



GOVERNMENT OF
WESTERN AUSTRALIA

Department of
Local Government,
Sport and Cultural
Industries

Western Australian Cultural Infrastructure Investment Guidelines

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



Artist painting on textiles. Marnin Studio Social Enterprise Arts Program. Marninwarntikura Women's Resource Centre in Fitzroy Crossing, 2018. Photo by Mia Donnett-Jones.

Copyright

This document contains information, opinions, data, and images (“the material”) prepared by the Department of Local Government, Sport and Cultural Industries (DLGSC). The material is subject to copyright under the Copyright Act 1968 (Cth), and it is owned by the State of Western Australia through the DLGSC.

DLGSC encourages the availability, dissemination and exchange of public information. Should you wish to deal with the material for any purpose, you must obtain permission from DLGSC.

Any permission is granted on the condition that you include the copyright notice “© State of Western Australia through Department of Local Government, Sport and Cultural Industries” on all uses.

To obtain such permission, please contact the Corporate Communications team at:

Department of Local Government, Sport and Cultural Industries Leederville office

246 Vincent Street
Leederville WA 6007
Postal address: PO BOX 8349,
Perth Business Centre WA 6849
Email: info@dlgsc.wa.gov.au
Website: www.dlgsc.wa.gov.au

Disclaimer

Whilst the information contained in this document has been formulated with all due care, the DLGSC does not accept any liability to any person for the information (or the use of such information) which is provided in this document or incorporated into it by reference.

The information contained herein is provided on the basis that all persons accessing the document undertake responsibility for assessing the relevance and accuracy of its content.

About DLGSC

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

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

© State of Western Australia. All rights reserved.

Cover image: Sarah Mealor in SUNSET; a collaboration between freelance director and choreographer Maxine Doyle and Western Australia’s STRUT Dance, in association with Tura New Music. Photo by Simon Pynt.

Acknowledgement of Country

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



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

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

Contents

1. Introduction	1
1.1 Purpose	1
2. WA Cultural Infrastructure Investment Guidelines	2
2.1 Investment outcomes and principles	2
2.2 Example quantitative and qualitative measures for investment principles	8
2.3 Application, governance and accountability	15
2.4 Evaluation	15
3. Outcomes and benefits of the Framework and Investment Guidelines	16
3.1 Outcome 1: Aboriginal art, culture and heritage is strong, respected, maintained and celebrated	16
Sustainable development and self-determination	16
Benefits	16
3.2 Outcome 2: WA communities are empowered	20
Community-driven development	20
Benefits	20
3.3 Outcome 3: A stronger Western Australian economy	23
Contributing to a more resilient and diverse WA economy	23
Benefits	23
3.4 Outcome 4: Vibrant liveable environments	24
Embracing WA's cultural strengths	24
Benefits	25
3.5 Outcome 5: Equitable accessibility and inclusivity	29
Growing accessibility for WA's geographically dispersed population	29
Acknowledging WA's socio-economic disparity	30
Benefits	30
3.6 Outcome 6: A thriving, sustainable cultural and creative sector	33
Optimising cultural infrastructure	33
Recognising high property costs and complex regulations	33
Benefits	33
3.7 Outcome 7: A connected State	36
Adapting to a fast-changing world	36
Identifying and developing new types of infrastructure	36
Benefits	36
3.8 Outcome 8: Creative workforce and culturally rich communities	38
Transitioning the workforce	39
Benefits	39

3.9 Outcome 9: Better spaces and places	41
Good design and master planning	41
Benefits	41
3.10 Outcome 10: An efficient and effective approach to cultural infrastructure investment	43
Resourcing and investment	43
Benefits	43

Endnotes	46
-----------------	-----------

WA case studies

Boorna Waanginy: The Trees Speak, Perth Festival	18
Warakurna Artists	19
The Exchange, Carnamah	21
Gwoonwardu Mia Gascoyne Aboriginal Heritage And Cultural Centre	22
WA Museum Boola Bardip	26
Our Gems WA: 'Goldfields Esperance Must See'	28
Red Earth Arts Precinct	31
Contemporary Art Spaces Mandurah	32
Sunset Heritage Precinct	35
The Goods Shed, FORM	37
Maker + Co, Bunbury	40
Alkimos Pop Up Library	42
National Anzac Centre	44



Rooftop Movies presented by ARTRAGE Inc, Photo by Aeroture.

1. Introduction

Western Australian (WA) Cultural Infrastructure Investment Guidelines

The WA Cultural Infrastructure Investment Guidelines (Investment Guidelines) are designed to realise the outcome of efficient and effective cultural infrastructure investment for WA and are therefore integral to supporting the implementation of the Western Australian Cultural Infrastructure Framework 2030+ (Framework). The Framework has been developed to enable a strategic, holistic approach to infrastructure planning and investment.

Strategic infrastructure planning is based on the premise that any investment should always be in the public's best interest, provide net benefits to the community in the most efficient and effective way, and obtain the best value for money for WA Government investment. Concurrently, it should support the goals of communities, governments, cultural organisations, creative industries, public users and visitors.

The Investment Guidelines are a tool to promote robust, evidence-based assessment of infrastructure proposals with consideration of: value for money; the efficiency and effectiveness of expenditure; the associated community - or user - benefits; and whole-of-life outcomes of the project. It is a long-term, strategic approach to cultural infrastructure investment prioritisation that provides a guide to identify what successful cultural infrastructure looks like in WA.

1.1 Purpose

The Investment Guidelines provide guidance for proposed cultural infrastructure business case development and prioritisation for State Government, Federal Government, local governments, the cultural sector and the creative industries. Specifically, the Investment Guidelines can be used as a scoping document to align the business case with the Framework. The investment outcomes identified in the Investment Guidelines can be employed as investment principles to drive the business case (see Table 1 on page 4).

There is also potential for a tiered approach when applying the Investment Guidelines to significant infrastructure or community infrastructure and would therefore be applicable for developing business cases at Federal, State, regional and local levels. In addition, there is legitimate potential for the Investment Guidelines to be applied to a longitudinal program for cultural infrastructure across WA.

The intention of the Investment Guidelines is to:

- Assist in the determination of the intended outcomes of a cultural infrastructure proposal (as shown in *Table 1 Cultural Infrastructure Investment Guidelines: Proposal Investment Principles*)
- Provide examples of specific, measurable principles that align with the strategies and outcomes of the WA Cultural Infrastructure Framework 2030+, and other government strategies and objectives
- Provide a framework for cultural infrastructure investment decision making against current government priorities, policies, and sector and community needs
- Take an integrated approach to the consideration of how cultural infrastructure proposals fit with regulatory and planning frameworks
- Incorporate the different needs, outcomes and objectives for urban, suburban, regional and remote Western Australia; employing a place-based approach to ensure relevance across a diversity of locations and scales
- Provide principles for assessing State significance: whether the project has significant cultural, social, environmental, economic and/or financial benefits for Western Australians, represents value for money, and is affordable in the context of State Budget priorities.

Feedback will be sought from Infrastructure WA and the Department of Treasury regarding the development and implementation of the Investment Guidelines. It is appreciated that further work will be undertaken to align the Investment Guidelines with Infrastructure WA's State Infrastructure Strategy, as this develops over time. Infrastructure Australia have noted that prioritisation frameworks for cultural infrastructure investment have been recommended by both Infrastructure NSW and Infrastructure Victoria.¹ For example, the Cultural Infrastructure Investment Framework adopted by the New South Wales Government will be integrated with the NSW Treasury capital planning and budget processes.²

2. WA Cultural Infrastructure Investment Guidelines

2.1 Investment outcomes and principles

The Investment Guidelines incorporate ten investment outcomes, which align with the findings from key stakeholder consultation undertaken in the development of the Framework, and with WA Government policy objectives and priorities such as [Diversify WA](#). The outcomes are also aligned with Infrastructure WA's Top Ten Outcomes, as highlighted in [A Stronger Tomorrow: State Infrastructure Strategy Discussion Paper](#).

The investment outcomes are:

1. **Aboriginal art, culture and heritage is strong, respected, maintained and celebrated**
2. **WA communities empowered**
3. **A stronger Western Australian economy**
4. **Vibrant liveable environments**
5. **Equitable access and inclusivity**
6. **A thriving, sustainable cultural and creative sector**
7. **A connected State**
8. **Creative workforce and culturally rich communities**
9. **Better spaces and places**
10. **An efficient and effective approach to cultural infrastructure investment.**

These investment outcomes match the outcomes identified in the Framework overall. They are based on key stakeholder consultation feedback, State and Commonwealth priorities and identified infrastructure challenges and opportunities, a review of evidence-based research on the economic and social impacts of cultural infrastructure and an analysis of the gaps in cultural infrastructure impacting the cultural economic capacity of the State. The strategies and opportunities outlined in the Framework will, over time, provide the policy structure to assist projects to deliver on the investment outcomes and principles of the Investment Guidelines. Chapter 3 provides more detail on the identified challenges and benefits associated with each of the ten investment outcomes.

The Investment Guidelines also align with the Department of Local Government, Sport and Cultural Industries' (DLGSC) [Public Value Measurement Framework](#) (PVMF) to ensure economic, social and cultural outcomes are maximised. The PVMF logic model focuses on three core values: intrinsic value, instrumental value and institutional value. These core values are explained in greater detail in Chapter 6 of the Framework.³

The DLGSC has developed functional tools for measuring these values, such as Culture Counts. These tools can be incorporated into measures for cultural infrastructure, such as contributions to vibrancy and liveability, as identified in [Table 2 WA Cultural Infrastructure Investment Guidelines: Example quantitative and qualitative measures for investment principles](#).

The Investment Guidelines align with the PVMF so that these core public values are maximised through cultural infrastructure investment in WA. The alignment also strengthens the impact of WA's cultural infrastructure investment by prioritising investment against strategic planning and identified community needs.

All investment outcomes are intended to maximise value for money by achieving whole-of-life and user outcomes for the infrastructure in the most effective and efficient way. This includes risk mitigation to identify financially sustainable investments such as maximising revenue opportunities, planning to minimise future maintenance requirements, shared use facilities and ensuring design excellence and fit-for-purpose. Design excellence, for example, from building design, to precinct and urban design, can increase efficiency by supporting 'more sustainable user behaviour.'⁴ Investment in good design mitigates identified risks upfront, and is less costly than retrofitting at a later date.⁵ Shared use facilities include community access to Department of Education school facilities, where applicable, but can also include new facilities that provide access to nearby schools for use as needed and appropriate.

Infrastructure Australia has identified that despite infrastructure being a means for delivering services, capital works and new infrastructure builds are 'too often' given priority, even though regulatory reform, maintenance, upgrades, and minor capital works can also deliver significant benefits.⁶ These Investment Guidelines have been designed to incorporate investment principles applicable to repurposing or upgrading existing facilities, the establishment of shared use facilities, and regulatory reform, as well as the development of new purpose-built infrastructure. The Investment Guidelines can also be applied to multi-purpose facilities where cultural use is an element of the whole.



Performer and Writer Feraidoon Mojadedi in *Layla Majnun* by illUMEnate and produced by Performing Lines WA. Subiaco Arts Centre, 2019. Photo by Christophe Canato.

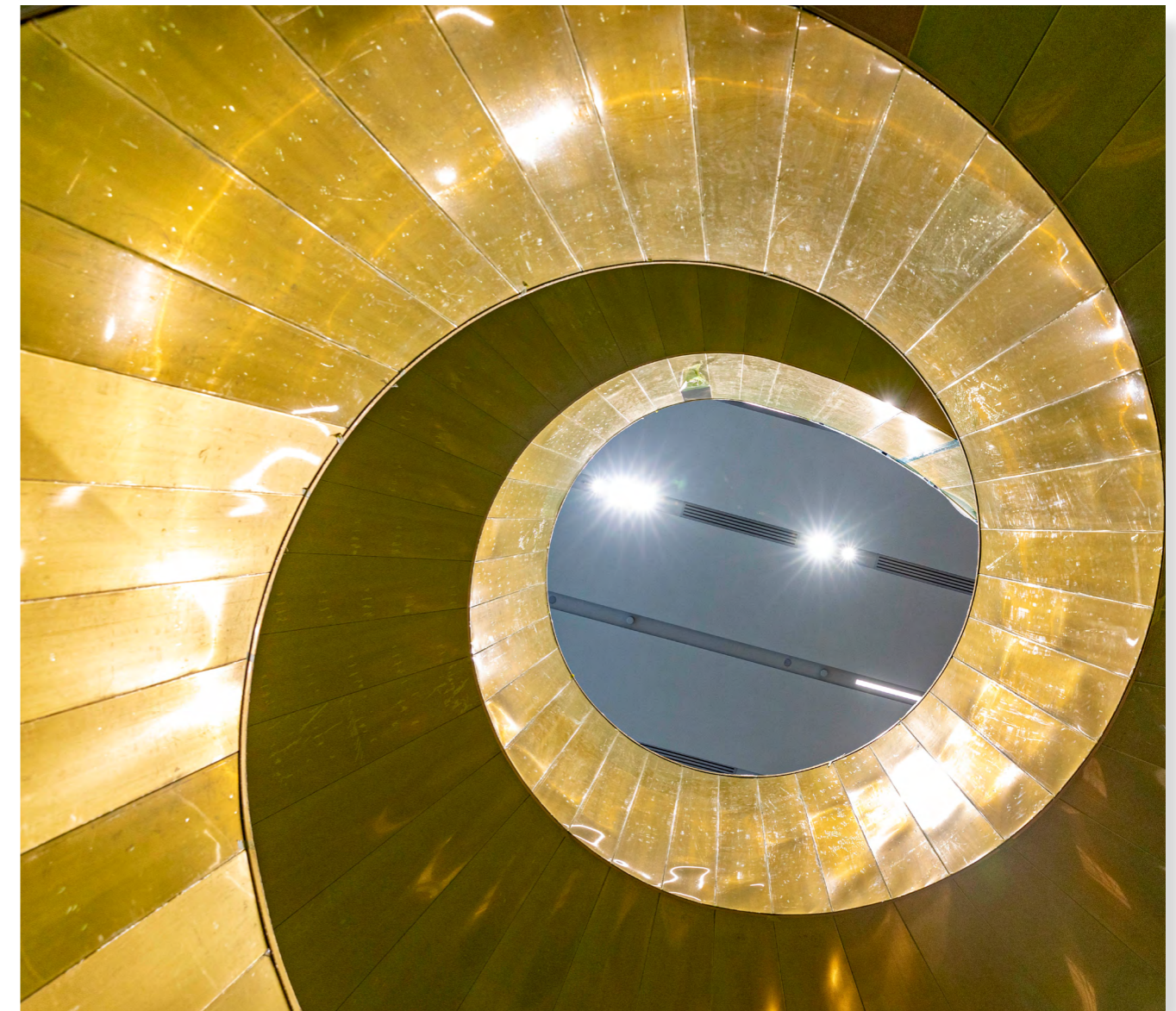
Table 1 WA Cultural Infrastructure Investment Guidelines: Proposal Investment Principles

