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Appendix 1

STATUTORY PLANNING CONTEXT

STATUTORY PLANNING OVERVIEW

The Australian Capital Territory (ACT) is subject to a dual planning framework, being a consequence of the Commonwealth’s decision to introduce self-government to the ACT (31 January 1989). The Australian Capital Territory (Planning and Land Management) Act 1988 (the Act) established the National Capital Planning Authority and required it to prepare and administer a National Capital Plan. The Act also requires that there be a Territory Plan prepared by a Territory planning authority responsible to the ACT Legislative Assembly, and that the Territory Plan not be inconsistent with the National Capital Plan.

The National Capital Plan, at its most general policy level, provides a framework determined by the Commonwealth Parliament, for land use and development throughout the Territory. At its most detailed level, it becomes the means for guiding the planning, design and development of Designated Areas – those areas having the special characteristics of the National Capital.

The Territory Plan does not apply to land included within Designated Areas of the National Capital Plan. In all other areas, and within the framework of the National Capital Plan, the Territory Plan guides the day to day planning and development of Canberra and the Territory.

At any given time there is only one set of statutory provisions in both the current versions of the National Capital Plan and the Territory Plan, that apply to all development at the KFDA. Any Amendments or Variations to either Plan, if approved, are incorporated into the current versions of the relevant Plans.

NATIONAL CAPITAL PLAN

Special Requirements

The National Capital Plan sets out Special Requirements which take effect under the Territory Plan, for certain areas where the requirements are desirable in the interests of the National Capital. In areas where special requirements apply, any development proposal is administered through the Territory Plan by the ACT Planning and Land Authority (ACTPLA) in compliance with the special requirements specified in the National Capital Plan.

The National Capital Plan, in Part 4.5.6, includes Special Requirements applicable to Kingston Foreshore. These Special Requirements became part of the National Capital Plan as an outcome of Amendment 29 (Kingston Foreshore), prepared in 1999 – April 2000. A number of Special Requirements specifically relate to the Commonwealth’s interest in ensuring that the Lake Burley Griffin Foreshore in East Basin continues to be developed as a major landscape feature helping to unify the National Capital’s central precincts.

There are no Special Requirements specific to the Power House precinct. However, there are four specific Special Requirements for the built form and materials of all development at Kingston Foreshore. These are:

Colour

The colour scheme of development is to be generally light in tone. Some highlighting with darker colours may be acceptable where these do not present the dominant colour scheme when viewed from across the Lake.

Roofs

A variety of roof forms, materials and colours should be introduced into the area.

Building height

The overall height of buildings in the area is to be generally consistent with that of the tree canopy of mature trees in the area. This can be achieved through buildings being a maximum of four storeys except for some taller buildings or focal elements where these do not significantly impact on the landscape of the area or detract from the massing of the Kingston Power House building.
Materials and finishes
Materials on buildings and structures near the Lake edge are to be of a durable and low maintenance nature with a high quality in the materials used. Buildings fronting the Lake edge should generally avoid the use of highly reflective materials.

It should be noted that for the purpose of these Special Requirements, that the “area” means the Kingston Foreshore area (ref: Part 4.5.6 National Capital Plan). The Kingston Foreshore area is described in the Plan as the land at Kingston bounded by Bowen Park, Wentworth Avenue (and including the Avenue), Cunningham Street, The Causeway through to Jerrabomberra Creek and a line approximately 7 metres behind the wall of Lake Burley Griffin.
Other Special Requirements of the National Capital Plan applicable to the Kingston Foreshore area relate to outdoor lighting in the area, as well as the landscape design, parking and vehicular access for Wentworth Avenue.

TERRITORY PLAN
In conjunction with the preparation of Amendment 29 to the National Capital Plan, the Territory commenced the preparation of Variation 113 to the former Territory Plan, to facilitate the redevelopment of the Kingston Foreshore area within a planning structure providing for its ultimate use as a mixed use waterfront precinct with a strong arts, cultural, tourism and leisure theme.

Variation 113 introduced ten overriding design objectives for Kingston Foreshore and general principles for urban structure and design, land use, precincts, environment, landscape, heritage and culture. The provisions of the Variation adopted a precinct approach to the determination of specific objectives for each precinct, permissible land uses, land use restrictions, and built form and materials.

The current Territory Plan was gazetted in March 2008. Included in the Territory Plan is the Structure Plan for Kingston Foreshore. The Structure Plan contains the principles and policies for development of the foreshore and specifically applies to Future Urban Areas. [The Structure Plan is a direct replication of the provisions of Variation 113 to the Territory Plan (December 1999), incorporated into the first Territory Plan.] The Structure Plan continues the precinct approach to achieving a balance of land uses across the site, with specific planning principles applicable to each precinct.

The study area is generally included in Power House Precinct ‘g’. The General Principles applicable to Precinct ‘g’ are as follows:

- To preserve and protect the heritage significant buildings and elements in a manner which encourages adaptive reuse
- To provide opportunities for activities and facilities to be integrated with the historic buildings and setting of the Power House
- To promote public access to, and experience and understanding of, the heritage significance of the place
- To respect significant views to and from the Power House
The 2008 Territory Plan introduced land use “Zones” rather than land use policies and the hierarchy of “Plans” within the Territory Plan has terminology and purpose as outlined in the Governance section of the Territory Plan.

Most of the Foreshore Area is included in a Commercial CZ5 – Mixed Use Zone of the Territory Plan, as shown on the extract map below. The green areas are zoned PRZ1 – Urban Open Space. These areas include the boat harbour, Norgrove Park and the foreshore parklands.

The ‘FUA’ overlay refers to Future Urban Areas. This overlay is used primarily for new estates (subject to an Estate Development Plan) where the subdivision and zone boundaries may be refined and amended from time to time before the individual blocks are finally computed and the consequent crown leases issue. ACTPLA then undertakes a technical amendment to the Territory Plan to confirm the subdivision plan and applicable zone boundaries. Parts of the Foreshore are still subject to an FUA overlay – significantly, Section 49.

The blue boundary around the entire area with an ‘S’ in the middle refers to the fact that the area is subject to Special Requirements of the National Capital Plan.

The Territory Plan 2008 states that the CZ5 Mixed Use Zone provides for high density residential uses in highly accessible locations (such as Major Avenues) in conjunction with non-retail commercial uses, commercial accommodation, and limited shops, restaurants and community uses.

The range of permitted uses within a Commercial CZ5 Zone include community use (includes cultural facility), hotel, motel, indoor recreational facility, residential, restaurant and shop. Additional uses permitted at Kingston Foreshore include craft workshop and tourist facility. Within the Power House precinct, further additional land uses permitted include drink establishment, indoor entertainment facility and light industry.
Development proposals for sites located within a CZ5 Mixed Use Zone are subject to the provisions of the CZ5 Mixed Use Zone Development Code. Codes identify planning, design and environmental controls for different land uses, development types, Zones and precincts. Development applications are assessed against the rules and criteria within the applicable Code or Codes.

There are three different types of Codes in the Territory Plan:

- **Precinct Codes** – apply to geographical areas which may include more than one zone or parts of zones
- **Development Codes** – apply to specific zones or development types
- **General Codes** – apply to defined development types and/or planning and design issues throughout the ACT and to Territory authorities.

There is no Precinct Code for the geographic area of Kingston Foreshore. The area specific policies that applied to the Kingston Foreshore area in the previous Territory Plan have generally been carried over into the CZ5 Mixed Use Zone Development Code under Part B – Site Specific Controls. The provisions include restrictions to certain land uses; rules and/or criteria for height of buildings, built form and amenity. As required by legislation, these provisions are consistent with the provision of the National Capital Plan.

**Development Control Plans**

In 2000, the National Capital Plan (Amendment 29) and the Territory Plan (Variation 113) were both amended with new land use policies to facilitate the implementation of the Kingston Foreshore redevelopment. Shortly afterwards, the Kingston Foreshore Development Authority (now Land Development Agency) commenced the preparation of a Development Control Plan as the basis for the preparation of Lease and Development Conditions for Foreshore leases. The provisions of Variation 113 provided the statutory planning framework for the determination of development guidelines in the form of a Development Control Plan for Kingston Foreshore.

The National Capital Plan states in its introduction that Development Control Plans (DCP) are proposed as an appropriate mechanism for specifying and applying special requirements. Such plans can be prepared jointly between the Territory and the Commonwealth and subsequently administered by the Territory. Although the Kingston Foreshore Development Control Plan is not an approved DCP by the National Capital Authority, there are similarities between the planning framework for Kingston established by the Special Requirements of the
National Capital and Variation 113, indicating that the DCP was probably determined with an intention of applying the Special Requirements of the National Capital Plan.

The Kingston Foreshore Development Control Plan was intended to be a seven part document. However only three parts were produced:

- Part 01 Development Plan
- Part 02 Public Domain Urban Design Guidelines
- Part 03 Private Domain Urban Design Guidelines.
- Part 04 was intended to be a Cultural Plan. (Susan Conroy completed this work but it was never formally adopted as part of the DCP for Kingston Foreshore.)

Part 01 includes guidelines for land use, built form, private domain, public art, traffic and parking, services, ESD, and landscape and public open space. This part also includes development principles and guidelines for the Power House Heritage Precinct. These provisions provide the most detailed explanation of the development intentions for this precinct and the manner in which the Power House is to be protected as a dominant visual structure within the Foreshore area.

However, these guidelines do not have statutory effect because they were never incorporated with either the National Capital Plan or the Territory Plan. They are, however, used by the Land Development Agency (LDA) to determine development conditions for specific sites, as a pre-requisite to design endorsement (by LDA) and subsequent development approval by ACTPLA.

The following extracts from the Development Control Plan Parts 01 and 03 are the development principles and guidelines applicable to the Precinct identified as Precinct ‘g’ in the Structure Plan for Kingston Foreshore (Territory Plan 2008).

The Kingston Foreshore Master Plan drawing is included in the Development Control Plan for the purpose of guidance and management of development in the area. From time to time, the Master Plan is updated to reflect the LDA’s current subdivision and development intentions for the area.

After the gazettal of the ACT Planning and Development Act 2007, the use of development conditions has been replaced by either Precinct Codes or Development Codes. The Zone Development Codes are inherently general in their provisions. Accordingly, the LDA has been pursuing a geographically specific Precinct Code for Kingston Foreshore. It has yet to eventuate.

The Development Control Plan is still in use by the LDA as guidelines to development of the Foreshore. However, the recent release of the Kingston Foreshore Promenade sites: 18, 19 & 20 in February 2010, saw the release of a new document by the LDA: Kingston Foreshore Promenade Sites 18/19/20 Urban Design Guidelines. This document contains the following disclaimer:

Prospective purchasers should note that the guidelines have no statutory effect under the Planning and Development Act 2007 or the Territory Plan 2008. The guidelines cannot be considered by ACTPLA in making a decision on any subsequent Development Application that may be lodged for its consideration.
POWER HOUSE HERITAGE PRECINCT

"To preserve and protect the heritage significant buildings and elements in a manner which encourages adaptive reuse, public access to and experience and understanding of the heritage significance of the place."

TP V113

The Power House and the Bulk Store comprise the heritage building group. This building group is to be retained and adaptively reused. These buildings will be the focal element in a lively pedestrian precinct that will have an open landscape frontage and forecourt to Wentworth Avenue. The distinctive gabled tile roof of the Power House will remain the dominant landmark building of the Foreshore development and will be visible from most vantage points particularly from across the lake and from Kings Avenue Bridge. There is an opportunity for the construction of a new structure on the site of the original chimney. For example, a viewing tower providing a wonderful vantage point for visitors to view the entire Foreshore could project above the Power House ridge line.

The Power House heritage precinct is subject of a Conservation Management Plan that establish principles for protecting and conserving the heritage values of these architecturally and culturally significant buildings and structures.

Development principles for the Power House precinct set out in Part 3 Private Domain Urban Design Guidelines define the building zones for new development in this Power House precinct and the relationship with the reused existing heritage structures.

Development to the southwest of the Power House will be restricted to maintain clear views of the principal building facades from Wentworth Avenue. A market square will extend through to Wentworth Avenue to create a forecourt to the Power House.

The geometry of this square is generated from the orientation of the Power House. It sits at an oblique angle to the predominant street grid. This creates a sequence of distinctive transitional spaces as the street grid meets the curve of the lake foreshore. The change in the geometry opens up vistas past the Power House to Takapau Park and into the site from Wentworth Avenue.

As well as adaptively reusing the existing structures it is intended to reinvent and reinvigorate the surrounding area as a lively centre of workshops and markets with the creation of a new building to house these activities.

It is envisaged that these new buildings will be differentiated from the heritage buildings by development of more "industrial" architectural quality intended to form a contrasting backdrop to the heritage structures. Ultimately, it is envisaged that the lively activities like the Bus Depot Markets would be located in these buildings.
The ground floor of the market buildings will be set at grade to ensure that the edge is permeable to support active retail and recreational frontage opening directly onto the square. A mezzanine level in the market buildings or two storey circulation walkway will enable direct public access to the working floor of the Power House.

Parking to service the activity focused in this area will be provided for in a parking structure. Refer to DCP Part 05 Parking Management Policy.
POWERHOUSE

POWER HOUSE PRECINCT SITE PLANNING

Block Layout
New buildings and structures may be located to the north east of the existing railway line except for the Bulk Store extension for which the building envelope is defined. No new major structures or buildings are to be built to the south of the Power House complex.

Access
Vehicular access to the site will be from Mundaring Street and the secondary street leading to the Giles Street extension. Service vehicles only will be permitted to use the shared zone of the Power House Complex forecourt.

Pedestrian access will be from the Wentworth Avenue frontage and from surrounding streets. Design of the forecourt should also accommodate access by people with disabilities from Wentworth Avenue.

On Site Parking
On site parking is to be accommodated in the short term as surface parking. In the long term a parking structure servicing this precinct and the surrounding areas is to be located on this site within the market buildings envelope. Surface parking is to be designed to incorporate landscaping with trees of medium to large canopy to provide shade to parked cars, visual softening and partial screening to surrounding residences. Surface parking must be designed for casual surveillance by adjacent buildings.

Landscaping
The existing heritage listed trees are to be retained where their condition makes this appropriate. The forecourt and spaces immediately around the heritage buildings are to be kept free of trees to maximise the visibility of the structures. The buildings themselves will provide shade to the squares created. High quality hard landscape finishes are preferred in order to create a refined clean urban design. Trees are to be restricted to street trees to the development bounding the precinct to the south.

Soft landscaping should be used to create a park like setting for buildings north east of the Power House on Mundaring Street.

Heritage Elements
The railway line is to be marked out on the site. Likewise a structure to mark the location of the demolished chimney is to be constructed. Interpretative material is to be provided to the entire precinct in accordance with the Power House interpretative plan currently being prepared.
POWERHOUSE PRECINCT SECTIONS

Section PH01 Bulk Store Extension.

Intent
To extend the Bulk Store in order to provide a viable and competitive adaptable reuse for this building. It is intended that this building will house arts / cultural activities or other appropriate uses.

Mandatory Measures
- Build to zero lot line to parapet level
- One storey (with mezzanine permitted)
- Building height of the extension is to be no higher than the Bulk Store ridge line.

Guidelines
- All services plant to be concealed / screened integrally to the architectural roof form or building mass.
- High quality of fine detailing to street create interest at pedestrian scale
- Awning are permitted at street level to provide street level protection in a form to complement the architecture on the southwest façade.
- Building mass and detailing are to complement the existing structure. Irregular of the existing Bulk Store massing construction is not seen as appropriate as it will detract from a clear reading of the heritage component ie. Robust / industrial aesthetic is anticipated for any Bulk Store extension.
- Extension to the Bulk Store should be designed as an appropriate termination for the vista along the secondary street running parallel to Wentworth Avenue.
Section PH02

Arts / Market Buildings.

Intent
To create buildings to accommodate markets and arts / craft/cultural activities.

Mandatory Measures
- Maximum two storey Undercroft / basement public parking to be provided

Guidelines
- Potential upper level link to Power House on entry axis from the market buildings is to be allowed for.
- Market building complex is anticipated to be a robust industrial aesthetic and to create, in effect, a backdrop to the Power House and Bulk Store as seen from Wentworth Avenue. This could be achieved either by developing a continuous frontage or creating a two storey walkway / colonnade element linking a series of buildings to a line parallel to the existing railway line.
POWER HOUSE PRECINCT MATERIALS / ELEMINT PALETTE

Materials

Intent

It is anticipated that a robust industrial aesthetic be utilised for the Bulk Store extension and the Markets / Arts building.

Select materials and create details to reflect a contemporary interpretation of a marketplace that creates an environment suitable to house innovative arts, craft and cultural practices and enterprise.

Achieve a high quality of finish that is durable and low maintenance with detailing that is purposeful and adds compositional interest and clarity to the building facades.

Mandatory Measures

Robust industrial materials which are compatible with the rendered masonry and red tile roofs of the existing heritage buildings but do not replicate them.

Materials and finishes should generally be light in tone.

Guidelines

Use of “industrial” materials such as steel, glazing and lightweight infill panels or a similar suite of contrasting materials should be considered.

Judicious use of high tone colours in detail elements to contrast with the predominant light tone such as exposed structure, metalwork and the like.
HERITAGE CONTEXT & CONTROLS

Appendix 2

HERITAGE CONTEXT & CONTROLS

KINGSTON POWER HOUSE PRECINCT (ITEM 20048)

Location
Section 8, Blocks 8, 11, 14 & 24 Kingston

Significant Features
Features include:

a) Power House
b) Fitters' Workshop
c) Original alignment of the railway, existing railway track and embankment
d) Landscape elements: Monterey Pine, White Brittle Gum
e) Base of second chimney stack
f) Fabric and operation of the siren and whistle
g) 1948 Switch Room

External Controls (Specific Requirements)

i) Buildings including alterations and additions (from ACT Heritage Council Citation):

a) The Power House is to remain the dominant feature of the Precinct in any future development.
b) The industrial character, form and scale of the Power House and Fitters' Workshop shall be retained. External additions to the Power House, Fitters' Workshop and 1948 Switch Room shall only be permitted if the proposed additions do not adversely affect the heritage significance of the place.
c) External alterations to the Power House, Fitters' Workshop and 1948 Switch Room, including alterations to external finishes, shall reflect and complement the architectural style of the buildings.
d) Internal alterations or additions to the Power House and Fitters' Workshop will respect proportions of space and may only be permitted where it can be demonstrated that they will not adversely affect the heritage significance of the place. Any alterations or additions shall be undertaken in accordance with a Conservation Management Plan approved by the ACT Heritage Council and any subsequent amendment of that plan. Any proposed works which will require the alteration or removal of the significant internal fabric identified at Schedule 1 will require a Development Application.
e) Any new buildings or elements shall be consistent with the architectural character of the place, and where possible, shall positively enhance the public's ability to understand its former industrial use and historic role in the development of the National Capital. New construction shall only be permitted where it can be demonstrated that it will not adversely affect the heritage significance of the place and will not affect the landmark qualities of the Power House and Fitters' Workshop.

iii) Landscape (from ACT Heritage Council Citation):

a) The plantings on the corner of Mundaring Drive and Wentworth Avenue of Monterey Pine (A) and White Brittle Gum (B), and those to the west of the Power House of White Brittle Gum (B), are to be conserved and when appropriate, replaced with the same species of tree. All are to be maintained.
b) The alignment of the former railway and existing railway track should be retained as a linear open space and appropriately expressed in future landscaping treatment. An indicative portion of the existing railway track should be retained, conserved and interpreted in situ.
c) The immediate spaces surrounding the Power House, Fitters' Workshop and railway alignment that demonstrate the industrial servicing and operation of these buildings shall be retained and appropriately landscaped.
d) Significant visual links shall be retained between the Power House and (i) East Basin and (ii) Bowen Park. The prominent gables and roof form of the Power
HERITAGE CONTEXT & CONTROLS

House shall be visible from potential water transport links to and from the Kingston Foreshore area.
e) Excavation and landscaping works shall be undertaken in accordance with approved archaeological procedures.

Comment
The only visual link that will remain to east basin is the view toward Mt Pleasant. The prominent gables and roof form of the Power House will not be visible from potential water transport links to and from the Kingston Foreshore Area.

Conservation Management Plan Review, August 2001 vols 1 & 2 by Peter Freeman Pty Ltd
This was concurrent with the Heritage Listing but additional relevant comments are included below. It is a review report as it updates the 1993 Conservation Management Plan (CMP) by Freeman Collett and Partners and a 1996 Cultural Heritage Mapping study by Peter Freeman Pty Ltd.

The rail embankment should be retained and expressed in future landscaping treatments.

The Power House and Fitters' Workshop are to have an open landscape frontage and forecourt to the Wentworth Avenue.

Development to the south and west of the Power House will be restricted to maintain clear views of the principal building facades from Wentworth Avenue. A Market Square will extend through to Wentworth Avenue to create a forecourt to the Power House. The geometry of this square is generated from the orientation of the Power House. It sits at an oblique angle to the predominant street grid. The change in the geometry opens up vistas past the Power House to Telopea Park and into the site from Wentworth Avenue.

No new major structures or buildings are to be built to the south of the Power House complex.

Vehicle access to the site to be from Mundaring Street and secondary street leading to Giles Street extension.

Service vehicles will be permitted to use the shared zone of the Power House Complex Forecourt.

Access for pedestrians including people with disabilities is to be from Wentworth Avenue.

The forecourt and spaces immediately around the heritage building are to be kept free of trees to maximise the visibility of the structures. The buildings themselves will provide shade to the squares created. High quality hard landscape finishes are preferred in order to create a refined clean urban design – trees are to be restricted to street trees to development bounding of the precinct to the south.

Building height of any extension to the Fitters' Workshop is to be no higher than ridge line. Building mass and detail is to complement the existing building. Imitation of existing masonry construction is not seen as appropriate as it will detract from the clear reading of the heritage component. Use of industrial materials of steel, glazing and lightweight infill panels or similar suite of contrasting materials should be considered.

Adaptive reuse of the Fitters' Workshop could include a mezzanine.

FORMER TRANSPORT DEPOT (Notifiable Instrument NI 2010—595)

Location
Part of Section 49, Block 13 Kingston

Significant Features
Features include:
  a) Fully welded rigid steel portal frame
  b) The presence of former Transport Depot buildings with open spaces defined by the portal frame
HERITAGE CONTEXT & CONTROLS

c) The orientation of the building in relation to the former railway siding and Wentworth Avenue

External Controls (Specific Requirements)
The citation refers to the general Heritage Guidelines adopted under section 27 of the Heritage Act 2004 and that any work to respect its heritage significance and be guided by a CMP.

Conservation Management Plan Draft 2/12/2010 by Philip Leeson Architects
Information from executive summary on conservation policies as they affect external controls are:
- Northern annex and section on west end outside upper hall can be demolished
- Existing facades on west, south and east to be retained
- Existing relationship to Wentworth Avenue and former railway siding to be maintained
- Relate building to Kingston Industrial/Arts Precinct
- Trees along Wentworth Avenue to be retained
- Opening up north façade once northern annex is demolished is possible

Internally the general volumes are to be retained although a glazed separation of upper and lower halls is possible and some expansion of first floor at each end of the lower hall is possible.

Comment
Other elements discussed with Philip Leeson Architects which will be incorporated into the CMP include:
- Paving to the west end to remain an open area
- Height controls for any new buildings to the north to be similar to existing buildings

FITTERS’ WORKSHOP

Location
Part of Section 49, Kingston.

The building is within the Kingston Power House Precinct but a separate CMP has been prepared and the issues relevant to this study are discussed here.

Information from opportunities and constraints and conservation policies as they affect external controls are:
- Area of former buildings to east are archaeologically sensitive and need further study/watching brief
- Retain railway alignments/embankments either side of workshop and the railway platform wall between workshop and Former Transport Depot
- Areas toward Power House to remain open with no plantings or structures and hard landscape finish sympathetic to industrial character
- Areas to north and south to remain open and interpret railway line
- Areas to east can include new structures with some consideration of interpreting former layouts
- New structures be sympathetic to industrial character and echo the form of previous buildings
- Provide a distinct visual break between new buildings and workshop

Internally:
- Restrict areas which are closed off
- The current proposed use of the building as a working print studio would seem to be a sympathetic use

Comment
The CMP is written from the context of a predetermined use and proposed layout of the building and lacks policy such as retention of the overall volume or appreciation of the volume although it may be inferred from other comments. In the review of the sketch plans D.
HERITAGE CONTEXT & CONTROLS

Marshall’s Heritage Report states that the proposed adaptive reuse by Megalo has ‘high impact on internal space’ and that it is partly consistent with the CMP recommendation and partly inconsistent with ACT Heritage Register specific requirement d) ‘respect the proportions of space’ by including a mezzanine and also with some of the external alterations. It is understood a mezzanine is no longer proposed.

OTHER COMMENTS

Former Switch Room (Chapel)
This is to be conserved under the ACT Heritage Citation and receives little comment in the Freeman CMP except that any new work should aim to replicate the original detailing.

Wentworth Avenue
The trees along Wentworth Avenue are an important element associated with the precinct and should be conserved. More research on the original plantings, the current condition and management recommendations is required with the aim of reinstating the original plantings.
HERITAGE CONTEXT & CONTROLS

Appendix 3

The existing statutory planning provisions of the National Capital Plan and the Territory Plan - particularly the Kingston Structure Plan - provide a range of development controls applicable to the Kingston Foreshore area, as well as specific controls for the Power House Precinct. In view of the change in emphasis and opportunities highlighted in this report for the development of a Kingston Arts Precinct, this Appendix collates all existing development controls and proposes additional controls to apply to all future development within the Precinct.

Development Control Principles

Principles aim to reinforce the ten qualitative design objectives for the development of Kingston Foreshore (ref: Structure Plan for Kingston Foreshore) with particular emphasis on:

- To ensure that the heritage significance of the site is recognised and that in particular the Power House remains a landmark building
- To achieve an environment with pedestrian scale and discipline and one which places less reliance on the need for cars
- To achieve exemplary urban design in terms of views, vistas containment, environmental quality, design and architecture.

Land Use principle 2(f):

- Facilitate the development of local cultural industries at Kingston Foreshore through the broad interaction of heritage, sustainable ecosystem, leisure/recreational and creatively-based activities.

Precincts 3(d):

- The Power House precinct is to preserve and protect the heritage significant buildings and elements in a manner which encourages adaptive re-use, public access to, and experience and understanding of, the heritage significance of the place.

