursued in cultural programs in world cities: inclusivity (culture for all citizens) and the 'opening out' of culture, in broadening the where, how and what culture is produced, and by whom, making culture more egalitarian and citizen-centred (World Cities Culture Report 2018, pp. 15-16). It also fits with the vision of the City of Parramatta's own Cultural Plan (*Culture and Our City: A Cultural Plan for Parramatta's CBD 2017-2022*) and Council's *Socially Sustainable Parramatta Framework: Sharing the Opportunities of Growth for All* (2017).

The Benchmarking section has shown that a relatively large percentage of visitors come to Parramatta to visit family and relatives, which is indicative of the fact that the City has a large number of relatively recent migrants. Developing cultural attractions of interest to such visitors would generate a significant boost to Parramatta as a tourist destination. Also, the growth in jobs and available office space means that Parramatta will increasingly attract workers at various professional levels. This change requires investment in a range of cultural facilities to satisfy the needs and interests of these workers, including restaurants, bars, fashion outlets and sporting facilities, as well as artistic and cultural offerings such as live music and art galleries.

There are many reports devoted to Parramatta's (and Western Sydney's) cultural infrastructure, now spanning decades. These reports, some of which have already been cited, include:

- Arts Development in Western Sydney (Australia Council for the Arts, 1990)
- Western Sydney Arts Strategy (NSW Ministry for the Arts, 1999)

- Parramatta Arts and Cultural Plan (Adopted by Council, 2000)
- Parramatta: Identity, Contemporary Culture & Prosperity. Arts Facilities & Cultural Place Framework (Parramatta City Council, 2005)
- Authoring Contemporary Australia: Regional Cultural Strategy (WSROC, 2005)
- Building Western Sydney's Cultural Arts Economy: A Key to Sydney's Success (Deloitte, 2015)
- Culture and Our City: A Cultural Plan for Parramatta's CBD 2017-2022 (City of Parramatta, 2016)
- Mapping Arts and Culture in Western Sydney (SGS Economics and Planning, 2018)
- Western Sydney Cultural & Creative Industries Hub: Parramatta North (Western Sydney Business Chamber, 2018)
- Parramatta North Heritage Core Place Identity (Urban Growth NSW, 2018)

Many of these reports focus on the systematic under-provision of cultural infrastructure investment in Western Sydney (including Parramatta), or point to the significant opportunities for Parramatta to become a thriving cultural centre within the Greater Sydney metropolis. Given the enormous growth that Parramatta is currently experiencing, both in terms of real estate development and in residential and working population growth, it is now an urgent task to seize these opportunities. **Priority investment in cultural infrastructure that nurtures a comprehensive 'cultural ecology' is now essential for the City of Parramatta**, lest it becomes rather soulless and characterless, with neither a sense of place nor a distinctive social and cultural life. **A cultural ecology implies a thriving ecosystem that enables cultural practitioners, artists and creatives to make culture within an interactive system of mutually beneficial and generative relationships with other cultural producers, presenters and users** (Holden 2015). Investment in cultural infrastructure is also essential to build Parramatta's creative cultural ecology as a springboard to the future enterprises that are essential components of a prosperous international city.

ARTS AND CULTURAL SECTOR INTERVIEWS

The project has identified and spoken with key arts and culture community stakeholders from the City of Parramatta, supplementing interviews undertaken in 2017 for a related research project and other relevant interview transcripts provided by Council. Interviews have further been conducted with:

- Sophia Kouyoumdjian, Director of Parramatta Artists Studios and Manager, City Animation at City of Parramatta
- John Kirkman, recent ex-Executive Director of Information and Cultural Exchange (I.C.E.) (who held the position from 2012-2019, and left in November 2019)
- Alicia Talbot, Strategic Project Leader at the City of Parramatta (July 2015-April 2018); Community and Stakeholder Programs Manager at UrbanGrowth NSW (May 2018-July 2019); currently Director of Blacktown Arts Centre
- Richard Petkovic, Artistic Director and Co-Founder of Cultural Arts Collective

- Lisa Colley (Manager Cultural Strategy) and Ianto Ware (Cultural Strategy Advisor), City of Sydney
- Lisa Havilah, Chief Executive of the Museum of Applied Arts and Sciences, Powerhouse Parramatta.
- Anne Loxley, incoming Executive Director of I.C.E from February 2020 (conversation).
- Dillon Kombumerri, Principal Architect with the NSW Government Architects (conversation).
- Peta Strachan, Artistic Director Jannawi Dance Clan (conversation).

These interviews and conversations updated existing research materials relating to current circumstances and projections. They add to the research findings presented in the Audit and Benchmarking sections of this report to provide a sound, informed appreciation of the needs of the creative, cultural and arts sector, and of the ways in which the organisations interact meaningfully with Parramatta’s social and cultural context.

ADEQUACY OF CURRENT PROVISION OF CULTURAL INFRASTRUCTURE

The Audit section concluded that Parramatta has inadequate cultural infrastructure for its current population needs, and certainly lacks the capacity to address the future needs of the predicted changing demographics and the City’s growing importance as Greater Sydney’s Central River City. Parramatta is fast outgrowing its existing cultural infrastructure, much of which is in urgent need of upgrading and other forms of increased investment. The City has long identified the need for a major arts centre in the CBD, but is yet to have funds committed to this project. Parramatta is one of the few urban centres across Western Sydney that does not house or manage a multi-arts centre with flexible visual and performing arts presentation spaces, as is found in other LGAs including Campbelltown, Blacktown, and Liverpool. Multi-arts centres enable concerted community and public engagement through a broad range of educational and presentational programs across artforms.

Existing Local Arts Organisations: Vital But Under Threat

Parramatta currently does have a number of exemplary local arts organisations, such as Parramatta Artists’ Studios (PAS) and Information and Cultural Exchange (I.C.E.). However, they are vulnerable to rapid CBD development, which causes a lack of stable accommodation and certainty in service delivery. PAS is currently without an ongoing tenancy, and requires purpose-built studios with appropriate access in order to continue and upscale its work. I.C.E. is another key Western Sydney cultural organisation (involving community-based digital art) that is based in Parramatta, and is currently seeking a secure lease and appropriate future space as they will need to find an alternative tenancy by 2024.

Built in 1988, the Riverside Theatres complex is being redeveloped to improve technical facilities, public areas and theatre capacity in order to increase commercial returns (Create NSW n.d.). The upgrade is financed by Infrastructure NSW and Council as a major infrastructure investment, and will subsequently improve opportunities for artistic and community engagement. The Riverside Theatres established its new production arm, the National Theatre of Parramatta (NTofP), in 2015. NTofP is already recognised as delivering on its mission as an organisation that:

commissions, creates, produces and presents performance which resonates with and reflects contemporary Australia. Operating from the geographic heart of Sydney, NTofP makes bold, popular, contemporary works that draw their inspiration from the rich diversity of the region and beyond (Riverside n.d.).

The NTofP's reputation for fresh, original and highly relevant contemporary work is also attracting Sydney CBD audiences, demonstrating the value of investment in local cultural live theatre productions. Lisa Colley, Manager Cultural Strategy for the City of Sydney, comments on its value:

That's who I go out to see now. I'm going [to] National Theatre of Parramatta because I'm seeing something that's actually really new and vibrant and exciting (interview, 28 November 2019).

The role of these arts and cultural organisations in developing and showcasing a culturally distinct identity for Parramatta should not be underestimated. They also cater to the cultural needs of artists and residents during the transition to the 'new Parramatta'. The risk of Parramatta CBD losing these organisations due to rapid development requires urgent intervention and investment. The interests of the City, artists, cultural practitioners, arts and cultural organisations, residents and visitors intersect here. In particular, PAS, I.C.E. and now also NTofP have a demonstrated track record in cooperatively working within their local context, and needs to be financially resourced to expand their operations to engage effectively with existing populations as well as new residents.

Parramatta is also home to a number of other arts groups and organisations, underlining the diverse arts and cultural practices within the CBD that form a crucial part of the cultural infrastructure of the City. These groups include Parramatta Female Factory Precinct Memory Project, FORM Dance Projects, WestWords, City of Parramatta Art Society, Parramatta Clay and Arts Inc., The City of Parramatta Art Society and The Bower Reuse & Repair Centre (City of Parramatta 2016: 32). It is important that all these groups and organisations are accommodated as part of the City's changing character, as they form the established platform for the growth of a city-wide cultural ecology.

National signature arts festivals held in Parramatta demonstrate the ability to attract audiences across the region. The distinctive Parramasala multicultural and multi-arts three-day festival, the tenth edition of which will be in 2020, attracts around 35,000 visitors each year. Parramatta Lanes Festival continues to attract up to 100,000 people each year. The successful Arab Film Festival Australia has been 'under review' for several years and, if reinvigorated, would contribute to

Parramatta securing its reputation for dynamic cultural production and presentation with a focus on cultural diversity.

Emerging Arts Groups, Organisations and Events

A new volunteer-run, not-for-profit exhibition space, Pari, opened in October 2019 in Parramatta's Hunter Street, and was founded by a culturally diverse group of young local artists. It is currently the only artist-run initiative devoted to contemporary art in Western Sydney. At the same time, a growing number of Sydney-based cultural and creative organisations has expressed interest in relocating to or settling in Parramatta. As previously noted, between 2015 and 2018, the City of Parramatta received over 25 requests from cultural organisations for accommodation support and assistance to establish a base in Parramatta. The City was not in a position to meet any of these accommodation requests, and only two organisations successfully established themselves in Parramatta during this time, each having to take on commercial leases (Alicia Talbot, interview 26 November 2019).

Several 'Harbour City' art institutions are looking to Parramatta for guidance on how to 'do diversity', identifying Parramatta as a centre of growth and youthful creative innovation. Organisations such as PAS, NToFP and I.C.E. provide an opportunity for Parramatta to build on its growing reputation as a centre for dynamic cultural production, presentation and participation, offering itself **as an exemplar of how multiculturalism can establish the conditions for the most dynamic and contemporary forms of arts and cultural practice**. A 2011 report assessing the City of Sydney's cultural infrastructure needs underlines the importance of infrastructure for local creative talent:

Those cities which support the grassroots level of the visual arts industry (i.e., artists and artist run initiatives) appear to display a higher cultural vibrancy throughout the city. Many cities have specifically regenerated spaces to accommodate subsidised artist studios and facilities (Sweet Reason Pty Ltd 2011: 9).

If well-supported with purpose-built or suitably adapted spaces, organisations such as these could help Parramatta become a leader in visual arts and other cultural forms. One of our benchmark cases, Manchester, UK, highlights the benefits of such an approach.

Anchor Arts Production and Presentation Facilities

Two organisations are highlighted next because of their demonstrated capacity to deliver ambitious programming and recognition as Parramatta's creative 'flagships'. Other cultural needs, including those relating to music, literature and gaming, also need to be addressed, but these case studies can serve as models for other cultural forms.

Parramatta Artists' Studios

Established in 2006, PAS has grown to become one of the City's prime cultural assets, catalysing and incubating the careers of over 100 Sydney artists, and is the key visual arts and cultural production delivery mechanism in the Parramatta LGA. In particular, over the past three years PAS has experienced unparalleled growth, with increases of 400 per cent in studio applications, 35 per cent in state government funding (from then Arts NSW, now Create NSW) and 43 per cent in audiences (City of Parramatta n.p.:1).

Currently, PAS has 14 studios on its CBD site, occupied on an annual, competitive basis mostly by emerging and mid-career artists from across Parramatta, Western Sydney and beyond; and six larger studios for more mature artists on its Rydalmere site. PAS has developed a reputation for nurturing high-quality artists, with exhibition opportunities for PAS alumni artists continuing to occur, including in international arts spaces. It now attracts interest from arts professionals from Sydney CBD - for example, staff from the Art Gallery of NSW have arranged meetings with PAS artists. PAS ensures community wellbeing benefits by also running substantial community and artist engagement programs focussing on skills development and unique learning experiences relevant to culturally diverse audiences and their experiences (City of Parramatta n.p.: 3). These activities include children's holiday workshops with studio artists; WeAve, a monthly free workshop program for diverse peoples around textile and fibre practice; open days called Movers and Makers involving talks and networking opportunities for artists; and the Future Artists' Club's workshops for children and families. PAS also partners with festivals such as the Sydney Writers Festival, Art Mart Sydney and the Sydney Design Festival to organise public talks, and provides a home for some local collectives such as Adorned, a multicultural, multilingual Western Sydney artist collective, and the Finishing School, a Western Sydney women's literature collective (Sophia Kouyoumdjian, interview 26 November 2019). In 2019, PAS organised 48 events, attracting 2677 attendees, about half of whom were from Western Sydney and the Blue Mountains.

However, the future status of PAS is currently very fragile, with its CBD premises on Macquarie Street recently acquired in order to make way for the Sydney Metro and slated for redevelopment. First and foremost, therefore, PAS requires secure tenancy arrangements for a future site, ideally within a Council-owned rather than commercially leased building. This new facility will need to be located within the CBD in order to provide a point of access for the arts for the community, and visibility for arts and cultural practice within the City. This access and visibility is particularly important for young people with an interest in developing their arts and cultural practice (enabling them to see this activity in their own civic centre, rather than imagining that arts and cultural production only takes place within the Harbour CBD); and for young PAS resident artists seeking to build their public profile and local professional connections. PAS has already become an informal meeting point for artists across Sydney who find travelling to the Harbour City inconvenient or just enjoy its cooperative atmosphere, and a newly expanded PAS would build on this growing metropolitan-wide reputation.

The Anchor Arts Production Facility for the artist professional production studios will need to include art studios that facilitate collaboration between old and new technologies, providing workshop facilities, and both wet and dry areas. The building will require expanded doorways and points of access, a loading dock, and parking facilities on site. It should also include a small multi-

purpose gallery space to increase scope for public engagement and programming. In total, 2,300 square metres of space is required for the studios and 185 sqm for residency apartments.

Table 3.1: Anchor Arts Production Facility: Professional Production Studios

Description	<p>Cross-arts professional production facility with art studios, workshop facilities, wet/dry areas, collaboration between old and new technologies; and with increased scope for public engagement and public programming.</p> <p>Currently housed in a leased, adapted office building on Macquarie Street, consisting of 15 studios ranging between 16 and 35 square metres with an annual turnover of occupancy. The building is slated for redevelopment for the Metro project.</p>
Additional Needs/ Considerations	<p>A secure, expanded home is required for PAS in the CBD to accommodate the rising demand from artists for studio space. Requirements:</p> <ul style="list-style-type: none"> ● Expanded doorways and points of access, a loading dock, and parking facilities on site. ● Appropriate ventilation and the capacity for mess and noise. ● Meeting and workshop space for community and public engagement activities. ● Small gallery space to present work produced by resident artists. ● Artist in residence accommodation apartments
Location	Civic Link / CBD
Scale	2,500 sqm 30 studios, 10 each of 2545 square metre; gallery and events of 400sqm; meeting spaces 160 sqm; storage, office and loading spaces; 200 sqm of residency accommodation.
Status	<p>No current resource allocation. Applications to arts funding agencies are in process, but these are extremely competitive due to the difficult funding climate.</p> <p>The current low cost rent, for example through PAS, to artists (\$25-\$35 per week) is a key consideration that continues to attract and keep the artists in the LGA.</p> <p>The PAS is mentioned as an immediate, short-term cultural infrastructure priority in the GSC's draft pilot for the GOP region.</p>
Parramatta Artist Studios in Rydalmere	

Description	The Rydalmere site of PAS caters to mid-career artists who have developed a more self-reliant practice but need to have access to facilities to be able maintain their profile and further develop their practice. Cross-arts professional production facility with art studios, workshop facilities, wet/dry areas, collaboration between old and new technologies; and with increased scope for public engagement and public programming.
Scale	1200 sqm. 14 studios (6x45sqm; 6x65 sqm;1x100sqm; 1x65sqm; workshop, storage and ancillary 285sqm; office, amenities and meeting 90sqm)
Location	Rydalmere
Status	No current resource allocation. Applications to arts funding agencies are in process, but these are extremely competitive due to the difficult funding climate.