Investment outcome	Investment principles
1. Aboriginal art, culture and heritage is strong, respected, maintained and celebrated	<ul style="list-style-type: none"> Maintenance and celebration of Aboriginal art, culture, heritage and language is promoted through partnerships and consultation with the appropriate representative and community groups Cultural continuity, cultural security, cultural safety, cultural healing and contributions to the wellbeing of Aboriginal people are supported
2. WA communities are empowered	<ul style="list-style-type: none"> Local community control of, and participation in, proposed infrastructure is maximised Infrastructure responds to needs and interests of local community, and identified gaps in cultural offerings Decision making at the local level is enabled The local community's image and brand is enhanced Shared community identities and community cohesion are strengthened Local diversity, local stories, knowledge, culture and cultural practices are celebrated
3. A stronger WA economy	<p>Attracting investment</p> <ul style="list-style-type: none"> Investment is leveraged from a range of sources, including private <p>Growing the creative industries</p> <ul style="list-style-type: none"> Economic diversification and job growth are promoted Quality and competitiveness of cultural sector are strengthened Opportunities for creative hubs, start-ups and artist run initiatives are promoted <p>Growing local economies</p> <ul style="list-style-type: none"> Day and night time economies are developed Local businesses are engaged as subcontractors and sponsors <p>Growing markets</p> <ul style="list-style-type: none"> Collaboration and market opportunities with WA's neighbours, and within the +8 time zone, are promoted Connections to global markets are promoted, market gaps filled, and export opportunities increased <p>WA as a destination of choice</p> <ul style="list-style-type: none"> Cultural tourism opportunities are increased, attracting international, interstate and intrastate visitation and spend Creative talent is attracted and retained
4. Vibrant liveable environments	<p>Vibrant state</p> <ul style="list-style-type: none"> Existing cultural infrastructure and urban spaces are revitalised and regenerated

Investment outcome	Investment principles
	<ul style="list-style-type: none"> Capacity building for existing art, cultural and community groups is enabled The vibrancy of cultural precincts and creative clusters is enhanced <p>Healthy, safe and strong communities</p> <ul style="list-style-type: none"> A region's social inclusion, health and wellbeing outcomes are improved Amenity, liveability, safety and accessibility are improved People's lives are enriched through art and culture
5. Equitable access and inclusivity	<ul style="list-style-type: none"> Accessibility, affordability and inclusivity for audiences is improved, inclusive of urban, suburban, regional and remote WA Early learning and education facilities, particularly for socio-economically disadvantaged groups, are incorporated Accessibility for: people of Aboriginal and/or Torres Strait Islander heritage; young people; people from culturally and linguistically diverse (CaLD) backgrounds; and people living with a disability is improved
6. A thriving sustainable cultural and creative sector	<p>Operational sustainability</p> <ul style="list-style-type: none"> Funding for staff and ongoing maintenance is incorporated Urgent maintenance contingency planning and forecasting for upgrades are incorporated Adaptation to new and emerging technologies, and user-preference changes is considered Skills development of staff and volunteers is planned Long-term governance principles are established Long-term investment attraction, marketing and audience development strategies, incorporating digital strategies, are developed Increased costs for regional and remote infrastructure including: staff transport, touring infrastructure costs, seasonal limitations, and limited private investment and sponsorship opportunities, are considered Cost reductions are achieved through sharing facilities with other cultural, sports and community infrastructure operators Revenue generation opportunities including commercial lease and commercial operations, and sponsorship are explored <p>Cultural sustainability</p> <ul style="list-style-type: none"> Capacity for the storage and sharing of cultural collections is optimised, where applicable Local community cultural needs and protocols have been responded to, and incorporated in design Cultural ecosystems and cultural economies are strengthened Local cultures including CaLD and LGBTQI+ communities are engaged

Investment outcome	Investment principles
	<p>Environmental sustainability</p> <ul style="list-style-type: none"> Environmental sustainability in infrastructure design and operation is maximised Risks linked to climate change are planned for and mitigated WA's biodiversity is celebrated in landscape, place and building design Best practice 'smart city' approaches to ensure environmental, economic and infrastructure sustainability are employed
7. A connected State	<p>Partnerships and networks</p> <ul style="list-style-type: none"> Networks, partnerships, collaborations, co-promotion, co-location, skills development and resource sharing are utilised <p>Digital connectivity</p> <ul style="list-style-type: none"> Strong reliable Internet connections are established Access to creative digital technologies, online education opportunities, and digital networks is improved, especially for young people Digital strategies to promote access and business development are incorporated <p>Physical connectivity</p> <ul style="list-style-type: none"> Infrastructure is co-located with public and active transport networks, wherever applicable Infrastructure links to cultural and tourism trails, wherever applicable
8. Creative workforce and culturally rich communities	<ul style="list-style-type: none"> Productivity and competitiveness of cultural sector and creative industries are enhanced Community creative participation, creative skills development, and innovation are fostered Digital and intergenerational infrastructure is incorporated, attracting future generations to creative and cultural engagement Creative education for children in the early years is promoted Education opportunities for STEAM: science, technology, engineering, arts and mathematics, are increased Young people are engaged with culture and creativity
9. Better spaces and places	<p>Design excellence</p> <ul style="list-style-type: none"> Design of the infrastructure has applied the performance-based design principles for 'good design' set out in State Planning Policy 7 – Design of the Built Environment, whether it is an adaptive reuse project, an upgrade or new build For cultural precincts, the 'precinct outcomes' identified in Draft State Planning Policy 7.2 Precinct Design have been met

Investment outcome	Investment principles
	<p>Fit-for-purpose</p> <ul style="list-style-type: none"> Design of infrastructure is fit-for-purpose for service delivery and development of identified art forms, cultural activities and creative industries <p>Procurement</p> <ul style="list-style-type: none"> Procurement processes are undertaken that: enable direct engagement between design teams, operators, custodians, and users during project delivery; establish responsible timeframes; and utilise effective, innovative consultant appointment processes
10. An efficient and effective approach to cultural infrastructure investment	<ul style="list-style-type: none"> Feasibility, accountability, effectiveness and efficiency are demonstrated Represents value for money Affordable within the context of State budget priorities Risks to government are appropriate and acceptable



WA Museum Boola Bardip spiral staircase. Photo by Michael Haluwana, Aeroture.

2.2 Example quantitative and qualitative measures for investment principles

The comprehensive economic appraisal of proposed cultural infrastructure development requires specific data to demonstrate the outcomes of project delivery. The measures outlined in *Table 2 WA Cultural Infrastructure Investment Guidelines: Example quantitative and qualitative measures for investment principles* are recommended for evaluating the extent to which cultural infrastructure proposals meet the investment outcomes of the WA Cultural Infrastructure Investment Guidelines. This provides a guideline for the collation of data that demonstrates the effectiveness, appropriateness and efficiency specific to cultural infrastructure proposals for business case development.

The WA Department of Treasury's [Strategic Asset Management Framework](#) recommends that business cases include an investment proposal that outlines objectives, benefits, and performance indicators, as well as a rigorous cost-benefit analysis, based on strong quantitative data.⁷ Options analysis should also incorporate value for money comparisons based on identified benefits and costs.

A cost-benefit analysis is an analytical tool for assessing the pros and cons of supporting a particular initiative. A formal cost-benefit analysis starts by identifying all of the costs associated with the initiative, primarily financial costs but also non-financial costs such as those associated with negative externalities and adverse impacts on community wellbeing. The process then looks at all the benefits associated with the initiative including social and environmental benefits. The costs associated with taking action are then considered against the benefits that would be gained from the action. If the costs and benefits can be quantified, it is possible to produce key financial performance metrics such as return on investment, net present value, internal rate of return and payback period.

In cost-benefit analysis, benefits improve the welfare of the community. These can be generated through resource allocation efficiency improvements that lead to an increase in consumer surplus and/or producer surplus but can also arise through non-monetary improvements to community welfare through a better sense of wellbeing. For example, the principle 'Local community control of, and participation in, proposed infrastructure is maximised' can improve economic efficiency where delivery of cultural and creative services can be more effectively targeted to community needs. However, it is also possible that the most significant impact may be the improved sense of wellbeing in the community.



Unfortunately, the quantification and valuation of increased community welfare as a result of improved wellbeing has generally been considered a difficult, costly and imprecise task. Infrastructure Australia has identified that the true benefits and costs of cultural infrastructure are not well integrated into government decision making, and therefore cultural infrastructure investment is often not prioritised. However, there is an opportunity for DLGSC, with the assistance of the Department of Treasury to engage with specialists in the economic evaluation of cultural infrastructure to investigate appropriate methods for incorporating these benefits in economic appraisal processes.

In addition, investment principles such as 'economic diversification' and 'investment is leveraged from a range of sources including private,' are not relevant to cost-benefit analysis. Nevertheless, these principles align directly with current government priorities identified in [Diversify WA](#), with the aim to develop a more resilient economy and create secure quality jobs, and are pertinent to government decision-making.⁸

It is recommended that a total benefits model needs to be considered that not only takes into account the inputs of the project (budget, time, human capital) and the outputs (expected attendance, artist engagement, programming deliverable, operational costs, cultural import and export flow) but also the outcomes (community engagement, sector growth, broader economic impact, urban renewal uplift). Additionally the cost of maintaining the status quo, in particular with ageing infrastructure, needs to be considered in line with an agreed assessment framework to enable equitable and transparent project comparisons between upgrade opportunities and new developments.

It is important to note that the example quantitative and qualitative measures for investment principles listed in Table 2 are guidelines and it is expected that a business case for a cultural infrastructure proposal would include only those measures that could be determined most clearly and accurately, as appropriate for that proposal.

The Department of Treasury's recommended investment analysis and strategic asset management processes also include investment logic mapping, value management, options analysis, and gateway reviews.

More information on business case development for cultural infrastructure investment proposals is also available in the online document: [Building Creative Environments: An online guide for planning arts and cultural buildings in Western Australia](#).⁹ This document will be updated and available as part of the Cultural Infrastructure Toolkit outlined in the Framework.

