

November 2019

Randwick City Council Arts & Culture Study

studiotc

Studio TCS acknowledges the traditional owners of the lands that include the Randwick City LGA, the Gadigal and Bidjigal people of the Eora Nation, and we acknowledge the living and continuing culture of the traditional custodians of this place. We recognise that the traditional owners have occupied and cared for this Country over countless generations, and we celebrate their ongoing contributions to the life of the area.

Contents

1.	Foreword	3
2.	History and Heritage	7
3.	Culture	9
4.	Case Studies	19
	4.1 Laneway Activation Projects	20
	4.2 Performance Spaces / Artist-Run Gallery / Artist Run Initiative	23
	4.3 Maker Spaces / Artist Studios / Art School / Rehearsal Spaces	26
	4.4 Public Art- Permanent and Temporary	34
	4.5 Artist Residency / Writer Residency	38
	4.6 Creative Industries / Retail	42
5.	Key Sites	47
	5.1 Newmarket Stables	48
	5.2 Blenheim House	52
	5.3 Randwick Literary Institute	54
6.	Community Consultation	57
7.	Opportunities and Recommendations	60
8.	Appendices	64
	8.1 Local, National and International Policies and Reports Reviewed	65
	8.2 Randwick City Council Policies and Reports Analysed	66
	8.3 Cultural Mapping	67
	8.4 Randwick City Council - Arts and Cultural Activities	72

Part 1

Foreword

The purpose of this Study is to investigate and identify clear examples of how arts and cultural programs can support community engagement and strengthen the social, cultural and economic development of Randwick City.

The Study serves as an authoritative reference document in the preparation of the Council's Arts and Culture Strategy. The study's recommendations reflect the arts and cultural aspirations of the City's key stakeholders and, importantly, provide a strategic basis for future cultural projects and programming activities.

Randwick City Council is committed to supporting the growth and diversity of arts and cultural activities in ways that benefit the community, businesses and visitors to the area. Through this Study and its forthcoming Cultural Strategy, Council can respond to existing needs and current and emerging trends in the arts and cultural sector.

Randwick City Council has a number of strategies and policies in place, which have been used as reference documents for this Study. In particular, Council's existing cultural plan, A Cultural Randwick City, and its Public Art Strategy, provided the starting point for this Study. Other, more recent Council documents, including the Night Time Economy Strategy, the Events Management Strategy and the Smart City Strategy, all contain objectives and aims that relate to the recommendations of this Study, for example:

Part 1 - Foreword

- Facilitate the provision of a vibrant mix of cultural and community events that cater for all communities and foster equity and access (Events Management Strategy)
- Enhance and foster the quality of events organised within the City and promote standards of excellence and local significance which will have the capacity to attract local, regional and other visitors (Events Management Strategy)
- Identify the Performance Space cultural characteristics of our communities (A Cultural Randwick City)
- Review our existing cultural assets and identify our future needs (A Cultural Randwick City)
- Develop strategies for improving and facilitating cultural diversity (A Cultural Randwick City)
- Implement actions that celebrate and support our City's vibrant and diverse culture (A Cultural Randwick City)
- Strengthen Council's innovation culture (Smart City Strategy)
- Enhance collaboration and communication (Smart City Strategy)
- Support start-ups (Smart City Strategy)
- Increase public safety and accessibility through technology in public places (Smart City Strategy)
- Support and enhance music, creative and cultural industries (Night Time Economy Study)
- Offer diverse cultural activities both day and night (Night Time Economy Study)
- Deliver greater economic prosperity (Night Time Economy Study)
- Foster social inclusion, community resilience and connectivity (Night Time Economy Study)

Part 1 - Foreword

The Randwick LEP 2012 also contains many objectives that correspond directly to the recommendations made in this study, such as aims around liveability, sustainable transport, the recognition of Aboriginal people and promoting opportunities for social, cultural and community activities¹.

Another relevant document is the Greater Sydney Commission's Eastern District Plan, which supports the need for "fostering healthy, creative, culturally rich and socially connected communities" (Planning Priority E4). This document states a commitment to deliver on three objectives:

- Communities are healthy, resilient and socially connected
- Communities are culturally rich with diverse neighbourhoods
- Greater Sydney celebrates the arts and supports creative industries and innovation².

This Study explores some of the multiple options through which the community's needs for a culturally diverse and vibrant lifestyle can be met. Intended to be used as a guide for Council's forthcoming Cultural Strategy, the Study is an inspiring compendium of ideas for Council to potentially take forward in future stages of planning and delivery. Operational and costing information on cultural infrastructure is often difficult to obtain, due to the information being commercial in confidence; however, we found many stakeholders in the cultural sector more than willing to collaborate further with Council in the future.

1. Randwick Local Environment Plan 2012, Aims of Plan. p. 5

2. Greater Sydney Commission, Our Greater Sydney 2056 - Eastern District Plan, 2018

Part 1 - Foreword

The Study was developed through site visits, cultural mapping, analysis of community consultation from 2009 and 2019, research into the history and heritage of the area, analysis of demographics and population forecasts, and a review of national and international policies and reports on the value of culture. We developed relevant case studies in collaboration with Council, and explored options for the three key properties: the Newmarket Stables, the Randwick Literary Institute and Blenheim House. Ideas and recommendations contained in this Study were also tested with Council, the Arts and Cultural Advisory Committee and other stakeholders to ensure their relevance and practicality for this context.

We look forward to the development of Council's Cultural Strategy and future cultural outcomes.

Part 2

History and Heritage

Randwick City is the second-oldest local government area in New South Wales, after the City of Sydney. Established in 1859, it covers an area of 36 square kilometres and in 2018 had an estimated population of 154,265³.

Randwick City is located in the south-eastern suburbs of Sydney, between 4 and 14 kilometres from the Sydney CBD. Randwick is named after Randwick in Gloucestershire, England, the birthplace of Simeon Pearce, first mayor of the district.

For many thousands of years, Aboriginal people lived in an area of swamps and heath vegetation where the City of Randwick LGA is now located. The population of Aboriginal people between Palm Beach and Botany Bay in 1788 has been estimated to have been approximately 1500 at that time. Those living from the south of Port Jackson to Botany Bay were the Gadigal and Bidjigal people, who spoke Dharug and Dharawal⁴.

Contact between European and Aboriginal people had a devastating effect on Aboriginal people in a very short period, with the introduction of new diseases, massacres and destructive government policies as colonisation progressed. The Gadigal and Bidjigal people survived, however, despite the impacts of smallpox and other diseases, the conflict over food sources and land, and settler violence.

3. ABS ERP – Community Profile – Randwick City, 2018

4. <https://www.sydneybarani.com.au/sites/aboriginal-people-and-place/>

Part 2 - History and Heritage

Randwick City local government area encompasses places of great importance in Australian history, including sites of First Contact at Botany Bay and Indigenous cultural heritage sites throughout the LGA. Many descendants of the traditional custodians of the Sydney area still reside at La Perouse and in surrounding suburbs.

The area was sparsely populated until the 1820s and 1830s. Major growth took place in the 1880s and 1890s, spurred by the construction of tram lines, with settlement mainly in the north of the LGA. Expansion continued into the early 1900s, when growth spread southwards, again facilitated by the extension of tram lines. Further expansion and population growth also took place in the interwar and post-war periods.

Randwick City LGA is home to some of Sydney's most noteworthy post-colonial heritage buildings, including the Ritz Cinema at the Spot, the historic Newmarket Stable building and surrounding Struggletown cottages, St Jude's Church, Blenheim House, the Avonmore Terraces, the Macquarie Watchtower, the Randwick Town Hall and Post Office. It is also the location of some of Sydney's most valued green and public spaces, including parks such as Centennial Park and famous beaches such as Coogee and Maroubra.

Part 3

Culture

What is culture?

Culture is an integral part of being human. We come together to make culture, and we also make culture on our own – we make art, we photograph and film, we worship, we play and sing and dance. We are part of human cultural dialogues that are larger and more complex than the everyday routines of our own individual lives. Culture is who we are and how we make sense of the world, and art is one of the manifestations of our culture.

For First Australians, culture is always connected to country. Country is not only comprised of physical elements: it exists as part of an interdependent relationship between people and their ancestral lands and seas. This reciprocal relationship between the land and people is sustained by environmental and cultural knowledge. The ongoing care and cultivation of country by Indigenous people, through cultural practices and the sharing of knowledge, has been in process for many thousands of years and continues to this day.

It is important that we acknowledge and seek to better understand this interconnected system of environmental care and cultural activity through communication and collaboration with Indigenous Elders and communities, and that we aim to incorporate these ideas into our plans for embedding culture across Randwick LGA.

Part 3 - Culture

There have been many attempts to define culture. Culture is commonly conceived of as a system of values and beliefs that we share with other people, and which give us a sense of belonging or identity in a particular time and place. Our culture is reflected in our art and in our histories, religions, languages, beliefs and customs.

Culture is constantly evolving, and we contribute to this evolution through our thoughts and actions. Cultural and artistic activity brings us together, whether it is music, theatre, dancing, literature, making and enjoying art, or participating in festivals and events. Cultural diversity is vital for healthy and vibrant places. UNESCO states that cultural diversity is “as necessary for humankind as biodiversity is for nature”⁵.

The root of the word ‘culture’ is in the Latin *colere*, which had a range of meanings: to inhabit, cultivate, protect, and honor with worship. In 1996, philosopher Edward S. Casey wrote that “to be cultural, to have a culture, is to inhabit a place sufficiently intensive to cultivate it - to be responsible for it, to respond to it, to attend to it caringly”⁶. By this definition, culture and place are inextricably linked to each other.

5. UNESCO Universal Declaration on Cultural Diversity, adopted by the 31st session of the General Conference of UNESCO, Paris, 2 November 2001

6. Casey, Edward S., introduction to *Senses of Place*, edited by Steven Feld and Keith H. Basso, School for Advanced Research Advanced Seminar Series, 1996, page 33-34, quoted in Sorrells, Kathryn, *Intercultural Communication: Globalization and Social Justice*, SAGE Publications, 2015

Part 3 - Culture

What is the value of culture?

Culture has benefits on many different levels, and there is a wealth of research that evidences these benefits. Some of the areas in which arts and culture can provide benefits include:

Health and Wellbeing

Exposure to arts and culture has a profoundly beneficial impact on people of all ages, and can improve health and wellbeing through providing a sense of purpose and participation, building social cohesion, self-esteem and confidence, and reducing stress, anxiety and depression. Art can also enhance access to health services and programs for socially isolated or elderly people, and those who live with a disability or mental illness.

A 2013 survey conducted by the Australia Council for the Arts showed that there is substantially increased recognition of the arts' positive impact on our wellbeing and ability to develop new ideas⁷. In 2016, a Taskforce on Health and the Arts convened by the NSW Government found that cultural life is a major positive contributor to health. The report stated that “experiencing, making and performing art brings people together in a way which fosters social inclusion and community participation, and facilitates intergenerational and cultural exchange. These outcomes are particularly important for priority populations including Aboriginal people, Culturally and Linguistically Diverse (CALD) communities, older people and people with disability”⁸.

7.Arts in Daily Life: Australian Participation in the Arts, Australia Council, 2014

8.The Path Forward: Partnering Arts to Health: Report of the NSW Ministerial Taskforce on Health and the Arts, NSW Government, 2016

Part 3 - Culture

The Economy

For every \$1 annual expended on arts, screen and cultural activities, the overall impact on the NSW economy is \$1.88⁹. This economic benefit flows on to other industries, such as tourism and hospitality, as visitors come to the area for cultural activities and events. Increasing cultural activity also fosters income generation, job creation and export earnings, whilst simultaneously promoting social inclusion, cultural diversity and human development. New residents and businesses are attracted to areas that have high quality social and cultural amenities, educational facilities and green spaces.

Create NSW, the NSW Government's arts policy and funding body, has found that in total across 2016-17, the arts and cultural sectors contributed approximately \$16.4 billion (\$8.7 billion direct and \$7.7 billion indirect) to the NSW Gross State Product and involved the full-time employment of over 118,000 workers (82,400 direct and 36,400 indirect). This is equivalent to around 3 per cent of total NSW Gross State Product and Full Time Employment Equivalent¹⁰.

