



GOVERNMENT OF
WESTERN AUSTRALIA

Department of
Local Government,
Sport and Cultural
Industries

Western Australian Cultural Infrastructure Framework 2030+

Making space for culture and creativity in WA—
places, people and programs



Nelson Coppin Virtual Reality painting, *Future Dreaming: A Virtual Reality Documentary*.
Roebourne Amphitheatre, Roebourne Cultural Complex, Ngarluma Yindjibarndi Foundation Ltd.
Photo by Sutu.

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About DLGSC

The DLGSC works with partners across government and within its diverse sectors to enliven the Western Australian community and economy through support for and provision of sporting, recreational, cultural and artistic policy, programs and activities for locals and visitors to the State.

The department provides regulation and support to local governments and the racing, gaming and liquor industries to maintain quality and compliance with relevant legislation, for the benefit of all Western Australians. This publication is current at December 2020.

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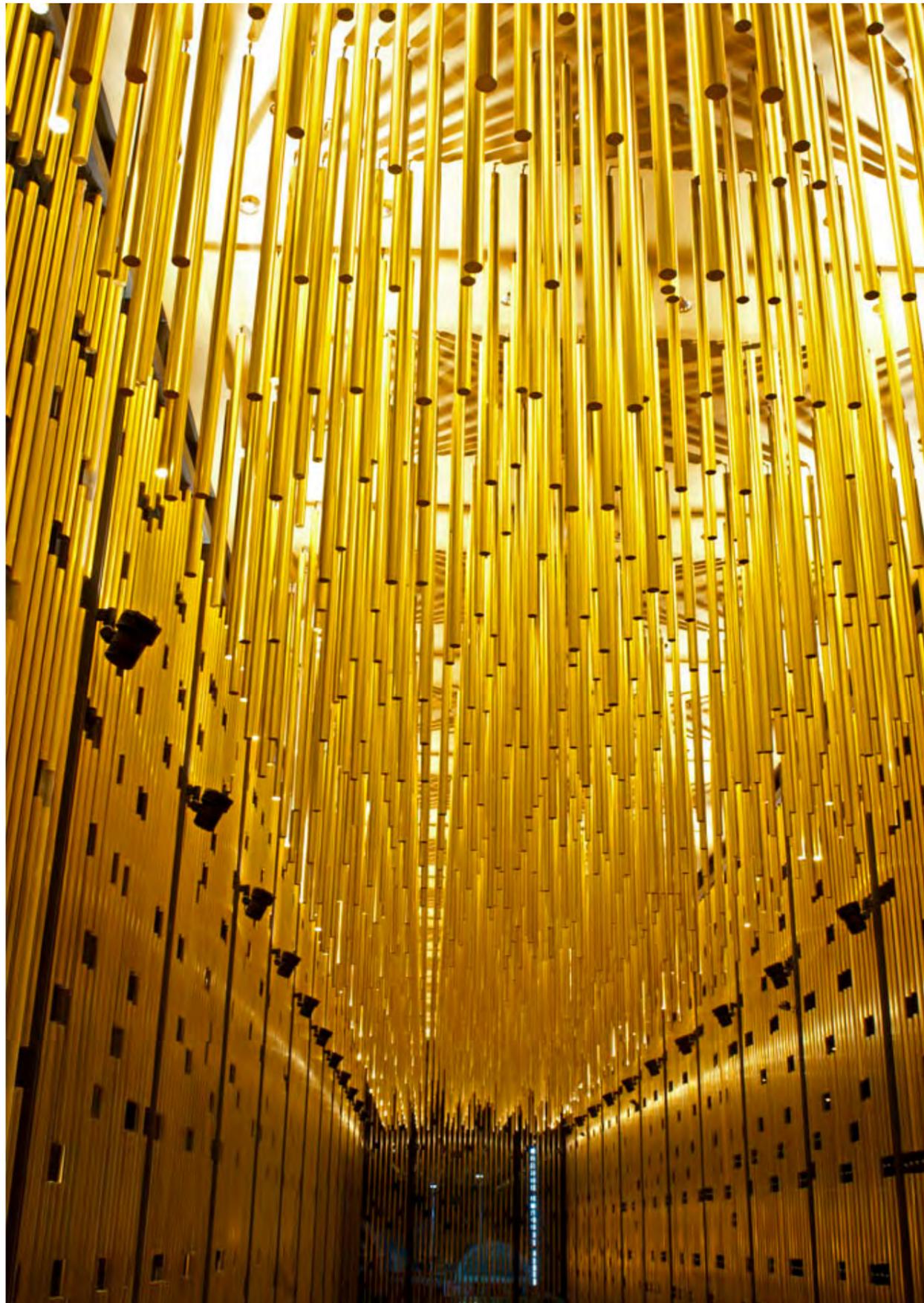
Acknowledgement of Country

The Government of Western Australia acknowledges the traditional custodians throughout Western Australia and their continuing connection to the land, waters and community. We pay our respects to all members of the Aboriginal communities and their cultures; and to Elders both past and present.



Within Western Australia, the term Aboriginal is used in preference to Aboriginal and Torres Strait Islander, in recognition that Aboriginal people are the original inhabitants of Western Australia. Aboriginal and Torres Strait Islander may be referred to in the national context.

We would like to thank artist Bradley Kickett for designing the Aboriginal symbols included in this Framework and the WA Cultural Infrastructure map.



State Theatre Centre of WA. Photo by Eva Fernandez.

Minister's statement

Western Australian (WA) Cultural Infrastructure Framework 2030+

Our arts, cultural and creative industries are central to the future development of the State. They create jobs, attract tourists, are essential to our social fabric and sense of identity, and they promote Western Australia to the world.

I want our entire community and visitors to this great State to benefit from our ancient and contemporary cultures by engaging with it every day. Together we can achieve this by planning our cultural infrastructure and providing opportunities for the whole community to bring their considerable resources and expertise to the challenge.

The WA Cultural Infrastructure Framework 2030+ (Framework) is the State's first for cultural infrastructure. It will underpin the Western Australian Government's ambitions through Diversify WA and sets out what we need to do to place culture at the centre of our State's development and what our dividend will be.

Western Australia's culture is both diverse and extraordinary—just like our vast State. It is the vastness of our State that provides the greatest infrastructure challenges but also the greatest rewards and opportunities.

We want the world to recognise that we have the world's oldest living and continuous Aboriginal cultures, stretching back at least 60,000 years, with stories reaching to the Permian Ice Age, 350 million years ago. Our world-renowned artists are just as likely to live in remote communities, as they are to live in cities. Our creative industry leaders, with high speed internet, can access international markets direct from regional towns.

We need world-class facilities to retain and attract the best talent, and we need to improve access to culture and creativity for young people, so that we can develop our cultural leaders of the future.

We need to showcase our artists, musicians, performers, designers and software engineers on the world stage. We need to build on our attraction as a film and TV production location and share Western Australian stories, celebrating the diversity of cultures our State has to offer.

The entire community has a role to play in the future of our State. The planning for our creative future begins here.

Hon David Templeman MLA
Minister for Local Government; Heritage; Culture and the Arts



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Festival-goers dancing to Billy Higginson and the Pale Moon Riders at the Boyup Brook Country Music Festival presented by LiveLighter in February 2020. Photo courtesy of Hypercapture.



Stay With Us, by The Last Great Hunt. Pictured Tim Watts (on projector) and Audience Members.
Photo: Daniel James Grant.

1. Introduction

Western Australia (WA) is a wonderfully unique State. It has its own history and character shaped by its location, land and people. Its capital city is undoubtedly one of the most liveable in the world. Its diverse regional and remote areas have distinctive cultures and natural beauty that attract people from across the globe and give the State its individual identity. WA is home to world class creative talent, many of whose work has graced major international institutions, performed in the best venues around the world and won the most significant international awards from the Oscars in Hollywood to the Prix Ars Electronica in Linz, Austria. The State's future success will depend upon how we harness and grow what is great about it.

This success is rooted in deep cultural traditions. From Murujuga, with one of the largest, densest and most diverse collections of rock art on earth and the oldest images of the human face, to the Fremantle Sound, to Shaun Tan's universally acclaimed views of the world, we offer something authentic, original and meaningful to our community and the visitors to it.

Australian cultural and heritage tourism outpaces overall tourism growth. Visitors want to experience something remarkable. They are demanding more Aboriginal cultural tourism experiences and engagement with our unique local histories, culture and heritage. We offer something very special in Western Australia and this presents untapped opportunities for our State.

How we make the most of these opportunities is dependent on how we grow our society and economy. There is enormous potential for an exploding cultural and creative economy in Western Australia that will help us diversify our economy while meeting the challenges of technological advancement and change. Creative industries and skill sets will bring the jobs of the future. The creative output we will produce will attract visitors and strengthen community relationships. Few industries can achieve these goals simultaneously.

To maximise this potential WA will need to plan its cultural and creative future. We will need well-planned cultural infrastructure if we're to continue to be a competitive 21st century economy. We need to be adaptive and we need to work proactively with artists, creatives, cultural workers, the private sector, local government, industry and cross-government agencies to deliver the right regulatory framework, planning structures, design and investments to secure the future of the State.

Retaining spaces for cultural infrastructure that are affordable and appropriate for creativity and culture is increasingly challenging. Equally, modifying, maintaining and improving the spaces we have will offer cost effective solutions.

The costs of infrastructure delivery, maintenance and staffing in regional and remote locations bring ongoing challenges, as does building and maintaining digital and physical connectivity across the State.

However, the benefits gained by connecting regional and remote creatives to international markets and improving access to culture and creativity for all communities across the State are significant.

Strategic and holistic planning with all stakeholders is the start of effective action. There is no single solution or one-size-fits-all approach. As we continue to grow the State's cultural and creative economy, we will increase pressure on existing cultural infrastructure and require new, fit-for-purpose cultural infrastructure.

This Framework establishes the process for how we will achieve this.

1.1 What will a Cultural Infrastructure Framework mean for WA?

By 2030+ we want WA to be the most culturally engaged State in Australia—with cultural infrastructure that celebrates our rich cultural diversity and creative talent, the State recognised as a major hub for technical innovation and the creative industries, and WA known as one of the most artistic and inspiring places in the world.

1.2 What is cultural infrastructure?

Cultural infrastructure includes the buildings, places, spaces, people and technology necessary for arts and cultural education, creation, production, engagement, collaboration, ceremony, preservation, conservation, interpretation, sharing and distribution.

Cultural infrastructure includes physical infrastructure like our performing arts centres, music venues, film and television studios, galleries, collections and digital technology. Integral to these spaces are the staff, volunteers and digital networks required to operate them.

Cultural infrastructure supports and grows WA's creativity, tangible and intangible culture, and cultural heritage. While tangible culture could be a painting or performance, intangible culture could be a story, songline¹ or practised tradition. 'Intangible cultural heritage' means the practices, representations, expressions, knowledge, skills ... transmitted from generation to generation.²

Cultural infrastructure exists at the nexus between physical assets and spaces with people and technology. This Framework is concerned with all of these things.

'It is important that the strategy (Framework) acknowledges that cultural infrastructure doesn't just facilitate culture but is part of our culture too.' (key stakeholder consultation)

1.3 What informed this Framework?

The WA Cultural Infrastructure Framework 2030+ (the Framework) was informed by analysis of stakeholder consultations; global trends, best practice and sustainable development goals; local strategies and planning frameworks; and government priorities.

WA's first cultural infrastructure framework was developed through key stakeholder consultation between 2018 and 2019. This is a timely period for cultural infrastructure in Australia and WA. In 2019 Infrastructure Australia included arts and cultural infrastructure – and other social infrastructure – in the [Australian Infrastructure Audit](#) for the first time.

Also, in 2019 Infrastructure WA was established. Infrastructure WA is a statutory authority with a mandate to provide assistance to the State Government on infrastructure matters, assist in enhancing efficiency and effectiveness, and sound decision making in relation to infrastructure planning. Infrastructure WA has commenced consultation to develop WA's first 20-year State Infrastructure Strategy, which will identify infrastructure needs and priorities to support WA's growing population. Infrastructure WA will also advise government on future infrastructure proposals prior to a final investment decision being made and will coordinate WA's submissions to Infrastructure Australia for proposals seeking Commonwealth funding.

Key stakeholder consultation on this Framework included interviews in the Kimberley, Mid-West, and Perth, workshops in the Pilbara and Perth, four live webinars, an online survey engaging stakeholders across the State and written submissions. Overall, there were over 480 key stakeholder engagements with the Framework.

For further details of the consultation process, see Appendix A – What informed the Framework.



Artworks by Bugai Whyoulter exhibition opening, performance by Noongar dance troupe Gya Ngoop (One Blood Dancers). The Goods Shed, Claremont, 2018. Photo by Bewley Shaylor. Courtesy of FORM.

1.4 How to use this Framework

This Framework introduces a suite of documents that form the **Cultural Infrastructure Toolkit (Toolkit)**. These documents will be iterative, updated periodically, and available on the Department of Local Government, Sport and Cultural Industries (DLGSC) website. The Toolkit can become a resource to assist State and local governments and decision makers to assess cultural infrastructure needs and priorities.

The initial launch of the Toolkit incorporates the following:

1. WA Cultural Infrastructure Framework 2030+ Summary
2. WA Cultural Infrastructure Framework 2030+
3. WA Cultural Infrastructure Investment Guidelines
4. WA Cultural Infrastructure Map.

More documents will be added over time to ensure the Toolkit is comprehensive and current.

Successful implementation of the Framework can only be achieved through collaboration and partnerships across all tiers of government, the cultural and creative sector, investors, developers, planners, architects, and local communities.

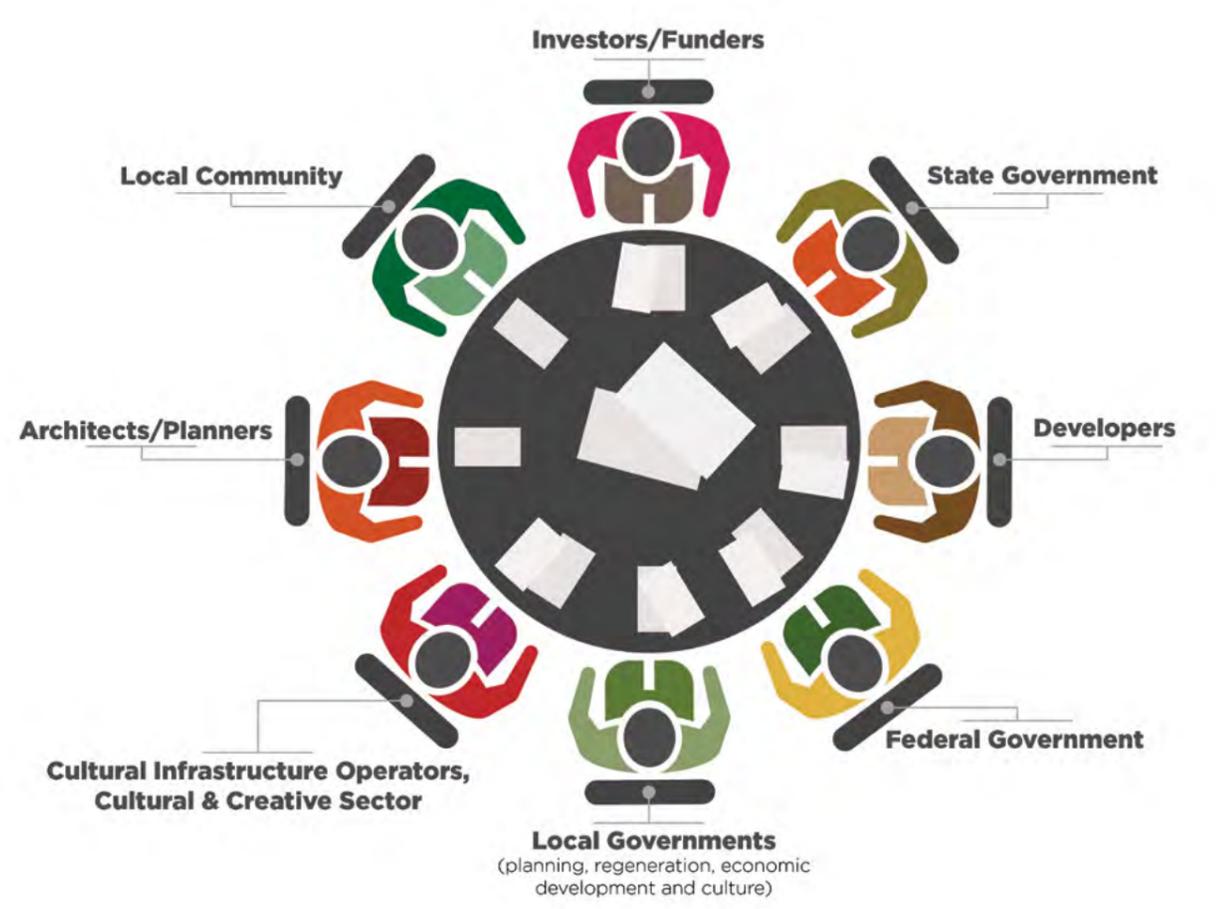


Figure 1: Successful implementation of the Framework can only be achieved through collaboration and partnerships.

2. Why do we need a Cultural Infrastructure Framework

The arts, culture and creative industries diversify our economy and improve the liveability of Western Australia. Cultural infrastructure is often not considered as essential social infrastructure and the time to change this mindset is now.

Cultural infrastructure is critical for increasing participation in the arts, culture and creative activity.

Culture has been defined as “the set of distinctive spiritual, material, intellectual and emotional features of society or a social group, and that it encompasses, in addition to art and literature, lifestyles, ways of living together, value systems, traditions and beliefs.”³

Culture is central to our identity, social cohesion, and the development of a knowledge-based economy. Western Australians engage in cultural activities every day. Our rich and diverse cultures are our foundation and underlying fabric from which our WA stories are grown.

Cultural diversity is undoubtedly one of the State’s greatest strengths. It has contributed to our economic growth and enriched our society. Western Australians now come from more than 190 countries and speak approximately 240 languages.

Increased participation in arts, culture and creativity has also been found to improve children’s literacy and increase participation in science, technology, engineering and mathematics (STEM).

Increasing engagement in culture and creativity has also been found to reduce youth reoffending; promote community cohesion and social inclusion; improve the wellbeing of Aboriginal people; attract tourists and retain talent; and grow automation-resistant jobs in regional cities.⁴

Efficient and effective planning and resourcing of cultural infrastructure will help develop opportunities for artists, the creative industries, and contribute to the overall diversification of the economy in WA.

We acknowledge the existing investment in cultural infrastructure for WA, but more is required to build a resilient cultural and creative ecosystem that can meet challenges and respond to crisis, such as the COVID-19 pandemic. Maintaining the status quo presents an uncertain future for our existing cultural infrastructure, the operational sustainability of WA’s arts, culture and creative industries, and our ability to expand the creative economy.

We need to look at better ways of using resources and of working more effectively. A strategic, holistic approach to infrastructure planning and investment will lead to greater efficiencies in capital and operational expenditure for cultural infrastructure.

The better we are at meeting cultural infrastructure needs, the more room the arts, culture and creative industries have to flourish – which in turn, produces economic benefits and improves the liveability of Western Australia.

‘There needs to be consideration given to the role cultural infrastructure plays in a community’s preparedness for challenges, emergencies and disasters. The Arts can, and often does, play a vital role in supporting communities deal with and recover from trauma - whether this be natural disaster, industry decline, population collapse, or the ongoing multi-generational trauma of many Indigenous communities.’

(key stakeholder consultation)

3. Cultural infrastructure in times of crisis

Crises and stresses can have a significant impact on WA’s cultural infrastructure. Bushfire, pandemic, climate change, extreme weather and other shocks alter lives and livelihoods. Crises highlight the critical importance of valuing, planning and designing for resilient cultural infrastructure.

The COVID-19 pandemic, for example, led to physical distancing restrictions that prevent or limited access to cultural spaces, and activities. The majority of WA’s artists and creatives could not undertake their core business, connect with markets or earn an income.

Growing the resilience of the creative and cultural ecosystem in Western Australia has been highlighted as a key priority in WA’s recovery from the COVID-19 pandemic. Opportunities for co-location, collaboration, and affordable, accessible and fit-for-purpose cultural infrastructure are required more than ever before.

Opportunities to incentivise and attract investment in the activation, operation, maintenance and upgrade of cultural spaces have been identified as key to WA’s cultural and creative industry recovery. Building WA’s cultural and creative sector’s capacities will also help activate under-used buildings and spaces – and provide greater benefit to the community overall.

The agility and innovation of WA’s creatives has been demonstrated through an outstanding catalogue of ‘online pivot’ activities that contributed to improving the wellbeing of communities in WA and worldwide. However, the digital space provides new opportunities, such as monetising digital distribution, improving digital literacy and skills, and addressing the inequity of digital accessibility for marginalised and remote communities in WA.

The COVID-19 pandemic has brought changes to how we will work and live that will impact the community’s cultural infrastructure needs. It has been predicted our communities will become more hyperlocal and super global at the same time. A shift to working from home can drive the need for creative hubs at suburban activity centres. Current transport precinct planning in WA is leading in this space to plan for integrated hubs where cultural facilities such as libraries, artists’ studios, performance spaces, and digital hubs are integrated with sport, health and other community services. Public libraries are already developing into creative hubs and providing critical digital connectivity for those who cannot access by other means.

The night-time economy is a key opportunity for neighbourhood locations where demand is predicted to increase for culture and entertainment closer to home. In addition, the likelihood of more vacant commercial properties in city centres provides an opportunity for re-purposing for cultural and creative use. Cultural spaces and technology that meet community needs may be more in demand than ever before.

4. WA arts and culture at a glance



of the WA public consider it important for children to access arts and cultural activities as part of their education



said that the arts make them feel good



rated arts and culture as valuable for the community in WA



rated arts and culture as valuable to the identity of WA



of Australia's Aboriginal art sales comes from WA's Aboriginal Art Centres



There are approximately

3,000

Aboriginal creative artists in the Kimberley, and over half have been practising art for over 20 years

3.2m attendances

at over 20,000 activities delivered by WA's funded arts organisations were recorded in 2018



Over 2,500

of these activities were designed to engage people living with disabilities



WA has the **3rd largest** fringe festival in the world



More than **900,000** attended **FRINGE WORLD** in 2020



1.2m visits to the **WA State Library** were recorded in 2018-19

Western Australia is currently leading the country in number of **independent film productions**



Screenwest investment generated

1,140

direct full time equivalent (FTE) jobs in 2018

In 2017 **visitors to Australia** were more likely to engage with



43%



13%



12%



6%

arts and culture than to visit wineries, casinos or attend organised sporting events⁵



Cultural tourists typically **stay longer** and **spend 24% more** than the average tourist



52,917

people worked in **creative employment** in WA in 2018

29,247

of these were employed directly in the **creative industries**

23,670

of these work in **creative occupations** within other WA industries

Creative industries are WA's **14th largest employer**

Contributed an estimated **\$3.3 billion** in Industry Value Add (IVA) to the WA economy in 2018-19

Generated an estimated **\$175.9 million** in service exports



of the workforce **employed in film, TV, radio, music, performing and visual arts** in WA are **Aboriginal and/or Torres Strait Islanders**, almost **twice the WA employment rate** of Aboriginal and/or Torres Strait Islanders overall

32% of the WA population **was born overseas**



A language other than English is spoken in **19.4%** households in WA



There are close to **130** **Aboriginal language groups** in Western Australia, with more than **60** of those languages spoken today



The State Art Collection (Art Gallery of WA) has an asset worth of **\$300 million**

5. What the framework will achieve: outcomes

Cultural infrastructure is a key mechanism to deliver on State Government priorities. It attracts cultural tourism, is a catalyst for urban renewal and a growth stimulator for the creative, knowledge and innovation economies, while providing opportunities to develop new national and international markets for WA.