Table 2 WA Cultural Infrastructure Investment Guidelines: Example quantitative and qualitative measures for investment principles

Investment outcome	Example quantitative and qualitative measures for investment principles
1. Aboriginal art, culture and heritage is strong, respected, maintained and celebrated	<ul style="list-style-type: none"> Evidence of partnership and consultation with appropriate Aboriginal representative and community groups¹⁰ Incorporation of Aboriginal cultural and heritage design elements and language, where appropriate Employment of Aboriginal artists, designers and architects in infrastructure design Evidence of designing for cultural security and cultural safety Evidence of alignment with the WA Government's Aboriginal Empowerment Strategy (in development) Evidence of following the WA Government's Aboriginal Procurement Policy (for State Government projects) or a comparable initiative Development of an Aboriginal Employment Strategy Development of an Aboriginal Engagement Strategy incorporating all life stages of project, from project brief to operation¹¹ Evidence of Aboriginal intergenerational cultural transmission opportunities facilitated
2. WA communities are empowered	<ul style="list-style-type: none"> Evidence of stakeholder, cultural sector, and local community consultation, co-design, public review and evaluation Incorporation of cultural sector-led initiatives in design and operation Identify where proposal meets local needs, or gaps in cultural offering. Identify contributions to suburban, regional and remote community and cultural development Evidence of collaboration with people from culturally and linguistically diverse (CaLD) backgrounds
3. A stronger WA economy	<p>Attract investment</p> <ul style="list-style-type: none"> Value management: maximise potential for value to be achieved over life of infrastructure Demonstrate total economic value of the proposed infrastructure i.e. Public Value Measurement Framework <p>Grow the creative industries</p> <ul style="list-style-type: none"> Number of full-time equivalent jobs created Identify cultural infrastructure staff professional development opportunities Identify co-location opportunities for emerging creative and cultural businesses

Investment outcome	Example quantitative and qualitative measures for investment principles
	<p>Grow local economies</p> <ul style="list-style-type: none"> Identify capacity for night and day operation Identify local business contracting, collaboration and sponsorship opportunities Estimate the number of additional jobs created or sustained in local economies <p>Grow markets</p> <ul style="list-style-type: none"> Identify global market gaps that the proposed infrastructure specifically aims to fill Identify how proposed infrastructure leverages +8 time zone and proximity to neighbouring countries <p>WA as a destination of choice</p> <ul style="list-style-type: none"> Number of additional visitors to area generated, and direct visitor expenditure Estimate of additional trip conversions from day trips to overnight trips due to attendance at cultural events Identify local tourism capacity building opportunities Estimated dollar value of positive media coverage of local area as a result of infrastructure
4. Vibrant liveable environments	<p>Vibrant state</p> <ul style="list-style-type: none"> Identified regeneration opportunities through revitalisation of underutilised locations Estimate of increase in visitations, participation and usage enabled by the proposed infrastructure Wi-fi tracking analysis¹², observational analysis (i.e. Public space-public life surveys, Gehl Institute^{13 14}) Community feedback surveys (i.e. Culture Counts¹⁵) Identify how proposed infrastructure contributes to local, State and Commonwealth Government land use strategies and complements the development of cultural precincts, nodes, hubs and creative clusters <p>Healthy, safe and strong communities</p> <ul style="list-style-type: none"> Identify capacity to promote social inclusion, health and wellbeing, and address local problems and needs Social impact, return on investment, and quantified where applicable (i.e. contingent value to health and mental health)
5. Equitable access and inclusivity	<ul style="list-style-type: none"> Identify audiences the proposed infrastructure targets based on demographic indicators and needs, including: people of Aboriginal and/or Torres Strait Islander heritage; young people; people from culturally and linguistically diverse (CaLD) backgrounds; people with a disability Identify access and inclusion of people from diverse age, gender, social, economic, cultural and religious backgrounds in design outcomes of proposed infrastructure

Investment outcome	Example quantitative and qualitative measures for investment principles
6. A thriving, sustainable, cultural and creative sector	<p>Operational sustainability</p> <ul style="list-style-type: none"> Estimate the capital and operational cost of the proposed infrastructure, and identify capital costs to be secured from non-State sources Number of people receiving training to manage and operate cultural infrastructure Analysis of how the proposed infrastructure will: improve operating finances, address backlog maintenance requirements, and promote economic and energy efficiencies Demonstrate model governance options against national/international benchmarks <p>Cultural sustainability</p> <ul style="list-style-type: none"> Demonstrate capacity of proposed infrastructure to facilitate appropriate storage and sharing of cultural collections, where applicable Identify contributions to sustainability of local cultures and economies Provide strategic business case for location and design of proposed infrastructure in response to local community and cultural needs, with community and culturally appropriate consultation findings as evidence Evidence of contribution to the foundation and health of arts and cultural ecosystems and economies, including CaLD and LGBTIQI+ communities Analysis of how the infrastructure will enhance the visibility of the broader cultural sector <p>Environmental sustainability</p> <ul style="list-style-type: none"> Identify infrastructure design elements, and operational targets for environmental sustainability Evidence of climate change risk mitigation strategies Evidence of design elements that celebrate WA's biodiversity Evidence of 'smart city' approaches, where appropriate, to increase environmental and infrastructure sustainability
7. A connected State	<p>Partnerships and networks</p> <ul style="list-style-type: none"> Identify collaboration, co-location and co-promotion opportunities with existing and planned cultural infrastructure Partnerships, networking, skills development and resource sharing plans and strategies <p>Digital connectivity</p> <ul style="list-style-type: none"> Identify plans to facilitate, maintain and update digital connectivity of infrastructure, incorporating specific challenges in remote and regional locations Outline strategies to incorporate creative digital technologies to promote access to culture and creativity, including education and skills development opportunities for young people

Investment outcome	Example quantitative and qualitative measures for investment principles
	<p>Physical connectivity</p> <ul style="list-style-type: none"> Identify travel times and costs to the proposed infrastructure location from key population centres by public and active transport, where applicable
8. Creative workforce and culturally rich communities	<ul style="list-style-type: none"> Identify opportunities infrastructure provides for creative skills development, research and innovation for cultural sector, and creative industries and communities Evidence of contributions to creative skills development for young people Evidence of provision of STEAM: science, technology, engineering, arts and mathematics education opportunities Identify digital technology and intergenerational designs of infrastructure to attract and engage young people
9. Better spaces and places	<p>Design excellence</p> <ul style="list-style-type: none"> Demonstrate how the project meets the performance-based design principles for 'good design' set out in State Planning Policy 7 – Design of the Built Environment (SPP7)—context and character; landscape quality; built form and scale; functionality and build quality; sustainability; amenity; legibility; safety; community; and aesthetics. Demonstrate how the project meets the Precinct Design Outcomes identified in Draft State Planning Policy 7.2 Precinct Design. <p>Fit-for-purpose</p> <ul style="list-style-type: none"> Appraisals of master plans undertaken by cultural sector, art form, creative industry, and technical experts identifying usability and appropriateness of proposed infrastructure <p>Procurement</p> <ul style="list-style-type: none"> Evidence of procurement plans that: enable engagement between designers and the client, end-user and key stakeholders; establish responsible timeframes for planning and delivery; utilise consultant appointment processes that are clear, prioritise skill and expertise and the quality of ideas; employ competitive design processes, encourage creative collaborations, and support new and emerging practitioners
10. An efficient and effective approach to cultural infrastructure investment	<ul style="list-style-type: none"> Long-term financial and operational viability of the organisation/institution Demonstrated financial and technical capacity and experience to deliver successful outcomes Project funding sources beyond WA Government, including leveraged funding where appropriate Evidence of planning to minimise future maintenance requirements Activation of existing infrastructure where appropriate and if it demonstrates best value for money Risk management strategy, incorporating appropriate allocation of risks between government and other investors



Literature & Ideas curator Sisonke Msimang, Perth Festival 2020, Octagon Theatre, the University of Western Australia. Photo by: Jessica Wyld.

2.3 Application, governance and accountability

The Investment Guidelines can be used immediately by DLGSC for prioritisation of cultural infrastructure projects within State Government, the cultural sector and the creative industries, and as a guide for the Federal Government, local governments, and private developers to ensure strategic alignment of projects. The Investment Guidelines are designed to be used along-side the existing [Strategic Asset Management Framework](#) (SAMF). It is anticipated that, after working with the Department of Treasury to develop the Investment Guidelines in the longer term, there could be potential for it to be integrated with the SAMF.

For large scale projects, it is proposed the implementation of the Investment Guidelines will be overseen by an independent multi-disciplinary committee with expertise in cultural infrastructure. Individual project proposals will be evaluated against the agreed, pre-established investment outcomes and example performance indicators outlined in the Investment Guidelines.

The Investment Guidelines can also be used as an assessment tool to ascertain whether a Market-led Proposal is best fit for the WA Government's cultural infrastructure strategic planning, in alignment with the WA Cultural Infrastructure Framework 2030+. It can be employed for high level strategic review of Market-led Proposals at the 'pre-qualification review' stage, and to assist with business case evaluation, if DLGSC is the nominated Lead Agency or to assist any other Lead Agency where relevant.¹⁶

The completion of a business case for a cultural infrastructure proposal would include consideration of the appropriate governance models based on scale, complexity and alignment with delivery agency responsibilities. It would be anticipated that governance structures for cultural infrastructure projects, from SAMF compliant proposals through to community scale initiatives, would be a key outcome of a well-considered business case.

All projects will be subject to independently assured business cases to provide confidence that they will deliver infrastructure that is fit for purpose and able to generate sustainable and identifiable economic, social and cultural benefits. All business cases, however, will be required to consider the Investment Guidelines.

The Investment Guidelines will serve as a guide for business case development as well as investment prioritisation. In the case of long-term contracts for infrastructure development and operation, it is advisable to incorporate negotiation clauses for changes in user need, to be adaptable to technological and user-demand disruption.

2.4 Evaluation

Evaluation is a key tool for facilitating efficient and effective delivery of government services through evidence-based policy and decision making across the public sector. In an environment of constrained public finances, it is essential that public funds are spent on activities that provide the greatest economic and social return. Evaluation can lead to continuous improvements to infrastructure proposals and developments and provide more rigorous evidence of infrastructure investment outcomes.

The investment principles outlined in the Investment Guidelines have example quantitative and qualitative measures. These have been designed to encourage the embedding of evaluation planning in infrastructure business cases. However, other appropriate performance indicators can be incorporated in response to changes in user needs and preferences, and government priorities. Additional quantitative and qualitative measures for infrastructure investment outcomes can be added to the Investment Guidelines over time, once their validity is demonstrated through research, consultation and use.

The Investment Guidelines themselves will be evaluated regularly to test its effectiveness and revised annually to ensure it aligns with government priorities, Infrastructure WA strategies and identified community needs.

3. Outcomes and benefits of the Framework and Investment Guidelines

The outcomes of the successful implementation of the Framework can be clearly linked back to an identified benefit. The development of the WA Cultural Infrastructure Investment Guidelines will align best practice cultural infrastructure planning principles to investment prioritisation. This enables government to identify the benefits it is trying to achieve with any investment. The investment outcomes of the Investment Guidelines align directly to the outcomes of the Framework. The intention is that all investment in cultural infrastructure in WA, whether it is led by the State Government or not, will be aligned to the same priority outcomes identified in the Framework. These outcomes are also importantly aligned to the Infrastructure WA's Top Ten Outcomes, as highlighted in [A Stronger Tomorrow – State Infrastructure Strategy Discussion Paper](#).

3.1 Outcome 1: Aboriginal art, culture and heritage is strong, respected, maintained and celebrated

The Framework identifies Aboriginal culture and heritage as the founding platform for all cultural infrastructure development. Therefore, the maintenance and celebration of Aboriginal art, culture and heritage is prioritised as both a strategy and outcome.

The WA Government is committed to investing in, maintaining and celebrating Aboriginal culture and heritage. The Aboriginal art and cultural economy creates economic opportunities for Aboriginal people, and increases understanding of culture and history.

Sustainable development and self-determination

Balancing urbanisation and development with the maintenance of Aboriginal culture and heritage has not always been paramount in government planning and infrastructure projects. Aboriginal Australians have been negatively impacted by colonisation, forced removal and protectionist policies including *terra nullius*, Stolen Generations, destruction of sacred sites and cultural appropriation. The effects of this history on people today should be acknowledged with sensitivity and understanding when planning projects involving Aboriginal culture and heritage.

Self-determination has been recognised as a critical guiding principle for policies relating to Aboriginal people in WA.¹⁷ Self-determination goes beyond consulting and partnerships, with the aim to transfer decision-making and control of resources to Aboriginal people.¹⁸ Prioritising culture has been identified as a critical step to self-determination.

Benefits

The Framework will facilitate proposals for places that promote respect for, maintenance of, and celebration of Aboriginal culture and heritage. In partnership with communities, government and non-government, the Framework will also develop places that foster cultural continuity, cultural security, cultural healing and contribute to the wellbeing of Aboriginal people.

Targeted investment to facilitate the effective maintenance and celebration of Aboriginal art, culture and heritage in WA can contribute to the intergenerational transfer of knowledge and the increased capacity to practice and preserve WA's diverse cultures.

Culture also underpins all targets of the Closing the Gap strategy and Reconciliation Australia's vision, such as health, wellbeing, justice, education, life expectancy; in addition to improving an increased overall sense of belonging and identity. This investment will have significant cultural, social and economic benefits for Aboriginal people across these targets and critical areas.

The social impact of cultural infrastructure investment has benefits for all Australians. Positioning the celebration and preservation of Aboriginal culture as a guiding priority for cultural infrastructure development is a positive step towards reconciliation. Creating more opportunities to experience Aboriginal art and culture will work in building a better understanding of Australia's shared history, a fundamental aspect of reconciliation.



Curtis Taylor, Untitled (installation view), Perth Institute of Contemporary Arts (PICA) 2019. Photo: Bo Wong.

WA case study — Boorna Waanginy: The Trees Speak, Perth Festival

Sharing culture, stories, art, science and nature in an immersive sensory experience

The large-scale site-specific Boorna Waanginy: The Trees Speak returned to Kings Park to celebrate WA's unique environment and Aboriginal culture over the Opening Weekend of the 2019 Perth Festival.

More than 230,000 people experienced this landmark event that transformed Perth's iconic botanic park into a nocturnal wonderland over four spectacular nights in February.

A magical and dramatic night-time experience had visitors to Perth as well as locals fall in love with Kings Park and our unique place in the world.