2 Anchor Arts Production and Presentation Facility: Multimedia and Performance Arts and Access Facility

An example of a renowned anchor multimedia access facility is Information and Cultural Exchange (I.C.E.), a unique, Parramatta-based, digital arts organisation that began in 1984 as a provider of mobile information delivery across Western Sydney. It has since expanded into a technology-focused creative and educative crucible that specialises in cross-disciplinary community cultural development. I.C.E. has a longstanding reputation for culturally and socially engaged media practices, specifically, “with disadvantaged, vulnerable and emerging Western Sydney communities, artists and creative producers. We create art, amplify Community Cultural Development, build community capacity and enhance cultural vibrancy” (I.C.E. 2019). For example, I.C.E. works with South Asian communities, now a large migrant population in Parramatta, with young men from Arabic speaking and South Asian backgrounds in Granville, with women and families mainly from Syria and also Bangladesh, Nepal and Pakistan in Auburn, and in social enterprise development with African and Arabic speaking women in Fairfield. Across the region, I.C.E. works with “high school kids, particularly transgender, non-binary identifying students” (John Kirkman, interview 27 November 2019). The incoming Director Anne Loxley is clear as to the importance of the physical space that I.C.E. has created, observing that I.C.E. is able to be successful in the work it produces because the venue is “a safe space for so many different kinds of people” (conversation, 4 March 2020).

Over the last five years, I.C.E. has produced 202 projects, engaged 10,004 participants, employed 463 artists and entertained 80,000 people. I.C.E.’s turnover grew by 18 per cent to \$1.7 million, and its annual self-generated income by 22 per cent to \$226,000, while its philanthropic support

increased by 400 per cent to \$250,000 *per annum*. Currently housed on Victoria Road, North Parramatta, I.C.E. has outgrown its premises and has insecure tenancy arrangements. It is, therefore, in search of a new home. I.C.E. leases its current premises under a 15-year agreement with the Catholic Diocese of Parramatta that ends on 30 June 2024.

I.C.E. has developed a proposal with Urban Theatre Projects (UTP) to see an integrated performance, screen and digital arts production and presentation hub established in Parramatta’s CBD, with the aim of developing and showcasing world-class cultural work from Sydney’s West. This ambitious idea, called *Hub 21: A New Cultural Dynamo*, was presented in 2018 to UrbanGrowth NSW in a bid for space in the planned Parramatta North Heritage Core Precinct.

The important element to understand is that any co-location requires careful consideration with whom to do so - the companies, organisations and individuals must be a ‘good fit’ for any tenancy arrangement.

Table 3.2: Anchor Arts Production and Presentation Facility: Multimedia Digital and Performance Arts and Access Facility

Description	<p>The multimedia access facility includes following facility/infrastructure requirements:</p> <ul style="list-style-type: none"> ● Multimedia digital arts and educational facility, including a screening/performance space (550 sqm); ● digital gallery (300 sqm); ● 2 x screen/music production studios (1 @ 80sqm, 1 @ 25 sqm); ● 2 x rehearsal studios (1 @ 80 sqm, 1 @ 25sqm); ● 2 x digital labs (1 with capacity for virtual reality); ● 2 x recording studios (1 @ 80sqm, 1 @ 40sqm); ● editing/post-production studios; ● meeting rooms; ● ‘wet’ area workshop; ● administration offices. <p>These facilities include scope for a co-location with UTP and, potentially, other similarly focussed small to medium companies.</p>
Additional Needs/ Considerations	<p>Additional screen presentation options will also be needed to accommodate larger audiences for future film festival potential. This could be a function addressed by The Roxy in a new form and with a new management structure.</p> <p>Additional screen production facilities could be required elsewhere in the City to facilitate larger-scale film and television production industries.</p>
Location	Parramatta CBD

Scale	2,700 sqm
Status	<p>No current resource allocation. An initial presentation on the joint I.C.E. and UTP proposal to Create NSW took place in late 2019. As of 31 December 2018, I.C.E. had allocated more than \$300,000 from its reserves and provisions to fund the initial capital layout and fit-out costs for a new space. UTP has capacity to invest in fitting out a new space, to be determined in response to the allocated site. Additionally, UTP would be in a position to make a (minimum) contribution of \$9,000 <i>per annum</i> as rental payment (based on UTP’s current subsidised rent at Bankstown Arts Centre).</p> <p>The GSC’s draft pilot for the GPOP region mentions a “Parramatta Digital and Performance Centre” as a short term (1-5 years) cultural infrastructure investment priority.</p>

IMPROVING UTILISATION OF CURRENT CULTURAL INFRASTRUCTURE

Parramatta currently possesses a wealth of potential cultural infrastructure, ranging from the Riverside Theatres (currently in redevelopment); heritage buildings (such as those in the Parramatta North Heritage Precinct and The Roxy), buildings and outdoor spaces that might be used temporarily for cultural events (e.g., restaurants that could host live music, and schools that could provide rehearsal spaces; and carparks that could be temporary performance venues for festivals and other events), and many diverse community art and cultural networks. Council must recognise the value of its existing resources — many of which are specific to Parramatta’s history and multicultural communities — and make the appropriate investments and policy decisions required to extend the value of these existing cultural resources.

Utilisation of existing cultural infrastructure are listed below.

i) Redevelopment of Riverside Theatres

Built in 1988, the Riverside Theatres have been slated for a technical overhaul, to provide up-to-date facilities, better public areas and opportunities for engagement, and a larger theatre to improve potential commercial returns. The upgrade of the Riverside Theatres has been identified as a key priority in the Greater Sydney Commission’s (GCS) Greater Parramatta and Olympic Peninsula 2016, GCS’s A Metropolis of Three Cities 2018; NSW Government Cultural Infrastructure Strategy 2016, and Cultural Infrastructure Action Plan 2018; The City of Parramatta’s (Council) Community Strategic Plan 2018-2038, Council Culture and our City: A Cultural Plan for Parramatta’s CBD 2017-2022 (The Cultural Plan), and the Council’s Reimagining Riverside Theatres: Vision, Priorities and Design.

Additional discussions with stakeholder groups have emphasised the importance of Riverside Theatres containing significant production facilities and having ongoing financial support, in order to ensure that the theatre develops as a hub for local cultural production. It is critical that a redeveloped Riverside Theatres is not only a facility to showcase visiting work, but is equipped with the programming and development support to ensure a strong and dynamic local performance community. NToFP has already demonstrated this capacity, yet requires adequate resources and greater autonomy in order to continue to be at the forefront of innovative Australian theatre content.

Finally, the redeveloped Riverside Theatres will also play a key role in defining and activating the City’s creative and cultural industries cluster, situated opposite the new Powerhouse Parramatta, and *en route* to the North Parramatta Female Factory Heritage Precinct.

Table 3.3: Redevelopment of Riverside Theatres

Description	Modernised and expanded performing arts anchor facility, including rehearsal, presentation and production spaces incorporating the new Riverside Theatres.
Location	River foreshore (existing site).
Status	Infrastructure NSW and City of Parramatta have slated the redevelopment.

ii) Purchase and restoration of iconic heritage venues

Stakeholders have strongly asserted the value of The Roxy, as: an iconic and much-loved example of Parramatta’s architectural and cultural heritage; an internationally rare and valuable example of Spanish Mission architecture; and as a site that could play a key role in the development of the City’s creative precinct. There is a valuable connection between arts venues housed in architecturally notable sites:

Venues with striking architectural features are often more successful and active. There has been a significant increase on an international scale in the development of architecturally iconic cultural venues. The effect on the cities in which they are built has, in most cases, been a focal point for tourism, a high level of activity and civic pride (Sweet Reason 2011:10).

Also, Parramatta currently lacks a dedicated small and/or medium venue for music performance. A renovated Roxy would provide both, making available an existing basement space (that would suit smaller performances) and a large theatre at ground level (that could showcase local performance artists while also attracting international and other national acts). Additionally, a

revival of the Roxy as a performance space would create the conditions for a diversified night-time economy for Parramatta, establishing an anchor entertainment venue in the CBD.

The importance of a venue like The Roxy for live music in Parramatta is further emphasised by the specific demographic make-up of Western Sydney's diverse communities, and the fact that many of these communities are not significant consumers of alcohol. The Sydney Sacred Music festival, for example, is a family event celebrating multicultural music, as are many other ethnic or religious music activities across Western Sydney. The relationship between live music and alcohol — often assumed in discussions about live music in the 'Eastern Harbour City' — does not necessarily translate to the Parramatta context. Indeed, community stakeholders have emphasised the need for a music venue in Parramatta that does not rely on takings from the bar, or from poker machines, to fund its existence. A dedicated music venue is required, in addition to restaurants, bars and pubs that may host live music on particular nights. Such a venue — which could also be used as a rehearsal space — would also benefit the many culturally diverse migrant musicians in Western Sydney to create their own original new music (Albert 2016). Considering the range of arguments outlined above, there is a strongly articulated need for iconic heritage venues to be purchased, sensitively restored, adapted for multiple functions. This goal could be achieved via two means:

The first would involve the purchase of, for example, The Roxy building by Parramatta City Council or the NSW government. In order for this to occur, Council would need to prepare a business case for the site's development, including purchase costs, restoration costs, and projected revenue. The second would require a commercial developer to buy the property, and to sell the airspace around the building, using the planning mechanism of 'transferable development rights' (also sometimes known as the Heritage Floorspace Scheme). This arrangement would enable the developer to profit from the floorspace not exploited within the heritage development, and to use these profits to restore The Roxy building.

The second option would release Parramatta City Council or the State Government to use its resources to purchase space for cultural infrastructure elsewhere in the area. This option could also be taken up by a cultural organisation seeking to invest in property as long-term cultural infrastructure. The Benchmarking section describes the co-funding approach taken by Community Arts Stabilization Trust (CAST) in San Francisco USA and Artscape in Toronto, Canada, and the current aspirations of Sydney's Leftbank. To recapitulate, CAST is a public private partnership which uses a community development corporation business model and a mix of incentives for investors and artists. CAST was established with an initial investment of US\$5m, and a similar model could be adapted in the Australian context of philanthropic donations and existing tax concessions for Charitable Donations. The Artscape Wychwood Barns complex owned by the City of Toronto is operated by Artscape under a 50-year lease. This mixed-use site includes cultural venues, artist studios and a residential component administered by Artscape Non-Profit Homes Inc. These are appropriate models for Council to consider regarding existing cultural assets that are under-utilised or under threat from commercial development.

Table 3.4: Iconic Built Heritage as Cultural Facility

Description	Architectural iconic cultural venues are often more successful and active (Sweet Reason 2011). Acquisition and restoration of iconic heritage buildings as key cultural and entertainment venues (including presentation spaces and rehearsal facilities), as a symbol of Parramatta’s rich architectural and cultural heritage.
Location	For example, The Roxy at 65-69 George St (existing site)
Status	No current resource allocation

iii) Parramatta North Heritage Core Precinct

The publicly owned, nationally listed Parramatta North Heritage Core Precinct is a site of significant Aboriginal and colonial heritage, and was the site of numerous institutions (including the Parramatta Female Factory for convict women, the Parramatta Lunatic Asylum and the Parramatta Girls Home) through which around 40,000 Australians, some still living, have passed through since the 1820s. The NSW Government now recognises that the precinct’s rich and complex history forms an intrinsic part of its place identity. The site is adjacent to the envisaged Cumberland Health, Education and Innovation precinct, to be anchored by the University of Sydney and home to 25,000 students by 2050, and consists of two historically sensitive building complexes: the Parramatta Female Factory site and the Norma Parker Centre/Kamballa site. Heritage protection measures will necessarily limit the possibilities for adaptive re-use of the buildings. The community engagement process conducted by UrbanGrowth NSW (before it was integrated within the new department of Infrastructure NSW) identified four place outcomes that will inform a shared vision for the Parramatta North Heritage Core (UrbanGrowth NSW 2018):

- Restoration and enterprise
- Connection and production
- Innovation and collaboration
- Rejuvenation and recreation

A Registration of Interest (ROI) process to help determine uses, programs, services and activities in relation to the buildings and open space on the site identified a demonstrated need to provide:

- Innovation and start-up space
- Community space (health and wellbeing)
- Creative (arts) and cultural space (museums and knowledge centres)
- Food and beverage offer on site

There was a very strong response to the ROI, with 78 submissions - mostly from Western Sydney organisations - received in total. However, further redevelopment plans are still in the early stages, with Infrastructure NSW currently preparing a Final Business Case for the adaptive reuse of the precinct (to be finalised by the end of 2020). Some limited activation of spaces is currently being

mooted through short-term leases. Meanwhile, the government has begun to transform one section of the Female Factory site (1500 sqm) into a start-up hub for creative and media tech use.

The multiple stakeholders of the precinct all agree on the value of the site and anticipate a range of arts and cultural functions. John Kirkman, former director of I.C.E., commented to us on the redevelopment capacity to incorporate affordable and mid-range residential areas, creative sectors and industry, and education: “It could be the most amazing world-class new suburban creative residential industry redevelopment” (interview, 27 November 2019). The multiple creative possibilities of the site have also been compared to the Abbotsford Convent, Victoria (as discussed in the Benchmarking section) and the Fremantle Arts Centre, WA. Previously, the Overton (2018) report prepared for the Western Sydney Business Chamber provided a thorough examination of and recommendations for the site.

Table 3.5: Parramatta North Heritage Core Female Factory Site

Description	Sensitive adaptive re-use, restricted by the need to maintain much of the interior and exterior buildings. Many small spaces (cells) may not be suitable for many creative and cultural activities.
Location	Adjacent and to the south of the Cumberland hospital site.
Status	One building part (1500 sqm) is currently being transformed into a start-up hub by Infrastructure NSW. Further development awaiting final business case.

Table 3.6: Parramatta North Heritage Core Norma Parker Centre/Kamballa Site

Description	Sensitive adaptive re-use, restricted by the need to protect the site, especially the Norma Parker Centre.
Location	South to the Female Factory site.
Status	The former Norma Parker site is currently occupied by Parragirls on a short-term lease. The Kamballa building is less important and could be demolished to make way for a purpose-built cultural facility. Further development awaiting final business case.

iv) Parks for Recreation, Festivals, Public Sculptures and Performances

There are several parks in Parramatta that provide access to green space, an amenity that is highly valued by residents, and if done well can improve wellbeing. Another function of parks is as a temporary arts and culture venue if large and open enough to accommodate festivals, live performances and outdoor screenings. The river frontage can provide a linear selection of cultural offerings that audiences can walk around, but it is not well suited to large-scale cultural events to attract significant performers or audiences. Parramatta Park has been identified as a public events

site requiring an upgrade to accommodate that use. The absence described with regard to Greater Sydney in 2011 is relevant to Parramatta in 2020:

A large outdoor space with flexible facilities would be welcomed by many contemporary music presenters, several performing arts companies and the Sydney Festival. Many argue that Sydney should have a venue equivalent to the Myer Music Bowl in Melbourne. (Sweet Reason Pty Ltd. 2011: 11)

Council has used Parramatta Park for large festivals and events (for example, 80,000 people attend Australia Day celebrations). It is the only space in the CBD that can accommodate an audience of that size. Parramatta Park however, is limiting the number of partnership events with Council (which are free), as it seeks to balance its own income generating events such as FOMO Festival 2020 (with tickets priced at \$140) held over the summer period. Parramatta Park also needs to protect its heritage layer. These are considerations for Council because they limit the number of major festivals that can be delivered.

Prince Alfred Square is the venue for Parramasala 2020 and provides an exemplary platform for other cultural events, including contemporary music. However, public space is still in short supply in Parramatta and requires proactive planning and investment, including around the development of the new Powerhouse Parramatta precinct and the enlarged and enhanced Riverside Theatres (University of Sydney and Western Sydney University, 2019). The Robin Thomas Reserve should also be seriously considered as a venue for cultural events.

ABORIGINAL AND TORRES STRAIT ISLANDER CULTURAL REPRESENTATION

As identified by Craigie and Duke (2019) and confirmed in this Report's Benchmarking section, Parramatta has a rare and valuable opportunity to set a global benchmark for Aboriginal and Torres Strait Islander cultural infrastructure, drawing on the existing resources that are embedded within its local community, and enhancing them with additional appropriate support. Indeed, the size and existing cultural wealth of Parramatta's Indigenous community represents a key source of value, potential and meaning for the Parramatta CBD, and a major opportunity for imagining what a future Parramatta could be.

Aboriginal people have been living and meeting in Parramatta for thousands of years. The City's location at the junction of saltwater and freshwater makes it a place of fertile ground and a meeting place for different groups and cultures. As noted above, Western Sydney is home to Australia's largest population of urban ATSI Australians. According to the 2016 Census, 1,695 Aboriginal and Torres Strait Islander people live in the City of Parramatta, and approximately 700 Aboriginal people come to Parramatta each day for work. While the area is home to the Darug people, many other Aboriginal people live in the area due to their historical association with Parramatta's colonial institutions, displaced from their ancestral lands and incarcerated in places such as the

Female Factory, Parramatta Girls Home and the Gaol. For many Aboriginal people in Parramatta, therefore, it is imperative that the histories of these sites be told, and that the buildings of the North Parramatta Heritage Core, for example, be redeveloped with local Aboriginal community engagement. The importance of Darug traditions, language, and connection to the natural environment must also be a key consideration in any future cultural infrastructure plans for the City.

