



Best Practice Research Report

“Our Cultural Future”

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Best Practice Research Report

prepared by

Strategic & Environmental Planning & Policy Branch

Planning Environment & Transport
Directorate

and

Library Services & Cultural Development Branch

Community Services Directorate

for the

Bold Future Advisory Committee

Disclaimer:

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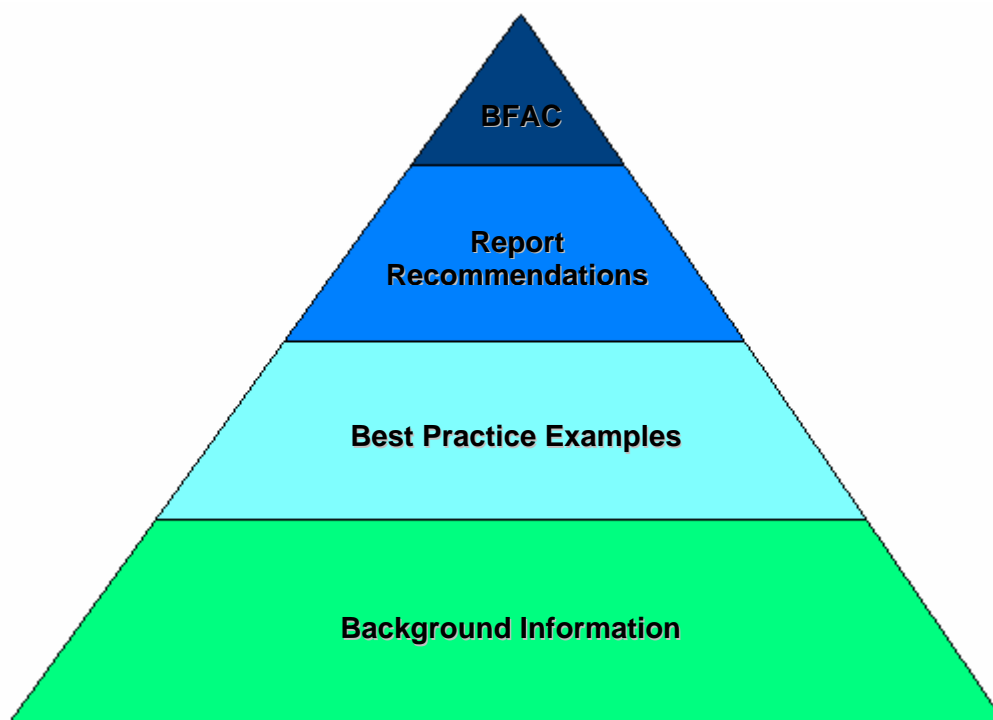
STATEMENT OF INTENT

The best practice research reports are intended to act as literature reviews/ discussion papers that provide sufficient relevant background information to the Bold Future Advisory Committee (BFAC) to enable an informed discussion about the future of the Gold Coast.

Each report has a specific theme focus and will address key issues and subjects relevant to the theme. Wherever possible the specific relationship of each issue to the Gold Coast will be identified.

These reports will also present a number of best practice examples of organisational response to the issues identified in the report. These best practice examples are intended to inform the discussion and guide the committees recommendations with respect to each theme.

Conceptually the role of these reports could be represented as a pyramid. They provide a base of background information on a suite of topics relevant to the theme. On top of this sits a number of best practice examples to characterise possible responses. These examples then support a number of recommendations for the committee to consider and refer to council where appropriate.



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1 CONTEXT

Cities are cauldrons of creativity. They have long been the vehicles for mobilising, concentrating and channelling human creative energy. They turn that energy into technical and artistic innovations, new forms of commerce and new industries, and evolving paradigms of community and civilisation...with the decline of physical constraints on cities and communities in recent decades, creativity has become the principal driving force in the growth and development of cities, regions and nations.

Source: Cities and the Creative Class (Florida, 2005)

Culture has become an indispensable dimension for development. Nowadays, culture lies at the heart of urban strategies, not just due to its intrinsic vocation of promoting human rights, shaping the knowledge society and improving quality of life for all, but also on account of its role in the creation of employment, urban regeneration and social inclusion.

Source: Agenda 21 for Culture from the United Cities and Governments Congress held in Paris in May 2004.

The Our Cultural Future theme of Bold Future is closely aligned to Our Community Future. It encompasses the various facets of culture now acknowledged to include human activities that focus on expressing heritage, arts, sports, religious or spiritual activities and secular rituals, ceremonies and traditions. The combination of these factors contribute to the distinctive nature of the Gold Coast City and there are many things that can be done to help the community of the Gold Coast develop a strong culture aligned to our specific location and environment.

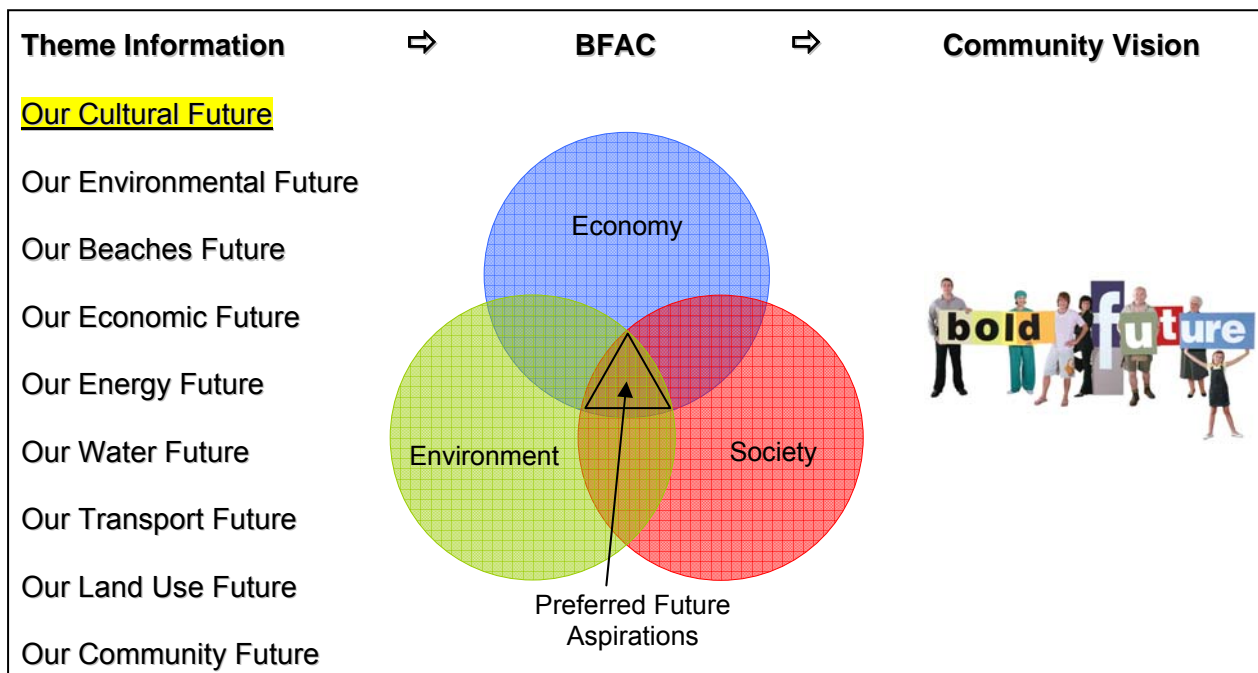


Figure 1: Conceptual model showing key themes considered by the Bold Future Advisory Committee (BFAC).

Regional Context

There are a range of State Government policies and programs which have implications for cultural and facilities development on the Gold Coast. The most significant at present would be:



- State Government's Creative Industries Strategy, *Creativity is Big Business*, implemented through the Department of State Development, Trade and Industries
- Government's emerging emphasis on supporting enterprise in the field of Indigenous art production and export
- the recently launched Sector Plans which have been developed by Arts Queensland (Department of Education, Training and the Arts), and which represent a clearer articulation of State Government priorities in relation to arts development, including infrastructure

The Sector Plans include:

- Visual Arts, Craft and Design
- Theatre, Writing and New Media
- Dance and Music
- Creative Communities

The goals and strategies outlined in Plans are wide-ranging. They include a number of references to infrastructure. For example:

Dance: increase number of affordable, functional artist-directed dance spaces; support provision of physical infrastructure for funded artists, companies and organisations that are well designed and located, and suited for their function

Music: Provide accessible, flexible and affordable spaces and venues

Visual Arts: Supporting Contemporary Art Spaces – ensuring local, national and international exposure for contemporary artists and growth of their business skills

Writing: support spaces for the performance of new Queensland stories

Creative Communities: improve access for artists and communities to cultural infrastructure, including non-traditional cultural space

Key objectives underpinning *Creativity is Big Business*, Queensland Government's State-wide development framework for the Creative Industries, include:

- Increasing awareness and understanding of the current and potential contribution of creative industries to economic development in Queensland;
- Fostering better collaboration and linkages between industry, Government, educational institutions and research organisations;
- Building on current investments and industry initiatives by Government, local councils and the private sector, e.g. the Creative Industries Precinct at Kelvin Grove in Brisbane, creative industries groups assisted by local authorities such as Brisbane and Gold Coast City Councils, and the establishment of the Australian Institute for Commercialisation;
- Raising the profile of creative industries through securing critical mass and enhancing industry capability and opportunities;
- Increasing export performance through improvements in marketing and distribution networks;
- Maximising opportunities across Queensland by taking a State-wide industry development cluster approach but also recognising that creative industries cluster together at a regional level to take advantage of local inputs and markets, e.g. Far North Queensland; and
- Recognising the role culture plays in the development of content for creative industries products and services and communicating to the world Queensland's ideas and stories.



At a Regional level, the most significant contextual policies and plans are those presented in the South East Queensland Regional Plan 2005 – 2026. The Plan's Implementation Guidelines note that:

South East Queensland (SEQ) is currently Australia's fastest-growing metropolitan region, and significant population growth in the region is forecast to continue well into the future. In 2006, SEQ's population was around 2.7 million people, and was estimated to grow by some 50,000 people per annum for at least the next 20 years. By 2026, SEQ's population is expected to increase to 3.7 million

At a regional level, there are also a number of funding streams available. These include funds from State Library of Queensland, Queensland Events and Developer Funds for community infrastructure. At a national level, funds are available through the Department of Environment, Water, Heritage and the Arts and through the Australia Council for the Arts.



2 LOCAL SITUATION

2.1 Cultural/Ethnic Diversity

There are a number of measures that can be used to provide an indication of the level of cultural diversity in an area. The data presented below on Country of Birth, Language Spoken at Home and Religion provides a fairly complete picture of the Gold Coast population's cultural and ethnic characteristics

2.1.1 Where were we born? (Birthplace countries)

Country of Birth data identifies where people were born and is indicative of the level of cultural diversity in an area. The mix of Country of Birth groups within an area is also indicative of historical settlement patterns, as source countries for Australia's immigration program have varied significantly over time.

Analysis of the country of birth of the population in Gold Coast City in 2006 compared to South East Queensland shows that there was a larger proportion of people born overseas but a similar proportion of people from a non-English speaking background.

Overall, 25.2% of the population was born overseas, and 9.5% were from a non-English speaking background, compared with 21.2% and 9.5% respectively for South East Queensland.

The dominant non-English speaking countries of birth in Gold Coast City were Japan (0.7%) and Germany (0.7%).

The major difference between the countries of birth of the population in Gold Coast City and South East Queensland was:

- A larger percentage of people born in New Zealand (7.5% compared to 4.6%).

The largest changes in birthplace countries of the population in this area between 2001 and 2006 were for those born in:

- New Zealand (+5,481 persons);
- United Kingdom (+3,262 persons);
- South Africa (+1,480 persons), and;
- China (+847 persons).



Country of birth (top 10), Gold Coast City and South East Queensland, 2006 (Usual Residence data)

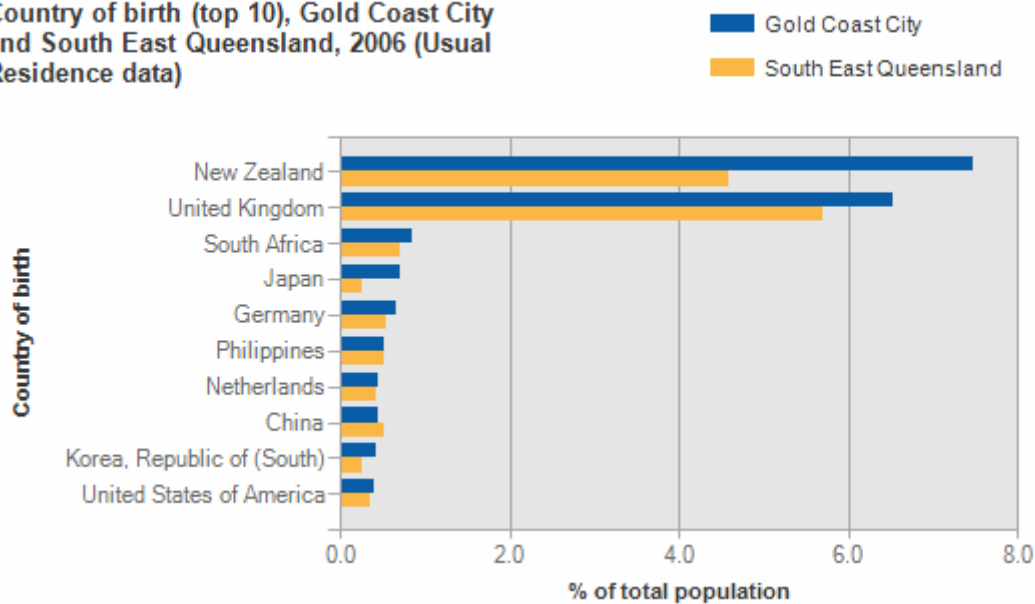


Figure 2: Country of birth (top 10), Gold Coast City and South East Queensland, 2006 (Usual Residence Data)

Source: Australian Bureau of Statistics, 2006 Census of Population and Housing (Usual Residence)

2.1.2 What language do we speak at home? (Language spoken at home)

The proportion of the population that speaks a language at home other than English is indicative of how culturally diverse a population is and the degree to which different ethnic groups and nationalities are retaining their language.

Analysis of the language spoken at home by the population of Gold Coast City in 2006 compared to South East Queensland shows that there was a smaller proportion of people who spoke English only but a similar proportion of those speaking a non-English language (either exclusively, or in addition to English).

Overall, 83.7% of the population spoke English only, and 8.7% spoke a non-English language, compared with 85.2% and 9.1% respectively for South East Queensland.

Chinese languages (Mandarin, Cantonese and other Chinese languages) were the most common languages spoken at home.

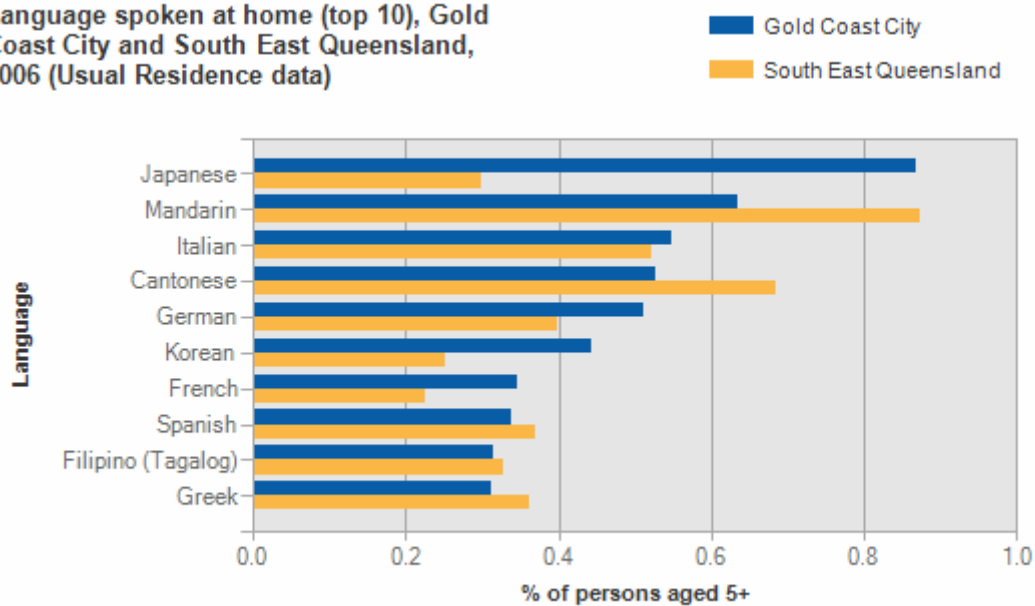
There were no major differences between Gold Coast City and South East Queensland's language spoken at home data in 2006.

