

2008-2010



creating a living environment

2008-2010

Cultural Plan

for Hornsby Shire Council
Adopted August 2008

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1. INTRODUCTION

The Hornsby Shire Council Cultural Plan is a document that will lead the cultural development process in the Hornsby Shire for the next three years. Through the implementation of the Cultural Plan, Hornsby Shire Council seeks to engage, explore and display the cultural vibrancy that exists within the shire. To do this, programmes will be implemented to:

- draw together the creative people of Hornsby,
- develop the residents of the shire as an audience,
- develop the policies and internal working mechanisms that allow Council to pursue arts and cultural activities and,
- house the arts.

Cultural planning is an exciting contemporary frontier for local government as it demands collaboration between land use planners, economic development practitioners, cultural planners and the public. Hornsby Council is in a position of significant influence as it makes decisions regarding zoning, infrastructure provision and urban redevelopment that shapes the cultural map of the shire.

Following the three year implementation phase of the Cultural Plan, it is recommended that a significant review of the Plan and its achievements be undertaken. As a part of this review, Council should again seek to measure participation in the arts and the corresponding demand for a large scale cultural facility as a way of measuring the effectiveness of this Plan.



2008 Hornsby Shire Photo competition winner Andrew Vincent – *I'd luv a cuppa T2*

2. CURRENT CULTURAL FACILITY PROVISION

Figure 1. Existing Hornsby Shire Cultural Assets. This list is not exhaustive. The information has been sourced from Council documents and online searches.

Cultural resource	Public / Private	Number	Description /comment
Performing Arts venues	Public	1	Berowra Community Centre
Visual Arts venues	Both	7	Hornsby Art Gallery, Studio Artes, TAFE Gallery and private galleries
Community Centres	Public	25	Various community centres and halls
Public art	Public	7	Sculpture, mosaics, murals, fountains
Collections	Both	3	Council's art collection, the Hornsby Bestowed Collection and artefact/archival collections
Festivals and Events	Both	17	One World Festival, Country and Garden Expo, Heritage Week, Carnivale
Media and Technology	Private	15	Internet cafes, radio, news papers, media companies
Civic Space	Public	2	Council Chambers, Hornsby Mall
Education Organisations	Both	199	Pre-primary, primary and secondary schools, public and private, private arts schools, sports schools
Cultural businesses	Private	299	Restaurants, art suppliers, framers, antique shops, book shops
Religious Organisations	Private	19	Groups, societies and churches
Heritage and Indigenous sites	Public	886	Indigenous social groups, places, carvings, artefacts and places of historical significance
Sports Facilities	Public	46	Aquatic and sporting facilities
Outdoor Cultural Spaces	Public	4	Gardens
Heritage Organisations	Private	15	Museums and Historical Societies
Ethnic Organisations	Private	7	Ethnic Associations

3. EXTERNAL PLANNING INFLUENCES ON THE CULTURAL PLAN

Four main documents provide local government with a framework for cultural planning:-

1. Cultural Planning Guidelines - NSW Ministry for the Arts (Arts NSW)
2. The Third Cultural Accord – NSW State Government and Local Government and Shires Association
3. The Sydney Metro Strategy- NSW State Government
4. Agenda 21 for Culture - United Cities and Local Governments Working Group on Culture

These documents are designed to facilitate a more evolved and meaningful interaction between individuals, governments and communities. They have been developed by local, state and international governing bodies as a way of ensuring that basic human needs are met. These documents are aimed at a local government audience as this is the level of government that is closest to the community and therefore better able to undertake appropriate cultural development activities.

3.1. NSW Ministry for the Arts Cultural Planning Guidelines

These guidelines seek to establish policy principles for cultural planning and provide guidelines for Councils to achieve the production of a Cultural Plan. The guidelines are designed to support the principles of the Cultural Accords.

3.2. Third Cultural Accord

The Third Cultural Accord, as the name implies, is the third in a series of agreements between Local and State Government in NSW on how to approach the development of arts and culture at a local community level. It recognises the commitment of both Local and State Government to cultural development and that Local Government has the primary responsibility in the planning, development and operations of cultural facilities at a local level. The Third Cultural Accord operates for a period of three years and concludes on 31 December 2008.

The Third Cultural Accord is a document that situates responsibility for cultural development and government-community relationship building with Local Government.

3.3. The Sydney Metro Strategy

The Metro Strategy situates Hornsby Shire within the greater context of Sydney Metropolitan and State level planning. The Metro Strategy prioritises different growth areas within Sydney and maps infrastructure requirements needed to support this growth. The Central Business District of Hornsby is identified in the Sydney Metropolitan Strategy as a “Major Centre”. Parramatta, Penrith and Liverpool are targeted in the Strategy as “Regional Cities” – one size bigger than a major centre.

In a recent public forum, the Lord Mayor of Parramatta, Councillor David Borger, detailed how the classification of Parramatta as a regional city in the Metro Strategy has had implications for the scale and scope of cultural infrastructure that Parramatta City Council has committed to. Hornsby Council may choose to echo Parramatta’s approach and provide a scale of cultural infrastructure that matches its scale and role within the Sydney Metropolitan Region.

The important underlying message in the Metro Strategy is that each locality within the Strategy is playing a part within the greater functioning of the Sydney Metropolitan Region. The Metro Strategy acknowledges that some services and facilities are appropriate for some regions and not for others. Care will need to be

taken to not compete too closely with neighbouring areas when developing cultural infrastructure in the Hornsby Shire but to respond to requests for increased support for the arts with a scale of infrastructure and content of programme that is unique and representative of the people of the Hornsby Shire.

3.4. Agenda 21 for Culture

Agenda 21 for Culture recognises that culture and cultural expression are an integral part of human experience and stresses the importance of urban centres in promoting cultural diversity. Agenda 21 for Culture has been developed by United Cities and Local Governments (UCLG). UCLG is working with the United Nations towards achieving goals of sustainable development in a globalising world; exploring decentralisation and local democracy; as well as developing strategies for cooperation and diplomacy at a Local Government level.

“A source of exchange, innovation and creativity is as necessary for humankind as biodiversity is for nature”

(UNESCO Universal Declaration on Cultural Diversity, article 1, Agenda 21 for Culture, article 2)

4. DEFINITION OF TERMS

4.1. What is culture?

- Our sense of place, our values and our identity;
- The material products of creative processes; and
- Our engagement with and participation in creative processes

(NSW Ministry for the Arts Cultural Planning Guidelines)

The word 'culture' is taken to encompass:

1. the performing and visual arts including digital art, craft, design and fashion;
2. media, film, television, radio, video and language;
3. museums, art galleries, artefacts, local historical societies, archives, and keeping places;
4. libraries, literature, writing and publishing;
5. the built environment, heritage, architecture, landscape and archaeology;
6. sports events, facilities and development;
7. parks, open spaces, wildlife habitats, water environment and countryside recreation;
8. children's play, playgrounds and play activities;
9. tourism, festivals and attractions and,
10. informal leisure pursuits.