Appropriate and effective support for Aboriginal and Torres Strait Islander cultural production would include an investment in specific legal infrastructure (e.g., intellectual property experts) in order to establish appropriate protocols and legal protection for ATSI cultural work (see below under Regulatory and Legislative Infrastructure). It would also include cultural infrastructure that:

- supports the aspirations of the Darug community, including in relation to language, genealogy, history, contemporary connection to land and water management (a less traditional conception of cultural infrastructure, but one that recognises the value of environmental sites, such as the Parramatta River, to cultural production and interaction); and
- community arts spaces that can support emerging and established arts practitioners (a more conventional understanding of cultural infrastructure).

However, the most central need expressed in consultation with Parramatta's Aboriginal and Torres Strait Islander peoples was for Council and its partner organisations to fulfill promises already made to the local Indigenous community (Craigie and Duke 2019). Commitments made in the *Stretch Reconciliation Action Plan 2017-2020* and in *Culture and Our City: A Cultural Plan for Parramatta's CBD 2017-2022* thus far include:

- A Keeping Place, planned for the new Council Building at 5 Parramatta Square
- An Aboriginal and Torres Strait Islander Science and Knowledge Centre
- Grant funding for arts and cultural programs, and advice, facilities and services; and
- Yenama Madung, First Nations Walk.

The Yenama Madung will be an interpretative walk including new public artwork, sites of importance and a digital tour to showcase local Darug peoples' sites of significance, history and contemporary connection to Parramatta. This tour will acknowledge that Parramatta's river and parklands are important cultural infrastructure, and will enhance the conditions for Indigenous cultural connection to country while sharing this knowledge system with others. The walk will also offer a unique cultural experience activity for visitors, bringing tourists from Greater Sydney and elsewhere to Parramatta, with the potential to link to arts and cultural spaces. Opportunities for a Centre for STEM Excellence (incorporating related dimensions of arts and culture), with appropriate consultation, could increase Aboriginal and Torres Strait Islander participation in a variety of industries as a medium-term cultural infrastructure priority. Given its large collection of relevant objects in Aboriginal and Torres Strait Islander science and technology, Powerhouse Parramatta may be a very suitable organisational partner in this regard.

Aboriginal Healing Site and Place

Parramatta should take a leadership role in meeting its Reconciliation aims by establishing a dedicated healing place designed to repair relationships with one another and to better care for the natural environment. The site would be a space for both personal reflection ceremonies/events supporting cultural and environmental healing. There would be a scientific monitoring of environmental health informed by Aboriginal and Torres Strait Islander knowledge and practice of Caring for Country. A separate private space would be included to respect the healing of peoples who have experienced trauma on the site where the facility is located. The space could also be used to help heal those who have been disconnected from family and the places they originally belong to.

ATSI Cultural Production Spaces

City of Parramatta also needs to enable ATSI cultural production. We note that Parramatta Artist Studios include dedicated spaces for ATSI visual artists in their current application to Create NSW, and which could apply to many artforms. For example, Jannawi Dance Clan requests a room with ballet bars and an outdoor sand performance area for rehearsal, training and performances. Organisations such as Jannawi must also be accommodated. We recommend that they are accommodated as anchor Indigenous companies in mainstream cultural infrastructure developments.

Table 3.9: Aboriginal and Torres Strait Islander Cultural Infrastructure: A Keeping Place

Description	Aboriginal and Torres Strait Islander Cultural Infrastructure which acknowledges and supports Parramatta's role as a meeting place within the Sydney basin, as well as its history as a place of contact and conflict, contributes to future growth and positive outcomes for Aboriginal people, and helps all people experience Aboriginal culture in Parramatta.
Location	5 Parramatta Square
Status	The appointment of a dedicated Project Manager to oversee resource allocation and development on some projects would be welcome. However, further specific commitments which may have been made to the community must be honoured.

Table 3.10: Aboriginal and Torres Strait Islander Cultural Infrastructure: Yenama Madung - First Nations Walk

Description	First Nations Walk: an interpretative walk including new public artwork, sites of importance and digital tour to showcase local Darug peoples' sites of significance, history and contemporary connection to Parramatta.
Location	Throughout CBD and Parramatta Park.
Status	As suggested re: a Keeping Place, the appointment of a dedicated Project Manager to oversee resource allocation and development on some projects would be welcome. However, further specific commitments which may have been made to the community, and must be honoured.

Table 3.11: Aboriginal and Torres Strait Islander Cultural Infrastructure: Aboriginal Healing Site and Place

Description	Parramatta would take a leadership role in meeting their Reconciliation aims by establishing a dedicated healing place and space to repair our relationship with each other and work together to better care for our natural environment particularly those under stress. 1,000 sqm open space; 350sqm internal space.
Location	Proximity to the river in North Parramatta
Status	Council would collaborate across government and with local Burrumattagal people, key stakeholders associated with the selected site as well as strategic planners, such as the Government Architect NSW.

Table 3.12: Aboriginal and Torres Strait Islander Cultural Infrastructure: Arts Production and Presentation Sites

Description	City of Parramatta needs to enable ATSI cultural production and presentation. Specific needs must be considered such as wall-mounted bars in a dance studio and spacious outdoor sand circle for rehearsal and performance.
Location	As anchor ATSI artform within co-creative production, training and/or presentation venues.
Status	Consultation required by Council.

NEW OR EXPANDED CULTURAL INFRASTRUCTURE REQUIREMENTS

In addition to a shortage of infrastructure for more conventional arts activities, the Audit section showed that Parramatta is significantly lacking in venues for cultural organisations in the Commercial and Enterprise category (e.g., architecture and design firms, advertising studios, production facilities and live music venues). It houses far fewer of these organisations — almost one third (31.8 per cent) less — than the City of Sydney. If Parramatta wishes to realise its aspiration of being a centre for cultural and creative industries, then it will need to put in place incentives to attract these kinds of business. The City will also need to source the space for creative enterprises to establish themselves (a task that will be easier if properly planned, e.g., through negotiating with developers who might provide appropriate space, or through the establishment of co-working spaces). The arrival of the Powerhouse Parramatta is likely to be a catalyst for new creative production opportunities for local artists and creatives, and for whom space needs to be provided. It should be pointed out that **most enterprises in the cultural sector are small businesses or not-for-profit entities employing fewer than twenty people (and often far fewer), requiring ‘fine-grained’, flexible spaces with floor areas of under 500sqm.**

As also identified in the Audit section, Parramatta is also lacking in cultural venues such as bookshops, small theatres, and venues dedicated to live music, and in specific facilities required for particular industries (e.g., film and TV). The Audit found that the percentage of Parramatta residents employed in the arts and recreation sector is growing at above the State average, yet more than 40 per cent of Parramatta residents presently working in these industries travel to the Eastern Harbour City to work. In order to maintain and capitalise on these current and potential future arts and recreation industry workers, Parramatta will need to improve the conditions to attract and retain creative cultural industries and workers. **Without investment in cultural infrastructure, there is a risk that Parramatta will not be competitive in industries that will be central to future economies.**

ANCHOR ARTS PRESENTATION FACILITY

Multi-arts Centre (with Gallery) in the CBD

Parramatta has also long identified the need for a multi-arts centre (incorporating a gallery) in the CBD, which was planned to be accommodated at Civic Place (now Parramatta Square). However, this plan has not materialised and funds as well as location are yet to be established. It is worth noting that other comparable LGAs in Western Sydney have major, Council-supported multi-arts centres that include visual arts galleries such as Blacktown (the Leo Kelly Blacktown Arts Centre), Liverpool (Casula Powerhouse Arts Centre), Penrith (Penrith Regional Gallery), and Campbelltown (Campbelltown Arts Centre). Considering the scale and growing importance of Parramatta as an economic, social and cultural centre, the City is in urgent need of a large-scale

art exhibition and gallery space co-located with other spaces for cultural use. Indeed, while infrastructure investment and strategic planning are currently seeking to position Parramatta as ‘world class’, the City cannot fulfill this ambition without having an excellent, large-scale arts and cultural centre – one that includes some double-height spaces, as well as back-of-house facilities. Parramatta residents are currently unable on the whole to experience art that is being created in, and often inspired by, their own neighbourhoods. The success of PAS demonstrates that esteemed artists have located their practice in Parramatta for many years and, while many have exhibited inter/nationally, these artists have not connected with local residents because there are few if any suitable spaces locally to show their work and become visible to the wider community. Parramatta residents and visitors are thus denied the opportunity of discovering such artists - and contemporary artists in general.

This anchor facility should take the form of a mixed-use arts and cultural centre, incorporating a café/restaurant, and some office facilities. The facility should also include studio spaces or be co-located with such spaces, which would be possible at the Parramatta North creative hub. It will require a minimum of 2,000 square metres of floorspace, double height ceilings, acoustic treatment, facilities for both arts production and presentation, and be capable of presenting music and other cultural and community events (as, for example, occurs at Casula Powerhouse Arts Centre). A suitable building already exists at the Female Factory within the North Parramatta Heritage Precinct. This building has double-height spaces, and is situated within a precinct of extremely high cultural value and potential. Conversion of this building to include an internationally significant art gallery would represent a deft and high-value addition to the City’s existing infrastructure, if arrangements for that building could be secured. As with other cultural infrastructure under discussion, it is critical that this arts and cultural centre provides the conditions for local cultural development, production and participation as well as being a venue for travelling exhibitions, performances etc.

Table 3.13: Anchor Arts Presentation Facility: Arts and Cultural Centre (with Gallery Space)

Description	Art and Cultural Centre with Gallery Space: mixed-use facility that can accommodate multiple art forms (including music), containing exhibition and performance spaces (including some double-height) and back-of-house facilities.
Location	CBD
Scale	2,000 sqm required
Status	No current resource allocation

Our Benchmarking research shows that a range of gallery spaces that include cultural, commercial and artist-run exhibition spaces are an essential part of visual arts ‘ecology’.

Table 3.14: Art Gallery/Exhibition Spaces

Description	Art Gallery Spaces for small to medium cultural and commercial spaces add to the cultural ambience and creative economy of a city.
Location	CBD. These spaces could be on the ground floor or floor in a vertical tower.
Scale	Various sizes.
Status	No current resource allocation

Table 3.15: Artist Run Initiative (ARI)

Description	Not for profit artist collective run gallery that requires subsidised space. Likely to be multipurpose in artform presentation from visual arts to performances, including live music.
Location	City Centre or fringes; Rydalmere 'creative industries precinct'.
Scale	Estimate 2,000 sqm.
Status	No current resource allocation.

CREATIVE INDUSTRIES CLUSTER: Media Production and Presentation Facilities

In addition to the digital arts and cultural facility mentioned above (in discussion of the groundbreaking work conducted by I.C.E.), Parramatta requires specific film, television and digital media production facilities; a digital media education centre; and a suite of leasable spaces to house local screen/digital arts creative organisations and enterprises. Such facilities are required to bring these industries to the new Central River City, and to attract and retain workers in these fields. Our Audit section noted that certain industries, such as media production, require specific amenities and facilities in order to establish their companies. The development of a digital media education centre could also represent a potential tertiary institution partnership opportunity, and we note that the Australian Film and Television Radio School (AFTRS) has expressed interest in having a presence in Parramatta. In previous interviews conducted on behalf of Council, AFTRS identified Parramatta as a rich source of young, culturally diverse talent; however, it lacks the dedicated funding to establish a Parramatta campus at this stage. AFTRS has already partnered

with I.C.E. to present intensive workshops for emerging Western Sydney screenwriters, and is exploring opportunities to collaborate with Western Sydney University to increase its presence in Parramatta. Western Sydney University, with its considerable existing physical presence in both the Parramatta CBD and Rydalmere, and both research and teaching in Media Production and related areas, is also well positioned to develop media-related cultural infrastructure in and around the City.

Screen and digital production/education facilities could be housed in newly-built vertical cultural infrastructure, and so could be planned for effectively at this stage (i.e., while large-scale development applications for the City are still under review). Such space/s could be installed in one or more of the towers that are planned for construction and, as mentioned above, could be realised through Council’s use of the VPA mechanism. As suggested, such a space would be best designed and assigned to a cultural organisation before a ‘pitch’ is made to a developer, in order that the development has the best opportunity to review the specific offer. Design requirements, such as tiered seating and sound-proofing for a small screening and audio facility, would also need to be determined in advance.

A suite of facilities such as this would operate within the cultural ecology of the creative industries cluster, activating the city centre, cross-fertilising with other creative and cultural activities within Parramatta, and providing a centre for screen and digital arts that draws upon, incubates and showcases talent from across Western and Greater Metropolitan Sydney.

Table 3.16: Media Production and Presentation Facilities

Description	Digital media production facility; digital media education centre (potential tertiary institution partnership opportunity); suite of leasable spaces to house local screen/digital arts creative organisations and enterprises.
Location	Civic Link Vertical accommodation can also be considered - for example, at the fringes of the CBD commercial core where mixed-use development is encouraged.
Scale	2,000 sqm required
Status	No current resource allocation.

JOINT-USE HUBS AND SHARED FACILITIES

A recurring theme throughout this research has been **the need for Parramatta to develop a robust cultural ecology - that is, as a networked system of many different spaces, arts communities and organisations to sustain cultural activity throughout the whole value chain of culture: creation, production, dissemination, use and education.** The Audit section indicates that, compared with the City of Sydney, the City of Parramatta has significantly fewer cultural venues, with a particular comparative deficit in spaces for cultural *creation* and *production*. This finding confirms earlier research by SGS Economics and Planning (2018) that there are not enough *culture making spaces* for artists and creative workers in Western Sydney, including Parramatta. This fact, combined with reducing production spaces in the City of Sydney, provides an additional opportunity for a city such as Parramatta. An excellent exception often cited by local artists and creatives is (as noted above) the Parramatta Artists' Studios, but this facility is in urgent need of consolidation and expansion. That the small number of such facilities warrants such attention points equally to the need for dozens more venues, incorporating varied value chain roles and spatial types, to be established. Other culture making or production spaces currently lacking in Western Sydney, and which Parramatta could provide, include:

- Film production spaces (editing facilities, casting/audition and screening spaces etc.)
- Media production spaces (including professional radio broadcasting and photographic facilities)
- Rehearsal studios for professional theatre, dance and performance
- Soundproof, acoustically-treated rehearsal and recording studios for music
- Studios to support sculpture, ceramics, jewellery and other 'messy' arts practices
- Co-working, laboratory and studio facilities for digital media, animation, architectural and urban modelling, and graphic and game design.

These types of facility will generate dynamic local cultural production and its attendant cultural and creative industries. Relatedly, many stakeholders have emphasised the importance of small and medium-sized spaces, in addition to the large flagship cultural institutions (like the Powerhouse Parramatta and Riverside Theatres). Such spaces might be multi-purpose, shared with other arts/cultural organisations, and will facilitate developing and experimental work while fostering connections between a diverse range of arts and culture professionals.

Similarly, there is a clearly expressed need for production as well as presentation facilities, so that Parramatta can produce locally-specific artworks, rather than become a shopfront for touring shows only. Such spaces would include maker-spaces, rehearsal spaces and studios, and require appropriate regulatory frameworks to enable their shared and mixed-use capacities. Finally, there is a need for cultural organisations to be co-located — for efficiency of communication, productivity of cultural activity, and in order to give Parramatta a strong cultural and place identity. Central Parramatta has three key sites that could become cultural hubs: the Parramatta North Heritage site, the river precinct where the Powerhouse Parramatta and Riverside Theatres are

located, and along the Civic Link. In terms of potential arts and cultural concentrations, these are key sites that need to have planned and crafted linkages.

A cluster of production, participation and presentation spaces in and throughout the CBD is, therefore, required for Parramatta to evolve as a thriving cultural ecology, and to ensure that Parramatta as 'a cultural precinct' amounts to more than a high street strip of cafés, bars and restaurants. In response to these related, identified needs, many in Parramatta's arts and cultural community have argued for the desirability of the Parramatta North Heritage Core as a potential mixed-use cultural and heritage precinct. Indeed, despite the stringent heritage protection challenges posed by the site, it has been identified repeatedly as offering ideal infrastructure for arts and cultural production, presentation and participation activities, following redevelopment and adaptation for cultural purposes.

Acquisition and repurposing of buildings (e.g., the Roxy) would allow for **a cultural cluster or chain that begins in the CBD, continues via the Civic Link past the Riverside Theatres and Powerhouse Parramatta, and then onto North Parramatta — with its links to the University, biotechnology and other scientific, health, medical and digital research.** This could be **an innovation precinct of international reputation: one that leverages existing physical and institutional infrastructure, works dynamically with educational and research institutions, and expands definitions and examples of cultural and creative activity.** For example, an active art therapy research program would enhance health delivery and outcomes across a range of populations in the LGA, and serve to integrate culture productively with the health and education precinct that stretches from Westmead to North Parramatta. Well-supported creative projects that partner artists and scientists can also be facilitated by Powerhouse Parramatta.