Precinct ‘g’:

- Preserve and protect the heritage significant building and elements in a manner which encourages adaptive re-use
- Provide opportunities for activities and facilities to be integrated with the historic building and setting of the Power House
- Promote public access to, and experience and understanding of, the heritage significance of the place
- Respect significant views to and from Power House

DCP provisions to apply to future development:

- The Power House, Fitters Workshop (and the former Transport Depot) provide the focal element to a lively pedestrian precinct that will have an open landscape frontage and forecourt to Wentworth Avenue.
- The Power House, with its distinctive gabled tile roof, will remain the dominant landmark building of the Kingston Foreshore area and will be visible from most vantage points, particularly from across the lake and from Kings Avenue Bridge.
- Development between the Power House and Wentworth Avenue (to the south west) will be restricted (not permitted) in order to maintain clear views of the principal building facades of the Power House, from Wentworth Avenue.
- Materials and finishes should generally be light in tone. Judicious use of high tone colours in detail elements to contrast with the predominant light tone, such as in exposed structure, metalwork and the like, will be permitted.
- A market square will extend from Wentworth Avenue to the Power House, providing a forecourt to the Power House. The geometry of the square is generated from the orientation of the Power House, at an oblique angle to the predominant street grid. This facilitates the creation of a sequence of distinctive transitional spaces as the
HERITAGE CONTEXT & CONTROLS

street grid meets the curve of the lake foreshore. This changing geometry opens up vistas past the Power House to Telopea Park and into the site from Wentworth Avenue.

- The existing heritage listed trees are to be retained where their condition makes this appropriate. The forecourt and spaces immediately around the heritage buildings are to be kept free of trees to maximise the visibility of the structures. The buildings will provide shade to the squares created.
- Soft landscaping to be used to create a park like setting for buildings north east of the Power House on Eastlake Parade.

Proposed Additional Development Control Principles – Kingston Arts Precinct

- A robust industrial aesthetic is to be used for new buildings attached to, or close to, the Fitters Workshop. Building materials and detailing should create an environment suitable to house innovative arts, crafts and cultural practices and enterprises.
- All new buildings within the Arts Precinct to achieve a high quality of finish that is durable and low maintenance with detailing that adds compositional interest and clarity to the building facades. Robust industrial materials are to be used which are visually compatible with the rendered masonry and red tile roofs of the existing heritage buildings, but do not replicate them.
- Principal vehicular access to the Precinct will be provided from East Lake Parade
- A new road (Railway Street?) will be provided to the north of, and parallel to, the railway embankment, in order to provide enhanced access to the heritage group of buildings as well as to development sites fronting East Lake Parade.
- A shared pedestrian/vehicular laneway to be provided between Railway Street and Printers Way.
- New development sites within the Arts Precinct to be designed to facilitate passive surveillance of adjacent areas of the public domain, particularly pedestrian walkways linking the forecourt and urban spaces immediately around the heritage buildings, with the lakeshore and harbour front.
- Future extensions to the Fitters Workshop to be no higher than the height of the eaves of the Fitters Workshop (approximately two storeys) and within the building zone identified on Development Control Plan No XXX. The ground floor of any extended building area to be at grade to ensure that its edge is permeable and able to support active retail frontages opening directly to areas of the public domain.
- No buildings or major structures will be permitted within the two major vista zones, located on an extended alignment from Trevillian Quay to the Fitters Workshop; and from the foreshore parklands and pedestrian bridge in the vicinity of Block 6 Section 62 Kingston, to the Power House.
- The proposed vista zone between Trevillian Quay and the Fitters Workshop will be partly developed as a road link between Eastlake Parade and Railway Street. The vista zone between the Power House and the lakeshore will be developed as a pedestrian walkway where no vehicular access is permitted.
- The vista zones will be paved and provided with low shrubs and plantings, consistent with CPTED principles, and in order to maintain uninterrupted views between the lakeshores, and the Power House and Fitters Workshop.
- Off street parking generated by additional floor space for new cultural facilities within the Arts Precinct, to be provided in a basement level car park under the building zone adjacent to the Fitters Workshop.
- Additional short stay visitor parking within the Arts Precinct to be provided to the west and south west of the Power House building, in the locations identified on Development Control Plan No XXX. These areas to be provided with screening/shade trees in accordance with an approved Landscape Master Plan for the Arts Precinct.
HERITAGE CONTEXT & CONTROLS

- Succession plantings to be provided to historic tree groups in accordance with the Landscape Master Plan.
LANDSCAPE PRINCIPLES & RECOMMENDATIONS

Appendix 4a

LANDSCAPE PRINCIPLES & RECOMMENDATIONS

The aspirations for the Kingston Arts Precinct (KAP), as an active and vibrant focal point for the Territory’s leading visual arts activities and for the community, require exemplary external spaces which will give realisation to the development principles of both the Kingston Foreshore generally, and of the precinct specifically.

In addition to meeting the various statutory and regulatory controls including those summarised in Appendix 3a Landscape Planning Context, planning and design for external spaces for the KAP should adopt a thoughtful and contemporary design approach to the site, which will provide an exemplary urban landscape setting supporting the needs of the community, residents, arts organisations and administrators.

The following sections outline supplementary requirements for the implementation of the KAP, generated through project investigations and consultation, and in support of overall KAP goals and objectives. Conditions, some discussion and principles and recommendations are provided for pedestrian circulation, spatial requirements, landscape character and vistas, heritage landscape elements, and vegetation. Objectives for Environmentally Sustainable Development (ESD) and Landscape Management are also considered in brief.

PEDESTRIAN CIRCULATION

Project Goals and Objectives
KPA project goals relevant to access and circulation are:

- Accessibility: KAP is an accessible environment where a visible diversity of arts and culture may be generated, expressed, experienced and promoted.

KPA project objectives relevant to access and circulation are:

- Entry points to the precinct are welcoming and inviting, contribute to defining the character and flow of movement through the precinct to facilitate people in their engagement with the suite of activities and programs onsite.
- The precinct is a safe and secure place at all hours of operation

Connectivity and circulation for pedestrians, cyclists and public transport users to surroundings and to wider Canberra will be a key consideration in achieving an equitable, accessible and interactive precinct. A high degree of connectivity to Kingston and to Lake Burley Griffin parklands, a ‘gateway’ element to Wentworth Avenue, safe and legible connections to adjacent foreshore sites, and provision of safe and attractive routes will be required.

The figure below illustrates Existing Conditions – Pedestrian Circulation.
Improve visitation by increased connectivity to Kingston Shops / Green Square

Access between the KAP and the shops offers opportunity for integration of the precinct with the visitor experience of Kingston, but is presently limited to narrow footpaths within road reserves without a continuous visual corridor, entering at the western corner of the Former Transport Depot building. This approach is constrained, characterised by complex grade changes and proximity to the busy Wentworth Avenue, and offers limited sense of arrival to
LANDSCAPE PRINCIPLES & RECOMMENDATIONS
the Precinct. Capacity (width) of footpaths diminishes as users approach the precinct, and while widening is limited by street trees and the existing annexe to the Former Transport Depot building.

Recommendation: Increase likelihood of visitation between the Shops and KAP by upgrading capacity and legibility of connecting paths, through sensitive and well-considered application of way-finding elements such as pathway character, signage, etc.

Enhance Connectivity with Suburban Kingston
Access to and around the precinct from suburban Kingston is characterised by narrow community footpaths associated with the existing road network, with points of entry typically at signalised street intersections. The scale of the existing network, especially along Wentworth Avenue, is a constraint to safe and welcoming circulation.

Recommendation: Increase capacity of the path adjacent Wentworth Avenue to approximately 2.5m – 3.0m wide will enhance user experience, safety and amenity.

Integrate Pedestrian Network with Parklands and Lake Burley Griffin
Connection from KAP to Telopea and Bowen Parks is via indirect pathways detouring to the intersection of Eastlake Parade and Wentworth Avenue, and requiring users to use a narrow path along Wentworth Avenue. Access Lake Burley Griffin is indirect and poorly defined, requiring users to negotiate a range of path types with little visual logic or integration with the road system. The northern corner of Eastlake Parade is provided with a stone ‘landing’ treatment, but with no corresponding landing on the northern (Bowen Park) side. The connection to Bowen Park from that corner is visually isolated from the Precinct by the sub-station and screen plantings, though offers perhaps a more legible direct connection to the visible parklands and Lake Burley Griffin beyond.

Recommendation: Direct and legible connection to Bowen Park and Lake Burley Griffin is desirable to encourage visitation to the KAP by users of the Lake, and to promote the KAP as a principle destination for users of the wider Lake. This will involve formalising road crossing points, reconstruction of mixed path types to provide a more legible hierarchy of treatments, and upgrading paths within Unleased Territory Land. A significant corridor directly between the Power House and Bowen Park will coincide with a visual corridor connection in accordance with heritage principles.

Provide a High Profile ‘Gateway’ to Wentworth Avenue
The existing (gravel) axis linking Wentworth Avenue and the Power House (Glassworks) provides a strong visual site element, but is under-utilised as a pedestrian approach due to granular surfacing and a location set away from principle pedestrian approaches. The presence of both the landscape ‘pocket park’ and proximity of mature trees partially screens the axis, and the Power House.

Recommendation: The generation of a significant ‘landmark’ visual marker and pedestrian entry point to the KAP is desirable to encourage visitation and offer a high quality interface with the Wentworth Avenue frontage. This should achieve a high level of design integration with retained service-yard pavements, existing trees, and involves reconsideration of the ‘pocket park’ element. Landscape treatments and plantings should be appropriate for a ‘marker’ entry, and be kept sufficiently low to maintain views to the Power House.

Ensure Legible and Appealing Connections to Existing Foreshore Developments
Connectivity to and through existing developments along Eastlake Parade and Printer’s Way adopts kerb-side footpaths characterised by adjacency to parallel parking, with pavement and street tree treatments generally consistent with Development Control Plan (DCP). Printers Way is expected to serve as a key route for pedestrian entry into the KAP. Access between the KAP and resident entries to the Waterfront development is considered a secondary movement route, though public thoroughfare through the development to Lake Burley Griffin is intended but is presently blocked by a locked gate.

Recommendation: Encourage direct entry from Printers Way as a key approach by providing unencumbered pedestrian access into the KAP in a manner which is sensitive to existing streetscape alignment / treatments. Encourage direct access to Lake Burley Griffin through the Waterfront development.
LANDSCAPE PRINCIPLES & RECOMMENDATIONS

Achieve a High Profile Address to Pending Foreshore Public Realm and Developments

Public lake edge promenades, parkland and gardens between the Waterfront and Site 18, and bridge connections to the island and harbour elements (proposed by the Land Development Agency at time of this study) will be significant generators of user activity and public interest. Integrated and legible connections of the KAP to these areas are required to establish the KAP as an integral component within the wider foreshore.

Recommendation: Achieve continuous and legible physical connections combined with generous visual corridors to public areas, the island and harbour front developments to achieve maximum connectivity to the foreshore environs. Development of properties between the KAP and foreshore, and determination of road connections, should accommodate direct connectivity to the proposed island pedestrian bridge, Trevillian Quay, and at least one other secondary connection to with appropriate consideration given to pedestrian points of crossing Eastlake Parade.

Resolve access between Former Transport Depot and mixed use development adjacent southern limit of site.

Access between Wentworth Avenue and the rear (southern) facade of the Former Transport Depot building is presently restricted by locked gate. The proximity of the adjacent residential development on Section 45 makes provision of formal access at this point unsuitable in terms of personal safety and crime prevention.

Recommendation: Preclude physical connection at this point.

Give Priority to Pedestrians and Cyclists

Participation of walkers, cyclists and other pedestrians in the life of precinct streets, spaces and frontages will benefit from generous, interconnected and inviting routes for these users, and their safe and thoughtful integration alongside necessary vehicle traffic and parking network.

Recommendation: Give priority to cyclists and pedestrians to & through the site by providing generously scaled routes, frequent bicycle parking options, and identification of pedestrian priority through road crossings, blisters, shared zones, etc.

A Safe, Attractive and Legible Pedestrian Network

A new network of routes should provide a logical extension of existing routes from adjacent developments, and be characterised by legibility, safety and a high standard of visual amenity. The positive attributes of both the surrounding foreshore and of the new KAP should interface in a manner which is both respectful and exciting.

Recommendation: Pathways provide direct and continuous lines of approach to destinations and spaces, offer a diversity of experience by providing a variety of hard and soft treatments within a consistent palette which draws on the successful elements of the Kingston Foreshore DCP / prior public realm works enlivened by KAP-specific character inclusions. Built form, plantings and spatial arrangements maximise appreciation of key vistas and heritage elements, and contribute to a legible hierarchy of routes. Pathways receive appropriate shade from summer sun, and are punctuated by points of rest and interest.

Maximise Safety and Accessibility

Achievement of a precinct which maximises user safety and equity of access will be a pre-requisite for achieving objectives of engaging visitors with the full range of activities and programs onsite in a safe and secure environment.

Recommendation: CPTED and accessibility principles are incorporated into circulation networks and associated built form and landscape.

Encourage Access via Public Transport

One bus stop currently exists immediately adjacent the site, on Wentworth Avenue. Access to this is via non-compliant (stepped) pathway, and is remote from the main KAP entry zone.

Recommendation: Maximise opportunity for use of public transport by improving accessibility to existing bus stop and / or relocation to a location more directly related to Power House & Former Transport Depot entries (consistent with the DCP Part 2), and by
LANDSCAPE PRINCIPLES & RECOMMENDATIONS

generating appropriate routes and stops for public transport internal to the Kingston Foreshore development.

LANDSCAPE SPATIAL REQUIREMENTS

Project Goals and Objectives

KAP project goals relevant to spaces, vistas & character are:

- Infrastructure: KAP provides infrastructure and resources for contemporary arts practice by local and visiting artists, designers, makers and creative businesses.
- Creative Solutions: KAP is a place that is adaptable and flexible and uses creative solutions to support engagement and sustainability alongside inspirational arts and cultural experience.
- Financially Viable: KAP is financially viable through a mix of financial arrangements alongside the strength gained from the clustering of artists, designers, makers and creative business in a mixed use residential, retail and commercial precinct.

KAP project objectives relevant to spaces, vistas and character are:

- Entry points to the precinct are welcoming and inviting, contribute to defining the character and flow of movement through the precinct to facilitate people in their engagement with the suite of activities and programs onsite.
- Organisations that relocate to the precinct are accommodated in spaces that are suitable to their activities and support growth and evolution.
- The endeavours of contemporary artists, designers and makers, cultural organisations and creative business are supported into the foreseeable future through the provision of suitable hard and soft infrastructure,
- The precinct is a safe and secure place at all hours of operation

Outdoor spaces must adequately and appropriately provide for the diversity of users of the site, and provide flexibility in the short and long term. The precinct is expected to accommodate - often simultaneously - major public realm and open spaces, dedicated and secure facilities for tenant / organisations, accommodation for artist/s in residence, exhibitions, public programmes, residential occupants, and commercial / retail tenancies.

A Generously Scaled Public Realm

The Structure Plan for Kingston Foreshore describes the objective public domain occupying approximately fifty percent of the site. The method for measurement of this ratio is unclear, as is the application of the target to any individual precinct.

Requirement: The development of the KAP shall demonstrate a commitment to articulation of the public realm of the Kingston Foreshore by contributing to the target of 50 per cent public realm.

Comprehensive Public Realm Spaces, Providing a Focal Point for The Foreshore

The KAP requires a comprehensive suite of public spaces which will provide a 24-hour setting for engagement of residents, the community, tenants and visitors with the various functions of the KAP.

Recommendation: Public realm external spaces should include precinct arrival & orientation zones, areas dedicated to landscape open space amenity, generous building surrounds & forecourts, and large interconnected publicly available spaces (in part defined by heritage buildings) for community celebrations and festivals, performances, markets, buskers, performers, spruikers, etc. The major courtyard space created by a new purpose built facility, Fitters workshop and Former Transport Depot should be publicly accessible 24 hours a day, with the existing (granular and paved) area between the Power House and Fitter's Workshop upgraded to an all-weather and trafficable surface, complimenting the principal courtyard space and capable of being use either independently or collectively. Public toilet facilities are to be available at a central location.

Facilities to Attract and Retain Tenant / Organisation Facilities

External spaces are required offering convenient, safe and attractive settings for the ongoing operations of occupants, and be sufficiently flexible to cater for future adaptation, expansion and change of tenancy.
LANDSCAPE PRINCIPLES & RECOMMENDATIONS

Recommendation: The development should include:
- A small - say, 50m2 - secure comfortable outdoor space catering for small invited gatherings;
- Dedicated (or flexible, combined with above) space/s capable of serving as outdoor studios for occupants;
- A secure internal building courtyard (connected to a principle building foyer, public programme area or exhibition space) - say 150m2 - which can be used as a spill-out space for events, for hire, exhibitions, etc.
- Artist in Residence's private space/s - say 20m2 per residence.
- Staff and artist meeting / break-out spaces (possibly integrated with public space)
- Materials storage / loading / delivery requirements should be determined and incorporated.

Accommodate a Wide Variety of Exhibition and Public Programmes
External spaces are required for the ongoing provision of public programmes run by tenants and organisations, and providing opportunity for exhibition of creative pursuits and endeavours.

Recommendation: A hierarchy of external space/s made available (possibly integrated with public spaces, rooftop or internal building courtyard space/s above made available) for invited guests and community participants to engage in outdoor workshop studios for classes and external exhibition of visual arts experiences.

Support commercial / retail opportunities
Commercial enterprises open to visitors and the public contributing to the financial, social and artistic life of the KAP will require external spaces accommodating a diverse range of commercial enterprises.

Recommendation: External spaces provided for outdoor cafe leasing, expansion of Former Transport Depot markets into outdoor areas, and third party (organisation, public or government agency) shared use or hire of key public plaza and courtyard spaces.

A ‘Drawcard’ Element
Recognition of the precinct as a desirable destination for visitors, residents and tourists, as well as an inspirational setting for cultural experience, will benefit from the presence of at least one key major activity element which will compliment the landmark facilities and cultural programmes available to visitors. The nature and form would require consideration, but may be something like a major artistic commission or installation or interactive activity (relocation of a significant drawcard the carousel in City Walk, Civic may warrant further investigation).

Recommendation: Inclusion of a drawcard element should be considered, in a key location such as the new urban market square space.

Creative Design Form
Engagement of visitors with the arts practice activities can be supported by achieving high visibility of artistic pursuit and outcomes to users, which will contribute to appreciation of the KAP as lively and industrious.

Recommendation: External spaces are provided which interact with programmes and products of the organisations within buildings, by provision of some permeable building frontages revealing workshop activity, studios, shopfront displays of wares, etc. Selective and thoughtful integration of utilitarian and industrial spaces (eg. loading docks) into the public realm can also contribute to the perception of the precinct as a 'working' site.

Places for Interaction
Generation of a lively, energetic and productive social fabric will benefit from external spaces which promote discourse, meetings, gathering and contemplation.

Recommendation: ‘Incidental’ interactions between artists, administrators, visitors and the community are encouraged by providing spaces where collaboration and informal meetings are likely, eg. seating opportunities beneath shade trees, elevated locations with good prospect over site activity, etc.
LANDSCAPE PRINCIPLES & RECOMMENDATIONS

Diversity and Flexibility
Successful accommodation of multiple organisations, tenants, agencies and programmes within a dedicated precinct requires the external spaces to be responsive to dynamic user Recommendation, in the short term (e.g. venue hire requiring variously scaled spaces and at targeted times of day / night) and long term (e.g. changing tenancies, altered management priorities).

Recommendation: Outdoor spaces will be designed to be ‘programmable’ - flexible, adaptable & multi-use, with each space contributing to a wider hierarchy of dimensioned spaces. Lighting, microclimate design, security and aspect will recognise use across day / night periods. Changed Recommendation and future innovations are accommodated, for example through ‘blank’ infrastructure and promotion of modular design systems.

LANDSCAPE CHARACTER & VISTAS

Project Goals and Objectives
KAP project goals relevant to spaces, vistas & character are:
• Identity: KAP is recognisable as an ‘Arts Place’ is a destination for residents and visitors and for artists, makers, creative industries,
• Creative solutions: KAP is a place that is adaptable and flexible and uses creative solutions to support engagement and sustainability alongside inspirational arts and cultural experience.

KAP project objectives relevant to spaces, vistas & character are:
• Entry points to the precinct are welcoming and inviting, contribute to defining the character and flow of movement through the precinct to facilitate people in their engagement with the suite of activities and programs onsite.
• The precinct supports and showcases the diverse identity and culture of the Canberra community and heritage through contemporary arts practice.

The site is characterised by a number of key characteristics which contribute to a defining site character. Preservation and enhancement of these attributes, many of which are captured as heritage elements, and planning for the generation of defining spaces will support the objectives of the precinct as a memorable setting for the arts. This will involve achieving an appropriate design relationship with the wider Kingston Foreshore, generating a recognisable design language for the precinct, providing spatial variety and inviting entry points, as well as considerate management of views to heritage buildings, landmarks and environs.

Expression of Creativity and Innovation in Built Form
The KAP should be characterised by exemplary urban design outcomes, with creative and artistic endeavour and innovation comprehensively integrated into the design process giving physical expression of the artistic endeavour for which the KAP will be known.

Recommendation: Built form and landscape design and will give expression to creative thinking, for example through the challenging of standard materials selection, pursuit of non-standard and bespoke detailing, incorporation of unexpectedly arresting and attractive elements into the landscape experience, and integration of artistic practice in the design process. External elements (furniture, landscape spaces, etc) will support creative use and provide both a setting and physical resource for artistic dialogue and pursuit.

Design Relationship with Kingston Foreshore Character
While the generation of a distinct landscape and built form character is desirable in achieving a recognisable and memorable aesthetic to the KAP, the site should be identifiable as an element within the broader Kingston Foreshore. Deviation from standard details and materials must be well-considered and meaningful, and an appropriate ‘fit’ achieved through selective adoption of those materials, elements and features of design merit and which will add value to the KAP’s sense of belonging to the wider Foreshore.

Recommendation: Selected materials, finishes and elements shall be integrated into the design approach of the KAP on their merits, in particular at interfaces with recent and in-progress Foreshore development works. Deviation from pre-existing treatments should be concentrated to the interior of the site.
LANDSCAPE PRINCIPLES & RECOMMENDATIONS

A Recognisable Design Language for the Precinct

The KAP will require an innovative and thoughtful approach to materials and detailing, through which the creative aspirations of the precinct and its users will be articulated.

Recommendation: Carefully considered materials, forms, patterns, furnishings and plantings should generate a recognisable language which references both the utilitarian industrial history of the site and the contemporary re-interpretation of the site as a place for new cultural expression of artistic practice and exhibition.

Spatial variety

Public and user engagement with the precinct, on a personal and communal level, calls for a range of urban and landscape spaces, different in scale, appearance and aspect, which will surprise & delight users, encourage exploration across several visits, and offer a memorable experience.

Recommendation: A range of spaces are generated to supplement existing spaces and generate a diversity of scales and typologies. These include a new large market courtyard, linear landscape space along historic railway embankment, hard urban frontage to new purpose-built building/s, and major address and entry points on Wentworth Avenue. These will support a variety of incidental and programmed activities, and encourage innovative future uses of the precinct by residents, visitors and tenants.

Highlight Views To and From Heritage Buildings

Distant vistas to existing heritage buildings and closer appreciation of higher-value facade elements are to be maintained wherever practicable, in accordance with heritage controls and considerations.

Recommendation: Tree plantings and screening landscape elements are to be avoided in locations where appreciation of key facades would be compromised, in favour of open, hard-paved spaces reflective of the site's industrial heritage. Major vistas to the Power House and Fitter's Workshop are maintained by provision of low landscape treatments flanking principle view corridors, which are to be kept free of trees and other major obstructions.

Maximise User Appreciation of Landmark Elements

Spatial orientation (in particular of pedestrian users) and appreciation of key site elements is desirable to provide a memorable and legible experience. A number of key landscape elements presently aid orientation and appreciation of the structure of the site and its environs. These include the Power House and Fitter's Workshop buildings, associated sculptural glass tower, Former Transport Depot (including clock tower), Wentworth Avenue heritage tree groups, northern views to Bowen Park, and view to Lake Burley Griffin / ridgeline.

Recommendation: Views between key site and surrounding features maintained, opportunities explored for creation of memorable vantage points, and majority of historic building facades kept free of landscape screening.

Entry Points / Addresses

Entry points to the precinct are to be welcoming and inviting, contribute to defining the character and flow of movement through the precinct to facilitate people in their engagement with the suite of activities and programs onsite.

Recommendation: Expression of key entry points at Wentworth Avenue, Bowen Park Trevillian Quay, Printers Way and from public parkland ‘axis’ is provided by attributes such as increased scale of spaces, articulation of built form, signage and ‘special’ materials, treatments and inclusions.

LANDSCAPE – HERITAGE

Project Goals and Objectives

KPA project goals relevant to heritage:

- History: KAP acknowledges and celebrates the Aboriginal, early settlement and industrial heritage of the site.
LANDSCAPE PRINCIPLES & RECOMMENDATIONS

KPA project objectives relevant to heritage:

- The precinct supports and showcases the diverse identity and culture of the Canberra community and heritage through contemporary arts practice.
- Heritage elements of the precinct are retained and the precinct introduces site users and visitors to the social history and cultural heritage narrative of the site and the area.
- Reflect the history & heritage, especially industrial heritage of the area.
- Make a viable adaptively used heritage precinct.

The Project Team consider the heritage elements and controls as key contributors to the evolution and appreciation of the site, rather than limiting factors to development. Sensitive management and incorporation of heritage vegetation, railway elements, buildings and vistas need not contradict the ambitions of the precinct as an electric and vibrant site for contemporary arts practice, and indeed can be a driver for innovative integration of the site’s functional history with industrious arts activity.

A detailed outline of heritage controls is provided by Eric Martin & Associates. For the purpose of this report, key initiatives responding to management and recognition of landscape heritage elements is provided here.

The figure below illustrates Existing Conditions – Key Visual Elements.
Tree Plantings
Specifically, this relates to tree plantings on the corner of Mundaring Drive and Wentworth Avenue, and those to the west of the Power House.
LANDSCAPE PRINCIPLES & RECOMMENDATIONS

Recommendation: Maintain all living individuals, conserve stands, undertaken replacement programme adopting methods which will achieve ongoing viability of the stands in approximately equivalent location, pattern and extent.

Alignment of the Former Railway and Existing Railway Track

Recommendation: Retain as open space characterised by landscape treatments and minimal interruption of length by paths and other infrastructure. Alignment of recently modified embankments relative to original rail line should be confirmed before adoption of the present alignment. Retain or replace existing replicated portion/s of track and their interpretation.