Boorna Waanginy: The Trees Speak. Photo by Toni Wilkinson.

WA case study — Warakurna Artists

Intergenerational sharing of art, culture and stories

Warakurna is a remote Aboriginal community situated along the Great Central Road in the Ngaanyatjarra Lands of Western Australia. Warakurna is approximately 330km west of Uluru near the border of the Northern Territory and Western Australia. The township of around 180 people is nestled amongst the spectacular Rawlinson Ranges in the Gibson Desert, close to the Giles Meteorological Weather Station.

In March 2005 the Art Centre studio was opened amid much enthusiasm and excitement. The Art Centre is fully owned and governed by Aboriginal people and provides services to artists living in and visiting Warakurna, Wanarn and Patjarr communities.

Warakurna has a long history of artistic expression and a modern approach to working with new mediums and learning new skills. Warakurna Artists is an energetic, creative and happy place, where men and women, young and old, paint and share Tjukurrpa (traditional law and culture) and contemporary stories. Passing on these important stories to young people is a critical means of keeping culture vital and strong. The Art Centre plays an important role in the community, providing cultural and social and economic benefits.

Warakurna Artists facilitates the production, distribution and sale of the artists' artworks. The paintings are vibrant and diverse, reflecting each artist's unique style, stories and connection to country. All paintings are catalogued, with each record containing a photograph of the work, the story it conveys and associated information about the artist. The paintings are available for sale through reputable galleries and directly from Warakurna Artists website and all proceeds are returned to the artists and their organisation.



Warakurna Artists - Left image: Nola Campbell; right image: Wanarn Aged Care. Photos by Bianca Cadd.

3.2 Outcome 2: WA communities are empowered

Empowering local communities to participate in the development and activation of cultural infrastructure contributes to our shared identities and a socially inclusive society. The celebration of community through cultural infrastructure can also enhance a local community's image and build pride in WA's diverse and unique cultures.

The cultural diversity of WA is a significant strength and opportunity. 32 per cent of Western Australians were born overseas originating from over 190 countries and 19 per cent speak a language other than English at home. More than 60 Aboriginal languages are currently spoken in Western Australia.¹⁹ Cultural diversity opportunities encompass inclusive arts programming and intercultural arts practice that involve artists and/or communities from a range of national, ethnic or cultural groups. Culturally diverse interaction, collaboration and experimentation in the arts promotes shared understanding and celebration of our culturally diverse state.

Cultural infrastructure also contributes to a safer community. Increased engagement in community activities, such as cultural, sporting, education and employment, have found to be a critical component impacting demand reduction for illicit drug use in Australia.²⁰ Compared to other Australians, Aboriginal and Torres Strait Islander people suffer more harm from alcohol, tobacco and other drug use. One of the key reasons for this has been 'cultural deprivation and disconnection to cultural values.'²¹ Research into the effectiveness of programs to reduce reoffending of young Aboriginal people in WA, and across Australia, have found that programs that assist young people to connect with their culture and identity are having a positive impact.^{22, 23} The most effective services in this area are those that are culturally appropriate.

Community-driven development

Creative placemaking organisations have developed tools to engage communities for the mutual benefit of community and cultural development.²⁴ By partnering with local communities in cultural infrastructure development, these tools enhance community identity and engagement in a sustainable way to optimise outcomes for local communities and creatives. Some initiatives take this a step further by transferring power and resources to local communities and enabling decision making at the local level. In WA, collaboration between all tiers of government, and non-profits, and the cultural and creative sector would facilitate such outcomes.

The sustainability of local community cultural spaces, such as LGBTQI+ areas and 'Chinatown,' precincts, have also been identified as vulnerable to development-driven displacement.²⁵ These cultural spaces add richness and vitality to a city, attract creative businesses, and grow night-time economies. Their sustainability is increasingly understood as integral to the ecology of a thriving cultural city.

More responsive cultural infrastructure, co-designed to suit the needs of local communities and businesses, which promotes the sustainability of local cultures and economies is increasingly being prioritised.²⁶

Benefits

Culture has been integrated in sustainability models alongside economic, social and environmental dimensions since 2001. The 'four pillar' model of sustainability incorporates four interlinked dimensions of sustainability: environmental responsibility, economic health, social equity and cultural equity.²⁷

Culture, the fourth pillar, promotes partnerships that create cities and communities where people want to live. Empowering communities to engage in, and celebrate, local cultures can promote community cohesion, develop and a sense of shared identity and pride, and build resilience in the face of challenges to come.

WA case study — The Exchange, Carnamah Community hub for culture, creativity and connecting

North Midlands Project is a not-for-profit community organisation based in Carnamah, 200 kilometres south-east of Geraldton in WA's Mid West region. North Midlands Project has regenerated two disused buildings. The restoration and repurposing of a former bank and residence has resulted in The Bank Gallery Space - a gallery, function venue, office and artist accommodation facility. A nearby disused showroom and garage has been transformed in response to local needs identified through broad community consultation.

The outcome is The Exchange - a multipurpose venue designed to make people feel comfortable, connect with others and explore new interests. The Exchange provides a central hub for a collective of local not-for-profit organisations to run their programs.



Workshop at The Exchange—Carnamah by North Midlands Project, April 2019. Top photos by Andrew Bowman-Bright. Middle photo by David Bowman-Bright. Bottom photo by Andrew Bowman-Bright.

WA case study — Gwoonwardu Mia Gascoyne Aboriginal Heritage And Cultural Centre

Re-activating space to celebrate Aboriginal art, culture and heritage

Carnarvon's Gwoonwardu Mia Gascoyne Aboriginal Heritage and Cultural Centre officially reopened in November 2019 under the management of the Western Australian Museum, following a \$2.5 million funding commitment by the State Government.

The Centre celebrates the region's important Aboriginal heritage and provides opportunities for Aboriginal business development and tourism in the Gascoyne. Funding supports the Museum to repair, reopen and operate the Centre for an initial period of two and a half years. The Museum is working in partnership with local Aboriginal communities to put the Centre on a pathway to sustainability.

The Centre consists of conference rooms for hire, a café, gallery shop, an emerging Aboriginal Art Centre facility, outdoor performance space, ethnobotanical gardens and grounds, and a permanent interpretive exhibition which previously won a prestigious Museums and Galleries National Award. 'Burlganyja Wanggaya: Old People Talking - Listen, Learn and Respect' shares the stories of the Gascoyne's Aboriginal people in their own words using text, images, audio and film.

The Western Australian Museum is working closely with the Gascoyne Development Commission and local Aboriginal communities to ensure the Centre can continue to be a meeting place for all people where Aboriginal culture is recognised and celebrated, and lives are enriched.



Gwoonwardu Mia—Gascoyne Aboriginal Heritage and Cultural Centre, Carnarvon, 2019. Photo by Anton Blume.

3.3 Outcome 3: A stronger Western Australian economy

Diversify WA highlights that WA has had an economic reliance on a narrow band of industry sectors, which can impact resilience to negative external influences.²⁸ There is also a growing trend toward automation globally, with jobs being replaced by machines and artificial intelligence. With the rapid growth of the service economy over the past two decades internationally, services now dominate global output, value added, and employment. Services now account for more than 70 per cent of employment in all Organisation for Economic Co-operation and Development (OECD) countries.²⁹

Currently, creative industries services exports are growing faster than other WA service exports. They grew by 8.4 per cent per annum from 2013 to 2018 compared to a growth rate of 1.7 per cent for WA's total service exports.³⁰ The largest growth in WA creative services exports from 2013 to 2018 was in 'Intellectual property charges for music', growing by 38 per cent per annum. This is more than double the national annual growth rate in this category (14 per cent).

Small and medium-sized enterprises (SMEs) have been leading employment growth in recent years, particularly in information and communication technologies (ICT).³¹ Governments have been urged to apply policy change to ensure their workforce can reap the benefits of digital transformation, innovation and the knowledge economy.³²

To ensure future economic stability and opportunities for jobs-growth, economic diversification is critical. Globally, unlocking growth opportunities for the creative workforce is essential to diversifying the economy.

Contributing to a more resilient and diverse WA economy

There is an opportunity for WA to recognise the creative economy as a job-intensive growth industry that will always require human talent and positively contributes to society. Machines cannot reproduce creativity.

About 36 per cent of Australian jobs face a significant or high risk of automation.³³ Australia has also experienced one of the largest increases in underemployment since 2007, with 13 per cent of employees working less than 19 hours per week.³⁴ Conversely, there are more jobs available for the highly skilled workforce.

The combination of creative skills and ICT capabilities are particularly potent in the future economy. As the traditional borders between the entertainment, media, technology and telecommunications industries are dissolving the demand for high quality creative content is only set to increase.

Benefits

There is enormous potential for an exploding cultural and creative economy in WA that would help us diversify our economy, balance our State's reliance on a narrow band of industry sectors and embrace technological advancement.

In the longer term, there is opportunity to explore the establishment of creative partnerships with Asia, and the 1.7 billion people living in our +8 time zone, to facilitate joint creative activities and attract investment in Western Australian cultural infrastructure.

If we can successfully support the growth of the creative sector, we will be preparing the State to meet the demands of a modern economy. Not only will WA be a more diversified, stable economy with more jobs, the creative output produced will sustain our State with vibrant spaces, attract visitors and greater spending, support social cohesion and empower communities.

3.4 Outcome 4: Vibrant liveable environments

WA is one of the most culturally diverse States in Australia with its unique history, character and place in the world. We have diverse regional and remote areas that have distinctive culture and natural beauty that attracts people from across the globe and gives the State its unique identity. WA has the world's oldest living and continuous cultures, stretching back at least 60,000 years, with stories reaching to the Permian Ice Age, 350 million years ago.

Market demand for cultural tourism in Australia has outpaced overall tourism growth.³⁵ Cultural tourists typically stay longer and spend more than the average tourist. International tourists are also increasingly organising their trips around festivals, fairs and cultural events.³⁶

We have the third largest fringe festival in the world, Shinju Matsuri, the Karijini Experience, Fremantle Biennale, Nannup Music Festival, the Perth Festival and many more that showcase our beautiful natural environment, our cultural diversity, creative artists, makers and innovators, vibrant cultural precincts, stunning public open spaces and unique quality food and wine.

The success of 'small bar' liquor law reform has brought renewed vibrancy to WA's cities, towns and suburbs, while promoting jobs in our growing night-time economy. Tourism and hospitality are job-intensive industries that offer WA an opportunity to diversify our economy and soften the boom-bust cycle. Cultural experiences and festivals are significant drivers to both of these industries, and cultural infrastructure acts as an anchor to entertainment and creative retail precincts.

By promoting vibrancy cultural infrastructure can have quantifiable economic outcomes for local businesses. Research in Seattle found that urban areas with cultural infrastructure: have more businesses open at 10pm on Fridays; rate significantly higher on walkability indices; have twice as many outdoor café seating permits; and three times as many photos uploaded to social media than other areas.³⁷

In WA it is impossible to separate culture and heritage from the natural environment. Sustainability principles that protect and celebrate WA's biodiversity, unique species and ecosystems coincide with the promotion and preservation of Western Australian culture.

Embracing WA's cultural strengths

WA is abundant with strengths – our Aboriginal culture and heritage, our well-conserved natural environment and biodiversity, our unique regional and remote areas, our high-quality food and beverages, just to name a few. To contribute to Tourism WA's objective to 'drive increased share of leisure and business events markets for Western Australia'³⁸ a wide variety of cultural infrastructure, from Aboriginal cultural experiences to world class museums, to distinctive local, regional and remote cultural spaces are needed.

There is a significant opportunity for economic injection into our State through the promotion of cultural tourism. WA's tourism industry can benefit from a greater variety of high quality cultural infrastructure across the State. In addition, improving and activating WA's existing cultural infrastructure creates more opportunities for locals and visitors to connect with WA's arts, culture, history and heritage.

There is a significant opportunity to grow WA's tourism economy if the potential and value of cultural tourism is recognised at all levels of government. WA's cultural festivals and spaces can be embraced in our tourism campaigns to drive people to the diverse and unique experiences we offer that are unlike anywhere else in the world.

Various WA Government agencies are undertaking work that contributes to building the capacity of Aboriginal cultural tourism in WA. Building on this, there are more collaboration and partnership opportunities to take advantage of. A greater appreciation of Aboriginal art as valuable Aboriginal cultural tourism has been identified through key stakeholder consultation as a key driver in this area.

WA has world-renowned Aboriginal artists and some of the finest Aboriginal art collections in the world, with tourists demanding engagement with Aboriginal culture. However, as highlighted earlier, the supply of Aboriginal tourism experiences in WA does not appear to be meeting the market demand.³⁹ There is also a significant opportunity for WA's Aboriginal artists to develop creative practice and connect better with national and international markets by improving and maintaining Aboriginal Art Centre facilities and digital networks.

For example, Lena Nyadbi is an internationally renowned major artist of contemporary Aboriginal art based in the Kimberley. In 2013 her artwork *Dayiwul Lirlmim* (Scales of a Barramundi) was installed on the 700 m² terrace of the [Musee du Quai Branly](#) in Paris. The monumental work is visible by the 7 million visitors who climb the Eiffel Tower each year. Lena Nyadbi has painted at Warmun Art Centre since 1998, and has developed an international reputation as an original and dynamic painter.

