



**BUSINESS  
SYDNEY**

**CREATING  
AUSTRALIA'S  
ARTS AND  
CULTURE  
CAPITAL**

A collaborative vision for growth  
from Culture and Creativity

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## [Acknowledgement of Country](#)

Business Sydney acknowledges the Traditional Owners of the land where we work and live. Business Sydney also acknowledges the Gadigal of the Eora Nation as the traditional custodians of this place we now call Sydney. We pay our respects to Elders past, present and emerging. We celebrate the stories, culture and traditions of Aboriginal and Torres Strait Islanders of all communities who also work and live on this land.





## PAUL NICOLAOU

Executive Director  
Business Sydney

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Every great global city needs a vibrant arts and culture sector to complement the other ingredients that go into making a city liveable for residents and attractive to international tourists, talent and investment.

Sydney had a thriving, if somewhat undervalued arts and culture scene prior to COVID-19, and now has a great opportunity to capitalise on us leading the way in vaccination and reopening to establish the harbour city as the cultural capital of the nation and the Asia-Pacific region.

While individually our great arts venues and cultural institutions provide a wondrous choice for Sydneysiders and tourists, bringing them together into a collaborative and co-operative coalition can create an arts and culture sector that becomes something bigger than the sum of its parts.

# Executive Summary

## Introduction

The Sydney Arts Precinct is a pivotal opportunity to establish Sydney as Australia's Cultural Capital and a leader in Southeast Asia, implementing a visionary cultural destination strategy to realise significant long-term economic and social benefits to the city, state and country.

The closure of international borders in response to the COVID-19 pandemic has devastated Australian visitor dependent economies. Sydney's CBD has been doubly hit, with local business populations depleted by stay-at-home orders and reticence to return.

The vision for a Sydney Arts Precinct is to create a sustainable and activated cultural experience connected by a unifying arts narrative that recognises, supports and nurtures home-grown culture, creativity, and business enterprise.

The Sydney Arts Precinct would provide a vital missing chapter in the Sydney destination brand story. As a definer of Sydney's brand, the Precinct will become a 'beacon to the city', connecting locals and visitors to the city's cultural communities - inclusive, accessible and relevant to all.

Integrating cultural, community and commercial assets and activities via a Sydney Arts Precinct, presents a unique value proposition to:

- increase engagement & participation from local and domestic audiences;
- revive and revitalise the Sydney CBD in support of its economic recovery;
- accelerate and magnify growth as international visitors return.

## Findings

We have held initial consultations with selected cultural institutions, arts bodies, and state and local government entities canvassing views on the potential opportunities that should flow from an interconnected Sydney Arts Precinct and establishing a framework for delivering collaborative outcomes. These consultations have identified a number of opportunities and challenges.

1. Sydney's Cultural assets have significant individual value which is magnified when viewed as an integrated cultural precinct and brand.
2. Integration requires collaboration. Some past collaborations have been successful, but none has led to a sustainable, long-term model.
3. Government-lead collaborative initiatives have tended to be tactical, short-term & not always aligned with the cultural sector's core drivers.
4. The traditional arts funding model has tended to fund organisations for their individual activities to meet core purpose rather than for ongoing collaborations involving more than one organisation.
5. Longevity and sustainability of funding have not been built into the model as an outcome of implementation.
6. Despite Sydney having many of Australia's leading cultural assets, Melbourne has been acclaimed as the country's "Cultural Capital".
7. Sydney's brand narrative has focused on the built icons, harbour and beaches. A rich cultural offer will resonate more deeply with local, intra-and-inter-state audiences.
8. A new collaborative model is needed to bring the premium and niche cultural assets together to capture and magnify the richness of Sydney's cultural content.
9. Successful cultural city brands present a multi-layered cultural narrative to differentiate their city. Authentic, curated and connected activations are delivered by engaged, aligned & motivated providers, working collaboratively under a formal framework, funded to provide cultural, social and economic outcomes.





## Recommendations

1. Align government, cultural, commercial & business community needs through a Sydney Cultural Strategy to identify, value and develop cultural opportunities of economic significance;
  - a. Define and agree on the value that Sydney's cultural assets will add to the city's brand as a liveable city and a domestic and global international destination by creating a Sydney Arts Precinct & brand. Appoint a Cultural Economy Commissioner tasked with identifying, defining, valuing and delivering collaborative programming and economic outcomes for the State from the arts & cultural sector.
  - b. Create a Sydney Cultural Strategy to establish a set of strategic goals, with defined outcomes, and clear market share KPIs, for the Sydney Arts Precinct that align the core purpose of the cultural organisations with the key economic and social drivers of government.
  - c. Agree on the roles that the cultural sector and government will play in the development, implementation and sustainability of a Sydney Arts Precinct to ensure it achieves its short-term recovery & longer-term strategic goals.
2. Creating a Collaboration Framework for delivery of the strategy:
  - a. Establish a collaborative framework and model for creation and implementation of a Sydney Arts Precinct.
  - b. The collaborative framework will be the mechanism to define and deliver the agreed strategic goals of the precinct through governance, planning, funding, programme development, marketing, visitor servicing, execution and performance measurement.
3. Defining the value proposition, establishing and promoting a new Cultural Sydney brand, to elevate the city's cultural offering as Australia's Cultural Capital, key to Sydney and NSW's brand:
  - a. Create a centralized Sydney Arts Precinct collaborative group consisting of members of the, cultural, entertainment and business sectors, and government.
  - b. The collaborative group will be responsible for planning, promotion and delivery of programming, visitor experiences, market ready product and servicing for promotion through tourism and entertainment channels.
  - c. Establish performance measures such as asset value, social value, economic contribution, destination brand value, participation & ROI.
4. Destination NSW, working in partnership with the Sydney Arts Precinct collaborative group to create a Cultural Sydney brand as part of the redefinition of Sydney's destination brand under the NSW Visitor Economy Strategy 2030.
  - a. While tactical, events-based campaigns will be key, the Cultural Sydney brand message should be focused strategically on Sydney's continuous and evolving cultural landscape and offer.
  - b. Using the Sydney Arts Precinct as a thematic hub and connector, the message should also



capture, extol and promote the breadth of cultural experiences offered every day across Sydney's and regional NSW's artistic, entertainment and cultural districts, precincts, villages and communities.

4. Funding to establish the collaboration between the cultural and commercial sectors and ongoing support to underpin the Sydney Arts Precinct's sustainability.
  - a. Funding should take an overarching, strategic view of the cultural and economic outcomes sought from the City's combined cultural assets.
  - b. NSW Government to create a pool of seed & ongoing funding to establish, bed down, nurture and grow a Sydney Arts Precinct.
  - c. Establish a commercial sustainability model through partnerships between cultural institutions and the business community to invest in collaborative programming, product development, sales, marketing and promotion.
  - d. Build a "collaborative programming" allocation into recurrent funding of all State Government funded cultural institutions.

## Next Steps

Stakeholder consultation has identified an appetite for the creation of a connected Sydney Arts Precinct. Next steps are to define guiding principles, establish an understanding of the current state (foundational view) define the opportunity and develop an implementation plan.



# Introduction

The Sydney Arts Precinct is a pivotal opportunity to implement a visionary cultural destination strategy for Sydney to realise significant and long-term economic and social benefits to the city and state.

Over recent decades, cities have increasingly used art and culture to define and differentiate themselves in a competitive global landscape. The Sydney Arts Precinct aims to leverage Sydney's cultural narrative to elevate the city's appeal to local, domestic and international visitors.

The Sydney Arts Precinct aims to position Sydney to tap into a well-established, globally significant domestic and international tourism driver, define the opportunity, and establish a framework and timetable for delivery.



## Background and Strategic Context

The Sydney Arts Precinct is a pivotal opportunity to implement a visionary cultural destination strategy for Sydney to realise significant and long-term economic and social benefits to the city, state and ultimately Australia.

### Background

Sydney's foreshore, adjacent gardens and links to the CBD, are home to a collection of major cultural attractions, many of national or International significance to their respective disciplines, and where the nation's premier arts companies reside. The idea of linking these assets as interconnected cultural experiences has been touted since around 2008, has formed part of several City of Sydney plans<sup>1</sup> and been widely discussed by the cultural institutions themselves.

On the face of it there is much to be gained from this approach:

1. **Enhanced Cultural Identity** - Integrated activities define a broader cultural narrative and destination experience;
2. **Collaborative programming** - This will increase the visibility, reach and impact of exhibitions, events and interrelated activities, and reduce competitive programming, which dilutes the impact of individual activities;
3. **Cultural Curation** - of integrated digital and analogue interpretation, drawing on the relevant expertise of the various institutions will allow coherent, engaging & immersive cultural visitor journeys;
4. **Vertical Growth for each Organisation** - Commercial opportunities from interconnected experiences, cross-promoted and sold commercially by participating attractions and local businesses;
5. **Visitor economy growth** - through Increased utilisation, visitation and participation to Sydney's cultural assets, and leveraging audiences of the large attractions to the benefit of all that make up an integrated precinct;
6. **'Must do' Experience & Destination Attraction** - The Sydney Arts Precinct would create a market-leading USP and distinctive Sydney brand advantage on a world stage to become a compelling driver for Destination NSW, Tourism Australia and City of Sydney as a driver of the Sydney visitor economy.