In Randwick LGA, according to the 2016 census, 2.6% of the population are employed in the Arts and Recreation Services category¹¹. This is significantly higher than the Greater Sydney average of 1.7%. However, according to the same report, around 70% of Randwick City residents travel outside the LGA to work every day, so it could reasonably be assumed that the majority of the residents employed in Arts and Recreation are working elsewhere in the city. This represents a loss of cultural capital, which could be utilised in the LGA through the provision of more cultural facilities and infrastructure, and through supporting the growth of creative industries in the LGA.

9. The Economic Value of Arts, Screen and Culture to NSW, KPMG for Create NSW, 2018

10. *ibid*

11. Community Profile – Randwick City LGA – 2016 Census Results

Part 3 - Culture

A recent Randwick City Council document that has direct synergy with the forthcoming Cultural Strategy is the Night Time Economy Study. This strategic document contains multiple references to the importance of cultural activation by day and by night, and the positive impacts on the local economy, community wellbeing and place vibrancy that this can have. The Night Time Economy Study also goes into detail examining the opportunities and constraints for creative activity and infrastructure in the Randwick City LGA, and supports opportunities explored in this Arts and Culture Study through its case studies and focus on pertinent issues such as local planning regulations and rental costs.

We recommend that the forthcoming Cultural Strategy be created in alignment with the recommendations of Council's Night Time Economy Study.

Participation

In 2017, research showed that 98% of Australians engage with the arts¹². This research built on the results of earlier participation surveys, which found that:

- The arts are strongly supported by the community
- Attitudes towards the arts are increasingly positive
- The internet is a key tool for the arts
- Interest in Indigenous/First Nations arts is growing
- Levels of participation are also on the rise, particularly amongst young people
- There are significant opportunities to build arts audiences

12. Connecting Australians: Results of the National Arts Participation Survey, Australia Council for the Arts, 2017

Part 3 - Culture

In 2010, the Australia Council's national participation survey found that "Australians no longer feel the need to position themselves as either an arts person or a sports person. Many people claimed to 'love both these pursuits of excellence'"¹³. This shows that the traditional dichotomy between art and sport is being broken down in contemporary society, and that there is a growing awareness that both pursuits are necessary for a balanced and healthy society.

An important issue for participation in culture is accessibility. Accessibility can refer to the physical accessibility of a place, or the ticket price of cultural programs; it can also refer to access to programming for people with neuro-diverse needs, people for whom English is not their first language, and/or people who come from diverse cultural backgrounds.

To align with national and international trends, Randwick City Council must be committed to ensuring greater access to arts and culture for all of its community, and this commitment to access must be considered from the commencement of all new program and infrastructure development. This entails proactively consulting with community to establish their physical accessibility needs, and encouraging members of the community to notify Council of any other access requirements they may have.

Council should ensure that spaces for culture are as open and accessible as spaces for sport and recreation - in much the same way as libraries are accessible to the community and free to use. Participation for artists and audiences with a disability is a particularly pressing need - more Australians with disability are also now engaging with the arts, both as creators and attendees¹⁴.

13. More Than Bums on Seats: Australian Participation in the Arts, Australia Council, 2017, p. 14

14. Australia Council, Arts and Disability: A Research Summary, 2018 (<https://www.australiacouncil.gov.au/research/arts-disability-research-summary/>). Accessed October 2019

Part 3 - Culture

First Nations People

Another relevant issue across Sydney is participation and access to culture by First Nations people. Randwick City LGA is home to a significant Aboriginal community at La Perouse and surrounding suburbs, and this community includes descendants of the traditional owners of the area. The stories and cultural practices of this community represent a major cultural asset for the entire area. Institutions like the University of NSW are leading the way in collaborative, accessible programming, while new relationships between organisations like the La Perouse Museum and the Biennale of Sydney are being formed. It is important to nurture and develop such relationships over many years, wherever possible.

The participation of Aboriginal people in cultural programs is enhanced by targeted programming and self-determination in cultural programs across the LGA, and such participation has multiple benefits. Research by the Australia Council and the ANU Centre for Aboriginal Economic Policy Research (CAEPR) conducted in 2017 found that First Nations people who creatively participate in First Nations arts or attend First Nations festivals are more likely to be studying or intend to in the future, and are more likely to feel able to have a say within their community. First Nations people who attend First Nations festivals are also more likely to feel able to get support outside their household, and to report happiness¹⁵.

15. Australia Council, Living Culture: First Nations Arts Participation and Wellbeing, 2017

Part 3 - Culture

Democracy

It is also important for a healthy and cohesive community to be able to create and access art outside of the commercial system. Art that is made with government and community support is able to respond to contemporary issues and critique society in an open and constructive way. Cultural activity and products are a form of public and ongoing dialogue, through which we consider social issues and ideas. Painting, music, theatre, dance, sculpture, literature and other arts are often considered to be the repository of our society's collective memory, and they play an important role in bringing us together to imagine and create a better future.

Cultural Diversity

Seven million Australians experienced First Nations arts in 2016, double the number since the first survey in 2009. Four out of five people believe they are an important part of Australia's culture. Younger Australians (15-24 years) create and experience the arts at the highest rates, particularly online; they are big festival and First Nations arts attenders¹⁶.

Among the survey respondents from culturally and linguistically diverse (CALD) backgrounds, half engaged with the arts of their cultural background in 2016 (52%), and four in five attended arts overall (80%). Only two percent of CALD respondents exclusively engaged with the arts of their own background without attending other kinds of arts – CALD people engage with diverse cultural offerings, including high levels of engagement with First Nations arts¹⁷.

16. More Than Bums on Seats: Australian Participation in the Arts, Australia Council, 2017

17. Connecting Australians: Results of the National Arts Participation Survey, Australia Council for the Arts, 2017

Part 3 - Culture

In addition to its longstanding Indigenous community in the southern part of the LGA, Randwick City also has a culturally diverse population that includes a large percentage of people with Chinese, Irish and Greek ancestry. The number of people born overseas is higher than the Greater Sydney average (40.7% compared to 36.7%) and the number of people in the LGA who speak a language other than English at home is increasing¹⁸. These members of the community will be important participants and creative contributors in the future cultural life of the area.

Tourism

Randwick City LGA is already a destination for a large number of tourists, both national and international. Due to the beauty of its coastline and beaches, its proximity to the city centre and its village-like suburban centres, the area attracts many visitors. Major institutions such as UNSW also attract international students and visitors. The coastal centres such as Coogee are a magnet for backpackers, and nearby events like Sculpture by the Sea are major tourist drawcards.

This well-established tourism industry has significant benefits for the local economy and for the community. A large number of Randwick City residents are employed by businesses that provide services for international and national tourists. The area is also well known for its sport and recreation opportunities. The forthcoming Cultural Strategy presents a significant opportunity to balance these perceptions of place, maximising the exposure from tourism and visitation and directing attention towards the area's cultural offer. For this to be successful, the development of a strong cultural identity is necessary, and for this identity to be clearly communicated by the Cultural Strategy and Council's actions.

18. Randwick City Council – 2016 Census Results, Community Profile

Part 3 - Culture

At present in Randwick City LGA, there is vibrant, grassroots cultural activity occurring across its three libraries, community centres and outdoor spaces, and a substantial calendar of cultural events. A list of library and other events is attached as an Appendix to this Study. The regular arts and cultural events occur mostly in the north of the LGA, and information about cultural events and activities occurring across the LGA can be difficult to access, particularly for visitors. Community members who completed an online survey during the development of this Study, discussed in more detail later in this document, responded that there is a lack of coordinated, creative activity across the LGA, and that local artists and makers could be better supported by Council through the provision of opportunities to show and sell their work to residents and visitors. There is clearly an opportunity to embed arts and culture in hubs that are not libraries or parks, but rather makerspaces, artisan markets, urban public spaces, artist studios, galleries and/or small art schools.

Summary

In summary, many studies have demonstrated that arts and culture are an essential component of a healthy and connected society. The Randwick City community have also made clear their call for a more diverse and vibrant cultural offer as part of an online survey conducted in 2019, discussed later in this Study. Arguably, it is Council's responsibility to provide access to cultural spaces and activities in much the same way as it is Council's duty to provide and maintain spaces for sport, recreation and other community activities. Randwick City has the energy, assets and ambition to provide a rich and diverse range of cultural spaces and activities for both residents and visitors, and the forthcoming Cultural Strategy will build on this Study's recommendations and set out specific actions and timeframes to fulfill this ambition.

Part 4

Case Studies

The Randwick City LGA has the capacity to create local cultural hubs, addressing the particulars of its place and its community, and developing a cultural offer grown and evolved in collaboration with its residents. Randwick City has a distinct advantage in its proximity to the Eastern CBD, its accessibility to large cultural institutions and to existing cultural hubs, its existing relationships with potential cultural partners such as UNSW and NIDA, and its prominence as an established destination for tourists. Through addressing the gaps in its cultural offer and capitalising on its proximity to the CBD and major cultural institutions, Randwick City can develop a bespoke and unique cultural identity for residents and visitors alike.

The case studies listed below give some examples of programs that could address local community needs and also firmly establish Randwick City as a cultural destination in Sydney. These ideas and their potential for Randwick City could be developed further as actions tied to specific sites, partnerships and infrastructure, as part of the Cultural Strategy and Public Art Strategy.

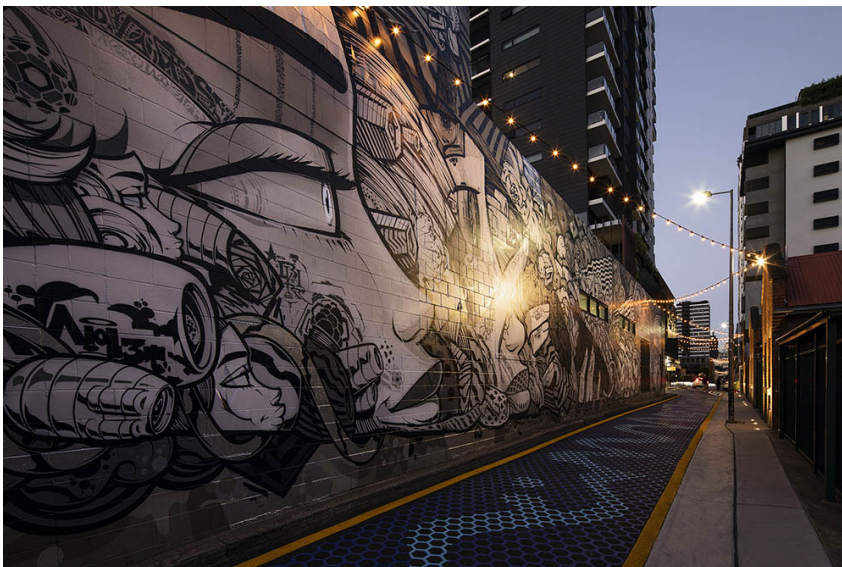
Part 4 - Case Studies

4.1 Laneway Activation Projects

Randwick City LGA has a number of laneways and alleyways across its urban centres that are ripe for activation through cultural events, street art, food and beverage, music and night time activity.

Activating an area's laneways is a current trend in urban revitalisation and can be a quick and cost-efficient way to activate smaller streets, enhance safety and stimulate the local economy. Laneways across Sydney and Australia, in cities such as Melbourne, Brisbane and Perth, are being reconfigured to become sites for accessible, small-scale cultural activation, night time eating and street art. Laneways can provide a sheltered and intimate space for human interaction.

Defining what constitutes a laneway, mapping the laneway network and collecting information on the existing uses of laneways across the LGA is an important part of the process of revitalising these spaces. A laneway is usually defined as a small-scale public street that adjoins directly to buildings. Both pedestrians and vehicles can be accommodated in laneways, but when access is restricted to foot traffic, the potential for congenial day and night activation is maximised.



Part 4 - Case Studies

Laneways can retain neighbourhood characteristics that have been lost in busier zones: for example, small businesses, murals, old advertisements and posters can all add to the authentic and place-specific atmosphere of a laneway. These small connections can become local destinations and foster community life and togetherness. Laneway projects can be permanent or recurring annually or one-off, occurring in a single location or in multiple areas across the LGA. Activating laneways with cultural events, large scale murals, street lighting and communal eating can transform laneways from dangerous and forbidding zones to people-centred, lively civic hubs.