The largest changes in the spoken languages of the population in Gold Coast City between 2001 and 2006 were for those speaking:

- Mandarin (+1,013 persons);
- Filipino (Tagalog) (+793 persons);
- Korean (+752 persons), and;
- Japanese (+659 persons).



Language spoken at home (top 10), Gold Coast City and South East Queensland, 2006 (Usual Residence data)



Source: Australian Bureau of Statistics, 2006 Census of Population and Housing (Usual Residence)

Figure 3: Language spoken at home (top 10), Gold Coast City and South East Queensland, 2006 (Usual Residence Data)

Source: Australian Bureau of Statistics, 2006 Census of Population and Housing (Usual Residence)

2.1.3 What is our religion? (Religion)

Religion is an indicator of cultural identity and ethnicity when observed in conjunction with other key variables. The data reveals the major concentrations of religions in an area as well as highlighting the proportion of persons with no religion. There are a number of reasons for different religious compositions across areas. These include:

- the country of birth and ethnic background of the population; and
- the age of the population (belief in religion is generally stronger, the older the population).

Analysis of the religious affiliation of the population of Gold Coast City in 2006 compared to South East Queensland shows that there was a smaller proportion of people who professed a religion but a similar proportion who stated they had no religion.

Overall, 66.9% of the population nominated a religion, and 19.2% said they had no religion, compared with 68.7% and 19.1% respectively for South East Queensland.

The dominant single religion in Gold Coast City was Catholic, with 23.1% of the population or 100,361 people as adherents.

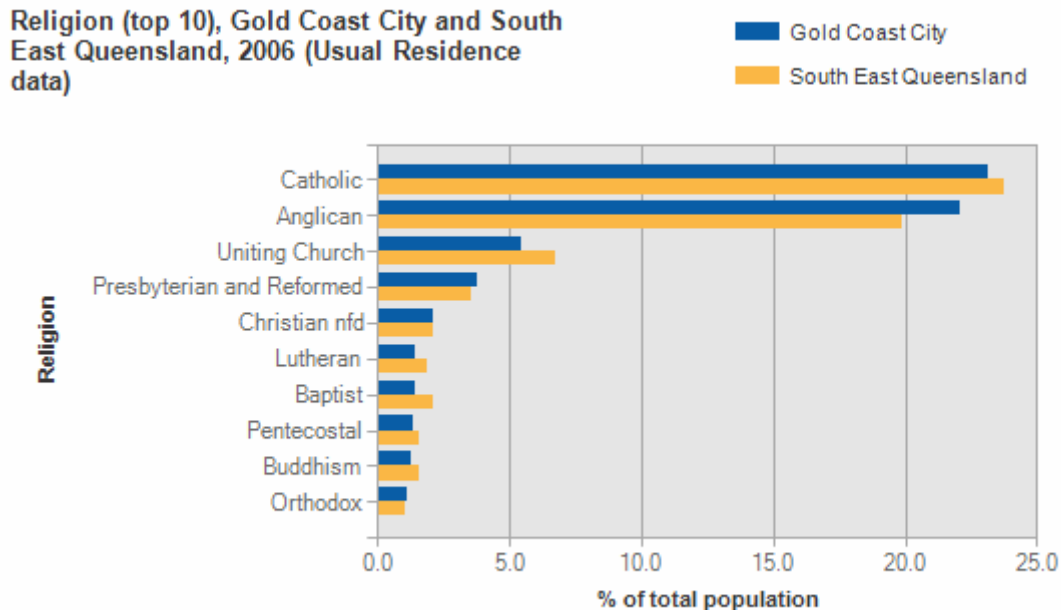
There were no major differences between Gold Coast City and South East Queensland's religion data in 2006.

The largest changes in the religious affiliation of the population in Gold Coast City between 2001 and 2006 were for those who nominated:

- Catholic (+13,484 persons);
- Anglican (+6,362 persons);
- Orthodox (+1,093 persons), and;



- Buddhism (+1,065 persons).



Source: Australian Bureau of Statistics, 2006 Census of Population and Housing (Usual Residence)

Figure 4: Religion (top 10), Gold Coast City and South East Queensland, 2006 (Usual Residence Data)

Source: Australian Bureau of Statistics, 2006 Census of Population and Housing (Usual Residence)

2.2 Cultural Development

Enriching the culture within our region has become a central focus for the city. Councils Library Services and Cultural Development Branch has the task of ensuring that cultural development is nurtured and sustained by public, private and community sector partners for the enjoyment of residents and visitors.

Cultural Development staff provide opportunities for the professional development of Gold Coast arts workers, an on-going program of skills enhancing workshops for local community arts and cultural organisations, and the nurturing and encouragement of arts projects that reflect the local identity of the Gold Coast in ways that are creative, imaginative, innovative and fresh.

There are also numerous opportunities for local artists and cultural organisations to obtain a share of the grants and funding available from the Gold Coast City Council through to State and Federal Government level along with philanthropic or corporate funding.

The following list details a brief description of grants and other opportunities available through various operational areas of Council:

- **Regional Arts Development Fund (RADF)**
Local artists and cultural organisations can apply for some of the \$100,000 (in 2007-08) from Arts Queensland and Gold Coast City Council designated for one-off, short-term projects.
- **Rapid Response Cultural Development Fund (RRCDF)**



A key initiative to provide emergency or top-up quick turnaround funding for established projects or for small scale activities that are outside an organisation or individual's usual program.

- **Public Art Commissions**
Some new buildings, landscape, streetscape and infrastructure projects provide opportunities for commissioning and installation of public art.
- **Centre Improvement Program**
The Council's Centre Improvement Program aims to revitalise centres and main streets across the city. The program is more than just streetscaping works – its aim is to create a catalyst for the physical, economic and social vitalisation of the Coast's many and varied centres – partnering with property owners, business, the development industry and the community to achieve a shared centre vision.

Projects are financed via a two-third/one-third funding partnership between Council and local property owners. All projects include extensive consultation with members and representatives of the local community.

In many instances, artists are sought for the design, fabrication and installation of public art within the town centres. The Centre Improvement Program is keen to engage with artists from within the local community, to showcase their varied talents and enrich the experience of locals and visitors to the Gold Coast's many town centres.

- **Robina Art Gallery - Community Exhibitions Program**

The Robina Art Gallery Community Exhibitions Program was established in 2000 in recognition of the breadth and diversity of the arts practices within the Gold Coast. Over the past four years the Gallery has hosted approximately 100 exhibitions, over 90 of which featured the work of local organisations and artists. Every weekday more than 1000 customers pass through the doors of the Robina Centre, Gallery and Library complex.

- **Creative Juices Professional Development Program**
The Creative Juices Professional Development Program aims to increase the knowledge and skills of emerging and professional Gold Coast arts and cultural workers and organisations. It offers individuals and organisations the opportunity to:
 - access current information and advice on their area of creative practice
 - engage with experienced professionals and other local creative industry workers
 - learn new ways to build on and sustain their creative practice and/or business
 - link with peak state and federal arts and cultural organisations

In 2007-08, the program is delivered in collaboration or through contractual arrangements with:

- Queensland Community Arts Network
- Arts Queensland
- Youth Arts Queensland
- Arts Law Centre of Australia
- Artworkers Alliance
- Miriam Martin Consulting
- Asialink
- Australia Business Arts Foundation



- **A Venue**
The state-wide A-Venue: Youth Music Initiative is part of Arts Queensland's Creative Partnerships Pathways Program to be delivered as a collaborative and outcome-focussed project between local, state and federal government, education and training providers, the arts industry and the community. It is designed to bridge the gap that young people aged 15 – 25 years experience between education, training and employment in the arts, cultural and creative industries.

The Initiative specifically aims to assist young and emerging musicians and music industry workers to develop their skills and professional opportunities in the music industry by helping them to access business training, mentoring, industry induction, management skills training and production facilities through the provision of links to entertainment events in local communities.

In addition to the programs outlined above there are numerous local art and design awards and cultural festivals to encourage local artist and facilitate cultural development. Examples include:

- **Gold Coast Indigenous Art and Design Award**
The Gold coast Indigenous Art and Design Award recognises the work of emerging and established local Indigenous artists. All work submitted is considered for selection as part of the City Gifts Program, which re-creates the work of local artists in gifts and mementos for official visitors tour city, potentially leading to national and international exposure. It is free to enter.
- **Gold Coast Art and Design Award (GCADA)**
The Gold Coast Art and Design Award (GCADA) is a Gold Coast City Council initiative offering emerging and established local artists an opportunity to submit artworks and concept designs that depict various unique aspects of the Gold Coast environment, lifestyle and cultural identity. The GCADA aims to acknowledge and celebrate the Gold Coast's heritage by offering emerging and established local artists an opportunity to exhibit and promote their work to the wider community.

Through the provision of a quality visual art program, the Gold Coast Art and Design Award is able to contribute to a greater awareness of the Gold Coast's cultural identity, whilst also capturing this unique Gold Coast essence for promotion to local, national and international audiences.

- **Gold Coast Australia Day Celebrations**
The Gold Coast Australia Day Celebrations is an annual event highlighting Australia's heritage, identity and cultural diversity. The event is the Gold Coast's biggest free one day event.
- **Wintersun Festival**
The Wintersun Festival is Australia's largest annual Nostalgia Festival. Running for ten days in early June, the event brings the border towns of Coolangatta and Tweed Heads alive. The Festival features the music, cars, dance and lifestyle of the 1950's and 60's. Almost 100 live bands and entertainers perform free of charge on four stages and in clubs and hotels of Coolangatta and Tweed Heads.
- **A La Carte in the Park**
A huge array of delicious food in Anzac Park at the Broadwater Parklands. An annual event and fun day out for the whole family. Restaurateurs from around the Gold Coast serve up affordable plates to satisfy all tastes



- **Down Under Bowl**
The largest gridiron tournament played outside the USA. Over 2000 USA athletes and officials arrive on the Gold Coast to compete. The first Down Under Bowl was inaugurated in 1989 making 2008 the 20th year of the event.
- **Gold Coast Show**
The Gold Coast Show offers all the fun and frivolity of the fair, with sideshow alley, rides, show bags and loads of free entertainment. The show includes all of the rural community displays, as well as a rodeo and circus.
- **Springfest**
A fun-filled festival of entertainment including a major Arts and Crafts Festival, Springfest surfing, golf and netball tournaments, bands, food stalls, princess and baby contests and a range of interesting displays and exhibitions. Grand carnival day features a major street parade finishing at Rotary Park (Salk Oval).
- **Fashion Week**
Gold Coast Fashion Week is an infusion of fashion, music, art, style and culture into a series of events with styles from local and other Australia wide designers and product manufacturers.
- **Lexmark Indy 300**
Annual event held every October in Surfers Paradise for four days and four nights. Champion cars, stunt shows and support racing as well as air shows and the Surfers Paradise Carnivale.
- **Film Fantastic Festival**
Gold Coast City's Annual Film Festival. A Celebration of the fantasy film genre with screenings, events, educationals, awards and star appearances.
- **Schoolies**
A week of celebrations on the Gold Coast for school leavers. Some coordinated activities are hosted in the heart of Surfers Paradise including concerts. Volunteers annually take part to help promote a safe and enjoyable environment for participants.
- **Swell Sculpture Festival**
Held annually at Pacific Parade, Currumbin the Swell Sculpture Festival provides the community with a free outdoor event that creates a visual splendour amongst a natural coastal setting and the experience of interaction and wonder as artists create large durable artworks specifically built for the outdoor environment.
- **Blues on Broadbeach**
Blues on Broadbeach is an eclectic 5-day festival combining world class blues music with the spectacular scenery of the Gold Coast. When the Blues on Broadbeach Festival hits the streets – it's transformed into a pulsing celebration of blues and roots music.

2.3 **Cultural Facilities**

This section of the report is based on research conducted by consultants Positive Solutions into the provision of cultural infrastructure on the Gold Coast. This research resulted in the production of the *Cultural Facilities Framework* (2007)¹, from which the following content is

¹ Note that this study is based on the previous Local Government Boundaries that included Beenleigh



sourced. Full copies of this work will be made available to the Bold Future Advisory Committee.

Cultural facilities in the context of this report refers to infrastructure suitable for use by arts and cultural workers and organisations. Such facilities include:

- Performance spaces (e.g. theatres, amphitheatres, park spaces)
- Exhibition spaces (e.g. galleries)
- 'making' spaces (e.g. artist workshops, incubators, rehearsal spaces)
- Meeting spaces
- Office spaces for not-for-profit arts and cultural organisations

2.3.1 Existing infrastructure

The most significant arts infrastructure currently is the Arts Centre complex at Evandale, which includes the 1174-seat theatre, cinemas, gallery and meeting rooms. Future development of the Evandale precinct is subject to an ongoing master-planning study which Council has commissioned. The Gold Coast Convention and Entertainment Centre also provides significant accommodation for large-scale and commercial entertainment, with arena capacities ranging from 1250 to 6000.

Several amateur theatre companies have small, dedicated theatre spaces, including Gold Coast Little Theatre, Spotlight Theatre and Javeenbah Theatre Company. At the other end of the scale, Carrara stadium has the capacity to host major entertainment events (e.g. rock concerts), as will the new Skilled stadium.

The Gold Coast Cultural Infrastructure Report (2006) comprised an audit of existing facilities and spaces, other than the Arts Centre, which were or could be used for arts purposes. Surveys were mailed out to a cross-section of arts and cultural organizations on the Gold Coast, all education institutions falling within the Education Queensland Gold Coast region, a selection of four star and five star hotels with function and conference facilities, and churches and religious organisations. Officers from the Gold Coast City Council provided information on parks, beaches and community buildings. Selective interviews were also held. The audit was wide-ranging but, being dependent upon survey responses from voluntary organisations, not fully comprehensive. The audit did not include commercial galleries, cinemas, or individual (private) artist's studios.

The audit identified a range of dedicated arts facilities at schools throughout the City, including performance spaces located in at least seven schools:

School	Multiple spaces	Specialist areas	Classroom	music	dance	drama	art	sound, film, TV	Assembly Hall	Multipurpose centre	Theatre
All Saints Anglican College											
Bellevue Park											
Elanora State High School											
Hillcrest Christian College											
Southport State High School											
The Southport School											
Upper Coomera State College											



School respondents also identified other venues which they used. Only four were venues identified as having been used in the previous year by more than one respondent:

Name of Venue	No of Schools
Gold Coast Arts Centre	14
Robina Community Centre	6
Nerang Bicentennial Community Centre	4
Gold Coast Convention & Exhibition Centre	2

Several of the City's libraries include meeting rooms.

Library	Meeting Rooms
Beenleigh	Yes
Nerang	Yes
Palm Beach ²	Yes
Robina	Yes
Southport	Yes
Elanora	Yes

At Robina there is an integrated complex, comprising library, community centre (with well-equipped performance space) and small, dedicated gallery.

At Beenleigh there is the 168-seat Crete Street Theatre, community centre (with well-equipped function rooms) and library.