Immediate Spaces Surrounding the Power House, Fitters’ Workshop and Railway Alignment

Recommendation: Retain as predominantly open, hard landscape spaces with finishes and treatments referencing former use of the spaces. Minimise furnishings, infrastructure and other elements, and avoid barriers to visual access to facades. Some planting treatments may be appropriate in selective locations referencing tendency of industrial sites to accumulate wildlings and occupant plantings, subject to Conservation Management Plan prescriptions.

Significant Visual Links
Specifically, this relates to significant visual links between the Power House and (i) East Basin and (ii) Bowen Park.

Recommendation: Retain both visual links as open, low landscape corridors with treatments greater than approximately 1.5m in height constrained to edges where they will not adversely affect visual corridor.

Proposals and works are to comply with legislative controls relating to archaeological procedures during excavation.

Other landscape elements which reflect the historic development and use of the site may warrant further investigation into their origins and management options. These include (refer also Vegetation, below):

- Street tree plantings along Wentworth Avenue
- Tree plantings similar in species and arrangement, and adjacent to heritage-listed tree plantings on the corner of Mundaring Drive and Wentworth Avenue and to the west of the Power House.
- Individual Cupressus tree adjacent Former Transport Depot entry.

VEGETATION

Project Goals and Objectives
KAP project goals relevant to vegetation:
- History: KAP acknowledges and celebrates the Aboriginal, early settlement and industrial heritage of the site.

KAP project objectives relevant to vegetation:
- Entry points to the precinct are welcoming and inviting, contribute to defining the character and flow of movement through the precinct to facilitate people in their engagement with the suite of activities and programs onsite.
- Heritage elements of the precinct are retained and the precinct introduces site users and visitors to the social history and cultural heritage narrative of the site and the area.
- The endeavours of contemporary artists, designers and makers, cultural organisations and creative business are supported into the foreseeable future through the provision of suitable hard and soft infrastructure,
- The precinct is a safe and secure place at all hours of operation

The site and adjoining road reserves contain numerous individual and groups of trees and other vegetation of varying significance, maturity and condition. The early Canberra windbreak and avenue plantings, surrounding parklands, remnants of an industrial past, and more recent amenity and streetscape tree plantings provide the basis for a framework of open
LANDSCAPE PRINCIPLES & RECOMMENDATIONS

space plantings which will provide diversity, amenity, comfort, character and interest to the precinct.

General principles appropriate for the design and management of soft landscaping across the KAP are:
- Adopt a mix of deciduous, evergreen and coniferous species which support KAP visual characters.
- Maintain key vistas by elimination of major plantings within view corridors.
- Manage heritage vegetation elements as prescribed within ACT Heritage Register entries, and implement plantings which assist legibility of former industrial context of the site.
- Adopt plantings which help define the identifiable character of different spaces, circulation routes and vistas.
- Continue structured approach of verge and median plantings to streets adjacent leased development sites, consistent with existing streetscapes.
- Recognise the need for Crime Prevention through Environmental Design (CPTED) by avoiding excessive plantings at mid-height which could contribute to anti-social behaviour or furtive spaces.
- Undertake new plantings and management of existing vegetation in accordance with utility infrastructure regulations.
- Incorporate landscape plantings into car parking areas to provide shade and amenity.

The figure below illustrates Existing Conditions – Vegetation.
VEGETATION WITHIN KAP

Monterey Pine and Brittle Gum tree stands
Monterey pine (*Pinus radiata*) and White brittle gum (*Eucalyptus mannifera*), remnants of Thomas Charles Weston’s 1920s windbreak plantation. Variable condition and age, with some 40% of individuals requiring surgery and/or removal in the short to medium term.
LANDSCAPE PRINCIPLES & RECOMMENDATIONS

TaMS indicate standard practice to remove dead *Pinus* within 3-5 years of death, to avoid deterioration of root structure. Some individuals show mortality at time of this report. Eucalypts contain bird damage to some limbs. Assumed to be managed by LDA, though some management actions (thinning, removals) by TaMS prior to around 2005. Protected under the ACT Heritage Register Item 20048

**Recommendation:** Preserve and managed according to Heritage Register entry. Regeneration of group by interplanting unlikely to succeed due to competition, so alternative approach required (e.g., plant around perimeter, selectively remove mature trees upon mortality, then infill planting when competition reduced). Arborist inspection recommended to determine condition, expected longevity and management requirements, then ongoing monitoring.

**Monterey Pine Tree Stand**
Monterey pine (*Pinus radiata*) between the Powerhouse entry and Wentworth Avenue. Excluded from ACT Heritage Register Item 20048. Not protected if on leased land under Tree Protection Act 2005 (as undesirable species in the urban environment).

**Recommendation:** Worthy (despite exclusion from ACT Heritage Register Item 20048) of preservation as significant landscape element and contributor to legibility of adjacent (heritage protected) *Eucalyptus mannifera*. Arborist inspection is recommended to determine condition, expected longevity and management requirements, then ongoing monitoring.

**Substation Screen Plantings**
Semi-mature evergreen native *Casuarina* and mixed shrub species have been recently (approx. 5 year) planted to provide screening of the sub-station from environs, and specifically from The Waterfront residential development. None appear significant as individuals and do not appear to meet criteria for protection under Tree Protection Act 2005, but contribute to the visual amenity by screening.

**Recommendation:** Maintain and supplement as screening element unless substation removed in future.

**Former Transport Depot Trees**
Mixed arrangement of *Koelreuteria, Catalpa, Ulmus* and *Pyrus* trees of varying age, appear to be either wildlings or have been established since building additions to the Former Transport Depot. Do not appear to meet criteria for protection under Tree Protection Act 2005.

**Recommendation:** Further investigation recommended to determine any historic significance and / or protection which may warrant preservation. Remove as required responding to demolition of Former Transport Depot building elements, and to facilitate planning and design of new courtyard market space. Consider reinstatement of some plantings to selected portion/s of Former Transport Depot building providing reference to historic wildlings within utilitarian industrial complex setting.

**Single Eucalypt between Former Switch Room and Substation**
Mature Eucalypt, located close to buildings. Not subject to ACT Heritage Register entry, but of a size regulated under the Tree Protection Act 2005.

**Recommendation:** Recommend investigation into role of this individual within Weston’s 1920s windbreak plantation to guide future management / preservation options.

**Individual Cupressus Adjacent Former Transport Depot:**
Mature *Cupressus* located within pavement at entry to Bus Depot Markets. It is unclear whether this individual may be associated with *Cupressus* plantings associated with the former Government Printing Office covered by ACT Heritage Register 20149 Arizona and Himalayan Cypress Trees in Kingston Section 46 Block 1 (part), though not incorporated into that entry. Likely Regulated if on leased land under the Tree Protection Act 2005 by virtue of size.

**Recommendation:** Remove this tree on mortality and consider replant in more suitable modified location, to allow upgraded entries to Former Transport Depot. Removal of living specimen would be subject to approval by the Territory.
LANDSCAPE PRINCIPLES & RECOMMENDATIONS

Southern Boundary Deciduous Trees and Shrub Plantings
Recent deciduous tree and evergreen shrub plantings, between the Former Transport Depot and mixed commercial / residential development on Giles Street (appear to be on adjacent lease). Provides landscape buffer and privacy screening between dwellings / communal open space and publicly accessible spaces surrounding the Former Transport Depot and Wentworth Avenue carriageway.

Recommendation: Maintain as buffer to retain or increase existing level of screening / privacy between residential dwellings and KAP activities.

Canberra Glassworks Entry Plantings
Recent deciduous trees, shrub and groundcover plantings associated with 'pocket park' entry zone between the Glassworks entry and Wentworth Avenue. Do not appear to meet criteria for protection under Tree Protection Act 2005, and most likely capable of removal to facilitate future development outcomes.

Recommendation: Remove as part of KAP entry reconfiguration, to re-establish views to Power House building. Adopt lower landscape treatments in new forecourt planning.

Former Switch Room Plantings
Recent garden plantings associated with Artist in Residence accommodation. Low value specimens of domestic scale and manner most likely capable of removal to facilitate future development.

Recommendation: Remove or modify to suit outcomes of Artist-in-Residence accommodation and to suit future use/s of Former Switch Room building.

Powerhouse Utility Area Plantings
Recent shrub plantings associated with developments to utility / storage facilities along northern and western frontages of Glassworks. Low value specimens, but preservation of planted buffer advantageous.

Recommendation: Maintain screening for duration of existence of utility and storage zones.

Temporary Surface Car park Tree Plantings: Semi-mature deciduous species, appearing to have been installed as temporary element to surface car park. None are significant as individuals and do not appear to meet criteria for protection under Tree Protection Act 2005.

Recommendation: Assume capable of removal to facilitate future development.

VEGETATION ON ADJACENT UNLEASED TERRITORY LAND

Wentworth Avenue Verge Trees:
Pattern of Cupressus sempervirens 'Stricta' and Prunus cerasifera (probably 'Pissardii'), between kerb and footpath. Variable maturity and condition. Some replacements have been made, though some zones where trees are absent, notably surrounding the bus stop and immediate frontage to Powerhouse. Vehicle sight lines and upgrade to bus stops have restricted TaMS attempts to re-instate original pattern further south along Wentworth Avenue, and will need to be accommodated in any development proposal.

Recommendation: Protect except in special circumstances. Undertake investigation into historic sequence, and on effect of replanting on views from Wentworth Avenue to the Powerhouse, with intent to providing restorative / supplementary plantings in keeping with the existing species arrangement (subject to vehicle sightlines).

Wentworth Avenue Median Trees:
Rows of Platanus species to the east of Eastlake Parade, and mixed species (characterised by Populus as viewed from the site) between Telopea and Bowen Parks. TaMS indicate replacement of failed and dead / dying median trees may form part of future programme for entire Wentworth Avenue median, with P. orientalis favoured over P.acerifolia in recent programmes. Managed by ACT Territory and Municipal Services.

Recommendation: Protect except in special circumstances and manage in accordance with TaMS requirements.
LANDSCAPE PRINCIPLES & RECOMMENDATIONS

Telopea And Bowen Park Tree Plantings:
Mixed deciduous, ornamental, native evergreen and coniferous parkland plantings. Landscape plantings in these parks, particularly Bowen Park, are significant in their contribution to a unified landscape setting of East Basin, and the National Capital’s central precincts more generally. Managed by TaMS, with no current intention by TaMS to undertake major works in the park. Pinus radiata and Eucalyptus bicostata no longer preferred urban tree species, and TaMS indicate substitutions would be sought where possible. These trees contained within open space managed by ACT Territory and Municipal Services.

Recommendation: Protect except in special circumstances and manage in accordance with TaMS requirements. Selective removal may be necessary to accommodate upgraded connectivity between KAP and Bowen Park / Lake Burley Griffin, and would require approval of the Territory and NCA in some circumstances.

VEGETATION ON ADJACENT KINGSTON FORESHORE DEVELOPMENT LAND
This includes development sites identified under this study.

Neighbouring Street Tree Plantings
Deciduous road reserve plantings, accompanying development of Eastlake Parade and Printers Way. The majority are located in verges adjacent kerb and paths. These trees have not been presented for handover to TaMS. None are significant as individuals and do not appear to meet criteria for protection under Tree Protection Act 2005, but contribute to streetscape amenity.

Recommendation: Modification to these juvenile and semi-mature plantings may be practicable if desirable to suit development outcomes.

Foreshore Public Realm Plantings
Proposed tree and shrub plantings associated with public realm developments on behalf of Land Development Agency. Some tree locations appear to obscure views between the Power House and Lake Burley Griffin, and their installation may compromise heritage controls.

Recommendation: Further enquiry warranted on compliance with heritage controls. The KAP may draw on some species where appropriate for the site and context, to provide visual connection between the foreshore and KAP.

ENVIRONMENTALLY SUSTAINABLE DEVELOPMENT & LANDSCAPE MANAGEMENT

Project Goals and Objectives
KAP project goals relevant to management and sustainability:
- Infrastructure: KAP provides infrastructure and resources for contemporary arts practice by local and visiting artists, designers, makers and creative businesses.
- Creative Solutions: KAP is a place that is adaptable and flexible and uses creative solutions to support engagement and sustainability alongside inspirational arts and cultural experience.
- Financially Viable: KAP is financially viable through a mix of financial arrangements alongside the strength gained from the clustering of artists, designers, makers and creative business in a mixed use residential, retail and commercial precinct.

KAP project objectives relevant to management and sustainability:
- The endeavours of contemporary artists, designers and makers, cultural organisations and creative business are supported into the foreseeable future through the provision of suitable hard and soft infrastructure,

Environmentally Sustainable Development
Achievement of best practice environmentally sustainable development, in accordance with TP V113, will require the promotion of environmentally aware design approaches throughout the planning and design process.

Recommendation: Key attributes of the landscape design for the KAP will be:
- Manage and enhance water quality entering the stormwater network and lake
- Minimise ongoing water consumption in all aspects of landscape planning and design
LANDSCAPE PRINCIPLES & RECOMMENDATIONS

- Apply principles of Water Sensitive Urban Design where practicable.
- Minimise air and noise pollution, and employ design methods to ameliorate such issues throughout the public realm.
- Maximise biodiversity through the KAP and promote healthy connections to surrounding natural and parkland areas.
- Adopt materials which demonstrate low embodied energy, and are recycled / recyclable where feasible.
- Design microclimate for all-year comfort, through provision of appropriate solar access, summer shade, reduction of glare, wind amelioration and thermal massing.

Landscape Management

Effective site and asset management of landscape elements and spaces will be crucial to ensure long-term amenity and retention of public interest & enthusiasm for the site, and to ensure retention of asset values.

Recommendation:

- Select robust, low-maintenance and vandal-resistant landscape treatments and furnishings which will tolerate conditions.
- Adequately engineer construction details to minimise risk of failure and replacement.
- Use low-maintenance plant species.
- Planting and soft landscape treatments for weed reduction.
- Division of planting types by irrigation needs & maintenance practices.
- Anticipate methods of restoration and repair, (e.g., graffiti removal, refinishing, replacement of parts).
- Develop strategies for contracting of horticultural and other maintenance tasks to maximise effect and minimise costs.

Related Issues

The following matters related to KAP may require resolution:

- Responsibility of ACT Government agencies and / or Lessees for eventual ownership and management of public realm including insurance arrangements.
- Ongoing regulatory framework and application of legislation relating to management, for example, the Roads and Public Places Act.
- Applicable protocols and approvals for design acceptance of designs and assets.
- Gazettal of roads.
This document review provides an overview of current arts and other related policies, strategies and reports relevant to the Kingston Arts Precinct. Key elements of these documents are summarised below and have been used to inform the overall Strategy.

**ARTS POLICY CONTEXT**

**Arts Canberra - Action Statement for the Arts 2006-2008**

*Arts Canberra*, the ACT Government’s Action Statement for the Arts, outlines an overarching arts development framework for supporting local arts activity.

The Action Statement principles most relevant to the Kingston Arts Precinct include:

- practicing artists and arts organisations make a vital contribution to our community
- government, business and community investment in the arts generates significant social cultural and economic benefits
- high quality arts facilities and resources are essential to a sound public infrastructure
- art in public places engages and inspires our community and enhances our physical environment

Also relevant are the following *Arts Canberra* goals: excellence, engagement and participation, and sustainability.

A number of *Arts Canberra*’s stated priority areas apply to Kingston including public art and a strategy to encourage the private sector to include public art in major development projects. Arts organisations and arts facilities and cultural institutions are also prioritised through the development of lively arts precincts and new facilities such as the Kingston Arts Precinct.

**Arts Facility Strategy**

The *Arts Facility Strategy* provides a guide for the planning, development and management of the ACT Government’s arts facilities. The strategy aims to address a number of issues identified in the *Review of ACT Arts Facilities* undertaken in 2001 and recognises that the provision of arts facilities must be:

- responsive to community need
- informed by sector development priorities
- undertaken in the context of competing demands for Government investment

The Review raised issues of particular relevance to Kingston such as whether facilities generally met community need or the functional needs of some arts organisations. Further, it implied that the refurbishment and maintenance of older facilities had not necessarily provided the most cost effective service delivery compared with purpose-built facilities.

The *Arts Facility Strategy* proposal that co-location of particular activities and integration of arts precincts into Canberra’s urban development such as Kingston could provide benefits for arts organisations and the creation of more vibrant public spaces. The strategy supports the development of more programs and projects including partnerships between arts facilities and joint activities with other government services and non-government organisations.

The strategy outlines the following reasons for the Government’s support of arts facilities:

- nurture and stimulate excellence and innovation in the arts
- provide opportunities to participate in the arts
- nurture cultural development and enliven the public realm

The *Arts Facility Strategy* vision emphasises sustainability, connectivity and the support of high quality arts activity that engage Canberra's citizens with opportunities to participate in the arts.
All of the following strategy principles are relevant to Kingston:

- sustainability
- cultural tourism
- excellence and innovation
- audience and participation
- places and spaces (enliven public realm)
- digital art and emerging technologies

A summary of relevant Arts Facility Strategy goals, considerations and strategies is provided below.

**Goals**

1. Well-located arts activity and well-designed arts facilities

**Considerations:**

- financial and service delivery constraints, local cultural values and community contexts, urban and landscape setting, user access needs, local master plans, broader arts landscape and requirements of arts activities

**Strategies:**

- regular review to ensure facilities meet intended use and accessibility requirements
- conduct feasibility, option and design studies when planning new and refurbishing existing facilities to achieve high quality and sustainable design (e.g., contemporary glass centre)
- range of uses to maximise utilisation in new facilities, (e.g., education and meeting rooms)
- siting and/or relocation that accommodates complementary activities
- implement facility specific strategies to meet developing community requirements

2. Highly-connected network of arts facilities

**Strategies:**

- regular meetings/training to bring artsACT, facility managers and major tenants together
- encourage collaborations with festival and event organisers and community organisations
- develop partnerships with other facilities and national and regional cultural institutions

3. Focused and innovative programming and profiling

**Considerations:**

- guided by a clear vision of the arts facility's role as well as sector and community needs based on demographic profile and projections

**Strategies**

- mix of arts activity to ensure sustainability while supporting innovation
- attract non-traditional users such as festivals community events during down-time
- host residencies
- opportunities for disadvantaged people to participate
- programming, outreach and promotions targeted to local and surrounding area

4. Professional facility and asset management

**Considerations:**

- achieve cost-effective, sustainable and reliably high-level of service to its users

**Strategies**

- consistent occupancy and business arrangements
- skills development
- tenant representation on boards
- capacity utilisation through short-term hires
DOCUMENT REVIEW

- effective use of volunteer contribution and training opportunities for emerging arts workers

The Arts Facility Strategy includes a planning framework for the following facilities’ hierarchy:

- arts precincts
- arts centres
- stand-alone facilities

Arts precincts, such as Kingston, are defined as ‘groups of co-located arts facilities which fulfil a territory-wide role, foster artistic excellence in a particular field and enrich the experience of our city’ which are located in central locations’, possibly within mixed-use development.

These precincts are seen as having the potential to enrich the public realm through accommodating landmark buildings, reflecting local cultural values, promoting the creative use of public spaces and providing opportunities for unforeseen arts activities to occur. Well-designed precincts also have potential to generate cultural tourism, increase real-estate values, and act as venues for local talent and to engage and develop local communities.

The strategy proposes that arts precincts are strengthened by developing existing and new arts and cultural facilities at Civic Square (arts service organisations), City West (performing arts, training and development) and Kingston Foreshore (visual arts production). The arts precincts are suggested locations for major arts organisation where existing facilities no longer meets their current and/or anticipated future requirements.

The decision to locate a precinct at Kingston is underpinned by the following opportunities:

- heritage buildings centred on the Power House
- buildings suited to contemporary visual arts use with links to historical uses of the site
- close proximity to national attractions including the National Gallery of Australia
- pedestrian access to Kingston - a high density, high income suburb
- site of popular craft market
- support of development authority to invest in heritage buildings

The Arts Facility Strategy outlined the following vision for the Kingston Foreshore arts precinct:

- precinct for the Territory’s leading visual arts production activities
- innovative artwork production and public programs - making, learning, exhibition, entertainment and retail
- mixed arts activity, high pedestrian activity, local audiences, busy commercial precinct

Future options for the precinct included:

- consider relocating complementary visual arts activity in the precinct
- develop strategies to encourage design and arts activity to animate the precinct

Note: Some of the recommendations from this plan have been superseded by more recent planning and development processes. In particular, the redevelopment of the City West precinct known as ANU Exchange as a transition zone between the city and the university campus has led to major urban infill. The early stages of this development have seen high density student accommodation associated with a cafe/restaurant and small retail outlets at ground floor. Further development is now underway to complete the precinct with the intention that the City West/ANU Exchange is a vibrant mix of business, scientific, arts, educational, residential and community facilities. The brief for this study reiterates the visual arts focus for the Kingston Art Precinct but emphasises the need to consider complementary arts and cultural activity to be co-located with the key visual arts organisations.

Developing Arts Audiences in the ACT – Strategic Directions Statement 2008-2010

This document provides a framework for how the ACT Government funds and supports the development of local arts audiences. Key Art Organisations are seen as pivotal to building engagement and participation in the arts. Recommendations include a skills development strategy, particularly in strategic marketing skills, and collaborative marketing projects with national cultural institutions, the education sector, tourism agencies and regional organisations.
Action Statement for Public Art
The Action Statement, published in 2007, provides principles, processes and actions to guide the ACT Government’s commitment to public art over the following two years. The guidelines apply to artwork commissions by Government and the non-government sector, and the maintenance and promotion existing public art collection.

Public art is broadly defined as free-standing sculptures as well as the integration of street furniture, paving and street lighting into architectural or engineering projects such as building facades, bridges, roads, landscaping, and even public place performances.

RELATED ARTS REPORTS

Review of the Arts in Canberra
This 2010 report, commissioned to inform future ACT Government arts policy, emphasised the following relevant issues:

- growing dependence of the arts sector on government funding might be addressed by new partnerships and revenue sources and efficiencies in administration and marketing
- needs for improved collaboration between organisations and stronger partnerships with other areas of Government and business such as tourism and events/festivals

Summarised below are issues relevant to Kingston and proposed actions specifically in relation to arts organisations, venues and facilities, cultural facilities planning and indigenous arts.

Arts organisations
- support for all art forms especially those with potential as a national centre of excellence, for example, the Canberra Glassworks
- recognition of financial stress experienced by KAOS with current levels of funding which could be reduced by partnerships
- duplication could be offset by establishing corporate shared service system
- policy impact on commercial arts organisations such as galleries needs to be considered

Professional artists
- lack of affordable accommodation could be addressed through live/work spaces
- residency and mentoring programs as part of all future arts facility investment could improve retention and arts development

Public art
- clearer policy required regarding selection and placement to address public concerns
- continued commitment, preferably through the percent for art scheme
- inclusion of range of art forms including but not limited to sculpture

Venues and facilities
- ad hoc leasing, access management and ownership arrangements needs to be addressed
- greater planning guided by an updated cultural facilities plan based on an accurate audit
- variations in rent and outgoings impacts on arts organisations and artsACT
- inadequate artsACT maintenance budget could be addressed by outsourcing
- improved match between use and facility required, for example, limitations of multi-purpose facilities and shortage of facilities for arts practice and exhibition/performance for music, theatre, dance and visual arts
- artist studio space highly valued but funding implications
- facilities and venues need to consider physical and transport access

Indigenous arts
- establishment of a centrally-located Indigenous gallery and retail outlet for ACT Indigenous artists seen as an important priority for increasing artists’ financial viability
DOCUMENT REVIEW

Accessibility
- accessibility issues (public transport and disability) and connections with other facilities need to be taken into account in current facilities and future planning

Arts, innovation and economic development
- more strategic approach needed through collaborative development between ACT Creative Industries, Digital Economy and Cultural Tourism Strategies as well as business, the arts community, universities and the National Cultural Institutions

Arts, the environment and sustainability
- commitment to environmental sustainability should be embedded in all new facilities

CULTURAL ATTENDANCE AND TOURISM

Culture Report 2010 Australian Capital Territory
This report was prepared for the Cultural Ministers Council Statistics Working Group using cultural sector data sourced from the Australian Bureau of Statistics (ABS).

Attendance and Participation
The ACT population’s high arts and cultural attendance rates are reflected in data from the ABS survey across all selected cultural venues and events. In the most recent survey conducted in 2005-06, 90 per cent of people in the ACT aged 15 years or older attended at least one of these cultural venues or events compared with the national average of 85 per cent. When parks, aquariums and botanic gardens are excluded from the cultural events and venues, the ACT attendance rate of 88 per cent still exceeds the national figure of 81 per cent.

Differences between ACT and national figures are clearly marked for attendance at cinema, museums, art galleries, popular music, theatre and classical music concerts. The 15-34 year age group had the highest overall rate of attendance of nearly 93 per cent, particularly for cinema and parks. However, those aged 55 or older were more likely to attend art galleries and far more likely to go to museums and classical music concerts.

Parks, aquariums, gardens and libraries are the most frequently attended cultural venues and activities after cinema, but other activities including art galleries also attract repeat visits. Approximately 40 per cent of those aged 15 years and over in the ACT went to an art gallery in the previous 12 months and 58 per cent of these people attended 2-4 times. And nearly 24 per cent of those surveyed attending a gallery five or more times within 12 months.

Employment and Work
Census data showed that approximately 7,000 people in the ACT had a cultural occupation as their main job in the week preceding the 2006 survey. While this only represents 2.5 per cent of the population, 30 per cent of all people aged over 15 years undertook some paid or unpaid work in culture and leisure activities during the previous 12 months. Over 54 per cent of people surveyed in the ACT listed art and craft as a hobby with around 47 per cent involved in music. This figure applied to all those surveyed as well as those aged 15-24 years. Rates of volunteer work at cultural organisations was particularly high in the ACT (2.6 per cent) compared with only 1.4 per cent nationally.

Indigenous Arts and Culture
In the ACT Indigenous total participation in the arts is over 45 per cent which is far in excess of the national rate of 24.9 per cent. Participation in arts and crafts activity (17.3%) is higher than other activities such as music, dance or theatre and writing or telling stories, especially in the 15-34 age group. An extremely high proportion of Indigenous people (61.0%) attend NAIDOC week activities compared with only 35.7 per cent nationally. Slightly more Indigenous people (3.3%) were employed in a cultural occupation than non-Indigenous people (2.5%).