The famous Danish architect and urban designer, Jan Gehl, wrote in his 1971 book, *Life Between Buildings*, that “opportunities for meetings and daily activities in the public spaces of a city or residential area enable one to be among, to see and to hear others, to experience other people functioning in various situations”¹⁹. Laneways and alleyways are precious resources and sites for Council to consider as venues for multiple small-scale activities, and for people to watch other people, relax and gain a respite from the hustle and bustle of the town centres or high streets.

Sydney, Melbourne and Brisbane Laneways

The City of Melbourne has instigated laneway policies and programs including the Love Your Laneway program and recently, a Green Your Laneway pilot program, and has succeeded in creating a network of world-famous laneways connecting urban streets that host café life, cultural organisations and galleries, events and street art. Brisbane City Council ran a program called Vibrant Laneways, which resulted in the development of an outdoor laneway culture in the city that has encouraged a growing number of small businesses to open on laneways. In this way, the initial Council investment has stimulated private investment and small business in the area.

19. Gehl, Jan, *Life Between Buildings: Using Public Space*, Island Press, 1971, p. 15. outdoor laneway culture in the city

Part 4 - Case Studies

The City of Sydney developed a Laneway Revitalisation Strategy, which had outcomes in both temporary and permanent laneway art projects. Some of the temporary public artworks (for example, Michael Hill's *Forgotten Songs*, 2009, in Angel Place) became permanent works due to their popularity with the public. Under this Laneway Revitalisation Strategy, other lanes in the city including Kimber Lane and Factory Street in Chinatown have been upgraded with new lighting, seating and permanent public art.

Opportunities for Randwick

Community involvement is important for the development of laneway revitalisation projects, to discover what the community would like to see in their local laneways and what is missing from the area. The online survey conducted in 2019 returned responses indicating that laneways would be a suitable site for public art. Small-scale public art projects such as the Inner West Council's Perfect Match program, described below in the Public Art section, can signal to the community that forgotten and neglected spaces are being prepared for more permanent upgrades.

Laneways across the LGA could also host artisan or food markets during the day time, outdoor eating in the evenings, and small-scale music performances. New flows of pedestrian movement linked to light rail stations may also open up areas of opportunity. A Laneway Festival or event taking place over one weekend a year could be developed to engage the community more specifically in ideas around activating laneways in areas such as Matraville town centre, or as part of the implementation of the Kensington and Kingsford Planning Strategy. These initiatives will also correspond to the recommendations in the Night Time Economy Study.

Part 4 - Case Studies

4.2 Performance Spaces / Artist-Run Gallery / Artist-Run Initiatives

Rehearsal and performance spaces and artist-run galleries are an important part of the cultural ecosystem and are also some of the most vulnerable cultural organisations in a rapidly gentrifying city like Sydney, due to rising property prices and rents. Encouraging and facilitating the existence of small to medium cultural organisations is part of Council's responsibility to its community and many artist-run spaces across Sydney are assisted by local councils in the form of subsidised rent or other forms of in-kind support. Council can, for example, help artists and community members who wish to set up such spaces with locating suitable spaces, or with focused training, capacity-building and networking events.

Frontyard Projects

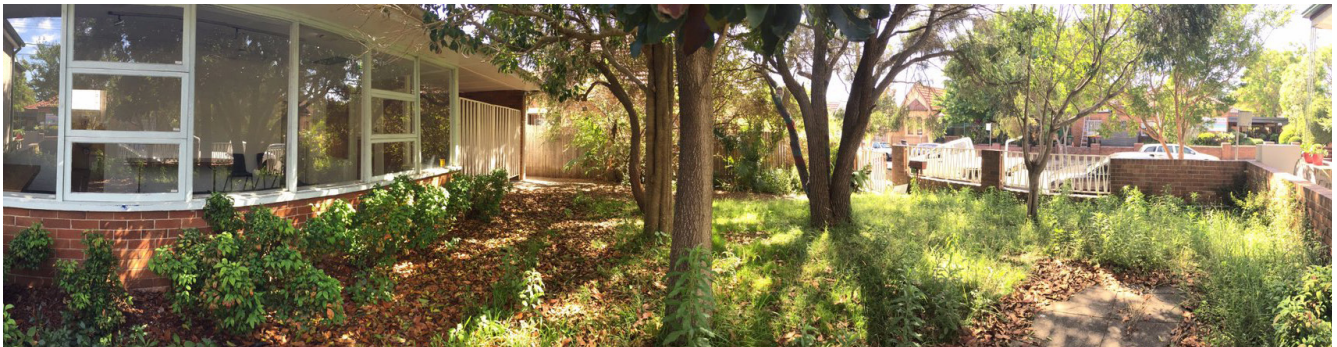
An example of this kind of council support is Frontyard Projects in Marrickville. Frontyard is a multi-purpose art space in Marrickville where the local arts community come together for practical skills-sharing, critical research, community futuring (whereby ideas and speculations about the community's future needs are tested) and collaborations. The organisation's aim is to facilitate and nurture collaborations between people with a mix of disciplines who have a passion for culture, and to build a more resilient and sustainable independent arts community for the future.

In return for short residencies (1-2 weeks), Frontyard asks for a small gift of time from each resident, which could be a public talk, sharing skills through a workshop, garden time or other forms of community engagement. Frontyard is made possible by the support of the local community, and is supported by a rental subsidy from Inner West Council. The building houses

Part 4 - Case Studies

a research library, two short-term residency spaces and a community garden. The library collection was founded on the decommissioned Australia Council Research Library and is now a growing collection of material related to, and generated by, the surrounding arts community.

Residents, event organisers, librarians, gardeners and anyone accessing Frontyard community assets are required to read the Frontyard Projects Memorandum of Understanding between Community and The Organisation (Frontyard Projects Inc.) and fill out an Emergency Contact Form (sent to individuals as they become involved). This Memorandum of Understanding highlights the objectives and management arrangements of the organisation and the space. It also explains access, communication, information sharing, and caretaking processes. It is not a legal document, but it is considered an agreement between the organisation and its community, and is freely available online²⁰.



20. https://wiki.frontyardprojects.org/everything/Frontyard_Memorandum_of_Understanding. Accessed October 2019

Part 4 - Case Studies

Pari Ari

In Western Sydney, a new artist-run initiative called Pari has recently opened. Its mission statement is to bring new, boundary-pushing contemporary art to Western Sydney audiences and to bring new audiences to Western Sydney to experience contemporary art in Parramatta. Pari is supported by the NSW Government through Create NSW.

Pari has a lease on a commercial property in the Parramatta CBD and recently ran a successful crowdfunding campaign to raise funds for the fit out of the space, raising over \$10,000 to transform the café space into a contemporary art space. The first exhibitions in the space will be curated in-house, after which exhibitions will be programmed through open call-outs. Pari will adhere to current best practice by paying artist fees for all its exhibitions and public programs, with the support of the NSW Government through Create NSW.

Opportunities for Randwick

In Randwick City LGA, there are a number of Council-owned properties that could be made available to artists and community groups. For example, Malabar Youth & Citizen Hall and Totem Hall could be reimagined as cultural hubs or maker spaces, along the lines of Frontyard Projects or other community art spaces such as the East Sydney Community and Arts Centre discussed below. Artist collectives or small cultural organisations could be invited to make proposals through an Expression of Interest process, or an organisation like Brand X could be engaged to manage the property and make it available for creative uses.

Part 4 - Case Studies

4.3 Maker Spaces / Artist Studios / Art School / Rehearsal Spaces

Privately-run maker spaces and art schools are another integral component of Sydney's cultural landscape. These organisations are for profit and provide access to spaces for cultural production and artistic training outside the universities and TAFE. Improving accessibility and participation in design, craft and art-making, these organisations strengthen the local community by bringing people together, and build a culture of experimentation and innovation in the local arts scene.

An art school or making space can also become a community hub, building momentum around its activities and events. Drawing together groups of people with a common interest, and facilitating creative production through the provision of space and equipment is the main role of these sorts of organisations. Maker spaces are often places where people can make work that is messy, or use equipment that is loud or too large or expensive for them to own or have in their own homes. Apart from providing opportunities for hands-on and lifelong learning, maker spaces, art studios and schools can also increase participation in the arts, attracting a wide range of people in the community and boosting their self-confidence and sense of belonging, and developing their creative and problem-solving skills.

Gaffa

An example of a creative hub that has evolved over the years is the Gaffa Creative Precinct in Clarence Street, Sydney. Starting as a small studio and artist-run gallery space in Surry Hills and now occupying a multi-level heritage building in the Sydney CBD, Gaffa is one of Sydney's most dynamic and successful creative hubs.

Part 4 - Case Studies

Gaffa is located in Clarence Street, near the Queen Victoria Building and Town Hall Station. The building is a circa 1892 Victorian police station, with original cells and heritage features intact on the ground floor. Over the years since its inception in 2006, Gaffa has fostered a strong community of jewellers, object designers and artists.

In its thirteenth year of operating, Gaffa has now grown into a larger entity that prides itself on providing a space for both established and emerging artists to develop their practices and exhibit their works. The multi-level studio spaces are designed to encourage co-working and an open platform for professional development and opportunity.



Part 4 - Case Studies

Gaffa is a proprietary limited company leasing the building in Clarence Street, which was originally purchased by one of the founders of Gaffa. The company pays market rent for the building. The heritage-listed building was renovated in the 1930s and 1980s, but remains a quirky and unusual space, and one that is particularly suitable for creative and cultural uses. The organisation employs four staff members on a part-time basis, and the gallery runs 96 shows per year.

The ground floor houses the Arcade, home to small-scale and bespoke retail tenants including a jewellery designer, a café, and a bicycle accessories shop. Level 1 is a dedicated gallery level of four gallery spaces run by a curatorial team, Level 2 has jewellery workshops and studio spaces and Level 3 houses more studio spaces and a rooftop garden. Gaffa's jewellery workshop level is the largest of its kind in Australia and was the basis of Gaffa's beginnings.



Part 4 - Case Studies

The Arcade spaces on the ground level are dedicated to producing a dynamic and open environment for innovative and creative industry retail outlets. The retail leases in the Arcade are flexible to the needs and experience of the tenants, allowing for the continual support and incubation of creative retail tenants. Retail leases start at around \$360 per week. There are four small retail spaces, housed in the former cells, plus a café and bike hire shop at the front of the building at street level.

The two floors of small studio spaces on Levels 2 and 3 are occupied primarily by jewellers, designers and other small-scale artistic enterprises. The studio leases begin at \$315 per week and offer basic power outlets, and include all outgoings such as electricity and wifi, 24-hour access, bathroom and kitchen facilities, and air conditioning. The dimensions of the spaces vary, but are all approximately 4x3 metres. There are both private and semi-private spaces, and all are secure and lockable. Artists are also given the benefit of networking opportunities and promotion of their work through Gaffa's social media and press outlets. Tenants are encouraged to exhibit and sell their work on site, whenever possible.

Gaffa has also over the years purchased jewellery-making equipment to support their tenants and their growing education arm. Gaffa offers four jewellery classes a week, from beginners' classes to more advanced workshops. All of Gaffa's spaces are also available to hire for events, and it has hosted small events and workshops in the Arcade and large fundraising events in the galleries. They also regularly have open studio events, providing an accessible insight into the Gaffa Creative Precinct community of makers.

Part 4 - Case Studies

Art Est. Art School & Gallery

Art Est. Art School & Gallery in Leichhardt is a privately-run art school. Established in 2008, Art Est. runs weekday classes, weekend workshops, and art programs, catering both to adults and children with a wide offering of creative lessons, ranging from painting and drawing to pottery, printmaking and animation.

Art Est. is located in a warehouse that originally served as a production facility for Amalgamated Wireless Australasia (later AWA), an electronics manufacturer. The complex is comprised of several adjoining warehouses on a block of land that is bounded by the Dulwich Hill light rail line and the GreenWay urban bush corridor and bicycle track.