Additional sites of production, participation and presentation space might be placed within high-rise developments, and also located within the CBD. The **provision of vertical cultural infrastructure might even be seen as an attractive package for a developer**, since having a cultural organisation located within a new building will associate the developer and the other building occupants with desirable demographics and cultural industries. Such arrangements could be negotiated in advance through voluntary planning agreements (VPAs) brokered by Council. If pursuing this option, however, it would be important to determine which kind of arts company, cultural organisation or creative enterprise might occupy the space (e.g., a dance company, writers' centre, etc.) before construction begins. This planned arrangement will ensure that the specification requirements and needs of the arts and culture organisation are aligned with the space's design, and will enable an appropriately timed and specific 'pitch' to be made to the developer at the outset. This process is relevant to the CBD and also the mixed-use zoning, which will be applied 'outwards' from the commercial core. Because this facility will still be in the CBD, but with lower rents, the potential for vertical cultural infrastructure may also be attractive to some small arts companies. Such initiatives may depend on the overall purpose of the building, including services and residential activities, and effective consultation with the creative enterprises.

Table 3.17: Creative Industries Cluster

Description	Creative Industries Cluster incorporating cultural organisations Western Sydney Centre for Writing, Cultural Arts Collective, CuriousWorks; FORM Dance; small and medium scale production, participation and presentation facilities; maker-spaces; and office space (for example, hot desking for small creative enterprises).
Location	Civic Link and/or Parramatta North Heritage Precinct and the fringes of the commercial core.
Scale	Small, medium and larger spaces required for flexible uses.
Status	No current resource allocation (status of the Parramatta North Heritage Precinct is still undecided).

Table 3.18: Live Music Venues

Description	Dynamic and flexible live music venues that attract a range of performers and audiences. Various genres of live music presentation venues with flexible programming. The range of venues encompass audience capacities of 500, 800, 1,200, 2,500 and 5,000.
Location	Civic Link and/or Parramatta North Heritage Precinct and the fringes of the commercial core.
Scale	Small, medium and larger spaces required for flexible uses and sound abatement.
Status	No current resource allocation. Requires proactive planning, consultation and investment.

Table 3.19: Creative, Cultural and Social Enterprises

Description	Adaptive use for cultural and arts spaces in existing facilities. Some upgrade of facilities may be required to facilitate artists' practices. Cross-artform and multi-artform accommodation with flexible long- and short-term access.
Location	Civic Link and/or Parramatta North Heritage Precinct and the fringes of the commercial core.
Scale	Small, medium and larger spaces required for flexible uses.
Status	Requires proactive planning, consultation and investment.

Table 3.20: Arts Education/Training Providers - Music, Film, Dance

Description	Adaptive use for cultural and arts spaces in existing facilities. Some upgrade of facilities may be required to facilitate artists' practices. Cross-artform and multi-artform accommodation with flexible long- and short-term access.
Location	Civic Link and/or Parramatta North Heritage Precinct and the fringes of the commercial core.
Scale	Small, medium and larger spaces required for flexible uses.
Status	Requires proactive consultation with potential providers.

Table 3.21: Arts in the Public Domain

Description	Activation of public spaces around the city that the arts community defines through activities that draw spontaneous creative 'mini-events' into the public domain. The sites of these activities include community cinemas and cultural spaces to public spaces and sports facilities. This activation encourages citizens to actively take part in the transformation process of their streets, parks and neighbourhood.
Location	CBD and North Parramatta
Scale	Small, medium and larger spaces required for flexible uses.

Status	No current resource allocation. Consultation with local artists to identify suitable 'informal spaces.
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PARTNERSHIPS

Parramatta's cultural diversity is repeatedly recognised as a rich and important asset by the community itself (see Council's *Community Strategic Plan 2018-2038* and *Culture and Our City: A Cultural Plan for Parramatta's CBD 2017-2022* (The Cultural Plan) in the References), and by those who are seeking to invest in the City's rapidly developing cultural sector. Interviewees for this research have noted the wealth embodied in the City's multiculturalism, and the desire expressed by cultural institutions from Sydney's 'Eastern Harbour City' (or the eastern CBD) to tap into this resource in order to 'upgrade' their own contemporary relevance. For example, Sydney Theatre Company recently partnered with the National Theatre of Parramatta to co-produce and present *White Pearl* at Riverside Theatres, a play written by an Asian-Australian playwright with an almost all-female Asian cast.

Indeed, there is a strong sense that Sydney's major cultural institutions need to engage with Parramatta and Greater Western Sydney — as a source of talent, expertise and future growth — and it is essential that Parramatta's cultural organisations are in a position to benefit from this relationship. At the same time, it is important that Parramatta develops local, culturally diverse talent to promote its own, distinctive cultural point of difference, reflects and registers Western Sydney's various communities, and complements rather than replicates the rest of Sydney's cultural resources. For example, bringing together the many talents of Western Sydney's culturally diverse musical artists, including refugees and asylum seekers, has resulted in the work of the Cultural Arts Collective to create new cross-cultural musical work, a unique 'Western Sydney Sound' reflective of the region's cultural diversity. Such creative innovation, building on established (though often inadequately supported) community cultural development processes (see, for example, Stevenson 2017), would provide the basis of further, city-wide, national and international work.

For this change to occur, Parramatta's cultural organisations will require support in developing appropriate partnerships, and in coordinating their existing cultural resources to ensure that external partnerships are of a truly two-way nature. Many stakeholders are emphasising the importance of 'meaningful partnerships' with more established arts organisations (such as the Art Gallery of NSW, Sydney Festival, Sydney Writers' Festival). Parramatta should and need not be a 'second city' — a colonised satellite of the 'Eastern Harbour City's' established cultural events. Partnerships will be required for Parramatta's cultural development, and mentoring arrangements needed to facilitate capacity-building within the City's smaller organisations and start-ups. However, it is essential that these partnerships recognise the specific value that Parramatta's cultural community has to offer.

Institutional partnerships between local, State and federal governments need to be strengthened in order to secure the use of existing infrastructure for arts and cultural venues, such as those within the North Parramatta Female Factory Precinct and The Roxy. Partnerships between developers, Council and arts/cultural communities will also be essential in order to secure VPAs for cultural infrastructure, or to source venues for live music. The Live and Local program, which matched restaurants with musicians and with Council involvement, is a good model to build on in this respect.

Artists will benefit from Council consolidating partnerships with Western Sydney University's creative programs such as the Communications Design courses at Parramatta South campus, as well as with research centres and institutes, such as the Writing and Society Research Centre and the Institute for Culture and Society (members of which, it should be acknowledged, have written this research report). Within the Parramatta CBD, Western Sydney University could open up its Peter Shergold building for wider cultural use to help catalyse cultural opportunities and to foster stronger community connections with students, a large, very diverse community in Parramatta (see, for example, University of Sydney and Western Sydney University 2019).

Table 3.22: Partnerships

Description	Institutional partnerships between local, State and federal governments; between business, Council and arts/culture communities (in order to secure VPAs, or arrange live music); Western Sydney University, and with culturally diverse community organisations that can showcase Parramatta's rich multicultural identity.
Scale	Various.
Status	To be developed.

It is apparent that the City of Parramatta may attract a greater share of (the currently limited) cultural investment across NSW with the refurbishment of the Riverside Theatres and the development of the Powerhouse Parramatta. While the City must match this public investment by attending to the essential development of the important cultural organisations based in Parramatta, it also has a leadership role to play in the Western Sydney region. For example, the City could facilitate regular networking meetings for the cultural organisations in the region (see the Benchmarking section on Parramatta's regional importance), which would provide a way to understand how best to share some of the potential benefits expected to flow to the region should the City invest as advised in this Needs Analysis section.

REGULATORY AND LEGISLATIVE INFRASTRUCTURE

In addition to the provision and maintenance of the necessary physical infrastructure, appropriate planning and regulatory frameworks are required to galvanise Parramatta as a site of cultural and commercial activity. Such frameworks may, for example, remove barriers to artists moving into an underused building and use it as a studio or venue, activating that site at relatively low cost. A conducive regulatory environment would also enable and encourage diverse and multiple uses of existing infrastructure, from bars and cafes to sports facilities. Appropriate regulation around opening hours, liquor licensing, and noise restrictions would also be essential for the facilitation of a more developed night-time economy.

The current regulatory framework is undeniably complex and functions as a barrier to increased cultural activity. The regulations that impact on cultural activities span legislatively — and, at times, practically — distinct and separate planning regulations, building regulations, liquor licence regulations, and various other regulations under the Local Government, Roads, and Crown Lands Management acts relating to the use and occupation of public spaces. Planning controls in areas of transition, such as the Civic Link in Parramatta’s CBD (see the Audit section for an overview of selected key policies) are worthy of particular attention. These regulations shape the form that the built environment itself takes (buildings, streets, parks, plazas, and so on), can be difficult to change retrospectively, and may have a lasting impact on the future viability (or otherwise) of cultural activities. However, it must also be noted that bedding down a particular element of the built environment does not guarantee that desired cultural activities will transpire, as is discussed below.

Three functions of planning controls, and their role with respect to fostering cultural activities, are articulated below: signal strategic intent; facilitate desired land uses; and future-proof the built environment. This elaboration is followed by consideration of the limited ability to facilitate desired cultural activities through planning controls, and commentary on the other roles that Council plays in establishing a regulatory framework more conducive to cultural activities. One *caveat* is that a comprehensive review of Council and NSW government policies is outside the scope of this report. As such, the commentary remains at a relatively abstract level. ***One recommendation arising from this Needs Analysis section is that such a comprehensive review is required as a matter of urgency.***

Signal Strategic Intent

Planning controls are almost always preceded by a statement of the objective of both the plan as a whole, and of the individual controls. In many respects, this statement is as important as the prescriptive controls themselves. It establishes what the Council seeks to achieve by the controls and, more broadly, their vision for the ultimate outcome of the development process. As such, it sends clear signals to landowners and to other stakeholders as to the development patterns that Council will support. These objectives may translate into an express prohibition of development that does not contribute to their realisation – for example, development that fails to protect local heritage. However, it might also simply signal outcomes that are likely to have ongoing support from the Council — for example, if it signals an intent to foster a night-time economy, then it does not preclude developments that operate within traditional business hours, but does reduce the risks of developments that accommodate land-uses with later trading hours. As a result, some

guidance is provided to landowners and other stakeholders regarding the Council's desired outcomes. It is important, therefore, for the Council to articulate its desire to foster cultural activities — whether cultural production or consumption, or both — in particular planning controls.

Facilitate Desired Uses

There are several ways for planning controls to facilitate cultural activities more effectively, like artist studios, exhibitions and events, live performance and entertainment. These include:

Provide clarity within land use definitions

In some instances, the regulatory barriers to cultural activity are underpinned by a lack of clarity and certainty rather than an actually prohibitive regulatory framework. For example, the case of artist studios is worth consideration. This is not an explicitly defined “land use” category under the NSW standard LEP template, and so is not covered under Parramatta LEP 2011 either. In industrial zones, it would probably be defined, and so permitted, as “light industry” — with an associated industrial retail outlet. However, it could equally be defined, and so permitted, as “business premises” in commercial zones. Due to the broader impacts of these broadly defined land uses, neither is permitted across both industrial and commercial zones. Yet, something like an artist studio might meet the zoning objectives in both cases. Clarity in how such land use would be defined, and so permitted, would remove the uncertainty that acts as a barrier to such cultural activities. More broadly, defining “cultural production” as an explicit land use and demarcating it from other more impactful land uses may be warranted, and something that Council could advocate to the NSW government. There is a precedent, for example, in defining “high technology industry”, which was introduced to the NSW standard LEP template in 2011. Clearly defined land uses that encompass cultural activities is a baseline requirement for effective implementation of many other planning regulation options, as is described below.

Permissive controls for ‘low-impact’ land uses

As noted, some cultural activities are likely to be swept up in defined land uses that also include high-impact activities — for example, small performance spaces might be defined and assessed as an “entertainment facility” which includes cinemas, theatres and other large venues that would not be supported by zoning. Planning legislation in NSW has mechanisms to distinguish low-impact developments within such broad categories, including permitting development within defined parameters (such as below particular operating hours or patron capacities) without requiring full development consent (as either an “exempt” or “complying” development). Council should review current local and state controls to remove the need for full assessment of low-impact cultural activities. Permitting temporary or interim uses or extensions to operating hours without requiring consent may be warranted in some instances. For example, the restriction of temporary uses to 28 days (under cl2.8 of Parramatta LEP 2011) limits pop-up cultural venues that might operate for more than a month, even though such uses are desirable and meet the objectives of the clause.

Incentives and requirements for otherwise unfeasible land uses

Some cultural activities, like artist studios, would be priced out of many commercial and retail precincts, despite being a desirable component in the mix of land uses in those precincts. There is a range of options for Council to increase the feasibility of cultural activity or to generate funds — either cash or in-kind contributions — meaning that Council can itself provide space for such cultural activity.

i. Inclusionary zoning: Often associated with affordable housing, inclusionary zoning is actually any requirement to include a particular land use as part of a development (the most common example being the requirement to include car parking as part of a development). Requiring the inclusion of particular cultural activities as part of developments could be explored by Council.

ii. Floor space bonuses: More common than inclusionary zoning are incentives for developments that incorporate desired features (a common example being a bonus floorspace for development proposals that undertake a design competition). Council could explore the parameters of a floor-space bonus for cultural activities. As a hypothetical example, controls could specify that developments that incorporate 1,000sqm of gallery space are entitled to exceed floorspace limits by 2,000 sqm. The additional 1,000 sqm of unrestricted floor-space would in this way serve as an incentive.

iii. Negotiated contributions: In the absence of predefined requirements or bonuses, Council can articulate in policy any desired floorspace contributions that it wants developers to offer as part of a planning agreement. It is important that cultural infrastructure be considered alongside open space and community infrastructure (e.g., libraries) in any contribution plans or (voluntary) planning agreements (VPAs) that Council develops. In many instances, there will be an overlap with these other kinds of local and regional infrastructure (for example, open space can be used for cultural events and libraries for cultural education). However, in some cases there will be a need for specific facilities or spaces to foster a cultural sector. This report (and its associated body of work) goes some way to articulating that need, and so improving the incorporation of such infrastructure within statutory planning processes.

iv. Transferable development rights: These rights provide a means of raising revenue for heritage buildings and precincts, making their use as cultural amenities more viable for private owners. Such buildings and precincts, by virtue of their heritage protection, can be unviable as sites for cultural activity given their relatively higher cost of maintenance and limited development potential. Transferable development rights, by way of a hypothetical example, would enable a two-storey heritage building in an eight-storey zone to ‘sell’ the six unused storeys to neighbouring developments (which then go above eight storeys), with the ensuing revenue used to preserve the heritage items. A comprehensive scheme has long been in place in the City of Sydney (called the Heritage Floor Space Scheme). Such a widespread scheme might not be warranted in Parramatta. However, precinct-specific schemes that outline the distribution of floorspace across a precinct — and so require multiple landowners to submit coordinated development proposals — have also been used more generally (i.e., beyond heritage items) within the current NSW

planning system to produce more desirable development patterns, while ensuring equity for all land owners.

Future-Proof the Built Environment

As noted, planning controls — by virtue of setting urban design parameters and so shaping the relatively permanent form of the built environment — have long-lasting influence over land uses, including cultural activities. As such, another function of planning controls is to ‘future-proof’ the built environment, both against potentially adverse impacts of otherwise desirable land uses, but also to enable emerging unplanned, but still desirable, land use patterns. With respect to cultural activities, this future-proofing includes:

Provide flexible, diverse and ‘fine grained’ commercial spaces, particularly at lower levels

The need for flexible and diverse spaces is perhaps self-evident. Spaces that can accommodate a diverse set of cultural activities is essential. However, the desire to foster ‘fine grained’ land use patterns is also worth considering. The granularity of the commercial spaces translates to a similar granularity in the number and types of business. Enabling more, smaller enterprises is conducive to greater specialisation and spillover, economic dimensions that are particularly important to cultural and creative industries. It should be noted that finer-grained commercial spaces need not mean a fragmented land ownership pattern — indeed such fragmentation runs counter to future flexibility in the use of space. Instead, particularly in large, coordinated developments, a fine-grained pattern can be realised through a requirement of regular building entrances, and other related design features as outlined below.

Interface with the public realm (street address)

Cultural activities are more likely to place value on access to and integration with a dynamic public domain, when compared with other commercial uses. As such, urban design — both of the public domain itself and of the development controls dictating how private development addresses the realm of the public — plays a crucial role in encouraging the take-up of commercial tenancies by cultural activities. An ‘active’ street address is a longstanding requirement in many planning controls, but consideration as to the specific needs of cultural venues and associated premises could be further explored.