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People with a Disability and the Arts
Attendance rates for people with a disability in the ACT were higher than for the rest of Australia especially for museum or art gallery attendance and theatre or concert going.

Cultural Spending
Overall ACT household cultural expenditure is greater than the national average and the average weekly household expenditure in the ACT for visual arts and crafts is considerably higher. According to the 2003-04 data, people in the ACT also spent more on culture courses and heritage than Australia as a whole.

Cultural Industries
In 2007-08, ACT museums and art galleries earned income totalling $216.5m which represents 21.7 per cent of the Australian total and far in excess of industries such as performing arts operation, public libraries and performing arts festivals.

Cultural Heritage and Tourism
According to Cultural Tourism in Regions in Australia, a report commissioned by the Cultural Ministers’ Council Statistics Working Group, Canberra was ranked 13th in the top 20 Australian tourism regions between 1999 and 2003. During that time up to 75 per cent of international visitors could be described as cultural visitors, one of the highest rates within this group.

Cultural tourism attendances by Australian and international cultural visitors include:
- theatre, concerts or other performing arts
- museums or art galleries
- art/craft workshops/studios
- festivals/fairs or cultural events
- Aboriginal art/craft and cultural displays
- Aboriginal site/community
- history/heritage buildings, sites or monuments

The ACT also experienced the highest proportion of domestic day cultural visitors as a proportion of total domestic day visitors at 13.3 per cent on average over the five year period. Approximately 15 per cent of the ACT’s expenditure was derived from cultural day visitors which makes it the state/territory most reliant on this form of cultural tourism. Across all visitor categories, the ACT received only 3 per cent of the national total expenditure of any state or territory while New South Wales received the largest proportion of 35 per cent.

Visiting museums or art galleries and visiting heritage buildings, sites or monuments were the top two activities for international and domestic visitors overall. For Australia as a whole, international visitors are most likely to see historical/heritage buildings, sites or monuments (59 per cent) or go to museums or art galleries (56 per cent). The ACT attracts a much higher number of international cultural visitors than non-cultural visitors compared with most other states/territories although not quite to the same extent as the Northern Territory. The average stay for international cultural visitors to the ACT also exceeds that for non-cultural visitors.

PUBLIC ART STRATEGIES

The ACT Land Development Agency (LDA) commissioned this strategy as a framework for integrated public art planning, inception and implementation at the Kingston Foreshore development.

Ideas of place considered to be integral to Kingston include:
- the ‘making’ of Canberra
- community in high-density residential living
- place-making and way-finding
- contemporary creative culture
- marking and interpreting Walter Burley Griffin's vision

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2 Tourism Australia (2005), Cultural Tourism in Regions in Australia
DOCUMENT REVIEW

- social history, immigration and arrival
- social and environmental sustainability
- celebrate and interpret of indigenous presence

The strategy provided recommendations regarding sites throughout the development site including commissions/acquisitions, heritage display, interpretive community exhibitions, temporary exhibition areas within buildings and landscape areas and funding allocation. Another key recommendation concerned artist spaces including the provision of artist studio spaces, workshops and/or subsidised residential accommodation.

An Implementation Plan was prepared for artsACT with intention of moving the earlier strategy from private industry into the context of a Government public art program.

The plan identifies seven precincts at Kingston Foreshore including The Power House (precinct g) although detailed precinct boundaries were to be specified on approval of the subdivision plans. The Glassworks tower was a suggested commission for this site and is now completed. Cross-precinct integration or integration with adjacent areas are not mentioned in the Implementation Plan although these were recommended in the earlier public art strategy.

BROADER POLICY CONTEXT

ACT Government Infrastructure Plan 2010
The Infrastructure Plan establishes a long-term vision and objectives for the sustainable well-being of the ACT driven by changing demographics such as growth and ageing, maintenance, climate change and sustaining a growing economy.

The plan recommends the completion of community and arts facility developments at the Kingston Foreshore within the next 5 years including the development of the Kingston Arts Precinct Strategy and re-use of the Fitters' Workshop.

Although several infrastructure priorities are outlined (including land development and planning), construction decisions are to be based on detailed analysis to establish feasibility, affordability and effectiveness, as well as emerging priorities and budget constraints.

Future infrastructure initiatives assessments will be based on whether they:
- increase productive capacity of the economy
- reduce future social, economic and environmental costs
- provide for growth in the economy to gain or maintain a competitive edge in the ACT

Key objectives for any infrastructure investment will consider the following:
- how does the proposal link to the Government's long-term objectives?
- are benefits maximised in the most efficient manner and what alternatives were considered?
- has existing infrastructure been taken into account and alternative uses considered?
- how does it relate to other infrastructure objectives?
- how will the investment add to our long-term productive capacity?

Note: The current study will assist the intention for completion of arts facility development at the Kingston Foreshore including making recommendations for adaptive reuse of the Fitters' Workshop, in addition to sections of the Former Transport Depot and the potential need for purpose built facilities. It is recommended that final construction decisions should be based on a detailed feasibility study.
OTHER RELEVANT REPORTS

Soundings and Resonances - A Cultural and Community Planning Framework 2006
This report, produced in 2006, explores community attitudes in relation to the Kingston Foreshore development and proposes strategies to facilitate the physical and social integration of the site with the broader community living in the surrounding area.

Suggested implementation strategies to improve the physical, community and economic environment include:
- urban design and landscape design guidelines
- public art strategy
- community facility planning
- indigenous planning and development protocols
- retention of the Old Bus Depot Markets
- resources to plan local events and disseminate information

Key findings from a community consultation process are summarised below:
- public art, community and cultural events could highlight industrial history and heritage
- Old Bus Depot Markets seen as integral feature of Kingston
- strong associations with the Lake and parks for recreational use
- retention of physical, social and cultural links between the Foreshore and adjoining area

Community feedback specifically regarding the proposed cultural precinct included:
- support for a cultural precinct either in and around the Power House or across the site
- need for a vision with clear principles to guide development and on-going management
- importance of building on strengths and opportunities regarding arts and cultural activity
- preference for an active space with working artists and a diverse program of events
- interpretive information and way-finding within the site and to link to the surrounding area

The report identifies a cultural precinct and adaptive reuse as important features of the Kingston Foreshore development but also emphasises the integration of environment, landscape and urban development, high quality design standards, economic viability and social sustainability.

Consolidated Overview Report: Detailed Report for Kingston Foreshore – Focus Group Qualitative Research and Baseline Quantitative Survey Interviews to Assist Overarching Brand Development and Marketing Strategy

This 2008 report was commissioned by the Land Development Agency to inform the brand development plan and program for the Kingston Foreshore. Interviews and focus groups were carried out with mainly visitors but also residents, investors, tenants and property managers.

Relevant findings included:
- difficulty in accessing information or website about the Kingston Foreshore development
- despite lengthy construction phase most people are hopeful that the Foreshore will become a vibrant, interesting, attractive, quality arts, recreation and living precinct
- very high awareness and visitation of Old Bus Depot Markets and the Glassworks
- expectations of a vibrant place with beautiful outdoor locations and an artistic, cultural and recreation precinct for Canberra residents and visitors
- majority of interviewees said they would be regular visitors to walk around, visit the Old Bus Depot Markets, Glassworks, parklands and boardwalk, visit cafes, restaurants or to shop
- high expectation that the area would offer diverse activities and arts and cultural facilities
youthful, educated, professionals most commonly associated with the Kingston Foreshore

Kingston Foreshore Development Authority Cultural Precinct Detailed Development Plan

Development Options Study (Draft June 2002)

The Kingston Foreshore Development Authority (KFDA) commissioned a detailed development control plan that included a number of development options. The report assesses these options against the following criteria:

- urban design principles
- land value
- long term viability and revenue sources
- management structures
- cultural group user requirements

Guiding principles used to determine the development options suggest that the cultural precinct is an attractor for potential buyers and cultural tourism, but that it should also complement and be integrated with Canberra's other cultural facilities and activities, contribute to accessibility and engagement with the area's opportunities and assets.

Suggested guidelines for the mix of facilities and activities in the precinct include:

- retaining a quality craft/specialist market on site, ideally the existing market
- precinct based on on-site cultural production and limited display and/or practitioner retail
- cultural facilities available for community and professional access
- co-location of a core group of cultural organisations to generate new opportunities
- eoi proposed to fill any additional spaces but limited to suitable groups and activities
- providing 550 paid car parking spaces Mon-Sat but free on the Sunday market day
- income from complementary commercial uses to contribute to management costs

The following land ownership and funding provisions were current at the time of the report:

- serviced land to be provided by the KFDA for the cultural precinct
- KFDA to provide all surrounding infrastructure including streets and landscaping
- $7-9m capital investment allocation for cultural precinct from KFDA Stage 3 land sales
- ACT Government to fund the Glassworks, relocation of cultural organisations and fit-outs
- no ongoing KFDA commitment to funding - precinct to be financially self-sustaining

A visual arts focus with an emphasis on production, exhibition and sales were identified as providing a point-of-difference to other precincts and facilities. Potential core arts and cultural organisations identified in the report include:

- Canberra Contemporary Glass Centre (now Canberra Glassworks)
- Canberra Contemporary Art Space
- PhotoAccess
- Megalo
- Leichhardt Street Studios (now M16)

The report included case studies of the following examples:

| Judith Wright Centre of Contemporary Art | Brisbane Powerhouse |
| Sciencworks Museum | Casula Powerhouse |
| Customs House | The CUB Malthouse |
| The Art House | Salamanca Place |
| JamFactory Craft and Design Centre | Honeysuckle Railway Workshops |

A summary of the case study findings is included below:

- independent boards advantageous
- exposed artist studios unsuccessful in some instances
- flexible performing arts space can provide creative opportunities
- all require substantial recurrent funding despite other revenue sources such as rents, box office, sponsorship and grants
The report provided a broad outline of urban design recommendation including increasing the visibility of the precinct from Wentworth Avenue, creating cross-site pedestrian flows through the precinct and creating an outdoor space for suitable activities.

Four development options are detailed in the report with associated operational outcomes, construction costs, land value outcomes and business plan outcomes. The various options propose combinations of adaptive reuse and purpose built facilities for commercial leases and to house cultural facilities and estimated costs vary from $11 million to $18 million.

Constraints associated with some of these options include:
- heritage listing will restrict refurbishment and use options
- building age and heritage requirements may add to refurbishment costs
- shared facility could enhance cross-programming but might lead to management conflict
- purpose built facilities should not compromise views or other heritage values
- development needs to consider car parking and space for future expansion

A business plan was completed for each development option and management models were identified that could deliver different levels of asset management and direct service and/or program delivery, and management input by key user and/or tenant groups. Models included an independent board of management, a combined board that included government and key user and/or tenant representatives, and direct reporting to government.

The preferred report options included the use of the Bulk Store now known as the Fitters Workshop for publicly accessibly gallery activity, the concentration of activity and the potential for connections between indoor facilities and major outdoor areas, but emphasised that any final recommendation would need to be based on further land valuation and business plan information.

Note: Since this study was completed the government has spent funds on updating PhotoAccess facilities and grounds and has renovated the Griffith Primary School to house M16, which was previously known as the Leichardt Street Studios. PhotoAccess is interested in being able to access new shared exhibition spaces but is less certain about the need or interest to move to the Kingston Foreshore. M16 is currently located in newly renovated facilities with a primary focus on studios and community gallery spaces. Although they are interested in forming partnerships with KAOs from time to time they will not require a physical presence on the site.
A creative city cannot be founded like a cathedral in the desert; it needs to be linked to and be part of an existing cultural environment. We need to appreciate complex interdependencies, and not simply use one to exploit the other (Pratt, 2008, p. 35). This literature overview highlights some of the key ideas and debates of relevance to the Kingston Arts Precinct. Discussions concerning the historical development of places where arts and cultural activity occur are outlined in brief, as are debates about public sector intervention and outcomes of creating new creative spaces as part of a creative industry agenda. The overview presents selected viewpoints drawn from across a broad range of disciplines about the relationship between creative places, place-making, urban design and sustainability.

Creative Places to Creative Industries

Creative areas within cities have tended to develop organically in areas with a concentration of cultural producers and workshop areas nurtured by lower land prices and rents, and minimal planning and regulation. Graeme Evans (2009) suggests that this process occurred historically in the City of London craft guilds, in bohemian areas of Paris and New York (see also Wilson, 2003; Wedd, 2001; Evans, 2001), and, more recently, in Silicon Valley and Berlin.

Although creative enclaves in the world’s largest capital cities may have previously arisen spontaneously (and still do), John Montgomery and others suggest that from the late 1980s cities of all sizes became interested in creating these places referred to variously as cultural or creative quarters. Evans argues that city-regions like Toronto, Ontario; Liverpool, Merseyside; and Greater London, which brought together the subsidised arts, museums and associated cultural tourism sectors with job and income multipliers, were instrumental in shaping early cultural industries’ and creative city strategies.

From the 1980s, traditional cultural activities such as the visual and performing arts, festivals and craft became increasingly linked with the film and media sector and higher-end manufacturing businesses such as design, furniture, fashion and textiles, to become the creative industries. Evans (2009) and others contend that the purview of the cultural and creative industries has since broadened even further and been conflated with science and technology industries as part of the so-called knowledge economy associated with universities.

Much of the literature in this area has concentrated almost exclusively on developments in the United Kingdom, Europe and the United States but Evans extensive examination of cultural and creative quarters, shows that former industrial zones including city centres, city fringe and waterfronts are the common foci for intervention. Varying in scope and scale, most of these projects have been implemented in urban areas, but they also include sub-regional creative hubs. Generally these creative quarters are comprised mainly of small and medium enterprise’s but will often include subsidised arts facilities, and businesses such as cafes/restaurants, bars and speciality shops.

The spread of the cultural/creative industries’ phenomenon around the world is widely associated with a growing interest in the economic potential of cultural activity and the need to develop a new post-industrial economy. Economic development and urban regeneration

7 Ibid.
8 Ibid.
have been the key drivers world-wide and Kean (2008) contends that China has adapted this approach by attempting to fast-track cultural districts as part of property-led projects largely driven by real-estate speculation rather than emphasising arts or cultural development.

There has been considerable debate between advocates and detractors of the new creative industries/knowledge economy and the implications for arts and cultural industries. Florida (2002) and other creative city advocates (Landry, 2000; Nichols Clark, 2004), have espoused connections between culture, creativity, quality of life, amenities and investment. However Duxbury (2004) asserts that cultural and heritage activities and resources are recognised and valued but only as a means of attracting other knowledge workers and not in terms of their own contribution.

Evans concurs that culture and creativity have been used mainly as an economic tool of creative industries policies and strategies, rather than for cultural or social development. He also suggests that in some cases, this has led to tensions between those government agencies that promote creative and knowledge city status through economic-led cultural policy and agencies that prioritise arts and cultural development and access objectives.

Policy Intervention and Creative Cities

The literature concerning creative or cultural quarters in relation to the creative city agenda is highly contested. In particular, the rationale and outcomes associated with cultural and creative quarters arising from policy interventions and public-private investment have received considerable attention. Evans (2009) argues that policy rationales used to justify the redevelopment of former industrial areas through the use of creative quarters are underpinned by competitive city strategies, and policy convergence and transference are commonplace.

Pawson (2006) and Evans (2009) assert that much of the policy in this area is neither strongly supported by theory nor evidence-based. There have been a number of negative policy evaluations concerning economic and employment growth outcomes (Simmie, 2006; MEA, 2006). Evans (2009) also argues that there is even less likelihood of success when policy is applied with little consideration of scale, capacity or the conditions required to develop and sustain a significant and competitive creative economy.

Even where cultural quarters are valued in terms of arts, cultural, heritage, property and local trade (Jayne and Bell, 2004), Evans posits that in areas undergoing culture-led regeneration there can be social and economic disadvantages for local communities. Scott (2006) argues that in the case of new large-scale creative quarters and knowledge hubs, gentrification can lead to the displacement of existing residents including artists and established craft industries.

While the cultural quarter/creative city debate is contentious, especially with regards to regional or city-wide strategies, there are also multiple viewpoints concerning creative spaces that are the subject of highly localised regeneration developments. Evans (2009) suggests that creative quarters built upon former cultural facilities or as part of mixed-use regeneration schemes tend to be better integrated with city plans and more likely to have multiple stakeholders making them more robust and viable. He also contends that strategies that promote creative industries that already contribute to a city’s economic and employment profile are less likely to fail.

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9 Ibid.
10 Ibid.
11 Ibid.
12 Ibid.
15 Ibid.
16 Ibid.
17 Ibid.
18 Ibid.
19 Ibid.
20 Ibid.
According to Foord\textsuperscript{21} (2009), creative industries differ from other business clusters in a number of ways including their association with factors such as local area regeneration, conservation and heritage, cultural tourism and related visitor economies. Location and connectivity are also widely seen as central to successful cluster development, particularly for non-subsidised businesses however there is a paucity of literature, specifically related to the subsidised sector.

**Cultural Institutions, Regeneration and Arts Development**

The literature in this area has focused on debating the economic, tourism and city image objectives and outcomes of policy with little attention to arts and cultural development implications. One study by Carl Grodach\textsuperscript{22} (2008), examined the development of large-scale cultural institutions in Los Angeles and San Francisco, and compared their success in generating arts-related activity and local revitalisation.

By situating significant cultural institutions in landmark buildings and in high-profile locations, Grodach suggests that there is an expectation that they will not only attract visitors but also act as catalysts for arts-related activity and attract galleries, arts-related businesses and artist studios. Further, there are expectations that these institutions might assist local artists and arts organisations by providing space and resources for them to meet, exhibit and partner with other non-profit and commercial arts and cultural organisations which would allow them to develop skills and contribute to the local economy.

Grodach’s\textsuperscript{23} analysis concluded that the success of cultural institutions to contribute to arts development and revitalisation could be attributed to four key factors; the local context, facility characteristics, the needs and priorities of the institutions, and the involvement and financing strategies of the redevelopment agencies involved in the planning process. Firstly, he asserts that institutions which are located in areas that can support a diversity of smaller-scale arts activity ensures that there is sufficient space to meet the needs and budgets of smaller arts organisations and businesses, complementary activity in the surrounding area such as galleries, retail and tourism, and public transport.

Another important factor, according to Grodach, is an organisational commitment to programming, education and outreach that is supported by the allocation of sufficient resources but he also argues that appropriate facility design can minimise maintenance costs. Finally, Grodach suggests that the redevelopment agency’s goals and approach to financing is also a significant influence. Institutions which involved local artists and facility managers in the planning process and contributing to programming and outreach activities as well as facility construction, generated far more arts-related activity.

**Cultural Quarters and Urban Development**

Clearly there is considerable debate about the strength of the evidence base for creative industries’ policy, but there appears to be greater consensus in discussions surrounding creative quarters and place-making in urban development. Evans\textsuperscript{24}, who has critiqued many aspects of creative industries’ policy, offers some support for policies that take into account distinctiveness and integration within the city and region, especially in terms of accessibility, connectivity, and arts and cultural development. Others such as Trip and Romein\textsuperscript{25} (2009) assert that policy outcomes are more successful if they build on the city’s unique characteristics and consider the creative sector in relation to the wider urban economy rather than as isolated clusters.

John Montgomery\textsuperscript{26} focuses specifically on how cultural quarters function and largely eschews economic development analysis of creative industries’ policy. He argues that cultural quarters can be instrumental in urban regeneration by integrating strategies for greater consumption of the arts and culture with cultural production and urban place-making.


\textsuperscript{23} Ibid.

\textsuperscript{24} Op.Cit.

\textsuperscript{25} Ibid.

Although he acknowledges that all cultural quarters will have distinctive characteristics, Montgomery proposes that to be successful they need to demonstrate the following indicators of 'good' activity (2003, p. 296):

1. Cultural venues at a variety of scales, including small and medium
2. Festivals and events
3. Availability of workspaces for artists and low-cost cultural producers
4. Small-firm economic development in the cultural sectors
5. Managed workspaces for office and studio users
6. Location of arts development agencies and companies
7. Arts and media training and education
8. Art in the environment
9. Community arts development initiatives
10. Complementary day-time uses
11. Complementary evening uses
12. Stable arts funding

**Cultural Quarters and Urban Design**

Successful cultural quarters, according to Montgomery, not only need to be places where specific cultural activity occurs but they must also adopt the attributes of good urban places in general. He proposes a framework for evaluating cultural quarters following David Canter's (1997) visual metaphor for the nature of places which argues that all successful places are comprised of three sets of elements: activity, form and meaning.

Drawing on Jane Jacobs's (1961) seminal text, *The Death and Life of Great American Cities*, Montgomery contends that good cultural quarters will foster diversity (and activity) which he interprets as a mixture of primary land uses including residential, locally-owned business, a day and night-time economy, street markets, festivals and other events, meeting places such as a variety of cafes and bars, public spaces including gardens, a mixture of land ownership, innovative architecture and an active street life and street frontages.

Montgomery also argues that there should be diversity in cultural venues with variety of scale and function and the provision of performance, rehearsal and practices spaces. Subsidised galleries and theatres should co-exist with commercial venues offering activities throughout the day and evening. Finally, Montgomery suggests that producing companies (contrasted with venues for hire) might contribute positively to a cultural quarters' reputation.

Physical form is another key element for successful cultural quarters according to Montgomery where he employs Lynch’s (1981) notion of a good 'fit' to describe places where activity and the built form reinforce each other. Consequently, a city or creative quarter manifesting good 'fit' will be one which provides buildings, spaces and networks needed by residents to conduct their activities including cultural activities. Montgomery adds that cultural quarters as well-designed urban spaces also need to consider general urban design principles including building type, scale, storey heights, street width, permeability and legibility.

Meaning is the last of Canter’s (1977) three elements that are seen to contribute to good places. Montgomery interprets meaning in terms of cultural quarters as one which signals aspects of its identity that incorporates past and present, as well as projecting a strong image to residents and visitors. He notes that meaning can be reinforced by providing information about networks and activities that take place in the cultural quarter. It has also been widely suggested by Montgomery and others that meaning can be expressed through design elements including architecture, street furniture, public art, signage, pavements and lighting. The public realm is highlighted by Montgomery and others as being critical to activity, diversity and meaning. Jan Gehl, the Danish architect and urban designer, proposes that

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27 Ibid.
28 Ibid.
29 Ibid.
31 Ibid.
32 Ibid.
34 Ibid.
35 Ibid.
36 Ibid.
the public realm performs three important functions in cities and towns: markets, meetings and movement. Markets are seen as providing a focal point for activity and exchange while movement includes the ease with which people and traffic can navigate place, including notions of permeability and legibility. While pedestrianisation in and around public spaces is proposed as desirable, Gehl also recommends that there should be activity around the edges.

Montgomery highlights the significance of public spaces as places for social interaction. In cultural quarters, these opportunities could include providing places for formal and informal meeting, people watching and central spaces where markets, festivals and other events take place. Following Gehl\(37\) (1996), Montgomery describes the public realm where activity, form and meaning combine providing space for:

- an integral part of the built form or townscape
- neutral territory where everyone has a right to gather
- places where historical events occurred, and collective memory resides
- places where public forms of social life can occur

Montgomery\(38\) utilises these indicators for good cultural quarters and urban places to examine and analyse case study examples in the United Kingdom (Sheffield Cultural Industries Quarter and Manchester’s Northern Quarter), Ireland (Temple Bar) and Australia (Adelaide’s West End). While the analysis revealed differences between these cultural quarters, Montgomery suggests that cultural programming differences were the most significant and critical to their success. However, in terms of good urban place characteristics, he asserts that all the cultural quarters have contributed to improvements in street life, largely through the introduction of a cafe culture. Finally, Montgomery argues that Temple Bar has been the most successful cultural quarter with regards to creating and expressing meaning and identity though effective promotion, active cultural programming and interesting building design.

### Creating and Sustaining a Sense of Place

Urban design principles can be seen to contribute to good urban places including those where cultural activities take place. Montgomery highlights specific urban design qualities drawing on the work of Jacobs\(39\), Gehl\(40\) which overlap with benchmark principles developed in the UK\(41\):

- character
- continuity and enclosure
- quality of the public realm
- ease of movement
- legibility
- adaptability
- diversity

The majority of urban design principles focus on the physical aspects of a place including; landscape, place structure, density and mix of uses, scale and appearance. However, other qualities such as character can be embedded both in the physical aspects of development but also reside in non-physical associations with place. Geoff Woolcock\(42\) (2008) describes character “a place with its own identity... responding to and reinforcing locally distinctive patterns of development, landscape and culture”. As a notion, character can be seen to be allied to the concepts of meaning and identity discussed earlier. Woolcock\(43\) suggests that places can be memorable because they encapsulate emotional and experiential responses including:

- experiences of and in a place
- personal and social meaning of a place
- identity with a place
- continuity and history with a place

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43 Ibid.
LITERATURE REVIEW

- shared symbolic values of places
- belonging to a place

According to Woolcock\(^{44}\), people will assess a space according to two important criteria including whether its meets their needs, but possibly more importantly is how well it engenders a ‘sense of place’. In his examination of cultural quarters, Montgomery\(^{45}\) observed that some of the case study examples appeared to heighten their distinctiveness by embracing cultural production with strong local traditions and/or alternative contemporary culture linked to particular communities which might otherwise have been lost in the process of urban renewal.

For Woolcock\(^{46}\) urban design principles do not apply in isolation but reinforce and strengthen each other, and this concept might apply equally to cultural quarters. Urban design and meaning have been discussed by many theorists including Mossop\(^{47}\) (2001), who contends that public space is of vital importance because of the way it shapes people’s experience and understanding of the city and culture. She concurs with Sennett’s\(^{48}\) (1994) call for design projects to bring our senses back to life, rather than a situation where the homogeneity decreases experiential qualities, removing engagement, reducing stimulation and disassociates people from place.

Montgomery\(^{49}\) emphasises the importance of cultural programming activation and public art in cultural quarters which could be seen to fulfil a number of functions. Not only can they contribute to activation of a space but possibly more significantly they have the potential to express meaning and sense of place incorporating past and present experiences as well as the emotions, memories and associations that are attached to place.

Cultural Quarters and Social Sustainability

While programming and public art can contribute to creating and sustaining a sense of place, they only represent one aspect and need to be integrated with other aspects of place. According to Arefi\(^{50}\), sense of place integrates social, historical and physical factors and is enhanced through increased social interaction of lived experience. This particular definition of sense of place implies that it needs to be sustained over time and have meaning that can accommodate the experiences and associations of a broad group of people.

A key challenge for cities according to Mossop\(^{51}\) is engendering conditions that support ongoing meaning for their inhabitants alongside continual urban change. She also argues, in line with urban design and social sustainability principles, that cities need to embrace difference and diversity, making places for all sectors of the population, providing choices in housing, work and culture, and giving access to a variety activities.