A number of the cultural activities/pursuits listed above are already addressed by various Council planning documents. These documents include the Hornsby Shire Library and Information Services Strategic Plan (currently being revised), the forthcoming Estuary Management Plan, the forthcoming Events Strategy, the Hornsby Mall Strategic Management Plan 2006 and the Hornsby Leisure Strategic Plan.

This Cultural Plan will aim to address the creative arts (items 1, 2, 3, 4, 9 & 10) in both the short and long term.



Hornsby Girls High School representatives painting for *Murals for the Mall*.

4.2. What are the arts?

The arts and crafts are the material products of human endeavour. They are broadly categorised as performance and visual arts. The arts can range from music, theatre and painting through to quilting, woodwork, sculpture and dance.

“Art, in all its many forms, is a shared language through which we tell each other about the more profound aspects of our common humanity. We are deeply touched by those expressions of shared existence we call Art and our lives are enriched as a result. Art reinvigorates us, it serves as an act of communion, it reminds us that we can still be filled with wonder at this crazy state we call being alive.” (Brian Popay, www.artscouncil.org.uk/artsdebate/2007)

The arts are important to the community in that they reflect the nature of the community in which the work was produced. The arts can help a community to know itself. This is becoming more important as a global and homogenised culture becomes increasingly pervasive. To know and understand the distinct history and sense of place in the Hornsby Shire is an important step in maintaining the uniqueness of local culture within the shire.

4.3. What is Community Cultural Development?

Community Cultural Development (CCD) refers to those actions that contribute to the cultural vitality and wellbeing of a community. The arts are often the tool used to undertake CCD within a community. The word “community” has many different connotations, however, two main interchangeable meanings for the word as used within the Cultural Plan. These are:

1. The geographical area, that is Hornsby Shire, for which the Cultural Plan is developed; and
2. Communities or groups of interest which may be linked by things such as age, ethnicity or class.

An increasing body of research is pointing to the value of using the arts to engage with and develop communities. Community Cultural Development often has outcomes such as increased social cohesion and the physical products of the process can engender community pride.

Community Cultural Development is the preferred model for developing the arts in the Hornsby Shire and attention will be given, through the production and implementation of the Cultural Plan, to enhancing opportunities for the community to participate in the arts whilst at the same time building capacities and networks within the local environment.

5. CREATING A LIVING ENVIRONMENT - RELATING CULTURAL DEVELOPMENT TO COUNCIL'S SIX STRATEGIC MANAGEMENT PLAN THEMES

Hornsby Shire Council's management plan objective is to 'Create a living environment'. Cultural planning and cultural development are integral to how Council does, or could do, business. This is illustrated by the following comments as they relate to Council's Six Strategic Management Plan Themes. These responses highlight the fact that Council is already significantly engaged in cultural development and points to opportunities to further commit resources in this regard.

5.1 Working with our community

The development and implementation of the Cultural Plan requires that a close working relationship is developed with the community. To this end, community consultation has been undertaken to understand the community's needs. Many members of the community have lobbied for greater Council intervention in planning and service provision associated with the arts and crafts. By utilising a development model that embraces community participation, Council will fulfil its vision of working with the community.

5.2 Conserving our natural environment

The arts have a strong history in responding to and celebrating the natural environment. The arts are often used to promote environmental messages and can be a good tool for engaging and connecting with communities to provide educational outcomes. Council is developing processes for using the arts and culture as a key tool through which to provide sustainability messages to the community.

5.3 Contributing to community development through sustainable facilities and services

Communities develop and thrive around appropriate and well managed community facilities. Such facilities become the social and cultural hub of a community and provide opportunities for interactions that are becoming increasingly difficult to come by in the modern world. Broadly speaking, Hornsby is a shire of dual income families and an increasingly high percentage of retired residents (ABS 2006). The Hornsby Shire is

also often referred to as a collection of dormitory suburbs. Opportunities to interact with neighbours and the broader local community need to be available outside of shopping centres, outdoor recreation facilities and public transport hubs. The facilities need to be appropriate for the needs of the community, well managed and accessible by all members of the community for a diverse range of activities.

5.4 Fulfilling our community's vision in planning for the future

The community has identified that the arts and other cultural pursuits are important both in the present and in the future. Increasingly, it is becoming the domain of local government to plan for and respond to the cultural nuances of local communities. In an apparent push against globalisation and the homogenisation of local cultures, the importance of the uniqueness of the local community is becoming increasingly important to local communities. This can be seen in the increasing parochialism displayed within the Hornsby Shire by resident groups lobbying for their share of services.

5.5 Supporting our diverse economy

Research strongly suggests that creative economies contribute enormously to the economic life of a community. This document will attempt to briefly explore opportunities around creative economies in the shire and will outline how and why Hornsby Shire's population has the necessary personal characteristics to use creative industries as a springboard to substantial economic and social benefits.

5.6 Maintaining sound corporate and financial management

The importance of sound corporate and financial management in all areas of Council's operations is crucial. Arts/cultural spending needs to be strategic; it needs to achieve reasonable, measurable social and/or economic returns on investment and it needs to be sustainable. A focus of this plan will be to use the arts and crafts to add value to existing Council activities and assets to "tweak" the activities to better meet cultural development outcomes.

6. THE ACTORS AND THE AUDIENCE

There are always two audiences that use an arts/cultural facility – the creative participants, those who actively produce artworks or performances, and the receptive participants or the audience. To date, Council’s cultural planning process has unearthed a significant number of artists and practitioners not previously known to Council. Based on this experience, Hornsby Shire is not the “cultural wasteland” that it has been described as – at least not in terms of cultural producers. However, the SGS Economics and Planning Report (2006) suggested that the bulk of the population of “potential” cultural consumers is currently unengaged. Any work undertaken by Council on cultural development will need to focus on both producers and consumers of cultural products. Clearly, in Hornsby’s case, having a strong population of cultural producers is an advantage when seeking to undertake audience development.

The issue of “the audience” is difficult to quantify. Each resident of the Hornsby Shire is considered to be a potential audience member given the right type of development and marketing, and the right type of creative material on display. Audiences for Hornsby Shire’s cultural products would also extend to surrounding

municipalities. However, as previously discussed, there are flow on effects that arise from focusing efforts on developing the local community and audience. Given these benefits, it is recommended that attention be focused on local audience development, at least initially.



Brooklyn Community Theatre. Photo courtesy of Ray Bontoft

7. A QUADRUPLE BOTTOM LINE?

In July 2005, Council endorsed a Triple Bottom Line Decision Making Framework that was to be completed by all staff in the preparation of reports to be considered by Council. In the same way that this process has balanced decision making by encouraging the consideration of the **social, environmental and economic** impacts of decisions, the inclusion of “culture” as a “fourth pillar of sustainability” (Jon Hawkes, *The Fourth Pillar of Sustainability: Culture’s essential role in public planning* (2001) Melbourne, Common Ground & the Cultural Development Network) will increase the consideration of cultural impacts on decision making processes.

It is recommended that Council consider the inclusion of “culture” as the fourth pillar of sustainability for the Hornsby Shire and include these considerations in decision making processes.