Noise attenuation

Future-proofing does not simply mean increasing the viability of desired land uses, but also ensuring that any adverse impacts of those desired land uses are appropriately ameliorated. One key issue for cultural activity — particularly night-time entertainment — is the noise associated with these activities, and its impact on surrounding buildings. Two principles of addressing noise, in terms of its impact on neighbours, are: (a) to attenuate noise at the point of creation and (b) to account for anticipated levels of ambient noise in new developments. That is, it is necessary to ensure that any building that could accommodate a noise-creating cultural activity can be appropriately insulated; and that any building that might be affected by noise-creating cultural activity also accounts for it in its own noise insulation. Often, these principles are not clearly articulated or translated into appropriate building design.

Pedestrian movement and safety

The design of the public domain (including streets, parks and plazas) should also account for cultural activity, particularly late-night activity. Well-established crime prevention through environmental design (CPTED) principles apply in these circumstances also, but are often not well considered. High volumes of people on the street at night require effective circulation, lighting, wayfinding and 'natural surveillance' (Rowe and Bavinton 2011). The extent to which these after dark considerations translate into different urban design responses to other streets needs careful consideration.

Other Regulations, and Opportunities to Facilitate Cultural Activities

Rationalise application fees and processes

Material barriers also include prohibitive fees and application processes associated with cultural activities. For example, the fees and processes associated with temporary closure of roads (i.e., the Temporary Road or Footpath Occupancy permit application) for local community events would be beyond the capacities of many community organisations, both in terms of cost and the ability to procure insurance certificates and works and traffic control plans. Yet, such events can provide promising forms of cultural activity. This is a specific (potentially niche) example; a broad review of such fees and processes would likely help identify barriers specific to other cultural practices that the Council wishes to facilitate.

Support applicants to navigate the regulatory framework

Even where a policy position is taken on how to interpret legislation with respect to cultural activities, a pivotal role for the Council is to provide guidance regarding how members of the cultural sector need to navigate the regulatory framework. As noted, the entirely separate applications for development consent (for land use), use/occupation of footpaths (as part of the road reserve) and liquor licencing (which is not even a sphere of local council approval) function as barriers to increasingly diverse forms of cultural consumption. While these application processes can be adjusted to make them more 'user friendly', they are not likely to be systematically overhauled. A more fruitful role for the Council, therefore, is to provide support services in helping small businesses or community groups to understand what is required and to navigate the various permit systems associated with cultural activities.

Establish ongoing operational support, management arrangements & partnerships

One limitation of planning controls is that they do not guarantee a desired land-use pattern. Signalling support for late-night trading, entertainment venues and cultural activities should be followed through into ongoing operational phases of those activities to foster the desired mix of activities. Similarly, securing dedicated spaces for otherwise unviable cultural activities – through planning contributions — will still require ongoing partnerships and sustainable management to ensure that they are valued, well maintained and patronised. This coordination could include internal cross-subsidy, such as the inclusion of commercial operations as part of any cultural venue (café and gift shop, etc.), establishment of independent (of Council) governance or

partnerships with other landowners. Here we recommend the model used by the Abbotsford Convent, Melbourne, a social enterprise, developed through partnerships between the local community, philanthropic sector, corporate sector and the three levels of government. Management of the Convent is through the Abbotsford Convent Foundation (ACF), a company limited by guarantee that operates under the Corporations Act. Although supported by project-based grants — including an initial \$4 million grant in 2004 — the Convent receives no recurrent government funding. Staff salaries, maintenance and insurance are funded through internally generated income.

Consulting and Reference Groups

Parramatta has an opportunity here to learn from the lessons of the City of Sydney, where regulation has been identified as a major means by which arts and cultural activity can be inadvertently prevented — or, if done properly, encouraged. Having appropriate regulatory frameworks in place will also assist the City in its delivery of some of the needs identified below under Creative Industries Cluster, enabling artists to apply their creativity to the activation of mixed-use sites and under-used spaces. Parramatta will also require specific legislative expertise in Aboriginal and Torres Strait Islander Intellectual Property, in order to live up to its commitments to the production and protection of ATSI cultural work. If such expertise is procured and applied, Parramatta could become a global leader in Aboriginal and Torres Strait Islander cultural infrastructure. The development of this specific legal expertise would also partly constitute ATSI Cultural Infrastructure, since it would provide the means of protection and support for Aboriginal and Torres Strait Islander cultural production as discussed below under ATSI Cultural Representation.

The Council's Arts and Culture Roundtable is convened monthly by the Cultural Strategy team. It is represented by staff across Council whose core business is culture including: events, city animation, PAS, Riverside Theatres, NToP, Cultural Tourism and Heritage, public art, libraries, First Nations and customer service. The Roundtable has been engaged in the research process for the Cultural Strategy such as benchmark cities and malleable cultural infrastructure.

At such a crucial juncture in the cultural development of Parramatta, the role of this group and/or some of its members could be expanded to ensure that expertise from external arts and cultural organisations is represented on relevant planning teams. It would be useful to gauge the degree to which its feedback is successfully incorporated into Council's cultural infrastructure needs. The inclusion of arts and culture expertise in development decisions is supported by recent findings published by A New Approach:

Given that significant public capital expenditure on cultural assets may also come through funding programs without a specific cultural focus, identify opportunities to ensure investment decisions are made using relevant cultural expertise and in a coherent, strategic manner, and that these opportunities are made more visible across the creative and cultural sector (A New Approach 2019: 5).

Table 3.23: Appropriate Regulatory and Legislative Infrastructure

Description	Regulatory frameworks that enable and encourage diverse and multiple uses of existing and future infrastructure; as well as culturally appropriate legislative expertise, such as that required to protect and develop Aboriginal and Torres Strait Islander cultural ownership.
Further Needs/ Considerations	An accessible document that outlines regulatory frameworks appropriate to cultural infrastructure.
Status	To be developed.

Table 3.24: Creative Practitioner Consultations

Description	Ensure creative practitioners are part of the urban development processes.
Further Needs/ Considerations	Establish governance mechanisms that respond to creative practitioner involvement.
Status	To be developed.

CONCLUSION

The City of Parramatta is poised to become a significant cultural and artistic production and presentation centre in Australia. The Powerhouse Parramatta development is the “largest cultural investment since the Sydney Opera House” (MAAS 2019: 3). It aims to be a place of collaboration and a mirror of its communities. It cannot do this in isolation. The vision of the City should be to match the quality and boldness of the Powerhouse Parramatta development. To achieve this outcome, emergent and established small-to-medium arts and cultural organisations need to have security of tenure and spaces that are affordable and appropriate. It is important that there are spaces for a wide range of cultural practice and presentation, ranging from the traditional arts to the creative industries. The current creative ecology includes Parramatta Artists’ Studios, Information and Cultural Exchange, the National Theatre of Parramatta, the Parramatta Female Factory Precinct Memory Project, PARI ARI, Diversity Arts Australia (co-located with I.C.E.), Sweatshop (Western Sydney literacy program), FORM Dance Projects, WestWords, Parramatta Clay and Arts Inc., The City of Parramatta Art Society and The Bower Reuse & Repair Centre. **The City must invest or facilitate investment in a range of cultural infrastructure to maximise the mixed-ecology of cultural production, presentation and consumption found in dynamic cities.**

If the Council’s cultural infrastructure along Parramatta CBD’s ‘cultural spine’ is organised to include The Roxy, Riverside Theatres and the Powerhouse Parramatta, with small-scale production, participation and presentation spaces in between, then the City would possess the physical conditions for a thriving cultural ecology. There is a risk of a ‘two-speed’ cultural life developing in Parramatta - one that caters for the ‘new Parramatta’ and one that ignores the cultural engagement of the ‘old Parramatta’ residents. The role of established arts and culture organisations such as PAS and I.C.E. in developing and showcasing a culturally distinct identity for Parramatta cannot be underestimated. They can help meet the cultural needs of artists and residents during this transition to the ‘new Parramatta’. The risk of the CBD losing these organisations due to rapid development requires urgent intervention and investment. The interests of the City, cultural workers, arts organisations, residents and visitors intersect here in exciting and creative ways. In particular, PAS and I.C.E, but also NToP, have a demonstrated track record in working within their local context, and should be resourced to expand their operations to engage effectively with existing populations and anticipated new residents, and with those who wish to visit Parramatta for cultural experiences.

National signature arts and cultural festivals and events held in Parramatta demonstrate that it is possible to attract audiences across the region to Parramatta. Care must be taken to build on the creative reputation already established with certain events. For instance, as noted above, the distinctive Parramasala multicultural and multi-arts three-day festival is entering its tenth year and attracts around 35,000 visitors every year. The successful Arab Film Festival Australia has been ‘under review’ for several years and, if reinvigorated and ‘joined’ by other film festivals, has the potential to contribute to Parramatta securing its reputation for dynamic cultural production and presentation.

This Needs Analysis section has identified a number of policy processes that will need to be addressed if the City is to realise its creative and cultural aspirations. As observed, the low level (0.8 per cent) of cultural infrastructure budget earmarked for the Greater Parramatta and the Olympic Peninsula (GPOP) region in the draft 'City Supported by Infrastructure: Place-based Infrastructure Compact Pilot' is inadequate for the development of a truly culturally rich and diverse Parramatta, and should be contested. Concerted and proactive advocacy on the part of the City is required to mitigate this risk.

The regulatory system, particularly planning regulations, provides an important channel for the procurement of support — both cash and in-kind — needed for the provision of cultural infrastructure. It is important that cultural infrastructure be considered alongside open public space and community infrastructure (for example, libraries are important local cultural infrastructure that can incorporate galleries, community centres, educational facilities, cultural programs etc.) in any contributions planning or VPAs that Council develops. In many instances, there will be an overlap with these other kinds of local and regional infrastructure (for example, open public space can be used for cultural events and libraries for cultural education). This report has identified regulatory areas that could be investigated by the City of Parramatta. It is not possible to advise on specific recommendations on which clauses to amend, or application processes to change, or insurance that the Council should waive, etc., until the cultural activities that will be facilitated are identified. A detailed analysis of the current planning controls, application processes, permits, support services, and so on that currently govern those activities will be required at a later point. What is clear, however, is that specific facilities and spaces are needed to foster the local cultural and creative sector. This report (with its three related Audit, Benchmarking and Needs Analysis sections, and the associated body of work) goes some considerable way to articulating that need, and so contributes to the incorporation of such infrastructure within statutory planning processes.

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APPENDIX 1: DATA DICTIONARY

Table A1.1: Labels and Descriptions of Audit Database

	Variable Label	Description and Comments
1	GIS_ID	GIS IDs assigned from the previous data collection, retained as references.
2	ID	Numerical IDs assigned from the previous data collection, retained as references.
3	Name	Venue name, confirmed with websites, Council directory or Google API.
4	CBD	Location within identified Parramatta Central Business District.
5	Owner	Indicates whether ownership is private, Council, State (and individual state departments), non-profit or a combination.
6	Council-owned	Whether the venue is Council owned/administered.
7	Address	Street addresses, sourced primarily from the venue website, the Council's online resources and, in a few cases, from Google Maps.
8	Postcode	Designated postcodes, as per current addresses.
9	Building Use Category	Assigned building use based on following categories of activity: <ul style="list-style-type: none"> ● Commercial ● Public Recreational ● Institutional ● Mixed (Commercial +Institutional) ● Mixed (Institutional +Recreational) ● Listed Heritage ● Community Infrastructure
10	Venue Type	Assigned categories of venues that include: <ul style="list-style-type: none"> ● Community Centre or Venue ● Museum ● Studio ● Licensed Venue ● Gallery ● Museum ● Theatre ● Shop

		<ul style="list-style-type: none"> • Mixed-Use Development with commercial, community, institutional spaces • Cooperative • Workshops • Presentation • Open Space / Community Space • Cinema • Arena
11	Value Chain Role	<p>Value chain roles are developed from categories derived from UNESCO's Framework for Cultural Statistics (2009). In our application, venues can be involved in one or more of the following five roles:</p> <ul style="list-style-type: none"> • Creation • Production • Dissemination • Use • Education <p>The following five variables are TRUE/FALSE values indicating whether the venue participates in this role.</p>
12	Creation	Venues such as art, music, dance studios or places for creative industries.
13	Production	Venues such as recording studios, workshops where creative production is facilitated.
14	Dissemination	Venues such as galleries, cinemas, theatres where cultural products and practices are shared with audiences, visitors and offer opportunities for dissemination and exchange.
15	Use	Venues such as community centres, arenas for rehearsal and interaction.
16	Education	Venues such as museums, heritage places, classes and training workshops.
17	Spatial Type	<p>The main spatial type of the venue, one of the following:</p> <ul style="list-style-type: none"> • Commercial and Enterprise • Community and Participation • Practice, Education and Development • Performance and Exhibition • Festivals and Public Space
18	Operator	<p>Site operated or managed by:</p> <ul style="list-style-type: none"> • Private entity • Cooperative or non-profit • Council • State

19	Strategic Purpose	The purpose of the venue and its specific connection to cultural activity.
20	Semi/Permanent Adaptation	Feasibility of the venue for semi-permanent adaptation.
21	Temporary Use	Feasibility of the venue for temporary use.
22	Co-location	Feasibility of the venue for co-location.
23	Customer/User Profile Data	Customer, visitor or user data, if supplied by Council or venue.
24	Seating Capacity	Seating, standing capacities, as listed on website.
25	General Facilities	Facilities and physical infrastructure described for venue.
26	Stage Size and Capacity	Details for stage sizes, performance areas, if available.
27	Technical and Support Services	Technical support, acoustic, lighting and other back of house services, if available.
28	Acoustic Performances	Sound systems and specialised acoustics, if available.
29	Back of House Facilities	Availability of support spaces and infrastructure such as collection storage and management, service and support.
30	Projected Developments	Listed developments, projected developments or redevelopments, primarily to be undertaken by Council or State.
31	Provision for Accessibility	Universal access provisions.
32	Public Transport Access	An approximate assessment of access based on the availability of <u>any</u> form of public transport within 500 metres of the venue. Not necessarily a good indicator of ease of access.
33	Security	Physical security or surveillance systems installed.
34	Dimensions of Spaces	Spatial dimensions of venues, where available. Most values were sourced from the venue website or available on the Council's online databases. Values may be single or multiple, since some venues are spaces within buildings, while others are multiple

		spaces within a complex, and yet others are open spaces. Several venues are a combination of these types.
35	Loading Facilities	Loading and unloading dock details for equipment, back-end facilities etc., where known.
36	Climatic and Security Controls	Indoor climate control provisions, where known.
37	Hours of Operation	Days and hours of operation.
38	Source	Primary source of data used.
39	Website	The websites of the venue (where available).
40	LGA	City of Parramatta Council.
41	Region	Metropolitan Sydney Region.
42	Confidence	Level of confidence on existence of location and veracity of details provided.
43	Suburb	Suburb, as identified by the address.
44	Method	Primary sources used to check venue, location details and verify descriptions.
45	Comment	Identified as verified (accurate) or unverified.
46	lat_y	Latitudinal position used either from the previous audit or from the current pinned location on Google Maps.
47	long_x	Longitudinal position used either from the previous audit or from the current pinned location on Google Maps.

APPENDIX 2: CULTURAL INFRASTRUCTURE CATEGORIES

For the purpose of this report, cultural infrastructure refers to 'hard' or physical infrastructure: broadly, arts, cultural and creative venues, businesses and peak bodies, including:

- Theatres
- Galleries
- Exhibition spaces
- Artist run initiatives
- Heritage/cultural/visitor centres
- Multi-disciplinary cultural centres
(i.e., converged/co-located heritage/museum/gallery/theatre)
- Artist studios
- Makerspaces
- Business incubators and accelerators
- Rehearsal spaces
- Recording studios
- Screen and digital production facilities
- Creative and cultural businesses/industries
- Arts and culture-based social enterprises
- Live music spaces
- Outdoor event spaces
- Independent cinemas
- Heritage assets, including adaptive reuse
- Aboriginal keeping places
- Aboriginal artist initiatives and cultural venues
- Government arts and cultural agencies located in the City of Parramatta
- Arts and cultural organisations and peak bodies located in the City of Parramatta

These venue categories are mapped according to main spatial type and value chain role in Table A2.1 below.