There is a significant opportunity to celebrate Nyadbi and the other many world renowned contemporary Aboriginal artists within their home of Western Australia, providing both art production facilities and flagship cultural infrastructure to celebrate artwork of this calibre.

Migration has shaped our contemporary society. Cultural, linguistic and religious diversity is now the heart of our identity. Migrants have brought rich traditions, creativity, innovation and enterprise which have helped make WA the thriving State that it is today. There is an increasing correlation between regional migration source countries and WA's trade markets, including tourism. It is important that our cultural infrastructure recognises and capitalises on our cultural diversity and maximises the benefits to WA as a whole.

Benefits

Infrastructure Australia has recognised that 'arts and cultural infrastructure can play an important role in enhancing the liveability of places by activating spaces, such as public art programs in train stations or street performances.'⁴⁰

'What WA has to offer its residents, visitors and potential visitors isn't necessarily showcased to its full potential.' (key stakeholder consultation)

Leveraging WA's strengths to create vibrant cultural spaces will open cultural tourism initiatives enabling us to express and share our culture and stories. Aboriginal cultural tourism organisations and associated programs will have greater capacity and provide more job opportunities for local Aboriginal people. Offering world-class cultural experiences to meet this demand will attract more tourists and increase visitor spending in WA, and strengthen our identity as Western Australians.

The WA Cultural Infrastructure Framework 2030+ is designed to reinforce WA's strengths through an integrated approach to capacity building. This will significantly contribute to the aims of the State Government's Brand WA initiative and showcase what a vibrant and innovative place WA is to the world.

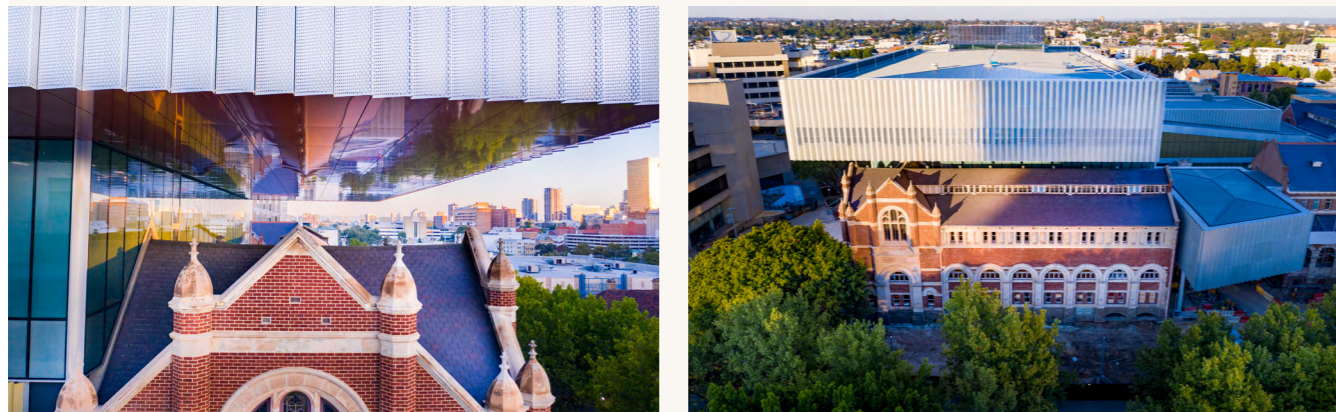
A holistic approach to infrastructure planning and investment that maximises and utilises WA's existing cultural strengths is required. This approach will further embed WA's identity, expand our cultural tourism and grow our economy.

WA case study — WA Museum Boola Bardip

Spaces that promote engagement and collaboration

The new WA Museum Boola Bardip has been developed on the site of the existing WA Museum in Perth. The heritage-listed buildings have been retained as part of the project, and the new structure integrates with these buildings to create a world-class museum. The vision is to create spaces that promote engagement and collaboration, responding to the needs of the WA Museum Boola Bardip and the community.

The WA Museum Boola Bardip will be a civic place for everyone; an interesting mix of heritage and contemporary architecture that helps revitalise the Perth Cultural Centre while celebrating the culture of Western Australia on a world stage. The \$395.9 million project features nearly 6,000 square metres of galleries, including a 1,000 square metre space to stage large scale, special exhibitions. It also features learning studios, spaces to experience the behind the scenes work as well as exciting retail and café spaces.



Top images: WA Museum Boola Bardip Hackett Hall and cantilever (left) and James Street view (right). Photos by Michael Haluwana, Aerature. Bottom image: night view photo by Peter Bennett.

WA's cultural strengths

Cultural infrastructure investment that leverages WA's strengths will be best positioned to promote engagement with cultural activities in the State. These strengths also present the important opportunity to shape a distinctive cultural offering and identity for WA. The objectives and actions within the Framework are designed to build on, and promote, these strengths.

Western Australia's strengths:

-  Aboriginal culture and heritage
-  Creative artists, makers and innovators
-  Multicultural population and cultural diversity
-  Distinctiveness and diversity of regional and remote communities
-  World-class creative learning-based education and training
-  A diversity of cultural buildings and places
-  Cutting-edge technology
-  Public open space
-  Unique, quality food and wine
-  Biodiversity and natural beauty
-  Proximity to Asian and Indian Ocean neighbours

WA case study — Our Gems WA: 'Goldfields Esperance Must See'

Digital technologies connecting people to arts and culture

Artgold exists to serve and promote arts organisations, upcoming events and individual artists working in Kalgoorlie-Boulder in the Goldfields region of WA. Artgold aims to raise the profile of all arts genres by actively promoting and supporting arts activities in the wider community.

In 2018 Artgold successfully reinvigorated the former Goldfields Esperance Arts and Culture Trail to become Our Gems WA. Our Gems WA is a three-year project that will connect and identify the arts and cultural assets from the Goldfields-Esperance region, promote and market these destinations, develop stronger professional networks and a membership program to support the arts and culture sector with its strategic and marketing plan, interactive, user friendly website and an online app.



Images from L to R clockwise: Esperance Whale Tale, Esperance WA, photo by Kathryn Hustler. Palace Theatre, Boulder WA, photo by Steve Perry. Aerial, Kalgoorlie WA, photo by Jessica Stockdale. Tin Camels at Sunset, Norseman WA, photo by Lynn Webb. All photographs are entries in the Our Gems WA Photo Competition.

3.5 Outcome 5: Equitable accessibility and inclusivity

Cultural infrastructure contributes to the promotion of equity by community empowerment, fostering cross-cultural collaborations, a broader appreciation of cultural diversity, and opportunities for cultural expression. However, our spaces for engaging in culture and creativity are not equitably accessible to all Western Australians.

Growing accessibility for WA's geographically dispersed population

WA faces unique challenges due to our population distribution and the vast physical size of the State, with some communities being very isolated, making access and participation difficult. The majority of WA is classified as 'very remote', with only the mid-to-south west corner classified as 'remote', 'regional' or 'city'.⁴¹ The provision, and ongoing maintenance, of fit-for-purpose cultural infrastructure in remote and very remote areas is fraught with complexities.

Perth rates in the bottom five per cent lowest urban density of any major city in the world. Western Australians living in regional and remote areas report significantly lower accessibility to attend or participate in arts and culture than those in cities. A 2018 study released by Infrastructure Australia also revealed that half a million people in Perth's outer suburbs experience lower levels of service and accessibility to public transport, poor service frequencies and longer travel times in comparison to inner city residents.

A 2019 survey indicated that the ease of accessing or participating in arts and cultural activities in WA is most difficult in the regions, with an Index Score for regional WA of 58 (out of 100) compared to 71 (out of 100) for people living in Perth's western suburbs.⁴² The score of 58 (out of 100) is an average score calculated across all regional, remote and very remote areas outside of Greater Perth. Peel and the South West had the highest regional access scores of 69 and 61 (out of 100) respectively. The Kimberley and the Wheatbelt had the lowest regional access scores of 46 (out of 100) respectively. It is a fair assumption the score could be even lower in some of WA's remote and very remote locations.

Households with lower incomes, where someone is affected by a disability, or where someone mainly speaks a language other than English (LOTE) also reported lower than average accessibility to arts and culture.



Business Hotspot. Tea Mäkipää. spaced 2: future recall. Cape Le Grand National Park, Esperance. Photo by Robert Frith - Acorn Photo.

Acknowledging WA's socio-economic disparity

Our State also experiences a wide socio-economic disparity, with some regional, remote and very remote communities lacking basic infrastructure and facing significant socio-economic challenges.

Affordability is an ongoing issue for people on low incomes, whose capacity to access cultural infrastructure can also be limited by the lack of affordable housing in central locations, and transport costs. This can negatively impact access to culture and creativity for young people who stand to gain significant benefits from cultural engagement.

Perceptions of social, cultural and psychological access can also impact people's 'sense of belonging' when encountering cultural infrastructure. This can impact accessibility for people from culturally and linguistically diverse (CaLD) backgrounds, who may feel comparatively less belonging in some cultural spaces than others.⁴³

As a result, access to, engagement with, and participation in arts and culture is not equitable across WA. The challenge is how to overcome our State's geographic and socio-economic difficulties to improve equity in access to arts and culture for all Western Australians.

Benefits

Greater equity in access, participation and engagement with arts, culture and creativity will share the social benefits of art and culture with more people in our State. 'Digital technology [also] offers new ways to access arts and cultural infrastructure, beyond physical assets...particularly for rural and remote communities located long distances from major institutions.'⁴⁴

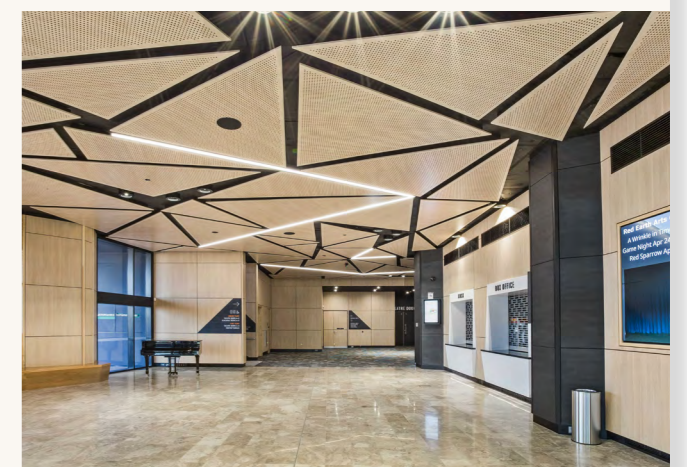
'Specific difficulties in achieving and maintaining sustainability in remote, rural and regional areas... include the increased cost of transport of both arts sector workers and equipment to and from the area, increased cost of living and petrol when travelling around a region, smaller population/audience numbers, and seasonal limitations eg heat/cold, cyclones, storms, restricting performance or project seasons.' (key stakeholder consultation)

WA case study — Red Earth Arts Precinct

Multi-purpose facilities for the community

The City of Karratha's Red Earth Arts Precinct has been both architecturally and environmentally designed to reflect the landscape and extreme climate of the Pilbara. A civic heart at the entrance to the city centre, the striking building provides innovative and contemporary arts facilities that reflect community needs both now and into the future.

Housing the Karratha Library, a 476-seat theatre and cinema, an outdoor rooftop terrace and events space, two rehearsal rooms, dressing rooms and art spaces, the Red Earth Arts Precinct is an exceptional addition to City viability and vitality.



Images courtesy of the Red Earth Arts Precinct, Karratha, 2018.

WA case study — Contemporary Art Spaces Mandurah

Improving accessibility to art, culture and creativity

Contemporary Art Spaces Mandurah (CASM) is a City of Mandurah managed space that provides a hub of activity and arts experiences to the broad community. It promotes and makes universally accessible a diverse range of cultural engagement opportunities.

CASM facilitates and supports community participation in its annual exhibitions, learning and education, studio residency and volunteer programs. It collaborates with the Alcoa Mandurah Art Gallery in delivering the Reflecting with Art program which enables volunteer led, art tours and activities for people living with dementia.

The venue includes a well-lit art gallery, one studio space, an artist resource library, a gift shop showcasing handcrafted works by local artisans and a workshop hire space that supports creative community classes and individual artist use. Behind the scenes there are two small storage spaces, a kitchen and ablutions.

Central to the CASM learning program is Koolbardi Bidi, a cultural garden that presents a collection of 40 endemic plants significant to the biodiversity of the Peel region. Traditional Aboriginal plants used for medicine, food and textiles, are now being utilised for contemporary bush cuisine, eco-dyeing and textile arts.

Included in the annual exhibition program at CASM are the Masterpieces art competition and exhibition, which celebrate the creative diversity of artists in Mandurah, aged 13 to 25 years and the Tiny Treasures Christmas Artists' Sale, which showcases the unique craftsmanship of local artists and artisans. CASM also hosts the Wearable Art Mandurah exhibition, which includes accessibility initiatives including tactile and audio tours. The Wearable Art Mandurah Showcase and its ensuing exhibition attract local, national and international artists and audiences.



Left image: Illumine II by Katrina Barber. Photo by Roz D'Raine. Right image: Koolbardi Bidi homeschool.