The art school is open all year, and provides special intensive programs over the summer. Art Est. engages well-known artists as art teachers, and offers tuition for both beginners and more experienced artists. Art Est. also has both school holiday and in-term courses for children aged 5 and up. In addition to these activities, Art Est. also hosts events, exhibition openings in its



Part 4 - Case Studies

gallery space and organises corporate art workshops to foster team and relationship-building. Every November, the gallery hosts the GreenWay Art Prize, an annual exhibition sponsored by the Inner West Council, which is now in its tenth year.

More than sixty artists tutor at Art Est. and provide a wide range of skills and approaches to art-making. Some are art school graduates or self-taught artists, and others are qualified art educators. Whilst they are all employed on a casual basis, their contribution may vary from running up to four or five classes per week to conducting an occasional masterclass.

Art Est. includes a wide gallery space at the front, three teaching studios, a wet space for clean-up and storage, and five small artist studios rented out to supplement the rental income. The school also has a shared kitchenette and an administration office for its Director and a part-time administration assistant.

The former industrial site itself, with its multiple tenants, is also conducive to good connections and relationships. Many of the businesses hosted in the adjoining warehouses are also creative operations or light-industrial bespoke manufacturers, meaning that there are small but invaluable reciprocal economies among like-minded tenants of the complex.

In 2017, Art Est. expanded with the addition of a pottery and ceramic studio, which is now available for pottery artists needing wheels and kilns for their work. Classes in pottery and ceramics are also offered for children and adults. The purpose-built pottery and ceramics studio is equipped with 8 Venco pottery wheels, dedicated handbuilding stations, slab roller, extruder, glaze and kiln rooms. The studio has 3 electric kilns and all firing occurs on the premises managed by the studio coordinator.

Part 4 - Case Studies

East Sydney Community and Arts Centre (ESCAC)

Formerly known as Heffron Hall, the East Sydney Community and Arts Centre is located in Darlinghurst. In 2017, the building was transformed by the City of Sydney and Lahznimmo Architects into a sustainable and accessible community and arts centre. The building has a focus on performance and music, offering upstairs rehearsal space seven days a week through managers Brand X. The ground floor is separately offered by the City as an unstaffed community venue for hire. These uses respond to the building's long history as a meeting space and community hall.

The design of the building and the use of room ventilators and empty spaces eliminates the need for air-conditioning, and solar panels on the roof generate power. Rain water is collected for the garden and to flush the toilets, making this one of the most sustainable venues in Sydney. There are also lifts, ramps and accessible toilets, along with technology for the hearing impaired. The adjacent park, Albert Sloss Reserve, was also upgraded with new play elements inspired by nature.



Part 4 - Case Studies

Brand X, which manages the ESCAC Rehearsal Space, is an organisation that re-purposes and manages empty properties so that performing, recording and visual artists can make work. Brand X works with local government, private landlords and property developers to develop vibrant cultural spaces that are firmly grounded in community, and which provide subsidised workspaces and facilities for hire.

The Rehearsal Space at ESCAC is designed for performing artists preparing for productions, or who are building their creative practice, as well as being a venue suitable for performances, events, classes and workshops. It has a hall size of 17.3 × 9.7m, a ceiling height of 3.4 to 4m, black-out blinds, a PA system, mirrors and a sprung floor.

Opportunities for Randwick

A building such as the Newmarket Stable building, discussed below, could be a potential site for an artist studio complex such as Gaffa or art school such as Art Est., and could also operate as an incubator for local creative industry. A heritage building will offer its own challenges and restrictions, but these can be negotiated by tenants in much the same way as Gaffa Gallery operates within the restrictions of its building in Clarence Street.

The individual stable stalls at Newmarket, with lighting installed, could function as studios for artists working in media such as jewellery-making, or textiles and fashion design, and the main spaces could be hired out for events and could host artisan markets on the weekends, cultivating a nascent community of artists and designers in the area. This would also be beneficial to the residents and school communities, who would have access to a place for learning new creative skills on their doorstep, and provide ongoing passive surveillance of the building. The building could also be used as a performance space, offering rehearsal and practice slots, and be hired as a venue for low key music or performance events.

Part 4 - Case Studies

4.4 Public Art – Permanent and Temporary

Public art is an important expression of Council's commitment to the community and should also express a caring and considered attitude towards place. The design of the public domain and the artworks placed within it can also contribute to a sense of connectivity across the LGA. Both permanent and temporary public art can be envisioned through a Public Art Policy, which should reflect community consultation on the typologies and sites for public art across the LGA. Surveys conducted to date show that the residents of Randwick City strongly wish to see more public art and sculpture walks across the LGA.

Council's attitude to public art should also be ambitious and consistent throughout the LGA, and its vision could incorporate the commissioning of public art that is authentic and relevant to this particular area. Commissioning procedures should be in line with the National Association for Visual Arts' guidelines. With numerous outstanding potential sites for public art, Council has the opportunity to instigate a public art program that is authentic, site-responsive and unlike any other in Sydney due to the diversity of sites across the LGA, and which results in this area becoming a renowned destination for innovative public art, both permanent and temporary.

Permanent public art can be considered in a more integrated way than has traditionally been the case in the LGA. Rather than memorial statues or large outdoor sculptures, public art can be integrated into the overall design of public spaces, into landscaping, street furniture, wayfinding, lighting and paving. Public infrastructure such as skateparks and playgrounds can also be considered as opportunities to involve artists and designers. This approach is becoming common practice across the world, as artists work in a collaborative way with multi-disciplinary teams that include architects, landscape designers, engineers and developers.

Part 4 - Case Studies

Perfect Match Public Art Program

Temporary public art projects are a way to test ideas and to seek responses from the community. An example of a successful temporary public art program is the Inner West Council's Perfect Match program. Perfect Match is a unique Council initiative tackling unwanted graffiti across the Inner West area by fostering legitimate creative expression and art. Initiated in 2014, the program pairs artists with residents and business owners, to reimagine blank walls as large canvases for works of art.

Perfect Match is part of the Inner West Council's approach to the prevention and management of unwanted graffiti. Council recognises that unwanted tagging and graffiti can be an issue affecting residents, businesses, the environment and community wellbeing. The aims of the Perfect Match program are to:

- reduce illegal graffiti and tagging on walls by removing blank canvases;
- support and provide opportunities for artists;
- grow the Inner West's collection of innovative contemporary street art;
- build relationships between artists and local residents and/ or businesses, property owners and community organisations;
- enable residents, businesses and surrounding communities to be involved in the selection and development of artworks at selected properties;
- use innovative art to highlight and reflect the Inner West's unique places, history, stories and character;
- provide opportunities for artists to contribute to the creative economy; and
- attract existing and new audiences to the Inner West through a program to celebrate the area's unique places, creativity, arts and culture

Part 4 - Case Studies

Through the Perfect Match Public Art Program, funding is available for residents, community organisations or business owners to have a street artwork painted on a wall that has been subject to recurrent unwanted graffiti or tagging. Artists can apply to be commissioned by Inner West Council to collaborate with property owners to develop concepts and create site specific works on walls across the inner west. Property owners are invited to find their 'perfect match' by nominating their wall to be transformed by an artist. The Inner West Council then matches artist with property owner.

In 2019, the timing of the Perfect Match program has been aligned with Council's Edge Inner West arts program - a multifaceted arts program presented across distinct wards and neighbourhoods across the year. The Edge program involves Council working collaboratively with the creative sector to develop initiatives, curate programs and produce lasting benefits for the inner west.



Part 4 - Case Studies

Opportunities for Randwick

The unique and iconic status of some of its civic spaces, Council could harness and celebrate them through innovative temporary or permanent public art events or installations. For example, an annual competition could be held to design artistic shade structures for public sites such as Clovelly or Arthur Byrne Reserve at Maroubra. Such a competition could potentially have a sustainability theme, in order to encourage design using recyclable or reusable materials. This sort of initiative could attract artists and designers from all over the world, and firmly install Randwick City as the main area in Sydney for sustainable design.

Another example could be a street art program across the LGA, or a commitment to engaging artists and designers and Indigenous cultural advisors and creators in the design process for Council initiatives such as wayfinding, playgrounds, skate parks and street furniture – using infrastructure to tell the stories of this place.

4.5 Artist Residency / Writer Residency

A creative residency program provides important space for artistic production to artists and writers, and provides an environment in which focused artistic enquiry and the production of work can take place. A Council-run artist, performance or writer residency can establish Council as a leader in supporting arts and culture. For Randwick City Council, the provision of a residency program will put the area on Sydney's cultural map and establish the area as a culturally rich and vibrant place.

Council-run artist residencies often have impacts on a number of different levels: they support artists who are often experiencing challenges in finding suitable work spaces; they link artists to the community through public programs, workshops and events; and they stimulate excellence, ambition and connectivity in the local arts scene. A longstanding residency program can greatly enhance the cultural capital of the area surrounding it, through seeding creative and inclusive cultural activity in the local vicinity. Building on this growth through an evolving program that is responsive to the community's needs and the greater city context, the residency program can become an integral and valued part of an area's cultural ecosystem.

Part 4 - Case Studies

Thirning Villa

In Ashfield, a heritage building named Thirning Villa is used as one of the Inner West Council's artist residencies. Set up in 2003, the program provides social benefits to artists and to the local community. It provides much-needed working and studio space for artists in the Inner West, in a location that is close to public transport and to Ashfield's retail precinct, and it facilitates social inclusion through its outreach programs.

The residency provides self-contained accommodation in a two-storey house at the edge of Pratten Park in Ashfield, which is located on Crown land. It offers access to Ashfield's rich cultural environment, and is open to Australian and international artists. Since 2003, artists from all over Australia and the world have participated in the program. Current residents are the Refugee Art Project and New Moon Collective, who are undertaking a series of cultural activations, community workshops, events and exhibitions during their respective residencies.

The program is open to all art forms including but not limited to visual art, photography, film, theatre, performance, experimental, digital sound, video, sculpture, music and the literary arts, and the residency program's focus is on providing artists with the opportunity to develop their practice over a three-month period.

The overall aim of the program is to assist the Inner West Council to realise its vision of nurturing and supporting an inclusive and creative community by:

- supporting artists to develop and sustain their practice, and to explore new ways of working across platforms
- providing art and cultural development opportunities to local artist, and the broader community.

Part 4 - Case Studies

The selected artist or collective is required to include a community development or engagement component into their self-directed program. The form of the engagement is agreed with Council's Creative Spaces Project Officer before the commencement of the residency.

The accommodation is situated upstairs and has a large kitchen, bathroom, main bedroom and living room. There is also an extra room that is suitable for a second bedroom or extra living space. The bedroom and living areas are carpeted. There is a washing machine, off street car parking, and linen, kitchen utensils and crockery are provided. The provision of self-contained living space means that artists are able to bring their partner or families to stay with them during their residence – in this way, the residency program particularly supports artists who are carers or have dependent children.

The studio/workshop space is located downstairs in the Villa. It has timber flooring and is not suitable for large, and/or wet construction work – however, there is also an outdoor courtyard and laundry space that can be utilised for more messy or large-scale work. There is access to water, and some noise restrictions apply.

The living and working spaces are separate and have private access. Free WIFI internet is provided, and there is a hanging system installed in the ground floor rooms for exhibitions. The Council gives support to the residents and promotes their events and exhibitions through its marketing channels. The cost of the residency to the Council is around \$15,000 per year, which includes a small weekly stipend being provided to participating artists. The Inner West Council conducts an annual review of the program, and its longevity is evidence of the program's success.

Part 4 - Case Studies

Opportunities for Randwick

A Council-run artist residency may be a suitable and feasible option for Blenheim House, and this is discussed below in more detail under the Blenheim House section in Key Sites.

Other opportunities may exist across the LGA for artists-in-residence programs. For example, La Perouse Museum could host a regular residency program for Indigenous artists and/or international artists visiting for events like the Biennale of Sydney. Partnerships for residencies could be initiated with other cultural partners in the LGA, such as UNSW and NIDA, whereby a Council venue is leased at a subsidised rate for visiting artists or performers to stay in whilst participating in programs in the area or the wider city. A literary residency is also an option that could be explored, as there is a major gap in provision for such residencies in Eastern Sydney.