Table A2.1: Alignment of Venue Categories to Spatial Types and Value Chain Roles

Venue Category	Spatial Type	Value Chain Role
Theatres	Performance and Exhibition	Dissemination
Galleries	Performance and Exhibition	Dissemination
Exhibition spaces	Performance and Exhibition	Dissemination
Artist run initiatives	Practice, Education and Development	Creation
Heritage/cultural/visitor centres	Performance and Exhibition	Education
Multi-disciplinary cultural centres (i.e., converged/	Performance and Exhibition	Dissemination

co-located, heritage/ museum/ gallery/ theatre)		
Artist studios	Practice, Education and Development	Creation
Makerspaces	Practice, Education and Development	Creation
Business incubators and accelerators	Commercial and Enterprise	Production
Rehearsal spaces	Practice, Education and Development	Production
Recording studios	Practice, Education and Development	Production
Screen and digital production facilities	Practice, Education and Development	Production
Creative and cultural businesses/ industries	Commercial and Enterprise	Creation
Arts and culture-based social enterprises	Community and Participation	Creation
Live music spaces	Commercial and Enterprise	Dissemination
Outdoor event spaces	Festival, Event and Public Use	Dissemination
Independent cinemas	Performance and Exhibition	Dissemination
Heritage assets, including adaptive reuse	Community and Participation	Use
Aboriginal keeping places	Community and Participation	Education
Aboriginal artist initiatives and cultural venues	Community and Participation	Creation
Government arts and cultural agencies located in the City of Parramatta	Community and Participation	Production
Arts and cultural organisations and peak bodies located in the City of Parramatta	Practice, Education and Development	Production

APPENDIX 3: TABLES FOR POLICY ANALYSIS

Table A3.1: Policy E-3: *Culture and our City: A Cultural Plan for Parramatta's CBD 2017-2022* (2017)

Proposal	Highlights	Opportunity for Cultural Infrastructure (Or Gaps/ Issues)
<p>Goal 1: Always was, always will be a gathering place</p>	<p>By 2021: Our heritage buildings and natural environments are known throughout the world and are accessible and activated every day.</p> <p>Our complex and important stories are available in different forms and embedded in our public domain.</p>	<p>Working with the State Government, key stakeholders and the community to identify short and long-term cultural uses for State significant built heritage in Parramatta North</p> <p>Supported over the next three years by Council, increasing accessibility to the City's collection of archives, artefacts, research, cultural materials and spaces, to enable Parramatta communities to curate their own heritage stories and experiences.</p> <p>Support the use of digital technology to assist people in valuing stories, knowledge and strengthening connections between them.</p> <p>The park, river and remnant wilderness are important and need to be preserved.</p>
<p>Goal 2: Diversity is our strength and everyone is welcome</p>	<p>By 2021: New ways to actively engage, experience and learn from Aboriginal cultures.</p> <p>The diverse communities of Parramatta inform a lively program of festivals and events that reverberates throughout the City.</p>	<p>Purpose-built Aboriginal and Torres Strait Islander Cultural Infrastructure facilities (see also Goal 4).</p> <p>Capitalise on diversity through purpose-built facilities and support for festivals and events.</p>

<p>Goal 3: Ideas and imagination are the heartbeat of our City</p>	<p>By 2021: Parramatta has a reputation as a cultural hub of ideas, imagination and artistic leadership.</p> <p>Our CBD neighbourhoods and precincts are energised with arts and cultural activation across sports, science, community and technology, food and diversity.</p> <p>A leading performance, visual arts and literary destination with arts and cultural venues right in the heart of our City.</p>	<p>A City that is alive with music, on the streets, in small bars, cafes and restaurants, through the day, after work and into the night.</p> <p>Build on the programs of 2017 and 2018 that worked with local businesses and restaurants to build capacity for the city's music scene.</p> <p>Will need investment in new infrastructure and regulatory changes for more expansion.</p>
<p>Goal 4: By design, our City incubates creativity, industry and new knowledge</p>	<p>By 2021: Growing clusters of new creative industries and a developing Parramatta screen industry with local employment opportunities.</p> <p>Aboriginal Infrastructure that is open to the public and shares traditional and contemporary Aboriginal knowledge with scientific exploration.</p>	<p>Take the opportunity to develop world-class media/production facilities.</p>

Table A3.2: Policy I-3: *NSW Cultural Infrastructure Plan 2025+ (2019)*

Proposal	Highlights	Opportunity for Cultural Infrastructure (Or Gaps/ Issues)
NSW government commitments in Parramatta	MAAS/Powerhouse Precinct at Parramatta – \$645 million. Parramatta Cultural Precinct, including business case development for the Riverside Theatres Parramatta redevelopment – \$100 million commitment under a Heads of Agreement with the City of Parramatta Council.	Need to ensure development occurs in consultation with the City of Parramatta and other stakeholders.
Highlights the need to increase making space through adaptive re-use, expansion and maintenance of existing infrastructure and states that:	‘The NSW Government will continue to work across government and with the cultural sector to develop and implement programs that optimise existing cultural infrastructure and adaptively re-use non-cultural infrastructure. For example, by identifying underutilised space that could be made available to the cultural sector, reviewing current infrastructure support policies and supporting the continued use of existing assets, such as the Roxy Theatre Parramatta’.	At present there is no detailed or practical support for developing the Roxy Theatre.

Table A3.3: Policy P-2: *Civic Link Framework Plan (2017)*

Proposal	Highlights	Opportunity for Cultural Infrastructure (Or Gaps/ Issues)
Development of MAAS on Riverbank to align with Civic Link Connections	The Willow Grove Site will be integrated within the new proposal and form part of the linkage between Parramatta Square and the foreshore	No clear guidelines for Willow Grove have been laid out in this plan and it is unclear how the site will integrate with a new museum in terms of form and function.
Redevelopment of 55 George	55 George Street is one of several venues planned for redevelopment	Currently 55 George Street is underutilised as a commercial venue,

<p>Street to continue the civic link alignment and to provide a north south connection between George and Macquarie Streets.</p>	<p>in the CBD and will become part of the 'City Stage' Venue</p>	<p>especially given its proximity to other commercial establishments on Church Street.</p>
<p>Adaptive reuse of the Roxy Theatre as a cultural destination</p>	<p>Roxy Theatre becomes one of several heritage buildings that are reused for cultural activities</p>	<p>A clear brief for the Roxy Theatre as a venue has not been indicated within this plan. The scale of the building and its open spaces and its original use offer an opportunity for a mix of different cultural venues that include spaces of creation, production, use and dissemination.</p>
<p>Place Making</p>	<p>Pilot place making projects which begin to activate parts of the Link prior to delivery.</p> <p>Develop a night time culture and events activation program.</p>	<p>These place making projects have not currently been described in detail and could potentially be an opportunity to test out different cultural infrastructure models in the CBD.</p> <p>This specific connection is currently poorly lit, has inadequate surveillance and thus is an important gap that needs to be addressed to ensure the success of both the Civic Link and the Parramatta Night Strategy.</p>
<p>Economy and Leasing</p>	<p>Undertake a retail strategy for the Parramatta CBD</p> <p>Undertake research to better understand the range of requirements for incubator and creative spaces, ensuring that a certain percent of floor space (including ground floor) is allocated to these uses within the Smart Hub precinct</p>	<p>This strategy could potentially create opportunities for facilitating production and creation within creative industries and also integrate cultural infrastructure venues.</p> <p>This project will respond to this goal in setting up a needs analysis which may be used for understanding allocations of space and infrastructure for creative industries and incubators.</p>
<p>Public Realm</p>	<p>Develop an art and heritage interpretation plan for the Civic Link, that complements existing artworks in the city's existing and planned spaces, with a particular focus on environment, multiculturalism and</p>	<p>This public realm strategy should respond to the River City Strategy and the Aboriginal and Torres Strait Islander Cultural Infrastructure in Parramatta - Community needs and aspirations.</p>

	Aboriginal culture.	
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Table A3.4: Policy P-3: *Parramatta City River Strategy Design and Activation Plan (2015)*

Proposal	Highlights	Opportunity for Cultural Infrastructure (Or Gaps/ Issues)
Cultural Quarter (Precinct 2) Volume_01_Report_Part1- page vi	Includes the upgrade of Riverside Theatres and a better integration of Riverside with Prince Alfred Square to integrate indoor and outdoor cultural activities.	May also need to consider improved connectivity with the existing Visitor Centre across Church Street to cater for residents as well as visitors. Could also emphasise a clearer connection to the Proposed City Quarter West, which currently hosts several multicultural festivals such as the Vietnamese New Year (A better pedestrian connection through Lennox Bridge is planned, but the current strategy seems to focus on the Riverside, River and Alfred Square connections.
City Quarter West (Precinct 3) Volume_01_Report_Part1- page vi		With the proposed relocation of the MAAS/Powerhouse Museum to this quarter, this section of the riverside will become a major cultural centre which will have an impact on the pedestrian flows, and which need to link in turn with the Riverside Theatres expansion.
Parramatta Quay Volume_01_Report_Part3- Page 14	As the arrival point via ferry to the Riverside precincts, this area will include new restaurants and cafes.	This is an opportunity to provide a specific exhibition/artistic venue to highlight both the Aboriginal significance of the precinct and Parramatta's emerging art culture. The (re)design brief for the Quay could potentially specify this goal. Also, the Quay and the Museum will become part of the same precinct, and will both have an important role in shaping its cultural character.
4 - Activate Parramatta River	Outdoor festivals and events. Space for pop-up stalls and temporary interventions along the river corridor.	As Parramatta is the pivotal point where salt and fresh water meet that is of great significance to local Indigenous people, and as a major historical artery, there are many opportunities to use the river and its banks for cultural and recreational purposes.
5.2 KINGS QUARTER River_City_Strategy_Volume_01	"4. Riverside Walk –encouraging a seamless connection with Parramatta Park and River Quarter 2".	Given the significance of Riverside Walk as a connection between different proposed cultural precincts, there is an opportunity to use this space as a place

_Report_Part4 p. 60		of dissemination, education, exhibition, and to consider expanding the scope of 'Activate Parramatta River' to the Riverside Walk in King's Quarter.
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Table A3.5: Policy L-3: *DRAFT Community Infrastructure Strategy (2019)*

Proposal	Highlights	Opportunity for Cultural Infrastructure (Or Gaps/ Issues)
States that: "Through advocacy, partnerships and the collaboration of many, this Strategy seeks to realise the following outcomes for the community of City of Parramatta over the next 20 years..."	+18,100m2 of Library space	Integrate spaces of creative and cultural production with new library developments.
	+25,300m2 of community space 15 new local play spaces 15 new district play spaces +6,800m2 of subsidised space More than 50 organisations supported through provision of subsidised space.	Integrate spaces of creative and cultural production with community and play spaces.

Table A3.6: Policy E-5: *DRAFT Parramatta Night City Framework 2020-2024 (2019)*

Proposal	Highlights	Opportunity for Cultural Infrastructure (Or Gaps/ Issues)
<p>Goal 3: a night city that celebrates our unique identity and diverse community p.59</p>	<p>Identify the cultural needs of our City and develop strategies to bolster the cultural offering of the City at night.</p>	<p>Move beyond alco-centric and conventional dining offerings in the evening/night-time economies in developing greater diversity of activities and people who participate, including more opportunities for families, people of diverse backgrounds and those of limited means.</p>
	<p>Research and Advocacy - appropriate cultural uses as part of the Parramatta North Redevelopment to support a vibrant cultural night-time economy.</p> <p>Business and cultural development-investigate an annual 'heritage open' event that showcases the City's cultural heritage and stories at night.</p>	<p>Current commercial uses in Church Street in Parramatta North suggest that developing a vibrant cultural night-time economy is a lofty ambition that is likely to be difficult to achieve. High nearby residential density also may pose challenges with respect to amenity.</p> <p>Improved lighting and interpretation, especially in specific heritage precincts (including residential) and sites can support such an endeavour.</p>
<p>Goal 4: a night city that fosters creativity, live music and events p. 64</p>	<p>A night city of live music.</p> <p>Business and cultural development-Identify more sites outside of the Parramatta CBD for night time events.</p>	<p>Parramatta can learn from other parts of metropolitan Sydney, such as Marrickville to the east and Liverpool to the south west, which are developing themselves as live music precincts. It can capitalise on the large number of local musicians who are constantly searching for performance venues, including concert halls, small bars and public spaces.</p> <p>The character of night-time events may vary in different neighbourhoods (as per the above discussion of cultural enclaves as infrastructure).</p>

Table A3.7: Policy C-4: *DRAFT ATSI Cultural Infrastructure in Parramatta - Community Needs and Aspirations (2019, unpublished)*

Proposal	Highlight	Opportunity for Cultural Infrastructure (Or Gaps/ Issues)
<p>A summary of current and ongoing programmes by the Council.</p>	<p>The Keeping Place at 5 Parramatta Square;</p> <p>Yenama Madung- The Aboriginal Cityscape Cultural Walk;</p> <p>The Aboriginal Science and Knowledge Centre; Darug engagement and cultural programs; Cultural recognition programs and events.</p>	<p>A detailed proposal for the Keeping Place is currently under review.</p> <p>The cityscape cultural walk needs to respond to the planned City River Strategy and the Civic Link.</p> <p>Planned in Westmead, this centre could potentially connect to River Foreshore public art.</p>
<p>Future investments beyond hard infrastructure</p>	<p>Investment must include employing, training and engaging Aboriginal and Torres Strait Islander people in governance and management.</p> <p>Cultural infrastructure must also be inclusive of the capacity for People to live, work, share, celebrate and manage their culture, identity, heritage and future.</p>	<p>Specific investments need to be examined for other Council proposed plans as well that engage Aboriginal and Torres Strait Islander people.</p>
<p>Parramatta Gaol</p>	<p>Deerubbin Local Aboriginal Land Council's plans for North Parramatta.</p> <p>Deerubbin is in a Collaboration Framework Agreement with Urban Growth NSW and four other partners including the City of Parramatta, Parragirls, Parramatta Female Factory Friends and Parramatta District Men's Shed.</p>	

Table A3.8: Policy M-3: *Greater Parramatta and the Olympic Peninsula. Our True Centre: The Connected Unifying Heart* (2016)

Proposal	Highlight	Opportunity for Cultural Infrastructure (Or Gaps/ Issues)
<p>Report states: “GPOP will be Greater Sydney’s true centre – the connected, unifying heart: A central city close to Sydney’s heart A link forging one Greater Sydney A jobs hub within reach of skilled workers An attractive place to invest A place of celebrated natural beauty”</p>	<p>Acknowledges Riverside Theatres and National Theatre of Parramatta; Information and Cultural Exchange (ICE), Parramatta Artists’ Studios; public events in the Parramatta CBD and need to further develop arts and culture in Parramatta CBD and North Parramatta in particular. The Indigenous history and colonial heritage of the area is highlighted, and community diversity.</p>	<p>Lack of detail on creative production and cultural infrastructure facilities and how existing assets should be leveraged to develop Parramatta and the Olympic Peninsula as the cultural heart of Sydney.</p>
<p>Developing North Parramatta site</p>	<p>North Parramatta is noted as being the place where an ambitious 40-hectare renewal will take place. It is also recognised that creative solutions for the adaptive reuse of heritage buildings are needed to house new enterprises and inspire new arts, cultural, health and heritage endeavours.</p>	<p>No detail on the nature of the adaptive reuse.</p>
<p>12 directions driving the GPOP vision, cultural infrastructure directly related to three:</p>	<p>Activate world-class sports, entertainment, cultural and arts destinations across Parramatta CBD, Rosehill and Olympic Park.</p> <p>Stimulate engagement with Parramatta’s rich history and development of cultural assets, and celebrate the extraordinary diversity of people in our city’s central heart.</p>	<p>Concentrates on large venues, but too much dependence on ‘blockbuster’ cultural events and destinations distorts the local cultural ecology by not also supporting everyday cultural practices and identities.</p> <p>Given rapid demographic change, Parramatta’s more recent migration history needs to be emphasised along with its Indigenous and colonial histories.</p>

	<p>Shape attractive and effective built environments and public spaces that reflect a focus on great urban design and environmental excellence.</p>	<p>Need for dedicated cultural spaces fostered by appropriate planning and regulation in the midst of large-scale building and redevelopment.</p>
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Table A3.9: Policy M-4: *DRAFT A City Supported by Infrastructure: Place-based Infrastructure Compact Pilot (2019)*

Priorities	Highlights	Opportunity for Cultural Infrastructure (Or Gaps/ Issues)
<p>Specific proposed infrastructure facilities to support GPOP in the short term (the next five years).</p>	<p>Joint-use cultural facilities at selected GPOP schools.</p> <p>New arts and cultural facilities for Parramatta Artists' Studios and Gallery, Parramatta Digital and Performance Centre.</p>	<p>Schools and other educational institutions are essential cultural hubs, and are especially conducive to engaging younger people. However, the use of schools for cultural activity is not always possible or appropriate, and does not alleviate the need to invest in purpose-built cultural infrastructure.</p> <p>GSC caveat 'These will require further investigation, before a funding decision can be made' (p. 8). Current facilities for the artist studios are not secure, while demand has been increasing (see needs analysis).</p>
<p>Proposed Action 1 is to Grow precincts now that are supported by already funded major infrastructure, like Parramatta Light Rail Stage 1, and focus on job creation for local people. These eleven precincts are:</p> <ul style="list-style-type: none"> • Parramatta (CBD, North and South), Westmead (Health and South) and Wentworthville • Rydalmere to Carlingford • Wentworth Point and Carter Street 	<p>Proposed Cultural Infrastructure priorities to support precincts in Proposed Action 1 are:</p> <ul style="list-style-type: none"> • Parramatta Indigenous Centre for STEM Excellence (incorporating arts and culture dimensions) • Contribution to library expansions at Ermington and Telopea. 	<p>Need to ensure connectivity of cultural infrastructure regarding all transport modes and pathways - light and heavy rail, bus, bicycle, car, and pedestrian.</p>

APPENDIX 4. SIMILARITIES BETWEEN PARRAMATTA CBD AND OTHER LGAs

Table A4.1 below shows the 20 LGAs with a population of at least 50,000 that are most similar in profile to the Parramatta CBD area within Parramatta City LGA. Similarity is based on demographic attributes of income, the proportion of tertiary qualified residents, and of those who speak a language other than English at home. The demographic diversity within Parramatta is demonstrated by the fact that Parramatta's CBD area⁴⁵ is more like three other LGAs than the overall area encompassed within Parramatta LGA.