### Strategic Context – Effects of COVID-19 on Sydney's CBD

The closure of international borders in response to the COVID-19 pandemic has devastated Australian visitor dependent economies. CBDs have been doubly hit, with local business populations depleted by stay-at-home orders and reticence to return.

Domestic travel (when interstate borders are open) has focused on traditional regional "holiday" destinations. Sydney's CBD has not resonated with regional NSW or interstate visitors as a destination of choice.

A shift in the emphasis and focus of Sydney's destination brand appeal is needed. Historical over-reliance on the 'icons' (which appeal more to international visitors) has disconnected it from the things that motivate Australians to visit.

The Sydney Arts Precinct's aim is to elevate the city's breadth of arts and cultural experiences to provide rich, engaging and authentic content for Destination NSW and Tourism Australia to promote visitation to the city from local, domestic and eventually international markets.

By integrating public, community and commercial assets and activities a unique value proposition will be created which combines to deliver a refreshed Sydney brand, increased engagement from key local and domestic audiences, and growth in economic contribution.

Source 1) "The Cultural Ribbon Draft Strategy - Sydney Harbour's Nature and Culture Walk" City of Sydney 2016;

## A Vision for a Connected Sydney Arts Precinct

The vision for Sydney Arts Precinct is to create a sustainable and activated cultural experience connected by a unifying arts narrative that recognises, supports and nurtures home-grown culture, creativity, and business enterprise.

### A City is Defined by Its Culture

Over the last 20 years, cultural precincts have emerged as a means for cities to establish international relevance and differentiate themselves in a globally competitive environment. The world's leading cities have recognised "...the place-making, creativity and spill-over benefits of culture and the untold costs of metropolitan growth without bold cultural strategy."<sup>1</sup>

In 2012, "The World Cities Culture Report" clearly showed that a distinctive city culture was as important to its economic success as finance and trade.<sup>2</sup> The 2013 World Cities Forum stated that the culture of a destination was essential to defining its uniqueness in an increasingly globalised World: "...cities recognise culture's role in supporting economic strategies...While globalisation creates homogeneity between major cities ... [they] maintain their differences through culture."

In the NSW Government's Creative Capital Funding Guidelines, Minister Don Harwin stated "It is clearer than ever that arts and culture is essential for both our economy and our wellbeing, and therefore investment in the arts is an investment in our State's future".

### The Vision

The vision for Sydney Arts Precinct is to create a sustainable and activated cultural experience connected by a unifying arts narrative that recognises, supports and nurtures home-grown culture, creativity, and business enterprise.

Leveraging arts & culture assets as visitor experience touch-points, integrated across a connected precinct, will showcase a new and broader cultural offering that appeals to both Sydney locals and visitors to the city.

It should provide a dimensional shift in the city's offering, transitioning the narrative from the built icons to rich art, culture and entertainment experiences, creating a broader Sydney narrative and Unique Selling Proposition for the city as a destination and driver of the visitor economy.



### Maximising the Value to Cultural Infrastructure

NSW cultural institutions contribute significantly to NSW's asset base adding approximately \$8.2 billion in value from buildings and collections, primarily in the Sydney CBD<sup>3</sup>. The 2016 NSW Cultural Infrastructure Strategy, recognises that, in addition to the direct value of arts assets, art & culture contribute significantly to economic growth including \$6.1b in tourism spend.

NSW is making a significant investment in cultural infrastructure assets across Greater Sydney as a means to achieve cultural, economic and societal outcomes for the state. The Sydney Arts Precinct will be an essential vehicle to ensure those assets are fully leveraged to realise those outcomes and maximise the government's investment return.

### A Framework for Collaboration is Key

Shaping the narrative of a city through the lens of its cultural offering requires more than buildings, spaces and activities. Collaboration, programming, content presentation and audience engagement are required in response to evolving audience needs, particularly in a post-COVID recovery landscape.

Establishing an implementable framework for the sustainability of the precinct is vital. Integrating public, community, and commercial assets and activities via a formal implementation framework will define the value proposition, prioritise opportunities to realise social, economic, and brand outcomes.

Source 1) Culture, Value, and Place 2018, Vol 2: Greater Sydney Case Study The Business of Cities Ltd; 2) World Cities Culture Report 2012-14, The World Cities Culture Forum; 3) NSW Visitor Economy Strategy 2030, Destination NSW; 4) 2016 NSW Cultural Infrastructure Strategy, Infrastructure NSW



## The Cultural Tourism Opportunity

The Sydney Arts Precinct aims to elevate its Cultural identity and position the city to tap into a well-established, globally significant domestic and international tourism driver, define the opportunity, and establish a framework and timetable for delivery.

**“We need to think about cultural tourism because there really is no other kind of tourism”<sup>1</sup>**

- Pre-COVID19, cultural tourism was growing globally. Research conducted in 2018 by the UN World Tourism Organisation found that “In recent decades, tourism and culture have become inextricably linked partly due to the increased interest in culture, particularly as a source of local identity in the face of globalization.”<sup>2</sup>
- An average of 30% of inbound tourists were motivated to travel by culture, and a further 17% participated in cultural activity as a secondary activity, underlining culture as “not just as an attractor for tourists, but also as an important element of the general tourism experience.”<sup>2</sup>
- Cultural tourism grew by 23% in the five years, to 2018, compared to total global tourism growth of 19%.<sup>2</sup>
- The overall growth in tourism is much larger for those countries that specifically feature cultural tourism in their marketing.<sup>2</sup>
- The mix of tangible and intangible heritage with contemporary culture was seen as imparting uniqueness to the cultural tourism product, which cannot be experienced elsewhere.<sup>2</sup>

- Of international visitors to Australia, 43% participate in a cultural activity and 33.9% in a heritage activity. Cultural and heritage tourism segments have been growing at 7.5% and 11.2% respectively to the four years to Sept 2017.<sup>3</sup>
- In 2016, 67% of all international visitors to NSW participated in at least one cultural or heritage activity, representing growth of 8% over four years.<sup>4</sup> International cultural tourists to NSW in 2016 participated most in: Visiting history / heritage buildings / sites / monuments (71.8%); Museums or art galleries (55.7%); Festivals, fairs or cultural events (22.9%) and Performing Arts (18.3%).<sup>4</sup>

## Adding a Cultural Dimension to Brand Sydney

In 2018 the authors of Culture, Value and Place wrote: “The global perception and global identity of Sydney is more narrowly associated with its tourism icons and natural environment, while its distinctive people, histories, culture, diversity and creativity are less visible... if culture does not become more central to Greater Sydney’s future growth and identity...its existing reputation will become eroded and become permanently stuck in the ‘second division’ of cities.”<sup>5</sup>

The NSW Visitor Economy Strategy 2030 sees a compelling new brand for Sydney as showcasing “... the people, places, culture and visitor experiences that express their true personality.”<sup>2</sup>

The Sydney Arts Precinct is envisioned as providing a missing chapter in the Sydney destination brand story. As a definer of Sydney’s brand, the Sydney Arts Precinct will become a ‘beacon to the city’, connecting locals and visitors to the city’s cultural communities - inclusive, accessible and relevant to all.

Sydney’s existing art assets, creative and business communities will provide the precinct with a mix of local, regional and national cultural experiences, events and commercial activities, enlivening the city throughout the day and night, displaying a vibrant and diverse array of engagement opportunities. In addition, local communities and stakeholders will be vital in embracing the precinct, contributing to, developing, and advocating for its unique selling proposition, and nurturing it to success.

Sources: 1) Garrison Keillor ‘White House Conference on Travel & Tourism’ (1995); 2) Culture and Tourism Synergies’, UNWTO, 2018; 3) ‘National Heritage Tourism Summit Discussion Paper’, National Trust, 2018; 4) Cultural and Heritage Tourism to NSW (Year Ended Dec 2016), DNSW; 5) Culture, Value, and Place 2018, Vol 2: Greater Sydney Case Study The Business of Cities Ltd

## Report Scope

The current project aims to build on previous discussions and understand current collaborative initiatives to develop a strategy for the creation of a Sydney Arts Precinct.

### Scope of Current Project

Despite general endorsement from stakeholders at all levels, a connected Sydney arts concept has never been progressed nor the opportunities realised.

Business Sydney and Sandwalk Partners view that a significant barrier to development is that the potential value proposition from a connected Arts precinct has never been properly quantified and articulated.

As a result, the constituent stakeholders have struggled to understand or justify the investment required, or the return to be gained, in either cultural, social or economic terms.

Sandwalk have been requested to assist Business Sydney to develop a strategy for the creation of a Sydney Arts Precinct. This strategy should:

- capture the aspiration of stakeholders for a Sydney Arts Precinct- attractions, arts companies, business, local and state government;
- include an environmental scan and gap analysis of the current cultural landscape in Sydney in terms of a future role for a Sydney Arts Precinct;
- assess, quantify and articulate the value of the opportunity;
- provide a high-level forecast of social, cultural and economic outcomes;
- staged implementation roadmap including actions and timing.