Cultural infrastructure is critical for driving participation in arts, culture and creative activity which has been found to: improve children's literacy; increase participation in science, technology, engineering and mathematics (STEM); reduce youth reoffending; promote community cohesion and social inclusion; improve the wellbeing of Aboriginal people; attract tourists and retain talent; and grow automation-resistant jobs in regional cities.⁶

This Framework is designed to build on the opportunities and deliver the outcomes highlighted during key stakeholder consultation.

These outcomes align directly with the outcomes for Western Australia identified in [Diversify WA](#), as shown in Table 1 on page 9 and the strategic elements of [A Path Forward: Developing the Western Australian Government's Aboriginal Empowerment Strategy](#) shown in Table 2 on page 13, and the multicultural policy priorities and outcomes identified in the [Western Australian Multicultural Policy Framework](#) as shown in Table 3 on p.14. They are also aligned with Infrastructure WA's Top Ten Outcomes highlighted in [A Stronger Tomorrow: State Infrastructure Strategy Discussion Paper](#) as shown in Table 4 on page 15.

The State has some outstanding cultural infrastructure, with a pro-active innovative creative sector and local governments who are achieving successes. This Framework highlights principles and changes that can be made to ensure that these successes are repeated across the State.

The successful implementation of this Framework will be recognised by the following outcomes:

- 1. Aboriginal art, culture and heritage is strong, respected, maintained and celebrated** contributing to higher levels of Aboriginal wellbeing and identity
- 2. WA communities are empowered** and engaged in cultural infrastructure provision and activation, to meet community needs, promote community cohesion, and a sense of shared identity and pride in WA's diverse cultures
- 3. A stronger Western Australian economy:** economic diversification, more job opportunities in creative knowledge-based industries, improved economic stability, greater investment in the WA economy, and increased visitor spending in the State
- 4. Vibrant liveable environments** for locals and visitors. Sustainable, vibrant, attractive, liveable environments, and rich cultural experiences that are engaging, stimulating, educational and entertaining for locals and tourists
- 5. Equitable accessibility and inclusivity:** improved accessibility to, and equitable active participation in, creativity and culture, particularly for people of Aboriginal and/or Torres Strait Islander heritage, young people, people from culturally and linguistically diverse (CaLD) backgrounds, people living with a disability, people facing socio-economic disadvantage, and people living in outer-metropolitan, regional and remote WA
- 6. A thriving, sustainable cultural and creative sector:** a collaborative, thriving, inclusive, diverse, skilled, productive and sustainable arts, cultural and creative ecosystem
- 7. A connected State:** digitally and physically connected through innovation

- 8. Creative workforce and culturally rich communities:** critical skills for the future economy are developed through spaces that: engage young people in creative learning; promote inclusive pathways to creative industry employment for people from CaLD backgrounds, people living with disabilities, and others who are under-represented in the workforce; facilitate lifelong learning, increase opportunities for intergenerational transfer of Aboriginal culture, knowledge, science, language and heritage; and value our world leading artists from WA's diverse and rich cultures
- 9. Better spaces and places:** design excellence in cultural infrastructure, cultural precincts, and creative clusters
- 10. An efficient and effective approach to cultural infrastructure investment:** a strategic, coordinated approach to cultural infrastructure investment that leads to more efficient capital and operational expenditure and provides the best value for money.

These outcomes are explored further in Chapter 3 of the [WA Cultural Infrastructure Investment Guidelines](#) (Investment Guidelines).

The Investment Guidelines establish principles for investment in cultural infrastructure in WA to realise government priority outcomes and promote strategic alignment. They can be employed as a tool for robust, evidence-based prioritisation of cultural infrastructure proposals.



Audience members at Revelation Perth International Film Festival. Luna Leederville, Western Australia. July, 2019. Photo supplied by Revelation Perth International Film Festival.

Table 1 Alignment of Cultural Infrastructure Framework Outcomes/Investment Outcomes with WA Government's 'Diversify WA'

Diversify WA	Cultural Infrastructure Strategy Outcomes/Investment Objectives									
	Aboriginal art, culture and heritage is strong, respected, maintained and celebrated	WA communities are empowered	Stronger WA economy	Vibrant liveable environments	Equitable accessibility and inclusivity	Thriving, sustainable cultural and creative sector	A connected State	Creative workforce and culturally rich communities	Better spaces and places	Efficient, effective cultural infrastructure investment
A strong economy										
Strong value adding industries			✓	✓		✓		✓	✓	
Innovation and Investment			✓	✓		✓	✓	✓	✓	✓
Jobs for Western Australians		✓	✓	✓	✓	✓				
Resilience through diversification										
A balanced economy	✓		✓	✓		✓		✓		
Priority sector growth across regional Western Australia	✓	✓	✓	✓	✓	✓	✓	✓	✓	
Job security and quality										
Secure employment	✓	✓	✓	✓	✓	✓		✓		
A highly skilled workforce	✓		✓		✓			✓		
High value jobs			✓			✓		✓		
Achieving the vision										
Providing a supportive business environment			✓	✓		✓	✓		✓	
Research and collaboration			✓	✓		✓	✓	✓		
Strategic government investment		✓	✓	✓		✓				✓
Engagement and Communication			✓	✓	✓		✓			
Training, skills and building local industry	✓	✓	✓	✓		✓	✓	✓	✓	

Table 2 Alignment of Cultural Infrastructure Framework Outcomes/Investment Outcomes with A Path Forward: Developing the Western Australian Government's Aboriginal Empowerment Strategy

A Path Forward: Developing the Western Australian Government's Aboriginal Empowerment Strategy	Cultural Infrastructure Strategy Outcomes/Investment Objectives									
	Aboriginal art, culture and heritage is strong, respected, maintained and celebrated	WA communities are empowered	Stronger WA economy	Vibrant liveable environments	Equitable accessibility and inclusivity	Thriving, sustainable cultural and creative sector	A connected State	Creative workforce and culturally rich communities	Better spaces and places	Efficient, effective cultural infrastructure investment
Putting culture at the centre	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Bringing decisions closer to communities through empowered engagement and agreement-making	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Enabling Aboriginal-led solutions through improved service commissioning and grant-making	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Investing more in preventative and early-intervention initiatives	✓	✓		✓	✓				✓	
Boosting economic opportunities across all areas of government activity	✓		✓	✓	✓	✓	✓	✓		✓
Building cultural understanding and respect	✓	✓			✓	✓	✓	✓	✓	

Table 3 Alignment of Cultural Infrastructure Framework Outcomes/Investment Outcomes with Western Australian Multicultural Policy Framework – Policy Priorities and Outcomes

Western Australian Multicultural Policy Framework – Policy Priorities	Western Australian Multicultural Policy Framework – Policy Outcomes	Cultural Infrastructure Strategy Outcomes/Investment Objectives									
		Aboriginal art, culture and heritage is strong, respected, maintained and celebrated	WA communities are empowered	Stronger WA economy	Vibrant liveable environments	Equitable accessibility and inclusivity	Thriving, sustainable cultural and creative sector	A connected State	Creative workforce and culturally rich communities	Better spaces and places	Efficient, effective cultural infrastructure investment
Harmonious and inclusive communities	Every Western Australian values cultural, linguistic and religious diversity and feels that they belong	✓	✓	✓	✓	✓	✓		✓	✓	
	All Western Australians are informed of and have equitable access to government services	✓	✓		✓	✓	✓	✓	✓	✓	✓
Culturally responsive policies, programs and services	Programs and services are culturally appropriate and responsive to the needs of all Western Australians	✓	✓		✓	✓	✓	✓	✓	✓	✓
	Customised Culturally and Linguistically Diverse (CaLD)-specific services are provided for those who need them	✓	✓		✓	✓	✓	✓	✓	✓	✓
	A workforce that is culturally competent and representative of its community and business and client needs	✓		✓		✓	✓		✓		✓
Economic, social, cultural, civic and political participation	Western Australians from culturally and linguistically diverse backgrounds are equitably represented in employment and on boards, committees and other decision-making bodies	✓	✓	✓		✓	✓		✓		✓
	Western Australia’s culturally and linguistically diverse community is harnessed to grow economic, social, cultural, civic and political development		✓	✓	✓	✓	✓	✓	✓	✓	✓

Table 4 Alignment of Cultural Infrastructure Framework Outcomes/Investment Outcomes with Infrastructure WA-Discussion Paper: Top Ten Objectives

Infrastructure WA-Discussion Paper: Top Ten Objectives	Cultural Infrastructure Strategy Outcomes/Investment Objectives										
	Aboriginal art, culture and heritage is strong, respected, maintained and celebrated	WA communities are empowered	Stronger WA economy	Vibrant liveable environments	Equitable accessibility and inclusivity	Thriving, sustainable cultural and creative sector	A connected State	Creative workforce and culturally rich communities	Better spaces and places	Efficient, effective cultural infrastructure investment	
Support a strong, resilient and diversified economy	✓		✓	✓		✓	✓	✓	✓	✓	
Maximise regional strengths to unlock strategic opportunities for Western Australia	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	
Enhance infrastructure delivery and develop skills for the future	✓	✓	✓		✓	✓	✓	✓	✓	✓	
Support access to social services and improve Aboriginal wellbeing	✓	✓	✓	✓	✓	✓	✓	✓		✓	
Enhance cross-government coordination and planning	✓		✓		✓	✓	✓	✓		✓	
Address climate change and increase resilience	✓		✓		✓				✓		
Support population growth and change		✓	✓		✓	✓	✓	✓	✓	✓	
Maximise liveability and cultural strategic opportunities for our community	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	
Embrace technology, data and digital connectivity	✓		✓	✓		✓	✓	✓			
Get the most from our infrastructure and improve maintenance		✓	✓	✓	✓	✓			✓	✓	



Lucy Iffla in Vegas, Baby!, WA Youth Jazz Orchestra, 2019. Photo by Josh Wells.

6. Opportunities for WA 2020-2030+

Strategic investment in cultural infrastructure offers considerable opportunities for WA such as:

- **Creating jobs:** growing a creative workforce is essential to diversifying WA's economy
- **Increasing regional prosperity and economic diversity:** supporting and growing creative entrepreneurial businesses that can adapt to the changing nature of work and create new job opportunities
- **Maintaining and celebrating Aboriginal art, culture and heritage:** growing Aboriginal creative industry and cultural tourism businesses; fostering cultural continuity, cultural security, cultural healing, contributing to the wellbeing of Aboriginal people; building more vibrant and inclusive communities
- **Supporting strong and resilient remote communities:** celebrating culture supports community wellbeing and commercial growth opportunities for the self-determination and sustainability of remote communities
- **Strengthening our communities through our diversity:** where and how people express their culture is central to strengthening our identity as Western Australians. Ensuring the inclusion, participation and celebration of culturally and linguistically diverse (CaLD) creative industries and communities will lead to positive outcomes for all Western Australians
- **Attracting and retaining talent, and growing tourism:** thriving cultural spaces allow local creative industries to flourish and attract creative talent and tourists to WA
- **Future proofing culture, creativity and the economy:** within a decade Australia's 4.6 million Generation Zs (born between the years 1995 and 2009) will comprise 12 per cent of the workforce. They will be the first fully global generation, shaped by technology, digital hyper-connectivity and engaged through social media, expecting immediate access of, and contribution to popular culture through iconic technology.

6.1 Opportunities 2020-2030+: Creating jobs

Outcome: A stronger WA economy

A creative workforce is essential to diversifying the economy. The creative industries are already a major employer and will play a crucial role in the WA Government meeting its targets for economic diversification identified in [Diversify WA](#).

Creative employment in Australia is already growing at nearly twice the rate of the workforce overall.⁷ Creative, digital, and design occupations are forecast to continue to grow steadily in the future economy.⁸ WA employs 52,917 creatives across all industries and these creatives require built and digital infrastructure to produce and market their work to local, national and international markets.⁹

‘The creative economy is a job-intensive sector. It immerses human talent in meaningful, creative, well-remunerated activity at a scale few other sectors can offer. In comparison to sectors that are losing jobs through automation, such as mining, or whose contribution to employment in Australia has been trending down for decades, such as agriculture, the creative industries are leading in job creation.’¹⁰

6.2 Opportunities 2020-2030+: Increasing regional prosperity and economic diversity

Outcome: A stronger WA economy

Regional cities have been found to have the greatest proportion of jobs that are considered highly vulnerable to automation, with a larger proportion of people working in clerical and administrative jobs, technical and trade jobs, and factory processing. Fortunately, on average regional cities also have high incidences of new business start-ups and a high presence of knowledge intensive business services.¹¹ Many regional cities in WA are developing creative hubs and co-working spaces, such as Pollinators in Geraldton, Maker + Co in Bunbury, and Creative Albany’s Fathom Co. which support and grow creative entrepreneurial businesses that can adapt to the changing nature of work and create new job opportunities.

Regional communities are often reliant on volunteers to run cultural infrastructure. This has been identified as a challenge across regional WA. However, WA’s regional arts organisations have demonstrated exceptional capacity to engage locals and tourists in arts and cultural experiences that rival any in the world.

Creative industries and cultural tourism provide real opportunities to diversify regional economies and grow regional jobs. Partnerships with local government, industry and local businesses to plan for and promote sustainable growth and leverage regional WA’s strengths will further establish our regional cities and towns as open for business and vibrant places to work, play and learn.

‘The single major issue facing arts and culture in regional areas are the low or non-existent numbers of paid staff.’

(key stakeholder consultation)

6.3 Opportunities 2020-2030+: Maintaining and celebrating Aboriginal art, culture and heritage

Outcome: Aboriginal art, culture and heritage is strong, respected, maintained and celebrated

Strong and sustainable Aboriginal culture manifested through heritage, history, language, cultural practices and community connections is integral to the spiritual and physical wellbeing of Aboriginal people. Aboriginal culture is also a fundamental part of celebrating the wider WA community and its identity. It is integral to the wellbeing of all Western Australians and differentiates us from any other part of the world.

WA is home to exceptionally rich and diverse Aboriginal cultures and identities. There are close to 130 Aboriginal language groups in WA, with more than 60 of those languages spoken today. Increasing investment to preserve these and revitalise those extinct is underway nationally.

While only 13 per cent of Australia’s Aboriginal and Torres Strait Islander population lives in WA, Aboriginal art production in the State makes up around 60 per cent of Australia’s Aboriginal art economy.¹² This high rate of contribution to the national Aboriginal art industry can be put down to the strong Aboriginal Art Centre sector in WA, and initiatives, like the Revealed: Emerging WA Aboriginal Art program (Revealed). Supported by the WA Government, Revealed has grown exponentially and produced over \$2.5 million in sales to Aboriginal artists in its 12-year history. All income generated goes back to the Aboriginal arts sector and the program represents an annual Return on Investment of 40 per cent.

Arts and recreation services in WA represent the third highest employment category for Aboriginal people in a particular industry. Two creative industry domains show higher employment of Aboriginal and Torres Strait Islander people than the State average: film, TV and radio at 2.9 per cent; and music, performing and visual arts at 2.6 per cent. By comparison, Aboriginal and Torres Strait Islander Australians represent 1.6 per cent of all employment in WA.¹³

Preserving Indigenous tangible and intangible culture and heritage within a rapidly urbanising world is a key issue for governments globally. Positioning the maintenance and celebration of Aboriginal culture and heritage as a guiding priority for cultural infrastructure development in WA will not only meet visitor demand, it will also be a positive step towards reconciliation locally.

There is a significant opportunity to engage young Aboriginal people in arts and cultural practice. Consultation with young Aboriginal people, Elders and local governments who can facilitate engagement opportunities has been identified as a priority outcome.

This Framework will facilitate proposals for places that promote respect for, maintenance of, and celebration of Aboriginal culture and heritage. In partnership with communities, government and non-government entities, the framework will also develop places that foster cultural continuity, cultural security, cultural healing and contribute to the wellbeing of Aboriginal people. This investment into Aboriginal culture is identified by research, reports and policies Australia-wide as integral to building more vibrant and inclusive communities.

‘I love my culture and am proud when I can share it with the broader community.’ (key stakeholder consultation)

6.4 Opportunities 2020-2030+: Supporting strong and resilient remote communities

Outcome: A stronger WA economy

Aboriginal and Torres Strait Islander participation in economic arts activities is greatest in remote areas.¹⁴ 1 in 3 Aboriginal and Torres Strait Islander people in remote Australia creatively participate in the arts and almost 1 in 10 earn income from the arts.¹⁵ 1 in 10 professional Australian artists live in rural, remote or very remote areas. Between 2008 and 2012 WA Art Centres contributed approximately 61 per cent of Aboriginal Art Centre production in Australia.¹⁶ This is attributable to the large amount of Art Centres located in the Western Desert region followed by the Kimberley region. In the twelve-year period from 2001 to 2013, WA Aboriginal Art Centre sales totalled over \$50 million, with \$30 million in direct profit to artists.¹⁷ Around 32 per cent of Aboriginal and Torres Strait Islander Art Centre sales in Australia were attributable to WA Aboriginal Art Centres.

The National Survey of Remote Aboriginal and Torres Strait Islander Artists, which commenced in the Kimberley in 2015/16 showed Aboriginal artists’ estimated median annual income was significantly higher than the median personal income for all Aboriginal people in the Kimberley region.¹⁸ The research also found that approximately 40 per cent of the 3,000 creative Aboriginal artists in the Kimberley region possess the skills for cultural tourism but were not currently engaged in the industry and all artists surveyed agreed that tourists should visit communities to experience culture.¹⁹

Cultural tourism has been identified as a growth area in tourism markets and a realistic economic stimulus for remote and regional WA. International cultural tourist visitor numbers and spend has increased at a higher rate than average in Australia in recent years. Cultural tourists are also more likely to travel outside capital cities.²⁰

Aboriginal tourism businesses made a significant contribution to WA’s economy in 2016-17, adding \$43.8 million to the Gross State Product. Of this, \$20.1 million was a direct contribution with \$23.7 million indirect.²¹ The Aboriginal tourism sector also generates nearly 340 full-time equivalent jobs in one year and contributes nearly \$30 million to WA incomes.²²

The cultural infrastructure required to support the remote Aboriginal creative and cultural sectors is relatively low cost and jobs in the creative and cultural industries allow for flexibility to address issues of seasonality, limited access and unstable markets that are features of remote production.

Respecting, maintaining and celebrating Aboriginal culture supports mental wellbeing and commercial growth and is one of the existing opportunities for the self-determination and economic sustainability of remote communities.

‘The Ngaanyatjarra Lands ... art centres are some of the highest performing in the country. Our Aboriginal artists are national treasures, and should be viewed as such, and be provided with infrastructure which acknowledges the significant contribution they make to art and culture nationally and internationally.’

(key stakeholder consultation)

6.5 Opportunities 2020-2030+: Strengthening our communities through our diversity

Outcome: WA communities are empowered

Where and how people express their culture is central to strengthening our identity as Western Australians. Local performing arts centres, libraries, galleries and cultural spaces enable us to socialise and forge cross-cultural and intergenerational understanding, while opening employment pathways for our diverse communities.

Equitable access to our cultural centres, creative workspaces, civic spaces and festival spaces where communities engage with one another on a day-to-day basis is essential. These spaces provide opportunities to share what makes our communities vibrant, rich, and diverse, and contribute to a harmonious and inclusive society.

Western Australia has the largest percentage of overseas-born residents of any state in Australia. 32 per cent of the population were born overseas, and 52.5 per cent have one or both parents born overseas.²³ 18 per cent of Western Australians speak a language other than English at home. Over the next ten years the diversity of WA’s population is likely to grow even further.

People from culturally and linguistically diverse backgrounds (CaLD) are integral to the fabric of cultural infrastructure in this State, are leaders in creative industries, world-renowned artists, run cultural spaces, and program and participate in cultural activities.

Creative people of colour have identified barriers when navigating the arts sector in Australia.²⁴ Increasing the availability of safe, accessible and affordable spaces has been identified as a key opportunity to addressing some of these barriers.

There are opportunities to improve access and engagement for people of CaLD backgrounds through co-design and collaboration with CaLD communities in cultural infrastructure planning and programming.

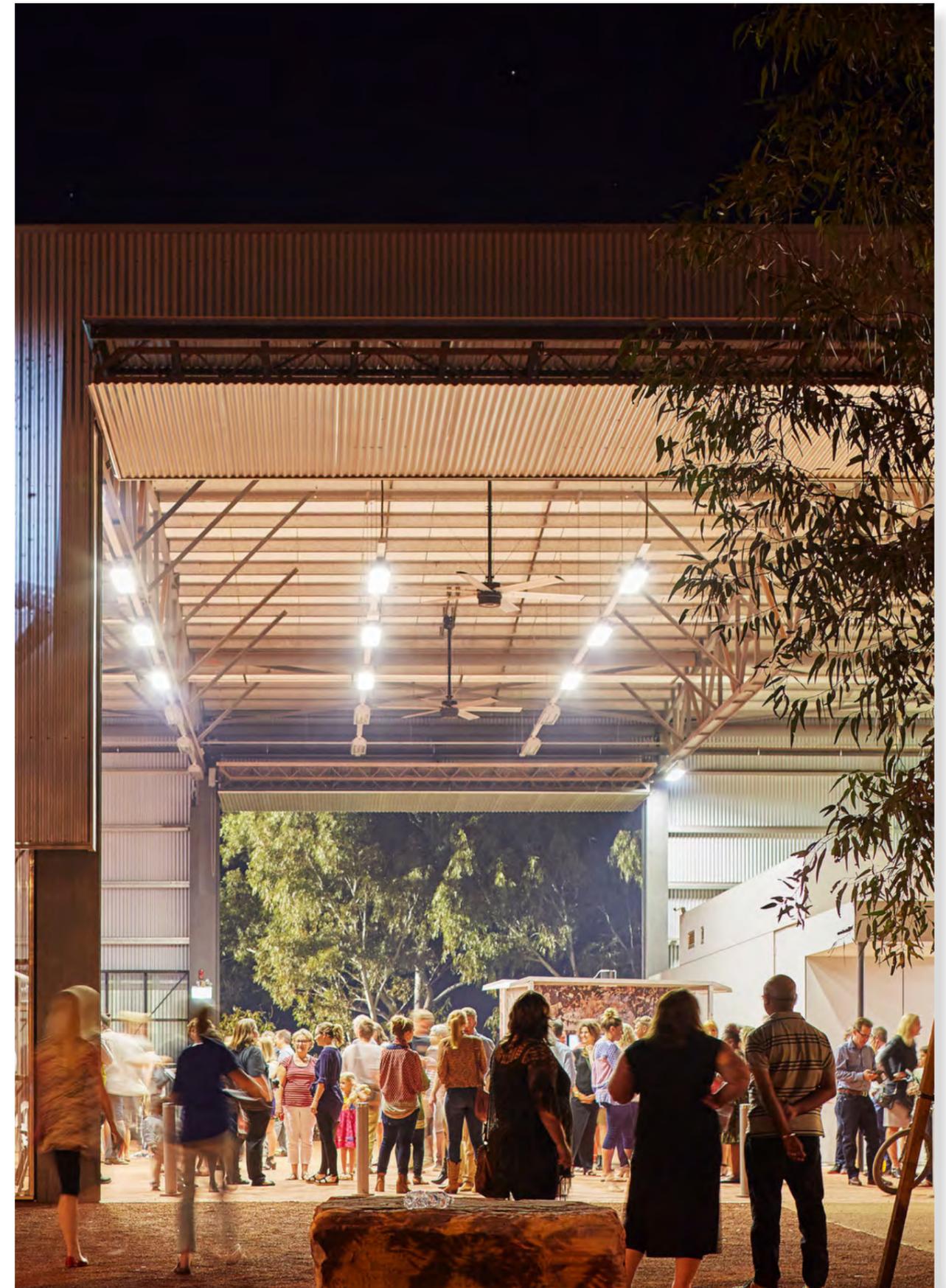
Showcasing creative industry and cultural collaborations between WA and our neighbours in the +8-time zone provides a unique opportunity to diversify our exports and attract high growth cultural tourism markets. Through cross-cultural collaboration and festivals, WA can develop cultural understanding to support Asia literacy and capability, develop international partnerships, and enhance people-to-people links between Western Australia and Asia, which are key themes of the WA Government's [Asian Engagement Strategy 2019-2030](#).