Part 4 - Case Studies

4.6 Creative Industries / Retail

The definition of the 'creative industries' includes a wide range of activities and businesses. Artists, musicians, performing arts companies, cultural not-for-profit organisations and creative businesses produce and distribute cultural goods and services that generate jobs and revenue, and improve our quality of life. A thriving cultural sector is a generative component of thriving communities, as it supports people to be proactive, independent and innovative.

Australia is home to a wide range of creative arts and industries, including film companies, visual and performing arts, museums and galleries, publishing houses, gaming companies, digital special effects studios and post production facilities. Our creative industries are a major driver of our economy, worth an estimated \$30 billion and employing hundreds of thousands of people²¹. In Randwick City, there are also a wide range of creative businesses and workers²².

Over half of all international visitors to Australia visit a cultural or heritage destination, and there is a marked interest from international tourists in learning more about Indigenous culture. The number of visitors to Australia seeking out Indigenous tourist activities has surged by an average 9 per cent per year since 2013²³.

An increasing number of government bodies across Australia are focusing on finding ways to stimulate entrepreneurship and encourage the growth of the creative industry. Research suggests that the creative industries can stimulate growth in the wider economy and can be an important source for innovation²⁴.

21. Cultural Precincts, Australian Trade Commission, 2013, p. 7

22. With 2.6% of people working in the Arts and Recreation Services industry, according to the 2016 Census – higher than the Greater Sydney average of 1.7%. Community Profile – Randwick City LGA – 2016 Census Results.

23. <https://dfat.gov.au/about-us/publications/trade-investment/business-envoy/Pages/january-2019/indigenous-tourism-surge.aspx> – Accessed October 2019

24. The Value of Arts and Culture in Place-Shaping, Wavehill Social and Economic Research (UK), 2019, p. 17

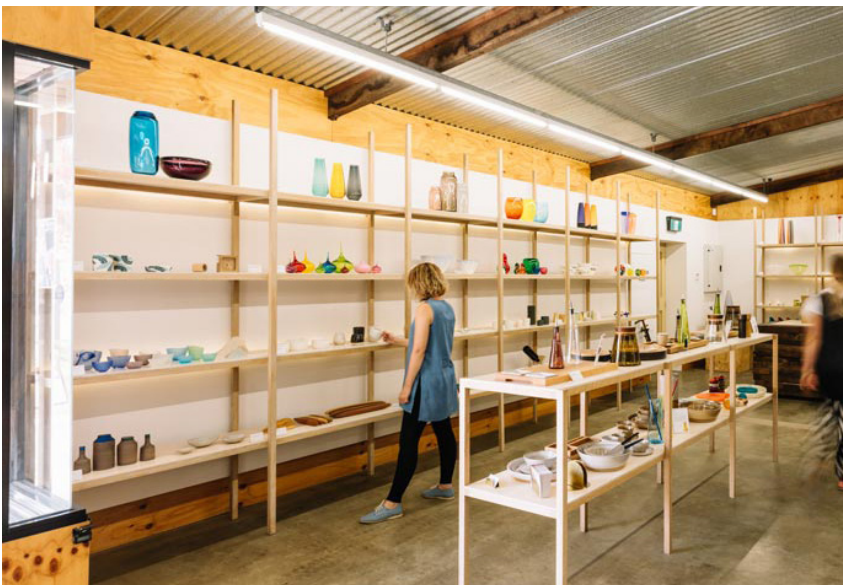
Part 4 - Case Studies

Creative industry hubs and incubators can also attract other start-ups to the area – for example, the ground floor retail at Gaffa Gallery, discussed above, hosts both jewellery ateliers and other start-ups such as an electric bike tour company. A café provides a place for people to sit, talk and be together.

This bespoke and fine grain co-location of food & beverage, small-scale creative retail and innovative start-ups can create a lively and interesting destination, to which people will travel to spend time. Another example of the co-location of studios with markets and small-scale creative retail outlets is in South Australia, at JamFactory.

JamFactory

JamFactory is an Adelaide-based not-for-profit cultural organisation, supporting and promoting design & craftsmanship through its widely acclaimed studios, galleries & shops. JamFactory was originally located in an historic old jam factory on Payneham Road in St Peters before moving to its current Morphett Street building in Adelaide's West End Arts Precinct. In 2013, JamFactory opened a new branch in Seppeltsfield, in the Barossa Valley - the first regional extension of JamFactory's Adelaide origins and a new chapter to the region's art tourism offering.



Part 4 - Case Studies

The contemporary craft & design studios, gallery and shop are located within the Seppeltsfield estate, one of Australia's oldest wineries, and is housed in an historic 1850s stables building that has been extensively renovated. The original stone stable building, once home to a shearing shed, coach house, tractor shed, warehouse and cooperage, now accommodates a large flexible gallery, artist's studios and retail area. It provides studio space for professional artisans working in a variety of media, including knife making, ceramics, millinery, glass and leather.

A separated walkway through the building allows visitors to meet the makers and view their skills in action; with public workshops held regularly. The gallery presents a diverse program of curated exhibitions showcasing local, national and international work.

The stables renovation project was completed by Grieve Gillett Andersen, a multidisciplinary architecture, interior design, heritage and urban design practice from South Australia, on a modest budget of \$450,000. The project was commended by the Australian Institute of Architects in 2014 in the Sustainable Architecture category. The architecture is light and delicate, using the heritage attributes of the building as a design asset.



Part 4 - Case Studies

JamFactory is a not-for-profit organisation supported by the South Australian Government through the Department for Industry and Skills. JamFactory is also assisted by the Visual Arts and Crafts Strategy, an initiative of the Australian, State and Territory Governments, and by the Australian Government through the Australia Council, its arts funding and advisory body. The organisation also has partnerships with the University of South Australia and other organisations including the Seppeltsfield Estate, the Design Institute of Australia, the ANZ and Stylecraft. It undertakes joint marketing initiatives with Seppeltsfields Wines and FINO restaurant.

Happenstore

Closer to home are other examples of creative industry incubation in Sydney. On Parramatta Road in Annandale, textile designer Cath Derksema has set up a creative initiative called the Happenstore, which is both retail shop and creative workshop space. Items for sale are exclusively handmade by Australian artists and craftspeople. Workshops are offered regularly in diverse craft and art-making practices including weaving, print-making and textile dyeing. This small initiative, sited in a particularly unpleasant retail environment, but with high visibility, has begun to attract a community of makers and artists from the local area and across Sydney. In this way, creative ventures can form communities of practice and gather supporters around themselves over time.

Part 4 - Case Studies

Oxford and Foley Street Creative Spaces Program

The City of Sydney offers subsidised creative retail outlets in Darlinghurst, as part of its Oxford and Foley Street Creative Spaces Program. The program is aimed at expanding and supporting the creative community through the provision of affordable work and retail space for artists and designers. The small precinct is made up of five neighbouring shopfronts, each leased for three years to artists, creatives and community organisations selected through an expression of interest process. The spaces include room for tenants to both make work and to sell to the public. Tenants are also able to host workshops, talks and events in their spaces.

Opportunities for Randwick

Randwick City can support the development of its creative industries through a targeted assessment of their needs. Cultural mapping conducted for this Study (attached as an Appendix) and ABR statistics provided by Council staff could be used as the starting point for a database of working artists and arts organisations, who could then be contacted or invited to a meeting as part of the development of the Cultural Strategy. In this way, the voices and needs of the key cultural stakeholders in the LGA could be heard throughout the Cultural Strategy document.

An assessment of vacant shopfronts or acquirable properties for creative programs across the LGA could also be conducted as part of the Cultural Strategy development, in order to ascertain potential sites for day and night activation in the short, medium and long term. The current cultural, venues and events staff across Council could be resourced to design, implement and oversee a program which supports the development of creative industries in the LGA focusing on current Council properties and under the supervision of the Manager Cultural Events and Venues. This program could focus on properties including the shopfront at the Randwick Literary Institute, the Newmarket Stables and other opportunities throughout the LGA.

Part 5

Key Sites

The following section suggests potential uses, activities and venue management structures for Council-owned properties Blenheim House and Newmarket Stables, and Council-managed property the Randwick Literary Institute. Combined, they begin to develop a broad new cultural precinct in this northern zone of the LGA.

Each of these properties is in different stages of readiness for potential activation, and each will require more detailed planning once a project or direction is selected by Council. However, in this initial phase of planning, it is important to consider Council's overarching approach to these assets and to embrace the concept of experimentation wherever possible. Experimentation is how we test new ideas and learn from successes and failures. These properties can embody this concept of experimentation through the provision of short-term programs, as a way to test initiatives that will fit the community's needs and desires for the future. Evolving cultural infrastructure and programs that fit the specific requirements and wishes of the Randwick Council and community is a sustainable and long-term approach to developing a culturally rich place.

Part 5 - Key Sites

5.1 Newmarket Stables

29-39 Young Street, Randwick

The Newmarket Stable building offers a significant opportunity to celebrate local history and heritage, and to simultaneously cultivate the creative industries in the LGA. As a site, this building presents a wonderful opportunity for adaptive reuse.

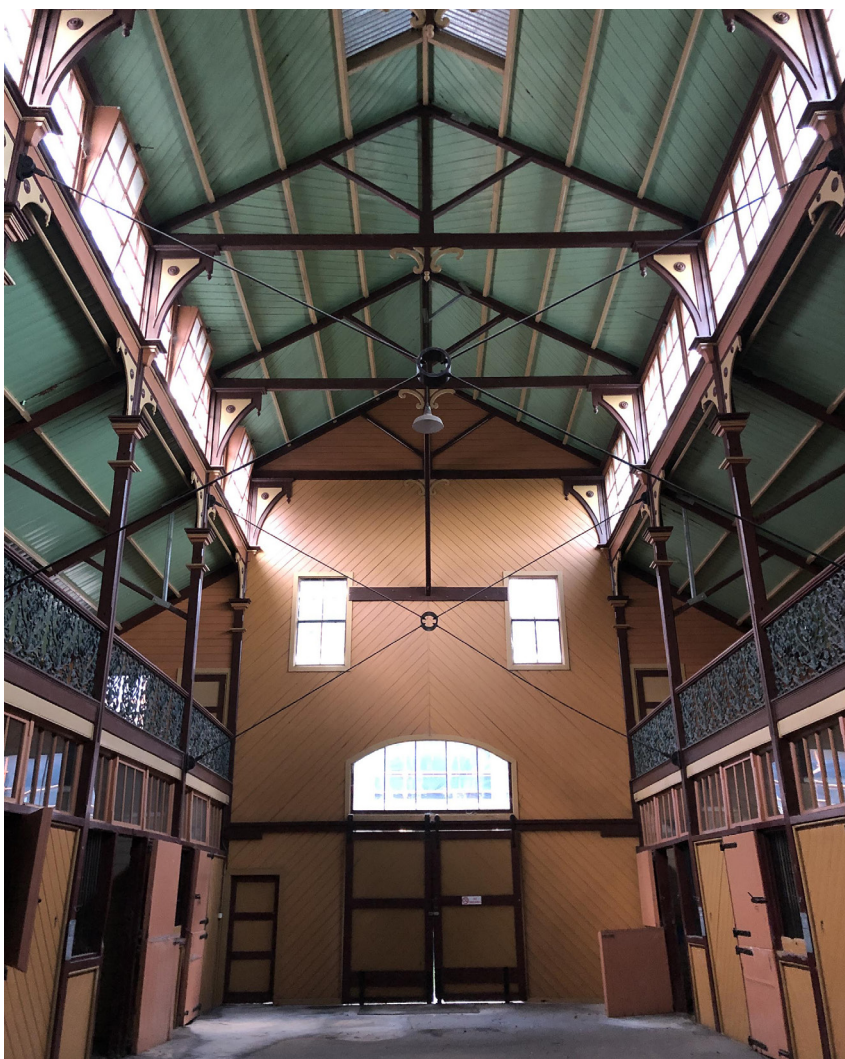
The Newmarket Stables building, sometimes called the Big Stable Newmarket or the Big Stable building, was acquired by Council through a Voluntary Planning Agreement. A celebrated architectural gem built circa 1880, the building was restored and stabilised in the mid 1980s, and received a Royal Australian Institute of Architecture Award, the Greenway Award, for conservation. The building was added to the New South Wales State Heritage Register on 2 April 1999.