7.1 Creative Economies

Contemporary research has indicated that economic development initiatives first utilised in the 1980s which involved the promotion of a region’s natural resources and infrastructure are now antiquated and ineffective. Creative and modern industries that contribute proportionally high amounts to local economies are more likely to relocate to where a desirable workforce is located rather than to relocate to where more favourable infrastructure is. A desirable workforce in modern industries includes people who are highly educated and experienced working in what social theorist, Richard Florida calls “creative industries”. These creative industries include; “science, technology, innovation and entrepreneurship; arts, culture, design and entertainment; and the knowledge-based professions of law, finance, health-care and education” (Richard Florida, *The Creative Compact*).

Creative industries have been shown to contribute a proportionally higher percentage to economic growth in a region per capita than other industries. Creative industries provide the best “bang for your buck” in economic development terms. An example of a cluster of creative industries in Sydney is the so called “global arc” which stretches from North Sydney through to North Ryde and out to Rouse Hill. These industries have moved closer to where the employee population resides and out of traditional central Sydney locations.

Hornsby Shire has a desirable residential demographic in relation to Florida's findings but according to ABS Place of Remuneration Studies, the bulk of the shire's workforce embarks on a train and heads either south or north to attend work. Council's Economic Development Strategy could be focussing on marketing our population, not our infrastructure and planning controls. By marketing our population characteristics, business should, in theory, be attracted to the area.

We can speculate about why Hornsby has the population characteristics that it does. Community consultation reveals that people move to Hornsby for the proximity to the bushland, the availability of open space, the lower crime rates and the relative affordability of housing balanced against the shire's proximity to the city. The shire has a high level of tertiary qualified residents with the highest levels of home computer usage in the state. We have a workforce that is skilled and experienced in the creative economies but these individuals leave the shire for employment. Why?

One reason is the shire's proximity to the city. It is relatively easy to jump on a train and travel to the city and you get the best of both worlds, a peaceful locale for home life and a busy and culturally vibrant work venue. Another reason may have to do with the perception of the shire in terms of its resident population. Anecdotal evidence provided by the Hornsby

Chamber of Commerce supports this insight. With an appropriate marketing strategy, there is no reason why the shire couldn't be attracting large national or multinational corporations to the shire to be staffed by our resident workforce. A strong strategy to attract these desirable organisations based on marketing the characteristics of our residents could be an important step to building the shire's creative economies.

Another barrier to attracting business and retaining the residential population for work purposes is the absence of a strong cultural life to be experienced at lunch times and after work. The absence of this feature provides an incentive for residents to get on the train and leave the shire for the more "interesting" work and play lifestyles in the city, North Sydney and Chatswood. Hornsby is not a night time destination unless you want to grab a quick meal on the way home from work. Again, this apparent lack of sophistication may be inhibiting business investment in the shire.

Florida's research has shown that there are also certain conditions which attract so called "creative individuals" and subsequently, creative industries. These include things like an open and tolerant community. Measures of tolerance like the "gay index" correlate strongly with the presence of creative individuals and creative industries. It is recommended that Council consider measuring community tolerance in the shire in order to determine the available predisposition to support the growth of creative industries.

Other features that tend to attract creative individuals, Florida has found, are a vibrant and exciting cultural life. Unfortunately, Hornsby Shire has been viewed as a cultural backwater for many years. Promoting and celebrating the considerable cultural life of the shire will undoubtedly have knock-on effects for the types of people wanting to live

in the shire which will in turn affect the types of cultural businesses and industries which cater to the employment and social requirements of creative individuals.

In order to facilitate the development of the local creative economy, Council will contribute in the following ways to promote sustainable artistic practice in the shire. These include:

- Capacity building and training for emerging artists about how to show and sell work;
- Capacity building, training and promotion of local Indigenous artists;
- Promoting arts and lifestyle tourism; and
- Facilitating creative industry professional networks in order to promote clustering and sympathetic industry development.



Artist painting at the opening of the Wisemans Ferry Community Centre Community Mural

7.2 Arts and the Environment

43.2% of respondents indicated that Council spending on parkland and open spaces is "most important".

(SGS Economics and Planning – Cultural Civic Centre Feasibility Study 2006)

In 2002, researchers from the University of New England embarked on a three year project called *Creating Inspiration: How Visual and Performing Arts Shape Environmental Behaviour*. The project examined environmental initiatives that incorporated elements of the visual and performing arts. The case studies included concerts, events, festivals, conferences and a devised theatre production in schools, and embraced issues including the greenhouse effect, land, water and vegetation issues, wetlands and biodiversity conservation. (Curtis, *Creating Inspiration: How Visual and Performing Arts Shape Environmental Behaviour*)

The project concluded that the arts can "*shape environmental behaviours that are more environmentally sustainable*" (ibid) via three main pathways:

1. Communicating information;
2. Connecting us to the natural environment; and
3. Catalysing environmentally sustainable economic development. (ibid)

The research undertaken for the Creating Inspiration Project, *"confirmed that the visual and performing arts have an important role in capacity building for environmental and ecological sustainability"* (ibid). However, the project also found that up until now, *"this potential has not been fully realised by government programmes"* (ibid).

The project's authors, Mr Nick Reid, Mr Ian Reeve and Mr David Curtis, highlight the fact that Environmental Planning and Cultural Planning are rarely, if ever, done in tandem. *"Many people working in environmental*



Roselea Public School rain water tank, painted by Katheryn McConnchie as part of the Tankscape Project

management are unaware of the contributions being made by artists in raising environmental concerns and working on solutions . . . or of the potential for using arts in this way." (ibid) Hornsby Shire's Cultural Plan will seek to address this traditional deficit.

Hornsby Shire Council's Environmental Educators have, independently of the cultural planning process, developed an unofficial model of working with arts/cultural practices in the promotion of environmental agenda. The Water Catchments Team has used art practices to engage with young people in the delivery of their education agenda. People with Chinese speaking backgrounds have been taken on bushwalks by the Bushland and Biodiversity Team with both Cantonese and Mandarin commentary provided on these walks. The object of this project was to better acquaint people from China with the Australian landscape, therefore engendering a greater connection with the local environment and a great commitment to sustainable practices. More recently, the Water Catchments Team undertook the Tankscape Project. This involved local schools being provided with rainwater tanks and then being given the opportunity to work with local artists to paint them – concentrating on 'water' as a theme.

These, and other arts-based environment projects, are used to educate and encourage the public to adopt sustainable living practices. Given the success of the various projects and the commitment that Council has made to the environment in documents such as the Management Plan, consideration should be given to the benefits of formally adopting or embracing an arts-based environmental education model as an adjunct to the Cultural Plan. This approach would acknowledge the work already being undertaken and add value to the cultural work undertaken across the organisation in arts/cultural development.

7.3 The Social Benefits of the Arts

“Arts events can aid participation by a broad cross section of the community, can strengthen a community’s abilities to promote inclusion, and can be powerful vehicles for community mobilisation, empowerment and information transfer” (ibid)

Participation in the arts can help to build community engagement, networks and partnerships and can increase the capacities of the community. Some of the most successful arts activities within the Hornsby Shire have originated not from a need to be creative, but rather from the need of the community to bind together or support members of the community who are less able to support themselves. For example, the *Brooklyn Community Theatre* arose from the community’s need to be able to respond to the threat of a bushfire.