To promote our diversity, our cultural infrastructure planning processes—from cultural precincts, to creative hubs in transport precincts via the METRONET project, and in our regional towns and cities—have the potential to empower local communities. When communities are fully engaged with cultural infrastructure planning their needs and aspirations can be better fulfilled. This will enable the celebration of our rich cultural tapestry across the State and ensure WA is a safe place for all communities to celebrate their culture.

Culturally diverse interactions, collaborations and artistic experimentation promotes shared understanding and the celebration of our culturally diverse state. This is fundamental to the identity of Western Australians and our unique place in the world.

'It is ... the people - who have the ideas, bring together the people and whatever else is required to: organise; engage others; create; raise money; promote, develop, produce and present the art. It is only when this ... is in place that the physical infrastructure can come alive and offer all the joy, creativity and other benefits that arts and culture can bring to our lives and communities.'

(key stakeholder consultation)



East Pilbara Arts Centre. Photo by Robert Frith - Acorn Photography.

6.6 Opportunities 2020-2030+: Attracting and retaining talent, and growing tourism

Outcome: Vibrant liveable environments for locals and visitors

More opportunities for our creative industries to thrive means WA's creative talents can develop their business and practice here in Western Australia. Creative hubs and affordable co-working spaces can be platforms for new and emerging businesses within these job-intensive industries. These creative spaces allow people to forge connections and generate collaboration, on a self-organised rather than a formal basis.

Places that have a critical mass of creativity and rich cultural diversity have been found to be key to developing and keeping a skilled workforce - in all industries. Cultural vibrancy is critical to attracting highly skilled and creative people, businesses, investment, tourists, students and engaging local communities. All scales of cultural infrastructure contribute to this vibrancy and liveability, from our large-scale cultural institutions, to public libraries, commercial galleries, live music venues, artist's studios, and school performing arts centres. Many of these places operate on an international stage, connecting with overseas partners and audiences, creating pathways for collaboration and trade, for cultural relationships and diplomacy, talent attraction and tourism.

Cultural tourism is a growing sub-sector of the tourism economy. Visitors to Australia in 2017 were more likely to engage with arts and culture (43 per cent) than to visit wineries (13 per cent), casinos (12 per cent) or attend organised sporting events (6 per cent).²⁵ Over one million international tourists attended festivals, fairs and cultural events in Australia in 2017, an increase of 61 per cent since 2013.²⁶ Market demand for cultural and heritage tourism in Australia has outpaced overall tourism growth, and cultural tourists typically stay longer and spend more than the average tourist.

Tourism WA engaged in a comprehensive Two-Year Action Plan to grow the number of visitors to WA over the past two years (2018 and 2019), to promote Perth as an affordable, vibrant destination, and attract more people to regional WA.²⁷ Tourism WA is also partnering with the Western Australian Indigenous Tourism Operators Council (WAITOC) and WA Government agencies, including DLGSC, to develop an Aboriginal Tourism Action Plan.

The Department of Biodiversity, Conservation and Attractions (DBCA) has developed a [Two-Year Plan for Nature-Based Tourism in WA](#) with a central aim to promote ancient, contemporary and living Aboriginal culture and heritage across WA. There are still opportunities for growth in WA's cultural tourism markets. Tourism WA reported that 81 per cent of visitors surveyed last year were interested in experiencing Aboriginal tourism if it were easily accessible in WA, yet only 21 per cent did so.²⁸ Of those visitors who did not participate, 33 per cent stated that it was because they could not locate these experiences or did not know of any available.

Our diverse regions make WA distinctively attractive to tourists, with world heritage listed biodiversity, festivals showcasing local culture and creative talent, vast landscapes of outstanding beauty and cultural value, unparalleled cultural experiences, and exceptional culinary offerings. There are opportunities to celebrate the cultural richness of WA that have not been fully realised.

‘There is an exceptional opportunity for tourism strategies and operators to tap into WA’s cultural infrastructure.’ (key stakeholder consultation)

6.7 Opportunities 2020-2030+: Future proofing culture, creativity and the economy

Outcome: Creative workforce and culturally rich communities

Australia's 4.6 million Generation Zs (born between the years 1995 and 2009) are the 21st Century generation, with the whole of their formative years lived in this century. Within a decade they will comprise 12 per cent of the workforce and will be the first fully global generation, shaped by technology, digital hyper-connectivity, engaged through social media and expecting immediate access, and contribution to popular culture through iconic technology.

The total population of young people in WA is forecast to increase 44 per cent by 2030. By 2031 up to 34.4 per cent of the Western Australian population will comprise of children and young people aged 0-24 years. For them, digital engagement will be the norm in experiences of arts and culture. As such, the impact of this age group on policy development is significant.

For example, digital games are now the world's favourite form of paid cultural entertainment, with the games industry generating more revenue last year than television, movies, and digital music. The global interactive games market was estimated at \$135 billion USD in 2018, and the global virtual and augmented reality market is expected to exceed \$160 billion USD by 2023.^{29, 30}

This creates opportunities for game developers, animators, musicians and other creatives. China has built the world's first e-sports stadium to meet the demand of a new industry where the number of people watching e-sports online is higher than the number physically watching the National Basketball Association (NBA) globally.

To ensure our community remains fully engaged in culture and creativity, and to ensure our State remains competitive, we need to remain ahead of the game and plan for the future. This includes recognising and responding to the changing landscape of and emergent new cultural economies and industries into the 21st Century – to ensure that our cultural infrastructure is appropriate for servicing these growing and emergent industries.

It is in these emerging industries where our geography will be an asset, where people can live in one of the world's most pristine and safe environments yet still be digitally connected to the fastest growing markets in the world. Our infrastructure planning needs the voice of the young if it is to remain relevant.

‘There must be opportunities created for young people to develop as our next cultural leaders by being invited to sit on future committees about cultural infrastructure, join project working groups, and become more directly involved in decision making about their future.’

(key stakeholder consultation)



Chihiro Nomura as Giselle and Oscar Valdes as Albrecht in Giselle, Western Australian Ballet, 2019. Photo by Sergey Pevnev.

7. How we will do it

The Framework establishes a structure for cultural infrastructure planning and investment in WA. This Framework will enable a holistic and synergised approach for all stakeholders. These stakeholders include State, local and Federal Governments, the creative and cultural sector, the private sector and the community. Through a synergised approach, this Framework outlines a pathway to greater private sector and community investment in cultural infrastructure, increased cross-government partnerships, improved sector and industry capacity building, more effective coordination of precinct and land use planning, and more efficient cultural infrastructure investment.

Five focus areas have been prioritised to meet the outcomes and take advantage of the opportunities identified. These focus areas are broad so that as trends and needs change, WA will be flexible enough to adapt accordingly. The five focus areas are:

Focus area 1	Maintain and celebrate WA's Aboriginal art, culture and heritage
Focus area 2	Optimise existing cultural assets
Focus area 3	Holistic cultural infrastructure planning
Focus area 4	Incentivise private investment
Focus area 5	Understand and measure the public value of cultural infrastructure

This section outlines each of these focus areas in detail, centring on:

- **Current situation**
- **Opportunities**
- **Benefits.**

To plan for the future, specific opportunities for 2020 to 2030, and beyond, have also been identified. These demonstrate opportunities for future-thinking, forward planning and investing in successful cultural and creative economies and communities across our State.

7.1 Focus area 1: Maintain and celebrate WA's Aboriginal art, culture and heritage

Target investment to facilitate the effective maintenance and celebration of Aboriginal art, culture and heritage.

7.1.1 Current situation

Western Australia is home to exceptionally rich and diverse Aboriginal cultures and identities. The State represents the third highest in diversity of Aboriginal and Torres Strait Islander groups across Australia.

Western Australian Aboriginal artists are exhibited in major galleries internationally and are world-renowned for theatre, dance, music, literature, film, digital arts, design and more. WA's Aboriginal Elders and cultural leaders work across all disciplines to maintain and share culture and heritage across generations and cultures.

WA's Aboriginal creatives work in all fields of cultural production and the creative industries, producing contemporary and traditional art and culture revered by local and international audiences. Aboriginal communities, cultural organisations, not-for-profits, businesses and corporations are already responding to the demands of these diverse audience groups who want to experience, immerse themselves in, and learn about Aboriginal art and culture.

Key stakeholder consultation, however, has identified an underestimation of the tourism market for Aboriginal art: the experience of visiting Aboriginal art galleries, Art Centres, and purchasing Aboriginal art. This market demand is reflected in Tourism WA research, which has identified a high proportion (81 per cent) of tourists in WA have an interest in participating in Aboriginal tourism. However, only 21 per cent of tourists undertook these activities in 2018-19.³¹ A third of those who did not participate said they had not been aware of the availability of these activities. Western Australian intrastate tourists in particular have a high interest in seeing an Aboriginal dance, theatre or performance, visiting an Aboriginal Art Gallery, visiting an Aboriginal Cultural Centre and purchasing Aboriginal art, craft or souvenirs.

Currently an estimated 80 per cent of 'Aboriginal style' souvenir products and merchandise sold to the tourism market in Australia is inauthentic or fake.³² This has a significant impact on income streams for Aboriginal artists and misappropriates Aboriginal culture, knowledge and heritage. The prevalence of inauthentic products creates barriers to commercialisation of authentic products, consumer confusion, lack of protection for Aboriginal and Torres Strait Islander cultural expressions, and the economic and social harm. A Federal Government [2018 Report](#)³³ on the issue recommended: funding for new infrastructure and capacity building; analysing the size and value of the Aboriginal and Torres Strait Islander art and souvenirs markets; better information for tourists; new Indigenous Cultural and Intellectual Property (ICIP) laws; and for a voluntary trademark and a mandatory information standard for authentic products.

It is also important to acknowledge that the development of cultural infrastructure is not appropriate for every Aboriginal cultural place. Engagement with Aboriginal community representatives to determine suitability on a case by case basis is required. Further policy work will need to be developed in partnership with Aboriginal communities to establish appropriate frameworks and processes for incorporating Aboriginal culture in cultural infrastructure development.

'Aboriginal people have a spiritual and physical connection to the land, one that guides the way they understand, navigate and use the land. With this understanding comes inherent responsibilities of sustainability, maintenance, respecting the land and protection. Physical Infrastructure including buildings, artificial constructions and the adaption of the landscape will be suitable for a selection of cultural areas. However, they will not be applicable to every cultural site...' (key stakeholder consultation)

7.1.2 Opportunities

There is significant opportunity in showcasing WA's Aboriginal art, culture and heritage to the world, tourists and locals. WA's Aboriginal Art Centre networks are positive models for showcasing Aboriginal artists nationally and internationally, engaging and supporting local communities. Collaborative initiatives could connect tourists from visitor centres, via cultural trails and digital networks. The cultural infrastructure required to support the remote Aboriginal creative sector is relatively low cost; and jobs in the creative and cultural industries allow for flexibility to address issues of seasonality, limited access and unstable markets that are features of remote production.

Aboriginal Cultural Centre

An **Aboriginal Cultural Centre** in our capital city provides a much-needed opportunity to showcase and celebrate WA's world-renowned Aboriginal culture and art in all its richness and diversity.

There has been significant interest from a number of stakeholders both internal and external to government for the development of an Aboriginal Cultural Centre in Perth to showcase Aboriginal Culture from across Western Australia.

Infrastructure Australia's 2019 Australian Infrastructure Audit recognised that arts and cultural infrastructure plays a key role in the social and economic empowerment of Aboriginal people. This was further confirmed in February 2020 with Infrastructure Australia listing the opportunity of a [national program of indigenous art and cultural centres](#) on the Infrastructure Priority List as a priority initiative.

A future Aboriginal Cultural centre is an important element of improving cultural understanding for Western Australians and visitors to Western Australia.

A critical success factor for a cultural centre proposal is to ensure that it has the backing and involvement of the appropriate traditional owners in the concept, design and site selection. With a project of this magnitude and cultural importance – it is essential that all options are considered to create the best outcome for the Aboriginal community.

In 2020 a funding commitment was announced by the Western Australian Government, which will provide the opportunity for this scoping and planning to occur.

This funding will be used to undertake comprehensive consultation and engagement with Aboriginal Communities across the State, commencing with the Noongar people in the Whadjuk region, as the Traditional Owners and as the 'host nation' they are a crucial stakeholder for planning and negotiation of an Aboriginal Cultural Centre.

The commitment ensures the time and resources to do the necessary planning to ensure the state is best positioned to consider future options for an Aboriginal Cultural centre.

Digital opportunities and upgrades

The State Government's [WA Recovery Plan](#) in response to the COVID-19 pandemic includes investment in the design and delivery of online portals for Aboriginal art sales and presentation of performing arts activity. It is the intention of the initiative to foster collaboration and promote Western Australian works on the local, national and international stage.

Digitisation and multi-media facilities provide opportunities to maintain and share art, culture and heritage and engage young Aboriginal people, particularly in remote spaces, while improving access to university and vocational, education and training courses. There is also great potential in aligning new infrastructure and upgrading existing infrastructure, with modern technologies to increase capacity for digital archival and sharing of art, language and culture. This will open up new channels to promote Aboriginal arts and culture and enhance the experiences for in person and online audiences.

Incorporate Aboriginal art, culture, heritage, language, and knowledge in infrastructure

Opportunities to celebrate local Aboriginal art, culture, heritage, language, and knowledge

exist in every infrastructure development across WA, from signage indicating place names and language groups to tourist experiences, to the incorporation of art, culture and stories in building design and public art. Engaging Aboriginal designers, artists, architects, and Elders is of paramount importance in this process, as are Aboriginal engagement frameworks, and community and culture-led design models which have proven success in various projects across the State.

Work has been undertaken to incorporate Aboriginal art, culture, language and heritage in major infrastructure projects in WA recently, supported by strategies such as the [Gnarla Biddi – Our Pathways](#) Strategy developed to embed genuine engagement with Aboriginal communities across the METRONET program, and the [Kaat Koort Waarnginy](#) currently employed by Development WA and used in the Yagan Square and Scarborough developments. In addition, the Public Transport Authority supports the incorporation of Aboriginal art, culture, language and heritage in infrastructure design for public transport precincts. Main Roads Western Australia also have mechanisms to incorporate Aboriginal art, culture, language and heritage in public art, urban and landscape design and naming infrastructure. The Optus Stadium project is a recent example of incorporation of Aboriginal art, culture, language and heritage in the stadium, Stadium Park and Matagarup Bridge.

Significant tourist arrival points such as airports, train stations and bus stations are also critical spaces for the incorporation of Aboriginal art, culture, language and heritage in building and landscape design and public art. There is also further potential to incorporate local languages and culture in Department of Education school facilities, in the celebration of the cultural diversity of WA.

Landgate has launched the [Aboriginal and Dual Naming Guidelines](#) for naming Western Australian geographic features and places to help preserve and reawaken local languages through Aboriginal place names. Developed in consultation with local governments, Aboriginal organisations and other key stakeholders, the guidelines give communities across Western Australia the tools to identify opportunities for Aboriginal place naming and implement them. The emphasis of the guidelines is early engagement and consultation with the traditional owners, acknowledging the importance of their connection to Country.

Landgate can also provide advice and support for the use of Aboriginal language in infrastructure development and has regular engagement with local governments and the Western Australian Local Government Authority (WALGA) to incorporate Aboriginal language place naming as part of their Reconciliation Action Plans. This creates potential for a holistic approach to Aboriginal naming of infrastructure alongside Aboriginal place naming, or renaming, and dual naming of geographic features and places, where appropriate.

Notably, the former King Leopold Ranges in the Kimberley region was officially renamed Wunaamin Miliwundi Ranges in July 2020, after consultation with the Wilinggin Aboriginal Corporation and Bunuba Native Title Corporation. The name incorporates the Ngarinyin (Wunaamin) and Bunuba (Miliwundi) traditional names and honours Aboriginal culture and connection to the land.

The Department of Biodiversity, Conservation and Attractions (DBCA) have renamed National Parks to Aboriginal names. Development WA have also incorporated Aboriginal language and culture in estate naming, branding and logos and street names. Further opportunities to continue this work can be identified across WA.

The Community Arts Network WA (CAN WA) have engaged communities in [Place Names](#), a five year program aimed at engaging communities across Noongar Country and beyond in the Aboriginal stories, language and culture of each place. Based on Professor Len Collard's long term research, the initiative aims to explore the meaning of towns and places with Noongar names, through film and art and encouraging the use of the Noongar words for places that were used pre-colonisation.

The [Gnarla Boodja Mili Mili - Our Country on Paper](#) interactive map, compiled and launched by DLGSC in partnership with the City of Perth in 2019, is an online interactive map acknowledging the names of Noongar places throughout the Perth CBD area – also known as Boorlo or Burrell in the Noongar language. There is potential for this mapping project to extend to other locations across the whole of WA.

Art fairs

In line with growing demand for authentic Aboriginal art, art fairs such as [Revealed](#) and the Darwin Aboriginal Art Fair have become increasingly important places for consumers to purchase Aboriginal art. This is because there is buyer certainty with purchasing from established institutions and markets in light of public perception of a history of exploitation in the industry and the inauthentic art trade.³⁴

The [Revealed: WA Aboriginal Art Market](#), is the State's largest one-day market and exhibition of its type and has featured over 500 emerging Aboriginal artists from every region of WA since its inception in 2008. In 2019 public attendance increased by 72 per cent on the previous year, with a record of 22,681 visitors generating over \$619,235 in sales, a 22 per cent increase on the previous year. Sales in 2019 alone totalled almost 30 per cent of Revealed's 11-year history previously. This indicates the exponential increase in demand and appetite for WA Aboriginal art from the wider public, particularly in the last few years.

Self-determination and improved wellbeing

There is also potential to promote **self-determination** in Aboriginal cultural infrastructure development, with partnership and capacity building models of facility management designed with the aim to transfer management and resource control to Aboriginal peoples. The recent example of the Murujuga Living Knowledge Centre, currently in development, provides a case study.³⁵

Enabling local communities to design, deliver and evaluate cultural infrastructure needs, as well as communicate, share and celebrate their unique culture, history, heritage and sense of identity creates improved wellbeing and community empowerment.

Self-determination has been identified in the [United Nations Declaration on the Rights of Indigenous Peoples](#) as a fundamental human right. Urban design and planning policies have also identified the critical importance of self-determination to empower Indigenous peoples to transform urban design processes to establish cultural infrastructure that transcends tokenism, and Eurocentric ideas of place.^{36, 37}

Research has highlighted that some remote communities could benefit from the establishment of studio space and facilities for more art forms, in particular to encourage the work of young and emerging musicians.³⁸ Key stakeholder consultation for the Framework identified digital technologies as important for engaging young people in arts and culture and providing training opportunities in remote areas.

Partnerships, collaboration and capacity building

Partnership with communities to deliver cultural facilities, like cultural healing centres and cultural keeping places in remote and regional communities provide opportunities to acknowledge the past and move forward together. **Local Government Reconciliation Action Planning** can be used for the development of appropriate cultural infrastructure for the sharing of Aboriginal culture and heritage. This can also promote the employment of Aboriginal people in local government community and cultural development positions.

Synergies between the objectives of Aboriginal Art Centres, Aboriginal Cultural Centres, the Aboriginal Ranger Program, the Culture in the Parks program, and Aboriginal tourism operators and experiences, can also be identified to meet mutual outcomes.

Synergies already exist. For example, the Aboriginal Ranger Program, led by the Aboriginal Community and Aboriginal organisations with support from the Parks and Wildlife Service and the Department of Biodiversity, Conservation and Attractions (DBCA) includes capturing knowledge from community Elders on Country, documenting significant sites, delivering cultural awareness experiences, and cultural tourism. The Culture in the Parks program assists Aboriginal cultural tourism and events businesses on land managed by DBCA.

Further programs can be developed to build on these synergies. For example, the [WA Hiking Strategy: Bushwalking and trail running in Western Australia 2020-2030](#) jointly funded by DLGSC and DBCA has recommendations to improve visibility of existing Aboriginal cultural bushwalking experiences and support the appropriate development of more experiences across WA.

The [Regional Arts and Culture Investment Program](#) (RACIP) provides opportunities to activate and build the capacity of Aboriginal arts and cultural infrastructure, through the **Aboriginal Business Development and Capacity Building Fund**, and the **Aboriginal Arts Commissioning Fund**.