The Newmarket Stables and the surrounding Struggletown Heritage Conservation Area are precious heritage assets in Randwick City LGA, and important connections to the area's horse-racing history. The Newmarket site was home to internationally-renowned horse sales and hosted leading horse trainers. The Big Stables building has also been used as a film set (in the film *Phar-Lap*) and a venue for fashion shows, photo shoots, charity dinners, launches and red-carpet events. The final horse sale at the Newmarket complex was held in April 2017.

The Newmarket Stables are now part of a new, medium-density residential development by Cbus Property. The building is characterised by a large central space, with 18 individual stalls in the main section, and an upper level galley floor. Prior to its restoration in the 1950's, the Big Stable was in very poor structural condition, suffering from rot and termite damage. As part of the restoration, toilets were installed on the ground floor and office rooms were added at the western end of the first floor.

Part 5 - Key Sites

The building has accessibility issues, in regards to the absence of a lift to reach the upper floor, which may initially be precluded by the building's heritage status. There is limited parking in the vicinity, although access to buses and the new light rail connections are good. The building's proximity to the city and to Randwick town centre and other parts of the LGA makes it accessible by bicycle, by foot and public transport. It has spatial relationships with the residential buildings and the public spaces designed by the developer, the local schools (Randwick Boys High and Rainbow Street Public School), the nearby Randwick Community Organic Gardens, and the Health and Education Precinct.



Part 5 - Key Sites

The survival of the local Struggletown area can be attributed to the actions of local residents. When the historic Newmarket Stable and selling yards in Young Street and a group of nearby cottages were threatened during the rezoning of the Spot in 1976, the Randwick Struggletown Association, using the name supposedly once attached to this area, successfully fought the proposed rezoning²⁵. This connection to place and to heritage could be celebrated and extended by making the Big Stable building a creative hub for the existing and new residents in this area of Randwick, allowing them to express and develop a sense of belonging to this place, and to this community, through the creation and enjoyment of arts and craft.

Cultural activation of the Big Stables will face various challenges, but the potential is there to balance the usage of this building to both raise revenue and provide cultural services for local residents. In addition to a continuation of usage of the main space for events, the stable spaces could be reimagined as studios for artists working in the small scale, such as jewellers, textile workers and weavers, small-scale visual artists or other small-scale artisans and makers. Renovations to the building could in the first instance be temporary and light touch, bringing the ground floor to code, and allowing access to the upper level at a later date.

Instigating a creative hub on this site would be of benefit for both artists and residents. The residents in surrounding buildings would benefit through passive surveillance by artists coming and going, and through the long-term cultural activation of the site. Small-scale activation of this type would not disturb residents with the noise or hustle and bustle of major events. Weekend markets could showcase the work of artists and makers, and support the growth of creative industries and start-ups, and the paucity of parking options would encourage sustainable travel to the site and protect the small-scale, quiet atmosphere of such an event.

25. Curby, Pauline, Randwick, Dictionary of Sydney, 2015, <http://dictionaryofsydney.org/entry/randwick>. Accessed October 2019

Part 5 - Key Sites

The potential for the site to establish ongoing partnerships with the neighbouring schools and nearby tertiary education institutions is high. It could host school events, exhibitions, workshops and provide artist studios for UNSW Art & Design students. This is a precious opportunity to nurture participation and involvement in arts and culture by young people.

Local or national artists could be selected by Council as part of an EOI process to occupy studio spaces at subsidised rent for short term leases, or an organisation like Gaffa Gallery engaged to manage these leases, initially for a year or two, to test the idea. Artists would benefit through the provision of subsidised studio space, which is disappearing at a rapid rate across Sydney due to larger economic shifts and rising property prices, and residents, students and locals would benefit through the cultural activation of this iconic building.

A weekend market in the grounds of the buildings and/or in its internal central space, and potentially a temporary exhibition space on the upper level in the years to come, would connect residents to artists and foster the creation of a community in this new residential development and surrounding area. A small café and shaded places to sit could add greatly to the potential for this building to again become active and vibrant throughout the year. There is also the potential for small-scale live music or performance events, tested after consultation with the residents. The building could also be used as a venue for large cultural events like the Biennale of Sydney or Sydney Festival.

Part 5 - Key Sites

5.2 Blenheim House

17 Blenheim Street, Randwick

Blenheim House is an important part of Randwick City LGA's cultural heritage, and is in a prime position to become the area's cultural and community hub, hosting an artist residency, community workshops and exhibitions and events. The building, constructed in 1848 by Simeon Pearce, Randwick's first mayor, offers multiple small rooms, larger ground floor spaces and a self-contained studio in the garden. The orientation of the building has been compromised by surrounding development, but it remains a fascinating building with much potential.

The sandstone and cedar house is well-situated to become Randwick City's community cultural centre. It is located in the vicinity of the light rail, UNSW and the Randwick Health and Education Precinct. It also has parking spaces and a lawn suitable for accessible events. There is funding to renovate the building and the ambition within Council to use the building for cultural purposes.



Part 5 - Key Sites

It can host artist residencies for local artists and/or those from further afield, to create a site of cultural exchange. Talks, workshops, events and small-scale performances can be held on the ground floor and on the lawn when weather permits. The building is also in proximity to the University of New South Wales, and the Randwick Health and Education Precinct, which opens up opportunities for potential partnerships in time. Art and health, art and environment, arts and disability, are all themes that could be explored through artist residencies at Blenheim House, and artists who face accessibility challenges could be welcomed into the self-contained studio in the garden. This is an opportunity to create a residency unlike any other in Sydney; one that is created for artists with a disability. There is major potential here for a partnership with the Randwick Health and Education Precinct.

A Council-run residency in Blenheim House could be modelled on the examples of Thirning Villa in Ashfield or Frontyard Projects in Marrickville, described in the Artist Residency and Artist-Run-Initiative case studies above, and both housed in buildings owned by council. These residencies could be managed by Council's Cultural Services or Cultural Venues team, and artists could apply to participate in a residency through the Council's website. There are also international artist residency websites and organisations like ResArtis, through which the residency could be advertised.

The length of the residency could be set to 3 months, 6 months or 1 year, with a probationary period at the commencement. Artists could be required to provide workshops or talks for the community as part of their residency program. Allowing artists to be accompanied by their families or small children would greatly enhance the accessibility of the residency, particularly for artists who are also parents.

Part 5 - Key Sites

5.3 Randwick Literary Institute

60 Clovelly Road, Randwick

The Randwick Literary Institute (RLI) is an established and valued community asset, built in early 1900, and is actively used by many community groups including local dance schools, playgroups and the Randwick Art Society. At present, it is owned by Lands NSW and managed by Council. It is part of state-wide Native Title claim, which is unresolved. There are four halls for hire through the Council, two of which are carpeted and two with wooden flooring. It is easily accessible by car or by public transport, and is in a generally good state of repair.



Part 5 - Key Sites

In addition to the rooms for rehearsal, performance and creative making, the building also hosts a secluded garden that could potentially be better utilised on weekends through the addition of a small café, open to the public via the street gate. Noise has been an issue for surrounding residents in the past, but this could be managed by only having a café open during the day, after consultation with the residents. There may also be an opportunity for acoustic music performances during the day, to add to the café atmosphere and support local musicians.

At this location there are also other spaces that could in future be used for cultural activation. The shopfront space at the Randwick Literary Institute is in a prime position for conversion into a small exhibition and creative incubator space. It could attract passing foot traffic along with users of the building. The building also is in a high exposure location for passing vehicle traffic. Pop-up exhibitions, organised by Council, could feature the work of local and visiting artists, and also showcase some of the creative output from the RLI itself.

Converting this space to a mixed-use space hosting exhibition and performance spaces would be a quick win for the community and Council, and could offer a space in which to begin to raise awareness of Council's future plans for cultural activation and infrastructure across the LGA. A visit to Pari Ari in Parramatta (discussed above) could provide Council with ideas on a practical fit-out for café/shopfront space transformed into an exhibition space.

Part 5 - Key Sites

A small apartment above the shopfront could in future be renovated and a writer's residency be instigated in this space, linking to the history of the building and providing much-needed temporary residential space for authors working on literary projects in inner Sydney. There would also be the possibility of further developing the connection that Randwick City Libraries already has to organisations such as the Sydney Writers' Festival. A model for this type of residency can be found at Varuna, in the Blue Mountains, which at present is the only national residency in Australia dedicated to literature. Varuna is host to around 160 writers per year, and offers a site for committed writers to work undisturbed for a period of time. The apartment at the RLI could be converted into a small one-bedroom residential space, to be leased to writers at full or subsidised rent for the duration of a short residency.



Part 6

Community Consultation

The online survey conducted by Council in 2019 provides persuasive evidence for increasing cultural activities and spaces across the LGA, returning a total of 367 responses.

A significant majority of respondents called for **an increased number of:**

- Smaller community events
- Exhibitions at galleries, museums and libraries
- Literature/poetry readings/slams, meet the author, book/zine launch
- Music, dance, theatre performances and concerts
- Arts and craft markets selling handmade objects
- Public art or sculpture walks
- Museums and galleries (a space where people can see artworks or exhibit their own work)
- Studios (a space where people can work on their art/craft or performance)
- Music and performance venues (where people can go to see performances or put on their own performance)
- Arts and craft markets (where people can go to buy handmade original work or sell their own work)
- Artist's residency opportunities (where people can go to focus on their art/performance/writing and access expertise)
- Makers' spaces (a suitable space with shared resources where like-minded people can work together)

Part 6 - Community Consultation

The majority of survey respondents stated that **no increase was needed** in the number of:

- Large public events including festivals
- Digital or video art exhibition or gamer event

The majority of respondents **disagreed** with the statements:

- There is a good range of museums and galleries in Randwick City
- Public art in Randwick City is dynamic and diverse

The majority of respondents **agreed** with the statements:

- Randwick Council's large-scale community events (like NYE Coogee Sparkles and NOX Night Sculpture Walk) are vibrant and diverse
- Randwick Council's small-scale community events are vibrant and diverse (like museum and library programs and Twilight Concerts)

When asked where they would like to see **more** public art installed, a slight majority of survey respondents stated "Town centres" but the responses were evenly spread, and an almost equal number of respondents selected "Parks", "Laneways" and "Beaches".

In response to the question "How important do you feel arts and cultural activities are in Randwick City?", the majority of respondents stated that these are "Very Important".

The majority also responded that they do not feel that Randwick City Council does enough to support arts and culture in Randwick City.

The majority of survey respondents participate in arts and cultural practices, and specifically in the visual arts, with other respondents participating in the performing arts, literary arts, applied arts, decorative arts and the creative industries.

Part 6 - Community Consultation

When asked the question: “What one word comes to mind when you think about arts and culture currently in Randwick City? (e.g. vibrant, diverse, fringe, struggling)”, survey respondents came back with a range of words including minimal, limited, struggling, nascent and inconsistent. In response to the questions “What one word comes to mind when you think about how you’d like arts and culture to be in the future in Randwick City? (e.g. Thriving, supported, creative, accessible)”, respondents used words like innovative, encompassing, thriving, supported and nourished.

The comments from community also included direct recommendations including:

- a more accessible and centralised What’s On calendar of events, focusing specifically on arts and culture
- more music events at Randwick Town Hall
- busking program and opportunities for young musicians and performers to showcase their work
- more opportunities for artists to make and show their work
- the provision of sites for street art and murals
- more creative opportunities for seniors and children
- more small bars and night time activity

This community consultation gives a clear picture of the community calling for a deeper and richer cultural life across the Randwick City LGA. There is a clear interest in participation in cultural activities and making, and an anticipation building around the development of the Cultural Strategy. This is a positive outcome from the consultation and bodes well for future community involvement in cultural activities and infrastructure provided or facilitated by Council.

Part 7

Opportunities & Recommendations

Randwick City Council has the ambition and leadership to make some significant changes to its cultural offer in order to support and grow a strong, diverse and expressive community. Council will need a clear vision to be communicated through its forthcoming Cultural Strategy. The recently conducted online survey has provided clear direction on the types of cultural infrastructure, public art and programming that the community wishes to see. And this Study has provided ideas and case studies of current best practice for Council to explore further.