As another example, for 28 years, the Berowra Rotary Branch has held an annual art exhibition. The aim of the exhibition is to sell works submitted by local and regional artists, with profits being put back into various community organisations. More recently, the Hornsby Men’s Shed has grown to address the needs of an ageing male community and provides support to retired men through the medium of wood working.

The Brooklyn Community Theatre, the Berowra Art Show and the Hornsby Men’s Shed are fantastic examples of Community Cultural Development (CCD). In the September 1998 (Vol 2 No. 4) publication of *Culture Work*, Mr Bill Flood discusses what CCD is and how it can be used. The following excerpt is from his paper entitled “What is Community Cultural Development and how do we practice it?”

Community cultural development embraces the ethic that it is good for people to participate in the cultural life of their communities. This ethic informs how we work at all times. Community planning processes (perhaps originally focused on land use, social services, transportation, housing or education) many times provide an opportunity to raise cultural concerns and strategies, and we seek to blend our ethic with these opportunities. We also look to help when a community is in crisis – when we can use the power of culture to mobilize people, draw attention to issues, or engage in problem-solving or healing.

Through embracing a slightly different ethic and utilising arts based practices; the community development work undertaken across Council could be redirected to achieve community cultural development outcomes. This model of working is also integral to utilising the arts to convey sustainability messages.

Additionally, the arts can bring people together who share a similar interest or passion. Local examples of this include the Hornsby Art Society and the Hornsby Arts Council Inc. Both of these groups have formed around a love of the arts and have created a network of like-minded individuals who are working for the development of the arts in the Hornsby Shire.

8. HOUSING THE ARTS

It is acknowledged that there is strong support from the engaged arts community for Council to provide a purpose built, centrally located, regional-scale, arts facility within the Shire. In response to this request, Council commissioned a consultant to undertake a Cultural/Civic Centre Feasibility Study (CC08/06). This study found that there was not strong support from the wider community for such an arts facility. In noting the consultants report on the issue, Council resolved, amongst other things, THAT:

A further report be presented to Council as soon as possible outlining opportunities to provide cultural facilities and resources across the existing Community Centre Network.

It is noted that this resolution has been addressed in previous Council reports (see CC 60/07 for example) but that these reports have addressed the issue on a case by case basis.

During the production of the Cultural Plan, the Arts/Cultural community has continued to maintain that there is a need for the development of a

centralised cultural facility. It is noted however, that the brief provided by Council in drafting the Cultural Plan, has been to evaluate opportunities of providing cultural facilities across the existing Community Centre Network and the consideration of a purpose built, large scale, centrally located arts facility has not be considered herein.

In line with the original brief and following the lack of support for a purpose built visual arts facility in Pennant Hills (see Council Report CC59/08), the Community, Cultural and Recreation Facilities Task Force has recommended that, during the implementation of the Cultural Plan, options to provide a visual arts facility in Hornsby be considered in conjunction with the Task Force.

The Cultural Plan has evaluated the opportunities within the current facility network and has nominated venues as possible:

- visual arts venues and,
- performing arts venues.

In addition to this, facilities have been nominated as either,

- production/rehearsal sites and
- display/performance sites

A production/display and rehearsal/performance model essentially means that some community centre sites have been identified as having potential for use in the production of creative arts e.g. pottery rooms, rehearsal space etc. and some sites have been identified as having better potential for the display of creative arts eg gallery space and performance space.

The value of this sub-regional approach to the development of cultural facilities is that it addresses the deficits in cultural participation at a level that is more accessible to people who are currently unengaged with the arts – the wider community. By encouraging community members to participate in activities on a smaller scale and to display and perform their products on a more intimate level, it is anticipated that the engagement process into the arts will be more easily fostered and developed. The other value of this approach is that it spreads access to cultural production and consumption across the shire, creating new, local markets which would have benefits for both producers and consumers of the local arts. Ultimately, the goal of the Cultural Plan is to recognise those already engaged in arts/cultural practices, and to encourage participation in cultural activities by those not currently engaged with the arts.

8.1. Utilisation of Council's Existing Community Facilities

The purpose of the following section of the Cultural Plan is to evaluate the various community facilities already provided for community use within the shire, and to comment on their potential to be used to support either the production or display of creative products. These comments are made based on Council's asset stock as it currently stands and does not speculate about potential redevelopment opportunities that may add value to existing facilities.



Brooklyn Community Theatre in Brooklyn Rest Park. Photo courtesy of Ray Bontoft

The following characteristics were highlighted by the Hornsby community in the SGS Economics and Planning Report (2006) as being important inclusions in any cultural facility and have been considered in the evaluation of existing community centres and halls.

- Hornsby orientation and visitor information centre
- Display of local history collections
- Spaces for cinematic, dance, dramatic and musical performance
- Exhibition spaces for the visual arts
- Temporary exhibition spaces
- Workshops for performance, writers, new media and visual arts
- Indoor/outdoor spaces for 'marginal' artists/activities e.g. graffiti artists, skateboarders, rappers, etc.
- Public artworks/landscaping
- Public spaces for meetings, presentations and debates
- Facilities for civic ceremonies, receptions and public events
- Cafe, bar and restaurant facilities
- Car parking and access to public transport network
- Professional Staff – Director, Curator(s), Theatre Director(s)/Producer(s), Bookings Manager, Administrators, Marketing Personnel, Maintenance Personnel, Volunteers, etc

The SGS Economics and Planning Cultural Civic Centre Feasibility Study 2006 also produced a community generated list of preferred physical features of a cultural centre and ranked these features based on community feedback. These features have been listed in Figure 3 and matched against the provisions within existing community centres.



Brickpit public art

Figure 3. Cultural infrastructure in existing community centres and halls – including nominations of feasible cultural infrastructure inclusions.