While a dozen of Council's community halls are used for meetings and rehearsals, only four were identified as being used also for performances or exhibitions (Robina should be added to this list, but was a non-respondent to the audit) [sic]:

Venue	Meetings	Rehearsals	Performances	Exhibitions
Tugun Village Community Centre	Yes	Yes	Yes	
Varsity Lakes Community Resource Centre	Yes	Yes	Yes	Yes
Bethania Community Centre	Yes	Yes	Yes	
Beenleigh Community Centre	Yes	Yes	Yes	Yes

Audit respondents identified the most frequent users of Community Halls, with sport and recreation, and welfare groups accounting for the majority of use.

Frequent user groups	Respondents
Sport, Recreation & Wellness	13
Welfare groups	10
Church	7
Functions	6
Arts & Crafts	4
Education	2
Retail	1

Finally, the following parks were identified as being used for cultural events, including festivals:

² There may be future integration of Nerang [sic] and Palm Beach library services with other services – this is subject to the outcomes of a current review.



Venue	Users
	Festivals and Markets
Evandale Parklands	Greek Festival, Australia Day celebrations
Coolangatta Foreshore Parks	Beach, markets, fairs, Wintersun Festival, surfing competitions
Burleigh Foreshore Parks	Beach goers, markets, picnic, walkers, Drum and Fire throwing events
Kurrawa / Pratten Parks	Park / Beach, markets, SHS championships, Opera in the Park, Blues Festival
Esplanade North Park Paradise Point	picnic, family, markets

Rotary Park at Palm Beach, where Springfest takes place, should be added to this list. [sic]

2.3.2 Current plans

There are a number of developments currently under discussion or awaiting commencement which could have an impact on the arts and cultural infrastructure available in different parts of the City. These include, for example:

- the proposed RSL development at Southport Central, which is likely to replace the current community centre and youth centre, providing new centres adjacent to the residential and commercial development planned. It is possible that a new youth and/or community centre could include customised facilities to support performing arts, visual arts or new media activity. While the development will include residential aged care accommodation, it is understood that there is a noticeable trend to a younger demographic in the area, which will have implications for the nature of facilities demanded in the medium-term
- several library developments are scheduled or under way:

Library	Scheduled development	Details
Extensions		
Runaway Bay	2009/2010	Pushed back until after Coomera development
Beenleigh	2010	Pushed back until after Coomera development
Broadbeach	2006/2007	Mermaid Waters building extension
Robina	2008/2009	
New Building		
Elanora	2006	
Coomera	2008/2009	Was scheduled for 2007/2008
Burleigh	2010/2011	
Helensvale	2007/2008	Pushed back until after Coomera development

- the former Palm Beach/Currumbin Bowls Club Park site is being considered for recreational development, and could incorporate facilities for cultural and/or other outdoor events
- the development of Coomera River Parklands could accommodate cultural or recreational facilities
- the current master-planning exercise being undertaken for the Evandale site may lead to adoption of a long-term plan for development of significant additional cultural infrastructure

Source: Cultural Facilities Framework, 2007



2.3.3 Libraries Infrastructure

Cultural infrastructure facilities also include libraries which play an important role in promoting a learning culture within the City. Libraries are egalitarian spaces, they are strong community anchors and places of civic pride as well as meeting places for all ages.

A separate report focussing on libraries infrastructure was endorsed by Council in May 2001, and updated in 2005. This report articulated a ten-year framework for the future provision of public library services to the Gold Coast City until 2011. In essence, the Future Direction of Library and Information Services framework proposed a long term strategy for redeveloping the library network of 14 branch libraries, the mobile and the local studies libraries based on population and service catchment projections, Council's Planning Scheme and Activity Centre Strategy, the State Library of Queensland's (SLQ) Guidelines and Standards for Queensland Public Libraries and the emerging role of public libraries as catalysts of social capital and as digital hubs in the information economy.

Specifically in relation to infrastructure, the Future Direction of Library and Information Services framework included a high level action plan to:

- refocus service delivery away from individual library branches to an effective library and information network providing fewer (10-11), more substantial libraries with high collection and service quality to customers and technology access by the wider community;
- improve community access and equity by developing a spread of library service locations throughout the City (based on the Activity Centres Strategy and thereby facilitating the objectives of the Draft Planning Scheme);
- improve customer services via renewed product development and marketing focus (especially in relation to services for the aged, people with disabilities, young people, indigenous people/multicultural services, community literacy) and increased staff empowerment;
- provide better standard libraries, fittings, furniture and equipment at all locations;
- improve opening hours, particularly during high demand weekend times;
- establish more robust ongoing planning and evaluation processes;
- achieve efficiencies in support services by upgrading use of technology and selectively outsourcing some processes;
- meet Library Board of Queensland minimum standards in respect of all resources (including staff, financial, stock, facilities).

Significant progress has been made in relation to ICT and building infrastructure with five new libraries (Robina, Southport, Nerang, Elanora and Broadbeach) having been constructed during the period 2000 - 2008 and the framework is again due for review within 2008. The Libraries 10 Year Service Plan (March 2008) provides a more comprehensive overview of this aspect of Council's Parks, Recreation and Culture Program.

2.4 Indigenous and Non-Indigenous Cultural Heritage

Urban character and a distinctive local identity develop over time and provide a sense of place for communities. Our urban environments allow celebrations of cultural heritage and provide opportunities for community activity and participation. Urban character is an evolving quality that relies less on individual buildings or objects and more on placement of elements within that environment. In Gold Coast City, continuous growth and development has led to a rich, diverse and complex urban character, leading to the development of heritage places and items. Heritage items are sometimes, but not always, a part of urban character.



The concept of heritage means identifying places or objects that have significant architectural, historical, aesthetic, cultural or social values. These places and objects should be conserved and protected as a tangible and community owned representation of past and present community characteristics.

The Gold Coast has many diverse communities, places of cultural significance and areas of substantial and recognisable character. The land, landscapes and buildings of the city are considered of cultural heritage value to all residents and include sites and buildings from the city's earliest history to its present state.

Indigenous Heritage

Knowledge of the number and range of specific indigenous, cultural or archaeological sites is limited but includes the bora ring at Burleigh Heads and the middens on South Stradbroke Island. Table 1 below lists the sites of significance that can be identified for culturally significant reasons. It is not always possible to define Indigenous cultural heritage as pertaining to one particular place or item.

Table 1: Sites of indigenous cultural significance

Nature of site	Site
Indigenous Cultural and Archaeological Significance, as considered by the Queensland Museum	Rock shelter and occupational deposit, (Numinbah border gate, freehold and National Park) Middens on South Stradbroke Island Ocean side (crown lease) Western side (crown lease) Tiplers Passage (Reserve 640) Middens on mainland Logan River (Freehold) Hope Island (Freehold) Coomera River (Freehold) Lake Coombabah (Freehold) Tallebudgera Creek Burleigh Headland Bora Rings and Camping Grounds Cascade Gardens (Camping ground on parkland) Miami Bora Ring (Park) Localities with Aboriginal names: Coombah Tallebudgera Currumbin Kirra

Non-Indigenous Heritage

European settlement of the Gold Coast has been relatively recent and many of the original landmarks and buildings have been replaced or altered. Nevertheless, there are numerous buildings sites/items listed as having heritage value by either the National Trust or the State Heritage register. Table 2 below lists those places and buildings contained on the *State Heritage Register*, the *Register of the National Estate* and the *National Heritage Trust* list. More detail on the urban heritage and character of the city can be found in the *Urban Heritage and Character Study (1997)*.



Table 2: Sites of non-indigenous cultural significance

Heritage Agency	Site
The National Trust	Burleigh Heads National Park Currumbin Sanctuary The Former Pacific Cable Station (Southport) Nichol's Scrub (Currumbin) Springbrook National Park (Gwongorella National Park, Natural Bridge National Park, Mt Cougal National Park, Warrie National Park) Cedar Creek National Park Pimpama and Ormeau War Memorial (Pimpama) Joalah National Park Palm Grove National Park Tomewin National Park Seal Sculpture (Broadbeach) Infant Saviour Church (Mt Tamborine) Kinkabool (Surfers Paradise) Kleinschmidt's Arrowroot Mill (Upper Coomera) Southport Drill Hall (Southport) Former Council Chambers (Southport) Southport Bathing Pavilion Southport Surf Life Saving Club (Main Beach) Main Beach Bathing Pavilion (Main Beach) Lamington National Park Wunburra National Park Old Mudgeeraba Post Office/Council Chambers Laurel Hill Farmhouse Antiques & Collectables (Former Jazzland Dance Hall)
The State Heritage Register	Main Beach Bathing Pavilion Southport Surf Life Saving Club (Main Beach) Pimpama and Ormeau War Memorial (Pimpama) Southport Bathing Pavilion Southport City Chambers Southport Drill Hall Laurel Hill (Willowvale) Former Schmidt House (Worongary) Dux Hut, Dux Anchorage (South Stradbroke Island) David Fleay's Wildlife Park Springbrook Road Numinbah School of Arts Former Tallebudgera Post Office (Tallebudgera)
The Register of the National Estate	Indigenous Places Southern and Eastern Moreton Bay The Knoll Environmental Park Burleigh Head National Park Lamington National Park Wunburra National Park Canungra Land Warfare Centre training area (Part) Border Ranges Region Warrie National Park Gwongorella National Park Palm Grove National Park Cedar Creek National Park Natural Bridge National Park



2.5 Sport and Recreation

Sport and recreation form a central part of the Gold Coast experience. There are numerous local sporting teams and sporting facilities as well as parks and recreation areas from our beaches to the hinterland.

Sporting teams

The Gold Coast is host to a number of national sporting teams, notably the Gold Coast Titans (rugby league), Gold Coast Blaze (basketball) and Gold Coast Blue Tongues (ice hockey). The Gold Coast Galaxy are also bidding to become an expansion team in the A-League (Soccer).

Rugby League	<p>The Gold Coast Titans became the first Gold Coast team in a national competition for almost a decade when it was announced on May 27, 2005 that they would join the 2007 season of the National Rugby League.</p> <p>The Gold Coast is home to two teams in the Queensland Cup: The Tweed Heads Seagulls and the Burleigh Bears, two of the oldest clubs in the competition.</p> <p>It is also a very popular schoolboy sport in the area. As of 2003 there were 89 rugby league teams in Gold Coast primary schools and 59 teams in Gold Coast high schools representing about 2300 young players. Gold Coast high schools, such as Keebra Park and Palm Beach Currumbin, have won the national high school tournament, the Arrive Alive Cup.</p>
Soccer	<p>Palm Beach Sharks play in the Brisbane Premier League.</p> <p>The Gold Coast is the home of a consortium which is assembling a bid for a new A-League team, to be known as Gold Coast Galaxy FC.</p>
Rugby Union	<p>The Gold Coast Breakers play in the Queensland Premier Rugby competition, the fourth level of rugby union in Australia. The Gold Coast also hosted a team in the ill-fated Australian Rugby Championship for one season before the team and competition folded.</p> <p>The Brisbane-based Queensland Reds have played trial games on the Gold Coast. The Southport School on the Gold Coast is famous for being a nursery of rugby union players.</p>
Australian Rules Football	<p>The Gold Coast is home to three clubs in the Queensland State League, the state's highest level ARF of competition. The Southport Sharks, the Broadbeach Cats and the Labrador Tigers.</p>

Recreation

There are many recreational activities situated on the Gold Coast ranging from surfing to fishing and boating to golf.

Surfing	<p>The Gold Coast is a popular place for surfing. World class breaks including TOS (South Stradbroke), Sandpumping Jetty, Burleigh, Currumbin Alley, Greenmount, Kirra, Snapper Rocks and Duranbah (just</p>
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	over border into NSW). There are also many other surfing locations along the open beaches. The Roxy Pro and Quiksilver Pro are held on the Gold Coast and kick-start the World Championship Tour calendar each year.
Fishing	Fishing is a popular activity on the Gold Coast. Popular fishing spots include the Sandpumping Jetty on the Spit, Offshore reefs at Palm Beach, The Narrownneck Reef, the Gold Coast Broadwater, Jumpinpin, Coomera, Logan and Albert Rivers, Currumbin and Tallebudgera Creeks and fresh water environments at Robina Lakes and Hinze Dam.
Boating	Boating is a popular activity on the Gold Coast. There are waterskiing areas at upper Coomera, Santa Barbara, along the western Broadwater, Tipplers, Currigee, Isle of Capri, Carrara and Tallebudgera Creek. There is an Olympic standard sailing basin in the Broadwater and marks offshore for various types of vessel events. Sailing is popular. The Gold Coast has a growing mega yacht industry and boat manufacturing industry. There are 35 public boat ramps spread throughout the City from Waterford to Currumbin and there are well over 100,000 locally registered vessels within 2 hours drive of a Gold Coast Boat ramp.
Golf	The Gold Coast has over fifty private and public golf courses including several outstanding resort courses. A short list of eighteen hole golf courses within the city includes Arundel Hills Golf Club, Emerald Lakes Golf Club, Hope Island - The Links, Parkwood International Golf Course, Royal Pines Resort, Sanctuary Cove - The Palms, Sanctuary Cove - The Pines, Southport Golf Club, The Glades Golf & Spa, Robina Woods, Palm Meadows, Lakelands, The Colonial and Gainsborough Greens.
Horse Racing	The Gold Coast Turf Club hosts weekly horse races. Magic Millions a thoroughbred auction sales and racing event is the largest to be held on the Gold Coast. This annual event held in January each year attracts buyers and enthusiasts from around the world, with yearling sales in excess of \$100 million dollars.

Gold Coast sports venues

The Gold Coast is host to a range first class sporting venues, from outdoor stadiums like the just-completed Skilled Park to the indoor Gold Coast Convention Centre and the Olympic class Runaway Bay Sports Super Centre. Other facilities include Carrara Stadium, the Carrara Indoor Sport Centre and the Nerang Velodrome.

Skilled Park	Skilled Park is premier stadium on the Gold Coast and seats 27,000 people undercover. Completed in February 2008 it is located in the suburb of Robina and sits adjacent to Robina Train Station. It was built specifically for the Gold Coast Titans re-entry to the National Rugby League but will likely also be used for the proposed A-League team, the Gold Coast Galaxy.
Carrara Stadium	Carrara Stadium is the city's largest oval stadium, it has an official capacity of 18,000 (most of which are not undercover or seated). The stadium has however on numerous occasions hosted attendances in excess of this official capacity. It was previously the home of the Gold



	Coast Chargers(defunct) and Brisbane Bears(relocated).
Carrara Indoor Sport Centre	Neighbours Carrara Stadium and has a seated capacity of 3,000. It was previously the home of the basketball team, the Gold Coast Rollers(defunct)
Gold Coast Convention and Exhibition Centre	Situated in Broadbeach, the centre was opened on 29 June 2004 at a cost of \$127 million. It is home to the Gold Coast Blaze in the National Basketball League.
Sports Super Centre	This facility is located at the northern end of the Gold Coast, in the suburb of Runaway Bay. The centre includes nine purpose built villas which provide accommodation for touring groups or sporting teams, FINA approved 50 metre outdoor swimming pool, an IAAF certified 10 lane 400 metre athletic track with 3000 seater capacity stadium, a 600m2 gymnasium and health spa.
Nerang Velodrome	The Nerang Velodrome (including the Nerang International Criterium Circuit Velodrome) is a 356 m asphalt track with lights for night time use. There is a permanent covered grandstand for 240 people and temporary grandstands for a further 150 people. The Criterium Circuits include 3 hot-mix asphalt circuits. There is a flat 600 m circuit, and 900 m and 1500 m circuits which both include a 200 m hill. It hosted the pre-2000 Olympic Games training for Great Britain Cycling (Road) and Triathlon Teams, and the Sweden Cycling (track) Team. The nearby Nerang State Forest, with its hilly terrain and well-maintained trails is a favourite recreational area for mountain bike riders.