As has been discussed, cultural quarters are generally are part of larger urban development projects which incorporate mixed-use developments and do not necessarily have long-term associations with place. Proponents such as Montgomery\(^{52}\) argue that good cultural quarters, like all good urban places, have the potential to nurture activity and engender meaning that is integrated into the built form.

However it is widely acknowledged that to ensure the sustainability of urban places, it is also essential to embrace local culture and enshrine liveability. Montgomery\(^{53}\) notes that as some cultural quarters become increasingly popular, tensions can arise. For example, bars and restaurants might create a busy evening economy which may not be appropriate next to a residential community, especially if they attract large numbers of visitors. There may also be competing use for amenities such as cultural facilities and public spaces as well as parking.

\(^{44}\) Ibid.
\(^{45}\) Op. Cit.
\(^{46}\) Ibid.
\(^{47}\) Ibid.
\(^{49}\) Op. Cit.
\(^{51}\) Op. Cit.
\(^{52}\) Op. Cit.
\(^{53}\) Ibid.
LITERATURE REVIEW

Finally, there needs to be an equitable balance of investment in community facilities for the community as a whole rather than decisions which favour particular groups. All of these factors are important pre-conditions for ensuring that places continue to meet people’s needs.

Conclusion

Despite considerable interest by policy makers and professionals involved in the fostering of arts and cultural activity, in designating cultural districts and expanding cultural capacity, there appears to be limited knowledge about what actually works. Markusen and Gadwa argue that the failure to specify policy goals, reliance on unproven theories, a lack of broad stakeholder participation, and an unwillingness or inability to establish and measure outcomes has made decision-making difficult. In many instances, this has led to investment in underutilised and expensive facilities.

Public intervention is generally driven by at least three sets of goals (although these are not always acknowledged): economic impacts, regenerative impacts on the surrounding area and cultural impacts. While many have argued that cultural quarters cannot be seen as panacea for economic development policies and agendas, there is some support for cultural quarters as potentially contributing to arts development and urban places that meet a wide range of needs.

Although by no means offering a template for success, it appears that cultural and other complementary activities that builds on local strengths and is enhanced through good urban design principles are critical. Sense of place and meeting the needs of those who live, work or visit the place also appears to be important as do connections and integration with local communities, the broader arts and cultural sector and the wider urban economy.

There seems to be a well-founded call for policy responses to consider a more holistic approach to cultural quarters (and the creative industries more broadly) that takes into account distinctiveness and integration within the city and wider region in terms of accessibility, connectivity and arts and cultural development. This approach would also need to resolve any tensions between agendas that are primarily concerned with economic-led cultural policy and those that prioritise arts and cultural development and access objectives. By considering urban design, integration and equity issues, planned cultural precincts might also avoid negative outcomes such as spatial divides and social exclusion.

CASE STUDY REPORT

INTRODUCTION

This case study report provides an overview of selected Australian and international precincts that support a range of arts and cultural activity, and presents key learnings in relation to precinct development, heritage issues, arts activity enhancement, and sustainability.

Phone or email interviews with key personnel were the principal research sources, supplemented by relevant documentary material such as Charters, business plans, master plans and annual reports, as extensive site visits were beyond the scope of the brief.

Cases were identified through desk-based research, consultation with project stakeholders and other industry representatives as well as preliminary interviews with staff from a range of arts and cultural precincts. After identifying approximately 20 potential cases, nine examples were selected as most relevant to the Kingston Arts Precinct.

SELECTION CONSIDERATIONS

The selected case studies provide valuable insights through their similarities, differences and respective approaches to arts and culture in the following key areas:

- co-location of visual arts & other cultural facilities
- adaptive re-use of heritage building
- rationale for precinct
- diverse management approaches
- partnerships within & beyond precinct
- Australian examples
- mixed use development within/adjacent to precinct
- redevelopment of former industrial site
- scale, context & stage of development
- connectivity with wider sector & markets
- activation activities & cultural tourism
- international examples

All of the cases incorporate arts and cultural organisations, facilities and/or businesses to different degrees depending on their rationale, focus and financial imperatives. Visual arts are the focus of most of the examples and all offer spaces for producing and/or exhibiting work.

Midlands Atelier provides an example of a precinct within a government land development agency project however all of the cases are situated within or adjacent to mixed use development sites; generally former industrial areas with remnant heritage or historic buildings.

Adaptive re-use of existing buildings has occurred in every case except Federation Square. JamFactory Craft and Design Centre, the Judith Wright Centre of Contemporary Arts and Granville Island have integrated new-build facilities to meet the requirements of specific arts disciplines alongside heritage buildings used for other purposes.

Housing funded arts organisations was the principal rationale for only a small number of examples although all endeavour to support and enhance arts and cultural activity. The scale of each case varies considerably from single inner city buildings with no external space to multiple buildings and expansive outdoor areas as a comparison of how space can be used.

All of the cases except Midlands Atelier have been operating for at least ten years and can provide useful insights regarding sustainability. Both the Judith Wright Centre of Contemporary Arts and the Brisbane Powerhouse were included in an earlier study not long after they had opened but were revisited in this report to examine how they have developed over time.

Federal or State government own the majority of facilities, are responsible for enabling development, and provide significant support for ongoing maintenance. Precincts owned and/or managed by not-for-profit organisations such as the Abbotsford Convent, and 2 Danks
Street, a privately-owned enterprise, were also included to provide a range of business models.

Some cases were selected to demonstrate different approaches to partnerships and connections within and beyond the precinct, as well as activation and cultural tourism strategies. A majority of the selected cases are Australian but two international examples have been included to illustrate alternative management models and longer-term viability issues.

The case studies examine how each of the precincts operates; outlining their rationale, management structure, tenant mix, facilities and activation strategies. Additional information regarding learnings associated with adaptive re-use and/or new-build and the co-location of arts and cultural tenants and/or commercial uses is provided where relevant.

ABBOTSFORD CONVENT, MELBOURNE

Project Rationale / Management
The Abbotsford Convent is 6.8 hectare cultural precinct established on the banks of the Yarra just four kilometres from the centre of Melbourne. Adjacent to the site is the Collingwood Children's Farm, a popular destination for visitors. The precinct includes courtyards, gardens and 11 buildings, many of which were built for the Sisters of the Good Shepherd who managed schools, infirmaries and an industrial laundry complex here from the 1860s until 1975. After the site was acquired by the State Government it was used for tertiary education purposes.

Plans for the site to be sold for residential development in 1994 were met by community opposition which favoured preserving at least part of the site as an arts, cultural and educational precinct. This proposal was upheld following a government investigation of several possible models and options. In 2004 the State government handed ownership of the land and buildings to the Abbotsford Convent Foundation (ACF), on the basis of its compliance with obligations set out under a Deed arrangement. The ACF, a not-for-profit company limited by guarantee, is administered by the honorary Abbotsford Convent Board which appoints the Chief Executive Officer.

Despite its historical significance, (the entire precinct is now listed on the Register of the National Estate), many of the buildings were in extremely poor condition when the ACF took over the site. A one-off $4 million State government contribution was largely expended on building conservation that would minimise further damage and sufficient refurbishment of a few of the buildings to allow them to be tenanted.

The ACF engaged consultants to develop a master plan and devised a strategic plan to ensure that a more extensive building program could be financed. The City of Yarra contributed $1 million, a Federal government employment program assisted with the restoration of the gardens, and additional funding was provided by the philanthropic sector. The ACF also obtained Deductible Gift Recipient status.

With no recurrent government funding, one of the primary objectives for the site was financial sustainability. Revenue from leases, car parking, venue hire, fees from markets, festivals and events ensures operating costs, including significant maintenance costs, are met but philanthropic contributions are sought for restoration work which remains an ongoing process.
Although a schedule of restoration work was developed in the planning stage, in reality this is often determined by funding opportunities.

In developing a vision for the precinct, the ACF identified activities that would complement the heritage, cultural and natural values of the site. Through a market and industry research process, potential tenants nominated themes including: 1) visual and performing arts, 2) contemporary culture with an emphasis on Slow Food and craft, 3) education related to art, health and well-being, and 4) well-being such as conventional and alternative therapies. The precinct vision encompasses a community resource for arts, cultural and educational opportunities as well as an incubator for creativity.

**Spaces / Animation**

Attracting tenants at the outset may have been hindered by the uncertainty and delays associated with the ownership of a car park for the site that the State Government had ceded to the ACF in 2005. However by 2006 individual artists had started to lease the cells of the former convent and arts businesses occupied one other floor. A café and an artisan bakery leased the Convent annexe which had retained two huge wood-fired ovens. The Sophia Mundi Primary School and a community radio station shared another building. Other tenants included a group of professional glass makers and a Slow Food organisation while the former refectory had been refurbished as a function venue and the catering is outsourced. The restored gardens are popular for wedding photos and the site is also used as a film location.

Well-being practitioners have since moved into the precinct together with another café. Other more recent tenants include contemporary jewellery artists, architects, designers and a contemporary art space offering three main and two smaller galleries. Each of the galleries in C3, an art space is run as a non-profit and non-commercial gallery, has its own curatorial vision and approach to programming through artist proposals and invitations to exhibit across any creative discipline from visual arts to performance or design. The precinct also has a Community Store and Gallery featuring work by resident tenants. Tenants have produced joint exhibitions for this space, some featuring cross-disciplinary works.

Plans for the precinct to include a hospitality training centre did not eventuate but there has been significant demand for smaller spaces by arts practitioners and prospective tenants are selected through an EOI process and evaluated on a number of criteria that includes what they believe they will bring to the site. Commercial tenants have been more difficult to attract and applicants who are currently working within 10 kilometres may be given preference as their clientele is more likely to follow them.

Public access and engagement with the precinct is a priority. Tenants participate in annual open days and there are spaces within the precinct that can be leased short-term at affordable rates. The cafes attract visitors throughout the day including local workers, parents dropping off children and people walking or cycling through the gardens and adjacent parkland. Guided tours are available to visitors and way-finding is considered valuable, especially given the size of the site.

At least one event is held each week-end and regular activities include markets such as the Slow Food Farmers’ Market and regular art, craft, fashion and designer markets. Festivals that complement other activities such as the Vegan Festival, and/or are not offered elsewhere have also become part of the program. Outdoor events instigated by tenants have focussed on the history of the site. Apart from one-off festivals and events, night-time activity is limited to a bar and café.

The ACF is committed to growing a vibrant and creative precinct but challenges include ensuring tenants have opportunities to provide input while undertaking an expensive heritage building maintenance and restoration program. The expertise of the 10 full-time equivalent staff are supplemented by pro bono advice from professional including fundraisers, and the work of numerous volunteers who help with specific projects, garden maintenance and manage the car park on week-ends. Future plans for the ACF include an updated master plan and renewal of the Board to ensure that it has the skills required for this next stage of its development.

**Key Learnings**

- community-led vision based on strengths and tested through feasibility study
- master plan, business plan and funding opportunities guided implementation
vision, themes and potential contribution inform tenant selection and activities
essential to establish point-of-difference consistent with the vision
commercial tenants difficult to attract at outset linked to parking uncertainty
leases, car parking, venue hire and fees essential to meet operating costs
heritage building refurbishment and maintenance expensive but funded through grants
links to river, adjacent parkland and organisations such as the Collingwood Children's Farm
need for measures to mitigate noise and traffic congestion with respect to neighbours
individual, organisation and precinct promotion including website

JAMFACTORY CRAFT AND DESIGN CENTRE, ADELAIDE

Project Rationale / Management
JamFactory Contemporary Craft and Design is a highly respected centre for the design, production, exhibition and sale of work by leading and emerging Australian designer/makers. An initiative of the Dunstan government in 1974, JamFactory was established to develop and nurture contemporary craft and design and the work of individual practitioners. The centre provides craft training and development studios in metal, furniture, glass and ceramics and offers public presentation programs in its galleries and shops.

The first premises of the centre was, in fact, a disused JamFactory, but in 1991 it was relocated to the Lion Arts Centre, which it shares with several other arts and cultural organisations including Craftsouth, Nexus Multicultural Arts Centre and the Experimental Art Foundation. This area of Adelaide is also home to the School of Art, Architecture and Design at the University of South Australia's City West campus, arts and cultural businesses as well as cafes and bars.

Most of the Lion Arts Centre tenants lease space within heritage buildings but a purpose built facility was constructed for the JamFactory to meet OH&S and other requirements such as three-phase power, ventilation systems and the housing of heavy machinery which were more expensive to retro-fit. JamFactory has a lease with Arts SA, the owner of the Lion Arts Centre but its operating expenses and basic maintenance is subsidised through its grant allocation.

The JamFactory operates as a not-for profit incorporated association with a ministerially appointed Board of Governors. More than half of JamFactory's revenue is derived from sales and studio hire. Funding is provided by the State government through Arts SA and the federal government through the Australia Council, as well as the Visual Art and Craft Strategy. A Community Arts Development program is also supported by the State government. Sponsorship and donations are negligible but contribute to specific programs and events.

While the JamFactory's funding and tenancy arrangement has worked well overall, there have been issues with obtaining additional funding to upgrade OH&S and requirements and a requirement to use government procurement processes which may not be competitive. Changes of government have also resulted in reduced commitments to building programs.
Spaces / Animation
JamFactory is predominantly a working environment for artists and has four specialist studios equipped for ceramics, furniture, metal and glass. Emerging practitioners from across Australia can apply for a two year associates program where they work with peers in developing ideas and designs and creating one-off and exhibition work and participating in commission. Successful applicants also benefit from a graduation exhibition and promotion of their work.

Studio space and facilities can be rented on a short or longer-term basis by practitioners for their own work. Equipment and spaces are available after-hours but there are guidelines for ensuring that others are present when potentially dangerous equipment is being used. Each of the four studios also offer regular workshops and other professional development opportunities with visiting artists. Emerging and experienced craft practitioners and curators can submit proposals to JamFactory's three gallery spaces. There are no residential studios but there is a flat available for visiting artists and curators.

There is considerable activity within each studio but there are very few if any collaborations between the studios, or with other tenants in the Lion Arts Centre. Practical issues regarding the necessary separation of workshop equipment and materials might play a part within the JamFactory but a lack of common areas for Lion Arts Centre tenants, apart from the balconies and storage areas, may also play a part. There is no on-site cafe and the JamFactory has only four allocated parking spaces which does not even meet staff needs.

JamFactory has developed a close relationship with the School of Art, Architecture and Design with graduates regularly applying for the associates program, studio and exhibition space. Events are programmed to coincide with the Adelaide Festival of the Arts, SALA Festival and the fringe and engagement with the public also occurs through the retail shop, volunteer programs and gallery. Public programs include exhibitions, guest speakers and artist talks and guided tours. In recent years tours have been targeted to school groups as well as the public.

Key Learnings
• no clear guiding vision or promotion for the Lion Arts Centre, only individual organisations
• rationale prioritised housing funded arts and cultural organisations
• government-appointed rather than independent Board has limitations
• purpose built workshop facilities to ensure OH&S and other requirements met efficiently
• separation of individual workshops (metal, furniture, glass & ceramics) necessary for practical reasons but lack of shared spaces limit interaction across disciplines and other Centre organisations
• strong relationship with a nearby campus, the School of Art, Architecture and Design encourages graduates to apply for associates program, studio and exhibition space
• organisation responsibility for building upgrades more expensive through the government-mandated procurement process
• community engagement through strong volunteer and schools program
• central location but might attract more visitors with on-site cafe
• car-parking inadequate for tenants and no provision for visitors
Midlands Atelier is West Australia’s first designated creative industries centre. It has been developed as a joint venture between FORM, a not-for-profit cultural organisation with a focus on craft and design, and the Midland Redevelopment Authority (MRA), a statutory planning and land development agency.

The MRA have supported the refurbishment of the State-owned former Government Railway Workshops within a 17 hectare mixed use urban in-fill development on the outskirts of Perth, approximately 20 minutes from the CBD. Located at the gateway to the Swan Valley wineries, it is hoped that the development stimulates land sales and benefits the regional economy.

Remediation works on the Railway Workshop site began in 2000 and high-end apartments have been built in the immediate area which also includes a park and public art. A road has been constructed linking the site to the Midland town centre. Other development in the wider area includes; apartments, cafes, restaurants and a shopping centre with plans for a hospital.

FORM is responsible for the management of heritage-listed Railway Workshop buildings on behalf of the MRA, State government and a private sector partner with naming rights. The Midlands Atelier is one of FORM’s key industry development projects, designed to address the loss of locally-trained artists and designers by providing quality infrastructure, facilities, services, work opportunities and connections with markets and peer networks.

The Pattern Shop is the first building to be refurbished and has been operating as a wood, furniture and object design workspace since early 2009. FORM and the State government contributed to the $1.5 million capital works program which included the installation of workbenches and extraction fans to minimise risks to nearby residents. To minimise long-term costs, solar panels have been installed on the roof to generate the building’s electricity needs.

Development of up to four other buildings will occur in stages dependent on the availability of funding. State government will be responsible for all remediation work and may contribute to some of the refurbishment and fit-out but FORM is expected fund the balance. FORM facilitates a commissioning program, mainly in bespoke furniture and public artwork, which they anticipate will provide sufficient revenue for the project and enable it to be self-sustaining.

Although the MRA have offered to provide apartments for selected artists at a nominal rent, there has been little interest to date but this may change as the precinct develops.

Spaces / Animation
The vision for the precinct encompasses workspaces for designers working in wood and metal, studios for jewellery and object designers, a glassworks, printmaking studio, exhibition space, retail spaces, cafe, bar, seminar room and residential studios.

Currently there are approximately 20 designers working in wood and jewellery at the Pattern Shop. Most of these practitioners are employed on a project basis to work on commission and
are not expected to pay rent. Jewellers who work across other creative mediums such as fashion, object design and public art have also taken up residence and there will be opportunities for collaborative cross-disciplinary works to emerge through the commissioning process.

Since August 2010 there has been an international residency program to encourage skills development and exchange. An international jeweller has just completed a three month residency and international students have applied to spend three months at the Atelier where they will be paid to work on a commissioned project.

Artists and designers working at the Midland Atelier also have the opportunity to use the equipment and facilities to produce their own work. A temporary exhibition space has been established at the Pattern Shop but there are plans for a gallery within the precinct.

Additional facilities will include interpretive displays featuring the site's history, landscaped public spaces and a program of permanent and temporary art installations and other place activation initiatives in conjunction with City of Swan including markets and festivals.

The precinct is intended to be a workspace and gallery with considerable cultural tourism potential. It is envisaged that commercial tenants may include retail spaces, cafes and a bar but there are no plans for leasing to subsidised arts and cultural organisations. Midland Atelier's focus is to develop the skills and viability of individual arts practitioners and West Australia's design industry rather than develop a venue for hire.

Key Learnings
- industry development rationale informs commissioning program and underpins financial viability
- clear ownership, management and maintenance roles and responsibilities for FORM and State government agencies
- site development staging – workshops and temporary exhibition space first, guided by rationale, wider precinct development and financial constraints
- securing recognised heritage status prerequisite for grant eligibility
- extraction fans needed to minimise risks for residents
- long-term costs minimised by installing solar panels
- subsidised accommodation for artists not taken up possibly because precinct is not yet established
- arts development focus but cultural tourism potential still to be realised - work in progress

2 DANKS STREET, SYDNEY

Project Rationale / Management
2 Danks Street is an art gallery complex housed within a former 1930s Kodak building in Waterloo, an inner city suburb in Sydney. The building was bought and redeveloped by Leo Christie, a Sydney lawyer, philanthropist and the current owner, after Council approved his application to adapt the building for use as a ‘creative industry’. Before being extensively refurbished, the building was almost derelict but its high ceilings, cement floors and southern exposure lent themselves to transformation into ideal gallery spaces. The Kodak yellow
garage door was retained and the same eye-catching colour was used for the external signage.

In 2001, when the first gallery moved into the building, there was only one other gallery in the area which was still largely dominated by light industry and considered to be an area of significant social disadvantage. 2 Danks Street operates as a commercial enterprise incorporating 10 contemporary art galleries specialising in Australian and international works, a fine arts dealer, a working contemporary jewellery and objects studio, and a cafe and bar. The Dank Street galleries are generally considered to be less conservative than those in Paddington.

Leo Christie’s original vision for the complex included a cafe which he believed would be important to the success of the venture. The Danks Street Depot opens its doors in 2002, and operates as a cafe which adheres to the principles of the Slow Food movement. Due in part to the reputation of the galleries at 2 Danks Street and a nearby business, Fratelli Fresh, which sells fresh and gourmet produce, homewares and also operates a restaurant, bar and cafe; the area has subsequently become known as a food and art precinct.

Spaces / Animation
2 Danks Street occupies a site of 2,000 square metres with one of the largest tenants, Utopia Art Sydney, leasing approximately 150 square metres on the second level. Most of the gallery spaces are between 50 to 120 square metres, however Studio 20/17, a jewellery workshop and gallery and Annette Larkin fine art both lease spaces of around 10 square metres. The Danks Street Depot cafe and bar are located on a street frontage of approximately 100 square metres.

The combination of specialist high-end contemporary galleries and food draws visitors from across Sydney, according to one tenant who also suggested that the galleries attract cross-over clients which they direct to each other. Tenants participate in an annual curated sculpture show, jointly publish brochures and offer panel discussions and artist talks associated with exhibitions and other events. In addition to their own marketing activities, all of the Danks Street businesses are featured on a dedicated website.

2 Danks Street also contributes to the broader arts sector in a number of ways. Key galleries offer exhibition space to emerging, non-represented artists, and the complex includes two galleries, The Depot Gallery and Depot II, which are available for hire by independent artists. In 2010, one of these spaces, Depot II was made available to a young and/or emerging artist who had not previously held a solo exhibition in a commercial gallery. The one week solo exhibition was provided at no cost to the winner of a professional development and networking program held at Carriageworks during Art Month Sydney.

Since 2001 and the opening of 2 Danks Street, Waterloo has continued to be transformed. Residential development has increased alongside rising property values and rents but the public housing and most of the student population still remains. Street parking has become more difficult, especially at lunch-time and there is no parking within the complex. Evenings remain fairly quiet but the cafe attracts some business Thursday to Friday nights until 11pm.

In 2005, the City of Sydney initiated a local festival as part of Art and About, Sydney’s largest public art festival. The Danks Street Festival reflects the emerging character of the precinct and celebrates sustainable food and living through markets selling fresh food, handmade goods, designer furniture and homewares as well as cooking demonstrations, art for kids and music.

Key Learnings
- successful combination of specialist high-end contemporary galleries, exhibition space for hire and quality slow food
- complementary galleries, fresh food market and other businesses located nearby
- less mainstream than existing precincts in Paddington provides a point-of-difference which suits semi-industrial area
- annual joint exhibition and involvement in local festival raises profile of building
- commercial but opportunities for emerging artists including Carriageworks partnership
- excellent website for building as a whole with links to individual businesses
- gradually increasing demand for street parking with ongoing neighbourhood development
Project Rationale / Management

The Judith Wright Centre of Contemporary Arts was conceived as an integrated art space featuring contemporary dance, music and circus, visual arts, theatre, youth arts and screen culture. Opened in 2001, the Judith Wright Centre was an initiative of Arts Queensland that was designed to house seven small-to-medium government funded organisations. Located in Brisbane’s Fortitude Valley; an lively inner-city area that is now home to many music venues, games and graphic designers as well as other creative industries.

The State-owned building was a former 1920s biscuit factory but heritage listing only applied to the signage which enabled extensive refurbishment. A purpose built basement included gallery space for the Institute of Modern Art, a space with a sprung-floor for Expressions Dance Company, and a training room which required rigging and high ceilings for a Circa’s contemporary circus training room together with adjacent offices. Facilities within the original building include a 200+ seat performance space, screening room, a studio for artists-in-residence, administration and storage facilities, and a small car park for tenants only.

The Judith Wright Centre management operates from the building but is a business unit of Arts Queensland. The 10 full-time staff and up to 40 casuals are responsible for managing the hiring of performance spaces, and act in a smaller capacity as a producer. Tenants lease spaces directly through other Arts Queensland who also manage building maintenance.

Despite initial hopes that the Centre might be self-sustaining in the longer-term, box office potential is constrained by the size of the theatre and most of the tenants are still arts and cultural organisations funded through Arts Queensland. Centre management are constrained in applying for other sources of revenue such as sponsorship because of their government status.

Spaces / Animation

Commercial leases were intended to provide income for the Centre however expression of interest offers for shopfront spaces have been advertised with limited success. Restaurants are deterred from leasing shopfront space because of the fit-out difficulties (there are no grease traps or extraction fans) and the lack of delivery access.

One of the only long-term commercial tenants is the Glass Bar which serves drinks and tapas. The Judith Wright Centre has a limited bar service before performances but there is clearly capacity for both enterprises, especially when there is a full-house. Meeting rooms intended for external hire have mostly been used by tenants as they were designed without external lighting or access.

There is an expectation that tenants will contribute to the vitality and activation of the Centre but multiple funding arrangements and the challenges of creating work limits their capacity. Apart from the front foyer, there are few common areas for tenants to interact. A tiny street-
front cafe with a few chairs has become a default meeting area but over the past ten years there have been few if any collaborations between tenants.

As part of its core business Circa, one of the founding tenants, has built a successful evening and weekend workshop program that is open to the public. Another tenant, the AFTRS offers occasional professional development courses throughout the day. The Institute of Modern Art is one of the few tenants open to the public during the day, but it has its own street access. There may have been a potential for cross-over visitors but gallery opening hours rarely overlap with performance times.

Parking is only available for tenants and although there is public transport nearby, some patrons are reluctant to walk in the area at night because of perceived safety issues. An arrangement between Arts Queensland and a neighbouring apartment block to provide parking has not been ideal because of capacity and cost to visitors.

Since 2001, the Judith Wright Centre management team have expanded their programming role. One of the small shopfront spaces is now used by tenants and external hirers for performances and exhibitions. The Centre has gained a reputation for offering young and emerging practitioners support and this has been formalised in a new artist-in-residence initiative, Fresh Ground. Successful applicants are provided with the music or theatre rehearsal rooms and access to professional expertise, equipment and financial resource while developing their work.

More recently, the Centre has become a venue for boutique festivals such as the Queensland Poetry Festival and a break-dancing event. Management have also created partnerships with the Valley Chamber of Commerce which coordinates a huge multi-venue music festival and actively promotes festivals, arts, music and entertainment in the area.