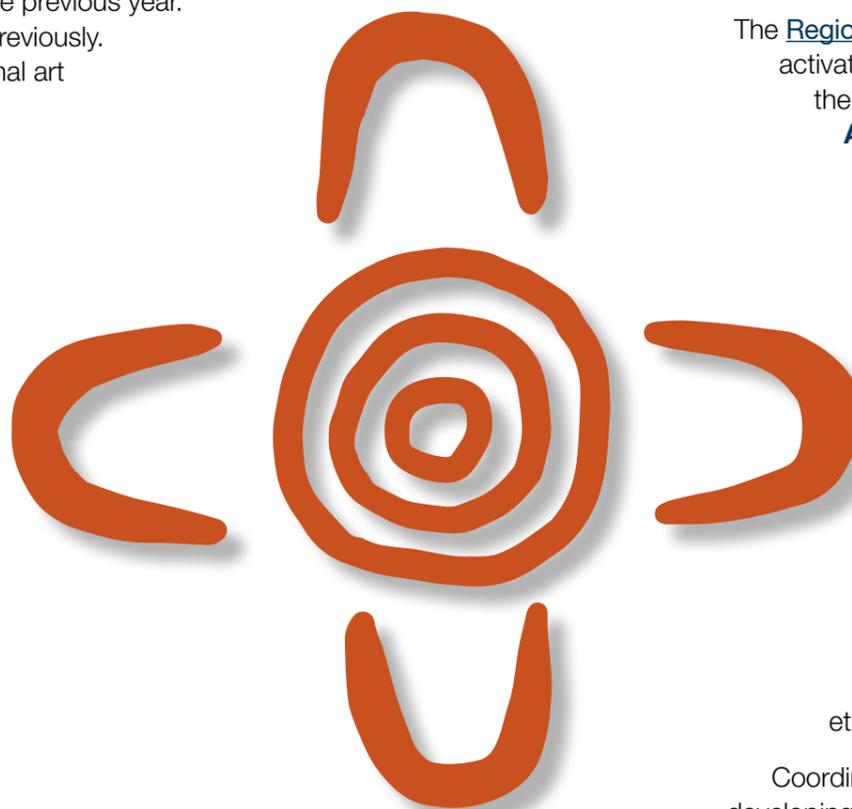
Through the **Aboriginal Business Development and Capacity Building Fund** the Aboriginal Art Centre Hub of Western Australia (AACHWA) has been funded to deliver a program of business development to Aboriginal arts centres. The program includes the WA Art Centre Annual Forum and the Arts Worker Internship and Training Program.

The Aboriginal Economic Development function within the Department of Primary Industries and Regional Development (DPIRD) also aims to unlock significant and impactful regional Aboriginal economic and business development opportunities.

Initiatives for Visitor Centres in partnership with State Government and local governments, and with arts and cultural organisations, can be undertaken to develop their capacities to direct tourists to Aboriginal cultural events, and spaces, promote and sell locally produced art and design products, and to understand the importance of the Indigenous Art Code for ethical trading in Aboriginal art.³⁹

Coordinated by the Pilbara Development Commission, the WA Government is developing in a multi-agency, multi-disciplinary team to investigate and develop licensed product from Aboriginal Art Centres. The three-year project will involve six Art Centres from across the Pilbara, Kimberley and Goldfields-Esperance regions, and will capitalise on a national focus on the ethical production, promotion and sale of Aboriginal and Torres Strait Islander art, craft and design.⁴⁰

A key outcome of the project is to develop new business and income streams for artists and their communities through the development of products for the tourism market. Developing initiatives for Visitor Centres can provide further avenues for the sale of these products.



Celebrating culture

World Heritage status for the Murujuga (Dampier Archipelago and surrounds) will present an exceptional opportunity to **promote WA's Aboriginal culture and heritage to the world**. The addition of Murujuga to Australia's World Heritage Tentative List in 2020 is a significant step in this process. A successful listing would place Murujuga alongside other World Heritage listed properties such as Stonehenge, the Taj Mahal, the Great Wall of China and Grand Canyon National Park.

In August 2020 the new Ngajarli Trail opened in Murujuga National Park which improves access to viewing the culturally significant rock art, provides interpretive signage, and will allow Murujuga Aboriginal Corporation to commence tours of the site. The project was managed by the Department of Biodiversity, Conservation and Attractions, with guidance and advice from the Murujuga Park Council and Circle of Elders. Yurra Pty Ltd, which is associated with the Yindjibarndi traditional owners and one of MAC's member groups, was the contractor for a majority of the earthworks, concreting and landscaping. In our capital city, cultural spaces along the Derbarl Yerrigan (Swan River) and Djarlgarro Beelie (Canning River), from the Darling Scarp to Wadjemup can be connected through contemporary and traditional Whadjuk culture and stories to form a seamless cultural tourism experience. The Department of Biodiversity, Conservation and Attractions (DBCA) and the Swan River Trust are identified partners in developing a River City plan, which can incorporate the [marli riverpark Interpretation Plan](#) as a baseline. This would align with DBCA's preparation of Precinct Plans along these rivers.⁴¹

Culture is intrinsically linked to Aboriginal identity and way of life, connection to Country and belonging. Aboriginal cultural production therefore has distinct and specific connotations and qualities, seen in the growing provision and demand for Aboriginal cultural services particularly in the past decade - such as Welcome to Country ceremonies, cultural advisory services and cultural awareness or competency training programs. As Aboriginal and Torres Strait Islander culture and identity becomes more widely accepted and embraced by all Australians as intrinsic to their own cultural identity, this industry is only going to grow, and be in demand by more people and governments, into the future.

This Framework provides some guide for facilitating cultural infrastructure that supports Aboriginal cultural production as it exists and as it needs to be delivered to the wider community into the future, by Aboriginal people.

7.1.3 Benefits

Culture is considered a "life-line" to young Aboriginal people in Australia. Being strong in culture builds resilience, skills, participation and wellbeing, and is especially vital to young people who make up a significant and growing part of Aboriginal WA. Targeted investment to facilitate the effective maintenance and celebration of Aboriginal art, culture and heritage in WA can contribute to the intergenerational transfer of knowledge, and the capacity to practice culture.

The investment in Aboriginal art, culture and heritage will also increase social, economic and cultural outcomes for Aboriginal people due to the associated rise in Aboriginal art production and cultural economies such as tourism, jobs, and business development. This can provide wider socio-economic benefits to Aboriginal communities, particularly in rural and remote areas.⁴² Growing the capacities of Aboriginal artists, organisations and businesses will build on the significant contribution they already make to art and culture nationally and internationally and will grow jobs and opportunities for Aboriginal Western Australian's in the future.



Della Rae Morrison in Hecate, presented by Yirra Yaakin Theatre Company in association with Bell Shakespeare. A Perth Festival commission. Subiaco Arts Centre, February 2020. Photo by Dana Weeks.

WA case study — East Pilbara Arts Centre and Martumili Artists

Award-winning artist-centred design

The award-winning East Pilbara Arts Centre, owned by the Shire of East Pilbara in Newman, is the home of Martumili Artists. Martumili Artists is an activity of the Shire and was established by Martu people living in the communities of Parnpajinya (Newman), Jigalong, Parnngurr, Punmu, Kunawarritji, Irrungadji and Warralong, and it draws on strong influences of Aboriginal art history. The artists and their families are the traditional custodians of vast stretches of the Great Sandy, Little Sandy and Gibson Deserts as well as the Karlamilyi area.

Martu people were at the centre of the design process for the Art Centre which included extensive consultation to outline the cultural, practical and environmental needs of the artists. The building features culturally sensitive design elements to meet the needs of Martu artists. The sizeable roof surface can collect 830,000 litres of water per year, which is stored in a water tank. This tank not only services the building and provides a thermal sink, it also assists to cool the building in the summer, and more importantly acts as a cultural barrier sensitive to Martu avoidance relationships.

By ethically and literally putting the Martu people at the centre of the design process for new arts and cultural infrastructure for Newman, the East Pilbara Arts Centre project impelled government and industry to work together to challenge the usual government procurement processes. Instead of focusing solely on capability, previous experience and budget, as per traditional government procurement, the foremost aim was interpreting a design that met the needs of the Martu.

Working with Martu artists over a six-month consultation period, the partners achieved a “Martu approved” design brief outlining the needs of the artists including cultural and heritage requirements. This drove an innovative expression-of-interest process, funded by BHP and brokered by the University of Western Australia. Architects were invited to conceptualise a flexible civic space, intimate enough to support artistic creativity, but of a sufficient scale to accommodate whole-of-community events, whilst retaining the Martu people at the core of the design.

The winning design by Officer Woods Architects features a large span steel frame shed rejecting the notion of a static, finished building. Like a tent, it covers, secures and shades a large area that can be contained, covered or completely open. The scale of the built form is accentuated by a 45m long artwork, demonstrating East Pilbara Art Centre’s substantial civic nature and its aim to generously lay itself open to the community.

The Arts Centre includes a gallery art storage space, a studio for artist development, a kitchen and separate kitchenette, laundry, pump and camp storage room, office space and a caretaker’s residence. There is also a large open area available for events and functions. The interior of the building is adaptable for a range of events, and the shed façade serves as a projection screen. A number of green building practices were included in the design, construction and operation with the aim of achieving a Green Star rating.

East Pilbara Arts Centre is the first regional civic infrastructure project developed using a design competition. It is a best practice example showing how emphasising user input and design can deliver successful cultural infrastructure. Officer Woods was awarded the prestigious Sir Zelman Cowen award for Public Architecture at the 2017 National Architecture Awards for the project.

In the year after the building opened, 51 new artists were recruited, more than 1,180 artworks were produced, and nine additional young artworkers employed.

The design is flexible and has sufficient space for future expansion with the potential for new forms of artistic practice to be developed over time. This will allow Martumili Artists to evolve into other creative areas such as installation, multi-media and digital art or sculpture.

The East Pilbara Arts Centre has created a place where Martu artists can create exceptional art work, be ‘in-residence’ from remote communities, share their stories and art practices, and collaborate with other artists from across the region and the country. Key outcomes of this include reducing social isolation and increasing professional knowledge.

Funding for this facility was provided by BHP, the State Government’s Royalties for Regions Program through the Pilbara Development Commission, Lotterywest and the Shire of East Pilbara.



East Pilbara Arts Centre (top image), Martumili Gallery (bottom image). Newman, Western Australia, April, 2016.
Photos by Robert Frith – Acorn Photography.

WA case study — Mangkaja Arts Resource Agency

Leading innovation in new mediums and new markets

Mangkaja Arts Resource Agency is an Aboriginal owned and run studio and gallery space located in Fitzroy Crossing in the Western Kimberley region of WA. Artists from vast and remote areas of Country create a vibrant array of artworks, stories and cultural connections, these are enhanced and enabled by the Art centre.

The Art centre supported the development of a number of innovative projects including artworks on perspex, jewellery and fashion design that have resulted in national acclaim and commercial success. Mangkaja's senior women have taken the perspex painting medium to a grand scale with works being commissioned for, and presented at, The National 2019 at the Museum of Contemporary Art (MCA) in Sydney.

In 2020, Ngarralja Tommy May, a Wangkajunga and Walmajarri man and former Deputy Chairman of Mangkaja Arts, won the overall 2020 Telstra Art Award at the National Aboriginal and Torres Strait Islander Art Awards (NATSIAA) for his artwork Wirrkanja. The NATSIAAs are Australia's most prestigious and longest running art awards. Ngarralja is also a former Chairman of Kimberley Aboriginal Law and Cultural Centre (KALACC), an executive for twenty-one years on the Association of Northern Kimberley and Arnhem Aboriginal Artists (ANKAAA) Board of Directors, a founding member of the Karrayili Adult Education Centre.

He dances and sings Kurtal, is fluent in Wangkajunga, Walmajarri and English and writes Walmajarri.

Mangkaja Arts has developed a collaborative relationship with 'Gorman', a Melbourne based fashion label and created one off limited-edition lines that showcased five senior artists: Sonia Kurarra, Mrs Japulija, Mrs Rawlins, Ms Uhl and Mangkaja founder Tommy May. This culminated with the launch of the collection at the Darwin Aboriginal Art Fair, and the MCA, in August 2019, and the sale of the collection in 40 stores across Australia and online.

This project is the first collaboration with Aboriginal or Torres Strait Islander artists for Gorman and the first collection for Mangkaja Arts. It has made the artists' work accessible to a new audience and broadened the awareness of the incredible work of Mangkaja artists, with features in Vogue Australia and other leading media. The copyright agreement, negotiated with assistance from the Copyright Agency, establishes a benchmark that can inform future agreements for Aboriginal and Torres Strait Islander artists and Art Centres working in the fashion space. Throughout the project the Art Centre has worked to provide and extend opportunities to community members including working alongside photographers, makeup artists and stylists, and engaging local girls who are embarking on modeling careers to feature in the campaign for the collection.

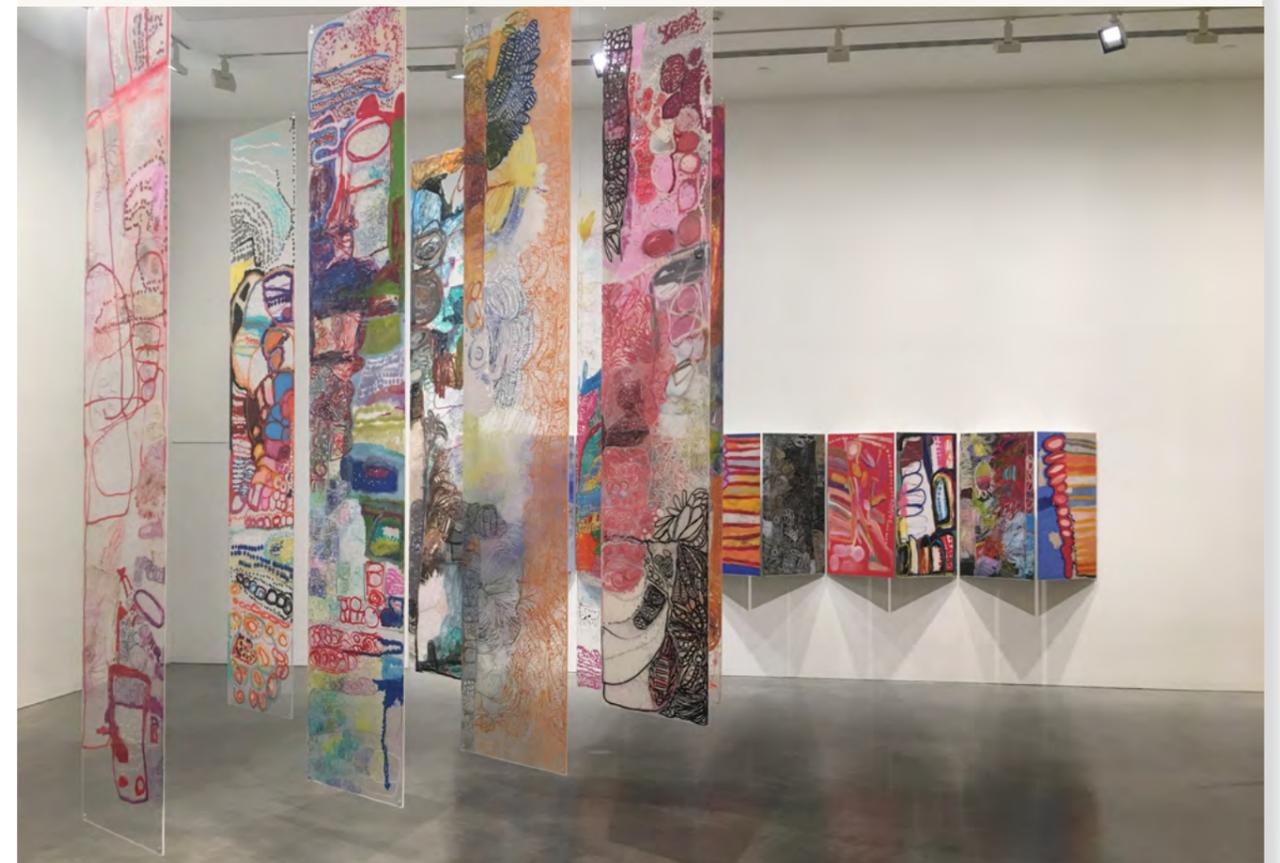


Also, in 2019, Mangkaja artists supported by Yanunijarra PBC and the the Ngurrara Committee traveled to the Sharjah Architecture Triennial, in Sharjah, United Arab Emirates, to exhibit the Ngurrara canvas at the invitation of Princess Sheika Hoor Al Qasimi. This 8 x 10 metre canvas was created by the Ngurrara artists to map and explain connection and cultural knowledge of their Country and was an essential piece that helped to establish native title in the Ngurrara claim in the late 90s. The opening ceremony featured Ngurrara men dancing on the canvas to the voices of Walmajarri Elders led by Penny K Lyons and Ngarralja Tommy May, and attended by the King of Sharjah, the Sultan Bin Muhammed Al-Qasimi.

2019 also saw Mangkaja Chairman and artist Mervyn Street travel to Mauritius to open the touring exhibition - Yiwarra Kujju: The Canning Stockroute.

Object and furniture design is a field Mangkaja artist John Nargoodah is finding success in, collaborating with avant guard designer Trent Jansen to launch a new range of furniture combining their complementary skills in leather manipulation and object design across the vast distance between Fitzroy Crossing WA and Thirroul NSW. Their exhibition 'Partu - Skin' opened at Melbourne Design Week 2020 in Arc One Gallery. Their first collaborative piece involving numerous Mangkaja artists 'the Jungarra Chair' was acquired by the NGV. And they have garnered representation by Sydney based Sally Dan Cuthbert Gallery.

The ongoing development of new techniques and access to new audiences and growing market areas is a key strategy the Art Centre has undertaken providing infrastructure that enables economic, social and cultural growth and development for the Fitzroy Valley community.



Left page image: Tommy May wearing his special edition shirt made for the Mangkaja x Gorman collection. Photo by Charles Freger. Above image: Installation image of Mangkaja Arts Perspex Installation for The National 2019. Courtesy of Mangkaja Arts.



Julia Hales in You Know We Belong Together, a Black Swan State Theatre Company, Perth Festival and DADAA co-production. Perth 2018 & 2019. Photo by Toni Wilkinson.

7.2 Focus area 2: Optimise existing cultural assets

Planning and design for world-class cultural infrastructure, precincts and experiences.

7.2.1 Current situation

The opening of the WA Museum Boola Bardip provides an unprecedented opportunity to attract locals and tourists to engage in WA's culture and creativity. In the WA Museum Boola Bardip the State's unique cultural and scientific collections will come alive with innovative new exhibitions. This highlights the potential for WA's existing cultural infrastructure and cultural precincts to maximise community and visitor engagement. There is significant opportunity to upgrade and activate WA's cultural precincts through cohesive strategic planning to maximise visitor experience right across the State. By setting benchmarks for excellence in design and implementation these critical cultural spaces can be modernised, upgraded, renewed and revived.

In the 2019 Australian Infrastructure Audit, Infrastructure Australia stated that "arts and cultural infrastructure suffers from maintenance backlogs, high costs of heritage maintenance, and space constraints, resulting in assets not being fit-for-purpose"⁴³ noting without appropriate funding prioritisation, user accessibility to cultural spaces – and the quality of user experience – will be reduced.

The State Government, local governments and communities are faced with ongoing maintenance and operational costs that limit capacity building and community engagement. For example, the 2019 Regional Exhibition Touring Boost [Regional Galleries Mapping and Needs Analysis Survey](#) found that 46 per cent of participating venues are in buildings that are over 50 years old. In addition, 56 per cent of venues stated they did not own standard audio-visual equipment.

Digital distribution of cultural content has been identified as likely to have a long-term role in creative participation, transcending isolation and supporting wellbeing.⁴⁴ However, the geographical vastness of WA continues to pose a challenge for digital connectivity. Reliable mobile communications and Internet connectivity are not always available. For example, some Aboriginal Art Centres have suffered outages, mobile coverage dropout and slow speed connections, which impact their capacity for e-commerce, attracting visitors, and business development. Libraries and cultural centres are also critical local hubs that provide Internet and digital services to local communities. In order to provide and grow these services, there is an opportunity to invest in upgrading digital infrastructure.

Crisis, such as the COVID-19 pandemic, have underlined the importance of effectively managing infrastructure assets to achieve resilience. There is the opportunity to optimise WA's existing State-owned infrastructure and precincts so they are fit-for-purpose for our creatives and community by: improving accessibility; undertaking maintenance, structural and compliance requirements; upgrading equipment; heritage restoration; and sustainability upgrades to reduce operational costs. New technologies and innovation can enhance creative, audience and visitor experiences considerably and improve operational efficiency. Introducing flexible, affordable spaces that support a diversity of needs for our current and future populations will increase community engagement and access.

7.2.2 Opportunities

The Framework presents an opportunity to be more effective with cultural infrastructure investment by directing resources to growing, supporting and sustaining our creative and cultural ecosystem through contemporary, fit-for-purpose facilities.

Activating cultural infrastructure and connecting communities to culture

The [WA Recovery Plan](#) includes culture and arts initiatives developed by the WA Government to support WA's economic and social recovery from COVID-19. As part of the Recovery Plan, and in partnership with Lotterywest, the DLGSC developed the [Creative Communities COVID-19 Recovery Program](#). The Program is supported by the principles of community, connection and collaboration and it will be a catalyst for recovery within communities across the State. It is modelled on a community focused artist-in-residence program that engages communities, children and families and will be delivered in partnership with either a local government authority, local school, or community group.

A key objective of the program is to increase the activation of key community cultural facilities, such as metropolitan and regional performing arts centres, galleries, and libraries. The program will support the small to medium arts sector and independent artists and it will deliver up to 100 residencies and provide employment opportunities for approximately 350 artists. The program prioritises projects that engage children and their families, and young people from communities that: are experiencing high levels of social, health and/ or economic impact due to COVID-19; have limited or low access to arts and cultural programs; may be located in regional or remote Western Australia, or reflect the diverse communities in the State.

Funding has also been allocated through the WA Recovery Plan to the '[Getting the Show back on the Road](#)' shared risk package to reactivate live performances and touring activities, creating increased opportunities for employment and venue activation. The package includes: a venue hire waiver for local performing arts companies for free access to State Government venues including those managed by the Perth Theatre Trust, Botanic Gardens and Parks Authority and VenuesWest and funds available to underwrite COVID-19 related financial risks for live music and performance.

The Regional Arts and Cultural Investment Program's (RACIP) [Business Development and Capacity Building Fund](#) will also support business development and activation of regional venues and provide employment and career pathways for young people in regional towns. CircuitWest has been contracted to deliver a business development and capacity building program for the regional performing arts sector. This includes professional development, tour coordination and audience development and research for the regional performing arts sector.

RACIP also includes a range of programs that promote regional venue activation. This incorporates [Playing WA](#), which supports performing arts touring into professionally managed venues in regional WA, [In the House](#), which presents expanded programs of activity in regional performing arts venues, and [Made in WA](#), which commissions new performing arts work that is relevant to regional audiences and will be premiered in regional venues.

WA can also take a proactive approach to infrastructure activation opportunities. An asset register produced by an audit of State and local government owned infrastructure can be used to identify buildings that are under-utilised and can be repurposed for cultural use. DLGSC can also work with Development WA to review property scheduled for renewal and identify and negotiate opportunities for temporary use.

Upgrading and optimising existing assets

Western Australia's iconic [Perth Concert Hall](#) will receive investment as part of the State Government's WA Recovery Plan. The historic venue, which opened in 1973, was the first concert hall to be built in Australia after World War II.

The redevelopment will see the Perth Concert Hall transform into the home for music in WA.

The refurbishment includes a chamber music venue, purpose-built teaching rooms, rehearsal rooms, a subterranean orchestral rehearsal studio, an administration area, venue wide Wi-Fi and a permanent purpose-built stage with a large LED screen as a backdrop. As the Home for Music in WA it will create greater opportunities for the ongoing presentation of WA music concerts. The works, which are expected to create 230 jobs, will see the restoration and redevelopment of the building and forecourts to create an accessible, functional and active cultural hub connecting the city to the Swan River.