3 CULTURE: SUBJECT MATTER

3.1 Community Cultural Development

Community Cultural Development is a broad term covering an enormous range of activities that give communities the opportunity to tell their stories, build their creative skills and be active participants in the development of their culture. It may be useful to think of the phrase or its abbreviation, as a description rather than as a name. It describes collaborations between communities and artists which can take place in any art form. They result in a wide range of artistic and developmental outcomes.

A community can be any group of people who choose to identify with each other. Communities can be created through the things people have in common; geographical location, interests, cultural heritage, or simply a desire to strengthen relationships and share experiences.

Communities are complex and multi-layered, so there can be many 'cultures' within any community. Community culture might also include expressions of identity such as language, dress, cuisine or sporting activities in addition to what is commonly termed 'arts'.

Artists work with a community in the development of their culture. It is important to remember that many communities have highly sophisticated and/or traditional community cultures and 'development' is about building on and strengthening those positive aspects which already exist. A community may wish to actively enhance aspects of their cultural life, or to use its culture as a tool with which to develop other aspects of their community, for example – economic development, addressing social issues, empowerment, self representation, expressing identity, or reclaiming public space. Either approach is an example of community cultural development.

- *Active participation in cultural life is an essential goal of community cultural development.*
- *All cultures are essentially equal, and society should not promote anyone as superior to the others.*
- *Diversity is a social asset, part of the cultural commonwealth, requiring protection and nourishment.*
- *Culture is an effective crucible for social transformation, one that can be less polarising and create deeper connections than other social-change arenas.*
- *Cultural expression is a means of emancipation, not the primary end in itself; the process is as important as the product.*
- *Culture is a dynamic, protean whole, and there is no value in creating artificial boundaries within it. Artists have roles as agents of transformation that are more socially valuable than mainstream art-world roles - and certainly equal in legitimacy.'*

Source: Adams D & Goldbard, A Creative Community - The Art of Cultural Development. Rockefeller Foundation, New York, 2001

Some common features of Community Cultural Development activities are:

- social and developmental changes take place alongside artistic outcomes through the exploration of ideas and issues;
- community members and professional artists share knowledge and skills, working towards a common goal;



- a community's culture is expressed, explored, interpreted, presented or developed.

Community Cultural Development offers communities an opportunity to express themselves and to create and manage the projects in which they participate. This makes the practice a highly effective means for communities to:

- develop new skills and address issues which affect them;
- interact and increase communication and networking;
- address social justice issues;
- represent themselves to their own and to other communities and enjoy rich and diverse cultural activities.

Artists and artworkers involved in community cultural development activities are highly skilled and adaptable. They require:

- artform expertise to ensure innovative, high quality artistic outcomes;
- project management, planning, negotiation, communication and collaboration skills;
- responsiveness and sensitivity to the needs of the many different communities and understanding of social justice principles;
- the ability to lead, challenge, motivate and facilitate communities in their activities without dominating or directing them

Training and Development Opportunities:

One of the key components in community cultural development (as outlined above) is the level professional training and development opportunities available to local artists. The Gold Coast has a variety of opportunities available:

- Griffith University - Gold Coast Campus provides:
 - Bachelor of Multimedia
 - Bachelor of Visual Media (through the Queensland College of Art)
 - Bachelor of Popular Music (through the Queensland Conservatorium - Gold Coast)
- Bond University provides:
 - Computer Game Development
 - Film and Television
- Gold Coast TAFE - Through their Creative Industries program:
 - Multimedia
 - Website Design
 - Popular Music - Performance and Technology
 - Theatre - Technical Production
 - Film

In addition to these institutions there are numerous private arts training providers (approximately):

- 15 Visual Arts
- 95 Dance
- 17 Drama/Theatre/Acting
- 84 Music



At any given time there can be a huge amount of students studying and training for a career in the arts and cultural sectors on the Gold Coast. The challenge for the Gold Coast is retaining these people once their training has been completed.

Unfortunately a number of these graduating students end up in Brisbane and the Sunshine Coast as both of these areas are perceived to provide more opportunities in the cultural/creative industries through greater numbers of exhibition, workshop and performance spaces and opportunities.

3.2 Cultural Facilities

This section of the report is based on research conducted by consultants Positive Solutions into the provision of cultural infrastructure on the Gold Coast. This research resulted in the production of the *Cultural Facilities Framework* (2007)³, from which the following content is sourced. Full copies of this work will be made available to the Bold Future Advisory Committee.

3.2.1 *Gap analysis*

During the 2006 Cultural Facilities Audit, survey respondents and interviewees drew attention to the following gaps in provision:

- *the need for improved facilities for dance*
- *the need for more drama performance spaces and particularly smaller-scale performance venues*
- *a lack of accessible visual arts exhibition spaces and artists' making spaces for preparation of work*
- *the need for youth arts facilities (see below)*
- *lack of facilities in the South and North ends of the City*
- *better, or better advertised, transport to the Arts Centre complex*
- *need for intimate theatres - multi-purpose facilities, designed for smaller events, with multiple seating configurations.*

A number of respondents, both from arts organisations and schools, commented on the low visibility and relatively weak positioning of the City Art Gallery:

"The Gold Coast urgently needs a new stand alone gallery to express the status of the city and to afford the best possible presentation of the extensive and impressive art collection of the Gold Coast City Council"

The rapid growth and high property values on the Gold Coast may be a deterrent for artists to live and work there – a view expressed by interviewees and some survey respondents. The need for artists' studios and other making spaces was mentioned by a small number of respondents. Increasingly, local governments are addressing this through active interventions, sometimes customising existing buildings and making studio space available at below-market rents.

With City Council's policy emphasis on the creative industries a related issue which may need to be addressed is the provision of affordable office space, managed workspace and incubator facilities. Both for voluntary and professional groups, any steps Council can take to make such spaces available at realistic rental levels will assist in building cultural activity and continuity. Regarding incubators, Brisbane's creative industries benefit from the presence of iLab at Toowong, the (QUT) Enterprise Centre at Kelvingrove, and residencies in Metro Arts

³ Note that this study is based on the previous Local Government Boundaries that included Beenleigh



in the CBD. On the Sunshine Coast the Innovation Centre provides space and support for technology and knowledge based businesses. A technology-based incubator is currently being developed at Griffith University's Gold Coast campus.

While most emphasis was placed by survey respondents on built infrastructure this does not diminish the significance of appropriate public realm. The rapid growth and diversity of the Gold Coast calls for a thoughtful response in providing open spaces where the City's communities can congregate, celebrate and participate. The parks, beaches and other open areas will play a significant role in shaping the Gold Coast's sense of social identity.

Most of the comments received during the Audit related to modest, affordable, local provision – notwithstanding the desire for good quality facilities. The positioning and positive self-perception of the Gold Coast, however, may in the medium-term also require Council to consider establishing distinctive cultural icons – facilities or activities which raise the profile of the City, and make its residents proud of their place. This could be achieved through, amongst other possibilities, a new City Art Gallery (possibly as part of a redeveloped Evandale cultural precinct), through a park which becomes renowned for its cultural events, or through cultural hubs which bring together library, museum, visual arts or other elements.

The service and facilities needs of young people are articulated in a recent project report on Community Facilities for Young People in Gold Coast City. This report notes that 'with more than 100,000 young people between 10 and 24 years old, Gold Coast City Council has recognised a high priority in delivering facilities for young people'.

Existing district facilities include four PCYCs, with strengths in indoor recreation, martial arts, program delivery, youth leadership and entertainment. Other community facilities provide some access to recreation, dance, sports, parties or events – but are at capacity and would require upgrading and expansion to adequately address the specific needs of young people. In particular, the report identifies the following gaps:

- *hang-out spaces where young people can socialise and participate comfortably and safely*
- *alternative learning centres*
- *service delivery centres, including support services and primary health care access*
- *access to cultural facilities, including places that foster musical and artistic endeavour*
- *enterprise development*
- *information and communications technology access*

The report proposes a number of upgrades to existing facilities, with specialisations identified for some ; and presents a series of thirteen strategies, including:

1. *Resources for Activation of Spaces and Planning*
2. *Development of Virtual Network*
3. *Making best use of community-managed facilities*
4. *Opportunities to reuse existing assets*
5. *Development of new facilities for young people (ultimate to 2021)*
6. *Opportunities for Integrated Hubs*
7. *Distribution of specialty modules throughout the City*
8. *Opportunities for combined facilities for young people and community centres*
9. *Mechanism for linking of facilities*
10. *Promotion of private sector facility development for young people*
11. *Development of Council's recreational facilities for young people*
12. *Inclusion of land for facilities for young people in PIP*
13. *Further Review of Council's Community Centres*



3.2.1.1 Summary

The most significant current gaps in provision of cultural facilities are:

- 1. the absence of a high quality public Regional Gallery. Municipalities in Australia which are significantly smaller than the Gold Coast have developed public galleries of higher calibre than the spaces allocated in the Arts Centre at Evandale – the absence of a well-resourced Gallery has knock-on effects in the education sector, and in the encouragement of the visual arts and new media. The development of a Gallery could form the touchstone of a redevelopment of the Evandale precinct more broadly. Its existing infrastructure requires recapitalisation, and there are opportunities for further infrastructure development on this site*
- 2. the potential to develop satellite exhibition spaces served by a Regional Gallery*
- 3. the lack of small-scale performance spaces. There is certainly a need for at least one such space at the Arts Centre (arguably there is a case for two – one at 400 - 500 seats, and a small studio theatre at 100 – 150 seats). But there could be others located in one or more of the Principal or Major Activity Centres.*
- 4. the absence of publicly available infrastructure for new media work (generally, artwork which is computer-mediated or generated). The costs of IT-infrastructure are typically beyond the resources of many individuals, especially in light of the need for frequent upgrading of equipment and/or software)*
- 5. the need for office space, artists studio spaces, and incubator developments*
- 6. the need to ensure that meeting, making and rehearsal spaces are available at local level throughout the municipality*
- 7. the opportunity to further develop and exploit the celebrated lifestyle of the Gold Coast through protection and enhancement of outdoor spaces for festivals, markets and other community activities*
- 8. the development of youth arts facilities*
- 9. the development of soft infrastructure – networks, information, advice and support which will encourage the growth and success of the arts and creative industries on the Gold Coast. This could include the establishment of a marketing consortium, of technical or events advice services, of curatorial advice available from a better-resourced Gallery, or other initiatives*

3.2.2 Benchmarks

While the Regional Plan for South East Queensland's Guidelines suggest ratio linkages between elements of cultural infrastructure and population catchments, there are no formally required levels of provision. In arriving at a view of what might be considered reasonable, it is helpful therefore to look at the nature and level of provision in other localities. It is also advisable because, while current arts and creative 'activists' who are resident on the Gold Coast can articulate their short-term needs, they may be less able to articulate the needs of others, or longer-term infrastructure requirements. A consultation process limited to listening only to current organisations would be in danger of setting the bar too low. Moreover, as described in the Issues section below, weaknesses may be perpetuated because, to a significant degree, supply generates demand in the cultural sector (a basic principle of audience development).



All local government areas are demographically, topographically and culturally distinctive. And, of course, the Gold Coast is more populous and faster growing than other LGAs. The following areas have been selected, however, because of other characteristics which they share with the Gold Coast. These include some or all of the following:

- their medium/large population size in Australian/NZ terms
- their proximity to a capital city
- their coastal/hinterland mix
- their multiple population centres
- their current growth challenges

The areas selected include:

- Parramatta, NSW
- Sutherland, NSW
- Wollongong, NSW
- Sunshine Coast (Caloundra, Maroochy and Noosa combined)
- Christchurch, NZ

In Appendix 1 (of the full report) a brief overview of each area is provided, following by a listing of the principal elements of cultural infrastructure and, if known, plans for future infrastructure development. The facilities identified include dedicated performing arts and visual arts infrastructure, and libraries. School-based facilities have been excluded. Community halls and other mixed use facilities have also generally been excluded, other than major elements, such as entertainment or convention centres.

In the following summary, only basic locational and population data has been provided, along with a listing of performing and visual arts facilities, for purposes of comparison with the Gold Coast.

Parramatta

Parramatta is located at the head of the Parramatta River, 24km west of Sydney CBD. The road and train travel time to Sydney is approximately 25 minutes, and the LGA is also served by a ferry to Sydney which takes 65 minutes. There were an estimated 151,860 persons residing in the City of Parramatta in 2005.

Facility	Components
<i>Theatres and performing arts</i>	
<i>Riverside Theatres</i>	<i>Riverside Theatre: 760</i>
	<i>Lennox Theatre: 244</i>
	<i>Raffertys Theatre: 120</i>
	<i>Courtyard</i>
<i>Visual arts</i>	
<i>Parramatta Artists Studios</i>	<i>15 studio spaces (1 residential), small gallery</i>
<i>ICE/SWITCH</i>	<ul style="list-style-type: none"> ▪ <i>digital media resources</i> ▪ <i>advice and training</i>
<i>Parramatta Arts Society</i>	<i>Studio, exhibition space</i>
<i>University of Western Sydney</i>	<i>Female Orphan School Gallery</i>



The concentration of performance space in one facility might be considered a relative weakness in Parramatta's infrastructure, although Riverside is a highly respected venue, which has put itself on the map in recent years, for example, by involvement in the Sydney Festival. Distinctive elements include the independent and energetic ICE (Information and Communication Exchange), and the recently launched artists studios, operated by Council. There are plans for development of a new Gallery as part of a major civic and commercial development.

Sutherland

Sutherland Shire is located at the southern coastal border of the Sydney metropolitan area. The Shire is bounded by the City of Bankstown and Georges River to the north, the South Pacific Ocean to the east, the City of Wollongong to the south and the Cities of Campbelltown and Liverpool to the west. The population is approximately 202,000.

Facility	Components
Performing Arts	
Sutherland Entertainment Centre	Auditorium – 914
	Rainbow Room – 120 Seats
Sutherland Memorial School of Arts	190
Arts Theatre Cronulla	120
Hazelhurst Gallery and Arts Centre	Theatre – 65 Seats
Visual Arts	
Hazelhurst Gallery and Arts Centre	6 Studios
	Community Gallery – 68.75sqm
	Regional Gallery – 450sqm
Private Galleries	Two

Wollongong

Wollongong is the major population centre in the Illawarra Region and dominates the broader region that includes the New South Wales South Coast. The population in 2001 was 181,612 and is currently estimated at c.190,000.