3.6 Outcome 6: A thriving, sustainable cultural and creative sector

WA's creative and cultural ecosystem is a broad spectrum, from emerging artists to world-class creative talent. Our arts and culture sector and creative industries play a key role in promoting wellbeing, harmony, reconciliation, sharing perspectives and celebrating diversity, as well as contributing to WA's liveability. Investment in human resources and operational sustainability is needed so that the long-term goals of these cultural organisations and creative industries can be realised. This type of investment is critically lacking in WA.

Optimising cultural infrastructure

There are currently limited opportunities for organisational development and capacity building in WA to promote the sustainability of arts and cultural entities and the creative ecosystem overall. In regional and remote locations there is a high reliance on volunteers, with limited roles for paid staff.

Investment in the human resources, skills, and professional development required to make the most out of our cultural infrastructure means that WA's creatives can focus on delivering outcomes; engaging, inspiring and improving wellbeing in our local communities. Without adequate investment, entities constantly find themselves on the back foot, with reactive expenses directed to operational and maintenance infrastructure needs, presenting lost opportunities for proactive creative growth.

Much of our regional cultural infrastructure is run by volunteers who lack the technical skills and resources required to build capacity and sustainability in the long-term. The few paid artists and art workers existing in regional areas report burnout and over-extension of their limited resources.

Specialised skills and knowledge are required in planning, delivering, operating and maintaining cultural infrastructure. Investing in these types of jobs and skillsets will open up opportunities and promote career pathways in cultural infrastructure and the creative industries. Key stakeholders in the education and training sector can assist in developing apprenticeship opportunities, training and upskilling in this area.

Recognising high property costs and complex regulations

High property costs and complex regulations in our State make it a challenge for our artists to survive, thrive and connect to their audiences and markets. Our live music venues are threatened when WA contemporary music is more popular than ever. The demand for artist studios and live/work accommodation is far outstripping supply, despite high vacancy rates of commercial properties.

Benefits

This Framework presents an opportunity to work proactively with artists, creatives, cultural workers, the private sector and local governments to create initiatives that build capacity and grow jobs in the creative workforce across all industries. Collaborative strategic models can be developed specifically to address the limited access to affordable cultural infrastructure where our creative industry start-ups can thrive and grow.

If our creative and cultural sector can focus on its own productivity and creative development, through the provision of fit-for-purpose cultural infrastructure and funding opportunities for operational costs, maintenance and upgrades, then the benefits can be maximised. These benefits include: enhanced cultural vitality of the State through additional jobs in the cultural sector in the broader regional economy; enhanced depth, quality, vitality and competitiveness of the cultural sector; skills development and increased education opportunities.

‘Art and culture is created intrinsically for people and by people, with one of the main drivers to enhance the well-being of the wider WA community as a whole.

By placing importance on human capital, greater consideration can also be given to developing talent and skills, engaging with new and existing audiences, greater support for artists and increasing capacity of communities to support grassroots cultural initiatives.’ (key stakeholder consultation)

WA case study – Sunset Heritage Precinct

Activating heritage spaces

A unique WA Government owned asset for arts, cultural and community use, the aim is to transform the Sunset Heritage Precinct into a world class dynamic centre for showcasing excellence in the arts, cultural and creative industries in WA by capitalising on the extraordinary riverside setting.

This will be achieved by providing a high quality public realm, a vibrant and compatible occupancy mix and progressive activation and conservation of the site, providing a platform for innovation in creative practice, collaboration and experimentation unique to WA.

Interdisciplinary, multi-media and cross-platform modes of practice will lead to new cultural partnerships – financial investment, shared skills, expertise, ideas and resources – for collaborative projects and events, such as the World Premiere of SUNSET a site specific new work by WA companies Strut Dance and Tura New Music and UK Director, Maxine Doyle.



Sunset Heritage Precinct Drone Back View.



SUNSET is a collaboration between freelance director and choreographer Maxine Doyle and Western Australia's STRUT Dance, in association with Tura New Music. Photo by Simon Pynt.

3.7 Outcome 7: A connected State

Digital technology is a critical component of cultural infrastructure in WA. It connects people to culture and creativity, connects creatives to markets and support networks, and provides opportunities to engage in art, culture and creativity in new and exciting ways.

The way people work and engage with culture and creativity has changed dramatically over recent decades, led by advances in information and communications technology. New opportunities to create and engage are opening, particularly for young people. In addition, flexible co-working spaces and resource sharing are gaining popularity – promoting affordability for more creative individuals and businesses. The opportunities these changes present, if managed effectively, can maximise benefits for the State.

Adapting to a fast-changing world

New technologies will impact some industry sectors more than others. Jobs in publishing are declining, but other opportunities are emerging, with software and digital content showing the highest growth in job numbers. There is an opportunity to stay ahead of the curve and facilitate the infrastructure needed for these job-intensive growth areas.

Identifying and developing new types of infrastructure

Innovative spaces are needed in WA at every scale, from libraries in train stations and empty shop fronts, to world-class exhibition and performance spaces that put WA on the world stage.

The METRONET public transport program provides an opportunity to create developments with integrated transport, housing and commercial and community infrastructure. Creative hubs and co-working spaces in these transit-oriented developments can provide knowledge-based jobs and creative education opportunities for more people. Multi-use spaces that combine sport, community, and cultural facilities, shared facilities in schools, local government buildings and co-located spaces provide similar opportunities in regional locations. The WA Department of Education has a policy stipulating that school facilities must be made available for use by the community, Technical and Further Education WA (TAFEWA) colleges and other potential users.⁴⁵ Shared facilities such as integrated cultural precincts or multi-purpose cultural hubs that incorporate sport and cultural facilities can also promote access and participation.

Digital connectivity and new types of cultural infrastructure appropriate for digital creatives such as games and immersive (virtual and augmented reality) developers, can open WA's creative economy to new markets, both internationally and locally, while developing new ways for people to engage with culture and creativity.

Benefits

Connecting people to art, culture and creativity, and connecting creatives to markets and audiences through innovative infrastructure initiatives and investment will contribute to job opportunities in the creative, knowledge-based industries, grow exports and attract cultural tourists to WA.

Leveraging digital technologies can increase engagement of young people in art, culture and creativity, including young Aboriginal people, with the additional benefit of connecting to training and higher education in remote areas.

WA case study — The Goods Shed, FORM

Creativity on the train line

Located in one of WA's oldest surviving railway buildings, The Goods Shed is a multi-purpose cultural and community hub incorporating an exhibition space, coffee pod, and garden; and provides a rich resource for learning, exchange and creative development.

The Goods Shed is the headquarter of Western Australian cultural agency FORM's programming and administration. Offering public engagement with outcomes of FORM's State-wide and international residencies including exhibitions, creative residencies, workshops, public and education programming, the space offers a new model for visual arts programming in WA, and a creative space where visiting artists can develop and premiere new and experimental work in direct conversation with both metropolitan and regional audiences.



The Goods Shed, Claremont, 2018. Photograph by Edwin Sitt. Courtesy of FORM.



Tunisian abstract calligraphy and lightgraff artist Karim Jabbari, The Goods Shed, Claremont, 2018. Photograph by Bewley Shaylor. Courtesy of FORM.

3.8 Outcome 8: Creative workforce and culturally rich communities

A critical opportunity has been identified for Australia to take a lead in the future economy and turn automation into an advantage. Strategic planning for automation could add around \$1.2 trillion to the Australian economy by 2030 and increase Australian incomes by \$4,000 a year.⁴⁶ To benefit from this opportunity, we need to build the industries and skills that are driving this new economy.

Creative skills, which require original thought and innovation, are particularly resistant to automation and are likely to face relatively higher demand in the future. New technologies are having, and will continue to have, a pervasive effect on the future of work. As a consequence, employment in digital-intensive industries has more than doubled over the past 30 years.⁴⁷ The majority of that employment growth has been in occupations that cannot easily be automated such as education, healthcare, professional services, arts and design.

However, the effects are broader than just these industries and reflect the demand for employees with creative qualifications and skills. In the 2014–15 financial year, Australian businesses relied on around \$87 billion worth of creative industries inputs. Of the top five most innovation-active industries in Australia, between 10 and 28 per cent of employees hold a creative qualification.

The World Economic Forum has identified four core competencies required of students in the 21st century: critical thinking, creativity, communication and collaboration. Social and cultural awareness have also been identified as core character qualities for lifelong learning.

Places and programs that foster creative learning opportunities for young people to develop adaptive skill sets and apply creative approaches to technology are integral to productivity in the upcoming and future workforce. Broad industry demand for workers with a combination of creative skills, technical skills and entrepreneurial skills can be facilitated through creative hub infrastructure. Co-working and creative collaboration spaces in particular have been identified as integral to developing the knowledge economy and fostering innovation, multidisciplinary collaboration and entrepreneurial opportunities.⁴⁸

Creative community spaces which can be coworking spaces, accelerators, maker spaces, community spaces, incubators, fab labs, and hacker spaces have been found to build stronger bridges between industries and start-ups. They contribute to local economies by 'offering platforms for new ideas to be tested, leading to innovation within long-standing sectors of the economy and gradual job generation.'⁴⁹ Economic impacts include: entrepreneurial community building, business acceleration, urban regeneration, and industry innovation.

Providing Aboriginal children and young people with opportunities for intergenerational learning and connection to Country is integral to cultural sustainability. Cultural infrastructure that meets these needs and supports emerging Aboriginal artists is critical. Research in Canada has established 'cultural continuity' factors that are significantly related with lower rates of Aboriginal youth suicide.⁵⁰

Being strong in culture builds the resilience, skills, participation and wellbeing of Aboriginal people, and is especially vital to young people, who make up a significant and growing part of the Aboriginal community. Strong cultural identity has been identified as a factor associated with resilience among young Aboriginal people, alongside other factors such as family support, good health and positive self-identity.⁵¹ Aboriginal peoples' attachment to traditional culture has been associated both with higher advantage on social and economic indicators, and better health and wellbeing.^{52, 53}

In WA and internationally, creative learning programs are being rolled out in schools as a mechanism to engage children in priority learning areas such as mathematics, science and humanities and social science (HASS).

Perth-based not-for-profit organisation, FORM, has piloted and implemented the Creative Schools initiative, the first of its kind in Australia, developed with international creative learning experts and support from the Department of Local Government, Sport and Cultural Industries and the Department of Education. Artists are engaged to develop creative ways to teach the curriculum, by encouraging students to 'solve problems by using their imaginations and making things.'⁵⁴ Research has found that creative learning programs have improved students' mathematics and reading skills, their confidence and learning motivation.⁵⁵

This aligns with the WA Government's priority to deliver a bright future for young people in the State, by increasing student learning and numeracy, and increasing participation in science, technology and mathematics (STEM).

Transitioning the workforce

[Diversify WA](#) has identified critical opportunities for the State in our future economy. These include embracing technology and improving science, data and technology skills; thinking creatively and innovatively to improve productivity and competitiveness while maintaining a sustainable environment and ensuring social cohesion; and adapting to climate change, the fourth industrial revolution, disruptive technologies and the ongoing need for infrastructure and services for our communities.⁵⁶

The critical importance of aligning the ingenuity of screen and immersive technology with the promotion of the State, including its unique points of difference has been identified. These include: access to markets for additive manufacturing of 3D items; advanced knowledge of robotics; virtual reality; big data, including through the Square Kilometre Array (SKA), and Pawsey Supercomputing; and smart health technologies.⁵⁷

Benefits

Valuing creative skills in all stages of education, and providing cultural infrastructure that promotes creativity, innovation and lifelong learning will prepare our workforce for the future economy and grow the resilience of our communities. This will also help to retain and attract creative talent to WA and promote cultural continuity.



Tara Tiba, Sukhjit Kaur Khalsa, Tao Issaro, Mararo Wangai. Creative development of Children of the Sea by Jay Emmanuel. St. George's Cathedral, Perth, June 2018. Photo by Marziya Mohammedali.

WA case study — Maker + Co, Bunbury

Community space for creatives, entrepreneurs and innovators

Maker + Co is a co-working space in Bunbury in the South West of WA. Maker + Co connect a community of inventors, creatives, entrepreneurs and innovators to create a brighter and smarter future for the local community and the world. Maker + Co undertake a combination of commercial activities, trading in space and time, to maximise improvements in well-being.

Edith Cowan University (ECU) has been the foundation partner of Maker + Co since inception in August 2016, and occupies an area called the ECU CBD Learning Hub. Working together, ECU and Maker + Co shape contemporary learning environments in which critical thinking and innovation drive positive social impact.



Internal image of the co-working space at Maker + Co, 75 Victoria Street, Bunbury, 2018. Photo by Aimee Vandersteen.



External image of the co-working space at Maker + Co, 75 Victoria Street, Bunbury, 2018. Photo by Maker + Co.

3.9 Outcome 9: Better spaces and places

The WA Government has undertaken initiatives to ensure good design is at the centre of all development in our State. Good design contributes to the development of vibrant and liveable communities, reflects the distinctive characteristic of a local area, and enhances streetscapes and neighbourhoods.

Critically for cultural infrastructure, good design ensures that the buildings and spaces are fit-for-purpose for the intended cultural use, and facilitate productivity, operational sustainability and increased community participation. This is imperative for the growth and sustainability of WA's cultural and creative ecosystem.