Table A4.1: Demographic similarity between Parramatta CBD and other LGAs

Local Government Area	State	Similarity to Parramatta CBD	Road Distance to CBD (km)
Georges River	NSW	1.26	18
Rockdale [Bayside]	NSW	1.32	13
Melbourne	VIC	1.74	0
Parramatta [LGA]	NSW	1.79	23
Ryde	NSW	1.91	14
Moreland	VIC	1.92	9
Canada Bay	NSW	2.00	12
Maribyrnong	VIC	2.07	8
Monash	VIC	2.08	27

⁴⁵ For the purpose of this analysis, the Parramatta CBD area is broadly defined as the area enclosed by Cumberland Hwy in the north, James Ruse Drive in the east, the LGA boundary in the south and Parramatta River in the west.

Darebin	VIC	2.16	10
Glen Eira	VIC	2.24	11
Cumberland	NSW	2.25	25
Canterbury-Bankstown	NSW	2.27	20
Whitehorse	VIC	2.28	24
Randwick	NSW	2.31	7
Moonee Valley	VIC	2.61	7
Inner West	NSW	2.68	9
Willoughby	NSW	2.77	11
Campbelltown	SA	2.79	12
Canning	WA	2.86	12

APPENDIX 5: QUALITATIVE COMPARISON OF BI-NUCLEATED CITIES

City 1	City 2	Comments
<p>Toronto, Canada</p> <p>2.93 million (2017)</p> <p>Over 50 museums and art galleries.</p> <p>A central theatre district as well as distributed theatres and performance venues.</p> <p>37 National Historic Sites (listed heritage places).</p> <p>The largest public library system in Canada, with over 100 branch libraries.</p> <p>Three professional orchestras.</p> <p>Over 13 stadia and arenas for competitive sports.</p>	<p>Mississauga, Canada</p> <p>828,854 (2017)</p> <p>Mississauga Arts Council Art Gallery of Mississauga</p> <p>Celebration Square as a venue for public cultural events and festivals.</p> <p>6 museums and historic houses.</p>	<p>Mississauga is 27 km (approx.) from Toronto, which has a much greater density of cultural venues as well as large-scale cultural infrastructure</p> <p>There are many specialised art, dance and music classes available at a neighbourhood scale within Mississauga.</p> <p>Mississauga has recently undertaken a series of public art projects, highlighted on this interactive database:</p> <p>https://mississauga.maps.arcgis.com/apps/MapTour/index.html?appid=35d03ae5ff96422eb0e8da8c4c73bce8</p> <p>In 2019, the City released a Cultural Master Plan that addresses its cultural infrastructure needs and aspirations.</p> <p>http://www7.mississauga.ca/Departments/Rec/future-directions/pdf/2019-</p>

[plans/2019%20Culture%20Master%20Plan_FINAL.pdf](#)

<p>Vancouver, Canada</p> <p>675,218 (2017)</p> <p>20 museums</p> <p>24 Community and Arts Centres with neighbourhood level activities including dance, music, arts and crafts.</p> <p>Over 16 city-level music venues</p> <p>CAD 400,000 budgeted for a dedicated Music Strategy for the City</p> <p>Environmental Art as a collaborative exercise between open recreation spaces and public art</p> <p>City of Vancouver and the Vancouver Park Board award over \$11 million to non-profit arts, cultural organizations and artists through a variety of grant programs.</p> <p>A Decadal Cultural Plan was drafted and released in 2019</p> <p>https://council.vancouver.ca/20190910/documents/rr1.pdf</p>	<p>Burnaby, Canada</p> <p>249,197 (2017)</p> <p>3 museums</p> <p>3 art galleries and cultural centres</p> <p>Michael J Fox Theatre</p> <p>Burnaby Public Library with 4 branches</p> <p>A calendar of more than 20 public cultural events and festivals annually</p>	<p>Vancouver and Burnaby have very different population densities (Burnaby has approximately half the average density to Vancouver) and do not qualify strictly as centre and periphery.</p> <p>Nonetheless, they have a close proximity- 13 km by road and cultural infrastructure is shared between the two.</p>
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<p>New York City, USA</p> <p>8.623 million (2017)</p> <p>New York City has more than 2,000 arts and cultural organizations</p> <p>More than 600 art galleries of all sizes</p> <p>41 venues over 500 seats in Broadway and surrounding districts</p> <p>It has a museum district, several creative industry districts and neighbourhoods including art, design and fashion</p> <p>The City expenditure annually on the Arts is greater than the National Endowment of the Arts; a disproportionate amount of investment as compared to the rest of the country.</p> <p>It headquarters five sports leagues, has numerous stadia and sporting venues</p> <p>453 Live Music Venues</p>	<p>Jersey City, USA</p> <p>270,753 (2017)</p> <p>12 museums</p> <p>Jersey Opera House</p> <p>Jersey Arts Center</p> <p>Jersey City Public Library with 5 regional branches</p>	<p>Jersey has a population density of 6000 persons/sq km while New York is over 10,000 persons/sq km. Jersey City has a diverse population and an arts district that has received revived funding in the last decade.</p> <p>Most major cultural venues and activities are still weighted towards New York City, however.</p>
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<p>San Francisco, USA</p> <p>884,363 (2017)</p> <p>159 museums</p> <p>Over 127 large theatres and auditoriums</p> <p>160+ art galleries within the city</p> <p>201 Live Music Venues</p> <p>San Francisco Symphony, San Francisco Opera and the San Francisco Ballet, perform at the San Francisco War Memorial and Performing Arts Center</p>	<p>Oakland, USA⁴⁶</p> <p>425,195 (2017)</p> <p>9 major museums in the city</p> <p>Over 40 theatres (of various scales)</p> <p>5 major arts centres</p> <p>Released a Cultural Plan for the City in 2018⁴⁷</p>	<p>San Francisco has double the average population density to Oakland and has a far greater availability of transit and mobility related infrastructure.</p> <p>Oakland has a more diverse population and a cultural plan that focuses more on local venues, neighbourhood and community initiatives as opposed to world class venues</p>
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⁴⁶ "Cultural Asset Map - City of Oakland." <http://www2.oaklandnet.com/oakca1/groups/ceda/documents/report/oak071452.pdf>. Accessed 17 Dec. 2019.

⁴⁷ "Belonging in Oakland - AWS." <https://cao-94612.s3.amazonaws.com/documents/Cultural-Plan-9.24-online.pdf>. Accessed 17 Dec. 2019.

APPENDIX 6: INDICATIVE CITY COMPARISON TABLE

Table A4.1 Suggested Cities and their Comparison to Parramatta, Central City, Western City

City	Size km2	2016 population	2036 projection	Comment
City of Parramatta	84	250,000	487,000 (2041)	
Central City	780	971,000	1,524,470	
Western City	8,072	1,070,000	1,530,100	
Western Sydney	8,936	2.041 million	3.054 mill	
PRESENT Parramatta				
Zurich	92	424,322		
Aarhus, Denmark	91	336,411		2017 European City of Culture. 8 cultural institutions, and several artistic production centres, including film, Godsbanen arts studios and workshops and Institute for (x) a cultural commune for small independent businesses and cultural projects. https://www.aarhus.dk/media/6713/cultural-policy-2017-2020.pdf https://www.gpsmycity.com/tours/cultural-tour-in-aarhus-4580.html
Tempelhof-Schoneberg, Berlin	53.09	335,060		South of the city centres in Berlin. 31% non-German origin.
Oslo	480	673,469		

Burnaby, Vancouver	98.60	232,755		Metropolis mall - Parramatta Westfield
Hull	72	284,321		2017-22 UK City of Culture
Brimbank, Melbourne	123	194,319		Brimbank visited Parramatta last year – we were their aspirational city!
~2039 Parramatta				
Liverpool City, UK	112	552,267		
Copenhagen, Denmark	88	602,481		1996 European City of Culture.
Manchester City	116	534,982		
Vancouver City	115	675,218		
Brooklyn	180	2.5 million		Music-led
Glasgow City	175	598,830		
San Francisco	121	884,363		
Edinburgh	263	513,210		
Vienna	415	1.867 million		
Gold Coast	414	540,559		
Milan	182	1.352 million		
Medellin, Columbia	381	2.508 mill		
Taipei	272	2.683 million		Culturally homogeneous

Barcelona	102	5.515 mill		
~2036 Central City				
Greater Manchester	1,276	2.813 million		Heritage Lottery Fund invests ~11.8M EP p.a. towards infrastructure. Is it then comparable to Parramatta?
Auckland	1,086	1.657 million		Incorporating Indigenous production and presentation.
Hamburg	755	1.822 million		
Toronto	630	2.929 million		World Cities Cultural Forum. A city that's gone on a cultural journey
Berlin	892	3.748 mill		
~2036 Western Sydney				
Melbourne	9,991	4.85 million		
Brisbane	15,842	2.28 million		Southbank – enlivened the river with cultural infrastructure
Shanghai	6,340	24.24 mill		
Guangzhou	179,800	113 mill		

APPENDIX 7: MAJOR INFRASTRUCTURE PROJECTS

Project Type	Infrastructure Project	Status (Proposal/ Ongoing/ Completed)
Transport/ Mobility	The Parramatta Light Rail Project: Stage 1-connect Westmead to Carlingford via the Parramatta CBD and Camellia with a two-way track spanning 12 kilometres.	Ongoing (Completion of Stage 1 estimated by 2023)
Transport/ Mobility	Metro West	
Transport/ Mobility	Parramatta Quay	Proposal Stage
	Parramatta Road Urban Transformation Strategy 2016	Ongoing
Physical/ Built Infrastructure	Bankwest Stadium	Completed 2019
	GPOP	
	Parramatta Square	Ongoing
	Parramatta CBD	Proposed and ongoing (Multiple proposals)
	North Parramatta	Proposal
	Western Sydney University Expansion, Vertical Campus and Engineering Hub Plan with UNSW	Proposal

APPENDIX 8. CULTURAL INFRASTRUCTURE PRIORITIES

The following table identifies the Cultural Infrastructure Priorities as a result of the findings in the Audit and Benchmarking sections and through stakeholder interviews conducted as part of the Needs Analysis to ensure their relevance to Council.

CULTURAL INFRASTRUCTURE PRIORITIES		
Description	Requirements	Options
NEW CITY OF PARRAMATTA FACILITIES		
<p>1. Anchor Arts Production Facility: Artist professional production studios Location: Parramatta CBD. Within or close to Civic Link and train station; 2,500 sqm: minimum 30 studios of 25, 35 and 45 sqm, gallery and residential apartments</p>		
<p>Artist professional production facility with art studios, workshop facilities, wet/dry areas, collaboration between old and new technologies; and with increased scope for public programming and community events. Suitable tenants include arts organisations such as Parramatta Artists' Studios.</p>	<p>Minimum: Appropriate ventilation and the capacity for mess and noise. Ideal: Expanded doorways and points of access, ceiling heights, a loading dock, and parking facilities on site.</p>	<p>1.1 Purchased and refurbished by Council (in perpetuity) 1.2 Refurbished through developer contributions.</p>
<p>2. Anchor Arts Production and Presentation Facility: Multimedia Digital and Performance Arts and Access Facility Location: CBD 2,700 sqm</p>		

<p>Multimedia digital and performance arts and access facility.</p> <p>These facilities include scope for Western Sydney arts organisations to sensitively co-locate provided they are a “good fit”. Arts organisations to be considered include Information and Cultural Exchange (I.C.E.); Urban Theatre Projects; FORM Dance; Jannawi Aboriginal Dance Clan; Curiousworks; and potentially other similarly focussed small-to-medium cultural production companies.</p>	<p>Screening/performance space (550 sqm); digital gallery (300 sqm); 2 screen/music production studios (80sqm and 25 sqm); 2 rehearsal studios (80 sqm and 25 sqm); 2 digital labs (1 with capacity for virtual reality); 2 recording studios (80 sqm and 40 sqm); editing/post-production studios; meeting rooms; ‘wet’ area workshop; administration offices.</p> <p>Jannawi Dance Clan requests a room with ballet bars and an outdoor sand performance area.</p>	<p>2.1 New purpose built development on Council land 2.2 Developed by Council in conjunction with developer 2.3 Long term tenancy lease with assistance from Council</p>
<p>3. Anchor Arts Presentation Facility: The Parramatta Art Centre: Location: Civic Link, CBD (fringe commercial core) 2,000 sqm 1300 sqm exhibition space and 700 sqm back of house (including some double height exhibition space)</p>		
<p>The growing importance of Parramatta as an economic, social and cultural centre requires a large-scale flexible visual and media arts exhibition and experimental performing arts presentation spaces.</p>	<p>Visual and media arts gallery and exhibition spaces (including some double-height); contemporary performing arts space mixed-use, front and back of house facilities; incorporating a café/restaurant, and some office facilities.</p>	<p>3.1 New development on Council land 3.2 Developed by Council in conjunction with developer 3.3 Long term lease by Council from developer over several floors</p>
<p>4. Iconic Built Heritage as Cultural Facility: Anchor Presentation Facility for Music and Events Location: Parramatta CBD Acquire and redevelop current facilities (estimate 2000 sqm)</p>		
<p>Acquisition and expansion of Parramatta’s rich architectural and cultural heritage. Parramatta requires a music presentation facility to take advantage of local and touring talent and provide a much needed after hours venue to attract “new” Parramatta residents. An example is the</p>	<p>Redevelopment Includes two multi-purpose presentation spaces and short-term rehearsal facilities with a focus on musicians.</p>	<p>4.1. Purchased and refurbished by Council (in perpetuity). 4.2 Negotiated long term lease from heritage icon.</p>

NSW State Heritage listed, Roxy Theatre: 65-69 George St as a key cultural and entertainment venue.		
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5. Indigenous Healing Site and Space

Location: close to the North Parramatta Riverside, 350 sqm built + 1,000 sqm open space

<p>To achieve lasting reconciliation with our First</p> <p>Australians, dedicated healing places and spaces are required across the country to repair our relationship with one another and where we can work together to better care for our natural environment particularly those under stress. The LGA is well placed to provide the first facility and take a national lead role.</p> <p>Council will collaborate across government and with local Burramattagal, key stakeholders associated with the selected site as well as strategic planners, such as the Government Architect NSW</p>	<p>A public space for personal reflection and ceremonies/events supporting cultural and environmental healing. There would be a scientific monitoring of environmental health informed by Aboriginal and Torres Strait Islander knowledge and practice of caring for Country. A separate private space will be included to respect healing of peoples who have experienced trauma on the site where the facility is located. It may also be used to heal those who have been disconnected from family and places they originally belong to.</p> <p>Covered pavilion: 100 sqm Office/research space: 100sq Meeting room: 40 sqm Aboriginal Elders room: 40 sqm Amenities: 20 sqm Storage: 30 sqm Service/maintenance: 50 sqm Open space for bushtucker gardens/interpretation/walking/: 100 sqm</p>	<ul style="list-style-type: none"> · Multi-level government support · Solid governance · Strong strategic planning methodology · Experienced consultants and advisory bodies · Effective consultation · Private investment potentially via developer contributions. <p>6.1 New development on Council/NSW land 6. 2 Developed by Council in conjunction with developer</p>
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6. Performing Arts Rehearsal/Teaching Space
Location: Parramatta CBD 1,000 sqm + 500 sqm outside “sand performance area”