Major cultural facilities locally include the Illawarra Performing Arts Centre, the WIN Entertainment Centre, the Wollongong City Gallery, and the Wollongong Public Library. The Town Hall, whilst not a dedicated arts facility, also plays an important role, hosting music and other events. In terms of performance spaces, the following are the seating capacities of the facilities currently available:

Performing Arts

Venue	Capacity
WIN Entertainment Centre	6000
The Regent Theatre	1250
University of Wollongong, Union Hall	1000
Town Hall: Main Hall	850 -1050
Town Hall: Community Hall	300
Illawarra Performing Arts Centre	515, 220



Venue	Capacity
Illawarra TAFE Students Association	500
Dapto Ribbonwood Centre	400/250
University of Wollongong, Hope Theatre	300
Miners Lamp Theatre (Arcadian)	200
Wollongong TAFE	c.200
Bridge St Theatre ⁴	120 -140
University of Wollongong Performance space	100
Workshop Theatre	60

Visual Arts

Venue	Capacity
Wollongong City Gallery	<p>Integral Energy Gallery: Temporary exhibitions of local, national and international art which change regularly.</p> <p>Mann-Tatlow Gallery: Asian art.</p> <p>Mercury Gallery: Temporary exhibitions of local, national and international contemporary art.</p> <p>Sredersas Gallery: Late 19th and early 20th Century landscapes, including works donated by Bronius 'Bob' Sredersas in 1976.</p> <p>Fine Gallery: Contemporary and traditional Aboriginal art.</p> <p>Dickson Gallery: Contemporary Australian art.</p> <p>BlueScope Steel Gallery: Temporary exhibitions of local, national and international art.</p> <p>External Display Space</p>
Wollongong University	<p>FCA Gallery</p> <p>Long Gallery</p> <p>Cloisters Gallery</p> <p>BluTac Gallery</p>
	Film/editing suite
Commercial galleries	Ten

Noosa, Maroochy and Caloundra

Individual profiles of Noosa, Maroochy and Caloundra are provided in Appendix 1. The combined population of Noosa, Maroochy and Caloundra is approximately 260,000. The combined performing arts facilities include:

Facility	Components
Noosa Amphitheatre	Outdoor Seating
Noosa Riverstage	Outdoor Seating
Noosa Bicentennial Centre	Indoor Stadium – 1,200
	Main Hall – 500
Caloundra: The Events Centre	Main Theatre – 1000 Seats
	Playhouse – 318 Seats
Maroochy: Nambour Civic Centre	Civic Hall – 850
	Theatre – 280
Maroochy: Coolum Civic Centre	400

⁴ Not currently available for public use, but may become available again in the future



Facility	Components
Noosa Youth and Community Centre – The Junction	320
Noosa Arts Theatre	145
Maroochy: Lind Lane Theatre	103
Maroochy: Artsync (Incubator)	100

The combined visual arts facilities of the three municipalities include:

Facilities	Components
Noosa Regional Gallery	3 Gallery Spaces
Caloundra Regional Art Gallery	300sqm
Noosa Pomona Railway Gallery	Gallery 1- 66.8sqm
	Gallery 2 – 41.8sqm
Maroochy Artsync (Incubator)	Siren Space (Exhibition Space) – 400sqm
Maroochy University of the Sunshine Coast Gallery	162sqm
Noosa Wallace House	5 small rooms
Noosa Cooroy Butter Factory Arts Centre	3 Studios
Caloundra Arts Centre Association Inc.	200sqm
Noosa Commercial Galleries	23
Caloundra Commercial Galleries	c.12

Christchurch

Located on the New Zealand's South Island, Christchurch covers an area of 452.4km² and has a population of 348,435. At March 2006, 8.7 per cent of New Zealand's Usually Resident Population lived in Christchurch. There is an international airport and deep harbour port. With radial road and rail links these make Christchurch the main distribution centre for New Zealand's South Island

Key performing arts facilities include:

Facility	Components
Christchurch Town Hall for Performing Arts	Main Auditorium – 2,500 Seats
	James Hay Theatre – 1,000 Seats
Theatre Royal	1266 Seats
The Aurora Centre	750 Seats
Ngaio Marsh Theatre	432 Seats
Canterbury Repertory Theatre Society	400 Seats
The Arts Centre	Great Hall - 260
Court Theatre	Court One - 291 Seats
	The Forge – 123 Seats
Music Centre of Christchurch	The Heritage Chapel – 180 Seats
	The Don Wheelan Room – 150 Seats
	The Mollie Clarke Room – 50 Seats
Harbour Light Licensed Entertainment and Function Centre	Seats 100



Key visual arts facilities include:

Facility	Components
Christchurch Art Gallery – Te Puna O Waishetu	7 Gallery Spaces – permanent collection
	6 Touring Gallery Spaces
	Auditorium – 178 seats
The Arts Centre	Cloisters Gallery – 48.76sqm
	Gallery O – 123.5sqm
	Plus 3 commercial galleries
Centre of Contemporary Art (COCA)	6 Gallery Spaces – 1000sqm
The Physics Room	Gallery A – 61.47sqm
	Gallery B – 37.27sqm
	Gallery C – 19.65sqm
High Street Project (HSP)	108.9sqm
School of Fine Arts Gallery (SOFA) run by University of Canterbury for student art	

3.2.2.1 Summary

There are no formally agreed or mandated benchmarks for the level of cultural infrastructure provision. However, bearing in mind that each of the local government areas considered above has a population of 30% - 50% of that of the Gold Coast LGA, it is worth noting:

- Parramatta's initiatives in the visual arts, including the enterprising, new media work of ICE (which is an independent organisation) and the recently established artists' studios (operated by Council)
- Sutherland's studio spaces and four small-scale performance spaces
- Wollongong's wide range of small-scale performance spaces (although there is currently a notable lack of a quality middle-scale performance space), and its large City Gallery, housed in former Council chambers
- The Sunshine Coast's seven or eight small-scale performance spaces, two regional galleries, and other public exhibition spaces and studios, and the Nambour-based Artsync incubator (Parramatta's ICE facilities and the artists' studios also serve an incubator function)
- Christchurch's nine performance spaces below 500 seats, its large capacity town hall for hosting commercial/touring product, and its major City Gallery accommodating a substantial permanent collection as well as touring exhibitions
- Noosa's recently opened youth and community centre, The J, which includes a 320-seat auditorium. Maroochy has also explored the possibility of dedicated youth arts facilities in the recent past

Gold Coast's relative weaknesses compared with these benchmark locations would appear to be:

- the lack of small and middle scale performance spaces
- the limited gallery provision
- the absence of accessible artists studios or incubator space
- the lack of accessible new media facilities
- the absence of dedicated youth arts facilities (although this is common to many local government areas)



Finally, it is perhaps worth acknowledging some of the provision in neighbouring Brisbane. In relation to performing arts facilities, Brisbane includes the following:

Venue	Capacity	Primary uses
QPAC Lyric Theatre	2000	musicals, opera, drama
QPAC Concert Hall	1800	classical music
Brisbane City Hall	1560	music (some theatre, dance)
QPAC Playhouse	850	drama, dance
Suncorp Theatre	700	drama (occasional use only)
Conservatorium, South Bank	615	classical music
Brisbane Powerhouse	525	drama, dance, music
Twelfth Night Theatre	520	drama
Gardens Theatre, QUT Gardens Point	400	drama
La Boite (QUT, Kelvingrove)	400	drama
QPAC Cremorne Theatre	302	drama
Judith Wright Centre for Contemporary Arts	240	drama, dance, music
Bille Brown Studio, Queensland Theatre Company	228	drama
Brisbane Powerhouse Visy Theatre	200	drama
The Loft, QUT Kelvin Grove	100	performance and multi-media
Metro Arts, Sue Benner Theatre	98	drama

Brisbane is a capital city, has double the population of the Gold Coast, and a larger catchment. But there are now at least ten theatre spaces below 600 seats (excluding those owned by amateur theatre companies or located in schools), and nearly all of these have been opened in the last decade.

Source: Cultural Facilities Framework, 2007

3.3 Creative and Cultural Industry

Creative industries are defined as those that focus on creating and exploiting intellectual property products; such as music, books, film, and games, or providing business-to-business creative services such as advertising, public relations and direct marketing. Aesthetic live performance experiences are also included, contributing to an overlap with definitions of Art and Culture, and sometimes extending to include aspects of Tourism and Sport.

Economic activities focussed on designing, making and selling objects or works of art such as jewellery, haute couture, books of poetry or other creative writing, or fine art also feature in the definition of this sector because the value of such objects derives from a high degree of aesthetic originality.

Figure 5 below shows the breakdown of industry types on the Gold Coast. Creative industries in this figure are represented primarily by Arts and Recreational Services. The Gold Coast has a higher proportion of persons employed in Arts and Recreational Services than South East Queensland, increasing the significance of creative industries to the Gold Coast economy.



Employment by industry, Gold Coast City and South East Queensland, 2006 (Usual Residence data)

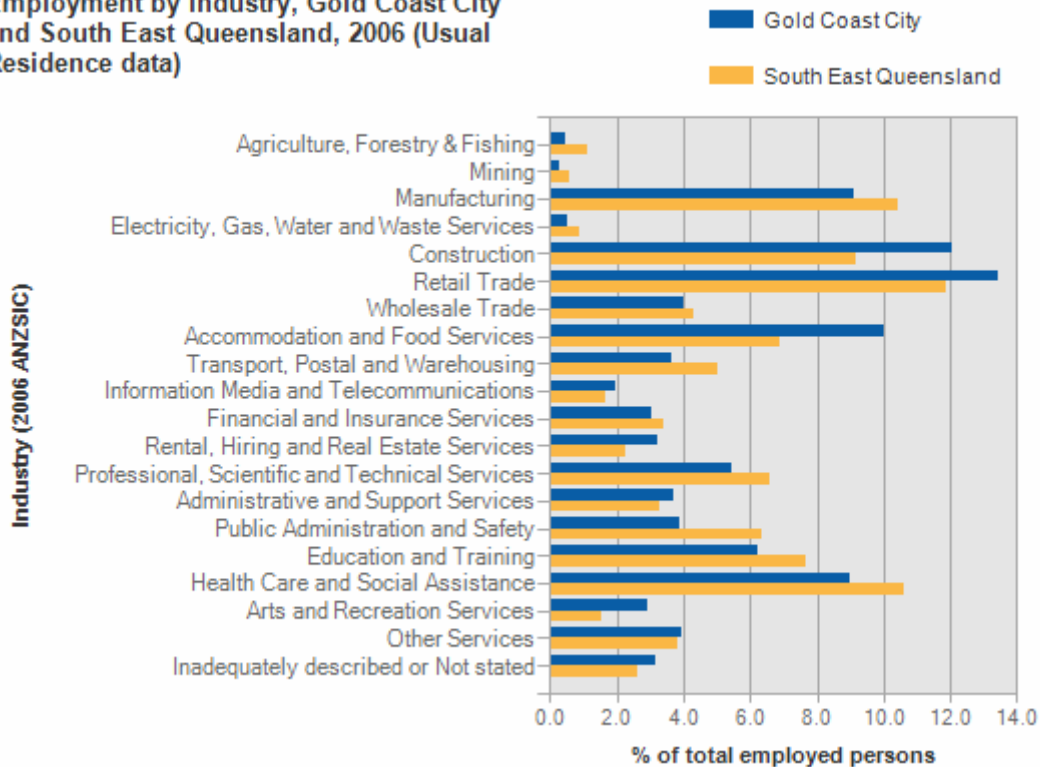


Figure 5: Employment by industry, Gold Coast City and South East Queensland, 2006 (Usual Residence Data)
 Source: Australian Bureau of Statistics, 2006 Census of Population and Housing (Usual Residence)

Figure 6 below shows the change in employment by industry between 2001 and 2006. Cultural and Recreational Services show a relatively small change.

Change in employment by industry, Gold Coast City, 2001 to 2006 (Usual Residence data)

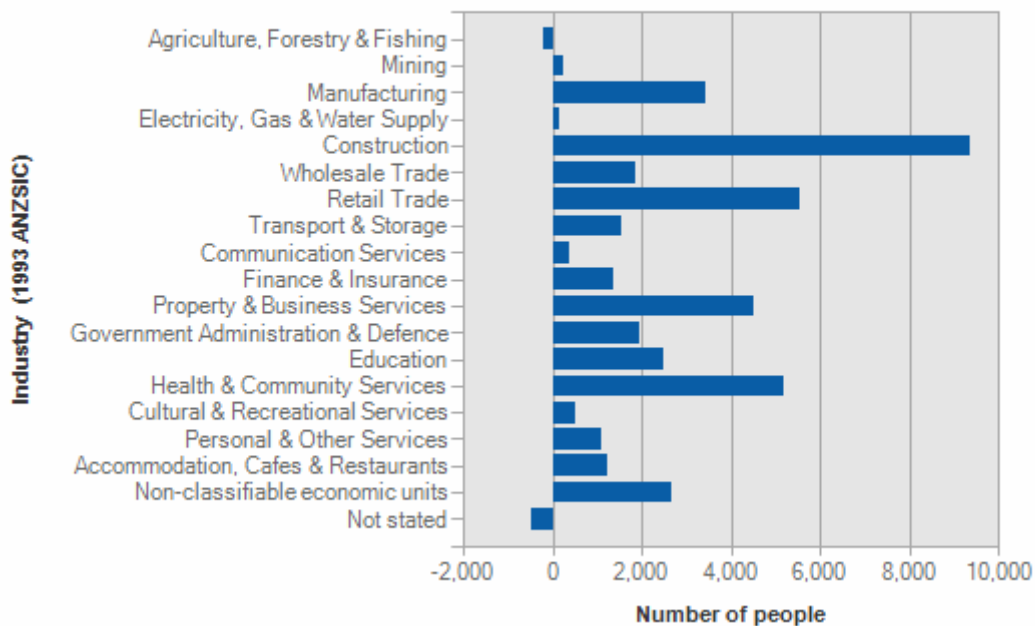


Figure 6: Change in employment by industry, Gold Coast City, 2001 - 2006 (Usual Residence Data)
 Source: Australian Bureau of Statistics, 2006 and 2001 Census of Population and Housing (Usual Residence)



GCCC commissioned SGS Economics and Planning Pty Ltd to carry out a survey of Gold Coast businesses from the Creative sector during December 2005 for GCCC's Economic Development & Major Projects Directorate. The number of responses represented approximately 25% of the contactable businesses in the sector. The findings of this survey are detailed below.

Creative Industries Segment

The Architecture, Visual Arts & Design segment accounts for 29.2% of businesses in creative industry on the Gold Coast, followed by 23.9% in the Advertising, Graphic Design & Marketing segment. The Performing Arts segment represented 14.5% while Film, Television & Entertainment Software represented 14.2% of the creative industries. Writing, Publishing and Print Media and Music Composition and Production represented the lower percentages of 10.1% and 8.2% respectively.

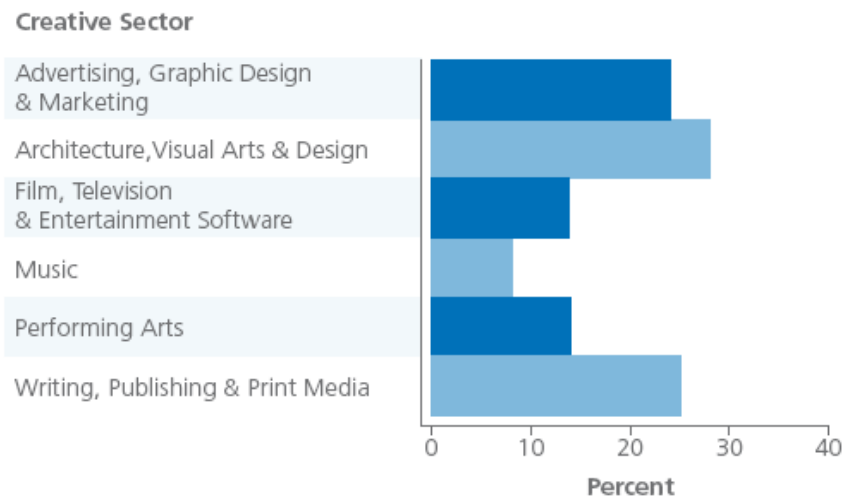


Figure 7: Segments of Gold Coast's Creative Industry
 Source: Gold Coast Business Survey (Creative Industry), 2006

Classification of Gold Coast office

Just under ninety percent (88.7%) of businesses surveyed did not have additional office/s other than the office on the Gold Coast. The Gold Coast office is also the main or only office for approximately 86% of businesses. Another 3.7% had the head office on the Gold Coast: 1.9% was head office for a Queensland company, 0.9% for an Australian company and 0.9% for an International company. The Gold Coast office was also the branch office for 10.1% of businesses.

Employment

For the Creative sector, the Gold Coast employed 4,100 people that account for 15% of all persons employed in the sector in Queensland. The largest share of this is the Film Industry, employing 35% of staff in the city followed by 19% from Advertising, Graphic Design and Marketing, 18% from Writing, 16% from Architecture, Visual Arts and Design, 6% from Performing Arts and 5% from music. The average wages bill for 74.2% of businesses was under \$1 million, with 4.1% of businesses having a wages bill of over \$1 million.