The State Government's WA Recovery Plan also includes continuing upgrades and restoration work at [His Majesty's Theatre](#). Built in 1904, and at the time, the largest theatre in Australia it is a stunning example of Edwardian era architecture. The works includes reinstating the original balconies and verandahs, which will provide new event spaces.

A masterplan for the [Perth Cultural Centre](#) is being developed with a focus on creating a precinct that is a precinct that is; safe and secure for visitors; well connected to other Perth venues; easy to navigate and comfortable for pedestrians; open and welcoming; and clean and uncluttered. This will greatly improve the visitor experience and showcase the world-class art and culture on offer within. The strategic consideration of the future Cultural Centre provides an exceptional opportunity for the entire community to access and participate in arts and culture and creativity. In late 2019, the Perth Cultural Centre Taskforce was established to progress opportunities for immediate, short and longer term activities within the precinct.

In central Perth, **collaboration** to develop connections between city cultural precincts, particularly the Perth Cultural Centre and Perth Concert Hall precincts; and between these precincts and the city's major features including the Derbarl Yerrigan (Swan River), Kata Moor (Kings Park)⁴⁵ and retail core, provides the opportunity to develop Perth into a cultural city with connected but diverse precincts and neighbourhoods that showcase WA's strengths.

The WA Government will provide funding through the [Regional Exhibition Touring Boost](#) **Regional Galleries Improvement Fund** to support much needed upgrades for regional galleries to receive and present high-quality touring exhibitions.

The RETB election commitment has enabled the first regional tour of works from the State Art Collection in twenty years. The tour is delivered in partnership with [ART ON THE MOVE](#) and the [Art Gallery WA](#). This initiative provides activation and access to training, business and professional development programs for regional gallery staff and will enable the creation of nationally and internationally significant exhibitions from regional WA.



Image: His Majesty's Theatre, Perth WA. Photo courtesy of Perth Theatre Trust.

Between 2017 and 2023, the Regional Exhibition Touring Boost will create more opportunities for regional Western Australians to engage with visual arts by increasing the number of touring exhibitions available to regional audiences. The Regional Exhibition Touring Boost program will also assess and upgrade regional galleries, offer professional development for gallery staff and artists, and improve gallery education resources and digitised learning programs. In addition, a major Aboriginal art exhibition will be delivered by FORM and the Art Gallery of Western Australia. It will tour nationally and build on the highly successful and important Desert River Sea exhibition delivered in 2018.

The WA Government currently owns 65 buildings used primarily for the purpose of arts and culture.

Maintenance of this existing cultural infrastructure is a key priority to optimise their cultural use and maximise access for all Western Australians.

Establishing and expanding university campuses in the Perth CBD

Establishing and expanding university campuses in the Perth CBD - including the world class Western Australian Academy of Performing Arts

provide opportunities to work collaboratively to optimise infrastructure activation, promote innovation, skills and economic development, and increase community engagement.

Creative hubs, maker spaces, and co-working spaces

Creative hubs and maker spaces provide forums for sharing and creating ideas and have been identified through consultation as a need in WA, particularly in the area of games and interactive content, and for independent artists. Creative hubs that are affordable for emerging artists and businesses to access provide spaces for collaboration, innovation and support that may not be accessible or affordable usually. Stakeholder consultation has identified that creative spaces that promote access for artists of colour, women and diverse genders, artists living with disabilities, and young people can promote access to networks and professional development opportunities, thus build capacities of WA's creative ecosystem.

However, activating and adapting buildings for these types of spaces can be expensive, and there is opportunity to work more closely with commercial property developers to identify opportunities for these types of spaces. Initiatives that create such opportunities are discussed further in Focus Area 4: Incentivise Private Investment.

Building capacity of cultural and creative sector

WA is home to the Western Australia Academy of Performing Arts (WAAPA) one of the world's leading performance training institutions. WAAPA provides the most comprehensive range of performing arts training in Australia and provides students with the greatest diversity of 'on the job' experiences, with an annual output of 35 productions, 200 concerts and short films. WAAPA graduates are extremely well placed for employment in a highly competitive industry internationally, however, focus needs to be directed to local industry growth in order to retain this talent in WA. Conversely, untapped opportunities for other industry sectors exist for this type of work-integrated 'on the job' learning.

There is opportunity to future-proof the arts, culture and creative sectors through sustained initiatives that provide upskilling, meet existing and emerging skills gaps, and foster innovation. Opportunities for cultural organisations to collaborate more often to identify arts and cultural organisation-led skills development opportunities, including education, training and work integrated learning for cultural infrastructure professions, can be investigated.

Mentorships, internships, e-learning and online training have been identified by key stakeholders as opportunities to promote business development and capacity building in regional galleries in WA.

Single library card system

The WA public library network is the most used and valued of all cultural services in the state, with 232 public libraries, and more than 900,000 active WA members making more than 14 million in-person and online visits each year. There are public libraries in WA locations with no other cultural infrastructure, where libraries function as community and creative hubs, beyond simply somewhere to go and read or borrow books. For example, they also provide critical services to marginalised and culturally and linguistically diverse (CaLD) communities.

Introducing a single library card system across WA would improve access to the many critical services public libraries provide to communities. It would facilitate the WA community to easily borrow materials from all public libraries across the State using a single library card and enable a more efficient State-wide inter library loan system that reduces duplication in information handling for libraries. Further benefits of a single library card system include offering seamless access to loan materials of all types including e-resources, improving inclusivity and accessibility across the State and offering contemporary and convenient services to the WA community.

Digital connectivity, technologies and innovation

Digital connectivity is critical for cultural and creative industry growth and community engagement across WA. The Department of Primary Industry and Regional Development's (DPIRD) [Regional Telecommunications Project](#) is expanding the mobile coverage footprint across regional Western Australia in partnership with mobile carriers and the Commonwealth Government's Mobile Black Spot Program. The project also investigates alternative technology solutions for locations where wide area coverage using macrocells is unaffordable or not fit for purpose. These include leveraging Sky Muster backhaul for community Wi-Fi networks in remote communities. The project's focus is on small communities and strategic locations to build capacity in regional communities with new avenues for economic and social development; improve access to health, education and training; and grow prosperity through new business activity and by enhancing the appeal of regional communities as places to live, work, invest, visit and learn. DPIRD and DLGSC have been in communication to highlight gaps in digital and telecommunications connectivity for remote and regional creatives, such as Aboriginal Art Centres, and identify opportunities for this project can address those gaps.

Digital innovation has been demonstrated to provide a range of significant outcomes in the town of Roebourne, in the Pilbara. A new [Digital Lab](#) has been established by big hART with support from Lotterywest. The Digital Lab builds capabilities in film, photography, audio, AR, VR, digital visual art, graphics, desktop publishing and more, creating high quality digital content across all [New Roebourne's](#) initiatives. The Lab delivers digital inclusion workshops to deliver 'digital catch up' for local young people, including for young women in remote areas, who rate in the lowest percentile for digital inclusion in Australia. By creating digital content, young people develop new literacies and skills for employment in cultural tourism, events, management and emerging industries.

These initiatives build on a sustained program of digital innovation in Roebourne, which includes Virtual Reality workshops, supported with funding by DLGSC, in the development of [Future Dreaming](#), a virtual reality experience which featured four young Aboriginal people as Junior VR Artists who designed their future dreaming worlds and animated their avatars to tell their story.

Future Dreaming gave the young people the opportunity to work with Stu Campbell (Sutu) an award-winning Pilbara-based author, illustrator and interactive designer. Stu Campbell has been commissioned by Marvel, Google and Disney to create Virtual Reality (VR) art, and was part of the team that created the first ever interactive augmented reality (AR) broadcast, [The Weekend Experience](#) on TikTok, with over 2 million viewers, and a live viewing audience of 275,000, a new TikTok record. The New Roebourne digital innovation work also includes the Australia-wide creative learning project, [NEO-Learning](#) which engages children in maths, literacy, geography and digital drawing, all inspired by Ieramugadu (Roebourne) people, stories and culture.

Sector-led initiatives, such as the [Meshpoints](#) model, which builds regional innovation and capacity; and [Connecting to the Creative Grid](#), which engages creatives across WA in partnership and capacity building, are demonstrating the potential for investment that leverages digital technology and innovation to promote regional prosperity and job growth.



Digital technologies can be utilised to maximise visitors' experiences as they immerse themselves in WA's culture in immersive reality and multi-sensory experiences. [Boorna Waanginy: The Trees Speak](#), which attracted 230,000 to Kings Park in Perth, and [Field of Light: Avenue of Honour](#) in Albany, which attracted over 100,000 provide recent examples of world-class experiences.

Digital technologies can provide easy-to-use guidance for tourists to access information on cultural festivals and experiences, walking and driving trails, cultural and heritage sites, cultural precincts, public art, galleries and museums and more. [Our Gems WA](#), which connects locals and tourists digitally to culture in the Goldfields Esperance region provides a current example of how WA's cultural organisations are driving cultural tourism in this way.

There is opportunity for coordination across the State Government, and with local governments, to promote opportunities to use digital technologies to grow our cultural tourism industry.

7.2.3 Benefits

Strategic investment in WA's cultural infrastructure will improve our public spaces, where people interact with each other and the broader community, contributing significantly to WA's liveability for both locals and tourists. Cultural infrastructure that is world-class and fit-for-purpose in its design, form and function will maximise participation, enhance cultural identity, grow local prosperity and grow jobs in the creative, innovation, hospitality, entertainment and tourism economies. This will contribute significantly to WA's goal to diversify our economy, while making our state more vibrant, connected, cultural and creative.

Contemporary, fit-for-purpose facilities that meet the needs of our sector and enable us to retain and showcase our talent. WA would be able to compete globally, attracting interstate and international talent, and providing opportunities for knowledge acquisition and upskilling for our local talent.

Ensuring that we can continue to provide opportunities to upskill, share knowledge and grow future cultural and creative leaders will sustain a vibrant, stimulating, liveable State. Being able to offer rich cultural experiences will support cultural tourism and increased visitor spending, as well as economic growth through greater job opportunities in the creative and knowledge-based industries.

WA case study — Masterplan and vision for the Perth Cultural Centre

Optimising existing cultural infrastructure

The Perth Cultural Centre (PCC) is one of the largest publicly owned land holdings in any city in Australia and is home to a number of the State's significant cultural assets. It attracts an average of 4.5 million visitors a year. Within this heritage-listed precinct's 100m radius, visitors are immersed into a world of contemporary art, prehistoric mammals, Aboriginal culture and heritage, and scientific innovation.

The PCC is home to the State's most significant cultural and learning institutions, including: Art Gallery of Western Australia, WA Museum Boola Bardip, State Library of Western Australia, State Records Office, Perth Institute of Contemporary Arts, Blue Room Theatre, State Theatre Centre of Western Australia and the North Metropolitan TAFE (Perth campus).

In 2019, stakeholders of the PCC worked together to develop a Strategic Plan with a unified vision for a "globally connected, welcoming place of challenge and inspiration, celebrating our individual and collective culture and ambition."

In late 2019, the Perth Cultural Centre Taskforce was established to consider the future vision for the Cultural Centre. The significant expertise held by members of the Taskforce allows for a co-ordinated approach to the Cultural Centre that is connected to government priorities and supports the development of a Perth Cultural Centre to become a tourism hub for WA's rich cultural diversity.

Within its remit the Taskforce considers immediate and short-term maintenance and activation activities to maximise visitor experience, and support increasing the aesthetics of the precinct. The immediate and short-term improvements will support a safe and welcoming environment for visitors, whilst complementing the activation of the space arising from the opening of the WA Museum Boola Bardip and the Art Gallery Rooftop Development 'Elevate'.



Perth Jazz Festival, Perth Cultural Centre. Photo by Kate Drennan.

The development of a cohesive Masterplan and precinct vision has been identified as a strategic imperative for achieving a longer-term vision for the precinct. To support the achievement of this imperative, the Taskforce has agreed on a vision for the precinct and that is:

The Perth Cultural Centre is the cultural heart of the City; a vibrant, creative and inspiring destination for people to learn, create and explore.

The principles underpinning the development of the Masterplan set by the Taskforce will be creating a precinct that is; safe and secure for visitors; well connected to other Perth venues; easy to navigate and comfortable for pedestrians; open and welcoming; and clean and uncluttered.

The Taskforce's strategic consideration of the future of the precinct offers opportunities for greater visitation, and a deeper engagement with the organisations that surround the PCC, from Western Australians, interstate and international visitors.

The Perth Cultural Centre is a key asset that will be leveraged to promote and celebrate the rich cultural diversity of Western Australia.

A coordinated approach to the planning of the precinct will support an enriched cultural and educational experience for all users of the space, and is expected to maximise economic, social and cultural outcomes for visitors of the space, the institutions, and commercial operators within the precinct and its surrounds.

The importance of establishing and maintaining connections with other cultural assets and spaces across other metropolitan and regional areas within the State is recognised, as a means of optimising cultural experiences within the State.



Illuminates Festival Perth Cultural Centre. Photo by Jarrad Seng.

International case study — Quartier des spectacles, Montreal

Partnerships for cultural activation of public space

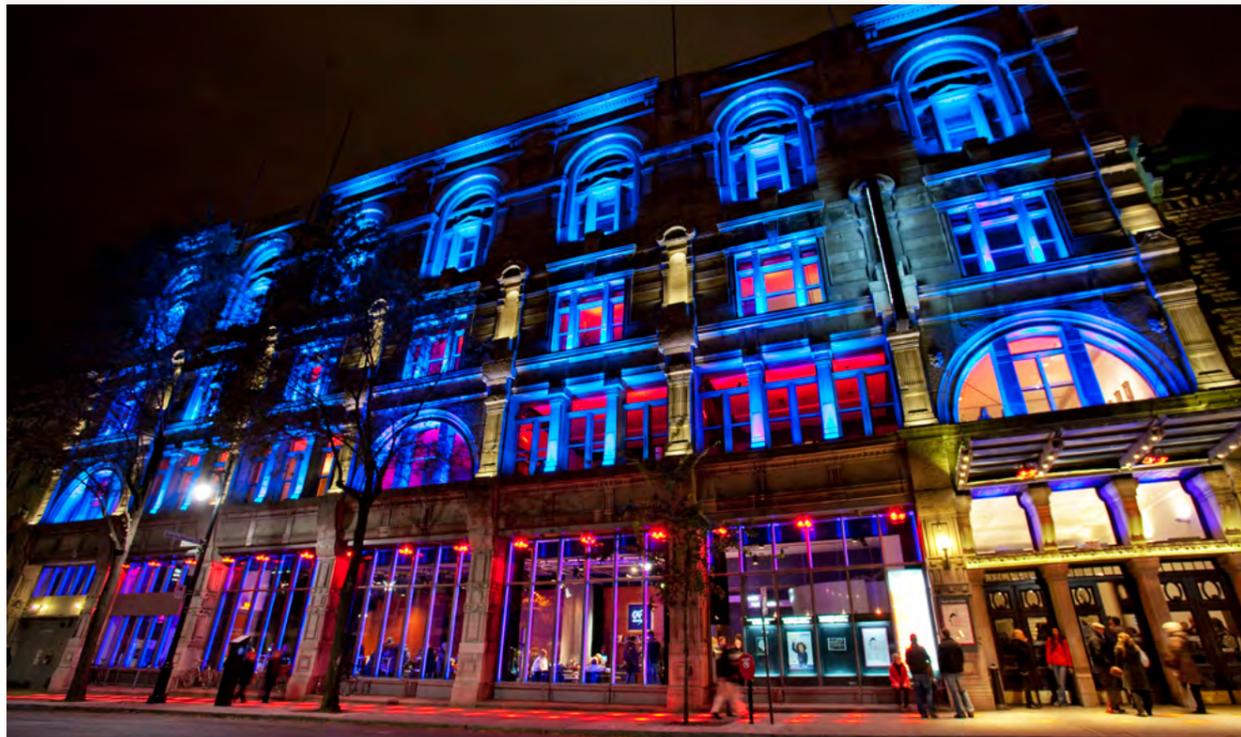
The Quartier des Spectacles in Montreal has a non-profit Partnership organisation consisting of the 85 cultural, institutional, educational and business members active within its square kilometre precinct. The Quartier hosts over 40 events each year and has become the premier cultural and entertainment destination in Montreal.

The Quartier des Spectacles encompasses eight public spaces with activities throughout the year, some 30 performance halls with a collective seating capacity of more than 28,000, and approximately 80 cultural venues (exhibition spaces, cinemas, museum and theatre).

The essence of the Quartier des spectacles' visual identity, the Luminous Pathway showcases the area's rich offering. More than 30 public spaces and cultural venues are illuminated. Individualized architectural lighting highlights the façades of more than 20 buildings and sites, throwing their features into dramatic relief. The lighting captures the personality and unique character of each architectural canvas. In the evening, all year long, four building façades serve as architectural "screens" on which artistic videos are projected, establishing Montreal as an international leader in digital arts.

Visitors in Spring can participate in the custom-made [21 Balançoires](#) installation, by Daily tous les jours, a collective musical production in which a single moving swing sets off a note, and several create a melody.

The Montreal First People's Festival, now in its 26th year, takes place in the Quartier des spectacles, and incorporates music, film, visual arts, storytelling, gastronomy, and seminars. During the Festival, the Quartier is transformed with First People's architecture and multimedia displays.



Architectural Lighting on Monument-National, Quartier des Spectacles Partnership, Montreal. Photo by Martine Doyon.

WA case study — Bilya Koort Boodja: Centre for Nyoongar Culture and Environmental Knowledge, Northam

Sharing traditional and contemporary culture

Bilya Koort Boodja translated means river, heart, land and the state-of-the-art building is located on the foreshore of the Avon River.

This interpretive centre provides the local Ballardong Noongar community with a central space to share traditional and contemporary culture with a distinct link to the local environment and their strong ties particularly to the Avon River.

The centre includes fully interactive technological presentations, yarnning circle, sorry space, cultural artefacts and a cultural souvenir shop.

The building has been created with the intention of generating enterprise and employment, with a focus on encouraging and supporting local Noongar artists, teachers, environmental advocates and historians.

Since opening in 2018 the centre has become a hub of learning for a range of institutions from local and metropolitan primary schools, through secondary schools and tertiary institutions, and is also developing a strong cultural awareness training programme. Tourism interest from international tour operators is developing, and the numbers of day trippers and visitors steadily increasing.



Bilya Koort Boodja Interpretive Space. Photo courtesy of the Shire of Northam.

7.3 Focus area 3: Holistic cultural infrastructure planning

Work across State Government and partner with local governments to incorporate cultural infrastructure planning frameworks.

7.3.1 Current situation

Cultural organisations and creative industries in WA are establishing partnerships and networks to share knowledge, resources and build capacities across the State. The WA Government has an opportunity to take a similar approach to form cross-government partnerships to plan for cultural infrastructure.

Only cultural infrastructure that is planned holistically across State and local governments can meet community needs and government objectives. This focus area is about WA redefining cultural infrastructure as critical social infrastructure and utilising it to maximise social and economic outcomes.

There is an opportunity to initiate more collaboration in cultural infrastructure planning and delivery within State Government, and between State and local governments. Incorporating cultural infrastructure within State planning policies and Local Government Strategic Community Plans is a key step in this process.

Local governments in WA invested an average combined total of \$26.3 million dollars in capital expenditure towards arts and culture facilities annually since 2015/16. However, the Chamber of Art and Culture (WA) highlighted that in 2017 only 13 per cent of local authorities had cultural plans to properly situate their ambitions for major cultural infrastructure.⁴⁶

A local government's Strategic Community Plan requires a corresponding Community Infrastructure Plan (CIP), which identifies local infrastructure gaps based on population growth forecasts, demographic profiles and community need. There is an opportunity to better incorporate cultural needs in community infrastructure planning through the use of community profiling and population growth data to identify gaps in cultural infrastructure provision.⁴⁷

By considering cultural infrastructure as essential social infrastructure it can be incorporated into strategic planning at all levels of government. Creating opportunities for a holistic approach to capital and operational investment, rather than a discrete per building approach, can create efficiencies in expenditure, reduce duplication of efforts, and support State and local governments, and not-for-profits to manage the maintenance needs of cultural infrastructure. A result of this can be more sustainable operations and buildings that are fit-for-purpose.

Infrastructure Australia has noted that the variety – and variety of scales – of cultural infrastructure across Australia can make it hard to address local community needs, demand, funding and audiences. They noted that “traditional approaches to planning, delivering and maintaining arts and cultural institutions and programs do not always respond to local needs, requiring new approaches to improve access and quality for local communities and visitors.”⁴⁸

Cultural healing spaces for Aboriginal communities have been identified as a key opportunity to improve health and wellbeing for Aboriginal people in the Kimberley, as well as other locations across WA. These cultural spaces have been identified through key stakeholder consultation as an important way of bringing people together to acknowledge the past and move forward together.

They are also critical social spaces for the intergenerational transfer of knowledge and the promotion of health and wellbeing.

Creative hubs for young people - and opportunities to engage more young people with culture and creativity - have also been identified as vital to improving wellbeing and mental health, nurturing talent, and fostering innovation skills in WA. Policy and regulatory frameworks have the opportunity to respond to the demand for creative hubs, co-working, and maker spaces, particularly by capitalising on opportunities to repurpose vacant spaces, including in activity centres and transit-oriented developments.⁴⁹ A key opportunity is maximising investment opportunities in these spaces, including private investment.

WA is not immune to the affordability crisis impacting cities and towns across the globe that has led to increasing rents and property prices. Creative and cultural enterprises are generally micro and small businesses that operate on small profit margins. Innovative solutions and planning mechanisms that prioritise cultural infrastructure can encourage more affordable spaces for culture and creativity.

While cultural infrastructure can support immediate sector objectives and create vibrant, attractive spaces, effective planning approaches are needed to further support broader social objectives.

The opportunity exists in improving cultural infrastructure investment and planning. It is also in recognising new and emergent cultural economies, such as the increased spike in demand for experiencing Aboriginal culture, and the games and virtual reality industries. Improving cultural infrastructure planning beyond the status quo will improve governments' capacity to achieve value for money, and maximise the potential for broader social outcomes, for the cultural infrastructure projects that it invests in across the State.

7.3.2 Opportunities

WA can maximise its investments in cultural infrastructure if it is valued and prioritised as critical social infrastructure. This Framework provides an opportunity to instigate that shift where cultural investment is at the forefront of land-use, precinct and transit-oriented development planning.

Cultural Accord between State and local governments

State Government and local governments can better collaborate through a Cultural Accord for strategic alignment of key policies and to support the implementation of the Framework. This will facilitate opportunities to update local planning instruments and Strategic Community Development plans by integrating cultural planning, uses and facilities. A Cultural Accord will provide a framework for partnership and collaboration between State and local governments, and outline roles and responsibilities moving forward. The [Western Australian State Local Government Agreement](#) established with the Government of Western Australia, the Western Australian Local Government Association (WALGA) and Local Government Professionals Australia, as partners, can be the vehicle or model for this Accord.