### Approach

1. Review:
  - Data and document review of past and current plans, and research conducted into a Sydney Arts Precinct.
  - Environmental scan of potential cultural assets.
  - Benchmarking.
2. Consultations
  - Meetings with key stakeholders\*:
    - Discuss vision, purpose & goals, capabilities, identify service gaps, challenges, & opportunities;
    - Discuss strategic, collaboration & integration opportunities & frameworks for delivery;
  - Filter & agree principles, success factors, priorities;
3. Integration
  - Synthesis of findings and recommendations into an implementable strategy to create a Sydney Arts Precinct.



\*Note: A full list of organisations consulted is given in the appendix

# Findings

We have held initial consultations with selected cultural institutions, arts bodies, and state and local government entities to canvas views on the potential opportunities that may flow from creating a connected Sydney Arts Precinct and establishing a framework for delivering collaborative outcomes. These consultations have identified a number of opportunities and challenges.



## Themes from Stakeholder Feedback

**While the government encourages collaboration in principle, a competitive funding model actively discourages it, suggesting misalignment of government and cultural sector drivers and the absence of an overarching strategy to meet visitors needs. Sydney lacks a cultural brand and, despite some tactical activations, the sector has felt unsupported by DNSW in defining the narrative and longer-term strategic view.**

### 1. Traditional arts funding has tended to fund cultural institutions (CI) for individual activities rather than for collaborations involving more than organisation.

- The funding model sets up CIs in competition with each other for a diminishing pool of funding.
- Treasury business case process requires each funding bid to be completely self-focused, to make a case why “your bid is more worthy than any other”.
- The Treasurer has recently taken \$10m from DNSW’s funding and set it aside as a “blockbuster” fund:
  - However this money is also allocated through a competitive bid process;
  - Focus on blockbusters ignores the wealth of content and potential offered by the CIs as part of their core, day-to-day curatorial offer.
- Even for strategic, mid-to-long-term initiatives, the funding tends to be “stop-start” with no built in mechanism to take a strategic view for establishing self-sustaining revenue streams. When the funding stops the initiative dies.

### 2. When the government does fund collaborations they tend to be tactical or not be aligned with core business drivers of the CIs.

- Top-down initiatives driving a government agenda, which aren’t true collaboration.
- Heavily focused on high impact, short-life activations or events synched to tourism cycles.
- These don’t always fit with the CIs needs and so collaboration is seen as a distraction rather than a core value adding activity.

- Activities tend to be tactical bursts & campaign driven, and never take a longer-term strategic view.
- Funding for these events also tends to be competitive.

### 3. The city lacks a cultural brand or defining role for culture in its brand.

- Issue is there is no city-wide cultural framework or vision for the city, made more difficult by the fragmented landscape and resulting silos.
- Sydney doesn’t see itself as a cultural city and cedes that role to Melbourne.
- Sydney’s Brand doesn’t reflect the maturity and sophistication of the city:
  - Sydney is culturally diverse and its cultural offer broad and fine-grained;
  - its existing cultural offer (big “C” and small “c”) offers rich content that can be woven into a compelling narrative.
- We should mythologise our villages, neighbourhoods, communities and cultures, the way other cities do.
- We must find the narrative which represents and ties together the diversity, such as the 24-Hour Economy Strategy’s Neon Grid & Citywide Districts:
  - Distinct districts with defining attributes, personalities & stories;
  - The city can be redefined and enlivened by telling these stories.

### 4. There has been resistance, or at least minimal help, historically from DNSW although the sense is this has changed with new leadership.

- Complacency of reliance on the “icons” in establishing the brand, which defines the city in only a superficial sense.
- There is an acceptance that the Sydney brand needs a day-time and night-time economy strategy.
- However, the focus is still on importing international branded events rather than looking to what the city already has and can produce itself.
- This won’t result in an authentically original cultural brand that can compete for market share and achieve growth on its own terms.

**5. Past collaborations have worked but have not lead to a sustainable model.**

- Have focused on city wide festivals, Vivid, Sydney Festival, Biennale, Culture Up Late.
- Even in these cases there is competitive funding forces which tend to separate the players, and against which they have had to fight.
- Also co-productions across CIs but these tend to be tactical, opportunistic and haven't been good at crafting or selling the overarching arts message.
- Efforts tend to be tactical and short-term:
  - no coordination in marketing to maximise collective outcomes;
  - no long-term value proposition or success factors defined.
- Have been personality driven rather than systemic:
  - no long-term collective agenda;
  - no cohesive narrative or voice;
  - the only singular voice has tended to be government which has tried to push collaboration but their agenda is not aligned with the CIs.

**6. A new collaborative model is needed to bring together stakeholders to magnify the richness of Sydney's cultural content.**

- Collective coordination is needed but the CIs themselves struggle to do it:
  - Everyone has the "will" but not the "way";
  - Not funded for this activity & not enough money in it for each to fund;
  - Most don't have funds to risk on investment;
  - It isn't core activity and therefore is seen as a distraction;
  - Local councils are essential as they lead community programmes.
- A practical framework to identify assets, define opportunity and take them to market:
  - Craft a better narrative and story;
  - Defining Sydney's cultural experiences – be joyful and memorable;

- Centres of excellence in different genres & narratives across the city;
- Use the highly visible CBD assets as the gateway to the complexity and richness of culture across Sydney - from the city to the villages;
- Support and facilitate coordination of programming;
- Assist in bundling of content and packaging into market-ready, commercial opportunities;
- Can be event based but built on existing programming and exhibitions;
- Create & elevate Sydney's cultural brand - Marketing campaigns, media, tourism, destination branding, advocacy.

**7. Longevity and sustainability of funding should be built into the model and be an outcome of implementation.**

- Innovative funding solutions are needed, eg:
  - Economic Review Committee to decide that there is a pool of funding that has to meet this collaborative agenda and unlock value;
  - Conservancy models in the UK and US;
  - "Green Grid" programme in UK linked to public health;
  - Clause 97 development funding – CoS receives significant revenue;
  - Private enterprise needs to be at the table:
    - o For content (eg. Capital, Lyric), F&B, retail, tourism experiences;
    - o Funding through partnerships, sponsorships, licensing.

## Examples of Current Coordinating & Collaborating Activities

Below is a non-exhaustive list of examples of cultural collaboration and government initiatives that coordinate cultural activity. Sydney Arts Precinct must engage, leverage and help magnify these, and any other, existing initiatives.

Who	What	Activities
Sydney Culture Network	Association of Sydney's cultural assets, programmers, arts companies, artists	<ul style="list-style-type: none"> <li>Data sharing &amp; understand audiences</li> <li>Integrate the offer &amp; reducing competition</li> </ul>
Infrastructure NSW	Development of significant cultural infrastructure projects, directly or indirectly connected to the Sydney Arts Precinct	<ul style="list-style-type: none"> <li>Sydney Modern</li> <li>Powerhouse</li> <li>Fish Markets, Blackwattle Bay</li> <li>Walsh Bay, Barangaroo</li> </ul>
Investment NSW	Destination NSW	<ul style="list-style-type: none"> <li>Festivals, events and marketing</li> <li>Cultural Tourism Working Group</li> </ul>
	24 – Hour Economy Strategy	<ul style="list-style-type: none"> <li>24 – Hour Economy Strategy</li> <li>Neon Zones – defining and linking districts</li> </ul>
Create NSW	Owners of the major Arts Assets	<ul style="list-style-type: none"> <li>Create Investment and engagement</li> <li>Create Infrastructure</li> </ul>
City of Sydney	Eora Harbour Walk	<ul style="list-style-type: none"> <li>The notion of “walking country” &amp; “Aboriginal Australia starts in Sydney”.</li> <li>Sites across the city, different stories told by local communities</li> <li>“Sight lines” - a functional way to bring people to &amp; through the city</li> </ul>
Cultural Attractions	AGNSW	<ul style="list-style-type: none"> <li>Centred on Sydney Modern opportunities</li> <li>Partnering with Botanic gardens, Woolloomooloo, SLM, AM</li> </ul>
	AM, AGNSW and SOH	<ul style="list-style-type: none"> <li>Culture Walking Trail walk in development</li> <li>SOH creating a ticketing booth on Circular Quay</li> </ul>
	ANMM, Zoo, AM, Powerhouse Darling Harbour alliances – ANMM, Aquarium, M'dme Tussauds	<ul style="list-style-type: none"> <li>Bundled experiences</li> <li>Marketing &amp; promotion</li> </ul>

## Best Practice

Based on research, benchmarks and our experience, we have compiled a list of criteria for cities that have successfully placed culture at the centre of their destination branding and experience.