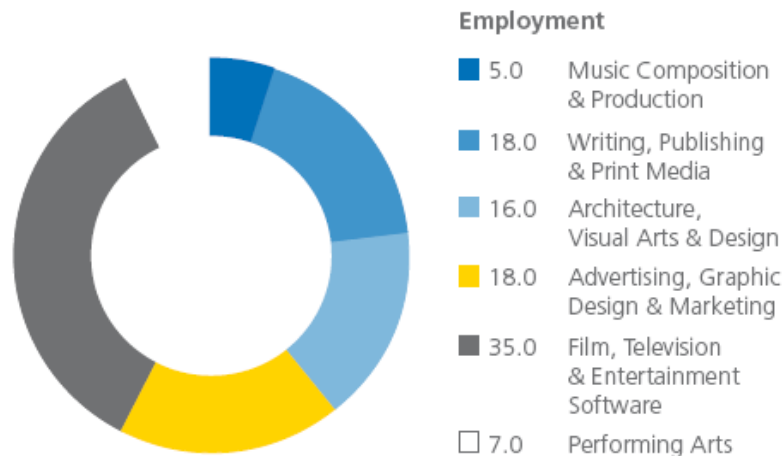


Figure 8: Employment in Gold Coast's Creative Industry
 Source: Gold Coast Business Survey (Creative Industry), 2006

Business Output

Gold Coast City's creative industries generate output to the value of approximately \$673 million. The largest contributor to creative industries output on the Gold Coast of sales is the Film, Television and Entertainment Software segment which generated 37% of the city's total output. This is followed by the Writing, Publishing and Print Media segment which generated 24%, then Advertising, Graphic Design and Marketing with 19%, Architecture, Visual Arts and Design with 14% and Performing Arts with 4%. The smallest contributor (3%) to the creative industries output in Gold Coast is the Music Composition and Production segment.

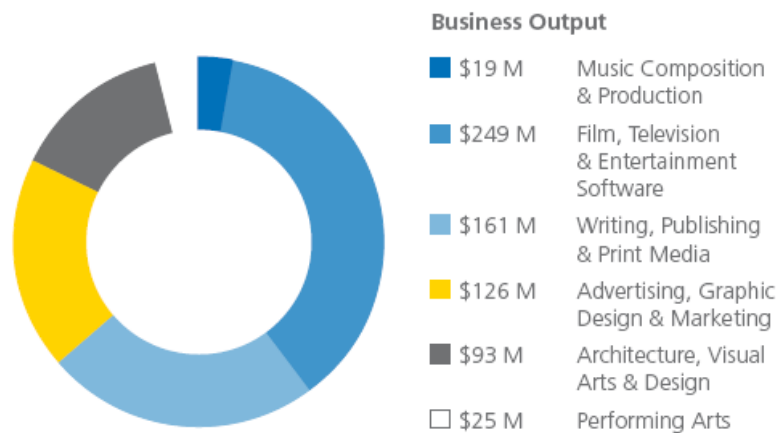


Figure 9: Business Output of Gold Coast's Creative Industry
 Source: Gold Coast Business Survey (Creative Industry), 2006

Value Added

Gold Coast's creative industries contribute approximately \$396 million to the city's value added. This is worth approximately 59% of the value of the city's creative industries output. The Film, Television and Entertainment Software segment contributes 41% of total creative industries value added on the Gold Coast. This is followed by 25% by Advertising, Graphic Design and Marketing and 14% by Writing, Publishing and Print Media. The smallest contributors to creative industries value added on the Gold Coast are Music Composition and Production and Performing Arts segment.



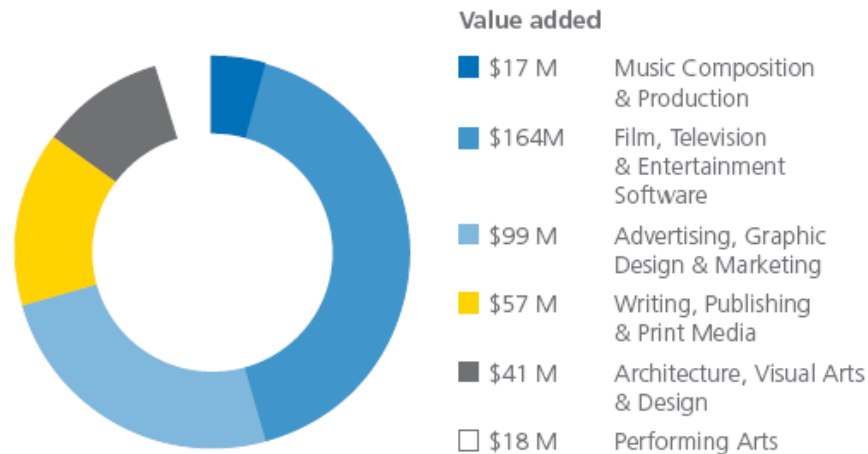


Figure 10: Value added contribution of Gold Coast's Creative Industry
 Source: Gold Coast Business Survey (Creative Industry), 2006

Export Activity

The creative industries on the Gold Coast generate about \$277 million in export earnings each year. The Film, Television and Entertainment Software segment is the largest export earner on the Gold Coast, earning \$108 million in export income for the city. The Music composition (\$11 million) and Production and Performing Arts (\$16 million) segments are the smallest contributors to export income on the Gold Coast. Writing, Advertising and Architecture each make contributions ranging from about \$30 million to \$63 million.

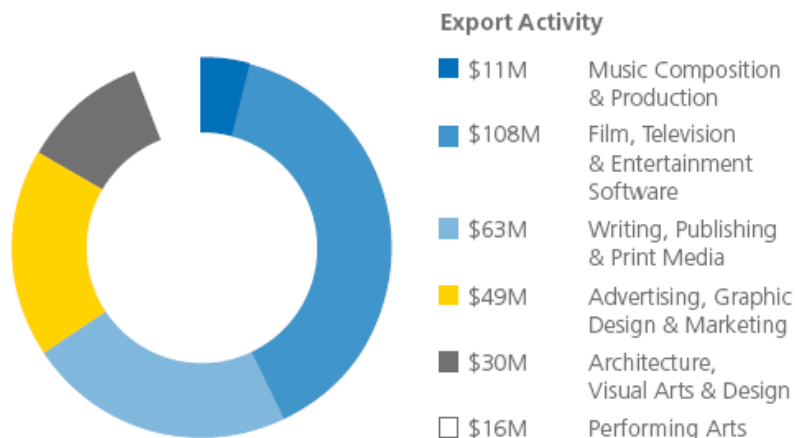


Figure 11: Export Activity generated by Gold Coast's Creative Industry
 Source: Gold Coast Business Survey (Creative Industry), 2006

Income and Expenditure

The income from creative services from Gold Coast based operations for 68.9% of businesses were under \$1 million and over \$1 million for 11.6% of businesses. Rent and Accommodation was the largest expense type for 22.6% of businesses in Gold Coast followed by Other Expense (21.4%), Processed Materials (19.8%) and IT and Communications (17.6%). Outsourced Business Services, Insurance, Transport and Power and Water made up 12.2% of expenses.



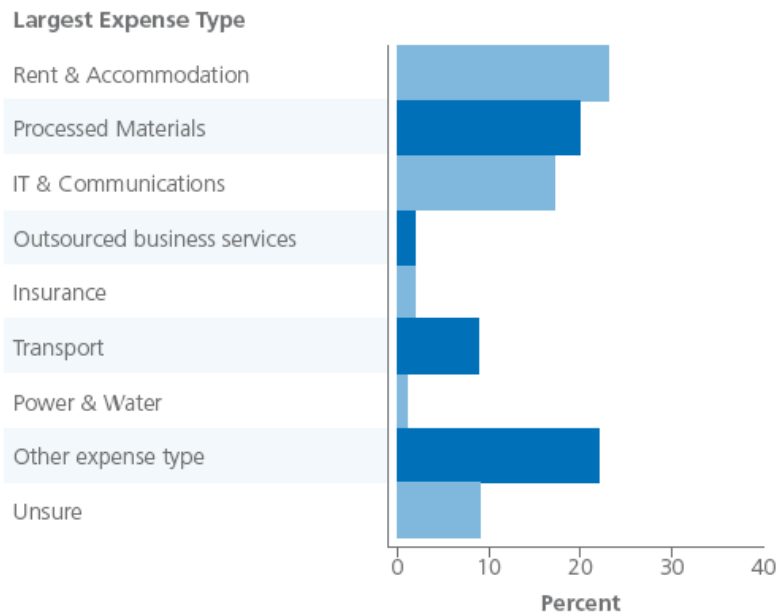


Figure 12: Largest expense of businesses in Gold Coast’s Creative Industry
 Source: Gold Coast Business Survey (Creative Industry), 2006

3.4 Indigenous and Non Indigenous Cultural Heritage

3.4.1 *Gold Coast: historic overview*

The Gold Coast has always seen itself as a young city, but in reality it has a long and rich history. The City is home to traditional Indigenous owners, namely the Yugambeh people, whose occupation of the area can be traced back thousands of years. Non-Indigenous settlement on the Coast dates from 1829, when European soldiers and convicts were sent to establish a military post at Point Danger. In the 1850’s the area was opened up for permanent settlement and saw the arrival of the first European free settlers and then South Sea Islanders, Chinese and other immigrants. Economic activity was based around logging and agriculture, initially focussing on hinterland and inland areas. However the Gold Coast’s prime industry was to become tourism. Southport was settled as a marine township in 1874, and developed as a holiday destination protected by the relatively calm waters of the Broadwater. Surf bathing became popular in the late 19th century and as a result the orientation of development shifted to the open coastal strip. Development was concentrated around transport nodes, with the railway, and later the highway construction from Brisbane, playing a big role in the rising number of visitors to the Coast.

But it wasn’t until the post-war period of the late 1950s and 1960s that the whole Gold Coast beach strip began to grow rapidly. The growing affluence of a post-war society was a catalyst for rising car ownership and the provision of better transport infrastructure, as well as for the widespread introduction of paid annual leave. These factors combined gave Australians increased leisure opportunities and subsequently the popularity and accessibility of the Gold Coast as a holiday destination increased immensely. Development began occurring all along the coastal strip, and a distinctive urban landscape emerged that included motels, hotels, theme parks and the first high-rises.

3.4.2 *Heritage: a definition*

Heritage can be defined as those places and objects from the past that we value and wish to keep for present and future generations. Many of these items are important to us because they tell us about who we are and the past that has formed our community and our



environment. They can be significant for a range values, including their aesthetic, historic, scientific and social value.

The Australia ICOMOS *Burra Charter*, 1999 (the *Burra Charter*) provides a guiding philosophy for the care of heritage places in Australia. The Charter has been widely accepted and adopted as the standard for heritage conservation practice in Australia. It forms the underlying guideline for the *Queensland Heritage Act 1992* and its principles have also been adopted for the heritage (historic) provisions of the Gold Coast City Planning Scheme.

The *Burra Charter* defines the basic principles, processes and practices to be observed in the conservation of important places. The *Burra Charter* advocates a cautious approach to change, but recognises there is always capacity to develop or modify heritage places. Indeed, some level of alteration to achieve modern levels of comfort or safety is often inevitable. It is well recognised that heritage places that have an on-going use, rather than being abandoned or moth-balled, are those that survive best. Redevelopment, however, needs to be sympathetic to the significant aspects of the place. Furthermore, attention should not only be on just the fabric of the places but its context. It is far better to maintain groups and precincts rather than isolated examples.

3.4.3 Current provisions

Cultural heritage is now managed in a three-tier system, in line with the levels of government in Australia. Cultural heritage is also often protected outside of these regimes, by active community groups or individuals, or by default if a building or place is being maintained/retained and its significance not yet recognised. The National Trust of Queensland plays a significant non-government role in protecting and conserving sites of heritage significance. Although the National Trust's heritage register has no legislative backing, places on the National Trust's Heritage Register can be captured legislatively in local government planning schemes as is done on the Gold Coast. Otherwise a National Trust listing provides informal protection through assistance, promotion and recognition of listed places.

The introduction of the *Environment, Protection and Biodiversity Conservation Act 1999* saw the establishment of two Australian Government heritage lists: the National Heritage List to conserve places of national significance; and the Commonwealth Heritage List to protect places of heritage significance located on Commonwealth land. Before 1999, the Australian Heritage Commission maintained a national heritage register called The Register of the National Estate, which included places of local, state and federal significance.

In Queensland the primary piece of state legislation pertinent to non-Indigenous cultural heritage is the *Queensland Heritage Act 1992*. The Act established the Queensland Heritage Council, which is supported administratively by the Environmental Protection Agency (EPA). The Queensland Heritage Register recognises places that are important at a state, rather than a local, level.

Local non-Indigenous heritage is managed primarily through local government planning schemes.

The Gold Coast City Council does not have a local, city-wide heritage list but places in the City that are not already protected through the State and Federal legislation may be protected through the Gold Coast Planning Scheme. The Planning Scheme specifies that any development to places listed on the Queensland Heritage Register, the Register of the National Estate or the National Trust Register is code assessable development and must be assessed by Council against the provisions in the Cultural Heritage (Historic) Constraint



Code. The Code also applies to sites *adjoining* listed heritage sites to address any potential detrimental effects an insensitive development on adjoining land may have on a heritage site.

The Planning Scheme also provides opportunities for local heritage to be identified and assessed against this Constraint Code if a list of heritage places is included within a Local Area Plan (LAP). In the current Planning Scheme no LAPs include a local heritage list. However, a local heritage list for the Coolangatta LAP and the Springbrook LAP have been adopted by Council as part of a suite of Planning Scheme amendments that are expected to be implemented in the near future.

The Gold Coast City Council has produced and adopted a number of Heritage and Character Studies that provide policy direction for heritage management. The citywide Urban Heritage and Character Study and the Southport Urban Heritage and Character Study, were utilised in the preparation of the original Planning Scheme. However, aside from the Planning Scheme provisions, the Gold Coast City Council has no other legislative mechanisms to address heritage at a local level.

Indigenous cultural heritage is dealt with under the *Aboriginal Cultural Heritage Act 2003* and the *Torres Strait Islander Cultural Heritage Act 2003*, which are administered by the Department of Natural Resources & Water. The Acts place a duty of care upon developers, including local government authorities, to protect important heritage. The Department also maintains a database of sites. In addition, the Gold Coast City's Planning Scheme has the Cultural heritage (Indigenous) Constraint Code. Although largely superseded by the State legislation, the Code provides additional guidance on the protection of Indigenous heritage.

3.4.4 Factors inhibiting cultural heritage conservation.

There is a range of general issues and factors which currently have a negative impact on efforts to conserve cultural heritage:

- Conservation of heritage places can entail higher cost in terms of maintenance (due to the age of structures) and sourcing traditional materials, skills, and expert heritage knowledge.
- Dimensions, structural design and layout of heritage buildings do not always suit modern lifestyles, comfort expectations, and safety and equity of access requirements. Some classes of heritage buildings contain hazardous materials such as asbestos and lead paint.
- Heritage planning controls do impose some level of restriction on development opportunities, thus fostering negative attitudes among many property owners.
- Applications to make changes is perceived by property owners as an added layer of bureaucratic red-tape.

In addition, there are a number of factors specific to the Gold Coast.

- High property values, population growth and a culture of rapid urban renewal makes it hard to retain places, especially those on prime beach locations or strategic view points. The constant redevelopment occurring in the City has led to replacement of many of the earlier significant motels, flats and holiday houses etc with medium density and high-rise construction. Town planning has reflected this trend by increasing allowable heights and densities over time (especially along the coastal strip), therefore encouraging redevelopment so that sites can be utilised to maximum capacity. For instance, out of 85 early motels identified in a Council survey in 1998, 41 have since been demolished. The projected population growth for the City within the coming decades will only put further pressure on existing heritage as development is funnelled into and contained by the urban footprint established under the South East Queensland Regional Plan.