Integrate cultural infrastructure with other infrastructure planning

Infrastructure Australia has established that well-integrated arts and cultural infrastructure **can enhance the value** of other types of infrastructure, such as public transport or sport and recreation infrastructure.⁵⁰ Integrating cultural infrastructure planning within land use and precinct planning and establishing cross-government partnerships to embed cultural infrastructure in other infrastructure projects provide better value for money for WA's infrastructure investments, improve access to arts, culture and creativity, and provide greater benefits to communities.

The interactive [WA Cultural Infrastructure Map](#) developed through an audit of existing cultural buildings and spaces presents a picture of infrastructure across the State. This will assist with planning to ensure infrastructure needs are aligned with cultural activity and operations; help communities work together to deliver facilities missing in their areas; and ensure infrastructure can accommodate contemporary engagement with culture.

The interactive map will be an invaluable tool to help develop local governments' creative and cultural plans. To be successful, cultural infrastructure needs to be well planned to suit the challenges and objectives specific to our diverse regional communities. This holistic approach can deliver sustainable, fit-for-purpose, contemporary cultural infrastructure across WA.

Identifying **opportunities to develop cultural infrastructure in public transport precincts, suburban and regional retail centres, and State education facilities** will be critical for increasing accessibility to art, culture and creativity for WA communities. There are levers to identify cultural infrastructure gaps and needs in growing communities across WA. For example, the Department of Planning, Lands and Heritage have developed the METRONET Social Infrastructure Framework which serves as a step-by-step guide for planning social infrastructure in METRONET Station precincts, including a Needs Assessment and Prioritisation Tool. This tool can be applied to transport precinct planning to ensure adequate cultural facilities, such as libraries and performing arts spaces, are prioritised.

Shared use facilities, such as Department of Education school facilities that are available for community use, can broaden community access to spaces for culture and creativity. Shared use facilities can also include new community facilities that provide access to nearby schools for use where appropriate. Strategic partnerships will need to be brokered to improve community access to cultural facilities on education sites. In addition, it is recognised that more effective shared use of school facilities could occur if discussions are initiated during the early planning phase of the development.

Integrated cultural and sporting precincts provide exceptional opportunity to promote activation and grow day and night time economies in activity centres across cities and towns. The potential for shared use of community infrastructure, such as libraries, schools and sports facilities, provides efficiencies for users, and local governments, and acts as anchors to attract commercial facilities. Improved community physical and mental health outcomes would result in a reduction in the demand for associated health services.

Cultural Infrastructure Toolkit

An online-accessible **Toolkit** that features, initially: the WA Cultural Infrastructure Investment Guidelines; an interactive WA Cultural Infrastructure Map; the Framework; and the Summary, will be updated periodically to establish a suite of resources supplied by the WA State government to provide a consistent approach to cultural infrastructure investment.

DLGSC already has a comprehensive suite of resources for planning and managing sporting facilities that includes guidelines for: asset management, environmental sustainability, feasibility studies, and shared use facilities.⁵¹ This can be updated to incorporate the specific needs and issues of cultural infrastructure. This Toolkit will be available to local governments and private developers to guide strategic cultural infrastructure investment across the WA.

There is potential to update the Building Creative Environments document, published in 2012, to incorporate Design WA State Planning Policy 7.0 and align it with the WA Cultural Infrastructure Investment Guidelines as part of the Toolkit.⁵²

This will incorporate guidelines on: master planning; business case development; local planning control; private sector delivery; identifying and accessing alternative funding streams.

Holistic planning approaches and policy opportunities

Policy opportunities, such as [Design WA Stage 2: Precinct Design Policy](#), and the [Special Entertainment Precinct](#) planning and regulatory reform can sustain existing, and encourage further provision of, cultural land uses. Policies can embed cultural infrastructure planning and delivery within cross-government land-use, infrastructure and transport planning, innovation precincts, urban renewal projects and activity centre development. Collaboration with the **Office of Government Architect** can ensure major public cultural spaces are designed to most effectively engage the public and, alongside [Design WA 7.0](#), provide guidance on the principles of design excellence to deliver the best cultural outcomes.

Promoting best practice planning, land use, and regulatory reform is a key opportunity to promote the sustainability and growth of cultural venues and spaces. For example, the establishment of Special Entertainment Precincts provides certainty and clarity to both live music venue operators and residents regarding entertainment noise levels and expectations. This has been demonstrated in other locations in Australia and internationally, as a positive way forward to mitigate land use conflicts, promote a thriving night-time economy, and contribute to the growth and sustainability of WA's world-renowned live music industry.

Master planning of cultural precincts and creative industry clusters has significant benefits including: establishing phasing and implementation schedules, providing a framework for regeneration and attracting private sector investment. Master planning also assists in conceptualising and shaping the three-dimensional urban environment, defining public, semiprivate, and private spaces and public amenities, determining the mix of uses and their physical relationship, engaging the local community and building consensus. Opportunities linked to planning policy reform and amendments to the Metropolitan Region Scheme, region planning schemes and local planning schemes can be identified to facilitate this goal moving forward. The application of the 'cultural and creative industries' land use category in William Street, Northbridge under

the East Perth Redevelopment Authority (now Development WA) in 2010 provides a current example.

The **financial sustainability** of cultural infrastructure operation is of critical importance. Strategies to increase revenues, or decrease costs, or a combination of both, need to be incorporated into cultural infrastructure design and operation. Such strategies include commercial and leasing opportunities, shared facilities, scaling to community need, and digital engagement.

Improving equity of access and inclusion through planning, policy and partnerships

There is an opportunity to improve access to, and participation in, in arts and culture for all Western Australians. People living in remote, regional, and outer-metropolitan areas, people living with a disability, people facing socio-economic disadvantage, people born overseas, people from culturally and linguistically diverse (CaLD) backgrounds, and young people have reported it is harder for them to access and participate in arts and culture than others in WA.⁵³

Ensure existing and new cultural infrastructure is accessible in terms of location, amenities, language and the cost of access, is welcoming and meets a diverse range of needs, practices and preferences is a key opportunity to improve participation across the State.

Prioritising the activation of remote and regional cultural infrastructure that is fit-for-purpose, appropriate and responsive to the needs of local communities is a critical opportunity to improving access for remote and regional communities. Growing regional networks of cultural spaces, and targeting participation and inclusion are also key opportunities to improve access for remote and regional communities. The RACIP's **Community Participation and Inclusion Program** is an initiative that has been designed with the intention to improve access and participation for regional communities in WA.

Equity and access to vibrant and cultural spaces in outer-metropolitan areas can be addressed through maximising opportunities for cultural infrastructure at transit-oriented developments. Utilising existing and new policy levers to retain land-use and properties for cultural and industrial maker spaces alongside mixed-use precincts is also achievable. An example is leveraging the State Government's METRONET project for strategic cultural infrastructure investment.

Co-design and collaboration with WA's diverse communities can inform how existing and new cultural infrastructure can be made more accessible and identify and address systemic barriers that impede access, such as communications styles that are inaccessible for speakers whose first language is not English, or for people living with disabilities, for example.

Connecting with CaLD communities to understand their awareness of, and contribution to, existing cultural infrastructure will be a key opportunity. Engaging local governments in metropolitan and regional centres with high populations of CaLD communities to celebrate and support growing cultural and linguistic diversity in regional areas will also be key to improving access and inclusion across WA.

Designing infrastructure for **universal access** is critical and the State Government can be a leader in providing accessible spaces for people with disabilities. DLGSC's Disability Access and Inclusion Plan (DAIP) provides a mechanism to achieve this. The National Arts and Disability Strategy (NADS) and ongoing work undertaken by local organisation DADAA provide exceptional opportunities to promote access for people with disabilities across WA. The Department of Finance, the Disability Services Commission and the Department of Health would also be key partners in this initiative.

The **National Arts and Disability Strategy's** vision is for the artistic aspirations and achievements of people with a disability to be a valued and visible part of Australian culture. The National Arts and Disability Strategy is a framework for jurisdictions to assess and improve existing activities, consider new opportunities and directions, and identify new partnerships and initiatives. The National Arts and Disability Strategy is being renewed after a nationwide survey, and face to face consultations around the country, including regional WA, in late 2018.⁵⁴

Benefits of cultural and creative engagement for young people and at-risk youth, in particular include improved academic outcomes; higher career aspirations; more civic engagement; greater motivation, empathy and self-confidence.⁵⁵ It is also important that young people can recognise career pathways, and skills development opportunities to form the creative workforce of the future.

Digitisation of the State's cultural assets, including art and literature, museum collections and archives, will also promote equitable access and engagement with these materials across WA.

Embracing new technologies

Emerging creative technologies provide exceptional opportunity for WA to lead in innovation across all industries.

Immersive technologies, such as virtual and augmented reality, are opening multiple and varied opportunities for creatives and audiences, and the market is forecast to be worth over US\$700 billion by 2025

Fit-for-purpose digital infrastructure and physical infrastructure are required for these industries. Current initiatives, such as the new **XR:WA Festival**, **Emergence Creative**, the **Disrupted Festival**, and **REMIX** provide opportunities to develop knowledge in this area. Digital technologies have also been recognised as critical to engaging young people in culture and creativity.

7.3.3 Benefits

The successful implementation of this Framework will see a considered, collaborative approach to cultural infrastructure planning. This will enable a thriving cultural life, and foster the connections, ideas and innovations that are a critical requirement for social and economic progress. These culturally relevant, vibrant spaces for culture will play a key role in contributing to the increased liveability, promotion of social inclusion, and celebration of regional diversity; as well as being integral to sustainable economic development, and regional resilience across the State.

A consistent approach to government investment in cultural infrastructure that is holistic, collaborative and aligned to a common vision, with clear objectives and outcomes can be achieved. Government expenditure will be more efficient with strategies in place to balance investment decisions between new and repurposed cultural infrastructure buildings, including maximising the potential of under-utilised buildings. It is envisaged that through this, investment planning will be long term, where new focus will be placed on ongoing operational sustainability, that includes maintenance and conservation costs. This will ensure the ongoing sustainability of the arts, culture and creative sector and enable them to direct their focus in a proactive way towards creative, cultural and business development, rather than operational needs.



FourByFour produced by Revelation Perth International Film Festival in collaboration with Co:3 Contemporary Dance and Tura New Music, in partnership with XR:WA, Lotterywest, City of Perth, Art Gallery WA, Perth Institute of Contemporary Arts, State Library of Western Australia, and State Theatre Centre, 2020. Photo by Anthony Tran and Brandon D'Silva.

WA case study — Pilbara Creative and Cultural Forum, Pilbara Development Commission and FORM

Holistic cultural planning

In September 2018, the Pilbara Development Commission, in partnership with FORM, held the Pilbara Creative and Cultural Forum in Newman, attracting 220 delegates from across Australia to this inaugural event for the region. Featuring presentations and themed conversations from locally based and internationally recognised speakers and arts practitioners from across Australia and the region, a diverse range of representatives, including from more than 38 Aboriginal corporations and organisations attended the Forum.

The Forum has been the catalyst for some significant new projects, demonstrating the immense worth in bringing together a cohort of like-minded individuals to connect, collaborate, network, share ideas and explore what type of future they could imagine for themselves. Consultations held at the Forum have also contributed to the development of the Pilbara Creative and Cultural Strategy that is aimed at driving growth, diversification and development of the Sector across the Pilbara.

Pilbara Creative and Cultural Strategy, Pilbara Regional Development Commission

The Pilbara Creative and Cultural Strategy was commissioned by the Pilbara Development Commission as a blueprint to guide the future growth of an already thriving creative and cultural sector in the region. Building on its diversity, energy and achievements, the Strategy recommends a series of actions to ensure that the sector continues to grow as a distinctive and valued contributor to the Pilbara's social, economic, conservation and cultural narrative.

Over 45 groups with a stake in the sector contributed to the development of the Strategy, with discussions focussed on uncovering new and innovative pathways to develop, enhance and promote the work of Pilbara practitioners.



Pilbara Creative and Cultural Forum, Newman, 2018. Photo by Bewley Shaylor, 2018, courtesy of FORM.

National case study — Signal, Melbourne

Central creative hub for young people

Signal is a creative arts studio for young people aged 13 to 25. The SIGNAL building was formerly known as Signal Box A, the last remaining signal box of Flinders Street Station. A place where the switching engineers presided over the railyard, it was important for them to be able to have the full vista of this yard and the line crossing to Port Melbourne. The signal box became obsolete in the 1900's when Flinders Street station upgraded to electronic switching. The building was abandoned and left derelict for many years, with the first floor and roof destroyed in a fire in 2003.

The 126-year old heritage listed building has now emerged into a modern youthful presence, an artistic hive attracting young people from all over the city to partake in Signal's multi-art form program offerings. Signal has a focus on supporting young and emerging artists to develop, produce and present their own creative work.

The Signal building leads by example of sustainable architecture. It uses simple environmental concepts of fresh air, night purging of the heat from the building, cool energy capture with thermal mass and where thermal mass is not available using a phase change material in the plasterboard.

The building also collects rainwater for reuse, uses photovoltaic panels to offset energy used for the projectors, computers and energy efficient lighting. The interior stairwell is made from reclaimed timber from Melbourne's own parks. Signal's facilities include:

- An intimate black-box space for performance or exhibitions
- Open plan studio space with multimedia suite
- Signal Screen: 1st floor window façade for rear projection of video works only visible at night
- Signal Sound: speakers for sound-based artworks located along the neighbouring plaza.



Audience at Virtual Headspace by students of Virtual Environments, Department of Architecture, University of Melbourne; Melbourne; October, 2010. Photo courtesy of City of Melbourne.

7.4 Focus area 4: Incentivise private investment

Leverage and attract greater private investment to improve Western Australia's cultural infrastructure.

7.4.1 Current situation

Access to suitable finance and investment is one of the key barriers to the successful delivery and activation of cultural infrastructure in WA. A focus on planning for resilience in the delivery of social infrastructure – including cultural infrastructure – has been identified as critical in Australia in 2020, with the significant crises and multiple challenges our community has faced.

Many cultural and creative organisations are small to medium businesses, or not-for-profits. They rely on government funding, donations and sponsorship, volunteer staff, emerging talent, and affordable working spaces, where available.

The cost of infrastructure delivery, maintenance and staffing in regional and remote locations is challenging, as is building and maintaining digital and physical connectivity across the State. In regional locations, shortages in operational funding has led to an over-reliance on volunteer staff, resulting in a high staff turnover due to burnout, impacting skills and knowledge retention.

In cities and towns, the movement towards mixed-use, high-density city living, has reduced the availability of affordable working spaces for artists and artist-run-initiatives. Despite considerable demand for artist studio accommodation, the City of Perth estimated that “approximately 200 [artist’s] studios in and close to Perth have ceased to exist over the last 20 years and that the majority of these spaces have not been replaced.”⁵⁶

Prior to 2020, Perth city centre had the highest retail vacancy rate recorded, at 17 per cent—or nearly one in five shops.⁵⁷ There are opportunities to activate empty commercial properties with creative and cultural activity, for the mutual benefit of property owners and creatives.

Providing opportunities for private investment in community benefit, including cultural and creative engagement, as well as developer initiatives for investment in the liveability, and creative economic development of our local communities can facilitate community resilience and wellbeing.

7.4.2 Opportunities

There is opportunity to work innovatively with the private sector to incorporate cultural infrastructure into private development or explore private development of infrastructure in government owned buildings and on government owned land. Market-led Proposals, Infrastructure Contributions, public-private partnerships, and land release provide further opportunities for private investment in cultural infrastructure.

Market led proposals, partnerships and joint ventures

The **State Government’s Market-led Proposal Policy** offers entry points for the private sector to submit innovative ideas for the delivery of cultural infrastructure and partner with the WA Government. A market-led proposal is a proposal from the private sector to government to: build and/or finance infrastructure; provide goods or services; or purchase a government-owned asset, where government has not requested the proposal. The WA Cultural Infrastructure Investment Guidelines are an investment prioritisation tool to guide business case assessment and budget decision making to determine best value for money and state significance in cultural infrastructure investment. Employing the Investment Guidelines to assess Market-led Proposals will provide a guide for private investors and developers, as well as a framework for governments to assess cultural infrastructure proposals. The Department of Finance is currently leading the WA Government’s work on market-led proposals.

A **public-private partnership (PPP)** is a service contract between the public and private sectors where the government pays the private sector to deliver infrastructure and related services over the long term. The private provider usually finances the project, builds the facility and operates or maintains it to specified standards over a long period. The government client is typically seeking the whole-of-life innovation and efficiencies that the private sector can deliver in the design, construction and operating phases of the project. Examples of successful PPP projects in WA include: the Perth Stadium, the Midland Public Hospital Project, and the WA Schools PPP Project.

A **joint venture** is a commercial arrangement between two or more economically independent entities for the purpose of executing a particular task. In Australia, a joint venture can be: contractual; or incorporated whereby participants become shareholders of a joint venture company with limited liability; or a hybrid of these two. Joint venture contributions can include land and capital. Existing joint venture opportunities with the WA Government include the delivery of social and affordable housing, and tourism development.

Dedicated film production studio

The development of a **dedicated film production studio** with purpose built sound stages would allow WA to access the Federal Government’s \$140 million location incentives grants program – currently only accessible to other states that have this specific infrastructure. A dedicated screen production precinct, which incorporates the production, studio, backlot capacity, accommodation for cast and crew, and facilities for virtual reality, and games industries would allow the local screen industry to develop synergies with immersive reality, and games producers.

In 2020, the WA Government advertised for proposals to develop state-of-the-art studio facilities that would also cater for emerging games and immersive technologies sectors. This has been raised as part of a new initiative: Problem and Opportunity Statements under the WA Government’s [Market-led Proposals Policy](#).

Affordable games creative hub

Through consultation with the WA games and interactive industry on barriers to growth, facilitated through the Department of Jobs, Tourism, Science and Innovation’s (JTSI) Games Industry Growth Pilot, and the Minister for Culture and the Arts’ Creative Industries Consortium, it has been identified that the industry would benefit from having an **affordable games/interactive creative hub/co-working space**. There is potential to work with the WA games industry, interactive artists and developers, the tertiary education sector, local governments and the private sector to identify a suitable location for this space.

Land release, infrastructure contributions and other mechanisms

There is potential to work with Development WA to identify **strategic opportunities** for creative industry, innovation and technology precincts at land release. Land asset sales also create potential for private investment, when State owned land is disposed where it is surplus to government requirements and has the potential to be utilised in private ownership at highest and best use in the interest of the State. Social procurement or selling surplus lands with requirements to create cultural facilities can also be facilitated, as well as brokering deals between private and social purpose real estate entities.⁵⁸

Infrastructure contributions are a long-standing mechanism where the development sector works with the State Government and local governments to deliver essential infrastructure to accommodate urban growth. The [Draft State Planning Policy 3.6 - Infrastructure contributions](#) aims to provide a consistent, accountable and transparent system for local governments to plan and charge for community infrastructure items, such as multi-purpose community cultural and recreation facilities, and libraries, through Development Contribution Plans (see Focus Area 3). Developer Agreements may also be considered in limited circumstances – usually large-scale projects under single ownership – and pursuant to a request from the landowner or developer.

Developer Agreements, which can incorporate financial incentives for developers in return for community facilities, for example, are voluntary and fall outside the formal infrastructure contributions system, thus do not require State Government assessment or approval, however, these could be employed to leverage other types of infrastructure such as creative hubs and co-working spaces.⁵⁹

Existing mechanisms for allocating a proportion of infrastructure investment toward art, culture or creativity could be utilised. For example, Bonus Plot Ratio and Transfer Plot Ratio incentives already exist in WA. Often applied to developments involving heritage places, bonus plot ratios over what is permitted in the local scheme, or unused plot ratios transferred to other developments, are awarded as an incentive part of a heritage development. Bonus plot ratios have already been awarded to developers for providing creative industry incubator facilities on a peppercorn lease within the City of Perth. New initiatives modelled on these incentives could be employed to increase the supply of creative hubs, studios, maker and work spaces in both new and redevelopments.

There is opportunity for **cross-government and local government collaboration** to deliver the right regulatory frameworks, planning frameworks and zoning to maximise private investment opportunities. Innovative planning and investment models, such as Creative Land Trusts, inclusionary zoning, planning gain for community benefit, and rent reductions for renovations present opportunities to promote cultural infrastructure activation and development. These initiatives can also contribute to the sustainability of cultural spaces, particularly in areas of land use conflict and rising property values. It is possible that inclusionary zoning can be used to specifically target artists, given that a significant portion of artists tend to have low incomes compared to the broader population. A government can negotiate for artists to be given priority for below-market rental tenancy or ownership.

Creative Land Trusts (CLTs) aim to permanently secure space in cities for arts organisations.⁶⁰ Trusts purchase land and buildings within a city, undertake renovations and lease them to cultural organisations. The leases offered tend to be long and set at an affordable rate, enabling cultural organisations to undertake long term planning and development projects.

Invest and Trade WA, based at the Department of Jobs, Tourism, Science and Innovation (JTSI) has been established to showcase WA as a world-leading location for trade, investment, education and tourism. Invest and Trade WA will promote WA's competitive advantages - including in the creative industries, arts and cultural events, and cultural infrastructure. There is also potential to leverage cultural connections between local diaspora communities in WA and critical source markets for international investment, including priority markets within the +8 zone. Cultural infrastructure is also less likely to be contentious from a Foreign Investment Review Board perspective and can have resounding public diplomacy benefits.

7.4.3 Benefits

Successfully leveraging private investment to meet priority needs would greater support the capacity, growth and sustainability of the art, culture and creative sectors.

‘State and local governments are facing increasing financial challenges in sustaining existing cultural facilities and increasing community engagement therefore the need to encourage new operating models from both the not-for-profit and commercial sector should be a key priority for ensuring that the community building potential of cultural infrastructure is not limited by the capacity of state or local government budgets or programs.’ (key stakeholder consultation)

National case study — Adelaide Studios

Purpose built studios to grow screen industry business

Adelaide Studios is a creative hub for South Australian screen businesses and screen practitioners. Managed by the South Australian Film Corporation on behalf of the SA industry, the studios have attracted a number of high-profile projects since opening in 2011. They include TV drama series Wanted Season 3 and Upright starring Tim Minchin and feature films The Nightingale, I Am Mother and Hotel Mumbai.

The facilities have been designed specifically to operate as an integrated hub for film and television productions. This enables the South Australian Film Corporation to offer a tailored and flexible response to local, interstate and international producers who specialise in independent production.

The purpose built, state-of-the-art facilities at Adelaide Studios features:

- Two sound stages
- Dolby Premier 7.1 Mixing Theatre
- ADR and Foley Studios
- 100-seat screening theatre
- Set construction workshop.

Tenants at the Adelaide Studios include the Adelaide Film Festival, SBS Media, South Australian Film Corporation and a range of screen and media business that form an integrated creative hub.