### Learnings from International Case Studies\*

- Culture is used as a means to define and differentiate the city, marketing and celebrating their individual characteristics and point of difference as a destination.
- The character and culture of a place reflect the layered history both ancient and modern of a place and the dynamics of the people currently living within the place right now.
- Character and culture is seen in the architecture, art and performing art and also local landscapes unique to a place.
- Sophisticated councils and municipalities within cities are promoting place making strategies that encourage participation and engagement by local communities.
- A formalised framework or structure (e.g., New York's "Cultural Institutions Group") to foster collaboration.
- Arts and cultural activations are integrated with restaurants, bars, shopping, entertainment to add vibrancy and activity.
- Funding models vary (government, public & private, non-profit) but all ensure resourcing, capabilities and infrastructure to attract, service, engage & support collective sustainability.
- Dedicated marketing budget to nurture the place narrative for promotion to, and engagement with, the relevant markets.
- Managed and curated journeys (e.g. Singapore's "Art Belts" to ensure visitors are guided and engaged.



### Success Criteria

Culture used as a city brand differentiator

Multi-layered cultural message

Placemaking via local communities

Formalised collaborative framework

Funding to ensure sustainability

Brand supported by marketing campaigns

Connected, authentic and curated visitor journeys

\* Detailed case studies are given in the Appendix.

## Summary Findings

Learnings from consultations and benchmarking have allowed us to arrive at a set of strategic focus areas to inform our recommendations.

Summary Finds	Strategic Focus
<ul style="list-style-type: none"> <li>The traditional arts funding model has tended to fund organisations for individual activities rather than for collaborative activities involving more than organisation.</li> <li>Longevity and sustainability of funding should be built into the model and be an outcome of implementation.</li> </ul>	Funding
<ul style="list-style-type: none"> <li>When the government does fund collaborations they tend to be misaligned with core business drivers of the CIs.</li> </ul>	Alignment of Government & Cultural Sector
<ul style="list-style-type: none"> <li>Despite having many of Australia's leading cultural assets the city lacks a cultural brand or defining role for culture in its brand strategy.</li> <li>There has been resistance (or at least little help) historically from DNSW, although the sense is this has changed with recent change in leadership.</li> <li>Significant value is derived from Sydney's Cultural assets individually. However, their value proposition is magnified when viewed as a combined cultural precinct, identity &amp; destinations strategy.</li> </ul>	Value Proposition, Branding and Promotion
<ul style="list-style-type: none"> <li>Past collaborations have worked but have not lead to a sustainable model.</li> <li>There is broad stakeholder consensus that value can be realised from greater collaboration between organisations, a newly defined cultural identity and programme of activities.</li> <li>A new collaborative model is needed to bring the premium and niche cultural assets together to magnify the richness of Sydney's cultural content as an integrated journey.</li> <li>Successful cultural city brands present a multi-layered cultural narrative to differentiate their city. Authentic, curated and connected activations are delivered by engaged, aligned &amp; motivated providers, working collaboratively under a formal framework, funded to deliver cultural and economic outcomes.</li> </ul>	Collaborative Framework

# Recommendations

We have developed 16 recommendations across 4 areas of strategic focus:

1. Align government, cultural, commercial & business community needs through a Sydney Cultural Strategy to identify, value and develop cultural opportunities of economic significance;
2. Creating a Collaboration Framework for delivery of the strategy;
3. Defining the value proposition, establishing and promoting a new Cultural Sydney brand, to elevate the city's cultural offering as key to Sydney and NSW's brand; and
4. Funding to establish the collaboration between the cultural and commercial sectors and ongoing support to underpin the Sydney Arts Precinct's sustainability.



Strategic Focus	Recommendations
<b>1. Alignment of Government &amp; Cultural Sector</b>	<ol style="list-style-type: none"> <li>1. Agree the value that Sydney's cultural assets will add to the city's brand as a liveable city, and a domestic and global international destination, through the creation of a Sydney Arts Precinct.</li> <li>2. Establish a Cultural Economy function, within either CNSW or INSW, tasked with identifying, defining, valuing and delivering collaborative programming and economic outcomes for the state from the arts &amp; cultural sector.</li> <li>3. Create a Sydney Cultural Strategy to establish a set of strategic goals, with defined outcomes, for the Sydney Arts Precinct that align with the existing core purpose of the cultural organisations and the key economic and social drivers of government.</li> <li>4. Agree the roles that the cultural sector and government will play in development, implementation and sustainability of a Sydney Arts Precinct to ensure it achieves its strategic goals.</li> </ol>
<b>2. Collaboration Framework</b>	<ol style="list-style-type: none"> <li>1. Establish a collaborative model and framework for creation and implementation of a Sydney Arts Precinct.</li> <li>2. The collaborative framework will be the mechanism to define and deliver the agreed strategic goals of the precinct through governance, planning, funding, programme development, visitor servicing and execution.</li> <li>3. Create a centralised Sydney Arts Precinct collaborative group consisting of members of the, cultural and business sectors, and government.</li> <li>4. The collaborative group will be responsible for planning, promotion and delivery of programming, visitor experiences, market ready product and servicing for promotion through tourism channels.</li> <li>5. Establish agreed performance measures such as social value, economic contribution, destination brand value, participation and ROI.</li> </ol>
<b>3. Value Proposition, Branding &amp; Promotion</b>	<ol style="list-style-type: none"> <li>1. Destination NSW to work in partnership with the Sydney Arts Precinct collaborative group to create a Cultural Sydney brand as part of the redefinition of Sydney's destination brand under the NSW Visitor Economy Strategy 2030.</li> <li>2. While tactical, events based campaigns will be key, the Cultural Sydney brand message should be focused strategically on Sydney's continuous cultural landscape and offer.</li> <li>3. Using the Sydney Arts Precinct as a thematic hub, the message should also capture, extoll and promote the breadth of cultural experiences offered every day across Sydney's many artistic and cultural districts, precincts, villages and communities.</li> </ol>
<b>4. Sustainable Funding Model</b>	<ol style="list-style-type: none"> <li>1. Funding should take an overarching, strategic view of the cultural and economic outcomes sought from the City's combined cultural assets.</li> <li>2. NSW Government to create a pool of seed &amp; ongoing funding to establish, bed down &amp; nurture a Sydney Arts Precinct.</li> <li>3. Establish a commercial sustainability model through partnerships between cultural institutions and the business community to invest in collaborative programming, product development, marketing and promotion.</li> <li>4. Build a "collaborative programmes" allocation into recurrent funding of all state government funded cultural institutions. A mechanism may be to redirect efficiency savings into capability building, collaborative programming and integrated activations with potential economic outcomes.</li> </ol>

## Aligning Government and Cultural Sector Goals

To better align the needs of the cultural sector, government and business community, we propose a Sydney Cultural Economy Strategy be developed and overseen by a Cultural Economy function within government.

### A Sydney Cultural Economy Strategy

A primary aim of the Sydney Arts Precinct is to attract visitation to the CBD from Sydney & NSW residents using rich cultural content and experiences as the driver. The aim is to re-enliven a city that has lost a significant portion of its daily business population and almost all its international visitors, as a direct driver of economic growth.

Past efforts by the government to encourage the collaboration needed to create a collective cultural value proposition have centred on meeting a short-term tactical government agenda not necessarily aligned with the cultural sector's strategic audience and business needs.

To better align the needs of both the cultural sector and government we propose a Sydney Cultural Economy Strategy be developed. This strategy would define, connect and showcase a new and broader set of assets to promote Sydney to locals and visitors as more than just a place for business and shopping

- The rich variety of Sydney's cultural assets represents the best of what there is to see & do in Sydney, and collectively they represent a formidable value proposition and destination brand.
- In addition, there is significant value in the reputation and brand of the individual cultural assets to strengthen the overall message.
- The combination of assets provide the means to differentiate Sydney as a cultural destination from its domestic & international competitors.
- The Sydney Arts Precinct USP therefore becomes the ability for it to draw on the breadth and diversity of its cultural assets to create memorable experiences for locals and visitors.
- The Sydney Cultural Economy Strategy would integrate the Sydney Arts Precinct's assets to exploit

their individual value and collective USP's to achieve visitation, audience engagement and economic outcomes. This strategy should provide:

- An articulated cultural vision for Sydney;
- Understanding of business drivers – artistic, economic & community;
- Assessment of precinct assets by institution, venue, company and as a collective;
- Assessment of asset/venue utilisation to identify gaps & opportunities;
- Business model for the precinct based on its assets, strategic business outcomes, USP and potential markets;
- Combined value proposition of each asset to establish the over-arching Sydney Arts Precinct brand position, USP, target audiences and markets.



## Senior Executive Role within Government

To develop and implement the Sydney Cultural Economy Strategy and ensure it delivers both cultural, community and economic outcomes, we recommend the creation of an office, or senior executive role, within the NSW Government. This role could be an extension of the existing 24-hour Economy Commissioner's role which, as an arm of Investment NSW, currently has the advantage of sharing the same Minister as DNSW. However, there may be sensitivity within Government and the cultural sector with this reporting line rather than through Create NSW, and the best fit should be further tested to realise optimal outcomes.

This office would be given responsibility for building rapport and working with the cultural organisations and business community to develop the strategy and the coordination and delivery of collaborative activation and programming opportunities to deliver the strategy's cultural and economic outcomes.