- Undervaluing of the heritage from the post-war era. The Gold Coast has many places of heritage and character that could be considered unique to the city and do not fall into the traditional scope of heritage, but because they are relatively recent, the community does not always understand or empathise with their heritage values.
- Age and appearance of heritage buildings can be a deterrent in the Gold Coast's property market, which traditionally has favoured new buildings and contemporary styles.
- Whilst there are some grant schemes available at the state and federal levels, there are currently no tangible monetary or in-kind incentives available for owners of heritage places through Gold Coast City Council. This puts the burden of maintaining heritage places fully on the owners and provides no recompense for the loss (real or perceived) of development opportunities.
- Lack of comprehensive local heritage protection strategies. There is no comprehensive, city-wide list of important heritage places. The current list is an ad-hoc collection of sites recognised on the Queensland Heritage Register, the National Trust of QLD list, the (now defunct) Register of the National Estate, and those LAPs that contain a heritage overlay. This collection does not fully reflect the history of, and the range of extant places extant on, the coast. Rather it reflects the biases and idiosyncrasies of the listing processes of the organisations concerned. The Gold Coast City Council can purchase locally significant heritage sites to ensure their protection, as was the case with the Former Tallebudgera Post Office, purchased in 2000. However, purchase of sites is not a long-term viable, affordable or sustainable option. To ensure the protection of locally significant heritage sites and places other mechanisms need to be considered, including a formalised local listing and protection regime. The Planning Scheme makes provision for local heritage to be protected in LAPs, however this is not possible if there is no LAP in place over an area. Currently no LAPs in the Planning Scheme have an official heritage list though some make special references to heritage and character issues. Two LAPs are undergoing an amendment process and will soon have their own lists. Amending the Planning Scheme is also lengthy process and does not allow for these local heritage lists to be added to or changed easily.
- Inadequate demolition controls. The demolition of buildings on the Gold Coast is able to be privately certified. Demolition is only regulated if places are protected under a specific heritage regime such as the Queensland Heritage Act. Otherwise, buildings are able to be demolished without planning approval. There is currently no formal mechanism in place to ensure that the demolition of local heritage is prevented, and that the significance of local heritage buildings and places is properly assessed.
- Some small scale or cosmetic alterations, which still can have a major impact of heritage places, are self assessable development
- A public perception that development is inevitable and they have no say against what is imposed by big developers
- Council has taken a conservative approach to heritage recognition and protection. Council has been reluctant to tread on development rights by heritage listing private property within the Planning Scheme or nominating privately owned places to the QHR.
- An on-going belief that heritage can be retained through tokenism - plaques, signs and monuments replacing the real places, and relocating historic structures to the artificial settings of 'historic villages'.
- Limited capacity of volunteer heritage groups. The Gold Coast has a number of not-for-profit and non-government heritage and history groups, and these have been instrumental in protecting remnants of the City's history and heritage. However, nearly all rely upon a core group of volunteers and are restricted in capacity due to a lack of active members and limited financial resources. Each group focuses on a particular area of history or heritage. By themselves these organisations cannot be



expected, and do not have the capacity, to take on the citywide responsibility of protecting Gold Coast's heritage.

3.4.5 The need for cultural heritage protection and management:

Despite the inhibitory factors, there are a number of good arguments for the conservation of cultural heritage places. Some of these relate to cultural heritage in general:

- Heritage items provide tangible links for people and communities to their past. There is much evidence now to demonstrate that a sense of history, and physical links to this, are important for community and self-identity, place-making, and fostering community pride and participation.
- They provide a sense of stability and continuity in our ever-changing built environment. It can be argued that this has a flow-on effect on personal happiness, well-being and sense of belonging within a community.
- Some serve as icons and landmarks for identifying and understanding a particular locality
- They are a resource for education and research for educational institutions as well as local community groups
- Provide high levels of amenity, interest and distinctiveness to neighbourhoods, especially when preserved in groups or precincts.
- Economic benefits. Heritage and character places have tourism potential and, as they become desirable places to live because of their amenity and distinctiveness, can command high property values.
- A non renewable resource. In terms of the cost or availability of their materials and construction techniques, early buildings cannot be readily replaced. Therefore it is prudent not to remove them indiscriminately.
- Re-using heritage buildings is advantageous for the environment. The energy use and materials involved in renovating a heritage building is much less than that involved in its demolition and replacement with an entirely new structure.
- In most cases heritage buildings can be retro-fitted and brought up to modern standards relatively easily.

In addition, there are a number of factors specific to the Gold Coast.

- Arguably, a sense of identity and connection through heritage places is especially important for the highly transient population of the City, helping newcomers settle in and become part of the social fabric of their area. But this connection is also important for the permanent residents who may feel a sense of alienation and loss as their familiar environments are subject to high rates of redevelopment.
- Provide interest and diversity to experience of tourists and residents in terms of accommodation (e.g. historic guest houses, character precincts, early motels) and cultural activities (e.g. heritage walks, museums, house museums) that are currently poorly promoted or provided. Some centres, such as Burleigh Heads and Coolangatta, have retained significant aspects of their historic fabric and character, and have now emerged as distinct places that are valued by residents and visitors for this very quality. Not everyone wishes to live in a Surfers Paradise environment.
- With the high level of recent development that has come to typify the Gold Coast, so much heritage has been lost that what remains is all the more important and unique.
- A comprehensive and strong system of heritage management will provide certainty and guidance for the community, developers, planners and property owners. Currently there is much misunderstanding over what is heritage-protected, what should be retained for the future, and what heritage protection means for development opportunities. Consequently there has been inappropriate development



- on and around heritage sites, a strong negative attitude towards heritage in some quarters, and important places have been reactively demolished by fearful owners.
- Policy 19 in the Planning Scheme allows for the awarding of bonus provisions for the retention of heritage places.

3.5 Sport, Recreation and Culture

Sport has been an integral part of Western culture since the beginning of Greek civilisation. The ancient Olympic athletes were treated with much respect. People composed songs about them and hung their picture in their house. Today even more attention is paid to famous athletes. As soon as athletes exceed in a top league they become national heroes and their publicity increases immensely.

Sport and its inherent values such as competition, endeavour and enthusiasm have had a consistent influence on culture in our society. Today many different sports are developing their own unique culture in society and many cultural elements such as movies, music, literature and clothing originate from sport. These media have the power to fascinate their audience and animate people to take up sport, highlighting the reciprocal influence of sport and culture

Increasingly there are examples of the symbiosis of culture and sport. For example a symbiotic relationship exists between music and sport. In partnership with sport, music has the unique ability to intensify emotions, explaining why every major sporting event has its own signature song or theme tune. Sometimes, the song is specifically commissioned for the occasion, such as the Olympic Games or in the case of smaller events or competitions, mostly a popular song that has been re-worked as appropriate to the event.

An example of the changing face and cultural significance of Australian sport can be seen in the story of The Melbourne Cup. When the first Cup was held in 1861, 4,000 people watched. In the years following, telegraph and print media across the country popularised the event and by 1881 over 100,000 people were in attendance to witness the running of that year's Cup. By 2003, 'the race that stops a nation' (the term by which the Cup is now broadly known in Australia) was broadcast using twenty-five cameras crewed by 120 people. In total, 856 media representatives were accredited to cover an event that was transmitted to a potential global audience of 700 million.

But, above all, it is the new, dynamic sporting events - such as snowboarding, skateboarding and surfing - that most successfully combine culture with physical activity: Snowboarding, skateboarding, surfing, evolved from a sport into a life style. A town's skate park is the place where teenagers like to hang out, listen to music, socialise and of course practice their skills. But they do more than that. Without realising it they are breeding a youth culture that other kids aspire to be a part of. Videos of board sports have always circulated within the scene but lately documentaries have made it into the cinema. "Bra Boys", a documentary film about a Sydney surf group premiered in March 2007. Well known actor Russell Crowe provided narration and the film became Australia's highest-grossing non-IMAX documentary. Skateboarders and surfers are the incarnation of the so-called "MTV generation" which is synonym to the youth culture of the late 20th and early 21st century.


The important connection between sport and culture helps to incline people and communities towards a positive, sporty attitude to life. Maintaining the close relation of sports and culture - especially for the youth will be essential not only at convincing young people of the benefits of sport but also at getting them into an active life with sports by modern and diverting entertainment. Sport is also an incredibly powerful tool for self-experience, development of social behaviour and education in a multicultural context.



4 BEST PRACTICE

4.1 Cultural Facilities

Table 3: Best practice example of a cultural facility - GOMA

Example	Lessons and opportunities for the Gold Coast
<p data-bbox="181 427 1603 491"><i>Gallery of Modern Art - Brisbane</i> Source: http://www.gag.qld.gov.au/about_us/architecture/gallery_of_modern_art</p>  <p data-bbox="302 1021 1476 1053">Image provided courtesy of Architectus and Guymer Bailey Architects</p> <p data-bbox="181 1085 1603 1189">The Gallery of Modern Art (GoMA) is the largest art museum in Australia solely dedicated to modern and contemporary art. GoMA opened its doors on 2 December 2006, and over 400 000 people visited GoMA in its first six months of operation.</p> <p data-bbox="181 1220 1603 1292">In July 2002, Sydney-based company Architectus was commissioned by the Queensland Government following an Architect Selection Competition, to design the Gallery of Modern Art (GoMA).</p> <p data-bbox="181 1324 1603 1388">A main theme of Architectus's design is a pavilion in the landscape, one which assumes its position as both hub and anchor for this important civic precinct. Critical to this is the building's response to the site, its</p>	<p data-bbox="1603 494 2060 630">Investment in significant cultural infrastructure can have significant economic and community benefits.</p> <p data-bbox="1603 662 2060 869">Increases in civic pride, tourism, industry support, community image and social capital are all examples of benefits associated with cultural infrastructure of this type and quality.</p> <p data-bbox="1603 901 2060 1308">Another important lesson from this example is the importance of striking architecture, and good urban design in these prominent public facilities. Not only to enhance the appeal and marketability of the facility on a national and international level, but also to increase the attractiveness of the area to locals as a gathering and meeting space.</p>



natural topography, existing patterns of urban generation, and the river.

The Gallery of Modern Art has five levels — with two levels of galleries (levels 1 and 3) separated by a mezzanine level servicing the cinema.

GOMA is not only a place for the collection and exhibition of art works, it is a place where the walls and barriers of the Gallery are broken down, where there is a constant source of interchange between the art world and the public— a living Gallery— a place of subtle and changing light values where the ultimate experience of the confrontation between the viewer and the art work can be realised.

To create this, walls have been placed to promote the flow or change the course of the viewer's itinerary so that, as one traverses the Gallery, spaces will reveal subtle variations to the display. A major orientation element of the design [is] a mall of water which traverses the public areas of the Gallery. Spaces have been ordered according to their function and relationship with the public along and across this mall.

The concept to create this vibrant working relationship between public and artist emerges as an architecture of spaces contained between walls, floors and ceilings of minimal colour content which flow and interlock internally and externally to create an environment for people which is fresh, original and vital.

As the only Gallery in Australia dedicated solely to modern art, GOMA has the ability to attract prominent and unique exhibitions that are featured no where else in the country. Recent examples include the highly successful Andy Warhol exhibition and the up and coming Picasso exhibition.



Table 4: Best practice example of a cultural facility – Mori Art Museum

Example	Lessons and opportunities for the Gold Coast
<p><i>Mori Art Museum - Japan</i> Source: http://www.studio-international.co.uk/search/index.asp</p> <p>The Mori Art Museum opened in Tokyo this October. It is part of the 11-hectare urban development enterprise, Roppongi Hills, conceived by the property developer Minoru Mori and opened in central Tokyo in April of this year. The unprecedented scale of the Roppongi Hills project took Mr Mori's firm, Mori Building, 17 years to complete. Its concept is 'a city within a city' and it contains apartments, a hotel, an office tower (the so-called 'Mori Tower'), a TV broadcasting company as well as dining, retail and cinema on a grand scale. The Mori Art Museum occupies the 52nd and 53rd floors of the 54-storey Mori Tower.</p> <p>The Mori Art Museum is a privately funded institution and is the brainchild of property developer Minoru Mori who, with his wife Yoshiko Mori, was committed to creating a contemporary art museum in Japan. Aware of the fact that Tokyo lacked a proper institution to present contemporary Japanese and Asian art to Western countries, Mori appointed a British director, David Elliott, from the National Museum of Modern and Contemporary Art in Stockholm. Elliott was originally Director of the Museum of Modern Art in Oxford. He has also staged many exhibitions on post-war Asian art and will be well placed to present contemporary Japanese arts and culture to the rest of the world with a refreshing perspective that, perhaps, a Japanese director could not have mustered at this point. For the museum architecture, Mori called upon American architect Richard Gluckman, well known for the Whitney Museum in New York and Andy Warhol Museum in Pittsburgh. Mori has also gathered high profile figures from the global museum world including Glenn Lowry from the Museum of Modern Art in New York, Alfred Pacquement from Georges Pompidou Centre in Paris, and Nicholas Serota from the Tate in London to form an international advisory board, thus ensuring that he gets a museum with a truly international viewpoint. Elliott says, 'Tokyo seems to be isolated from the rest of the world and now it is about time to communicate and get involved with the rest of the world'. He recognises great energy in Japanese audiences but points out that the contemporary art community is still very marginal:</p> <p>'We are very concerned in the relationship between art and our life. Art is only intelligible in its relationship to our life. Without that, art has no meaning. So our policy is to focus on the contemporary, primarily Japan and Asia, the things around us; not just a visual art but also fashion, design and architecture which make our museum different from other museums in the world.'</p>	<p>Imagine the Surfers Paradise Transit Centre site with a 120 storey building on ita "Museum in the Air" , funded largely by private development nestled high up in the building, public plazas at ground level in the heart of the city's new design district...a great marker also for the city's proposed cultural precinct at Evandale.</p> <p>The MAM (Mori Art Museum) helps to signal a cultural "triangle" in Tokyo, a city not nearly as famous for its high-rise image as the Gold Coast. The MAM does not detract from the other significant cultural destinations in the surrounding district but , via reputation, enhances the status of all the cultural facilities.</p> <p>This example highlights the type of cultural facility that our city could be using to make a real statement about city image and the novel marking of our cultural attributes.</p>



The Mori will not at first be creating a permanent collection. Having said that, the Mori has already commissioned about 20 public artworks and street 'furniture' from leading international artists and designers to adorn its premises. This, together with the museum's extensive outreach programmes, underscores the museum's vision of making contemporary art more accessible. And the Mori is not just confined within the museum; its activities will include performances in the outdoor arena, with the aim of flowing into the city at large.