<p>Redevelopment of rehearsal spaces has left a gap in appropriate spaces for performing arts.</p> <p>Jannawi Dance Clan requires space to establish an Indigenous Dance Centre that will increase their training and performance capacity.</p>	<p>4 x studio spaces of various dimensions.</p> <p>Ceiling height to accommodate dance</p> <p>Sprung floors preferable</p> <p>Soundproofing essential</p> <p>Reception/greenroom/kitchen</p> <p>Showers and toilets</p> <p>Secure storage</p> <p>Accessible</p> <p>Loading area for sets etc.</p> <p>Jannawi Dance Clan requests a room with ballet bars and an outdoor sand performance area.</p>	<p>6.1 Developed by Council in conjunction with developer</p> <p>6.2 Long term lease by Council from developer over several floors</p>
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EXTANT FACILITIES FOR ADAPTIVE RE-USE AND REDEVELOPMENT

7. Creative Industries Cluster: Civic Link and/ or North Parramatta “Norma Parker” Heritage Precinct.

30x Small (40 sqm), 30x medium (1,250 sqm) and 15x larger (2,000 sqm) for flexible uses

<p>Creative Industries Incubator: incorporates creative organisations such as: Western Sydney Centre for Writing; Cultural Arts Collective; independent multi-artform practitioners.</p>	<p>Small and medium scale production, participation and presentation facilities; maker-spaces; office space (hot desking for creative industries).</p>	<p>Requires proactive planning and investment.</p> <p>Refurbished through developer contributions.</p> <p>An opportunity to be negotiated into high rise developments, for newly built vertical cultural infrastructure</p>
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8. Live Music Venues

Various Locations and Sizes across Parramatta CBD and North Parramatta

<p>Dynamic and flexible live music venues that attract a range of performers and audiences.</p>	<p>Various genres of live music presentation venues with flexible programming and sound abatement facilities.</p> <p>Capacity ranges of 500; 800;1,200; 2,500 and 5,000.</p>	<p>Requires proactive planning, consultation and private investment.</p> <p>Refurbished through developer contributions.</p>
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9. Art in the Public Domain

Various Locations and Sizes across Parramatta CBD and North Parramatta

<p>Activation of public spaces around the city that the arts community defines through activity will draw spontaneous creative “mini-events” into the public domain.</p> <p>The sites of these activities include community cinemas and cultural spaces to public spaces and sports facilities.</p> <p>This activation encourages citizens to actively take part in the transformation process of their streets, parks and neighbourhood.</p>	<p>Identify public spaces for happenings include street theatre, dancing to their playlist, dancing with friends, or solo to a mirrored surface, existing community assets.</p>	<p>Requires consultation with local artists and performers to identify possible public sites; Council to address legislative barriers to activate such public spaces; funded through section 7.11 contributions.</p>
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Creative, Cultural and Social Enterprises: Various Locations and Sizes across City of Parramatta

<p>Cultural enterprises that are delivered by the private, commercial sector. community (health and wellbeing); arts and culture (visual art galleries; local museums and knowledge centres); accredited art training providers.</p>	<p>Mixed use that accommodates creative, cultural and social enterprises with flexible programming and facility requirements.</p>	<p>Require Council to address regulatory and legislative infrastructure.</p> <p>An opportunity to be negotiated into high rise developments, for newly built vertical cultural infrastructure</p>
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Outdoor Spaces: Parramatta Park, Robin Thomas Reserve, on the river and other parks in the CBD vicinity. Accommodate events with an average 35,000 audience.

<p>Public events site requiring upgrades to accommodate various event functions.</p> <p>The current capacity of Outdoor Spaces may not accommodate future audience numbers.</p>	<p>Recreation, festivals, performances, temporary and permanent public sculpture.</p>	<p>Requires proactive planning and investment.</p> <p>Considerations of environmental issues to be balanced with increases in audience numbers.</p>
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Multipurpose Community Facilities 500 sqm minimum

<p>Community artform accommodation with flexible long and short-term access.</p>	<p>Adaptive use for cultural and arts spaces in existing facilities. Some upgrade of facilities may be required to facilitate artists’ practices.</p>	<p>Requires proactive planning, consultation and investment. Refurbished through developer contributions.</p>
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FUTURE FACILITIES CURRENTLY IN DEVELOPMENT OR CONSULTATION PROCESS		
Aboriginal and Torres Strait Islander – A Keeping Place, 5 Parramatta Square		
Parramatta as a meeting place within the Sydney basin, as a place of contact and conflict. Contributes to future growth and positive outcomes for Aboriginal people, and helps all people experience Aboriginal and Torres Strait Islander culture in Parramatta.	Restricted material storage room; Open storage and viewing room; Talking room for the Darug and other people (see Craigie and Duke 2019).	Development Application with Council.
Yenama Madung: First Nations Walk		
An interpretive walk showcasing local Darug people's sites of significance, history and contemporary connection to Parramatta.	3 new public artworks, sites of importance to the Darug people; locative application of digital tour (see Craigie and Duke 2019).	In development with Council.
Aboriginal and Torres Strait Islander Science and Knowledge Centre		
A repository for Aboriginal and Torres Strait Islander sciences and knowledge systems that can be shared.	Systems, protocols and methods suitable for a health and well-being repository (see Craigie and Duke 2019).	Requires planning and investment. Ideally suited to work with Parramatta Powerhouse.
Parramatta Gaol: Corner of New & Dunlop Streets, North Parramatta		
Sensitive adaptive re-use for creative activities that requires proactive planning and investment.	Parramatta Biennale, festivals, public sculpture and performances. Creative organisations co-location sites.	The Deerubbin Land Council owns and manages the site.
FACILITY UPGRADES CURRENTLY IN PROGRESS		
Riverside Theatre		

Redevelopment being undertaken by Infrastructure NSW and Parramatta City Council.		
North Parramatta Heritage 'Tech-start up' Precinct		
Sensitive adaptive re-use for creative activities. Spaces for: innovation and start-ups; food and beverage.	Progressing Project identified by Infrastructure NSW.	In development by Infrastructure NSW.
POLICY MECHANISM		
Regulatory frameworks that enable and encourage diverse and multiple uses of existing and future infrastructure; culturally appropriate legislative expertise, eg: to protect and develop Aboriginal and Torres Strait Islander cultural ownership.	Regulatory and Legislative Infrastructure online and printed pamphlet. An accessible document that outlines regulatory frameworks appropriate to cultural infrastructure.	Council commission through new or variation to existing contract.
GOVERNANCE		
The potential developments will require close coordination across multiple sites with local and state government.	Establish a North Parramatta Cultural Infrastructure Reference Group	

RESEARCHER BIOGRAPHIES

Professor Deborah Stevenson

Professor of Cultural Research, Institute for Culture and Society

Deborah Stevenson is a Professor of Sociology and Urban Cultural Research in the Institute for Culture and Society whose research activities and interests are focused in particular on arts and cultural policy, cities and urban life, and place and identity. She has published widely on these topics including the recent books, *The City (Polity)*, *Cities of Culture: A Global Perspective* (Routledge) and *Tourist Cultures: Identity, Place and the Traveller* (co-authored, Sage). In addition, she is co-editor of the *Research Companion to Planning and Culture* (Ashgate) and *The Australian Art Field: Practices, Policies, Markets*. Routledge). She is the co-author of *The City after Dark: Cultural Planning and Governance of the Night-time Economy in Parramatta*. Professor Stevenson is an editor of the *Journal of Policy Research in Tourism, Leisure and Events* and a member of the editorial boards of leading journals, including the *International Journal of Cultural Policy*. Her research program has been supported by external funding from a range of sources, and she has been a Chief Investigator on eight successful ARC grants with her recent projects being *Recalibrating Culture: Production, Consumption, Policy, UNESCO and the Making of Global Cultural Policy*, and *Australian Cultural Fields: National and Transnational Dynamics*. Professor Stevenson has worked as an advisor and consultant to all levels of government including as a member of the Ministerial Reference Group for the NSW Arts and Cultural Policy Framework.

Emeritus Professor David Rowe

Emeritus Professor of Cultural Research, Institute for Culture and Society

David is a Fellow of the Academy of the Social Sciences in Australia and the Australian Academy of the Humanities; Honorary Professor, Faculty of Humanities and Social Sciences, University of Bath; and Research Associate, Centre for International Studies and Diplomacy, SOAS University of London. Formerly he was Director of the Cultural Institutions and Practices Research Centre, The University of Newcastle and the Centre for Cultural Research, Western Sydney University. Author of over 200 chapters and refereed journal articles, his latest books are *Sport, Public Broadcasting, and Cultural Citizenship: Signal Lost?* (co-edited, 2014) and *Making Culture: Commercialisation, Transnationalism, and the State of Nationing in Contemporary Australia* (co-edited, 2018). David's work has been translated into Arabic, Chinese, French, German, Italian, Korean, Spanish, and Turkish. His translated 2011 work *Global Media Sport: Flows, Forms and Futures* was an Outstanding Book Selection of the National Academy of Sciences, Republic of Korea in 2018. He has been a research consultant and advisor to many public and private organisations, including Newcastle, Sydney, Maitland, Inner West and Parramatta City Councils; New South Wales Office of Liquor, Gaming and Racing; and Arts (now Create) NSW. David has been a Chief Investigator on 10 Australia Research Council projects and was 2015 Researcher of the Year in the Vice-Chancellor's University Awards. A frequent expert media commentator on social and cultural matters, in 2018 he received the *Australian Sociological Association*

Distinguished Service to Sociology Award and was named Top Researcher in the Field of Communication, *The Australian's 2019 Research Magazine*.

Distinguished Professor Len Ang

Professor of Cultural Studies, Institute for Culture and Society

Distinguished Professor Len Ang was the founding Director of the Institute for Culture and Society. She is one of the leaders in cultural studies worldwide. Her books, including *Watching Dallas*, *Desperately Seeking the Audience* and *On Not Speaking Chinese*, are recognised as classics in the field and her work has been translated into many languages, including Chinese, Japanese, Italian, Turkish, German, Korean, Spanish, Czech and French. Her most recent books are *The Art of Engagement: Culture, Collaboration, Innovation* (University of Western Australia Press, 2011, co-edited with Elaine Lally and Kay Anderson) and *Chinatown Unbound: Trans-Asian Urbanism in the Age of China* (co-authored with Kay Anderson, Andrea Del Bono, Donald McNeill and Alexandra Wong). Professor Ang's wide-ranging work deals broadly with patterns of cultural flow and exchange in our globalised world. She is the recipient of many Australian Research Council grants, including a prestigious ARC Professorial Fellowship (2005-2009). Her current ARC research projects are entitled *The China Australia Heritage Corridor* (with A/Prof Denis Byrne) and *Civic Sinoburbia: New Chinese Migrants and Everyday Citizenship in Sydney* (with A/Prof Shanthi Robertson and others). Len is a champion of collaborative cultural research and has worked extensively with partner organisations such as the NSW Migration Heritage Centre, The Art Gallery of New South Wales, The Special Broadcasting Service (SBS), the Museum of Contemporary Art and the City of Sydney.

Associate Professor Liam Magee

Institute for Culture and Society

Liam's research focuses on the connections between advanced computational technologies and social systems, including cities, universities and media environments. His doctoral dissertation, completed in 2010, examined the importance of social structures on interconnected knowledge systems such as the Semantic Web. He has extended those interests through projects examining information systems in urban development, disaster management, youth and wellbeing, and environmental sustainability. He has worked with a wide range of partners, including World Vision, Save the Children, Google Australia, nbnco, Dimension Data, Microsoft Australia, Riot Games and Westpac. He is Chief Investigator with two Australian Research Council projects, *Antarctic Cities and the Global Commons: Rethinking the Gateways* and *The Geopolitics of Automation*.

Dr Cecelia Cmielewski

Research Officer, Institute for Culture and Society

Cecelia completed her doctorate in the Institute of Culture and Society (ICS) in 2018. Her thesis researches the relationship between the experiences and practices of artists of non-English speaking backgrounds (NESB) and key arts policies through a consideration of the roles of creative and organisational leadership. Her research interests address inclusion in the creative sectors with a focus on the relationship between creative production and multicultural policies. Cecelia is a research officer at ICS and Program Manager of the Cultural Infrastructure research program. She is a contributing researcher on the ARC project *UNESCO and the Making of Global*

Cultural Policy: Culture, Economy, Development. She was the project manager and contributing researcher on the ARC'S funded project *Recalibrating Culture: Production, Consumption, Policy*, and was a principal investigator on the ARC funded *Large Screens and the Transnational Public Sphere*. Cecilia held senior roles at the Australia Council, the Federal Government's arts funding and advisory agency between 1998 and 2011. She is also a curator, including curating *metanarratives* for ISEA2015 in the UAE. She also holds an MBA (University of Adelaide), Bachelor of Design (University of South Australia) and a Bachelor of Arts (Flinders University).

Dr Cecilia Hilder

Researcher, Institute for Culture and Society

Cecilia holds a PhD from the Institute for Culture and Society, Western Sydney University. Her PhD research studied Australian youth-led activist organisations and the everyday shaping of political subjectivities in the digital age. Cecilia supports a number of research projects at the Institute for Culture and Society and has previously worked in investor relations and government relations, with extensive experience in infrastructure provision and commercial property.

Dr Ryan Van Den Nouwelant

Lecturer in Urban Management and Planning, School of Social Sciences, Western Sydney University

With a background in social and design sciences, Ryan studied and worked in Southeast Asian natural resource management before becoming an urban planner. He worked as a strategic planner in local government before completing a PhD in urban development and planning at UNSW. He currently lectures in land-use planning and planning law, as part of the undergraduate and postgraduate planning degrees at Western Sydney University. Ryan also worked as a full-time researcher at UNSW's City Futures Research Centre for eight years, partly while completing his PhD. Previously, he worked in local government strategic planning. Ryan's PhD concerned neighbourhood planning, particularly the community conflict associated with the mixed land uses in higher-density neighbourhoods. Other qualitative research has examined community opposition to affordable housing and emerging housing typologies like build-to-rent, community housing, boarding houses and secondary dwellings. Ryan has experience in local planning policy, including urban renewal and land-use planning, as well as in research involving extensive policy and legislation analysis. He also has a strong track record in quantitative research, examining property, financial and demographic data in relation to central city low-income workers, the distribution of needs for social housing, and costs and feasibility of build-to-rent and social housing developments.

Professor Paul James

Director, Institute for Culture and Society

Paul's work includes the issues of community resilience and urban sustainability. This research has gone in two directions. One major research project in Papua New Guinea resulted in changes to the way in which that country approaches community development. The research has subsequently been written up in a book called *Sustainable communities, sustainable development: other pathways for Papua New Guinea* (2012). The second direction has been in the area of urban sustainability. This currently involves ongoing work with Metropolis and other

organisations to develop an alternative model of urban development called 'Circles of Sustainability'. It is elaborated in a book called *Urban sustainability in theory and practice: circles of sustainability* (2015). He has been an advisor to a number of agencies and governments including the Helsinki Process, the Canadian Prime Minister's G20 Forum, and the Commission on Reception, Truth and Reconciliation in East Timor. His work for the Papua New Guinea Minister for Community Development became the basis for its Integrated Community Development Policy. He was Director of the United Nations Global Compact, Cities Programme (2007–2014).

Dr Christen Cornell

Researcher, Institute for Culture and Society

Christen received her doctorate in 2017 from the University of Sydney on Contemporary Chinese Art and the City: Beijing Art Districts. Her skills are as an interdisciplinary and collaborative researcher who is experienced in report writing, grant writing and project management. She has sophisticated communication skills, including fluency in Chinese (Mandarin) and extensive experience in research and analysis in university and government contexts. Christen has been a Research Associate with the Australian Housing and Urban Research Institute (AHURI) in the School of Architecture and Planning at the University of Sydney and has recently commenced work as research fellow at the Australia Council.

Vanicka Arora

PhD Candidate, Institute for Culture and Society

Vanicka is a doctoral candidate at the Institute for Culture and Society, Western Sydney University. Vanicka's PhD examines Post-Disaster (Re) Construction of Cultural Heritage: Negotiating Value, Authenticity and Acceptable Change in Kathmandu Valley, Nepal.

Simon Chambers

PhD Candidate, Institute for Culture and Society/MARCS Institute

Simon Chambers is a data consultant at the Australasian Performing Right Association (APRA) and doctoral candidate co-supervised across both the Institute for Culture and Society and MARCS Institute, Western Sydney University.

Sarah Nectoux

Master of Research Candidate, Institute for Culture and Society

Sarah Nectoux is a Master of Research student at the Institute for Culture and Society, Western Sydney University. She is interested in focusing her research on cultural planning and the subjective mapping of arts/culture as a decision-making tool.