	Capacity	Utilisation	Management	Access to block bookings	On site Parking	Security	Food Prep	Close to public transport	Close to amenities	Storage	Separate Meeting space	Stage/ performance space	Stage Wings	Office	Dressing Rooms	Exhibition space	Delivery access
Arcadia Community Centre	100	L	377	█	█	█	█	█	█	█	█	█	█	█	█	█	█
Asquith Community Centre	250	H	HSC	█	█	█	█	█	█	█	█	█	█	█	█	█	█
Beecroft Community Centre	170	L	377	█	█	█	█	█	█	█	█	█	█	█	█	█	█
Berowra Community Centre	700	M	HSC	█	█	█	█	█	█	█	█	█	█	█	█	█	█
Berowra District Hall	200	M	LIC	█	█	█	█	█	█	█	█	█	█	█	█	█	█
Cherrybrook Community Centre	540	M	377	█	█	█	█	█	█	█	█	█	█	█	█	█	█
Cowan Community Centre	100	M	377	█	█	█	█	█	█	█	█	█	█	█	█	█	█
Dangar Island Community Centre	60	L	377	█	█	█	█	█	█	█	█	█	█	█	█	█	█
Epping Community Centre	300	H	377	█	█	█	█	█	█	█	█	█	█	█	█	█	█
Epping Creative Centre	100	L	377	█	█	█	█	█	█	█	█	█	█	█	█	█	█
Galston Community Centre	350	L	377	█	█	█	█	█	█	█	█	█	█	█	█	█	█
Glenorie Community Centre	120	L	377	█	█	█	█	█	█	█	█	█	█	█	█	█	█
Gumnut Community Centre	60	L	377	█	█	█	█	█	█	█	█	█	█	█	█	█	█
Hawkins Hall	30	H	HSC	█	█	█	█	█	█	█	█	█	█	█	█	█	█
Hornsby Heights Community Centre	70	M	HSC	█	█	█	█	█	█	█	█	█	█	█	█	█	█
Mt Colah Community Centre	200	M	377	█	█	█	█	█	█	█	█	█	█	█	█	█	█
Mt Kuring -gai Community Centre	60	M	377	█	█	█	█	█	█	█	█	█	█	█	█	█	█
Pennant Hills Community Centre	500	H	377	█	█	█	█	█	█	█	█	█	█	█	█	█	█
Roselea Community Centre	700	L	377	█	█	█	█	█	█	█	█	█	█	█	█	█	█
Thornleigh Community Centre	300	M	377	█	█	█	█	█	█	█	█	█	█	█	█	█	█
West Epping Community Centre	100	M	377	█	█	█	█	█	█	█	█	█	█	█	█	█	█
Wisemans Ferry Community Centre	70	L	HSC	█	█	█	█	█	█	█	█	█	█	█	█	█	█
Willow Park Community Centre	100	H	HSC	█	█	█	█	█	█	█	█	█	█	█	█	█	█
Women's Rest Centre, Hornsby	60	M	LIC	█	█	█	█	█	█	█	█	█	█	█	█	█	█

KEY

- Already Provide
- Potentially feasible and can be considered
- Not feasible

Management

377: Community Centre Management Committee Delegation under 377 Local Govt Act 1993

HSC: Community Services Branch

LIC: License Agreement with Community Organisation.

Utilization

- H:** 80+
- M:** 40 – 80
- L:** <40

(Based on 2007 usage)

8.2 VISUAL ARTS

Visual Art Display Spaces

Council owns a number of community buildings capable of supporting either visual art hanging space or an art gallery. The community space at 208 Pacific Highway, Hornsby (although not listed above) is an example of a community space currently used to accommodate the Hornsby Community Art Gallery. From the list of community facilities provided in Figure 3, it is apparent that with relatively minor modifications, a number of Council's existing assets could be utilised for the display of visual arts.

An example of this potential is the inclusion of substantial hanging space and function facilities in the expansive foyer of the soon-to-be redeveloped Cherrybrook Community Centre. Additionally, significant capacity for the display of visual art has been identified in the large foyer of the Berowra Community Centre.

During the lifespan of the Cultural Plan, Council will seek and evaluate opportunities to provide a visual arts display space in Hornsby.

Visual Art Production Spaces

In relation to opportunities associated with the development of visual art production venues across the shire, the above analysis suggests that the Epping Creative Centre is a prime candidate for accommodating greater creative production. The current space within the centre is under-utilised and there is significant potential present that would allow its upgrade to enhance its use by both existing groups and a variety of new cultural groups. The centre could be upgraded to include different sized studio spaces, wet and dry areas, ceramic production areas, printing facilities and meeting rooms to facilitate creative interactions.

Other opportunities exist within the Willow Park Community Centre to realign community use to support the production of visual art products. Similarly, Berowra Community Centre has unused space underneath the foyer that, if redeveloped, could be turned into studio or workshop space. These two options require further investigation but could provide a diversity of spaces that are spread across the shire in order to accommodate and support visual art making activity.

8.3 Performing Arts

Performing Arts Performance Space

The Berowra Community Centre is currently the most useable of Council's Community Centres and Halls in terms of its ability to host creative performances. The Centre has a relatively large available floor space for seating (700 capacity), a large stage (which users report as being set too high) with wings, dressing rooms, a suitably sized lobby/reception area, and has audio systems and lighting capabilities already in place. This positions the Berowra Community Centre as a prime candidate for use in showcasing performances in the shire with minimal upfront cost to Council.

However, the community has suggested that Berowra is too far from the centre of Hornsby for it to be considered a viable performing arts venue option. Notwithstanding this, the site has been used for a number of years for just this purpose. With the development of dining and other night time entertainment options in the region, the goal of making Berowra Community Centre a viable and exciting destination for performing arts could be realised. This venue, when considered within a place making framework, could become a good example of how the availability of local cultural activities can reinvigorate and regenerate a locality or precinct, and have positive impacts on the local economy.

Additionally, the Roselea Community Centre is of a similar size to the Berowra Community Centre (700 capacity) and is capable of hosting medium to large size performances. Roselea Community Centre also possesses many of the features raised through community consultation as desirable in a cultural facility and has potential to improve its capacity to host cultural events due to its large usable space. Finally, the inclusion of backstage and wing areas for the stage in the Cherrybrook Community Centre in its upcoming redevelopment has provided further opportunities for this site to be used to host the performing arts.

Performing Arts Rehearsal Space

The community has also detailed a lack of rehearsal space as an issue for the shire's cultural participants. Many community centres are capable of hosting rehearsals of various performances (and do just this) and the two larger scale community centres are obviously capable of hosting more authentic, larger scale, stage based rehearsals. It should be noted that thirteen (13) of Council's Community Centres and Halls have a stage facility incorporated into their design but that the size and quality of the staging arrangements differ.

In addition to hosting rehearsals of plays and the like, band and orchestra rehearsals and other performing arts rehearsal space has been identified as a need. At present, there are no identifiable purpose-built options or even retrofit options to accommodate these requests. However, in adopting a decentralised model of cultural development, these issues may be included in future redevelopments of Council assets throughout the shire.

8.4 Other cultural/arts opportunities

The Hornsby Mall

The Hornsby Mall Strategic Management Plan outlines a number of opportunities to promote and participate in the arts within the context of Strategy 2 - a Vibrant Hornsby Mall. It is noted that cultural development within the context of the Hornsby Mall is addressed within the Hornsby Mall Strategic Road Map and no further discussion on these processes is entered into here. However, it is noted that these strategic directions proceed in sympathy with the strategies promoted herein. The Hornsby Mall is of key significance in terms of outdoor events and community festivals and markets – all of which are important to progressing cultural development in the shire.

Parks and gardens

Parks and gardens are also key venues that, with strategic infrastructure enhancements, can contribute to cultural development and enhanced cultural participation in the shire. This is particularly important given the family focus of many of the shire's residents and also our preference for outdoor activities. Council already conducts a number of cultural activities, such as Movies Under the Stars, in the shire's parks. The installation of public announcement systems and other infrastructure such as stages, both permanent and temporary, in parks and gardens can provide significant opportunities to add value to existing projects and events, and could reduce ongoing event costs. This issue will be addressed in the forthcoming Council Events Strategy to be produced by the Community Relations Branch.