A useful and inspiring Public Art Strategy or Policy could follow the Cultural Strategy and be accompanied by up-to-date Implementation Guidelines. Council could re-evaluate its budget commitments for culture in the LGA, in order to reflect and promote its commitment to the community. The budget for Public Art across the LGA is currently set at too low a level and the program is managed in an ad hoc way. A survey of recently delivered public art in comparable council areas in Sydney could be undertaken in order to understand the necessary budgets and concomitant requirements from Council in terms of adequate resources and staffing.

Both the Cultural Strategy and Public Art Policy could be regularly reviewed, preferably on an annual basis, and could be implemented by resourcing the current cultural services team and leadership.

Part 7 - Opportunities & Recommendations

The potential for cultural partnerships in the area could be proactively pursued, by a better-resourced cultural, venues and events team, guided by the Arts and Culture Strategy and directed by the appropriate Manager or management team. Already existing synergies with various Council teams like the Libraries, Cultural Programming and Cultural Events and Venues could be consolidated and properly resourced into a Cultural Services team. The Management Plan will have the effect of aligning all other strategies, including the Arts and Culture Strategy.

There are many organisations who could be candidates for major or ongoing partnerships, including the Sydney Culture Network at UNSW, Randwick Health and Education Precinct (NSW Health), the Indigenous community at La Perouse, Randwick TAFE, NSW Parks, the Biennale of Sydney and NIDA. Some of these potential partners are already working with Council or have collaborated with Council on projects in the past. Resources could be directed towards consolidating existing partnerships and cultivating others.

Partnerships with surrounding Councils are also a possibility, in a spirit of exchange and collaboration. An example of cross-Council cultural collaboration is the Georges River & Bayside (GRaB) Arts and Culture Network, a joint initiative between two Councils for sharing information, supporting artists in the area, providing resources and hosting networking events. This network is also increasingly reaching out to the community through social media and local community radio stations to extend its impact.

Networks, partnerships, events, LGA-wide cultural activations and strategies for embedded and relevant public art across the LGA are all opportunities to instil a sense of connectivity across the LGA, bringing the community together in this particular place and time. There is a sense of disconnection between the north and south of the LGA, that could be negated

Part 7 - Opportunities & Recommendations

through collaborative and place-specific projects designed at bringing the people of Randwick City LGA together in common endeavours. Hubs like the Randwick Town Hall could be better utilised for community music and performance events with minimal intervention, providing a cultural heart for the LGA.

It is clear from our research for this project, and our communications with Council, that the value of culture needs to be better understood, promoted and communicated to both internal Council stakeholders and the wider Randwick City community. There is also a pressing need for community exhibition and making space in the LGA, as emphasised in the online survey results, which coincides with the synchronous availability of Council-owned properties such as Blenheim House. We believe that commencing immediately on the creation of a cultural community hub and artist residency at Blenheim House has the potential to give the forthcoming Cultural Strategy a sense of momentum and demonstrable energy.

It is important to consider that the majority of cultural activities are not profitable and will require ongoing funding to support them. However, as we have shown, there is bountiful evidence to show that arts and culture provide significant benefits to the community and to the local economy. The financial sustainability of the programs recommended by this Study will depend on Council's ambitions, and the Cultural Strategy could define an annual budgetary commitment, to be regularly reviewed. Cultural activation can start small and evolve over time, and as participation and demand for arts and culture increases, Council can commit to further funding. Council could monitor and evaluate participation rates and community feedback as programs and infrastructure develops, in order to build a business case for arts and culture internally and to support potential future funding applications made to State

Part 7 - Opportunities & Recommendations

Government bodies such as Create NSW. The Cultural Strategy is the first step in this process.

The outcome of implementing the recommendations contained in this Study will be a culturally rich, diverse and vibrant place for residents and for visitors. The recommended cultural activations, public art and infrastructure will have positive impacts on social inclusion, cohesion and a sense of togetherness and belonging for the people of Randwick City.

The forthcoming Cultural Strategy will be the vehicle for bringing all of the community's needs and Council's proposals together, and a future increased commitment in Council's resourcing will provide the fuel for the journey to come. We look forward to Randwick City's vibrant cultural evolution.

Part 8

Appendices

Part 8 - Appendices

8.1 Local, national and international policies and reports reviewed

- Cultural Creation and Production in the Inner West LGA: A case-study needs analysis –Western Sydney University, Institute for Culture and Society, 2018
- Planning Cultural Creation and Production in Sydney: A venue and infrastructure needs analysis – Western Sydney University, Institute for Culture and Society, 2018
- Mapping Culture: Venues and Infrastructure in the City of Sydney -Western Sydney University, Institute for Culture and Society, 2016
- New Ideas for Old Buildings: Findings of the Creative Spaces and the Built Environment Forum – City of Sydney, 2016
- Cultural Infrastructure Plan 2025+ - Create NSW, 2019
- Open Sydney: Future Directions for Sydney at Night – Strategy and Action Plan 2013-2030 - City of Sydney, 2011
- Making Space for Culture: Handbook for City Leaders – World Cities Culture Forum, 2018
- The Economic Value of Arts, Screen and Culture to NSW: A report for Create NSW, KPMG 2018
- The Economic and Cultural Contributions of Small to Medium Art Spaces in the City of Sydney – University of Tasmania, 2016
- More Than Bums on Seats: Australian Participation in the Arts, Australia Council, 2010
- Arts in Daily Life: Australian Participation in the Arts, Australia Council, 2014
- Connecting Australians: Results of the National Arts Participation Survey, Australia Council for the Arts, 2017
- The Path Forward: Partnering Arts to Health: Report of the NSW Ministerial Taskforce on Health and the Arts, NSW Government, 2016
- The Value of Arts and Culture in Place-Shaping, Wavehill Social and Economic Research (UK), 2019
- Cultural Precincts, the Australian Trade Commission, 2013

Part 8 - Appendices

8.2. Randwick City Council policies and reports analysed

- Randwick City Plan
- Cultural Randwick City
- Randwick Public Art Strategy
- Events Management Strategy
- Smart City Strategy – Draft
- Economic Development Strategy
- Recreation Needs Study
- Local Environmental Plan
- Randwick Local Environmental Plan 2012
- LEP Review Report
- Community Consultation Results Summary – Our Community Our Future
- Night Time Economy Study
- K2K: Integrating Infrastructure Delivery with Urban Planning
- Randwick Open Space and Environment Discussion Paper
- Randwick Health and Education Precinct Factsheet
- Eastern City District Plan – Greater Sydney Commission
- Randwick Collaboration Area Place Strategy – Greater Sydney Commission

Part 8 - Appendices

8.3 Cultural Mapping

The data listed below is the result an initial cultural audit conducted for this Study. This data could be used as the starting point for a future database of cultural contacts, or for more detailed mapping.

Type	Place
Art Culture and Heritage	Randwick Art Society - Monday Art Studio
Art Culture and Heritage	UNSW Art Collection
Art Culture and Heritage	Museum of Human Diseases
Art Culture and Heritage	Boom Gate Gallery Long Bay Correctional Facility
Art Culture and Heritage	The Coast Hospital Cemetery
Art Culture and Heritage	Bare Island Fort
Art Culture and Heritage	Macquarie Watch Tower
Art Culture and Heritage	La Perouse Museum
Art Culture and Heritage	Framing and Art Matters
Art Culture and Heritage	MM Photos
Art Culture and Heritage	Josef Lebovic Gallery
Art Culture and Heritage	Prince Henry Hospital Trained Nurses Association Nursing and Medical Museum
Art Culture and Heritage	Bronte House
Art Culture and Heritage	Museum of the History of Science, UNSW
Art Culture and Heritage	Prince Henry Centre
Art Culture and Heritage	John T Waterhouse Herbarium
Art Culture and Heritage	Baker Street Studios
Art Culture and Heritage	Studio C
Art Culture and Heritage	Photography Studio Hire Sydney
Art Culture and Heritage	Honeydew Photography
Art Culture and Heritage	Emanuel School of Visual Arts
Art Culture and Heritage	Winkel Galleries
Art Culture and Heritage	Menzies Fine Art Auctioneers and Valuers
Art Culture and Heritage	The Art Studio
Art Culture and Heritage	Creativity Wild Mosaics and Craft
Art Culture and Heritage	Birdsall Leather and Crafts
Art Culture and Heritage	Aussie Woodcraft Design
Art Culture and Heritage	Axolotl
Art Culture and Heritage	Randwick Town Hall
Art Culture and Heritage	The Coast Hospital Cemetery

Part 8 - Appendices

8.3 Cultural Mapping continued

Type	Place
Art Culture and Heritage	The ANZAC Rifle Range
Art Culture and Heritage	Barrett House
Art Culture and Heritage	124 Alison Road - Post Office
Art Culture and Heritage	162 Alison Rd - Randwick Presbyterian Church
Art Culture and Heritage	211-215 Avoca St - Corana & Hygeia
Art Culture and Heritage	102-108 Avoca St - St Jude' Church
Art Culture and Heritage	128 Belmore Road - Sandgate
Art Culture and Heritage	60 Bundock Ln - Electricity Substation no. 341
Art Culture and Heritage	66 Frenchman's Road - Venice
Art Culture and Heritage	17 Gilderthorpe Ave - Hooper Cottage
Art Culture and Heritage	16-18 Milford St - Nugal Hall
Art Culture and Heritage	25 Frances St - Electricity Substation no. 349
Art Culture and Heritage	43 St Marks Rd - Rathven
Art Culture and Heritage	43 St Pauls St - Ritz Cinema
Art Culture and Heritage	18-20 Stanley Street - The Emanuel School
Art Culture and Heritage	26 The Avenue - Avonmore Terrace
Art Culture and Heritage	29-39 Young St - Big Stable Newmarket
Art Culture and Heritage/ Indigenous	Aboriginal Contemporary
Education	Kumon Randwick
Education	reCOGNITION Learning
Education	Maths Not Squiggles and Words Not Squiggles
Education	UNSW
Education	Randwick College Sydney TAFE
Indigenous	La Perouse Local Aboriginal Land Council
Indigenous	Aboriginal Health College
Indigenous	Indigenous Defence Consortium
Indigenous	Nuri Gili Indigenous Programs
Innovation	Michael Crouch Innovation Centre
Innovation	Innovative Production Services
Innovation	Coast Design

Part 8 - Appendices

8.3 Cultural Mapping continued

Type	Place
Library / Sport Facility / Community Centre	Randwick Literary Institute
Library / Sport Facility / Community Centre	Randwick Community Centre
Library / Sport Facility / Community Centre	The Shack
Library / Sport Facility / Community Centre	Maroubra Senior Citizens Club
Library / Sport Facility / Community Centre	UNSW Library
Library / Sport Facility / Community Centre	Randwick City Library - Margaret Martin Library
Library / Sport Facility / Community Centre	Randwick City Library - Lionel Bowen Library
Library / Sport Facility / Community Centre	Randwick City Library - Malabar Community Library
Library / Sport Facility / Community Centre	Matraville Youth and Cultural Hall
Music Venue / Music School / Recording Studios / Radio Station / Music Shop	The Artist Studio
Music Venue / Music School / Recording Studios / Radio Station / Music Shop	Australian Music Schools
Music Venue / Music School / Recording Studios / Radio Station / Music Shop	KB School of Music
Music Venue / Music School / Recording Studios / Radio Station / Music Shop	Ukubebe
Music Venue / Music School / Recording Studios / Radio Station / Music Shop	Directions in Music Pty Ltd
Music Venue / Music School / Recording Studios / Radio Station / Music Shop	Fountainhead Recording Studio
Music Venue / Music School / Recording Studios / Radio Station / Music Shop	Royal Hotel Randwick