Key Learnings
- adaptive re-use and purpose built facilities good fit for arts organisation needs
- box office potential limited by theatre size too small for many commercial hirers
- very limited on-site food and beverage options although many within walking distance
- limited income streams from commercial leases because of the fit-out difficulties, lack of delivery access and inadequate parking
- limited consideration of wider sector needs by State and local government agencies at planning stage
- few common areas for tenants to interact, and funding arrangements and the challenges of creating work limit collaborative capacity improved by new shopfront space
- growing reputation for boutique festivals, niche events and support for emerging artists
- professional development courses, workshops and festivals contribute to activation
- music organisation tenant might improve the tenant mix
- central location but perceived safety issues, especially by older audiences, discourage public transport use despite accessibility

BRISBANE POWERHOUSE, BRISBANE
Project Rationale / Management
The Brisbane Powerhouse, located next to the river in inner city New Farm, is a lively contemporary performing arts centre with additional multi-arts spaces. The site is set within established parkland which is bordered by relatively new residential development. The original power station, turbine room, switch house and the stores building were constructed between 1926 and 1940, providing power for Brisbane's tram system and other uses until 1971.

Originally owned by the Brisbane City Council, the site was sold in 1963 before being reacquired in 1989, extensively redeveloped and opened to the public in 2000. Although the Power House was deemed by Council to be culturally significant, the only formal heritage listing related to the graffiti on the walls which was acquired while building was derelict.

From the outset, the Brisbane Powerhouse was envisioned as a multi-purpose performing arts centre that would provide a much-needed medium-sized venue for the growing city. While the Judith Wright Centre was developed principally to house funded arts organisations, the Powerhouse was primarily intended as a venue for hire with some in-house production although an adjacent building has been leased to a small number of arts organisations.

Brisbane City Council retains ownership of the building but management is devolved to a company established for that purpose, Brisbane Powerhouse Pty Ltd. Council is the only shareholder of the company and appoints a Board of Directors, which in turn appoints the Director. Initially the Board was comprised mainly of Council employees but is now more diverse in terms of interests and expertise. Only two of the current board members work in the arts and cultural sector. Powerhouse staff includes approximately 40 arts industry professionals with specialist skills in administration, production, programming, marketing and management.

Council contributes around one-third of the Powerhouse's $10 million turnover. Other significant revenue sources such as; venue hire, commercial leases, rent and fees from other organisations including markets and festivals, box office and sponsorship, make up the balance but management considers it unlikely that the centre could ever operate without a level of subsidy.

Spaces / Animation
After the initial refurbishment, an additional redevelopment occurred in 2005 to increase the building's capacity, flexibility and financial viability. The Powerhouse Theatre has been expanded from 400 to over 500 seats which makes it more attractive as a venue for hire. The smaller 200-seat Visy Theatre was also upgraded at the same time. A raised platform was added to the internal entry space and is now used for performances by resident bands on Friday and Saturday evenings before the main theatre performances begin.

Programming has always been a priority for the Powerhouse with dedicated resources to ensure all of the spaces are activated most days and evenings. Anecdotally, the program might be more mainstream than in the past but it does attract a broad audience with a choice of theatre, comedy, contemporary dance and music as well as visual art exhibitions around the internal walls. Open spaces with basic sound and lighting equipment that are seldom used by commercial hirers are programmed with free comedy and music.

Brisbane Powerhouse has successfully developed a festivals program including events for the high profile Brisbane Festival, Queensland Music Festival and Comedy Festival as well as hosting jazz and new music festivals, the Brisbane Queer Film Festival and the multi-arts 2high Festival for young and emerging performers, which uses internal and surrounding external spaces. Temporary rigging was set-up outside the building for a contemporary circus performance during a recent festival. Other outdoor events include a popular monthly farmers' market, school holiday program, and the Moonlight Cinema during summer.

Vulcana Women's Circus is the largest tenant in the adjacent building and uses their space for workshops during school holidays and evenings. A rehearsal and storage areas has also been provided for one of the long-term resident organisations, a contemporary chamber ensemble. Although a small number of collaborations between resident organisations have occurred this is not seen as a priority.
The refurbishment incorporated prime riverside spaces to be allocated for commercial lease to restaurants and cafes which have attracted visitors during the day and evening. Quality food and beverage at a range of price points are considered to be essential to attracting arts and cultural visitors and offering catering options for functions and events. In addition to public transport, there is an on-site car-park as well as ample street parking around the nearby park.

A permanent outdoor performance space is a long-term plan but would require additional programming resources and it would need to be sound-isolated to ensure it does not impact adversely on adjacent residential areas.

**Key Learnings**

- skills-based independent board best able to advance the interests of the precinct
- redevelopment required within first five years to expand theatre capacity and accessibility
- location next to river and parkland as well as quality food and beverage at a range of price points attract visitors and offer catering options for functions and event hires
- adequate programming and production budget contribute to activation
- open spaces with minimal fit-out and little commercial demand used for free resident bands and comedy
- internal walls used for visual arts (mainly photography) exhibitions
- strong relationship with major and niche festivals
- sound issues need to be considered in programming outdoor performance spaces

**FEDERATION SQUARE, MELBOURNE**

**Project Rationale / Management**

Federation Square comprises a major civic square, external and internal performance and events spaces, and over 30 tenancies; mainly cultural organisations, cafes, bars and restaurants. Spread over 3.2 hectare, the site links Melbourne city with a major transport hub, the Yarra River, parkland and the Melbourne Park sporting complex. Federation Square’s design is the outcome of a 1996 competition to create a site for civic celebration and public interaction. Although there had been numerous plans and attempts to create a city square during Melbourne’s history, Federation Square is arguably the most successful.

To ensure that certain civic and cultural objectives were achieved through the development and management of Federation Square, the inaugural project partners, the Government of Victoria and the City of Melbourne, created a *Charter*. One of the key objectives was the provision of an educational and entertainment venue for arts and cultural activities such as festivals and ceremonies that reflect the State’s cultural diversity, for Victorians and visitors.

Federation Square’s *Charter* draws on Melbourne’s perceived strengths; a city of creativity and innovation with a diverse range of arts and cultural festivals and a strong multicultural heritage. The *Charter* specifies that these strengths are expressed through Federation Square’s management philosophy, marketing, programmed events and activities, hiring and sub-lease activities, including the presentation and market positioning of its commercial spaces.
Federation Square is owned and managed by a State-owned company, Fed Square Pty Ltd (FSPL). The objects of the company are set out in the Federation Square Charter which outlines its responsibility to use, refurbish, maintain, improve, develop, lease, licence, manage and operate the precinct. The tenant mix can include galleries, exhibition centres, libraries, art and craft centres, museums, car parks, theatres and cinemas, multimedia studios, outdoor video screens, restaurants, cafes, hotels, shops, function and conference centres, a visitor information centre, live performances and public events, festivals, markets, and cultural events.

The initial State government-appointed Board of Directors was responsible for establishing a vision, mission, values and ethical standards. The Board is also charged with ensuring the precinct’s long-term viability, formulating and overseeing implementation of a corporate strategy, approving the business plan, agreeing KPIs, legal and regulatory compliance and appointing the CEO.

Operating principles outlined in the Charter provide for the civic square to be made available at nil hire costs for appropriate events by non-commercial arts and festival organisations and public sector agencies with priority over commercial hiring. However, the management company can set hiring and leasing terms and conditions so this occurs at their discretion although leases and fees take account of the project and the client’s resources.

The brief for selecting resident cultural institutions was future-oriented with a media profile. The State government was developing a new approach to film and media culture and the resulting Australian Centre for the Moving Image (ACMI) became a key tenant. ACMI can also sub-lease to other organisations however SBS radio which shares the building has a separate lease.

The decision to install the NGV Ian Potter Centre, which houses the gallery’s Australian collection, was determined by the Premier in place of an earlier plan to co-locate of smaller synergistic cultural and commercial organisations. The Melbourne Visitor Centre is another more recent major tenant. The Charter specifies that all use including retail premises, such as food and beverage, should complement the stated cultural and civic objectives.

The State government does not contribute direct recurrent funding to the management company but the City of Melbourne does make a small in perpetuity contribution but has withdrawn from the original partnership. Revenue is derived from tenancy rents and charges followed by car parking, event hire, sponsorship, grants and other sources including naming rights.

**Spaces / Animation**

Cultural programming and civic activity are significant priorities for Federation Square. The Charter specifies that the precinct should foster a high level of use by local, national and international organisations and events and become the focal point for the City’s civic and festival program. A vibrant year-round program of activities is programmed for various sites within the precinct across visual arts, performance, multimedia, literature, and other areas of contemporary culture. In the last financial year, Federation Square presented 2,300 events.

The Atrium is a glass gallery and forms part of a larger visual arts space which includes The Ian Potter Centre: NGV Australia, commercial galleries, restaurants and cafes. This partially enclosed space is regularly used for exhibitions but has also been used for events such as the Fed Sq book market and the Microbreweries showcase.

The BMW Edge is regularly used as a performance space and venue for the Melbourne Writers’ Festival and the City of Melbourne Conversations program. In 2011 The Choir of Hope and Inspiration became the precinct’s first artists-in-residence and use the space for rehearsals.

A large outdoor amphitheatre is regularly used for performances, community events and to broadcast major sporting events. It is also used for filming hires including the ABC’s Q&A program, auditions for So You Think You Can Dance, Sunrise Melbourne outdoor broadcasts; even the filming of a Bollywood feature. Even when there are no scheduled events, visitors are attracted to this area by facilities such as free WiFi and ample seating.
Partnerships with key festival companies and other cultural and community organisations have been extremely successful. Multimedia technology and facilities have been used extensively in the civic square area of the precinct. Large screens and Skype was used to link members of the local Karen community with family in Burma during the recent Light in Winter Festival. Accessibility is a key tenet of the Charter and up to 80% of the activities are free to the public.

Despite an expectation that the management committee will work with major tenants such as the NGV's Ian Potter Centre and ACMI to coordinate programming in other venues, this is not a requirement. There are future collaborations planned with the gallery and ACMI to curate an indigenous artist screen program during NAIDOC Week. And there are also instances of co-operative and marketing activities and packages among tenants such as entry to an exhibition and lunch.

Since 2002, more than 60 million people have visited Federation Square, more than double initial forecasts. There is an on-site car park for 430 cars which is run on a commercial basis, but given the number of visitors, most do not use these facilities. Activity is scheduled 24/7 with the majority of evening activities held in the public realm and sound management is used to minimise complaints from city residents.

Key Learnings
- Charter draws on Melbourne’s perceived strengths; creativity, innovation, arts and cultural festivals and a strong multicultural heritage, and also guides tenant mix
- multiple indoor and outdoor purpose built performance and visual arts spaces for hire
- adequate programming resources to ensure maximum use of spaces
- accessibility is a key tenet of the Charter and up to 80 per cent of activities are free
- 24/7 activities and security measures in public realm contribute to feelings of public safety
- central location, well-serviced by public transport and adjacent to parks and river contributes to popularity
- strong relationships with community organisations and major festivals and tiered rates
- use of screens and technology for public events to broaden engagement opportunities
- major arts and cultural tenants have not collaborated as much as anticipated but there have been joint marketing activities between tenants
- revenue sources include tenancy rents and charges followed by car parking, event hire, sponsorship, grants and other sources including naming rights
- sound guidelines are used to minimise complaints from city residents

OXO TOWER WHARF, LONDON

Project Rationale / Management
The Oxo Tower Wharf is an award-winning £20 million mixed-use development overlooking the Thames in London’s South Bank. The original building on the site was constructed as a power station but was demolished in the late 1920s and replaced with the current building; at the time the second highest commercial building in London, by the manufacturers of the OXO beef cube. By the 1970s the building was flagged for demolition, and the surrounding area was in need of substantial investment.
In the 1980s, the derelict Oxo building and nearly 13 hectares of surrounding land was bought by the Coin Street Community Builders (CSBC), a locally-based social enterprise and development trust which aims to make South Bank a better place to live, work and visit. Income generated by the redevelopment of sites such as the Oxo Tower Wharf enables the CSBC to build community facilities, create employment opportunities and develop housing.

Work on the redevelopment was completed in stages, only attracting the necessary investment funding after the successful refurbishment of a smaller project, Gabriel’s Wharf. This earlier low-cost development encompassed the establishment of retail craft workshops, restaurants, a pub, week-end market and a performance space. The pilot project proved that CSBC could attract business and employment to the area which was financially viable.

In partnership with a community employment program, CSBC simultaneously undertook a vast program of public space improvements. Public amenity and a connection with the river was re-established by upgrading the riverside walkway, creating an area-wide system of way-finding and information, and establishing a new park.

By 1990, CSBC had raised enough money to begin work on the first stage of the development, the Oxo Tower Wharf. Initially, the building had been one large warehouse but demolition of the central section of the building allowed more light into the development, which was finally opened to the public in 1996. Until stage two of the development commences, the other section of the building, The Bargehouse, is currently a venue for exhibitions and events.

The first three floors of the Oxo Tower Wharf include over 30 retail design studios in addition to specialist shops, restaurants with city views and an art gallery. A rooftop restaurant, bar and brasserie is leased to Harvey Nichols and there is a free public viewing gallery. The remaining five floors of the building comprises 78 flats which are part of a CSCB linked housing co-operative and have their own entrance, lifts and basement parking.

CSBC owns the freehold land and manages all the leases and rental agreements for the Oxo Tower Wharf. Housing rental is well below market value and tiered rates are offered to corporate, government and charity clients for the conference space and site hire. Income derived from its commercial activities and housing developments on the South Bank is the primary source of income for the organisation. Other sources of revenue include government contracts and grants although the latter only accounts for one per cent of their total income.

**Spaces / Animation**

While Coin Street Community Builders actively develop activities and facilities for the wider neighbourhood, they do not directly program events for their commercial developments. Designer-maker studios and galleries are spaces for hire or rent so although CSBC do not program events, they do consider the integrity of the organisations which use these spaces.

The Oxo Tower Building has a concentration of retail studios for contemporary designers where the public can see work being made across a range of disciplines including; fashion, fine art, furniture, textiles, jewellery, ceramics and glass. Under the terms of their rental contract, artists are required to trade on week-ends and operate during normal trading hours although many close on Mondays.

A critical mass of designers, public space improvements, a free rooftop viewing area, and on-site housing have all contributed to the overall level of activity in and around the area. Housing co-operative residents have set up businesses locally, including one artist who works at Gabriel’s Wharf nearby. Both galleries attract visitors with a regular program of public and private events although The Bargehouse will be used for commercial purposes in the future.

As part of its broader activities, CSBC has developed a cultural partnership with the Thames Festival, London’s largest free outdoor festival, which is delivered by a not-for-profit charitable trust. The Festival takes place in September each year and includes the Coin Street Festival in the nearby gardens and along the riverside walkway.

**Key Learnings**

- staged development essential to raising investment funding with minimal risk
- mixed use development with range of quality of artist/designer tenants
- opportunities to view work being made and to buy artworks and design objects
- rental requirements to ensure activation throughout week
- on-site housing adds to day and night-time activity
- minimal refurbishment allowed space to be hired for exhibitions with minimal programming
- food and beverage at range of price points with view of the Thames
- public space improvements including re-establishing the connection with the river has attracted visitors back to South Bank
- amenity of public spaces encourages use for major festivals

GRANVILLE ISLAND, VANCOUVER

Project Rationale / Management
Granville Island is a revitalised urban precinct located on Vancouver’s waterfront. In the 1930s, land around the island was reclaimed and raised to create a permanent area for industrial manufacturers. With the decline of heavy industries, the island stagnated until a restaurant and theatre was opened in the early 1970s and the area began to attract artists. In 1972, the federal government initiated an urban renewal program to build on these emerging changes to create, foster and maintain a unique, urban oasis in the heart of Vancouver.

The administration, management and control of the project were transferred to the Canada Mortgage and Housing Corporation (CMHC) because of the innovative housing development work that the agency had undertaken in the area. Between 1974 and 1982 the federal government invested $19 million in capital improvements.

Initially a progressive lease rate program was introduced to encourage a mixture of tenants from not-for-profit organisations to commercial enterprises. A fresh produce market, an educational institution and a community centre were selected as some of the Island’s first tenants. The Island is now home to 275 businesses and facilities comprised of a mix of cultural, artisan, recreational, industrial, maritime and retail businesses and organisations as well as an extensive market. The focus of the retail mix is on unique, high quality and local products.

Granville Island’s mission is to provide a self-sustaining environment that fosters diverse cultural, educational and commercial enterprises while maintaining the Island’s historic industrial character. CMHC-Granville Island also developed guiding principles including: financial sustainability, accessibility, diversity and the preservation of its historic character.

The Granville Island Trust composed of representatives from the Island, local area residents and the City of Vancouver, was also appointed at that time and continues to act as an advisory body. The Trust advises CMHC on a wide range of subjects, deals with various issues and acts as a liaison to the Minister responsible for CMHC and local elected representatives.
Leasing guidelines were formulated to reflect the Island’s mission and to ensure spaces were allocated in a fair and open manner, generally through a public or competitive process. In recent years, leases have been restricted to between three and five years although head leases and leases for large footprints may be longer because of the associated capital investment and use. New leases are determined on the basis of land value and improvements.

Granville Island has been financially self-sustaining since 1984. Rents are now set at market rates but CMHC-Granville Island but it will not necessarily seek the highest financial return. Funding for capital improvements and operations including common area maintenance costs are derived from revenue from tenants.

**Spaces / Animation**

Granville Island’s diverse tenant mix aimed to attracted visitors from early in the morning when the bakeries opened until late in the evening when the last performance and bar closed. One of the key selection criteria for prospective tenants is the contribution they could make to the animation of the Island.

CMHC’s leasing objectives encourage the development of art, craft and cottage industries that provide an opportunity for the public to view and buy products made on the premises. On major public holidays, artists and artisans are encouraged to bring their work out onto the street. Some of these artists have become mentors to students from the Emily Carr University campus which is located on the Island.

The Granville Island Cultural Society, a not-for-profit organisation, manages three performance venues under contract to CMHC-Granville Island. The Society is also responsible for managing all of the outdoor public space programs including the Busker Program. The CMHC maintains the venues and pays the Society a management fee as well as allowing them to retain rent and concession revenues to subsidise their expenses. A lack of venues elsewhere in the City of Vancouver ensures that the Island’s performance spaces are in high demand.

Programming is not one of the Society’s responsibilities as this is seen as directly competing with other arts organisations. The festival organisations and theatre companies on the Island receive some funding from the CMHC to produce a regular program for the outdoor and indoor venues. Most use the Society’s venues although some use other spaces, including their own.

Outdoor activities tend to occur during the summer months but the CMHC organises two winter events; *Yuletide* in December with events to encourage Christmas shoppers, and in February, the *Winterruption* festival includes jazz concerts, children’s theatre, and an outdoor parade.

After more than thirty years Granville Island remains one of the most popular tourist destinations in Vancouver. However increased competition has added to the Island challenges such as the costs associated with ageing infrastructure and constraints on expansion due to the limited amount of vacant land and rising real estate values. All of these issues have been exacerbated by the requirement for Granville Island to be self-sustaining.

**Key Learnings**

- initial artist presence and key anchor tenants (market, university and community centre)
- complementary art, craft and cottage industries as well as restaurants, cafes and bars
- significant cross-over between market visitors and other tenants
- progressive leases used in early stages to attract a mixture of tenants including arts organisations
- arts and cultural venues satisfy unmet demand elsewhere in Vancouver
- tenant mix and lease conditions contribute to day and evening activity
- on-site venue management ensures indoor and outdoor spaces are used to capacity
- funding available for artists and arts and cultural organisations to contribute to activities
- Granville Island Trust includes representatives from the Island, local area residents and the City of Vancouver who collectively act as an advisory body to the CMHC
- tenancies still allocated through a public or competitive process but now set at market rates although financial return is considered alongside other potential contributions
capital improvements and operation costs such as maintenance are derived from revenue
long-term success but growing tension between financial sustainability and affordability

RELEVANT FINDINGS

A clear vision that identifies perceived strengths, is tested by a detailed business plan and has stakeholder support can provide robust long-term guidance for the development of a successful cultural precinct. For example, the Abbotsford Convent, 2 Danks Street, Federation Square, the Oxo Tower Wharf and Granville Island have used this process to develop a distinctive long-term vision despite differences in underlying rationale.

Precincts such as the Judith Wright Centre of Contemporary Arts, the Brisbane Powerhouse and the JamFactory Craft and Design Centre in the Lion Arts Centre were principally developed to either house funded arts and cultural organisations and/or provide associated venues and facilities. Although a vision might exist for each individual organisation, in some cases it has taken time to develop a collective vision for the precinct as a whole.

The Midlands Atelier has only been operating since 2009 but its underlying rationale is to address the loss of locally-trained practitioners. This rationale informs the Midland Atelier vision which will also need to guide the organisation’s development and management of heritage-listed buildings as part of the joint venture with the Midland Redevelopment Authority.

Ownership / Management
Government ownership applies to most of the examples although management is generally devolved to not-for-profit organisations or other entities such as companies established for this purpose. Land ownership has been transferred in a small number of cases, for example, the Abbotsford Convent Foundation owns the site under a deed arrangement with the State government and Federation Square is owned and managed by a State-owned company.

The Judith Wright Centre of Contemporary Arts is the only example where a precinct is managed directly by a government agency although in cases where management is devolved, indirect influence is often asserted by retaining the right to appoint the board. The support and expertise of a skills-based board that has some independence from government is cited by a number of key personnel as essential to the precinct’s success.

Where non-government entities are responsible for development and/or maintenance, heritage buildings present financial challenges although they might contribute to the overall appeal of the precinct. For example, the entire Abbotsford Convent site is heritage-listed and adaptive reuse and maintenance has been a considerable ongoing expense. To minimise these costs, purpose built facilities have been integrated into the Judith Wright Centre of Contemporary Arts and the JamFactory Craft and Design Centre.

Tenant Mix / Venues
The tenant mix for precincts such as the Abbotsford Convent, Federation Square and Granville Island is guided by their vision. Their respective visions aim to nurture diverse cultural, educational and commercial enterprises. Federation Square’s Charter explicitly specifies that all use including retail premises should complement the stated cultural and civic objectives.

All of the case studies exemplify the co-location of similar organisations and/or activities, most precincts also encourage complementary activity. Quality food and beverage offered by markets, restaurants and cafes and a range of price points is a common feature for all precincts apart from the JamFactory Craft and Design Centre as part of the Lion Arts Centre.

Most precincts incorporate one or more exhibition and/or performance spaces for hire to meet the needs of tenants and other users. Residential or live/work artist studios are also a feature of many of the case studies. Sufficient capacity is critical for performance spaces as commercial hirers are unlikely to be interested in smaller venues. The Brisbane Powerhouse undertook extensive redevelopment work to increase their seating capacity and box office while the Judith Wright Centre of Contemporary Arts remains limited to smaller events.
Animation / Programming
Precinct activation is a consideration for all of the case studies although they have achieved mixed outcomes. Some arts organisations have concentrated on providing skills development and other opportunities for practitioners and some precincts have supported these initiatives while others have adopted a much broader community and/or commercial focus.

Federation Square combines high profile arts and cultural organisations with thoughtful venue design and fit-out. All of these factors can facilitate activation, especially when they are linked to free events. The majority of Federation Square’s activities are free and its venues can accommodate large and small exhibitions, festivals, performances and outdoor screenings.

Programming is also a Federation Square priority and it dedicates considerable resources to ensure that its numerous indoor and outdoor spaces are utilised 24 hours a day. Although the Brisbane Powerhouse operates on a much smaller scale than Federation Square, its open spaces are programmed with free resident band performances and comedy shows before or after the main performances and internal walls are used as public exhibition space.

While most precincts are not able to match Federation Square’s commitment and level of investment, many have formed similar partnerships with markets, festival and event organisers. Guided by its vision, activities at the Abbotsford Convent must complement its arts, cultural and educational focus and/or offer a point-of-difference to other precincts. Effective promotion is also crucial and most examples have developed a website that provides information for the entire precinct with links to the individual organisation’s website.

Some precincts rely mainly on their arts, cultural and commercial tenants to generate activity but also offer exhibition or performance spaces for hire. The Oxo Tower Wharf employs these strategies and ensures that tenants occupy their workshops at certain times by specifying this as a condition of their lease. Other cases such as Granville Island and the Abbotsford Convent consider how the applicant would contribute to the precinct as one of their selection criteria.

In addition to diverse activities, amenity and accessibility also contribute to activation. The case studies located in central, easily accessible location in or near parkland can support activities like markets and festivals as well as informal uses. Prior to the development of the Oxo Tower Wharf, public space works were completed that created a park and playground, re-established links to the river, and improved perceptions of safety about the area.