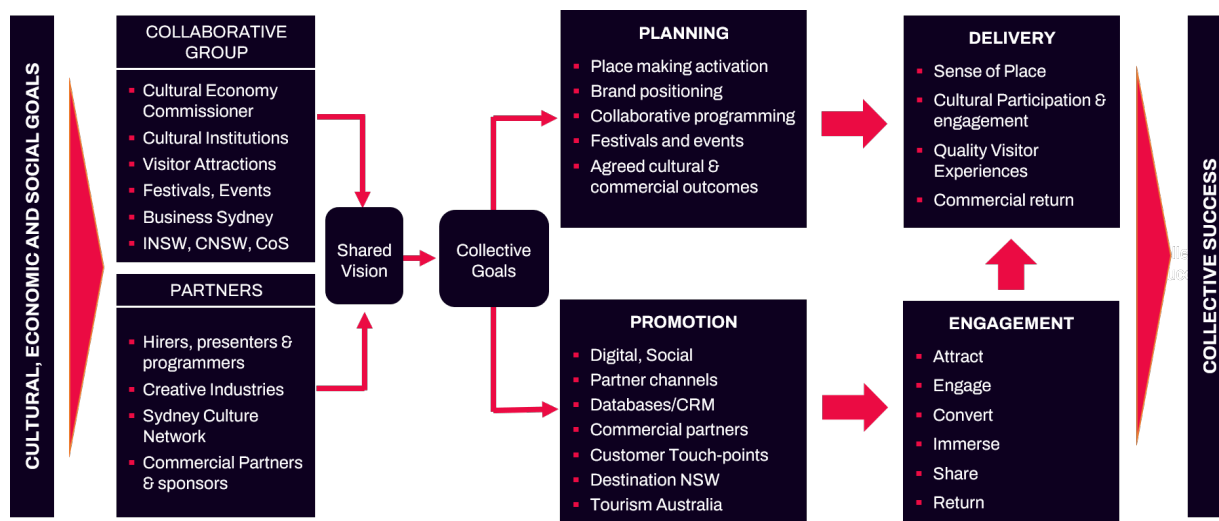
A clear decision-making mandate will be needed as the primary interface between the government and Sydney Arts Precinct partners to manage key relationships, optimise stakeholder engagement and align activities with the agreed vision.



## Collaborative Framework

**Sustainability of the Sydney Arts Precinct as a destination driver will depend on establishing a collaborative framework that brings together cultural and commercial partners through place planning principles to curate and deliver the arts, culture, community and commercial outcomes.**

- The Sydney Arts Precinct envisions a mix of public, community and private commercial assets. For this model to be sustainable, it will be essential to define a connected precinct value proposition, measurable success factors and ensure that all partners appreciate the importance of integrating their activity with the overall vision, core purpose and benefits sought. Unless all participants commit to the collective vision, growth striven for and their role in realizing it, the Precinct will struggle to gain traction in becoming the connected, richly engaging and lively cultural destination it aspires to be.
- A formal framework and process for collaboration will be needed to define success, optimise stakeholder engagement and align them with the vision. Using this framework to develop ideas and guide planning will be vital in creating compelling experiences that deliver social, economic and destination brand value.
- We propose creating a Sydney Arts Precinct Collaborative Group, chaired by the Government's Cultural Economy Executive and consisting of the cultural attractions, Business Sydney, relevant state and Local Government agencies, and other influential parties. This group would consult with strategic partners from the commercial sector, hirers and presenters, creators and other nearby precincts to participate and input into precinct activities.



### Example Collaborative Framework

The framework should bring together decision-makers and creators from each entity and be resourced and funded to develop, implement and service the precinct program and measure performance against objectives. In addition, the Collaborative Group would be accountable for establishing a self-sustaining calendar of precinct activities that run throughout the year.

## Value Proposition, Branding & Promotion

**The Sydney Arts Precinct will provide a missing chapter in the Sydney destination brand story, become a 'beacon to the city', connect locals and visitors to the city's cultural communities, and drive economic growth.**

### Adding a Cultural Dimension to Brand Sydney

The Sydney Arts Precinct's aim is to elevate the city's breadth of arts and cultural experiences to provide rich, engaging and authentic content for Destination NSW and Tourism Australia to promote visitation to the City from local, domestic and eventually international markets.

The NSW Visitor Economy Strategy 2030 sees a compelling new brand for Sydney as showcasing "...the people, places, culture and visitor experiences that express their true personality."<sup>1</sup>

The Sydney Arts Precinct is envisioned as providing a missing chapter in the Sydney destination brand story. As a definer of Sydney's brand, the Sydney Arts Precinct will become a 'beacon to the city', connecting locals and visitors to the city's cultural communities - inclusive, accessible and relevant to all.

The Precinct's mix of arts assets, content creators and commercial partners from the business community will provide the precinct with with a mix of local, regional and national experiences, enlivening the city throughout the day and night through vibrant, diverse and accessible activations.

The Sydney Arts Precinct will become a living embodiment of Sydney's vision and aspirations and a direct driver of cultural excellence, audience engagement and economic growth.

## Case Studies<sup>2</sup>

### Melbourne

It has long been accepted that Melbourne ranks as the number one cultural destination in Australia, 3rd in the Asia Pacific and 12th worldwide. The Melbourne Arts Precinct has one of the world's highest concentrations of arts, cultural and creative organisations – over 20 major companies and facilities and numerous smaller theatres, galleries & restaurants. In 2021 the Vic. government committed \$1.46B to further develop and transform the precinct's amenity and connectedness.

### Wellington

Whilst New Zealand might be branded as an outdoors adventure capital of the world, Experience Wellington, is its arts and cultural heart; working with and for local citizens to create remarkable art, culture and science experiences that generate vitality, enrich the city and engage curious communities from across the world.

### Singapore

The Singapore Cultural Hub project aims to create Art Belts across the city focused on placemaking by reimagining the city's heritage infrastructure and using creative programming to enliven the city's vibrant neighbourhoods.

A prime example is The Civic district, a premier arts and cultural destination for Singaporeans and international visitors alike. This precinct encompasses and jointly markets a cultural calendar curated by galleries, museums, theatres & concert halls.

Sources: 1) "NSW Visitor Economy Strategy 2030", DNSW; 2) Full case studies can be found in the Appendix.

## Connections Beyond the CBD

Sydney cultural offer extends beyond the major arts and cultural assets of the CBD. Culture in Sydney is diverse, dispersed and fine-grained, with rich and engaging experiences across the city, that can be connected via an integrated narrative.

### A Rich, Diverse and Dispersed Cultural Offer

The cultural assets, institutions, programmers and artists working together to create engaging and compelling content ensures that the Sydney Arts Precinct becomes a premium cultural drawcard for CBD visitors.

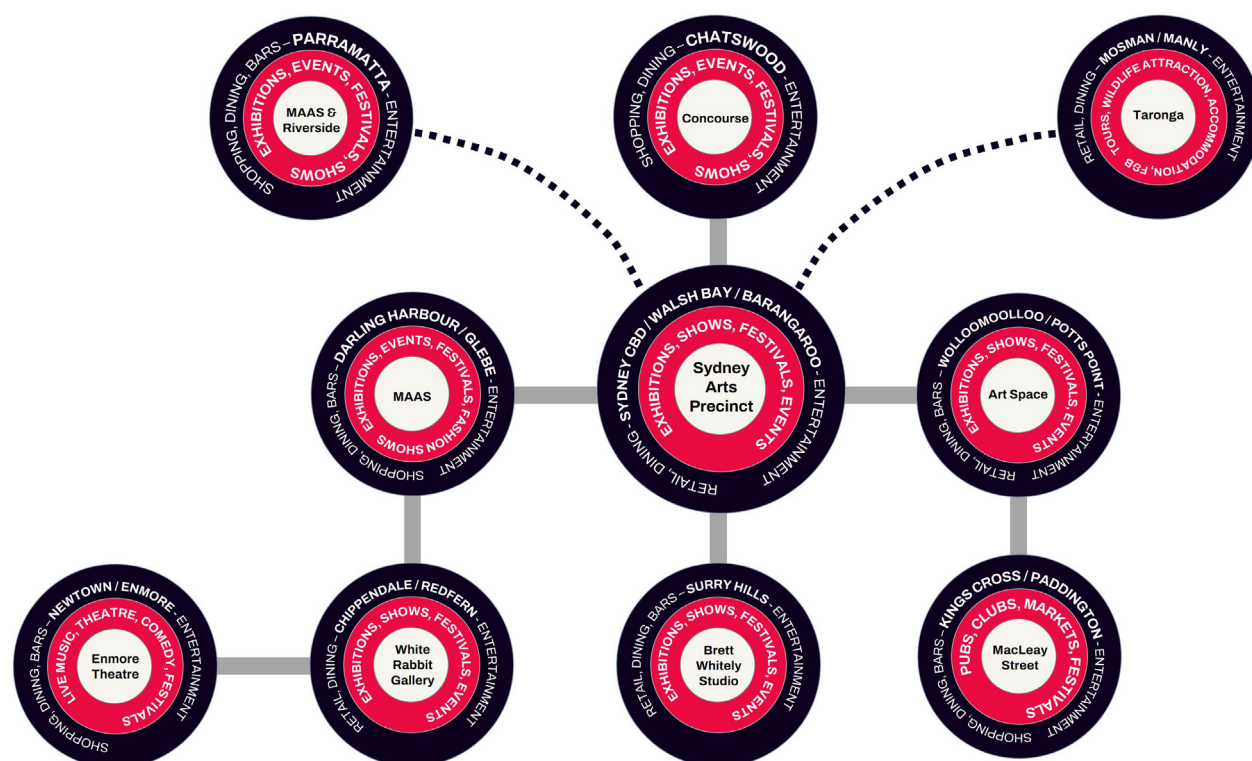
As a major drawcard of local, domestic and international visitors to the city, The Sydney Arts Precinct has the potential to become the linchpin in a broader Sydney Arts narrative, connecting major arts, culture, F&B and entertainment precincts across the city. This combined offer magnifies the Sydney destination brand and amplifies and disperses potential economic outcomes.