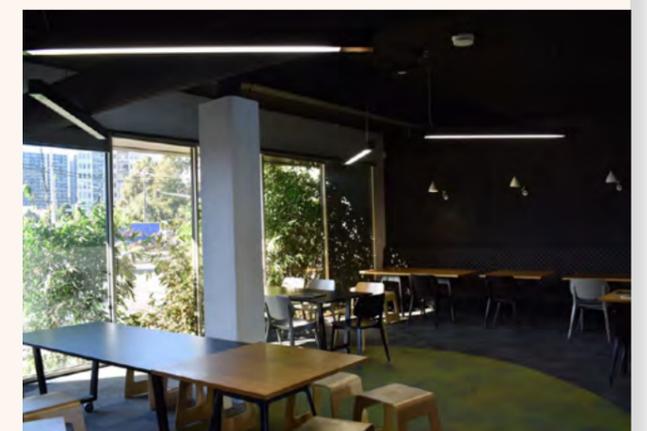
Top image: Adelaide Studios Mixing Theatre (2). Photo by Kelly Barnes.
Bottom image: Adelaide Studios Sound Stage 2. Photo by Peter Barnes.

National case study — The Arcade, Melbourne

Affordable space for industry growth and collaboration

The Arcade was established in Melbourne in 2014 by the Games Developers' Association of Australia, with support from Creative Victoria, as Australia's first not-for-profit, collaborative workspace created specifically for game developers and creative companies using game methodologies and technologies. It offers the lowest co-working space rate in Melbourne. Within a year there were reports of games companies moving to Melbourne from other States.

This initiative, coupled with ongoing funding for games development from Creative Victoria and Film Victoria, made the State an attractive place for emerging games companies, and had the major share of games industry jobs by 2016-17 (36 per cent). Perth is currently home to only 4 per cent of Australia's game development studios, behind Melbourne and Sydney, which lead at 36 per cent and 21 per cent respectively.



The Arcade Melbourne interiors. Photos courtesy of the The Arcade.

International case study — London Creative Enterprise Zones

Planning space to grow creative industries

Creative Enterprise Zones are a new initiative from the Mayor of London to designate areas of London where artists and creative businesses can find permanent affordable space to work; are supported to start-up and grow; and where local people are helped to learn creative sector skills and find new jobs. To qualify as a Mayoral Creative Enterprise Zone, local authorities have demonstrated how they will provide permanent, affordable creative workspace, skills and business support, local plans with pro-culture policies, community engagement and strong links with education providers.

The first six Creative Enterprise Zones were designated in 2018. London Boroughs are leading consortiums of local creative businesses, artists, local community groups, developers, workspace providers, further and higher education institutions and other stakeholders. The Greater London Authority has set up a Creative Enterprise Zones Exchange Forum to track delivery, share experience and knowledge and undertake research to identify best practice.

International case study — London Creative Land Trust

In 2019 the Mayor of London launched the London Creative Land Trust, an independent organisation that will provide financing for affordable workspace providers to buy buildings and will purchase its own property to be used as permanent workspaces for artists in London.

The Mayor of London, the Arts Council England, and Bloomberg Philanthropies have funded the Trust, which has also been supported by Outset Contemporary Art Fund and are calling on developers to provide the Trust with funding or suitable buildings for affordable workspace.

Local authorities are also being invited to work with the Trust, with the aim to secure 1,000 affordable creative workspaces in the next five years. A similar model was formed in San Francisco, where a 'Community Arts Stabilisation Trust' (CAST) has established an approach to safeguard creative communities in the face of rising rents.



Launch of Lewisham's Mayoral Creative Enterprise Zone at the opening of Second Floor Studios & Arts, Deptford Foundry, London SE14. Beep Studio. May 15, 2019. Photo: Eleanor Bentall.

WA case study — Spacemarket

Connecting creatives with property owners

Spacemarket is an organisation that “pairs disused spaces with useful people,”⁶¹ to create flexible, affordable, and connected communities of enterprise in WA. Since 2011, over 400 small-business tenants - primarily in the creative services and creative arts sector - have been housed across 40,000m² of floorspace.

Spacemarket seeks pre-development, underused and opportune spaces, such as upper floors, empty commercial tenancies, basements and back pockets - and overturns them for a new use. By negotiating with building owners, developers, governments and asset managers, Spacemarket enables artists, designers, business venturers and merchants to access and lease affordable and flexible spaces that would ordinarily be out of reach.

Spacemarket act as a broker and asks the city to house people who value and care for it and share their mission for diversification. Tenants have ranged from shopkeepers to furniture makers, sculptors to costume designers, and writers to ceramicists.

Spacemarket has filled spaces including an ex-department store (Australia's largest indoor temporary space activation project), an old brewery warehouse, a forgotten turn-of-the-century ballroom, a disused childcare centre and an empty police barracks. Spacemarket are passionate about cities and how best to utilise them to provide vibrancy and opportunity for all; tenants and owners alike.



Images from L to R clockwise: Kate of Kate and Abel in her shop at MANY 2.0 by Spacemarket in 2018. Karl Young of Saltwood Designs at Spacemarket's MANY North Fremantle in 2018. Nate of Nate Studio in Spacemarket's MANY Triple Zero project in 2018. All photos by Liz Looker.

7.5 Focus area 5: Understand and measure the public value of cultural infrastructure

Optimise the Public Value Measurement Framework to measure a broader range of impacts of cultural infrastructure, including economic, social and cultural benefits.

7.5.1 Current situation

The value of arts and culture to society, and how to measure this value, has been the subject of intense debate for many years both in Australia and overseas. Since 2010, through its [Public Value Measurement Framework](#) (PVMF), DLGSC has undertaken a comprehensive process of investigating and measuring the public value it creates through policy and funding programs. The public value incorporates the cultural, social and economic benefits to the WA community.

The PVMF logic model focuses on three core values:

- **Intrinsic value** relates to the value of culture to individuals, centred on how experiencing arts and culture affects us, subjectively, in an emotional sense
- **Instrumental value** is a more objective measurement and relates to the contribution that culture makes to specific economic and social outcomes or policy goals, such as creating employment, attracting cultural tourism, increasing educational outcomes, benefiting health and wellbeing
- **Institutional value** relates to the value that society collectively places on culture, now and for future generations.

These three core values can be measured both quantitatively and qualitatively, however determining these metrics is an iterative process. Research is ongoing internationally to develop measures to better capture the nuances of value created through investment in culture.⁶²

Key elements of the PVMF have been successfully applied by the WA Government and other jurisdictions' and countries' governments through Culture Counts, a digital data collection and analysis system evaluating real time feedback from audiences, participants and creatives. Both the PVMF and the Culture Counts platform have been further developed and improved over recent years. This includes most recent work on exploring the measurement of intangible social benefits, a highly complex area of public value in relation to government investment. DLGSC's work in this area is ongoing.

Infrastructure Australia has identified that:

'Investment in arts and cultural infrastructure is often not prioritised because the true costs and benefits are not well integrated into government decision making. Without action, arts and cultural infrastructure will not be delivered, reducing access for communities to spaces which enhance liveability, creativity and help to create a sense of identity.'⁶³

At this point in time, only certain components of the full value of cultural infrastructure initiatives are measured in a way that is consistent with evaluations accepted by government. Standard economic impact studies have generally tended to value the market benefits of culture, focusing on impacts on jobs, value added and exports. The total value of cultural institutions also spans across a large number of non-market benefits for individuals and communities. It is harder to assess the value of culture to individuals in society, since in many cases market prices do not exist, and many cultural institutions are free at the point of use.

Failing to adequately value cultural benefits risks an underappreciation of the social value of cultural infrastructure. The challenge is, therefore, to capture the non-market benefits of culture in a way that takes into account the range of values it offers both to 'users' and the public as a whole.

For the purpose of evidence-based policy and decision making in government, a comprehensive cost and benefit analysis (CBA) is usually required. CBA forms the core evaluation methodology in most OECD countries and in many international organisations. CBA assesses the costs of an action, intervention or investment against the benefits that it creates for society. The benefits should account for all the possible channels through which society is benefited.

CBA requires that benefits and costs be measured in the same metric to make them comparable, which is usually in monetary terms. For cultural goods and services, this means the valuation of intangible and often qualitative outcomes that have no direct monetary values attached. Quantifying the economic and social benefits can therefore be a challenge, currently creating funding gaps for cultural infrastructure.

Various alternative methodologies have been explored nationally and internationally, including techniques to monetise the impact of non-market goods, such as: contingent valuation, social return on investment (SROI), and subjective wellbeing measurement, each with advantages and limitations.

In addition, there are gaps in the literature on measuring the public value of culture, particularly in a Western Australian context. There have been few studies that have attempted to establish a quantifiable value of Aboriginal art, culture, language, heritage, and cultural maintenance. Furthermore, it has not yet been established whether these values can be expressed in monetary terms. In addition, the measurement of institutional value for Aboriginal people in WA should be undertaken with sensitivity to a history of negative impacts from government institutions and policies.

Regardless, there is general acceptance that the contributing value of Aboriginal art, culture and heritage is significant. A 2017 SROI study identified that for every dollar of revenue earned by Aboriginal and Torres Strait Islander businesses in Australia, \$4.41 of economic and social value is created.⁶⁴ With increasing demand from the WA public and visitors to experience Aboriginal culture, it is not only crucial to be able to measure the social and cultural impact of Aboriginal cultural maintenance, it is important to recognise and to measure the considerable economic impacts of the Aboriginal cultural economy through jobs and market growth, and exports.

7.5.2 Opportunities

The establishment of **Infrastructure WA** has highlighted the need for a strategic, holistic approach to infrastructure planning, including planning for investment in cultural infrastructure. Both Infrastructure New South Wales and Infrastructure Victoria have recommended a cultural infrastructure investment prioritisation framework be employed to ascertain the greatest value for money and return on government investment.^{65, 66}

Infrastructure Australia have identified areas for improvement in government's delivery of infrastructure. These include:

- Undertaking meaningful engagement, incorporating comments and stakeholder feedback
- Adequately skilled and resourced public sector to undertake a high volume of sophisticated procurement activity, including the oversight of projects during the delivery phase
- Sufficient resourcing of government project teams, appropriate bidding timelines, and documentation requirements
- Comprehensive planning, budgeting and scoping of projects to mitigate premature project delivery due to community pressure, project cost blow-outs or delays
- Harnessing the benefits of school infrastructure for community use outside of school hours.⁶⁷

The development of the Cultural Infrastructure Framework 2030+, and Cultural Infrastructure Toolkit provide an opportunity to consolidate and update guidelines that provide best practice advice for improvement in these areas, incorporating the specific issues relevant to cultural infrastructure.

WA Cultural Infrastructure Investment Guidelines

The development of the **WA Cultural Infrastructure Investment Guidelines** (Investment Guidelines) will align best practice cultural infrastructure planning principles to investment prioritisation. This enables government to identify the benefits and outcomes it is trying to achieve with any investment. From this point, any action that is taken can be clearly linked back to an identified outcome.

The Investment Guidelines are designed to encourage best practice in cultural infrastructure business case and developments via investment outcomes, that deliver the greatest value for money for WA. This also ensures that evaluation outcomes and measures are embedded in business cases and proposals.

The Investment Guidelines can be employed to prioritise cultural infrastructure development that increases participation from target communities in order to attain greater social returns on investment. This can include Aboriginal communities, young people, culturally and linguistically diverse (CaLD) communities, and people living with a disability.

The Investment Guidelines have also been designed to align with DLGSC's PVMF to ensure economic, social and cultural outcomes are maximised.

Quantifying social impact

In addition, through the PVMF, DLGSC is currently piloting a model to monetise measurable social outcomes of arts and cultural activities in impact areas such as health, education, and social capital.

Additional research and consultation is required to apply this model to the area of Aboriginal arts and culture activities and cultural infrastructure in particular. In the meantime, estimates from a selection of studies can be used and methods, such as Social Return on Investment methods can be applied.

Image: The newly Shire-redeveloped Margaret River HEART provides a vibrant and unique experience to performers and audience members alike. Owned by the Shire of Augusta Margaret River.

A social, cultural and economic impact assessment of the Martumili Artists Aboriginal Art Centre, for example, found the centre provided impact through three key roles: as a high performing Art Centre; as a vehicle for cultural strength and expression; and as a holistic service provider.⁶⁸ Services provided included health, transport and financial support, particularly for the older Martu artists, but it was also found that Martumili built the skills and capacity of Martu young people to walk strongly in two worlds.

Recognised impacts of public library services include: literacy and lifelong learning, informed and connected citizens, digital inclusion, personal development and wellbeing, stronger and more creative communities, and economic and workforce development.⁶⁹

Annual surveys undertaken by DLGSC over the past five years, have found on average, that 95 per cent of the public consider it important for children to access arts and cultural activities as part of their education.⁷⁰ This demonstrates a high altruistic value toward arts and culture, or a high value of the positive impacts arts and culture can have for others.

Measuring cultural maintenance

A problem has been identified in the lack of existing metrics for determining quantitative values of cultural maintenance, such as cultural heritage and cultural identity.^{71 72} The challenge in this space is intensified by the complexity of understanding and measuring a diversity of cultural values. There are also gaps in established measures for the maintenance of significant natural assets of cultural value.

Opportunities to better understand and measure the public value of cultural infrastructure include collaborating with researchers and organisations who investigate how best to measure the instrumental, intrinsic and institutional value of the maintenance of culture, language and heritage, particularly for Aboriginal Western Australians.

The artistic dividend

The notion of culture as a catalyst for urban development has been well established for decades.⁷³ There are a number of different approaches to

leveraging culture for urban development including:

- Iconic cultural projects such as the Guggenheim Museum in Bilbao
- Clustering creative uses within a cultural hub or complex
- Cultural precincts, districts, quarters, zones and clusters.

Much of the value in the latter two examples above is derived by what happens organically when a critical mass of creative people are clustered together in one space or area.

The "artistic dividend" has been identified as a range of benefits that are fed back to an area when it increases its investment in arts and culture, including increasing creativity, education, wellbeing, innovation, regeneration, jobs and commercial success, and improved reputation or brand of an area.⁷⁴



Cultural precincts act as urban regeneration magnets, and draw visitors to neighbouring restaurants, bars and entertainment precincts, retail and accommodation. Creative industry businesses that are clustered around cultural precincts have reported higher than average wages and productivity, which could be due to the “diffusion of innovative content and ideas from arts and culture to the commercial creative industries.”⁷⁵ An example is the William Street area of Northbridge, which has developed into a creative cluster with a network of over 40 creative industry small businesses which include games, digital marketing, architecture and design, publishing, education and training, artist run initiative galleries and co-working spaces, independent fashion and design retail and live music venues.

Increasingly there is recognition of an “uncomfortable relationship” between artistic and cultural infrastructure development and gentrification.⁷⁶ This issue has been identified globally, from New York, to San Francisco, Berlin. Rising house prices in Melbourne have been identified as potentially driving artists out of the city.⁷⁷ Mechanisms to capture some of the value created by the “artistic dividend” and invest it in providing affordable spaces for creatives are being piloted (see, for example, Creative Land Trusts in Section 6.4.3). However, the capacity to better measure the extent of this value will increase such re-investment opportunities.

The value of good design and fit-for-purpose infrastructure

It is critical that cultural infrastructure serves and improves the productivity of the creatives and cultural groups who will use it for their work. Greater public value will be attained if the cultural infrastructure is fit-for-purpose and optimised for the use, and sustainability of WA’s creatives.

Ultimately, DLGSC can become a ‘centre of excellence’ for cultural infrastructure planning and delivery. It will achieve this by building on the increased capacity to evaluate the social, cultural and economic effectiveness and efficiency of cultural infrastructure developed through optimisation and application of the PVMF.

There is also potential to incentivise developers and private sector investors that facilitate and engage creative industries, and the arts and cultural sector, in development design processes.

Updating existing guidelines for cultural infrastructure (i.e. Building Creative Environments)

Improving and updating existing guidelines for cultural infrastructure development and business case preparation, such as Building Creative Environments which was developed with the input of the Government Architect, will contribute to achieving cultural infrastructure outcomes for WA. These guidelines can incorporate best practice cultural infrastructure planning for State and local governments, organisations and communities, including examples for improving overall processes, from project brief and procurement to delivery.

The guidelines can also include best practice protocols for:

- Ensuring planning and delivery teams are appropriately skilled and resourced
- Preparing a clear project vision, closely connected to government policy objectives and the objectives of cultural organisations
- Preparing a clear brief
- Establishing a responsible budget that acknowledges whole-life costs and is commensurate with the project scope and public expectations
- Stakeholder and end-user engagement
- Utilising master planning processes for all facilities
- Establishing responsible timeframes for planning and delivery

- Utilising consultant appointment processes that are clear, and prioritise skill and expertise
- Identifying procurement models that enable engagement between designers and the client, end-user and key stakeholders
- Undertaking infrastructure procurement models that use competitive design processes, encourage creative collaborations, and support new and emerging practitioners.

Researching and identifying the **cultural infrastructure needs of new technologies, art forms, cultural economies and practices** will be critical to this process.

7.5.3 Benefits

In 2013, Deloitte valued the Sydney Opera House as having a ‘social asset’ value to Australia of \$4.6 billion, over the 40 years of its existence. The iconic or cultural value of the Sydney Opera House for people who did not attend performances there, or ‘the non-use’ or ‘existence’ value was found to be as high as \$2.1 billion.⁷⁸ The Sydney Opera House is unmatched in iconic status by any cultural building in Australia and is one of the most recognisably distinct buildings in the world. However, the economic value identified by people who do not use the building provides a basis for better understanding and measuring the value of cultural infrastructure in WA. This includes how cultural infrastructure contributes to our shared identity.

Quantifying the total economic value of a broad range and scale of cultural infrastructure, including digital/soft infrastructure and maintenance of intangible cultural heritage, will improve the ability to create competitive business cases for cultural infrastructure investment. This will also maximise community impact and attain best value for money for government investment in cultural infrastructure.



Esther Tavui (L) and Amay Malacad Quilisadio (R) in Te Kore - A World Beyond, by Theatre Kimberley at Broome Civic Centre, Broome; November 2020. Photo by Julia Rau Photography.

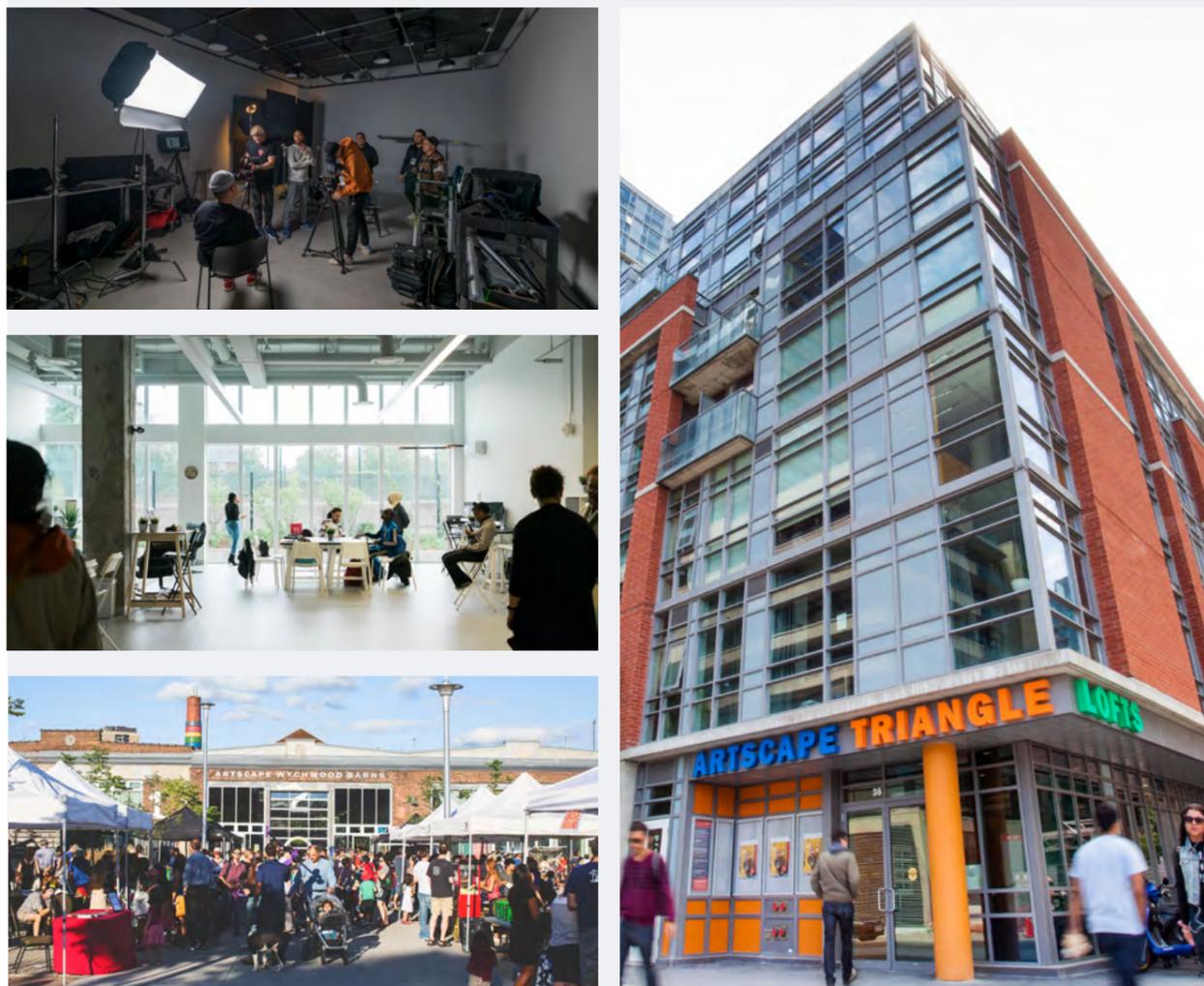
International case study — Artscape, Canada

Making space for culture and creativity

Artscape is a not-for-profit urban development organisation focused on making space for artists and using the power of creativity to transform communities and address urban challenges. The organisation is a global leader in urban development with a cultural lens and in 2003 coined the term 'creative placemaking' to describe that practice.

Founded in 1986, Artscape currently maintains a portfolio of 14 affordable commercial and residential properties with more than half a million square feet of floorspace in use by 2,700 tenants, members and owners.

Together, Artscape's properties hosted more than 500,000 visitors in 2017. In 2018, Artscape hosted the World Cities Culture Forum learning exchange focused on solutions for urban affordability crises, attended by senior municipal policymakers from 25 global cities.



Images from L to R clockwise: A group of creative entrepreneurs making use of the digital media lab; Artscape Daniels Launchpad, Toronto, May 2019, photo by Bob Gundu. Exterior of Artscape Triangle Lofts, an affordable home ownership project for artist-led families, Toronto; May 2015, photo by Vanessa Garrison. Community members gather for the Artscape Street Circus; Artscape Wychwood Barns, Toronto; June 2014, photo by George Matthews. Local arts service organisation, UrbanArts, welcome community members into their new space as an Artscape tenant; Artscape Weston Common, Toronto; June 2019, photo by Eliot Kim.