Epping RSL Golden Kangaroos Community Marching Band in Hornsby Mall.

8.5 Housing the arts summary

Council has a current stock of community facilities capable of supporting enhanced cultural activity across the shire at a local level. The use of community centres to accommodate cultural activity is not a new concept. North Sydney Council has recently undertaken similar work at their Primrose Park site. In addition to this, many of Council's existing community centres (Epping and Beecroft for example) are former Schools of the Arts.

Given the current crisis facing all of local government in relation to asset management, the key in this instance, is to optimise the use of existing asset stocks before embarking on the construction of new facilities. Further to this, a remarketing of community facilities is required to improve the perception and use of the existing network of community centres. Through focusing on accommodating the arts, these facilities can maximise their utilisation and rejuvenate their image such that they are recognisable as cultural centres in their own right.

The concept of identifying various centres as rehearsal/making spaces and others performance/display spaces, takes advantage of the vast geography of the shire and existing asset commitment throughout the shire. It also allows for localised community activity and promotes participation by keeping community cultural development at a local or suburban level. This aspect of a decentralised approach is most conducive to promoting cultural participation amongst the culturally unengaged.



Filming of "Message in a Bottle", an educational DVD.

9. FUNDING OPTIONS

Research and correspondence with ARTS NSW has indicated that, for a shire with the population the size of Hornsby's, little financial support is likely to be provided. Hornsby Shire Council may be eligible for a matched funding approach for capital infrastructure, however the success of this is said to be dependent on the Council's own investment in the Arts and its planning processes that support this investment.

It is possible for Council to seek grants from different philanthropic organisations to support the growth of the arts; however, these funding arrangements usually involve developing very specific relationships and outcomes in association with the funding body.

For smaller projects, such as building networks or individual community development projects, there are various State and Federal Government funding opportunities available. However, Council will need to commit to a certain amount of funding to the arts in order to be considered by these funding bodies.

There are currently limited opportunities to fund cultural facilities from internal sources such as Section 94 funds or though monies that are generated by the sale of an asset. Future development will need to be self funding (at least in the development stage) and need to be achieved through the sale or rationalisation of existing assets. The work being undertaken in the production of the Community Centre and Halls Strategic Plan will help to shed some light on the productive lifecycle of community facilities and will identify which facilities satisfy a local need, which facilities service the broader community and what the features of a facility are which produce this result.

Given the above situation, it would seem probable that funding for particular cultural projects will need to be sourced on a case by case basis whilst keeping in mind the long term goal of the construction of a central regional scale arts/cultural facility. In any case, a strategic approach to the management of Council's current asset stock needs to be adopted in order to ensure the long term sustainability of community facilities.

10. CULTURAL ISSUES AND STRATEGIC RESPONSES – THE CULTURAL FRAMEWORK

The following nine goals respond to the major issues for cultural development in the shire and were highlighted during the consultation process with the community. In addition to this, is a list of Councillor endorsed strategies that will be used to achieve the desired goals.

Issue 1 – Community/Council cultural communications

There are limited opportunities for the community to work with Council to determine the cultural future of the Hornsby Shire. Convening an Arts Reference Committee would bring leaders of the creative community in Hornsby together with Councillors and Council staff to address local arts and cultural issues.

The Arts Reference Committee would:

- Identify potential arts and cultural community development opportunities,
- Promote Council and community arts activities,
- Inform the potential Arts Network,
- Develop and deliver, in partnership with Council, the proposed Arts Prize and Grants Programme,
- Work, in partnership with Council and the local community, to develop and champion the creation of a cultural vision for the Hornsby Shire.

Essentially, the Arts Reference Committee would ensure that Council continues to act in synergy and sympathy with community needs in relation to arts development.

GOAL 1	Councillor Endorsed Strategy	Estimated Budget
Council to convene an Arts Reference Committee	A formal Council endorsed Arts Reference Committee that meets on a regular basis with advice documented to Council.	Review and continuation of CDO Arts/Cultural Planning officer role.



Council Staff Actions
<ol style="list-style-type: none">1. In consultation with the Councillor Community Cultural and Recreation Facilities Task Force develop criteria for membership of the Arts Reference Committee.2. Advertise an Expression of Interest document calling for membership to the Arts Reference Committee.3. In consultation with the Councillor Community Cultural and Recreation Facilities Task Force develop a Terms of Reference for the Arts Reference Committee.4. Seek Council's endorsement of new Committee members and set the inaugural meeting date.5. Advise Councillors of Arts Reference Committee meeting dates and confirm dates in the Mayor and Councillor's Electronic Diary.

Issue 2 – Urban vibrancy and public art

The consultation process has revealed that residents feel that there is a lack of urban vibrancy in Hornsby Shire. One way to address this issue is to enliven public spaces, signage, and gateways with public art installations.

“I think that by comparison to the other parts of Sydney, Hornsby is a cultural desert” Community Consultation Participant (2/8/07)

The lack of a Public Art Policy means that Council has no strategic document guiding the development of public art in the Shire. As such, public art develops or is installed in an ad hoc manner with little or no reference to wider community desires or Council’s strategic cultural or economic development goals. By developing a policy that addresses the spectrum of public art; from professional to community, permanent installations to temporary community programmes, Council can enliven local public spaces.

GOAL 2 Develop a Public Art Policy	Councillor Endorsed Strategy	Estimated Budget
	With the support of Council officers Policy developed by Arts Reference Committee and endorsed by Council.	Review and continuation of CDO Arts/ Cultural Planning officer role and engagement of Councillors in the Committee (via the Councillor Task Force).



Council Staff Actions
<ol style="list-style-type: none">1. Review Local Government and Shires Association Public Art Resource Kit.2. Review other Local Government Public Art Policies.3. Present Resource Kit and other “Best Practice” examples of Public Art Policies to relevant Council staff & interested members of the Councillor Community Cultural and Recreation Facilities Task Force.4. Present Resource Kit and other “Best Practice” examples of Public Art Policies to the Arts Reference Committee for comment.5. Present Resource Kit and other “Best Practice” examples of Public Art Policies and the comments of the Arts Reference Committee to the Councillor Community Cultural and Recreation Facilities Task Force.6. With the assistance of the Arts Reference Committee engage in community consultation regarding preparation of draft Public Art Policy.7. Policy approved by Councillor Community Cultural and Recreation Facilities Task Force.8. Prepare Council report seeking endorsement from Council to publicly exhibit draft Public Art Policy.9. Public Art Policy approved by Council.

Issue 3 – Addressing the Cultural Policy deficit

For Council to proceed with the implementation of parts of the Cultural Plan and community cultural development, policies must be developed to address the areas of Collections Management and bequests/Gifts of Art.

Bequests/Gifts of Art

Bequests or gifts of art to Council have long term financial implications. At the very least, the financial commitments of accepting bequests and donations extend to the long term storage of works. Other relevant costs include maintenance, insurance and valuation costs, curatorial costs and possibly rectification/restoration costs. A bequests policy establishes a framework through which Council can consider accepting bequests or donations of art.