By connecting key, significant cultural assets across Sydney's villages and suburbs, the resultant narrative is one of layers of engaging experiences to be uncovered in unexpected pockets, multi-faceted, diverse and fine-grained, dispersed but connected.

This idea aligns directly with the 24-Hour Economy Strategy's Neon Grid & Citywide Districts:

- Distinct districts with defining attributes, personalities & stories;
- Redefining and enlivened the city by telling these stories.

The effect will be to capture and disperse visitation beyond the CBD, magnifying the cultural and economic outcomes from investment in the Precinct.

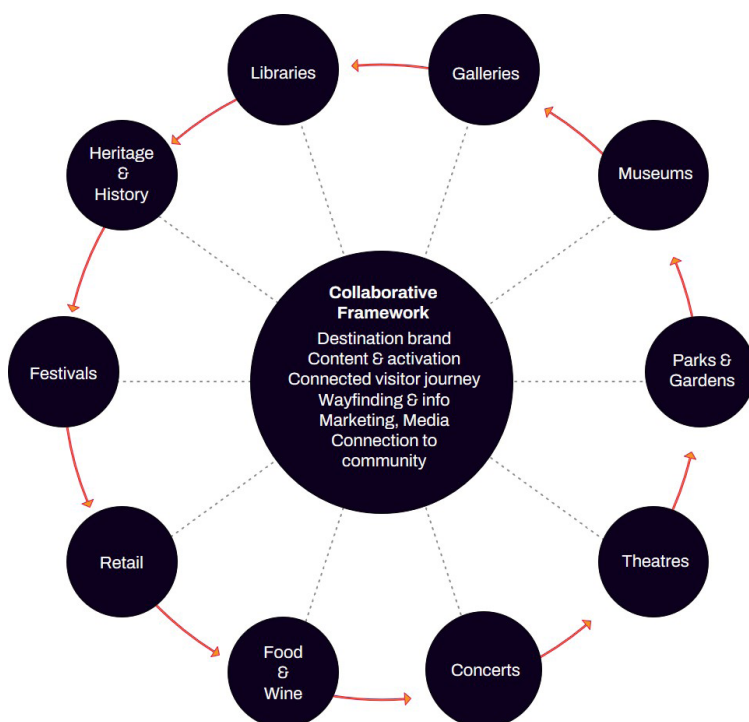


An example of how the Sydney Arts Precinct can become the hub of a network of significant cultural assets, dispersed across the city's many villages and suburbs but connected by a cohesive, "Cultural Sydney" brand narrative.

## Integration of Cultural and Commercial Activity

**Vibrancy and sustainability of Sydney as a cultural destination depends on the cultural, community and commercial assets being activated and integrated into a compelling destination narrative and brand.**

- The Sydney Arts Precinct should provide a mix of cultural, entertainment, dining and related activities enlivened throughout the day & night via a vibrant, diverse and accessible array of related experiences and activities.
- Key to sustainability will be integration of the elements into a coherent value-added whole, achieved by tying together the venues, visual arts, public exhibitions, live music, events and F&B via a mandated strategic framework.
- Taking this 360° view ensures all activities in the Precinct are consistent with, and benefit from, the curation of the overall experience in support of vision. Visitation, dwell time, participation, yield and advocacy become critical drivers and measures of success.
- It will be essential therefore to integrate the activities of the commercial partners with the arts organisations, public infrastructure, and community groups to leverage the opportunities that arise from curation of performance, exhibitions, events, food & beverage and retail as interconnected experiences. Being able to leverage and cross-promote activities to commercial partner's networks will be essential to maximise engagement to increase participation and rate of return.
- In addition, the activities of non-arts partners will be a major driver of the Precinct's vibrancy and activation during what could be extended periods without programmed activity.



### Example of 360° integration of cultural and commercial assets and activations

- Ties all elements of the experience together with a consistent narrative thread
- Curated content informs experiences, themes, journeys, tours, offers, events & community activities
- Drives optimal visitation & participation
- Underpins sustainable commercial revenues
- Collaborative planning is key to optimising:
  - Proposition
  - Integration
  - Visitation
  - Utilisation
  - Participation
  - Length or Stay
  - Growth
  - Retention
  - Advocacy

## Sustainable Funding

Misalignment of government funding models with the collective needs of the arts and cultural organisations has been a barrier to past collaboration. A sustainable funding model is needed that can better achieve joint goals of the cultural sector and government.

### Funding that Takes a Strategic Rather than Tactical View

A funding model is needed which better aligns with the needs of the cultural sector and is more likely to result in government's desired economic outcomes.

- Funding should take an overarching, strategic view of the cultural and economic outcomes sought from the City's combined cultural assets.
- Recognising the fundamental importance of the cultural economy to the general economic health of the city and NSW as a whole, there should be government investment of seed and then ongoing recurrent funding to establish and support a Sydney Arts Precinct over time.
- Establishment of a Cultural Economy Executive alone will not be sufficient for sustained growth and success. Funding should be adequate to establish the Collaborative Group and support it in developing and delivering the collaborative programming, activities and events required to activate, stimulate and enliven the city.
- To encourage private investment in the precinct to support long-term viability, a commercial sustainability model should be established through partnerships between cultural institutions, commercial businesses and corporate partners, to invest in collaborative programming, co-production, marketing and promotion.
- Build an ongoing "collaborative programmes" allocation into recurrent funding of all state government funded cultural institutions. A mechanism may be to redirect efficiency savings into collaborative programming with potential economic outcomes.



### A Diversity Of Potential Funding Models Should Be Considered

A number of innovative models built around collaborative partnerships have been successfully implemented internationally:

- New York's Cultural Institutions Group (CIG) members receive government operating while fostering dynamic public partnerships with private cultural organizations.
- In Singapore, the Cultural Hub project is funded through the National Arts Council (NAC) in collaboration with the Urban Redevelopment Authority (URA), The National Heritage Board (NHB) and individual cultural organisations in the area. The cultural life of the city is overseen by the CEO of the National Arts Council.
- Southbank in the UK is operated by a consortium called the South Bank Employers' Group, formed under London's Business Improvement District (BID) framework. The Sth Bank BID is a unique partnership of eighteen major organisations along with 170 local groups in South Bank, Waterloo and Blackfriars all dedicated to delivering public realm, marketing and employment projects.
- In this way the South Bank precinct is funded and operated with clear cultural and economic strategic outcomes at its centre. The BID is governed by an independent non-profit company with a board drawn from those liable for the BID levy.

Partnerships between the cultural assets and commercial operators in the precinct will be fundamental to its activation, vibrancy, richness of content and attractiveness to locals and visitors. Encouraging a collective, sustainable funding model aligned with these public and private collaboration could be a natural extension of such partnerships.

# Next Steps

Stakeholder consultation has identified an appetite for the creation of a connected Sydney Arts Precinct. Next steps are to define guiding principles, establish an understanding of the current state (foundational view) define the opportunity and develop an implementation plan.

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## Keys to Success

- Embed notion of the precinct value being individual organisation strengths amplified when connected, with the aim of cultural and economic growth.
- Long term strategic view of value, funding & benefits through the lens of:
  - Cultural assets & organisations and commercial partners;
  - Audiences (Residents and visitors) and Markets – local, domestic, global.
- Vision & aspiration understood by all through alignment, relevancy & value.
- The precinct is a single drawcard but the narrative is the multiplicity of Zones, Villages, Districts, Hubs, Spokes.
- Cultural Index developed to measure, report & inform decision making.

## Next Steps

1. Socialise Recommendations
  - Present recommendations to stakeholder group for feedback:
    - Test findings and assessment of opportunities and challenges;
    - Address sensitivities;
    - Identify barriers and potential solutions.
2. Opportunity & Target
  - Assess the value of each asset to define the combined value proposition when they are integrated as the Sydney Arts precinct.
  - Potential value defines a target to be set against which decisions can be made on funding, operating model, frameworks for delivery etc.