International case study — Bras Basah.Bugis (BBB) Arts, Heritage And Design Precinct, Singapore

Holistic precinct planning

The Bras Basah.Bugis precinct, familiarly known as 'Be-Be-Be', is Singapore's arts and heritage precinct, home to the greatest concentration of museums, historic monuments, heritage buildings, places of worship, arts groups, arts schools and lifestyle malls in the city centre.

One of the oldest districts in Singapore, Bras Basah served as a suburb in the 1800s and early 1900s to the busy city centre located around Raffles Place today; while the Bugis area is a former red light district.

More recently, BBB has evolved into the centre for education, arts, design and heritage, with major attractions like the National Museum of Singapore, the Singapore Art Museum, the Peranakan Museum, The Substation Arts Centre and the National Design Centre located here. Singapore Management University, LASALLE College of the Arts, and the Nanyang Academy of Fine Arts are also situated here. BBB's architecture is a mix of old and new, with the Armenian Church of Saint Gregory of the Illuminator, colourful Chinese and Hindu temples, the School of the Arts (Singapore's only high school for the arts) and the National Library.

BBB also has a vibrant events calendar, with exhibitions and festivals taking place all year round, culminating in the annual Singapore Night Festival in August where Singaporeans and visitors alike take to the streets to celebrate and party through the night.

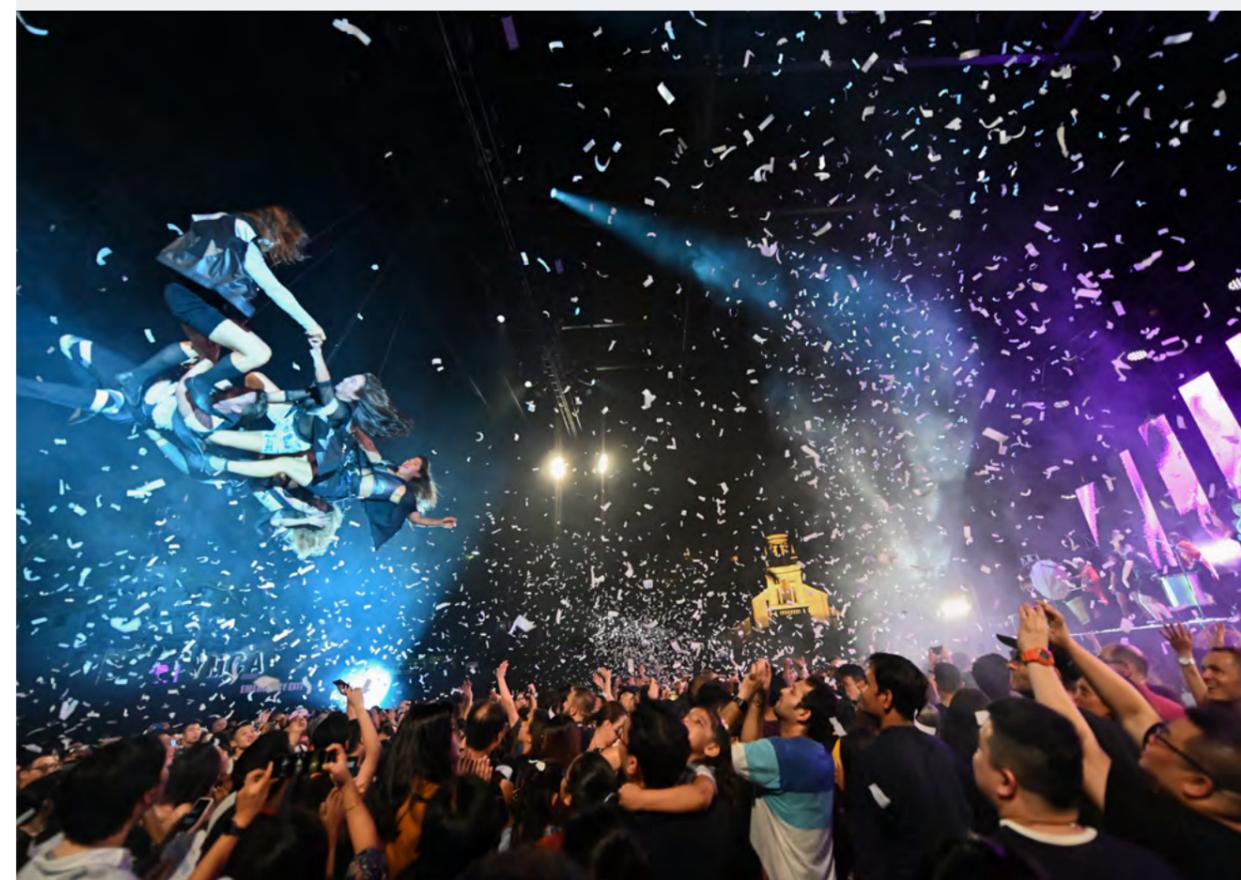


Image: Fuerza Bruta, Singapore Night Festival 2019, Photo courtesy of the National Heritage Board (Singapore).



Bilya Koort Boodja: the Centre for Nyoongar Culture and Environmental Knowledge - riverside entrance, Northam.
Photo courtesy of the Shire of Northam.

Appendix A - What informed the Framework

The WA Cultural Infrastructure Framework 2030+ has been developed based on:

- Key stakeholder consultation
- Emerging global trends and world best planning practices
- International sustainable development goals
- Existing cultural infrastructure strategies, State planning frameworks, policies and blueprints
- A review of strategic cultural regions and cities relevant to Western Australia
- Government priorities
- The Investment Logic Mapping methodology.

Key stakeholder consultation

Key stakeholder consultation took place from June 2018 to March 2019. Consultants were engaged in the Kimberley, Pilbara, Mid West, and Perth to undertake interviews and workshops with Aboriginal key stakeholders, engaging 116 stakeholders. A consultant was contracted to facilitate three workshops in Perth, which engaged 136 stakeholders, and to facilitate a state-wide online survey, which gathered feedback from 149 respondents. Two live webinars were held to engage 38 regional stakeholders in conversation, as well as two live webinars conducted in partnership with WALGA, to engage 14 local governments. 33 written submissions were also received, making a total of 486 key stakeholder engagements with the draft Framework.

Consultation key findings

Although the consultation captured the diversity of needs and issues across remote, regional and metropolitan WA, some key findings were identified:

1. Promoting equitable access to spaces for participating in culture and creativity is a key priority for our stakeholders
2. The definition of cultural infrastructure must recognise 'people' as the critical component, and incorporate networks, organisations, skills and talent
3. Digital infrastructure/digital networks are a critical component of cultural infrastructure
4. There is positive momentum to increase the profile and capacity of Aboriginal art, culture and heritage across the State
5. The need for government to place equal value on where the artwork is created as to where it is showcased
6. There is exceptional opportunity for tourism strategies to leverage WA's cultural infrastructure
7. Access to suitable finance is the greatest barrier to initiating, developing, and maintaining cultural infrastructure
8. Partnerships are essential to sustaining a high-quality cultural infrastructure network across WA
9. An audit/digital mapping and needs analysis of regional cultural infrastructure needs to be undertaken - to inform the regional aspects of the Framework
10. Priorities, and funding pathways, for repurposing/upgrading existing infrastructure are needed

11. The need for the establishment of a Cultural Accord between the State Government and local governments
12. Most noted specific infrastructure need for WA: Flagship Aboriginal Cultural Centre/Gallery
13. Other cultural infrastructure gaps identified:
 - a. Film production studios with sound stage
 - b. Affordable creative hub/co-working space for games and immersive reality
 - c. Central creative hub for young people
 - d. Cultural healing centres in the Kimberley.

More information on the key stakeholder consultation and findings will be provided in the Consultation Report: WA Cultural Infrastructure Framework 2030+.

Infrastructure Western Australia

Infrastructure WA was established in July 2019 to provide advice and assistance to the State Government on the needs and priorities for infrastructure over the short, medium and long-term. In the process of developing the State Infrastructure Strategy, which will outline the State's significant infrastructure needs and priorities for the next 20 years, Infrastructure WA have released [A Stronger Tomorrow: State Infrastructure Strategy Discussion Paper](#). The Discussion Paper provides a foundation for the development of the State Infrastructure Strategy and outlines the top ten objectives of the Strategy, which will aim to:

- Support a strong, resilient and diversified economy
- Maximise regional strengths to unlock strategic opportunities for Western Australia
- Enhance infrastructure delivery and develop skills for the future
- Support access to social services and improve Aboriginal wellbeing
- Enhance cross-government coordination and planning
- Address climate change and increase resilience
- Support population growth and change
- Maximise liveability and cultural strategic opportunities for our community
- Embrace technology, data and digital connectivity
- Get the most from our infrastructure and improve maintenance.

Further work will be undertaken to align the Framework with Infrastructure WA's State Infrastructure Strategy, once finalised. It is the intention of this Framework to continue to liaise with Infrastructure WA. Early advice on infrastructure proposals will be sought from Infrastructure WA, particularly regarding submissions to Infrastructure Australia's Priority List.

Infrastructure Australia

Infrastructure Australia is the nation's independent infrastructure advisor, providing research and advice to governments, industry and the community on the infrastructure investments and reforms for all Australians. They maintain the [Infrastructure Priority List](#) to inform how public funds can be directed towards projects that will deliver the best outcomes for Australia's growing communities. They undertake rigorous and independent analysis to identify infrastructure needs and opportunities for Australia. They also develop research and advice on the broader opportunities for infrastructure reform and publish new and interactive data to support better infrastructure decision-making. Their regular publications include the [Australian Infrastructure Audit](#) and the [Australian Infrastructure Plan](#).

In 2019, Infrastructure Australia included arts and cultural infrastructure in the Australian Infrastructure Audit (the Audit) for the first time. The Audit identified key challenges and opportunities for Australian arts and cultural infrastructure. Many of these challenges and opportunities align with those identified in the consultation for this Framework and have thus informed its development.

The Infrastructure Priority List 2020 includes the [Indigenous art and cultural facilities program](#), a priority initiative for a national program of Indigenous art and cultural centres with a timeframe of 0-5 years. Infrastructure Australia noted the proposal by the WA Government for an Aboriginal Art and Cultural Gallery/Centre in the Perth Metropolitan Area in Western Australia, in addition to similar proposals from other jurisdictions, informed this initiative.

Global cultural infrastructure trends

The way that people work and live has changed significantly in recent decades. Increasing urbanisation has highlighted the need for efficient and agile infrastructure planning and the careful management of finite resources. Advances in digital technology have both enhanced and disrupted daily lives and impacted the way people engage with culture and creativity.

Although the WA Government has prioritised a policy direction for cultural infrastructure for several years, recent trends and world best cultural planning practices have been investigated to further develop an adaptive and forward-thinking approach.

Global trends and world best cultural planning practices which have informed this Cultural Infrastructure Framework include:

- Responsive, adaptive and context specific cultural infrastructure
- More cultural and creative activities, happening with increased frequency, on a smaller scale
- Integrating cultural infrastructure with public transport, public open space, education and training institutions, digital technologies, and affordable housing
- Colocation of cultural and creative activities, such as optimising space, and developing day and night time economies
- Creating opportunities for multipurpose infrastructure for cultural, sport, recreation and community activities, particularly in regional areas
- Celebration of diversity and promotion of inclusivity
- The recognition of culture and the creative economy as integral to sustainable development
- Targeting needs and trends of new markets, including new generations, digital and global markets
- Leveraging new technologies to reach consumers through a strong online presence, and to enhance experiences at cultural attractions
- Regarding public open space as cultural infrastructure.

While cultural infrastructure planning trends and best practice from other locations can be a guide for WA within an increasingly urbanised world it is critical to integrate these examples with the needs of regional, remote and very remote communities in our State.

UN Sustainable Development Goals

United Nation's Sustainable Development Goals (SDGs) recognise that all cultures contribute to, and enable, sustainable development and that "culture and heritage" are key to the goals' success.^{79, 80} The SDGs have been noted by the Federal Government as a whole-of-Australia endeavour that reflect: "things that Australians value highly and seek to protect, like a healthy environment, access to opportunity and services, human rights, inclusive economies, diverse and supportive communities and our Aboriginal and Torres Strait Islander cultures and heritage."⁸¹

In 2017, the Committee on Culture of the world association of United Cities and Local Governments (UCLG) presented evidence on how culture plays a pivotal role in achieving the SDGs. Cultural infrastructure, specifically, is identified as needing to be "quality, reliable, sustainable and resilient," affordable and accessible for all citizens.⁸² Cultural infrastructure was also identified as key to "involving artists and creative professionals in processes aimed at research, development and innovation in a wide range of industrial areas."⁸³ The committee noted that sustainable development can be promoted if: strategic investment in cultural infrastructure contributes to protecting and safeguarding tangible and intangible cultural heritage; and public spaces are accessible and allow for the development of cultural activities.

Planning strategies and cultural plans

A list of State planning strategies and policies, and international cultural infrastructure plans reviewed in the development of this Cultural Infrastructure Framework 2030+ is included in Appendix C.

International benchmarks

Canada has been highlighted as an international benchmark for investing in First Nations cultural infrastructure, with its recent \$1 billion Canadian dollar (CAD) commitment to Indigenous cultural, recreational and educational infrastructure, and its \$CAD 1.8 billion commitment to the Canada Cultural Spaces Fund.⁸⁴ Although global cities of culture, such as New York, London, Paris, Tokyo and Vienna set high benchmarks for cultural infrastructure, much smaller cities and places like Santa Fe, Rotorua, Hobart, Copenhagen, Seattle and Basel have leveraged their unique cultural infrastructure and assets to promote culture-led economic regeneration and growth. Other places such as Brooklyn, Melbourne, Singapore and Rotterdam, have also employed strategic initiatives to optimise their cultural infrastructure.

Appendix B – State policy alignment

Diversify WA (July 2019)

The proposal supports the desired State Government outcomes identified in Diversify WA being a strong economy, resilience through diversification and job creation. The creative industries have been identified as a ‘priority economic sector’ in WA—linked with tourism and events. Diversify WA outlines three State Government initiatives to promote the creative industries. These are:

- Implement the Cultural Infrastructure Strategy (Framework)
- Guiding the creative industries sector
- New directions for screen and immersive technology.

These initiatives will build key markets, attract investment through co-productions and cultural infrastructure.

A Path Forward: Developing the Western Australian Government’s Aboriginal Empowerment Strategy

The Western Australian Government is developing a strategy to guide how it works with Aboriginal people towards better social, economic, health and cultural outcomes. A whole-of-government strategy will provide all WA Government agencies with a clear, common direction, consistent logic and shared vision for the future. This will allow agencies to work better and will strengthen Government accountability to the WA community.

A discussion paper: [A Path Forward: Developing the Western Australian Government’s Aboriginal Empowerment Strategy](#) has been developed in collaboration with the WA Aboriginal Advisory Council and a range of Aboriginal organisations.

The discussion paper highlights six strategic elements through which the government can make room for solutions to emerge from collaborative engagement with Aboriginal people. These strategic elements align with the Framework, particularly in the opportunities discussed in Focus Area 1: Maintain and celebrate WA’s Aboriginal art, culture and heritage. These strategic elements are:

1. Putting culture at the centre
2. Bringing decisions closer to communities through empowered engagement and agreement-making
3. Enabling Aboriginal-led solutions through improved service commissioning and grant-making
4. Investing more in preventative and early-intervention initiatives
5. Boosting economic opportunities across all areas of government activity
6. Building cultural understanding and respect.

Western Australian Multicultural Policy Framework

The [Western Australian Multicultural Policy Framework](#) (Framework) articulates policy priorities and provides a guide for government to translate the WA Charter of Multiculturalism’s principles and objectives into actions that will lead to positive outcomes for all Western Australians.

The WA Charter of Multiculturalism (Charter) demonstrates the Western Australian Government’s commitment to multiculturalism and a multicultural policy position that embraces all of us. Founded on four principles—civic values, fairness, equality and participation—it identifies key objectives for government to achieve an inclusive and harmonious society.

The Framework outlines Charter Principles, Charter objectives and Multicultural policy priorities. These policy priorities are:

- Harmonious and inclusive communities
- Culturally responsive policies, programs and services
- Economic, social, cultural, civic and political participation.

The Charter and Framework represent the Western Australian Government’s affirmation of fundamental human rights and freedoms, the dignity and worth of the individual and the equal rights of each one of us to participate fully in all aspects of life and achieve our potential. It reinforces the Government’s zero tolerance for racism.

State Planning Strategy 2050

The [State Planning Strategy 2050](#) seeks to build strategic planning capacity and capability across government, enabling the State to better anticipate and adapt to change in pursuit of sustained growth. The Strategy states that by 2050, Western Australia will be recognised internationally for its capital city and regional centres, each with a unique identity, culture and landscape. It also recognises the important contribution of culture and the arts, including creativity, to economic development and diversification.

Design WA

[Design WA](#) is a State Government initiative to ensure good design is at the centre of all development in Western Australia. Design WA aims to create a built environment that reflects the distinctive characteristics of a local area, that enhances streetscapes and neighbourhoods and that contributes to the development of vibrant and liveable communities. Design WA brings a new approach to the planning system and beneficial change to the built environment. Stage One focussed on Apartments, and the following stages focus include Precinct Design and Medium Density.

Western Australian Planning Commission: Perth and Peel@3.5million (July 2015)

This policy aims to plan for Perth’s growing population by, among other measures, ensuring as many new homes and jobs as possible are built within “activity centres” or community hubs. The policy addresses urban growth needs and approaches the need to protect our natural ecosystems. Planning for this growth, with a goal to successfully deliver an increased focus on vibrant nodes for economic and social activity will require increased attention to the importance of culture, art and sport and recreation provision.

Perth and Peel@3.5million Transport Network

With anticipated population and job growth within the Perth and Peel regions, additional pressure will be placed on the transport network. Planning for cultural, sporting and recreational facilities and activities close to integrated METRONET and transport hubs enhances the extended use of public transport for the users of those facilities resulting in improved accessibility.

State Sporting Infrastructure Plan Review 2019

The [State Sporting Infrastructure Plan](#) (SSIP, previously the State Sporting Facilities Plan) has been developed by the Department of Local Government, Sport and Cultural Industries (DLGSC) to serve as forward planning for the provision of infrastructure to service State, National and International level sporting competition. The plan identifies Government strategic alignment in planning for cultural, sporting and recreational facilities and activities close to integrated METRONET and transport hubs that will enhance the extended use of public transport for the users of those facilities resulting in improved accessibility.



Ash Grunwald performing at Emergence Creative Festival, Settlers Tavern, Margaret River, 2017. Photo by Lauren Trickett.

Appendix C – Glossary

Aboriginal	Western Australia’s First Nation peoples—Within Western Australia, the term Aboriginal is used in preference to Aboriginal and Torres Strait Islander, in recognition that Aboriginal people are the original inhabitants of Western Australia. Aboriginal and Torres Strait Islander may be referred to in the national context.
Aboriginal and/or Torres Strait Islander	Australia’s First Nation peoples.
Aboriginal Heritage Sites	Sites of immense cultural, scientific, educational and historic interest and provide Aboriginal people with an important link to their present and past culture. The Aboriginal Heritage Enquiry System provides information concerning Aboriginal heritage places in Western Australia.
Aboriginal Ranger Program	Led by the Aboriginal community and Aboriginal organisations with support from the Department of Biodiversity, Conservation and Attractions and across government, the WA Aboriginal Ranger Program is helping Aboriginal organisations manage Country and protect the environment across WA in partnership with the public and private sectors, and involves: traditional knowledge transfer; cultural site management; and cultural awareness and immersion experiences for visitors.
CaLD	Culturally and linguistically diverse.
Creative industries	The creative industries are those areas of practice that turn original individual creativity into social and commercial outcomes. They can broadly be categorised under two headings—creative services and cultural production. Creative services include architecture, design, software, games, digital content, marketing and advertising. Cultural production includes performing and visual arts, libraries, galleries, museums and broadcasting.
Cultural infrastructure	Cultural infrastructure includes the buildings, places, spaces, and technology necessary for arts and cultural education, creation, production, engagement, collaboration, ceremony, preservation, conservation, interpretation, sharing, and distribution. This includes both tangible and intangible culture, and cultural heritage. Cultural infrastructure includes physical infrastructure like our performing arts centres, music venues, film and television studios, galleries, collections, digital technology, places and buildings. Integral to these spaces are the staff, volunteers and digital networks required to operate them.
Creative cluster	A geographical co-location of cultural and/or creative businesses, often with the intention or outcome of increased productivity.
Creative co-working space	An arrangement in which several workers from different creative industry businesses share an office space, allowing cost savings and convenience through the use of common infrastructure, such as equipment and utilities.

Creative hub	A facility that provides space and support for networking, business development, collaboration opportunities and community engagement within the creative, cultural, screen, games, X Reality, and information and communications technologies (ICT) sectors.
Cultural identity	Is the identity or feeling of belonging to a group. It is part of a person's self-conception and self-perception and is related to nationality, ethnicity, religion [FAITH], social class, generation, locality or any kind of social group that has its own distinct culture. In this way, cultural identity is both characteristic of the individual but also of the culturally identical group of members sharing the same cultural identity.
Cultural precinct	A clearly defined geographical area that contains facilities and services related to artistic, cultural and intellectual activity.
Cultural tourism	A growing sub-sector of the tourism economy offering cultural experiences such as gourmet food escapes and Aboriginal cultural tours.
Indigenous	Indigenous peoples in countries across the world. Indigenous peoples are inheritors and practitioners of unique cultures and ways of relating to people and the environment. They have retained social, cultural, economic and political characteristics that are distinct from those of the dominant societies in which they live. ⁸⁵
Federal Government	The Commonwealth (of Australia); the Commonwealth Government; and, the Australian Government.
Intangible cultural heritage	The practices, representations, expressions, knowledge, skills... transmitted from generation to generation such as a songline (see definition) or practised tradition.
Liveability	The qualities of a place that contribute to the quality of life experienced by residents and others.
LGBTQI+	Lesbian, Gay, Bisexual, Transgender, Queer or Questioning, and Intersex, and other sexual identities including pansexual, asexual and omnisexual.
Local government/s	Refers to the 138 local and regional councils operating in Western Australia.
Maker space	A maker space is a collaborative work space specifically designed to operate as a place for sharing and creating ideas, such as making product prototypes or developing new digital technology or software.
METRONET	Is an integrated transport and land use program that will support growth of the Perth Metropolitan Region over the next 50 to 100 years. Stage One of METRONET will deliver approximately 72 kilometres of new passenger rail and up to 18 new stations.
Sector	Arts, culture and creative industries practitioners based in Western Australia.

Songline	A route taken by a dreaming or ancestral being, along which a series of events occurred which are part of the Australian Aboriginal oral tradition and are marked by a series of sites and associated songs and stories. ⁸⁶
STEM	In an educational context, the acronym for science, technology, engineering, and mathematics.
Tangible culture	Refers to the product or output of artistic, cultural or creative activity such as a painting or performance.
The State Government/ WA Government	The State Government of Western Australia.
The State/state	Western Australia.



Audience members at Bear with Me by Tyrone and Lesley at the 2019 AWESOME Festival, Perth Cultural Centre; 2019. Photo by Richard Watson

Endnotes

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