Part 8 - Appendices

8.3 Cultural Mapping continued

Type	Place
Music Venue / Music School / Recording Studios / Radio Station / Music Shop	Yap Yap Music
Music Venue / Music School / Recording Studios / Radio Station / Music Shop	Little Jack Homer
Music Venue / Music School / Recording Studios / Radio Station / Music Shop	Coogee Bay Hotel
Music Venue / Music School / Recording Studios / Radio Station / Music Shop	The Bay Hotel and Diner
Music Venue / Music School / Recording Studios / Radio Station / Music Shop	Guitar Lessons
Music Venue / Music School / Recording Studios / Radio Station / Music Shop	Rafael May Music
Music Venue / Music School / Recording Studios / Radio Station / Music Shop	Androse Music
Music Venue / Music School / Recording Studios / Radio Station / Music Shop	Play Music - Piano Lessons
Music Venue / Music School / Recording Studios / Radio Station / Music Shop	Sunburst Music
Music Venue / Music School / Recording Studios / Radio Station / Music Shop	Einsteinz Music Coogee
Music Venue / Music School / Recording Studios / Radio Station / Music Shop	Melody Music Lessons
Music Venue / Music School / Recording Studios / Radio Station / Music Shop	Ross Maio Music Lessons
Music Venue / Music School / Recording Studios / Radio Station / Music Shop	Gabrielle Johnson Music Lessons
Music Venue / Music School / Recording Studios / Radio Station / Music Shop	Lortron Entertainment
Music Venue / Music School / Recording Studios / Radio Station / Music Shop	Braven

Part 8 - Appendices

8.3 Cultural Mapping continued

Type	Place
Theatre/ Performing Arts/ Cinema	100% Dance
Theatre/ Performing Arts/ Cinema	Logan Dance Society
Theatre/ Performing Arts/ Cinema	Tutu Studios Pre School Ballet
Theatre/ Performing Arts/ Cinema	Move Dance School
Theatre/ Performing Arts/ Cinema	Oz Tots Dance School
Theatre/ Performing Arts/ Cinema	Ritz Cinema
Theatre/ Performing Arts/ Cinema	Roundhouse
Theatre/ Performing Arts/ Cinema	NIDA
Theatre/ Performing Arts/ Cinema	Tutu Studios Pre School Ballet (a few of them)
Theatre/ Performing Arts/ Cinema	Empire Performing Arts
Theatre/ Performing Arts/ Cinema	HOYTS East Gardens
Theatre/ Performing Arts/ Cinema	Rex Vowels Theatre
Theatre/ Performing Arts/ Cinema	lo Myers Studio
Theatre/ Performing Arts/ Cinema	The Science Theatre
Theatre/ Performing Arts/ Cinema	Studio One
Theatre/ Performing Arts/ Cinema	South Eastern Musicals
Theatre/ Performing Arts/ Cinema	RJ Wallace Performing Arts Theatre
Theatre/ Performing Arts/ Cinema	Brent Street
Theatre/ Performing Arts/ Cinema	Hoyts Entertainment Quarter

Part 8 - Appendices

8.4 Randwick City Council- Arts and Culture Activities

Randwick City Library - Events and Activities 2019			
Children (school term)	Frequency	Locations	Staff/Volunteers/paid
Babies love books 0-11 months - 2 sessions per week	Weekly	Margaret Martin + Lionel Bowen	Staff
Babies love books 12-23 months - 3 sessions per week	Weekly	Margaret Martin x2; 1x Lionel Bowen	Staff
Babies love books 0-23 months	Weekly	Malabar Community Library	Staff
Bop2Books 24-36 months	Weekly	All 3 libraries	Staff
Kids Club 3-5 years	Weekly	All 3 libraries	Staff
Saturday Storytime	Weekly	Malabar Community Library	Staff
Undercover Book Club	Monthly	Margaret Martin, Lionel Bowen	Staff
Totally Random Book Club	Monthly	Margaret Martin, Lionel Bowen	Staff
Summer Reading Club	Annual	All libraries	Staff
Spark! Explorers Club	Weekly	Lionel Bowen Library	Paid
Code Club (Beginners)	Weekly	Lionel Bowen Library	Code Club Volunteer
Code Club (Continuers)	Weekly	Lionel Bowen Library	Code Club Volunteer
School Holiday program for kids	School holidays	All 3 libraries	Paid/staff
Explore Randwick's Toy collection	Fortnightly	Margaret Martin Library	Staff
Play workshops for parents	Bi-monthly	Lionel Bowen Library	Paid

Part 8 - Appendices

8.4 Randwick City Council - Arts and Culture Activities

Young Adults			
Ride the HSC Wave (with Waverley and Woollahra)	Annual	All three library locations	Paid lecturers
HSC Destress	Annual	Lionel Bowen Library	Staff
HSC Tutorial	Quarterly	Lionel Bowen Library	Volunteer
HSC What's Next? - careers forum	Annual	Lionel Bowen Library	Staff
RPG in the Library	School Holidays	Margaret Martin Library	Staff
Not Bored Games	Variable	Margaret Martin Library	Staff
Young Adult Writing	Variable	Lionel Bowen Library	Paid
Teen Book Club	Monthly	Margaret Martin Library	Staff
International Games Day	Annual	Margaret Martin Library	Staff
Library After Dark (games)	Monthly	Margaret Martin Library	Staff
Culturally and Linguistically Diverse (CALD)			
Adult			
English Conversation Classes - Beginners 2 sessions	Weekly	Lionel Bowen Library	Accredited Volunteer
English Conversation Classes - Elementary	Weekly	Lionel Bowen Library	Accredited Volunteer
English Conversation Classes - Intermediate 2 sessions	Weekly	Lionel Bowen Library	Accredited Volunteer
Book Club for English as a second language speakers	Fortnightly	Lionel Bowen Library	Staff
Harmony Day and Multicultural March	Annual	Lionel Bowen Library	Staff

Part 8 - Appendices

8.4 Randwick City Council - Arts and Culture Activities

Junior			
Little Pandas - Chinese - two sessions	Monthly	Lionel Bowen + Margaret Martin	Volunteer
Babies Love Books - Spanish	Monthly	Lionel Bowen Library	Volunteer
Ladushki, Ladushki - Russian	Monthly	Lionel Bowen Library	Volunteer
Babies Love Books - French	Monthly	Lionel Bowen Library	Volunteer
Babies Love Books - Japanese	Monthly	Margaret Martin Library	Volunteer
Babies Love Books - Portuguese	Monthly	Lionel Bowen Library	Volunteer
Korean Mumma's Storytelling (in English and Korean)	Monthly	Margaret Martin Library	Korean organisation
Seniors			
TechConnect tutors	Monthly	Margaret Martin Library	Volunteer
TechConnect tutors	Weekly	Lionel Bowen Library	Volunteer
Next Chapter Art Group	Monthly	Margaret Martin Library	Volunteer
General Adult			
Create! Art class	Weekly	Lionel Bowen Library	Volunteer
Gothic Book Club	Monthly	Lionel Bowen + Margaret Martin	Staff
History Book Club - 2 sessions	Monthly	Lionel Bowen Library	Staff
General Book Clubs - 5 sessions	Monthly	Lionel Bowen Library	Volunteer
Cryptic crosswords	Weekly	Lionel Bowen Library	Volunteer
Bridge club	Weekly	Lionel Bowen Library	Volunteer
Mah Jong	Fortnightly	Margaret Martin Library	Volunteer
The Knit In	Fortnightly	Margaret Martin Library	Volunteer
Writing for Pleasure Group	Fortnightly	Margaret Martin Library	Staff organise speakers
Author Talk program	Fortnightly	Lionel Bowen Library	Staff organise speakers
Health talks	Monthly	Lionel Bowen Library	Staff in conjunction with Society
Cape Banks Family History talks	Monthly	Lionel Bowen Library	Staff in conjunction with Society
Randwick and District Historical Society	Monthly	Lionel Bowen Library	Staff/paid speakers
Talking Tech	Fortnightly	Lionel Bowen Library	Volunteer
Seaside Singers	Weekly	Lionel Bowen Library	Volunteer
Tai Chi - 2 sessions	Weekly	Lionel Bowen Library	Volunteer
Adult Chess Club	Weekly	Lionel Bowen Library	Volunteer
Play workshops for parents	Bi-monthly	Lionel Bowen Library	Paid
TechConnect Classes for beginners	Weekly	Lionel Bowen Library	Volunteer
Table tennis 4 tables Level 3	Weekly	Lionel Bowen Library	Self managed
Poetry Slam	Annual	Margaret Martin Library	Paid

Part 8 - Appendices

8.4 Randwick City Council - Arts and Culture Activities

Exhibitions			
Exhibition Space at the Lionel Bowen	6 exhibition pa	Lionel Bowen Library	Staff
Displays in Foyer at Lionel Bowen	Variable	Lionel Bowen Library	Staff book in displays
Outreach			
Spark Library Outreach Vehicle	Variable	Beaches, parks, festivals, different venues around the LGA	Staff

The Third Space

Grant funding of \$80,000 has been received from the State Library of NSW to convert Randwick City Library's computer training room on Level 3 of the Lionel Bowen Library and Community Centre into a space where people young and old can learn, discover and create. It will enable lifelong learning in science, technology and the arts and assist in reducing the digital divide in the Randwick community. It will be a flexible and multipurpose space, with the capability of a makerspace, but configurable to host creative workshops and create videos, music and podcasts. There will be an exciting program of courses, talks and events and will create opportunities for intergenerational activities. Programs will be developed by staff in partnership with artists, creators, film makers and digital specialists, to create an informed and engaged community.

Statistics: 2018/19

Events and activities: 2,126 events/activities attended by 40,273 people

Membership: 59,309

Loans: 815,341

Visits: 566,432

Signature Events - Cultural Events and Venues Team		
Australia Day	Annually	Arthur Byrne Reserve, Maroubra Beach
The Spot Festival	Annually	The Spot, Randwick
Anzac Day Dawn Service	Annually	Goldstein Reserve, Coogee Beach
NOX Night Sculpture Walk	Biennially	Randwick Community Centre and Environment Park
Beach Breaks Carnival and Surfing Walk of Fame	Annually	Arthur Byrne Reserve, Maroubra Beach
Eco-living Expo	Annually	Randwick Community Centre and Environment Park
Bali Commemoration Ceremony	Annually	Dolphin's Point, Dunningham Reserve, Coogee Beach
Kingsford Noodle Markets	Annually	Meeks Street, Kingsford
Sydney White ribbon Walk	Annually	High Cross Park to Grants Reserve Coogee
Coogee Carols	Annually	Goldstein Reserve, Coogee Beach
Coogee Sparkles	Annually	Goldstein Reserve, Coogee Beach
Bastille Day and Live at the Watchtower	Annually	La Perouse Headland and Macquarie Watchtower

Part 8 - Appendices

8.4 Randwick City Council - Arts and Culture Activities

Randwick City Council Arts and Cultural Program		
Twilight Concerts	6 to 8 concerts per year	Randwick Town Hall, Prince Henry Centre, La Perouse Museum
Shows for Young People	5 performances per year	Randwick Literary Institute
Dreamer in the Deep puppet theatre	2 performances per year	Randwick Literary Institute
Women's Art Prize	Annual award and exhibition	Randwick Community Centre and Lionel Bowen Library
Randwick Puppet Festival	Annual program	Various Council venues
Sustainability Program		
Marine and Coastal Discovery Program	3 programs per year	Various coastal locations and council venues
Make a Switch campaign including film screening and	Annually	Various locations
Earth hour	Annually	Randwick's Environmental Park
World Environment Day	Annually	Randwick's Environmental Park
Silent film screenings at Barrett House	Annually	Barrett House
Best Gift Market	Annually	Coogee Beach
La Perouse Museum		
Exhibitions in the gallery	4 to 5 exhibitions per year	La Perouse Museum Community Gallery
Public programs, talks, workshops and activities	10 to 15 per year	La Perouse Museum
Concerts and performances	2 to 4 concerts per year	La Perouse Museum
Live at the Watchtower	6 concerts per year	Macquarie Watchtower
Arts and Cultural Grants		
Social activities and entertainment for seniors	A program of 12 events	Maroubra Senior Citizens
Guest speakers for history talks	A program of 6 events	Local History - Library
Randwick Art Society Annual Art and Craft Exhibition	Annually	Prince Henry Centre
Souths Cares NAIDOC Festival	Annually	Heffron Park

This Report has been prepared for Randwick City Council
by Studio TCS.

Project lead and author Christiane Statham, Director.

Studio TCS
17-19 O'Connor St Chippendale
NSW 2009 Australia
t: +61 2 8399 2774
e: info@studiotcs.com.au
w: www.studiotcs.com.au