3. Role, Purpose & Fit with City, Regional, National Strategy
  - National - TA/Oz Co/Aus Trade (CAoA)
  - State - DNSW (CNSW/INSW)
  - City - City Of Sydney (2030)
4. Gaps in Delivery Capability
  - Defining and realising demand – locals, visitors and conversion to customers.
  - Funding - self generated, Government, supporters & sponsors, Capex.
  - Utilisation v Capacity.
  - Resource, skills, capability, partnerships.
5. Operating Model & Framework
  - Ideation to develop the right model.
  - Opportunity assessment.
  - Frameworks & Principles.
  - Priorities – Objectives, targets, performance measures and reporting.
6. Funding & Investment Model
  - Partners – define role and identify potential entities.
  - Government – define initial & recurrent, governance structure.
  - Roles for Business Sydney & Business NSW.
  - Arts organisations, other Government agencies, organisations and corporate partners.

# Appendix 1: Stakeholders

We consulted with with selected cultural institutions, arts bodies, and state and local government entities to canvas views on the potential opportunities that may flow from, and challenges that may face, a connected Sydney Arts Precinct.

## Stakeholders Consulted

The following organisations and individuals were consulted to glean the sector's view of the opportunities from, and challenges to, creation of a sustainable Sydney Arts Precinct.

Organisation	Name	Position
24-Hour Economy	Michael Rodrigues	24-Hour Economy Commissioner
Art Gallery of NSW	Miranda Carroll	Director Public Engagement
Australian Chamber Orchestra	Richard Evans	Managing Director, ACO; President Live Performance Aust.
Australian Museum	Kim McKay	Director & CEO
Australian National Maritime Museum	Kevin Sumption	Director & CEO
	Richard Wesley	Chief Experience Officer
	Bill Harris	Head of Programs & Site Activation
	Bridget Smyth	City Architect/Design Director
City of Sydney	Emily McDaniel	Curator, Eora Journey (Harbour Walk);
	Liz-Ann MacGregor	Director
Museum of Contemporary Art	Lisa Havilah	Chief Executive
Powerhouse Museum	Lisa Havilah	Chief Executive
Royal Botanic Gardens Sydney	Denise Ora	Chief Executive
Sydney Cultural Network	Prof. Ross Harley	Chair; Dean of Art & Design, UNSW
Sydney Festival	Christopher Tooher	Executive Director
Sydney Film Festival	Leigh Small	Chief Executive Officer
Sydney Living Museums	Adam Lindsay	Executive Director
	Rebecca Bushby	Director Audience & Creative Production
Sydney Opera House	Jade McKeller	Director Visitor Experience
	Lou Oppenheim	Director Production & Events
Sydney Theatre Company	Patrick McIntyre	Executive Director

A person is captured in a dynamic, mid-air pose against a large, perforated metal wall. The wall is covered in a grid of small circular holes, and strong, diagonal shadows from an unseen light source are cast across its surface. The person is shirtless, wearing dark pants, and their body is arched, with one leg extended forward and the other back. The floor is dark and reflective, mirroring the person and the wall. The overall mood is artistic and modern.

# Appendix 2: Case Studies

We have reviewed initiatives in several cities that have placed art and culture at the centre of their destination brand and placemaking strategies.

The following case studies summarise the the key features of each city's approach and have been used to develop common success criteria to inform our recommendations for a Sydney Arts Precinct.

## New York [Empowering Institutions]

In the 21st century, New York City has kept its place as one of the world's leading cities. Its economic power, openness to ideas and immigrants, and world-class cultural assets remain a potent combination. It is now breaking new ground with cultural policymaking which reaches across all parts of city governance, promotes better conversations with city residents and champions better representation for all cultural groups.

- **The Cultural Institutions Group (CIG)** comprises of 34 institutions operating on City-owned property across the five boroughs.
- The members of this group are each located on City-owned property and receive significant capital and operating support from the City to help meet basic security, maintenance, administration and energy costs.
- In return these institutions operate as publicly owned facilities whose mandate is to provide cultural services accessible to all New Yorkers, while fostering dynamic public partnerships with private cultural organizations.
- Institutions range from the internationally renowned Metropolitan Museum of Art and the Brooklyn Academy of Music to community-based organisations such as the Jamaica Center for Arts and Learning, the Bronx Museum of the Arts, and the Staten Island Snug Harbor Cultural Center & Botanical Garden.
- The genesis of this public-private partnership began in 1869, with the creation of the American Museum of Natural History.
- CIG is today managed by the **Institutions (public funds) Unit**, whose staff **oversee the disbursement of DCLA City funds to various institutions**.
- Staff members also represent the Commissioner at board meetings of the institutions, monitor institutions' operations and programs on a periodic basis, provide technical assistance in various areas of non-profit management, and serve as a liaison between the institutions and other City agencies.
- The former Mayor de Blasio and City Council are investing approximately \$212 million for a fiscal year across a range of CreateNYC initiatives including a \$12 million increase for cultural development.
- The cultural life of the city is overseen by the Commissioner, New York City Department of Cultural Affairs.



## Singapore [Creating Art Belts]

'Passion Made Possible', is more than a description of Singapore, it puts forth Singapore's unique attitude and mindset: a passion-driven, never-settling spirit of determination and enterprise that constantly pursues possibilities and reinvention [1].

- **The Singapore Cultural Hub** project aims to create **Art Belts** across the city by focusing on placemaking.
- It is doing this by reimagining and building on the city's heritage infrastructure and using creative programming to enliven the city's vibrant neighbourhoods.
- A prime example is **The Civic District**, a premier arts and cultural destination for Singaporeans and international visitors alike.
- The Civic district precinct encompasses and jointly markets a cultural calendar curated by the Arts House, Asian Museum, the Esplanade theatres on the bay, National Gallery Singapore, Victoria Theatre and Concert Hall.
- Signature programs that run across the organisations include the Light to Night festival, Singapore International Festival of the Arts, and Singapore Writer's Festival.
- Other projects link arts housing with conservation planning, adapting pre-war bungalows and disused shophouses into art studios.
- Examples of these adapted repurposed sites include historic buildings at Selegie Road and Waterloo



Street, now occupied by arts organisations such as the Chinese Calligraphy Society of Singapore, Dance Ensemble Singapore, The Theatre Practice and Objectifs. These Arts Belts create opportunities for genuine exchange and sustained interaction between the arts practitioners who are tenants, as well as with residents and businesses in the area, contributing to a more culturally vibrant neighbourhood.

- The project is funded through the National Arts Council (NAC) in collaboration with the Urban Redevelopment Authority (URA), The National Heritage Board (NHB) and individual cultural organisations in the area.
- The cultural life of the city is overseen by the CEO of the National Arts Council.





## London [A Consortium of Experiences]

The South Bank is well known as a bustling arts, entertainment and commercial precinct that runs along the Thames from Lambeth Bridge to Blackfriars Bridge and south to St George's Circus. It is patronised by local residents and international tourists alike.

- The South Bank precinct is run as a consortium called the **South Bank Employers' Group (BID)**; a unique partnership of 17 major organisations along with 170 local groups residing in South Bank, Waterloo and Blackfriars.
- BID is dedicated to delivering public realm, marketing and employment projects that improve the everyday experience of the area for employees, visitors and residents alike. It works for collective impact, improving and promoting the neighbourhood. [1]
- Its success lies in its hustle and bustle. There is always something to see at Southbank.
- The strip incorporates 7 art destinations including The Southbank Arts Centre, (Royal Festival Hall, Hayward Gallery, Queen Elizabeth Hall, Purcell Rooms and Poetry Library), The National Theatre, The Old Vic, Aures, House of Vans (underground tunnels housing galleries, restaurants and a skatepark), BFI Southbank (national film archives and cinema) and London County Hall. Nearby is the Florence Nightingale Museum, food outlets, cruises as well as the London Eye. The Riverwalk also links The Globe and Tate Gallery.
- The South Bank Employers' Group was proposed in 2013 and overwhelmingly approved by a ballot of businesses in June 2014.
- South Bank BID is governed by an independent non-profit company with a board drawn from those liable for the BID levy.
- Delivered by South Bank Employers' Group, the BID brings the input and resources of more local businesses to our public realm, destination marketing and influencing activity. It also aims to provide members with a voice to ensure that appropriate actions taken to boost their revenue and reduce business costs.
- The cultural life of the city is overseen by the Office of the Mayor.
- The National Arts Council (NAC) in collaboration with the Urban Redevelopment Authority (URA), The National Heritage Board (NHB) and individual cultural organisations in the area.
- The cultural life of the city is overseen by the CEO of the National Arts Council.



## Berlin [A New Cultural Centre]

A European postmodern city young city built from the ashes of history, after the division of the land after WWII, symbolised by the wall and the subsequent coming down of it. The city represents radical, new ideas and extreme music all reforming together.