The [State Planning Policy 7.0 – Design of the Built Environment](#) created as part of the Design WA initiative outlines the performance-based design principles for 'good design'. These include context and character, landscape quality, built form and scale, functionality and build quality, sustainability, amenity, legibility, safety, community and aesthetics. These principles for design excellence always apply, whether the cultural infrastructure is an adaptive reuse project, an upgrade or new build, a building or a cultural precinct.

The [State Planning Policy 7.2 - Precinct Design](#) applies to areas that require a high-level of design focus due to their complexity, whether this is due to mixed use components, higher levels of density, an activity centre designation or character and/or heritage value. The policy will require a tailored, performance-based approach to precinct design supported by design review and a high level of community participation.

Good design and master planning

As cultural infrastructure has not generally been considered as critical social infrastructure, master planning and good design processes have not always been prevalent in cultural infrastructure development.

There are initiatives that can be undertaken to ensure the response to this opportunity is good cultural infrastructure design outcomes. These initiatives include aligning programs for major cultural infrastructure planning and delivery with [State Design Review Panel](#) (SDRP) assessment; planning significant cultural infrastructure and clusters through ongoing engagement with the Office of the Government Architect; and designing and planning all cultural infrastructure with careful consideration of the impacts on the public realm.

Identifying sites and infrastructure with the potential to support cultural uses (including creative pilot projects and temporary programming) can also be undertaken to actively test the effectiveness of cultural infrastructure provision in the target location.

Improving procurement processes to enable direct engagement between design teams, operators, custodians, and users during project delivery can also improve design outcomes by encouraging collaborative design processes. Such initiatives include: design competitions, artist and architect collaborations, and temporary and ephemeral cultural infrastructure.

Benefits

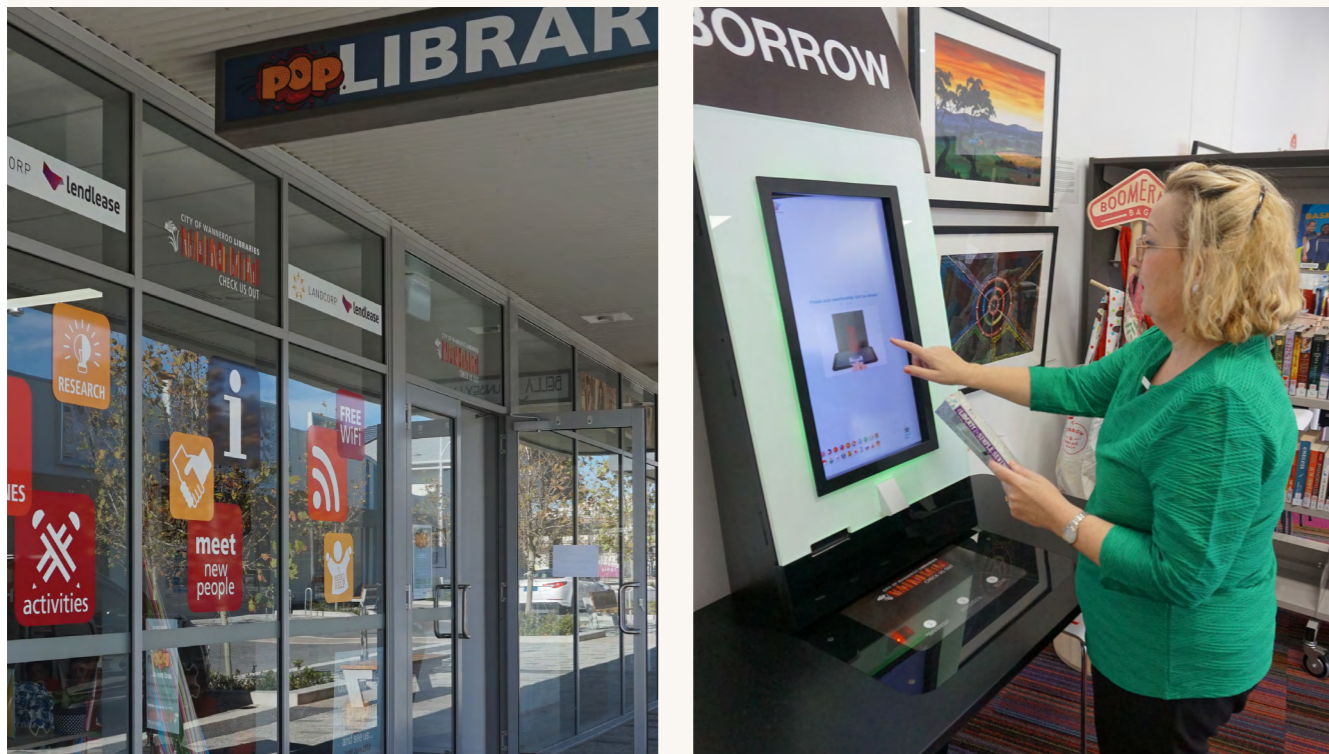
Beyond the economic and social benefits that good design brings to the wider community, design excellence in cultural infrastructure will ensure WA creatives can build their capacity and capability, and obtain the skills, knowledge and tools to do their jobs competently. It will also provide larger scale, more diverse offerings, larger audiences and greater impact.

WA case study — Alkimos Pop Up Library

Connecting growing communities with culture and creativity

In order to service residents at Alkimos Beach, in the City of Wanneroo, the fastest-growing local government in Western Australia, the City partnered the developer Lendlease Communities Pty Ltd and Landcorp to create a pop up library and community space in one of the shopfronts at the Gateway Shopping Centre. As the nearest conventional public library is 12 kilometres away, the developer/local government partnership pilots a new model to provide community-led library services and programs to the growing population, and although small, has a stock of 1,000 books.

In the twelve month period from 2017 to 2018, 24 community groups used the space and between them ran 179 sessions with an estimated 1,150 attendees. In addition, there were 1,096 visitors to the library who borrowed a total of 992 items.



Left image: Alkimos Pop Up Library, Gateway Shopping Centre, Alkimos, 2018. Photo by City of Wanneroo. Top image: user borrowing items at the Self Check Terminal, Alkimos Pop Up Library, Alkimos Beach, City of Wanneroo, 2018. Photo by City of Wanneroo. Bottom image: Cultural Education Workshop, St James Anglican School, 2018.

3.10 Outcome 10: An efficient and effective approach to cultural infrastructure investment

Cultural infrastructure investment has generally been approached as disparate projects or developments in WA. There has been no alignment to an overarching strategy to determine the best value for money option or for maximising the delivery of government objectives. This results in capital and operational investment at a discrete level per building, creating inefficiencies in expenditure, duplication of efforts, and placing State Government, local governments, and not-for-profits in a reactive role for the maintenance needs of cultural infrastructure.

Resourcing and investment

Investment in cultural infrastructure is not limited to new builds. Other costs include adapting and repurposing spaces; activating spaces; operational and staffing costs; ongoing maintenance; eventual upgrades that are required to ensure the infrastructure is fit-for-purpose; and the procurement processes used to deliver them.

Fiscal and resourcing constraints experienced across the board – by government, the creative sector, and not for profits can mean the WA community gets less out of its cultural buildings and spaces. Sufficiently resourced cultural infrastructure, on the other hand, grows the capacity of the arts, cultural and creative sector to deliver the best outcomes and opportunities for a wider proportion of the WA community.

There are significant opportunities to invest in better outcomes from our existing cultural spaces by: addressing maintenance backlogs; ensuring buildings are fit-for-purpose; and upgrading digital infrastructure. This investment can increase community engagement and space efficiency by improving exhibition spaces, production spaces, conservation facilities, and digital capabilities; and addressing critical storage shortages for collections and archives.

Creating investment opportunities that leverage funding from multiple sources including State, local and Federal Government, philanthropy and the private sector can encourage opportunities to improve the functionality of WA's cultural infrastructure. This has a significant impact on the capacity of the sector to increase community engagement and deliver its services to the community.

Consequently, much of our current infrastructure is not fit-for-purpose to meet our culture and arts objectives and community demand. Critically, we have a missed opportunity to play a key role in meeting broader government objectives for economic diversification, liveable environments, childhood education, regional prosperity and Aboriginal wellbeing.

The opportunity is finding ways to be more strategic with investment, in particular, being more efficient with expenditure and incorporating operational sustainability in investment planning. A related opportunity is finding other sources of investment that can inject extra funds into cultural infrastructure.

Benefits

Cultural infrastructure is a key mechanism to deliver on State Government priorities. It is a driver for cultural tourism, a catalyst for urban renewal, a growth stimulator for the creative, knowledge and innovation economies, while providing opportunities to develop new national and international markets for WA. Cultural infrastructure supports initiatives that provide critical social benefits to the State, such as reducing youth reoffending; and improving education outcomes. Efficient and effective cultural infrastructure investment can leverage these benefits and opportunity costs to achieve best value for money investment for WA Government.

WA case study — National Anzac Centre

State-of-the-art immersive story sharing

The award-winning National Anzac Centre has become one of Australia's most significant modern cultural pilgrimages. Located within Albany's heritage listed Princess Royal Fortress, the Centre overlooks the harbour from which more than 41,000 men and women departed Australia for the Great War. From this place of reflection, visitors can immerse themselves in the Anzac legend, and follow personal stories through state-of-the-art technology, multimedia and historic artefacts.

The Western Australian Museum led the interpretative component of the National Anzac Centre, working with other State Government agencies (Department of Premier and Cabinet and the Department of Finance's Building Management and Works section), the Returned and Services League, the Federal Department of Veterans' Affairs, and the City of Albany, to deliver this very important cultural infrastructure project in time for the Centenary of Service commemorations in 2014.

The WA Museum provided sole curatorial input, engaging Canberra-based exhibition designers Thylacine and Auckland-based interactive designers Gibson Group, through a competitive process, to provide the in-gallery design. The WA Museum continues to work closely with the City of Albany which now manages the Centre to ensure integrity between the building and its stories is maintained.

The National Anzac Centre has won a variety of awards. Most recently, TripAdvisor's 2018 #1 Travellers Choice Award in Australia, #3 Travellers Choice Award in the South Pacific, and the 2018 Certificate of Excellence.



National ANZAC Centre.



On Our Beach by Spare Parts Puppet Theatre at Spare Parts Puppet Theatre, Fremantle 2019.
Photo by Jessica Wyld.