CONCLUSION
All of the cultural precincts examined in this report share a commitment to arts development but utilise a unique combination of approaches and strategies to achieve this ambition with mixed success. The findings indicate that the precinct vision and underlying rationale underpins the management priorities and structure, tenant mix, facility development, and activation strategies and priorities. Financing strategies can also play a pivotal role in implementing the vision by guiding the precinct development and ensuring its sustainability. Effective promotion is critical and the quality of the public realm also appears to contribute to the success of the precinct, especially where it is located in close proximity to parkland or a waterfront.
### FACILITIES SUMMARY

#### CASE STUDY

<table>
<thead>
<tr>
<th>Abbotsford Convent</th>
<th>JamFactory Craft and Design Centre</th>
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<tbody>
<tr>
<td><strong>OWNERSHIP / MANAGEMENT</strong></td>
<td><strong>OWNERSHIP / MANAGEMENT</strong></td>
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<tr>
<td>Abbotsford Convent Foundation (ACF), a not-for-profit company limited by guarantee, owns the site under a Deed arrangement with the State government. The ACF is administered by an honorary Board which appoints the Chief Executive Officer. Recent issues regarding tenant input has resulted in greater transparency in management processes.</td>
<td>Arts SA, the owner of the Lion Arts Centre, leases space to JamFactory and other tenants. JamFactory operates as a not-for-profit incorporated association with a ministerially appointed Board of Governors.</td>
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<tr>
<td><strong>TENANT MIX / VENUES</strong></td>
<td><strong>TENANT MIX / VENUES</strong></td>
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<td>A 6.8 hectare cultural precinct adjacent to the Collingwood Children's Farm and parklands with courtyards, gardens and 11 buildings housing artist studios, workshops, offices, galleries, a retail outlet, function venue and art space run as a non-profit and non-commercial gallery. Tenants include individuals (visual artists, jewellery artists, architects, designers), professional glass makers, bar, cafes, artisan bakery, Sophia Mundi primary school, Slow Food organisation, community radio station and well-being practitioners.</td>
<td>JamFactory includes craft and design studios for metal, furniture, glass and ceramic making as well as two galleries and two shops. JamFactory occupies a purpose built facility within the Lions Arts Centre complex. Other tenants housed in heritage buildings include the Australian Experimental</td>
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<tr>
<td><strong>ACTIVATION / PROGRAMMING</strong></td>
<td><strong>ACTIVATION / PROGRAMMING</strong></td>
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<tr>
<td>• annual tenant open days</td>
<td>• workshops used by artists on short term or longer term basis and associates program</td>
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<tr>
<td>• art space available for any creative discipline</td>
<td>• artists and associates exhibit through galleries and shop</td>
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<td>• precinct website</td>
<td>• workshops by visiting artists &amp; on-site flat available</td>
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<tr>
<td>• day/evening cafes &amp; bar functions throughout week</td>
<td>• exhibitions, guest speakers, artist talks and guided tours</td>
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<td>• regular, occasional and one-off markets and festivals</td>
<td>• programming</td>
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<tr>
<td>• joint events with Collingwood Children's Farm</td>
<td>• community-led vision based on strengths and tested through feasibility study</td>
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<td>• outdoor events with focus on the history of the site</td>
<td>• master plan, business plan and funding opportunities guided implementation</td>
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<td>• guided tours and way-finding</td>
<td>• vision, themes and potential contribution inform tenant selection and events - point-of-difference critical</td>
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<td>• gardens used for wedding photos and film location</td>
<td>• commercial tenants difficult to attract at outset</td>
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<td>• leases, car parking, venue hire and fees essential for operating costs</td>
<td>• links to adjacent parkland and organisations</td>
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<td><strong>KEY LEARNINGS</strong></td>
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<td>• separation of workshops for practical reasons and lack of shared spaces limit collaboration opportunities</td>
<td>• relationship with university encourages graduates to apply for associates program, studio and exhibition space</td>
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<td>• car-parking inadequate for tenants and not provided</td>
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<td>CASE STUDY</td>
<td>OWNERSHIP / MANAGEMENT</td>
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<tr>
<td>Midlands Atelier</td>
<td>• operating since 2009</td>
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<td>• provides quality infrastructure, facilities, services, work opportunities and connections with markets and peer networks to address the loss of locally-trained practitioners</td>
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Midlands Atelier has been developed as a joint venture between FORM, a not-for-profit cultural organisation with a focus on craft and design, and the Midland Redevelopment Authority (MRA), a statutory planning and land development agency. FORM is responsible for the management of heritage-listed Railway Workshop buildings on behalf of the MRA, State government and a private sector partner with naming rights.

Pattern Shop operates as a wood, furniture and object design workspace. Development of up to four other buildings planned as funds becomes available. Plans for workspaces for designers working in wood and metal, studios for jewellery and object designers, a glassworks, printmaking studio, exhibition space, retail spaces, cafe, bar, seminar room and residential studios.

Danks Street Festival reflects the emerging character of the precinct and coincides with festivals and other events

2 Danks Street

Privately owned and managed by Leo Christie and operates as a commercial gallery centre. The Depot Gallery and Depot II managed by part-time employee.

Centre includes 10 contemporary art galleries specialising in Australian and international works, a fine arts dealer, a working contemporary jewellery and objects studio, and a cafe and bar.

Two galleries available for hire by independent artists.

annual group show by tenants

one week solo exhibition provided to the winner of a professional development and networking event held at Carriageworks during Art Month Sydney

Danks Street Festival reflects the emerging character of the precinct and coincides with festivals and other events

volunteer & school programs

for visitors

combination of specialist high-end contemporary galleries and quality food

commercial but space for emerging artists

less mainstream than existing precincts in Paddington

annual joint exhibition, website and...
## CASE STUDY

<table>
<thead>
<tr>
<th>OWNERSHIP / MANAGEMENT</th>
<th>TENANT MIX / VENUES</th>
<th>ACTIVATION / PROGRAMMING</th>
<th>KEY LEARNINGS</th>
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<tbody>
<tr>
<td>Judith Wright Centre of Contemporary Arts</td>
<td>Centre's purpose built basement contains gallery space for the Institute of Modern Art, a rehearsal space with a sprung-floor for Expressions Dance Company, and a training room which required rigging and high ceilings for a Circa's contemporary circus training room together with adjacent offices. Facilities include a 200+ seat performance space, screening room, a studio for artists-in-residence, administration and storage facilities, bar, commercial bar and a small car park for tenants only.</td>
<td>tenants offer evening and week-end workshop program to the public, professional development courses, artist talks and exhibition program. artist-in-residence initiative provides music or theatre rehearsal rooms and access to professional expertise, equipment and financial resources. small shopfront space used as a multi-purpose performance space. venue for boutique festivals and programs with major festivals</td>
<td>adaptive re-use and purpose built facilities good fit for arts organisation needs. box office limited by theatre size and commercial lease difficulties due to fit-out and delivery access problems. few common areas for tenants to interact. perceived safety issues discourage public transport use despite accessibility. growing reputation for boutique festivals and niche events.</td>
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<tr>
<td>Brisbane Powerhouse</td>
<td>Larger theatre has 500 seats while the other theatre can seat 200. There is also a performance space in the internal entry space. Riverside spaces are</td>
<td>spaces with basic sound and lighting equipment programmed with free music by resident bands and comedy outside main performance hours</td>
<td>skills-based independent board. expanding theatre from 400 to 500 seats more attractive as a venue for hire. location and</td>
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</tbody>
</table>
sized venue for the growing city
shareholder of the company and appoints a Board of Directors, which in turn appoints the Director.

leased to restaurants and cafes.
In addition to public transport, there is an on-site car-park as well as ample street parking around the nearby park.
Adjacent building on site has been leased to arts organisations and used by artists-in-residence for rehearsal and storage.

CASE STUDY | OWNERSHIP / MANAGEMENT | TENANT MIX / VENUES | ACTIVATION / PROGRAMMING | KEY LEARNINGS
--- | --- | --- | --- | ---
Federation Square | Federation Square is owned and managed by a State-owned company, Fed Square Pty Ltd (FSPL). The objects of the company are set out in the Federation Square Charter. The State government-appointed Board of Directors was responsible for establishing a vision, mission, values and ethical standards. Current responsibilities include ensuring the precinct's long-term viability, legal and regulatory compliance and appointing the CEO. | Charter specifies that all use including retail premises, such as food and beverage, should complement the stated cultural and civic objectives. Comprises major civic square, enclosed and outdoor performance and events spaces, exhibitions spaces, outdoor video screens and over 30 tenancies; mainly cultural organisations, commercial galleries, cafes, bars, restaurants and a visitor information centre. There is an on-site car park for 430 cars which is run on a commercial basis, but given the number of | • enclosed space regularly used for exhibitions and events such as the Fed Sq Book Market and the Microbreweries showcase • gallery space for hire located with other visual arts activities • performance space for hire used as a venue for the Melbourne Writers’ Festival and the City of Melbourne Conversations program • The Choir of Hope and Inspiration is the precinct’s first artists-in-residence and use the performance space for rehearsals • outdoor amphitheatre is used for | • Charter draws on Melbourne’s perceived strengths; a city of creativity and innovation with a diverse range of arts and cultural festivals and a strong multicultural heritage • dedicated resources for 24/7 programming with the majority of evening activities held in the public realm • built strong relationships with community organisations and major festivals & tiered rates • accessibility is a key tenet of the Charter and up to 80% of the activities are free
visitors, most use other parking facilities or easily accessible public transport. performances, community events, to broadcast major sporting events and filming hires • free WiFi and ample seating attracts younger visitors • partnerships with major festivals and other cultural and community events often • multimedia technology and facilities have been used extensively in the civic square area of the precinct • major arts and cultural tenants have not collaborated as much as anticipated to date but joint marketing activities between tenants • sound management used to minimise residents complaints • revenue is derived from tenancy rents and charges followed by car parking, event hire, sponsorship, grants and other sources including naming rights • innovative use of technology to broaden engagement opportunities

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<th>KEY LEARNINGS</th>
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<tr>
<td>Oxo Tower Wharf</td>
<td>Freehold land owned by the Coin Street Community Builders (CSBC), a locally-based social enterprise and development trust. CSCB manages all the leases and rental agreements. The housing cooperative sets rents well below market value. Tiered rates are offered to corporate, government and charity clients for the conference space and site hire. Retail design studios and specialist shops for contemporary artists/designers are located on the first three floors of the building. A rooftop restaurant, bar and brasserie occupy the top floor which also includes a free public viewing gallery. Housing cooperative tenants occupy the five remaining floors. The</td>
<td>artist/designer tenants are required to trade on weekends and Tuesday to Friday under the terms of their lease • shop design allows public to see artist/designers at work • gallery for hire has regular program of events • free rooftop viewing gallery • housing on-site ensures day/night</td>
<td>range of high quality artist / designers • opportunities to view and buy work made on-site throughout week • public space improvements including re-establishing links to the river have attracted visitors back to South Bank • staged development e.g., space used as temporary gallery until</td>
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| Granville Island | Bargehouse, a separate part of the building awaiting further development, operates as a temporary gallery space for hire. | activity
• partnership with Thames Festival | funds available for additional work
• food and beverage at multiple price points with view of the Thames |

*Granville Island*
- opened in 1982
- urban renewal program after heavy industries closed and the low-rent waterfront area had begun to attract artists

| Federal government owned and managed by a government agency, the Canada Mortgage and Housing Corporation (CMHC). The Granville Island Cultural Society is a not-for-profit organisation which is contracted to manage the performance spaces and outdoor public space programs. The Granville Island Trust is composed of tenant, resident and Council representatives and acts as advisory and liaison body. | Fresh produce market, educational institution and community centre first tenants. Island now has 275 businesses and facilities including cultural, artisan, recreational, industrial, maritime and other retail outlets. Tenants also include festival organisations and theatre companies. In addition to three outdoor performance spaces there is a gallery space for hire are two theatres (one of which is also used for performance rehearsals and visual arts exhibitions). | - Granville Island Cultural Society administers project support to not-for-profit arts, cultural and heritage groups for on-site activities, programs some festivals and events, and ensures indoor & outdoor venues are used to capacity
- outdoor spaces available to approved buskers and other non-ticketed activities
- tenant mix ensures day/evening activity
- arts/craft business leases encourage on-site workshops that are open to public view |

*existing artist presence, choice of anchor tenants (market, university and community centre) and complementary activities*
- progressive leases used in early stages to attract a mixture of tenants
- on-site venue management & use of lease conditions to maximise use and activity
- venues satisfy unmet demand elsewhere in Vancouver
- increasing competition and tension between financial viability and affordability
CONSULTATION REPORT

Appendix 8

CONSULTATION REPORT

OVERVIEW

The consultation program was designed to gather information from relevant ACT Government agencies and representatives, identified visual arts organisations and other arts and cultural organisations and individuals relevant to the study. The purpose was to identify interest, opportunities and issues around the potential use of existing and new purpose built arts facilities and open space at the proposed Kingston Arts Precinct.

The intention underlying the program was to use the consultations in association with other research to develop a strategy which will consider, evaluate and advise on requirements for precinct components and their interrelationships. The consultation process aimed to inform and consult stakeholders as well as selected organisations relevant to the study. The views, issues and interests of stakeholders has contributed positively to the development of the precinct strategy.

When considering the findings from the consultation responses, it is important to appreciate that this is a qualitative and not a quantitative consultation and that the comments indicate only the opinions of those who chose to take part in the consultations.

Aims
The rationale for the consultation was based on the need to:
- Determine precinct requirements - components, scale and inter-relationships
- Consider and advise on requirements for new purpose built facilities and adaptive reuse of the Fitters Workshop and Former Transport Depot
- Advise on relevant boundaries for the future arts precinct
- Provide planning, architecture, landscape design as well as cultural planning advice on organisations, facility needs, emerging vision and management considerations

Objectives
The focus of the consultation was on informing and involving stakeholders. To fulfil the requirements of the brief the consultants identified that the project must:
- Be informed by a sound, sequential methodology and understanding of current and past policy and planning as well as other factors that will impact on the development of the strategy
- Undertake a strategic consultation process, which will provide a range of opportunities for participation.
- Provide clear information about the issues and challenges to all stakeholders.
- Capture the collective wisdom
- Draw out and highlight common goals and aspirations
- Identify the potential for future collaboration
- Contribute to an understanding of the current realities and functioning of the arts and cultural sector in the ACT
- Develop an understanding of the values, aspirations, concerns and interests of key arts sector and government stakeholders that will inform and strengthen the study outcomes

Methodology
Consultation activities have included:
- Briefing meetings with artsACT representatives
- Consultation with relevant ACT government agencies
- Preliminary 1:1 interviews with identified key ACT visual arts organisations, existing tenants at the site and people who use the site in a significant way
- Interviews with other organisations and individuals who were recommended in preliminary consultations and others whom the consultants considered may contribute to the dynamic of the precinct.
- Follow up interviews with key visual arts organisations
CONSULTATION REPORT

- A three hour workshop by invitation to key arts and cultural stakeholders and government representatives
- Additional information gathering following up from the workshop

Facilitation techniques used in the workshop to achieve the objectives included:
- Guest presentation to provide a vision of the precinct potential
- Introductory presentations by the consultant team to provide clear information and build knowledge about the study and provide an overview of the consultations and emerging directions for the precinct.
- Focused questioning to help people think from a range of perspectives
- Group discussion and mapping activity to provide for cross-fertilisation of ideas
- A connectivity mapping activity to provide a visual snapshot of current inter-relationships

Communications
Communication activities have included telephone and email contact with key arts/cultural and government stakeholders and invitations were issued by phone/email/post by artsACT and the consultants to targeted participants. Following the workshop, additional information was gathered via email to supplement existing knowledge around core/common facilities requirements and participants were also asked to complete an emailed SWOT analysis.

ACT Government Consultation
The consultants attended a number of briefing meetings with artsACT, followed by consultation with key ACT Government agencies. The meetings included representatives from artsACT, LDA, LAPS, Chief Ministers Department and the ACT Heritage Unit. An agenda was developed for the meeting to guide the discussion and consultation process.

There was considerable discussion around the scope of the project and how it intersects with work previously conducted and currently underway. The consultant team were able to clarify that this study is not a master planning project or a feasibility study but an ‘arts precinct strategy’ study.

The range of issues which were considered and discussed at meetings with key ACT Government representatives are summarised as follows:
- The Kingston precinct has been identified by artsACT as having the potential for an active visual arts lead focus with co-related arts activity providing synergies and integrated activity.
- Precinct Boundary – while the boundary currently in the statutory plan extends to the lake, the cultural precinct is now proposed to be concentrated in the areas adjacent to the Powerhouse, Fitters Workshop, Old Bus Depot Markets and towards Wentworth Avenue.
- Old Bus Depot Markets are acknowledged as an important anchor and energiser for the Foreshore but there is increasing competition. How can they evolve and grow and be managed within the context of an arts precinct? What are the things that would complement the markets? Is the development of the arts precinct an opportunity for them to attract new markets?
- The LDA advised that the Chief Minister is keen to put a budget bid up to the next budget cycle for relocation of Megalo into the Fitters Workshop. There is recognition however that a range of issues need to be resolved for there to be appropriate considerations given to the broader intentions for the arts precinct.
- Need to ensure that the heritage values of the site and existing buildings are not compromised by development of the precinct or adaptive reuse construction.
- Purpose built facilities are seen as something that occurs as needs are identified and the aim is to create the framework now so that the scope for facilities can grow as needs are identified.
- The key visual arts organisations have demonstrated a cautious position with regard to the proposal of relocating to the precinct. They perceive a degree of uncertainty around the development, their resources are stretched, and there is no time for forward planning.
- Parking - a critical need to address the demand for parking including spikes in demand on weekends – at the time of writing, a structured car park was a possibility though the location had not yet been defined.
CONSULTATION REPORT

- There is an interest in developing infrastructure that would support a relationship to festivals and events in the public realm. The identification of spaces which would support non-built activity included the Wentworth Avenue entrance, space between the Glassworks and Fitters Workshop and the eastern side of Fitters’ Workshop.
- There is an acknowledgement of the critical importance of continuing to develop and extend the infrastructure for artist residences at the precinct.
- Case studies being conducted for the study are revealing that successful arts precincts engender a sense of place, provide capacity and attract critical mass.
- Concerns raised about the ongoing financial sustainability of the precinct and the need to develop a sound management model for the precinct.
- Consultant team seeking advice on status of planning documents for Kingston Foreshore – advised to consult with Project Director – Territory and Precinct Code need reviewing – stand alone precinct code for KF - opportunity to redefine the boundaries of the arts/cultural precinct to include FTD etc and other conditions such as CZ5 complimentary activities to the core activity of the precinct.
- Need to address the issue of tensions around the word ‘arts’ if used in the precinct name.
- Need to integrate three Conservation Management Plans associated with the precinct.
- Discussion around the need to address OH&S issues in the Former Transport Building.
- Spatial dynamics – Arrival points – what is going to be the front door? Wentworth Avenue cited as the dominant address – Want to see links to adjacent environment including Bowen Park.
- Substation will remain in place for the foreseeable future

Summary
All agencies are keen to see a resolution of the long-term use and viability of the site. The expectation for the study was that it would provide an overarching strategy for the precinct, assist in identifying unmet needs in the arts sector and provide guidance on current and potential tenants, what sort of space they are looking for and what activity they can contribute to the area.

While there is a clear expectation that this study provide guidance on the components of the precinct, the consultant team have concerns that the Fitters’ Workshop has been designated as a single use facility prior to the findings of this report.

KEY FINDINGS

1:1 Interviews
An initial round of individual interviews with representatives from 19 arts/cultural organisations were conducted including existing tenants Glassworks and Old Bus Depot Markets, the key visual arts organisations being Craft ACT, Megalo, PhotoAccess and Canberra Contemporary Art Space, plus a range of others considered to be relevant to the study. This included Screen ACT, CIT, ProMusica, M16, Potters Society and Robyn Archer (Canberra Centenary Festival).

Others were interviewed for the purpose of exploring some of the different dynamics and synergies which could occur on the site or with those who have a long history and knowledge of the arts sector in the ACT. In addition, the consultant team had a particular interest in talking to people who were working in new, emerging and avant garde areas of artistic practice. Input was also sought from representatives of the two purpose built arts centres at Belconnen and Tuggeranong. The purpose of this round of consultations was to update people on the status of the project, identify if there were issues and lessons to be learned while in some other cases, people were being introduced to the policy and intention of ACT Government for the first time.

After the initial round of consultations, follow up interviews were conducted with the key visual arts organisations to source more detailed, high-level requirements. In broad terms, the rationale was to define the parameters of the precinct and ensure that in defining the
CONSULTATION REPORT

boundaries and considering potential tenants that there would be appropriate space and facilities allocated for present and some future demand.

In the first round of consultations the field was deliberately widened. While still predominantly in the visual arts realm it was considered important to evaluate the potential contribution of related disciplines such as film, video art, fashion, festivals and performance.

Key Visual Arts Organisations
Within the key arts organisations there was initially a mixed response to the concept of the arts precinct. While the Glassworks and Megalo were very enthusiastic it is fair to say that most other organisations took a cautious position. Most appreciated that there are benefits to organisations being collocated but on the other hand were concerned about what the upheaval and uncertainty of relocating may mean.

During the process of the study there has been a notable shift in position by the majority of key visual arts organisations. It is probable that having time to consider the brief in more detail and discuss the opportunity at board level has contributed to the shift. Most of the organisations are operating in excess government property with the inherent impacts on location, image, access, lack of space, OH&S, cost burdens, outdated civil and technology infrastructure and it would appear that this would also be a contributing factor for organisations in their consideration of the Kingston Arts Precinct.

There is now more optimism about the anticipated benefits that an arts precinct could bring and all of the key arts organisations with the exception of PhotoAccess are willing to consider the option of relocating to the precinct in the short to medium term. PhotoAccess have advised that following the upgrade of their existing premises in Manuka they are happy to continue most of their operations on that site however they expressed a strong interest in the possibilities of having access to a shared quality exhibition space in the precinct.

None of the key arts organisations that were consulted have optimal facilities for exhibition purposes. The opportunity for a premier presentation facility in a central location, providing equitable access to showcase the arts practice of respective tenants and the wider arts and cultural community of Canberra was explicitly expressed as a high priority. Also the need for workshop, studio and artist residency spaces was repeatedly raised as a primary interest and need.

PROPOSAL FEEDBACK
Key Visual Arts Organisations
Most representatives of the key visual arts organisations made supportive comments to explain why they were willing to consider the proposal.

“A purpose built facility that is very carefully thought through could be super exciting … if there are shared common spaces where people are able to connect with each other it could be quite interesting – so that the built environment helps reveal and deconceal and encourages synergistic chance meetings with people like a campus. That’s what a campus does so well.”

“It’s our job to have our brand differentiated enough and to be doing stuff that’s so hot people want it and people will come for it and they will especially come if they know that this is the destination.”

“…a place that will ultimately be able to provide a residency program to bring high level professional artists who are national and international…”

“Don’t want this place to be dead at night or in the day and that there is a sense that it is organic – people go there because it’s a natural place to be – so that there is also something else that is happening that is nurturing them to be there”
“This precinct could talk about sustainability not in a didactic way but just demonstrate how food is grown or how water is cleaned – that is revealed – thinking about life values – art is a life value but is only one part of that”

“Things start growing around an arts precinct once they get going because they develop a vibrancy and energy and the economy feeds off that”

“Artists would cross over very nicely and this would build a world-class destination for artists.”

“If there are a number of organisations with like objectives then the synergies of working with other organisations would be a really valuable thing.”

“If there is a better space that some groups can share or work with at Kingston Foreshore and they can work out administratively how it will be invigilated and generally managed then they would all gain something from that and may even have a staff presence there as well. It could be the more public and the selling focus for a number of organisations.”

People representing the key visual arts organisations talked about the importance of the arts to the wider community and how the precinct has the potential to make the arts accessible to larger audiences which in turn will help artists to develop their work and their careers. Most people welcome the initiative because they believe it will provide energy and capacity for their organisation to grow. In addition, a number of people said that they welcomed the opportunity to develop significant and on-going connections and partnerships with other organisations. Linked to this was an emphasis on the critical need for there to be ‘the right mix’ of organisations which have overlapping interests tenanted at the arts precinct.

Concerns
Despite the key arts organisations being generally willing to consider the proposal, some only go as far as offering conditional support. This tends to be based on a lack of specific detail available regarding the development of the precinct and so the implications of relocating there are not fully understood. Although the advantages are clearly recognised, there is some caution around committing to a largely unknown concept which does not yet articulate a clear definition of roles and responsibilities as well as expected outcomes.

“…the buildings that might be designed, the organisations that might come may not have the right kind of characteristics.”

“What can we base our decisions on and what can we base our input on…?”

Other comments around the understanding of context were about the title “Visual Arts Precinct”. Some people stated that they were uncomfortable with those terms and pointed to a potential tension between the title and the aim to make the precinct accessible to a broad audience.

Some people questioned whether they would have enough resources to support the increased activity that relocation to the arts precinct may bring. They raised concerns around whether organisations will be equipped or resourced to deliver the full range of programming which may be expected and to support management and maintenance of new purpose built facilities and adapted heritage buildings.

“Infrastructure brings expenses – staff to manage it and support it”

Another issue was around whether arts organisations would have the freedom and flexibility to maintain and express their own identity within the precinct, rather than linking in with precinct priorities. People felt that organisations need to be encouraged to reflect their own
practice and that the arts precinct needs to simply be the platform from which they can develop and thrive.

A number of people hope that the ACT Government will take into account the longer term when developing its vision and strategy for the arts precinct, to build in some flexibility particularly in times of economic recession as circumstances for the arts and cultural sector can be unpredictable and can change quickly.

“Rents will be key…sustainability is everything.”

Existing Tenants and Key Users
As identified in the previous section, the Canberra Glassworks strongly support the concept of the arts precinct, anticipating that the energy and opportunity which will be generated through a range of complementary arts organisations being collocated at the precinct makes a great contribution to their on-going viability.

The managers of the Old Bus Depot Markets were attentive to the possibility of disruption to their business that the development of the precinct may bring. While there is recognition that the arts precinct has the potential to attract new and increased patronage to the markets, there is also uncertainty around the status of the adjoining spaces of the Former Transport Depot and how the precinct will be designed to ensure permeability and connections with the markets.

Comments from those who use the site in a significant way have highlighted that that the Fitters’ Workshop is a middle sized venue, seating around 350 - 400 which is financially sustainable for smaller organisations and allegedly not available elsewhere in the ACT. An opportunity to use the building in a variety of ways including festivals and a much needed gallery space would contribute to audience expansion strategies and the spatial dimensions and curved roof deliver high quality acoustic outcomes. Thinking about the precinct as a whole, it was noted that there are very few locations in the ACT where art forms can come together and interact such as when there are events in the Fitters’ Workshop and overlapping activity and casual visitation occurs with the Glassworks and the Old Bus Depot Markets.

Indigenous Arts
It is understood that there is strong interest for an Aboriginal Cultural Centre to be established in the precinct which would express and maintain a distinctly Indigenous identity and comprise incubator, workshop, archive, retail, exhibition and performance functions. Artist members of ITAG have well established relationships with the key arts organisations however it was noted that there is no facility that provides a central location for indigenous artists. The proposal is for a facility which would focus on art making and cultural production and would play a different role to the Aboriginal Cultural Centre on Lady Denman Dr and the Aboriginal Health Centre at Narrabundah.

Broader Arts Sector
All of those consulted across these sectors see immense value in arts organisations developing links to network, dialogue and learn from one another at local, regional, national and international levels and across art forms, disciplines and sectors. Many examples were given of where networks and partnerships are already proving valuable including the potential to help expand audiences. It was thought that opportunities for networking and partnerships could be increased within the proposed arts precinct.

Creative Industries
Creative industries are defined as those industries which produce tangible or intangible artistic and creative output, and which have a potential for income generation through the exploitation of cultural assets and the production of knowledge-based goods and services (both traditional and contemporary).