- Named after the Humboldt brothers, who stood for cosmopolitan openness and a thirst for knowledge, the **Humboldt Forum** is a spectacular new location for art, culture and science in Berlin Mitte.
- It is a space for open dialogue, both for Berlin locals and for visitors from all over the world. It stands on a special historic site in the partly restored Berlin Palace. Its reconstructed façades, dome inscription and cross are a reminder of traditional power structures and their effects.
- Many of the exhibits displayed are of colonial origin. Aware of this tension, the Humboldt Forum undertake a critical examination of this site and its history with openness and reflection.
- Embedded in the centre of the capital it also represents a new cosmopolitan focus for culture, art and science within the historic cityscape of Museum Island, Berlin Cathedral, Kronprinzenpalais (Crown Prince's Palace) and the Nikolaiviertel.
- It extends over an area of around 30,000 square metres and is visible from afar. The façades on the northern, southern and western sides of the Forum shine in bright quince yellow. The eastern side of the Forum on the banks of the Spree is surprising: a modern, smooth exterior façade, with the “Spree balcony” viewing platform in front and a large terrace just above the surface of the water on the riverbank.
- This single place, funded by the Senate Department for Culture and Europe, is run by multiple stakeholders: the Stiftung Preußischer Kulturbesitz with the Ethnologisches Museum; the Museum für Asiatische Kunst der Staatlichen Museen zu Berlin; the Stadtmuseum Berlin together with Kulturprojekte Berlin; the Humboldt-Universität zu Berlin and the Stiftung Humboldt Forum im Berliner Schloss all working together on developing this pioneering model.
- “Culture enriches us in several ways: aesthetically, intellectually, and economically.”<sup>[4]</sup> Thus Art, culture, and the creative community are seen as being among Berlin's key resources. According to estimates, approximately 20,000 professional artists live and work in the German capital. Together with the over 160,000 employees in the cultural and creative economy, they have made Berlin a creative centre of global standing.
- The cultural life of the city is overseen by State Secretary for Cultural Affairs under the Governing Mayor.

Sources: 1) <https://www.berlin.de/sen/kultur/en/cultural-policy/> Senate Department for Culture and Europe, Department of Culture, Cultural Policy, 13 September 2021, 2) <https://www.visitberlin.de/en/humboldt-forum>, Visit Berlin, 13 September 2021, 3) <https://www.humboldtforum.org/en>, Humboldt Forum, 13 September 2021, 4) <http://www.berlin.de/sen/kultur/>, Berlin Cultural Funding Report 2014, 13 September 2021



## Paris [Distinctive Neighbourhoods]

**Known as ‘the city of lights’ and enlightenment, this romantic city is known for its dense cultural and artistic networks along with its museums, architecture, and immense history. It is a place of numerous stories, surrounded by myths, anecdotes and a sense of love.**

- **The French Ministries of Tourism and Culture**, under its Tourism and Excellence Unit runs its campaigns including maps emphasising the different available for exploration each with a unique character and offering.
- Paris' urban layout is divided into 20 neighbourhoods, or arrondissements that are laid out in a spiral pattern starting from the centre of the city and referred to by numbers.
- Each arrondissement has its own distinct features, ranging from downtown hustle and bustle to cosy residential streets and everything in between.
- The popular Marais, including the 3rd and 4th arrondissements, combines unique Renaissance architecture with great shopping.
- The fun vibes of the Latin Quarter in the 5th and 6th arrondissements make a great place for students and young travellers to hang out.
- The popular but unmissable Champs Élysées is often described as the Times Square of Paris.
- These marked areas just scratch the surface. Paris' winding streets and alleyways offer divergent squares, neighbourhoods, residential areas, hidden cafes, and independent boutique shops around every turn.
- Paris continues to be a number one tourist city in the world. In 2002, over 76 million visitors came to France.
- Six attractions in Paris and its surrounding suburbs, known as the Ile-de-France draw 23.5 million visitors yearly.
- The three most popular tourist attractions are
  - Disneyland Paris (12 million visitors est.)
  - The Eiffel Tower (5.5 million visitors est.)
  - The Louvre (5 million visitors)



## Amsterdam [Investing in New Placemaking]

Once branded as the city of canals, most of Amsterdam's artistic and cultural institutions are located within the city centre. It's time for this to change with art to be found throughout the city.

- Opportunities to experience art and culture locally not only make it easier for people to attend performances and exhibitions, but also strengthen ties within neighbourhoods.
- For this reason, as well as the need to reduce the pressure on the city centre, the City of Amsterdam plans to encourage the spread of cultural institutions, studios and the arts in general more evenly throughout the city.
- **The City of Amsterdam** have focused a spotlight on four cultural centres or (cultuurhuizen) that deserve particular attention.
- These centres offer engaging, accessible programming that is geared toward the surrounding neighbourhoods but is also relevant to the city as a whole.
- The four cultural centres are:
  - De Meervaart (Nieuw-West)
  - Podium Mozaïek (West)
  - Bijlmer Parktheater (Zuidoost)
  - De Tolhuistuin (Noord)
- The Art Throughout the City project is managed through the Amsterdam Fund for the Arts (Amsterdams Fonds voor de Kunsten, or AFK).
- The Amsterdam Arts Council identifies the specific needs and opportunities in each city district to ensure that each area receives the funding it requires and build them in to places of distinction.

Sources: 1) <https://europeandesign.org/submissions/amsterdam-arts-council/> Amsterdam Arts Council, 13 September 2021, 2) <https://www.amsterdam.nl/en/policy/policy-culture-arts/art-throughout-city/>, City of Amsterdam Site, 13 September 2021



## Wellington [A Cultural Collective]

**Whilst New Zealand might be branded as an outdoors adventure capital of the world, Experience Wellington, is its arts and cultural heart.**

- Experience Wellington works with and for local citizens to create remarkable art, culture and science experiences that generate vitality, enrich the city and engage curious communities from across the world.
- The trust manages six iconic experiences: City Gallery Wellington, Capital E, Wellington Museum, Space Place at Carter Observatory, Nairn Street Cottage, and the Cable Car Museum. Plus support the operation of the New Zealand Cricket Museum.
- Collaboration expands reach via websites and social media channels to engage with over 200,000 visitors. They attract over 480,000 on-site visitors, of which, around 38,000 will be children and young people visiting for a learning experience and over all they receive a 90% approval rating from our visitors for the quality of their experience at our institutions.
- Recognising the long-term impact of COVID-19 the trust is actively planning on strengthening Wellington: sparking curiosity and connecting communities, people and ideas. This includes an upcoming exhibition Hilma af Klint: The Secret Paintings opening in December 2021 and an other international show which has sold out in New York and London to Wellington.
- The plan is to drive domestic tourism and bolster the capital's reputation as a leader in arts experiences.
- The trust is also funding an exciting line-up supporting the work of local arts practitioners and businesses: helping Wellington's creative community to thrive. This includes initiatives like Creative Collider, a Capital-E led partnership programme which works with art practitioners to build skills and confidence in developing youth-focused content.
- Experience Wellington is the trading name for Wellington Museums Trust, a registered charity established in 1995 to independently manage some of Wellington's cultural assets on behalf of Wellington City Council. Trust is run by a chair and trustees. The Wellington Museums Trust regularly receives support from the City Gallery Wellington Foundation for City Gallery's programme. The Carter Observatory Trust supports the fundraising activities for Space Place.
- Extra operating costs are raised from trading initiatives and fundraising. As a charity, the trust relies on the generous support of individuals and organisations to provide world-class arts, heritage and science experiences that are accessible to all. The learning experiences are supported through Ministry of Education Learning Experiences Outside the Classroom (LEOTC) contracts.
- The cultural life of the city is overseen Wellington City Council.



## Melbourne [A Dynamic Arts Precinct]

**It has long been accepted that Melbourne ranks as the number one cultural destination in Australia, number three in the Asia Pacific and number 12 worldwide.**

- Situated in Southbank, the Melbourne Arts Precinct already has one of the highest concentrations of arts, cultural and creative organisations anywhere in the world with more than 20 major organisations and facilities and numerous smaller theatre, galleries and restaurants.
- However, most of this activity happens behind closed doors, the precinct is disjointed and difficult to navigate, there is limited outdoor public space, and major cultural institutions are bursting at the seams. Thus Australia's largest cultural infrastructure project, the Melbourne Arts Precinct Transformation will be delivered in two phases:
  - a 18,000 sq mtr immersive public garden in the heart of precinct with outdoor space for art performances
  - NGV Contemporary, a new gallery dedicated to contemporary art and design.
  - New connections and improves access around precinct
  - Underground space for shared services.
  - Upgraded and reimagined Arts Centre Melbourne Theatres Building, beneath the iconic spire
  - A new Centre for Creativity, run by Arts Centre Melbourne, with spaces and facilities for Victoria's small to medium and independent arts sector, a new performing arts gallery and an expanded Australian Music Vault.
- Administered by Creative Australia with Victorian Government, the new Arts precinct development will be in partnership with development Australia.

Sources: 1) [https://creative.vic.gov.au/research/reports/melbourne-as-a-global-cultural-destination?SQ\\_VARIABLE\\_115759=0](https://creative.vic.gov.au/research/reports/melbourne-as-a-global-cultural-destination?SQ_VARIABLE_115759=0) Creative Victoria: Melbourne as a Global Destination, 13 September 2021, 2) <https://www.development.vic.gov.au/projects/melbourne-arts-precinct?page=overview>, Melbourne Arts precinct, 13 September 2021, 3) <https://creative.vic.gov.au/major-initiatives/melbourne-arts-precinct> Melbourne Arts Precinct, 13 September 2021



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