Collection Development and Management Policy

Council currently owns a non-curated collection of art works accumulated through Council funded acquisitive art prizes. It is important, as Council progresses with a cultural development agenda, to undertake policy work that determines how and why collections are undertaken and what costs are associated with undertaking such an activity.

GOAL 3	Councillor Endorsed Strategy	Estimated Budget
Develop Cultural Policies pertaining to Bequests and Gifts of Art and Collections Development and Management	Policies developed by Council staff and interested members of the community, where applicable, which prescribe protocols and policies.	Staff time



Council Staff Actions
<ol style="list-style-type: none">1. Research other Local Government Authority Bequest Policies.2. Relevant Council Staff to write draft Policy.3. Councillor Community Cultural and Recreation Facilities Task Force to consider and comment on draft Policy4. Prepare Council report seeking endorsement from Council to publicly exhibit the draft Bequests and Gifts of Art Policy5. Following public exhibition Council to adopt Bequests and Gifts of Art Policy.

Issue 4 – Connecting the creative community

Focus groups showed that there is a significant lack of networking and connectedness and awareness between cultural groups within the shire... the lack of a central repository for information and referrals means that many of the groups are working in isolation. A service which acted as a bank of information which groups can give and take from would increase the connectedness and collaboration between the cultural communities (Results of 2005 focus group discussions).

The lack of awareness of the cultural activity in the shire amongst arts/cultural groups indicates that there is an even larger problem of awareness of the “products” available amongst the non-engaged population. Developing and supporting a network of art practitioners is a key strategy in building awareness of the cultural assets in the Hornsby Shire.

GOAL 4	Councillor Endorsed Strategy	Estimated Budget
Council convene a network of artists and creative participants in order to support and grow the cultural life of the shire	Artists Network is convened and funded by Council to produce an Annual Arts directory and bi-annual <i>What's On</i> magazine(calendar of events)	Review and continuation of CDO Arts/Cultural Planning officer role and provision of project funding (circa \$10,000).



Council Staff Actions
<ol style="list-style-type: none">1. Brainstorm with the Arts Reference Committee regarding mechanisms for identifying and engaging with the arts community.2. Hold a series of events with the arts community regarding the formation of a Network and the rules of engagement for such a Network.3. Promotion of the Arts Network and Directory to be determined by the advice of the Arts Reference Committee.4. Endorsement from the Councillor Community Cultural and Recreation Facilities Task Force of the Arts Network programme prior to commencement.

Issue 5 – Setting a Strategic Direction for Expenditure on the Arts

Council currently contributes a proportion of the Community Donations Programme funding to local arts/cultural groups. However, outside of this programme, Council does not require performance outcomes from investments in the arts, nor does it require high levels of acknowledgement for the contribution that it does make. Further to this, Council subsidises various exclusive use facilities occupied by arts/cultural groups in the shire. In setting a strategic direction for expenditure on the arts Council aims to gain greater control over expenditure on the arts and maximise cultural development opportunities across the shire.

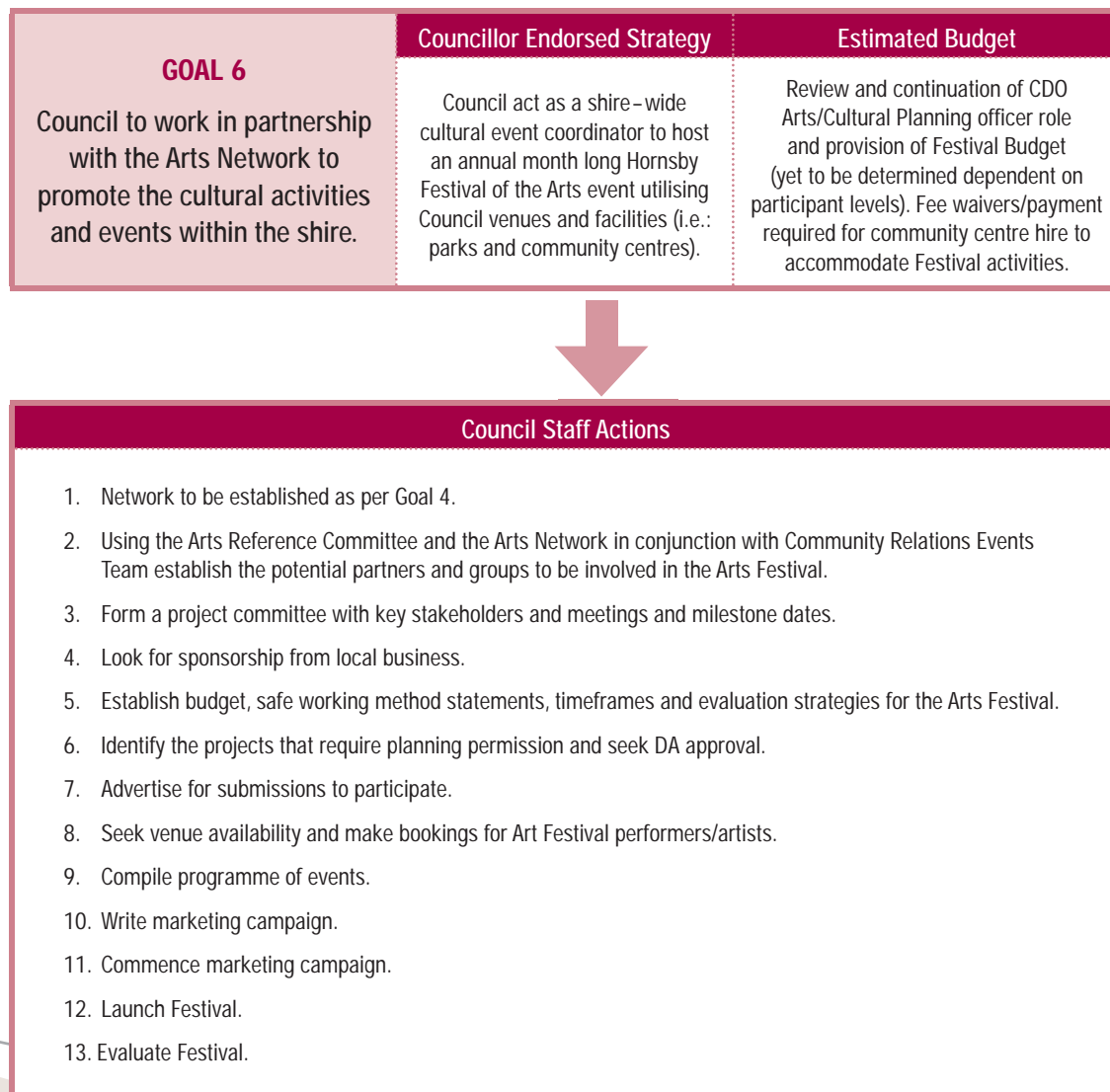
GOAL 5	Councillor Endorsed Strategy	Estimated Budget
Council develops a “Strategic Investment in the Arts” Plan	Dedicated cultural small grants programme designed to simulate participation. Enhanced accountability for community groups receiving support.	Review and continuation of CDO Arts/Cultural Planning officer role plus increased arts grants budget (circa \$20,000).