Those consulted from the creative industries sector such as screen arts, music and fashion responded with immediate enthusiasm to the proposal for an arts precinct at Kingston Foreshore. They envisage the precinct as potentially playing a key role in providing a range of development opportunities for artists at the early stages of their careers. They suggested a variety of strategies including programs that will identify and support new and young talent and support and showcase new and innovative work.
ARTS PRECINCT CONSIDERATIONS

Fitters’ Workshop
An issue which produced mixed views was the proposal for the Fitters’ Workshop to be allocated as a single use facility for Megalo. There is a strongly held view by many who were interviewed that the Fitters’ Workshop is a highly valued heritage building with unique and beautiful features which would be impacted by the rebuild being planned for the Megalo fit out. A common view was that a fairer and more equitable treatment for this building and one which would allow its heritage values to be preserved would be as a curated, shared, showcase facility for precinct tenants and others who could contribute to a high quality, dynamic program at the heart of the precinct. It was thought by many of those consulted that Megalo would be better served in a purpose built facility. It should be noted that a small number of interviewees were adamant that Fitters’ Workshop must be for Megalo.

Additionally, with respect to the Fitters’ Workshop there have been a number of comments made by representatives from a range of arts organisations who believe that a major issue that has affected people’s ability to use the Fitters Workshop is the lack of a clear access point for hire and a complex bureaucratic process to negotiate. They suggested that there is work to be done to improve the process when attempting to hire the space.

Old Bus Depot Markets
There is collective support for the Old Bus Depot Markets to remain on site and recognition of the role they play as an attractor and the synergies which could be developed in the context of the arts precinct tenants and activities. A desire to see increased activity and functionality in the Former Transport Depot which houses the markets was also commonly expressed.

Diverse Artforms
There is widespread support, with the exception of one key visual arts organisation, for there to be a broad expression of visual arts represented in the precinct that would include film, video, performance arts, installations, special events, community events and cultural festivals, within the buildings and also in the public realm to achieve a diverse profile, expand audiences and make the precinct more resilient. This was also considered to be an opportunity to build synergies within individual design and making/producing organisations and to build capacity, diversify and increase membership through casual visitations.

People are particularly enthusiastic about the potential of working across disciplines, for blurring the edges between art forms and believe this can enrich the creative process. Several interviewees said that there is a need for spaces or platforms for artists to engage critically with one another and to exchange ideas. The organisation which was not in agreement was of the opinion that the precinct would benefit by representing a more unequivocal presentation of visual arts practice to strongly define the distinctiveness of the destination.

Partnerships and Shared Resources
Partnerships and the sharing of resources, facilities and management expertise are seen as key for making efficiencies through the avoidance of duplication of efforts and reduction of administration costs, resulting in the added advantage of the sharing of good practices and ideas, leading to collaborative endeavours. Some interviewees pointed to the advantages of combining the assets of larger and smaller organisations. Having said that, most people are keen not to totally redesign the way they work or make changes where organisations are already efficient. There were also concerns that successful partnerships cannot be imposed and that it will not always be easy to establish effective partnerships in a competitive sector.

It was also acknowledged that working with a range of partners outside the arts sector can be valuable - including the public sector, commercial sector and the media, while some people looked at a different context and emphasised relationships between artists, cultural producers and venues. It is clear from many comments that partnerships mean different things to different people and a flexible approach is required to allow them to succeed. A mixed use development of the precinct with integrated commercial activity generating new income streams is seen by some interviewees as one way of ensuring that the precinct is sustainable, resilient and innovative.
CONSULTATION REPORT

A considered positioning of and productive engagement with viable creative industries within and around the precinct such as design studios, animation and screen production, fashion, music and new media is considered to be of value to significantly support the precinct economy through generating competitive and innovative intellectual property, contribute to a dynamic marketplace and offer cultural, social and community benefits.

Representatives were consulted from ANU School of Arts, University of Canberra School of Architecture and Canberra Institute of Technology where it was reiterated that gallery space and exhibition and showcase opportunity is a key need for emerging and early-career artists in the ACT. There is interest from this sector to explore the potential of some of the spaces within the Former Transport Building which could be utilised for a range of studio and exhibition purposes. Further to this there is the National Capital Education Tourism Project works closely with Canberra’s many cultural institutions with schools across the country bringing students to Canberra for school excursions. With development of the precinct, local community businesses like this can play a significant role in working with arts organisations on site to facilitate and build links with the schools market.

Summary
Key threads which emerged from the interviews are as follows:

- Majority of the key visual arts organisations while initially cautious about the concept of the arts precinct have shifted position over the course of the study and are now willing to consider the option of relocating to the precinct
- Access to quality exhibition space is the prime concern for all key visual arts organisations
- Support for Old Bus Depot Markets and interest in increased activity and functionality of the Former Transport Depot building
- Concerns expressed with regard to the proposed single use allocation of Fitters’ Workshop
- Strong interest by the majority of those consulted in broadening the role of the precinct to accommodate a wide interpretation of visual arts practice as well as complementary arts and cultural activities and creative industries
- Desire for an Aboriginal Cultural Centre to be included in the planning for the precinct

COLLABORATIVE WORKSHOP

On 28 February 2011, a workshop was conducted in the Glassworks Café atrium, Kingston Foreshore to bring the key players and others with knowledge together in a collaborative consultation environment. The intention for the workshop was to provide clear information and build knowledge within the sector about the study, provide a summary of the consultations, test emerging directions for the precinct and obtain insights and advice from constituents that will help strengthen the study outcomes. The consultant team also wished to ensure that there was a clear understanding of the scope of this study and that there are limits to decision making at this time.

Following introductions, a presentation by Robyn Archer and project overview presentations by the consultant team, the consultants invited open discussion on the following issues:

Brainstorming Activity

Positive and negative impressions of Kingston Foreshore

- Lack of clarity re planning controls for Kingston Foreshore and the cultural precinct
- What capacity does the government have to impose conditions on developers to provide facilities or infrastructure sympathetic and synergistic to the arts precinct?
- Concerned that new boundary we are showing is a lot less than an earlier boundary presented by LDA – can the capacity and critical mass still be achieved within this reduced footprint – “have to be a narrow vision” – how will expansion happen?
- Lack of clarity re planning with surrounding development - difficult to discuss planning issues when there is uncertainty - disparity of precinct maps – “all the maps are different” – sites still to be developed - “a lot of grey areas”
- It’s under-developed
- It’s easy to be disappointed
- Goal posts keep moving
CONSULTATION REPORT

- Lack of integrated arts precinct vision especially with national cultural institutions
- Fragile, vulnerable – very little access to the waterfront and the lake
- Mainly residential – feels like it is not accessible to the public
- Dwarfed by development – scale is the issue
- It does have potential
- Development of the cultural precinct is long overdue
- Tourism opportunity
- Lack of connection to nature
- Iconic heritage buildings and proximity to Parliament House is an advantage

Anticipated benefits from the development of Kingston Arts Precinct

- Critical mass – leading to increased visitors
- Showcase opportunity
- Accessibility
- Visually different
- Viability of heritage buildings achieved
- Cross fertilisation opportunities and inspiration
- Increased communication between/across arts orgs
- Community engagement
- Increased diversity of activity/s
- Use of new technology
- Synergies
- Retaining artists and getting new studio spaces
- Forging closer relationships
- Animation

In what ways will future tenants contribute to the precinct?

- Indigenous arts centre could provide connections for artists
- Irregular arts activities will boost resident organisations attendance
- Increase visibility of arts and culture ie soul of Canberra
- Opportunity for practitioners and public to watch making/participating
- Opportunities for cross-promotion for participating and individual orgs
- Opportunities for new audiences eg schools
- If CraftACT moves, bring a national profile/focus into the precinct
- Opportunity to revitalise space, be transformative

What will be the success factors for Kingston Arts Precinct?

- Important that the arts precinct doesn’t become an isolated ghetto within a bigger development – conversation needs to be about how the precinct is linked into the rest of the area – needs to be a spill-out capacity into the commercial areas – arts facility development needs to happen in concert with the rest of the development.
- Design of the precinct needs to be captivating – not just the arts precinct but the entire area – make the sale of commercial property contingent on that
- Will need to have noise mitigation measures
- Will need to be maximising use of spaces
- Diversity will need to include shopfronts
- Aboriginal arts centre needs to have a distinctive indigenous identity
- Balance and management of discrete organisations and shared spaces – ensuring that organisations will have their own space as well as have equitable access to shared spaces
- Progressive leasing to adjacent area
- Potential that it could become another Docklands
- Shared space for connections
- Need to ensure there are resources for programming, not just infrastructure
- Interaction with residents and businesses in surround development
- Rent control Former Transport Depot
- Outreach links
- Look at Carriageworks – major issues have emerged such as inequity in access and inconsistent management
- Parking – capacity to expand
CONSULTATION REPORT

- Cultural education institutions

Perceived barriers to cooperation and cohesion across potential tenants
- Availability of specific spaces – leased spaces, shared/hire spaces
- Competition
- Government intention
- Parking, delivery, loading spaces – needs to be adequate
- Management – needs to be consistent - lead to tenant satisfaction
- Additional imposed demands – ie concern about potential for increased layers of bureaucracy (referring to precinct management)
- Maintaining links to other arts sites, activity centres

Connection Mapping Activity
A large sheet of paper displayed key and secondary arts organisations and educational institutions. Participants were asked draw lines between the organisations that described collaborative projects and activity. A graphic representation of the connectivity map is below. It should be noted that the connectivity exercise was an informal activity slotted into a very busy workshop schedule near the end of the session and some organisation representatives had left at that time. Therefore this is not a full and comprehensive picture or precise representation of organisational connectivity. It does however give a good indication of the matrix of activity that exists between organisations in the arts and cultural sector in the ACT.
HEIGHT CONTROL, VIEWS & POSSIBLE DEVELOPMENT

**Appendix 9**

HEIGHT CONTROL, VIEWS & POSSIBLE DEVELOPMENT

The Heritage Listing of the Power House includes a specific requirement that significant “Visual links shall be retained between the Power House and (i) East Basin and (ii) Bowen Park. The prominent gables and roof form of the Power House shall be visible from potential water transport links to and from the Kingston Foreshore Area”.

Appendix 2 (Heritage Context & Controls), details the Kingston Foreshore issues but this appendix discusses the more distant views to the precinct and the controls necessary to preserve views to the gables and roof of the Power House.

The Freeman Conservation Management Plan (CMP) review makes reference to height controls adjacent the Fitters’ Workshop to be no higher than the ridge line. The Marshall CMP refers to new structures be sympathetic to the Fitters’ Workshop. The Leeson CMP on the Former Transport Depot has yet to define any potential height controls. (Refer to Appendix 2 for more details regarding these CMP’s.)

This appendix also discusses the issue of what height controls are appropriate for new development adjacent the Heritage listed buildings.

**Existing Heights:**

The following table details the existing heights of the main elements of the heritage listed building:

<table>
<thead>
<tr>
<th>Building</th>
<th>FFL</th>
<th>Eaves: main section</th>
<th>Ridge: main section</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Power House</strong></td>
<td>FFL approx 560.1</td>
<td>approx 573.2 (13.1m above FFL)</td>
<td>approx 579.3 (6.1m above eaves)</td>
</tr>
<tr>
<td><strong>Fitters Workshop</strong></td>
<td>FFL 561.2</td>
<td>561.2</td>
<td>568.7 (7.5m above FFL)</td>
</tr>
<tr>
<td><strong>Former Transport Depot - Northern Section</strong></td>
<td>FFL Approx 560.7</td>
<td>568.2 (7.5m above FFL)</td>
<td>564.2 (3.5m above FFL)</td>
</tr>
<tr>
<td><strong>Views to Power House</strong></td>
<td>East 568.2 (7.5m above FFL)</td>
<td>569.9 (9.2m above FFL)</td>
<td>570.3 (9.6m above FFL)</td>
</tr>
</tbody>
</table>

**Views to Power House**

There are views to the tiled roof of the power house from Bowen Drive, Kings Avenue Bridge and the north side of East Basin over the existing Kingston Apartments. It appears that the height of the main sections of Kingston Apartments is about the eaves height of the Power House and the height of the taller sections, slightly above the height of the ridge of the Power House. Refer Figure 1 below.

There are also current views of the Power House where no buildings exist in the Kingston Foreshore and to the sculpture glass tower.
HEIGHT CONTROL, VIEWS & POSSIBLE DEVELOPMENT

Figure 1 – View from mid Kings Ave Bridge to Power House, Kingston
Source: EMA

Recommendations
It is recommended that:

1. The views of the Power House roof from Bowen Drive, Kings Avenue Bridge and the north side of East Basin remain as is.

2. Height control of development between the Kingston Power House and the Kingston Apartments not exceed the eaves height generally of the Power House but some elements can extend to ridge height of the Power House provided the views in Figure 1 above are not affected.

3. New development near the Fitters’ Workshop generally not exceed the eaves height of the Fitters’ Workshop but some small sections can extend to the ridge height of the Fitters’ Workshop (this is indicated in the suggested development opportunities sketch).

4. Height control of development between the Fitters’ Workshop and Eastlake Parade not exceed the ridge of the Fitters’ Workshop.

5. Further height controls may be considered once the impact of the current Development Application’s are known.
## INTRODUCTION

This report briefly summarises the basic requirements from a number of potential users that has been derived from extensive consultation by Susan Conroy.

The report provides an overview of what space is required within the Kingston Arts Precinct and how it can be provided in a general way.

This must be taken as a guide only as for each potential user there needs a more refined brief, analysis of requirements and then resolution of how this can be best accommodated within the precinct.

## POTENTIAL USERS & BASIC REQUIREMENT SUMMARY

The potential users and approximate areas they require are:

<table>
<thead>
<tr>
<th>Potential User</th>
<th>Area</th>
<th>Requirements</th>
</tr>
</thead>
<tbody>
<tr>
<td>Canberra Contemporary Art Space (CCAS)</td>
<td>340m²</td>
<td>Current area about 290m²</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Additional requirements: 3 studios (Total of 50m²)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Access to shared meeting room</td>
</tr>
<tr>
<td>CraftACT</td>
<td>560m²</td>
<td>Current area about 560m² (Actual 555.28m²)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Access to shared meeting room (currently included in the 555.28m²)</td>
</tr>
<tr>
<td>Photo Access</td>
<td>290m²</td>
<td>Current area about 285m² but current requirement is:</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Access to shared meeting room</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Access to shared non-residential studios</td>
</tr>
<tr>
<td>Glassworks</td>
<td>Existing</td>
<td>Current area adequate except for offices and access to gallery space.</td>
</tr>
<tr>
<td></td>
<td>NEW AREA: 120m²</td>
<td>Current three residential studios adequate.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Additional Requirements: Offices for 10 - 120m²</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Access to shared meeting room</td>
</tr>
<tr>
<td>Megalo</td>
<td>1,100m²</td>
<td>Existing Fitters’ Workshop about 540m²</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Access to three residential studios</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Access to shared meeting room</td>
</tr>
<tr>
<td>Fashion Incubator</td>
<td>300m²</td>
<td>Area suggested about 300m²</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Access to shared meeting room</td>
</tr>
<tr>
<td>ScreenACT</td>
<td>760m²</td>
<td>General admin area suggested is about 210m²</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Theatre for film screenings</td>
</tr>
<tr>
<td></td>
<td></td>
<td>200 seat, 60 seat, foyer (could be shared for lectures, conferences and include a stage for drama etc) (500m²)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Access to shared meeting room</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Outdoor cinema space (common area)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Sound light studios (20m²)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>2–3 sound recording booths (30m²)</td>
</tr>
</tbody>
</table>
POTENTIAL USERS & BASIC REQUIREMENTS

Former Transport Depot

- Markets: Current area adequate but do extend outside at peak periods such as Christmas. Existing areas approx:
  - South Offices 520m²
  - Upper Hall 2,400m²
  - Lower Hall 2,600m²
  - North Annex 400m² (Probably will be demolished)
  - West End First Floor 120m² (could expand slightly)
  - East End First Floor 260m² (could expand slightly)
- Other uses within space possible.
- Upgrade of facilities required within existing space.

Arts Advocacy Organisation

- Office, small meeting room and library
- Can share meeting room

Aboriginal Arts Centre

- Facilities suggested include:
  - Arts Centre, computer room, sales facility/retail outlet, gallery, studio/workshop, community spaces which are both indoor and outdoor, meeting rooms, offices, library and archival space.
  - It is difficult to determine size but an allowance made of 500m² is suggested.
  - Performance space for dance – could be shared

Common Areas

- Exhibition space.
- Use to be managed but would be available to all site user groups and others and could even be used for other activities when not needed for exhibitions.
- Capable of dividing into 3 areas if necessary and including some storage, toilets and tea facilities.

Other possible users:
- Photo Access, Potters Society, M16, Strathnairn, ANCA etc
- Meeting room (say boardroom size 10m x 5m)
- Small meeting rooms (say 3 x 20m², 3 x 15m²)
- Residential studios (say 6 with average 30m² each)
- Larger cafe
- Arts precinct management authority
- Non-residential studios for short term use, say 6 x 15m²
- Outdoor film screenings
- Toilets and service areas.
- These to be dispersed to suit design and exclude any within the Former Transport Depot (FTD).

Circulation space will also be required but depends on design and will include stairs and lifts.

**COMMON AREA TOTAL 1,525M²**
POTENTIAL USERS & BASIC REQUIREMENTS
KINGSTON ARTS PRECINCT AREA ANALYSIS

This is a basic analysis using the areas from Section 2.

<table>
<thead>
<tr>
<th>Current Area</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Fitters' Workshop</td>
<td>540m²</td>
</tr>
<tr>
<td>South Offices of FTD</td>
<td>520m²</td>
</tr>
<tr>
<td>First Floor of FTD</td>
<td></td>
</tr>
<tr>
<td>West End</td>
<td>120m²</td>
</tr>
<tr>
<td>East End</td>
<td>260m²</td>
</tr>
<tr>
<td>(Excludes Glassworks, rest of Former Transport Depot and Chapel)</td>
<td></td>
</tr>
<tr>
<td><strong>TOTAL:</strong></td>
<td><strong>1,440m²</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Potential Demand</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>User Groups</td>
<td>3,780m²</td>
</tr>
<tr>
<td>Common Areas</td>
<td>1,525m²</td>
</tr>
<tr>
<td><strong>TOTAL:</strong></td>
<td><strong>5,305m²</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Shortfall</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>TOTAL:</strong></td>
<td><strong>3,865m²</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Potential Supply (Refer attached Sketch 1)</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>New Buildings</td>
<td>3,570m²</td>
</tr>
<tr>
<td>Café Extension</td>
<td>100m²</td>
</tr>
<tr>
<td><strong>TOTAL:</strong></td>
<td><strong>3,670m²</strong></td>
</tr>
</tbody>
</table>

Note: There is a shortfall of 195m² with current projections. This will need resolution in detail with a Masterplan.

**FUTURE**

There is a need to provide capacity to expand as there is less space available with the initial overview than the current demand and there are a number of potential future arts organisations which could relocate to the precinct. Space needs to be allocated for future growth.

There is also an opportunity for commercial related business to be located in the adjacent areas identified for new development. There may be a need to consider rent subsidies and negotiated arrangements with potential developers to manage the opportunities for these businesses to be located here.
POTENTIAL USERS & BASIC REQUIREMENTS

REPLACEMENT
AN EXISTING
BUILDING

OPEN AT
GRAND LEVEL

POTENTIAL
MAIN
BUILDING

STUDIO AT
TUNED
LEVEL OVER

AREA CONNECTED UP

FORWARD TRANSPORT DEPOT

HEIGHT CONTROL
(POTTES WORKSHOP)

PFL 561.680
BASES 568.720 (17.54 M)
RODS 572.820 (17.54 M ABBOT TANG)

POTENTIAL AREA

SECOND 65 M²
FIRST 169 M²

TOTAL 234 M²

EXISTING SURFACE AS RESIDUAL.

PARKING UNDER

FITTER WORKSHOP

120 CARS

ACCESS:

SHELDON / 3/1/011
POTENTIAL USERS & BASIC REQUIREMENTS

PARKING

Existing
Current supply which is largely driven by the Old Bus Depot Markets is estimated to be about 450 spaces which is considered adequate to meet current demands. It is recommended that this be provided as a minimum.

Demand
As an overview, the following has been suggested which is broadly based on ACTPLA Parking and Vehicle Access General Code July 2010.

Glassworks
This has multiple uses from workshop, offices, gallery, café, cultural facility.
The total area is about 1,650m² @ 2 spaces per 100m² = 33 spaces
The café is about 50m² @ 10 spaces per 100m² = 5 spaces
Chapel – 3 residential studios = 3 spaces
TOTAL = 41 spaces

Bus Depot Markets
Area of upper and lower hall is 5,000m² @ 6 per 100m² TOTAL = 300 spaces

Potential Growth
Existing areas not used or accounted for above: 1,440m²
Potential supply for workshops/offices/exhibition: 3,570m²
Total area 5,010m² @ 3 per 100m² TOTAL = 150 spaces
Potential café expansion 100m² @ 10 per 100m² TOTAL = 10 spaces

Potential Demand 501 Spaces
Suggest 10% loading 50 spaces.
This will allow for growth, change of uses or larger public events using more than one area at a time, especially as the site is not well served by public transport.

TOTAL SUGGESTED PARKING PROVISION – 550 SPACES

Supply
Possible parking:
- Between Power House and Chapel (This could expand to 2 levels) 72 per level
- At 90º along the access road from west and parallel to Wentworth Avenue 32
(This could be restructured to provide 2 levels with a half level excavation of about 32 per level.)
- Under new development 124 per level
- Median strip along Wentworth Avenue as exists with greater protection of trees to keep cars away from them. 84
- Along new road Printers Way. 90º on one side only with some allowance for trees. 80

TOTAL ON SINGLE LEVEL 392 Spaces
TOTAL ON TWO LEVELS 620 Spaces

An alternative could be to include one underground level along Printers Way which could provide 160 spaces or provide a structured car parking space in an adjoining space. The figure below is an illustration of this.
FUTURE

Any expansion of facilities will need to include appropriate parking provisions.
### SWOT ANALYSIS

<table>
<thead>
<tr>
<th>Strengths (Internal)</th>
<th>Threats (External)</th>
</tr>
</thead>
<tbody>
<tr>
<td>High recognition of OBDM (awareness and visitation) amongst Canberra community, tourism operators and visitors</td>
<td>Potential for future adjacent developments to limit access, permeability and legibility into KAP and impede growth.</td>
</tr>
<tr>
<td>Good recognition of Glassworks</td>
<td>Potential for neighbouring residents to object to program activities on the basis of social/economic impacts.</td>
</tr>
<tr>
<td>Future tenant (Megalo) and potential visual arts tenants (CCAS, craftACT) each have strong loyal membership base</td>
<td>Parking demands/conflicts.</td>
</tr>
<tr>
<td>The key arts organisations have well defined profile and niche in Canberra, nationally and in some cases, an international profile as places to visit and work</td>
<td>Delays in development at the Foreshore has lead to poor perceptions about the Foreshore in the arts and Canberra community.</td>
</tr>
<tr>
<td>The professional calibre of staff managing organisations who are held in good regard by others including funding authorities</td>
<td>Increase in new markets such as the Handmade Canberra Upmarket and Designers Market as well as Farmers Markets may impact on OBDM</td>
</tr>
<tr>
<td>Industrial heritage buildings provide character and atmosphere</td>
<td>Competition at all sphere of government for grant funding.</td>
</tr>
<tr>
<td>CMP for Glassworks and, Draft CMPs for Fitters Workshop and Former Transport Depot will provide another level of protection for the character and use of the precinct.</td>
<td>Limits on ACT Budget for expansion in arts program in recent years and potential for cuts to funding from efficiency dividend requirements.</td>
</tr>
<tr>
<td>Located on major bus routes and close to other transport options including rail and airport</td>
<td>Weakening national/international economies affecting demand for discretionary purchasing (arts/cultural product).</td>
</tr>
<tr>
<td>Onsite artists, designers and producers creating can capitalise on the character of the site in their work</td>
<td>Potential changes to arts and cultural policy priorities.</td>
</tr>
<tr>
<td>The Glassworks and Megalo provide a tangible link with the industrial heritage in the area.</td>
<td>Possibility of vacant real estate or non-complementary mixed-use development adjacent to precinct.</td>
</tr>
<tr>
<td>Ongoing support for arts &amp; cultural precinct by businesses and arts organisations residents</td>
<td>Possibility of contributing to spatial divides and social exclusion if access and equity considerations ignored.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Weaknesses (Internal)</th>
<th>Opportunities (External)</th>
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<tr>
<td>Individual organisations and their business is affected by their existing locations/facilities being 'off the beaten track' which limits ability to adapt/grow</td>
<td>Organisations relocating will benefit from high profile location and facilities as well as the proximity to national cultural facilities to foster synergies and deepen partnership opportunities for precinct tenants.</td>
</tr>
<tr>
<td>Current lack of planning/development for the Arts Precinct</td>
<td>Potential to attract other art and design organisations (fashion incubator, arts advocacy organisation, Aboriginal Arts Centre), business and creative industries to build on the strengths of the visual arts organisations and provide diversity and revenue.</td>
</tr>
<tr>
<td>Arts organisations dependency on grants and subventions</td>
<td>Facilitate access for member arts practitioners to the diverse mixed use precinct for showcasing and sale of work</td>
</tr>
<tr>
<td>Resource costs/ impacts on organisations from moving and limited program funding sources</td>
<td>Canberra community has well established history of active support and engagement in arts and culture and relatively high rates of cultural tourism.</td>
</tr>
<tr>
<td>Perceived barriers to collaboration and cohesion</td>
<td>Potential to develop an identity or profile as a “must-see” destination</td>
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<td>-------------------------------------------------</td>
<td>---------------------------------------------------------------------</td>
</tr>
<tr>
<td>Current absence of an independent, successful model for precinct management in ACT.</td>
<td>High profile location, venues and programs can attract funding from wider range of sources.</td>
</tr>
<tr>
<td>Perception that the markets (OBDM) with a focus on craft is not complementary with high end arts and design</td>
<td>Future transfer of control of lease of the Arts Precinct to artsACT/L&amp;PS</td>
</tr>
<tr>
<td>Potential for dissonance between future tenants with strategic intentions for the Arts Precinct to ensure its long term viability</td>
<td>Demand for diversity and demonstrating a convincing relationship between conceptual design and commercial production</td>
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<tr>
<td>Cost of refurbishment and maintenance of heritage buildings.</td>
<td>Demand for artworks and high quality design</td>
</tr>
<tr>
<td>Few complementary businesses/activities at the Kingston Foreshore</td>
<td>Opportunities for arts organisations and the artists they represent to contribute to precinct urban design and neighbourhood liveability</td>
</tr>
<tr>
<td>Limited and vulnerable public space</td>
<td>Opportunity to raise profile of precinct and individual organisations through combined marketing</td>
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