Endnotes

- ¹ Infrastructure Australia. (2019). *An Assessment of Australia's Future Infrastructure Needs: The Australian Infrastructure Audit 2019*, p. 442. Retrieved from [https://www.infrastructureaustralia.gov.au/sites/default/files/2019-08/Australian Infrastructure Audit 2019.pdf](https://www.infrastructureaustralia.gov.au/sites/default/files/2019-08/Australian%20Infrastructure%20Audit%202019.pdf)
- ² NSW Government. (2019). *Cultural Infrastructure Plan 2025+*, p. 71. Retrieved from https://create.nsw.gov.au/wp-content/uploads/2019/02/20190206_CIP2025.pdf
- ³ Government of Western Australia Department of Local Government, Sport and Cultural Industries. (2019). *WA Cultural Infrastructure Framework 2030+*, pp. 68-74. <https://www.dlgsc.wa.gov.au/culture-and-the-arts/cultural-infrastructure>
- ⁴ Infrastructure Australia. (2019). *An Assessment of Australia's Future Infrastructure Needs: The Australian Infrastructure Audit 2019*, p. 247.
- ⁵ Infrastructure Australia. (2019). *An Assessment of Australia's Future Infrastructure Needs: The Australian Infrastructure Audit 2019*, p. 247.
- ⁶ Infrastructure Australia. (2019). *An Assessment of Australia's Future Infrastructure Needs: The Australian Infrastructure Audit 2019*, p. 241.
- ⁷ Government of Western Australia Department of Treasury. (2018). *Strategic Asset Management Framework Business Case*. Retrieved from https://www.treasury.wa.gov.au/uploadedFiles/Site-content/Strategic_Asset_Management_Framework/14_SAMF_Business_Case.pdf
- ⁸ Government of Western Australia. (2019). *Diversify WA: Strong Economy Creating jobs Diverse Industries*. Retrieved from <https://www.dpc.wa.gov.au/ProjectsandSpecialEvents/Diversify-WA/Documents/DiversifyWA.pdf>
- ⁹ Government of Western Australia Department of Culture and the Arts. (2012). *Building Creative Environments: An online guide for planning arts and cultural buildings in Western Australia*. Retrieved from <http://www.dca.wa.gov.au/Documents/Developing%20Arts%20and%20Culture/Cultural%20Infrastructure/Building%20Creative%20Environments/Building-Creative-Environments-2013.pdf>
- ¹⁰ i.e. *The Kaart Koort Waarnginy (Head Heart Talking) approach*, Metropolitan Redevelopment Authority, Walley, R., & South West Aboriginal Land and Sea Council. (2017). *Kaart Koort Waarnginy*. Retrieved from <https://cdn.mra.wa.gov.au/production/documents-media/documents/mra-corporate/file/kkw-aboriginal-engagement-framework>
- ¹¹ i.e. *Gnarla Biddi METRONET'S Aboriginal Engagement Strategy*, METRONET. (2019). *Gnarla Biddi - Our Pathways*. Retrieved October 17, 2019, from <https://www.metronet.wa.gov.au/about/engagement#aboriginal>
- ¹² Bolleter, J. (2017). Counter intelligence: evaluating Wi-Fi tracking data for augmenting conventional public space-public life surveys. *Australian Planner*, 1-11. <https://doi.org/10.1080/07293682.2017.1345963>
- ¹³ Gehl, J., & Gemzøe, L. (2004). *Public spaces - public life*. Copenhagen: Arkitektens Forlag.
- ¹⁴ Gehl Institute. (2017). *Using Public Life Tools: The Complete Guide*. Retrieved from https://gehl.institute.org/wp-content/uploads/2017/08/PL_Complete_Guide.pdf
- ¹⁵ Culture Counts. (2019). About Culture Counts. Retrieved from <https://culturecounts.cc/about/>
- ¹⁶ Government of Western Australia Department of the Premier and Cabinet. (2019). *Market-led Proposals Policy*. Retrieved from http://www.finance.wa.gov.au/cms/uploadedFiles/Government_Procurement/Market-led_Proposals/Market-led_Proposals_Policy_2019_PDF.PDF
- ¹⁷ Coroner's Court of Western Australia (2019), *Inquest into the 13 Deaths of Children and Young Persons in the Kimberley Region: Recommendation 42*, https://www.coronerscourt.wa.gov.au/inquest_into_the_13_deaths_of_children_and_young_persons_in_the_kimberley_region.aspx
- ¹⁸ Victorian Government, Victorian Aboriginal Affairs Framework 2018-2023, 2018, p. 23. Retrieved from: <https://www.aboriginalvictoria.vic.gov.au/victorian-aboriginal-affairs-framework-2018-2023>
- ¹⁹ Office of Multicultural Interests. (2020). 2016 Census Languages spoken at home by people who speak English not well or not at all by age. Retrieved from https://www.omi.wa.gov.au/docs/librariesprovider2/statistics/2016-census-aboriginal-languages-spoken-at-home-in-wa.pdf?sfvrsn=7a6dd271_4
- ²⁰ Commonwealth of Australia Department of Health. (2017). National Drug Strategy 2017-2026. Retrieved from <https://www.health.gov.au/resources/publications/national-drug-strategy-2017-2026>
- ²¹ Commonwealth of Australia Department of Health. (2017). National Drug Strategy 2017-2026, p. 26. Retrieved from <https://www.health.gov.au/resources/publications/national-drug-strategy-2017-2026>
- ²² Amnesty International. (2015). *"There is always a brighter future": Keeping Indigenous kids in the community and out of detention in Western Australia*, p. 22. Retrieved from https://www.amnesty.org.au/wp-content/uploads/2016/02/CIE_WA-Report_low-res.pdf
- ²³ Thorburn, K., & Marshall, M. (2017). The Yiriman Project in the West Kimberley: An example of justice reinvestment? *Indigenous Justice Clearing House, Current In(5)*. Retrieved from https://researchonline.nd.edu.au/cgi/viewcontent.cgi?article=1137&context=arts_article
- ²⁴ Artscape, & World Cities Culture Forum. (2018). *Making Space for Culture: Toolkit*.
- ²⁵ City of Seattle, *The CAP Report: 30 Ideas for the Creation, Activation and Preservation of Cultural Space, 2017*, https://www.seattle.gov/Documents/Departments/Arts/Downloads/Space/CULTURAL_SPACE_REPORT.pdf
- ²⁶ NYC Office of the Mayor, and NYC Cultural Affairs. (2017). *Create NYC: A cultural plan for all New Yorkers*. New York. Retrieved from http://createnyc.org/wp-content/uploads/2017/07/CreateNYC_Report_FIN.pdf
- ²⁷ Hawkes, J. (2001). *The Fourth Pillar of Sustainability: Culture's essential role in public planning*. Melbourne, Australia: Common Ground Publishing Pty Ltd in association with the Cultural Development Network. Retrieved from [http://www.culturaldevelopment.net.au/community/Downloads/HawkesJon\(2001\)TheFourthPillarOfSustainability.pdf](http://www.culturaldevelopment.net.au/community/Downloads/HawkesJon(2001)TheFourthPillarOfSustainability.pdf)
- ²⁸ Government of Western Australia. (2019). *Diversify WA: Strong Economy Creating jobs Diverse Industries*. Retrieved from <https://www.dpc.wa.gov.au/ProjectsandSpecialEvents/Diversify-WA/Documents/DiversifyWA.pdf>
- ²⁹ Buckley, P., & Majumdar, R. (2018, July). *The services economy's importance to world economic growth* | Deloitte Insights. Retrieved from <https://www2.deloitte.com/insights/us/en/economy/issues-by-the-numbers/trade-in-services-economy-growth.html>
- ³⁰ Smithies, R., Bailey, J., & BYP Group. (2019). *WA Creative industries: An economic snapshot*. Retrieved from <https://www.dlgsc.wa.gov.au/department/publications/publication/wa-creative-industries>
- ³¹ Organisation for Economic Cooperation and Development. (2019). SMEs are driving job growth, but need higher investment in skills, innovation and tech to boost wages and productivity - OECD. Retrieved May 21, 2019, from <http://www.oecd.org/industry/smes-are-driving-job-growth-but-need-higher-investment-in-skills-innovation-and-tech-to-boost-wages-and-productivity.htm>
- ³² Organisation for Economic Cooperation and Development. (2019). Governments should step up their efforts to give people skills to seize opportunities in a digital world - OECD. Retrieved May 21, 2019, from <http://www.oecd.org/skills/governments-should-step-up-their-efforts-to-give-people-skills-to-seize-opportunities-in-a-digital-world.htm>

- ³³ Organisation for Economic Cooperation and Development. (n.d.). Australia Economic Snapshot - OECD. 2019. Retrieved from <http://www.oecd.org/economy/australia-economic-snapshot/>
- ³⁴ Organisation for Economic Cooperation and Development. (2019). *The Future of Work: How does AUSTRALIA compare? OECD Employment Outlook 2019 Jobs at risk of automation*. Retrieved from <https://www.oecd.org/australia/Employment-Outlook-Australia-EN.pdf>
- ³⁵ Government of Western Australia. (2019). Diversify WA: Strong Economy Creating jobs Diverse Industries. Retrieved from <https://www.dpc.wa.gov.au/ProjectsandSpecialEvents/Diversify-WA/Documents/DiversifyWA.pdf>
- ³⁶ Australia Council for the Arts. (2018). *International arts tourism: Connecting cultures*. p. 5. Retrieved from <https://www.australiacouncil.gov.au/workspace/uploads/files/arts-and-tourism-report-pdf-5bf1f3c5079ac.pdf>
- ³⁷ City of Seattle. (2017). *The CAP Report: 30 Ideas for the Creation, Activation and Preservation of Cultural Space*. Retrieved from: https://www.seattle.gov/Documents/Departments/Arts/Downloads/Space/CULTURAL_SPACE_REPORT.pdf
- ³⁸ Tourism Western Australia. (2018). *Two Year Action Plan for Tourism Western Australia - 2018 and 2019*, p.3. Retrieved from <https://www.tourism.wa.gov.au/Publications Library/About Us/Two Year Action Plan.PDF>
- ³⁹ Kantar TNS, & Tourism Western Australia. (2019). Visitor Experience and Expectations Research (VEER) 2018-19. Retrieved from <https://www.tourism.wa.gov.au/Publications Library/Events/2018-19 VEER Report - Aboriginal Tourism Section.pdf>
- ⁴⁰ Infrastructure Australia. (2019). *An Assessment of Australia's Future Infrastructure Needs: The Australian Infrastructure Audit 2019*, p. 441. Retrieved from <https://www.infrastructureaustralia.gov.au/sites/default/files/2019-08/Australian Infrastructure Audit 2019.pdf>
- ⁴¹ Australian Bureau of Statistics. (2018). The Australian Statistical Geography Standard (ASGS) Remoteness Structure. Retrieved October 21, 2019, from <https://www.abs.gov.au/websitedbs/D3310114.nsf/home/remoteness+structure>
- ⁴² Prepared by Catalyse for the Department of Local Government Sport and Cultural Industries. (2019). *2019 Arts and Culture Monitor - Survey Report*. Retrieved from <https://www.dlgsc.wa.gov.au/department/publications/publication/arts-and-culture-monitor-2019---survey-report>
- ⁴³ Bakshi, L. (2018). *Sense of belonging* (unpublished Masters Dissertation). – Australian Urban Design Research Centre, p. 229. University of Western Australia, Perth, Australia.
- ⁴⁴ Infrastructure Australia. (2019). *An Assessment of Australia's Future Infrastructure Needs: The Australian Infrastructure Audit 2019*, p. 449. Retrieved from <https://www.infrastructureaustralia.gov.au/sites/default/files/2019-08/Australian Infrastructure Audit 2019.pdf>
- ⁴⁵ Western Australian Government Department of Education. (2018). *Community Use of School Facilities and Resources in Public Schools*. Retrieved August 15, 2019, from <http://det.wa.edu.au/policies/detcms/policy-planning-and-accountability/policies-framework/policies/community-use-of-school-facilities-and-resources-in-Public-Schools.en?cat-id=3457064>
- ⁴⁶ Taylor, C., Carrigan, J., Noura, H., Ungur, S., Van, J., Gurneet, H., & Dandona, S. (2019). *Australia's automation opportunity: Reigniting productivity and inclusive income growth*. Retrieved from https://www.mckinsey.com/~media/mckinsey/featured_insights/future_of_organizations/australias_automation_opportunity_reigniting_productivity_and_inclusive_income_growth/australias-automation-opportunity-final.ashx
- ⁴⁷ Bureau of Communications and Arts Research - Department of Communications and the Arts. (2019). *Creative skills for the future economy*. Retrieved from <https://www.communications.gov.au/publications/creative-skills-future-economy>

- ⁴⁸ Moriset, B. (2013). Building new places of the creative economy. The rise of coworking spaces. *Sciences de l'Homme et de La Société*. Retrieved from <https://halshs.archives-ouvertes.fr/halshs-00914075/>
- ⁴⁹ Mulas, V., Nedayvoda, A., & Zaatari, G. (2017). *Creative Community Spaces*. World Bank, Washington, DC. Retrieved from <https://openknowledge.worldbank.org/handle/10986/28329>
- ⁵⁰ Editors, Dudgeon, P., Milroy, H., & Walker, R. (2014). *Working Together: Aboriginal and Torres Strait Islander Mental Health and Wellbeing Principles and Practice*. Retrieved from <https://www.telethonkids.org.au/globalassets/media/documents/aboriginal-health/working-together-second-edition/working-together-aboriginal-and-wellbeing-2014.pdf>
- ⁵¹ Armstrong, S., Buckley, S., Lonsdale, M., Milgate, G., Kneebone, L. B., Cook, L., & Skelton, F. (2012). *Starting school : a strengths-based approach towards Aboriginal and Torres Strait Islander children*. Retrieved from https://research.acer.edu.au/indigenous_education/27/
- ⁵² Dockery, A. M. (2010). Traditional culture and the wellbeing of Indigenous Australians. Retrieved from http://caepr.cass.anu.edu.au/sites/default/files/docs/Dockery_culture_wellbeing.pdf
- ⁵³ Dockery, A. M. (2010). Culture and Wellbeing: The Case of Indigenous Australians. *Social Indicators Research*, 99(2), 315–332. <https://doi.org/10.1007/s11205-010-9582-y>
- ⁵⁴ Thorburn, K., & Marshall, M. (2017). The Yiriman Project in the West Kimberley: An example of justice reinvestment? *Indigenous Justice Clearing House, Current In(5)*. Retrieved from https://researchonline.nd.edu.au/cgi/viewcontent.cgi?article=1137&context=arts_article
- ⁵⁵ Collard, P., Németh, S., Vince, D., & Kaderjak, A. (2016). Creating Creative Learning Environments by Creative Partnerships Programme. *Creative Education*, 7, 741–767. <https://doi.org/10.4236/ce.2016.75078>
- ⁵⁶ Government of Western Australia. (2019). *Diversify WA: Strong Economy Creating Jobs Diverse Industries*, p. 32. Retrieved from <https://www.dpc.wa.gov.au/ProjectsandSpecialEvents/Diversify-WA/Documents/DiversifyWA.pdf>
- ⁵⁷ Government of Western Australia. (2019). *Diversify WA: Strong Economy Creating Jobs Diverse Industries*, p. 32. Retrieved from <https://www.dpc.wa.gov.au/ProjectsandSpecialEvents/Diversify-WA/Documents/DiversifyWA.pdf>



Perth Observatory, Bickley.
Photo by Perth Observatory Volunteer Andrew Lockwood.

**Department of Local Government,
Sport and Cultural Industries**

Perth office

Gordon Stephenson House
140 William Street
Perth WA 6000

Leederville office

246 Vincent Street
Leederville WA 6007

Postal address: GPO BOX 8349,
Perth Business Centre WA 6849

Email: info@dlgsc.wa.gov.au

Website: www.dlgsc.wa.gov.au