Council Staff Actions
<ol style="list-style-type: none">1. Review other Local Government Cultural Grants/Donations Programs.2. Present “Best Practice” examples of Cultural Grants/Donations Programs to relevant Council staff.3. Present “Best Practice” examples of Cultural Grants/Donations Programs to the Arts Reference Committee for comment.4. Present “Best Practice” examples of Cultural Grants/Donations Programs to the Councillor Community Cultural and Recreation Facilities Task Force for comment.5. Following stakeholder consultation draft Cultural Grants/Donations Program Policy/Strategy.6. Policy/Strategy endorsed by Councillor Community Cultural and Recreation Facilities Task Force.7. Prepare Council report seeking endorsement from Council to publicly exhibit the draft Strategic Investment in the Arts Plan.8. Plan adopted by Council.

Issue 6 –Promotion of Existing Cultural Activities in the shire

An issue cited by many of the arts groups consulted by Council was the lack of opportunities to promote their creative products within the shire. Advertising and promotional costs are high, with many individuals and groups being unable to afford to promote their activities. There exists a role for Council to coordinate this promotional activity and market the existence of the cultural opportunities in the shire.



Issue 7 – Council Art Prizes

Council currently funds an acquisitive art prize that is administered by the Hornsby Art Society. Art prizes have a role in developing participation and engagement by art practitioners and help to showcase local talent. A Council administered art prize will be a key strategy for promoting the talents of the local artistic population to local people.

GOAL 7	Councillor Endorsed Strategy	Estimated Budget
To further develop, invest in and promote the Hornsby Art Prize.	Acquisitive art prize operated and promoted by Hornsby Shire Council – main prize \$5,000 – noting the dependence upon the development of a Collections Policy.	\$5,000



Council Staff Actions
<ol style="list-style-type: none">1. Meet with Hornsby Art Society regarding the Hornsby Art Prize.2. Establish parameters of the prize, rules of entry and selection process – to be done in line with the Collections Policy.3. Establish location and dates for the exhibition.4. Look for sponsorship from local businesses.5. Establish marketing campaign for the art prize – both the call for entries and the actual exhibition marketing.6. Establish the panel of judges.7. Initiate marketing campaign.8. Receive entries.9. Panellists select prize winners.10. Exhibition hung.11. Prize night/exhibition launch.12. Exhibition taken down and majority of works returned to owners.13. Winning work catalogued and accessioned into Council's Collection.

Issue 8 – An Articulated Cultural Vision for the shire

An articulated cultural vision for the shire will set the goal towards which work can be directed. The ideal cultural vision for the Shire would be developed in conjunction with Councillors, Council staff, residents and would ideally be lead by a representative Arts Reference Committee. The process of developing the cultural vision for the shire will start by establishing Cultural Key Performance Indicators (CKPIs). The vision will then be informed by the implementation of the plan and of the results of the CKPIs. Ultimately the Cultural Vision would map out a clear pathway for desired long term cultural outcomes for the future of the shire.

GOAL 6	Councillor Endorsed Strategy	Estimated Budget
A clear and concise cultural vision is developed for the Shire.	"Cultural Vision" workshopped with interested members of the community, Councillors Community Cultural and Recreation Facilities Task Force, relevant Council staff, and the Arts Reference Committee.	Review and continuation of CDO Arts/ Cultural Planning officer role and engagement of Councillors via the Councillor Community Cultural and Recreational Facilities Task Force.



Council Staff Actions
<ol style="list-style-type: none">1. Organise a workshop with the Councillors and the Arts Reference Committee to establish Cultural Key Performance Indicators.2. Organise a series of small workshops with the various stakeholders to address the question of culture in Hornsby Shire. Issues to be identified would be:<ul style="list-style-type: none">≈ What are the generic values of the residents of the Shire?≈ How do residents want those values to be represented?≈ Why do residents choose to live here?≈ What is the ideal urban space?≈ How do you currently use public urban space?3. Organise a 'place-making' art activity and involve residents (through media advertisements) and local education institutions (schools, colleges and TAFE). The activity would get respondents to look and visually interpret their local environs and would provide a cultural snapshot of Hornsby.4. Share the experience in the media and/or a public exhibition of a selection of the final works.5. On completion of the workshops and place-making activities, compile the information to create a cultural vision for Hornsby Shire. Align with the Hornsby Shire Council Management Strategy.6. Present draft Vision to the Arts Reference Committee for comment.7. Present draft Vision to the Councillor Community Cultural and Recreation Facilities Task Force for consideration.

Issue 9 – Housing the arts

“At the present time, artists wishing to access... specialist facilities outside of TAFE go to Kuring-gai Shire or Gosford or further a field. This represents a missed opportunity for Hornsby Shire.”

Jenny Heller, Artist and Acting Head of Fine Arts, Hornsby TAFE (02/08/07)

Hornsby TAFE, Hornsby Kuring-gai Community College and the various community-run arts and cultural organisations currently seek to provide opportunities for the resident population to engage in creative processes. Council consultations revealed that access to rehearsal, studio, performance and exhibition space is of paramount importance to artists and performers but in short supply in the Hornsby Shire. To address this deficit, Council will consider the inclusion of studio and rehearsal space and exhibition space or performance space in current and future asset development projects.

	Councillor Endorsed Strategy	Estimated Budget
GOAL 9 To provide facilities to house the arts	9.1 Council create studio space within existing or re-developed community assets.	Project budgets identified on a case by case basis in conjunction with the Community Cultural and Recreation Facilities Taskforce.
	9.2 Council create rehearsal space within existing or re-developed community assets.	Project budgets identified on a case by case basis in conjunction with the Community Cultural and Recreation Facilities Taskforce
	9.3 Council invest in infrastructure that allows existing Council assets to act as exhibition/performance spaces and/or considers the purchase of new properties in order to achieve the same goal.	Project budgets identified on a case by case basis in conjunction with the Community Cultural and Recreation Facilities Taskforce. Potential for ArtsNSW matched funding.



Council Staff Actions
<ol style="list-style-type: none"> 1. a) Undertake a formal process of consultation with the community and potential user groups, specific to the development of the sites listed above in relation to the use of existing community facilities for cultural development. b) Consult with the Community, Cultural and Recreational Facilities Task Force with regards to opportunities to develop a visual arts facility in Hornsby. 2. Formally present the results of the community consultations to the Councillor Community Cultural and Recreation Facilities Task Force for consideration. 3. Prioritise the results of the Councillor Community Cultural and Recreation Facilities Task Force and seek external funding opportunities. 4. Present to Council a follow-up report to CC08/06 on the opportunities for the provision of cultural facilities and resources across the existing Community Centre Network.



2008-2010 Cultural Plan for Hornsby Shire Council

All information in this report was true and correct to the best of council's knowledge at the time of printing.

Hornsby Shire Council
296 Pacific Highway
Hornsby NSW 2077

Telephone 9847 6666
8.30am - 5.00pm Monday to Friday

www.hornsby.nsw.gov.au