Table 5: Best practice example of a cultural facility – Seattle Library

Example	Lessons and opportunities for the Gold Coast
<p><i>Seattle Public Library - Washington</i> Source: http://www.spl.org/default.asp?pageID=about</p> <p>The Seattle Central Library is the flagship library of the Seattle Public Library system. The 11-story (185 feet or 56 meters high) glass and steel building in downtown Seattle, Washington was opened to the public on Sunday, May 23, 2004. The 362,987 square foot (34,000 m²) public library can hold about 1.45 million books and other materials, features underground public parking for 143 vehicles, and includes over 400 computers open to the public. Over 2 million individuals visited the new library in its first year. It is the third Seattle Central Library building to be located on the same site at 1000 Fourth Avenue, the block bounded by Fourth and Fifth Avenues and Madison and Spring Streets. The library has a unique, striking appearance, consisting of several discrete "floating platforms" seemingly wrapped in a large steel net around glass skin. Architectural tours of the building began on June 5, 2006.</p> <p>In 2007, the building was voted #108 on the American Institute of Architects' list of Americans' 150 favourite structures in the US.</p> <p>The mission of the Seattle public Library is: <i>"to become the best public library in the world by being so tuned in to the people we serve and so supportive of each other's efforts that we are able to provide highly responsive service. We strive to inform, enrich and empower every person in our community by creating and promoting easy access to a vast array of ideas and information, and by supporting an informed citizenry, lifelong learning and love of reading. We acquire organize and provide books and other relevant materials; ensure access to information sources throughout the nation and around the world; serve our public with expert and caring assistance; and reach out to all members of our community."</i></p>	<p>The library outlined in this best practice example recognises the fundamental role that libraries play in promoting and supporting informed citizenry and lifelong learning.</p> <p>This example also further outlines the importance of striking architecture, and good urban design in these prominent public facilities.</p>



4.2 Creative Industry

Table 6: Best practice example of creative industry development – Green Filmmaking

Example	Lessons and opportunities for the Gold Coast
<p><i>Green Filmmaking – New Mexico</i> Source: http://www.gag.qld.gov.au/about_us/architecture_gallery_of_modern_art</p>  <p>New Mexico's Green Filmmaking Initiative is a voluntary program to encourage environmentally sensitive film & television production, built around three principles:</p> <ul style="list-style-type: none"> ▪ Educate and Encourage productions in the use of environmentally sensitive production materials and techniques. ▪ Incentives for the use of green materials and techniques where necessary. ▪ Resources for making the New Mexico production Green. <p><u>Educate & Encourage:</u> The New Mexico Film Office offers educational materials to productions about the use of alternative materials and environmentally friendly practices in the production office and on-set. This includes information on: recycling; purchasing locally made and/or organic products; donating unused/unwanted items to local school, church or animal welfare organizations; using non-toxic/low-toxic supplies and paints; leasing hybrid/electric vehicles; using biodiesel for generators; using alternative and biofuels for all other vehicles; water management/rainwater harvesting; and waste reduction techniques, among others.</p> <p>All productions receive a "Green Information Packet" explaining the financial and functional benefits of being eco-friendly - not just for the production but for the community and overall environment.</p> <p>A Green Filmmaking working group has been established and continues to explore new ways to inform and encourage environmentally sensitive productions and examines new business opportunities created through servicing these productions.</p>	<p>As shown in this report, Film and Television represent a significant portion of the local creative industry. There are significant opportunities to encourage this industry and the green film making example outlined here provides a lesson as to how this encouragement can be achieved whilst creating additional sustainability benefits.</p>



A voluntary New Mexico Green Filmmaking certification program is also offered to key production personnel such as Production Managers, Coordinators and other department heads interested in more intensive training in green production. This certification creates further awareness and dissemination of information throughout the production community.


Resources: The New Mexico Film Office supplies contacts for environmentally friendly production goods and services through print and on-line resources, encouraging local purchasing where available.

Incentives: New Mexico offers the most comprehensive film and television production incentive package in the nation. Additional financial benefits, such as waiving certain permit fees, are considered for productions that adhere to the principles of the green production program.



4.3 Heritage

Table 7: Best practice example of cultural heritage protection – Melbourne City Planning Scheme

Example	Lessons and opportunities for the Gold Coast
<p data-bbox="181 395 696 427"><i>Planning Scheme – City of Melbourne</i></p> <p data-bbox="181 427 277 451">Source:</p> <p data-bbox="181 523 1538 726">City of Melbourne has one of the most comprehensive, successful and highly regarded heritage conservation management programs in Australia. The City recognises the cultural and psychological importance of its distinctive historical character and sense of continuity, and that this is also a significant part of its attraction as a place in which to live, invest, conduct business and visit. These heritage items, including 19 historic precincts, have been conserved due to local community activism and government heritage controls</p> <div data-bbox="443 759 1335 1361">  </div> <p data-bbox="421 1361 1133 1388">Melbourne Royal Exhibition Building –World Heritage Listed</p>	<p data-bbox="1603 459 2056 1372">The experience of the City of Melbourne, whilst the nature of its heritage is different to that of the Gold Coast, demonstrates the importance and viability of a suite of heritage management tools that can be adopted by Council. The City of Melbourne has an extensive, detailed list of heritage and character items, including buildings, precincts, trees and archaeological sites, imbedded in the City’s Planning Scheme. Those places identified on the list are subject to strong development controls and guidelines which cover demolition, subdivision, external alterations and paint schemes, signage, internal alterations and new development. The level of control is dependent on a sliding scale of item significance. To offset these controls, the City offers a heritage restoration fund through which owners can access restoration advice, low-</p>



interest loans for restoration purposes, grants for restoration work, and grants for developing Conservation Management Plans. In addition, the City of Melbourne offers information kits, a publicly accessible heritage database, and guided and self-guided walking tours.



4.4 Community Cultural Development

Table 8: Best practice example of community cultural development - GRACE

Example	Lessons and opportunities for the Gold Coast
<p><i>Grass Roots Art and Community Effort (GRACE) – Vermont, New England (USA)</i> Source: http://www.communityarts.net/readingroom/archive/mec/mec-grace.php</p> <p>The mission of GRACE is to discover and develop indigenous, self-taught artists, primarily, but not exclusively, among the population of elders and other special constituencies in the local area. To promote this important cultural voice through local, regional and national exhibitions, slide lectures, film and video documentation and publications; to assist and train others in the development of similar programs; and to develop and sustain the permanent and documentary collections.</p> <p>The goals of this program are:</p> <ul style="list-style-type: none"> ▪ Encouragement of artistic expression among seniors and other special populations ▪ Discovery and promotion of self-taught artists to the local and broader community ▪ Preservation of this important cultural voice through the establishment of a permanent collection <p>This program has and organization has been growing steadily for over 30 years. They have ongoing workshops at contracted sites (most have been running for ten or more years), successful exhibitions at recognized institutions, national recognition from the National Endowment for the Arts and the Smithsonian.</p> <p>The following are some specific program outcomes.</p> <ul style="list-style-type: none"> ▪ Delivery of 500 open-studio workshops annually ▪ Validation of participant’s creative work through exhibits and sales ▪ Additional income for participants ▪ Reduction of social isolation of participants ▪ Providing an alternative means of communication to participants with physical or mental limitations ▪ Providing a new means of expression for individuals who have experienced trauma and loss ▪ Creating new audiences for artists who have had little or no previous exposure ▪ Publications and catalogues documenting the artistic output of GRACE artists ▪ The development of a GRACE artwork collections for exhibit and sale 	<p>This best practice example outlines an initiative that uses cultural development to make positive community change.</p> <p>The example program’s constituency is 75 percent elderly, 45 percent mentally or physically challenged, and five percent youth. Within this group, 90 percent have disabilities, nearly 50 percent are institutionalized and 75 percent are women. Over 85 percent of GRACE’s clientele live primarily on Social Security and federal disability benefits (SSI).</p> <p>So, this example also demonstrates the ability of cultural development programs to cater to disadvantaged members of the community and deliver important social benefits.</p>



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| <ul style="list-style-type: none">▪ The development of a permanent collection to preserve and document the work of regional self-taught artists from within the GRACE program. | |
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Table 9: Best practice example of community cultural development – Mural Arts Program

Example	Lessons and opportunities for the Gold Coast
<p data-bbox="188 293 725 320"><i>Mural Arts Program – Philadelphia (USA)</i></p> <p data-bbox="188 325 1025 352">Source: http://www.communityarts.net/readingroom/archive/mec/mec-map.php</p> <div data-bbox="490 357 1290 995"> </div> <p data-bbox="383 1000 1413 1027">A Family Garden, by Donald Gensler with Jane Golden, 2004. Photo by Jack Ramsdale</p> <p data-bbox="188 1064 934 1091">The stated mission of the Mural Arts Program (MAP) is to</p> <ul data-bbox="188 1131 1570 1394" style="list-style-type: none"> ▪ Design and create murals that reflect and depict the culture and history of Philadelphia communities ▪ Develop long-term, sustainable collaborations with communities that engage residents in the mural process of vision and design to expand their view of their community and environment ▪ Promote community awareness and understanding of visual art by developing and implementing visual and educational programming in those communities for children and youth through involvement in the creation of murals in their neighbourhoods ▪ Build on neighbourhood revitalization efforts and investments using murals and the mural design process as a community-organizing vehicle, blight-removal strategy, and demonstration of civic pride 	<p data-bbox="1615 362 2047 560">The program outlined in this best practice example shows how arts and creative practices can help to build collaboration within the community and deliver tangible, useful outcomes.</p> <p data-bbox="1615 600 2047 730">It demonstrates that the arts are an appropriate and useful partner for both developmental and aesthetic goals.</p> <p data-bbox="1615 770 2047 933">It also recognises that deeper partnerships and more integration are needed to increase the effectiveness and impact of this type of work.</p> <p data-bbox="1615 973 2047 1203">The lines between arts and community-development practice have been blurring for the past few decades there is a high potential for artistic growth and innovation offered by cross-sector exploration.</p>



- Generate professional development opportunities for artists committed to working collaboratively in communities to create murals and visual-art education projects

MAP is committed to a participatory and respectful creative process. It is a gesture of respect to a neighbourhood to paint a mural there at all, but the Mural Arts Program (like the Anti-Graffiti Network before it) goes beyond this and bases its designs on community wishes. It does not impose its images. MAP has this in common with other successful mural programs, but also has more respect for local residents' personal desires than most. In intensive community meetings, MAP demonstrates respect for people who are largely excluded from government and traditional vehicles of public expression such as the mass media. Nevertheless, these people know what they believe and have strong opinions about what should (and should not) be represented on the walls of their communities. The Mural Arts Program also works to involve the city's residents in the creative process, offering art-education programs at recreation centres, homeless shelters and other sites throughout Philadelphia.

Since its inception in 1984, the Mural Arts Program has completed more murals than any other public art program in the US - more than 2,500 indoor and outdoor murals throughout Philadelphia. This effort has brought art to the cityscape, turning graffiti-scarred walls into scenic views, portraits of community heroes and abstract creations.

The University of Pennsylvania's Social Impact of the Arts Project (SAIP) study of MAP also looked at MAP's physical, social and economic impacts. Major findings included the following:

- Murals often serve as an indicator of a neighbourhood that has the ingredients to create revitalization, including a diverse population and a strong civic life. To the extent that murals serve as an expression of that transformation, we can say that they have an impact in stabilizing and sustaining processes of community revitalization.
- Every \$1.00 of city funding for murals leverages roughly \$.25 to \$1.00 in community contributions — \$.65 for the "typical" mural — or a 25-to-100 percent return on investment.
- Of the 139 murals completed in 2001, young people were engaged with 69 (50 percent) of the projects.
- During 2001, the Mural Arts Program employed a total of 99 artists to fill 113 positions available in its two core programs.



4.5 Sport and Culture

Table 10: Best practice example of sport and culture – Sport Leadership Grants

Example	Lessons and opportunities for the Gold Coast
<p>Sport Leadership Grants for Women – Australia Source: http://www.ausport.gov.au/participating/all/women/get_involved</p> <p>The Sport Leadership Grants for Women program is an initiative of the Australian Government that is jointly managed by the Australian Sports Commission and the Australian Government Office for Women. It is part of a suite of initiatives being implemented through the Sport Ethics Unit.</p> <p>The Australian Sports Commission takes an important leadership role in working with national sporting organisations and national sporting organisations for people with a disability to establish structures and policies that ensure a fair, safe, ethical and inclusive culture pervades sport at all levels.</p> <p>The Sport Leadership Grants for Women are available in five key areas:</p> <ul style="list-style-type: none"> ▪ high performance coaching and officiating ▪ Indigenous women ▪ women in disability sport ▪ women from culturally and linguistically diverse backgrounds ▪ women in general sport leadership. <p>The program is aimed at providing women with an opportunity to undertake sport leadership training.</p> <p>The program provides successful applicants with a one-off grant of up to \$5000 for individuals (applications must be through an incorporated organisation) and up to \$10,000 for incorporated organisations. In addition to their identified projects, successful individual applicants will be invited to attend a leadership workshop covering a range of leadership and development topics, including effective communication, conflict resolution and influencing change. All successful applicants will be involved in the evaluation of the grants program and contribute to its continual improvement.</p>	<p>Sport naturally serves as a vehicle for education, health, leadership and fair play – but the fact is, these values are not automatically transmitted in sport. It all depends on how sport is managed, taught and practiced.</p> <p>The initiative outlined in this example is part of a broad suite of initiatives designed to encourage a fair, safe, ethical and inclusive culture in sport at all levels.</p> <p>There are numerous opportunities for similar initiatives to be implemented at a local level.</p>



Table 11: Best practice example of sport and culture – Anglesea Bike Park

Example	Lessons and opportunities for the Gold Coast
<p><i>Anglesea Bike Park– Victoria</i> Source: http://www.trailhead.com.au/anglesea-bike-park/</p> <p>The Anglesea Bike Park was built in September 2006. The Bike Park was the result of years of successful lobbying by local riders and the Anglesea community. In partnership with the community the Surf Coast Shire and Alcoa made it possible for this facility to become a reality.</p> <p>The park has attracted strong interest and support, not just from cyclists, but from environmentalists, educators and recreational planners. It is a state-of-the-art mountain bike facility that caters to all abilities from the novice rider to the professional athlete but it is also a place where people can come and enjoy cycling in a safe, fun, environmentally sustainable place, that tests ability and promotes a healthy active lifestyle.</p> <p>The facility is managed by a voluntary committee made up of local riders and community members including representatives from the Surf Coast Shire and Alcoa. The committee organises regular working bees to maintain the facilities.</p> <p>The park received a prestigious Parks and Leisure Australia Award from Parks and Leisure Australia in 2007. This award is to recognise leisure facilities which demonstrate excellence, models of best practice and examples to the industry. The award of excellence recognises the strong partnerships that have developed and driven the establishment and management of the bike park.</p> <p>The bike park is located close to the township, caravan park and recreational camps. It replaces a dilapidated BMX facility and is designed and constructed by MV Australia - international mountain bike course design specialists.</p>	<p>This best practice example outlines the development of a high quality facility dedicated to a relatively new and dynamic sport, rather than a sport that is traditionally popular.</p> <p>As such it is contributing to the development and diversification of sporting culture within the local community as well as fostering a generally positive, sporty attitude to life.</p>



5 SUMMARY AND RECOMMENDATIONS

The Our Cultural Future theme of Bold Future is closely aligned to Our Community Future. It encompasses the various facets of culture now acknowledged to include human activities that focus on expressing heritage, arts, sports, religious or spiritual activities and secular rituals, ceremonies and traditions. The combination of these factors contribute to the distinctive nature of the Gold Coast City and there are many things that can be done to help the community of the Gold Coast develop a strong culture aligned to our specific location and environment.

The key issues identified in this report are:

- The need for quality cultural infrastructure, as both a community strengthening tool and as an enabler for cultural development and the encouragement of creative industry across the city.
- The significance of the creative industries to Gold Coast City and the importance of encouraging growth in this area.
- The importance of recognising and protecting cultural and indigenous heritage within the city to preserve the distinct identity of the City and give a sense of place to local communities.
- The importance of cultural development to build on and strengthen cultural values (and associated benefits) within the community.
- The importance of sport and recreation to the City's cultural values and cultural development.

In responding to these issues the Bold Future Advisory Committee may wish to consider the following vision, outcomes and key questions.

A Vision for Our Cultural Future

The Gold Coast will be recognised as a place with a distinctly diverse cultural identity in which new ideas for cultural expression will be readily generated, supported and developed, resulting in an enhanced quality of life and expanded opportunities for involvement in cultural activities for residents and visitors.

Possible Outcomes

- The Gold Coast's unique, diverse and vibrant culture is celebrated, and both its heritage and its contemporary aspirations are promoted.
- Cultural Development is positioned at the forefront of Council's thinking and planning, and cultural development is integrated across Council's economic, social and environmental programs.
- The Gold Coast's Indigenous heritage is acknowledged and celebrated, and the development of contemporary Indigenous cultural life is supported.
- Cultural heritage management on the Gold Coast should be to ensure that the City creates a built environment that is diverse, interesting and has a strong sense of its



history through the retention of heritage fabric, and has a community that highly values and protects its heritage and is proud of its past.

- Local art workers and creative enterprises on the Gold Coast are promoted and assisted to be successful and economically sustainable so that the Gold Coast is recognised locally, nationally and internationally as an important centre for quality, creativity and a unique contemporary culture.
- Gold Coast culture and cultural development is supported through the identification and promotion of appropriate, diverse, accessible and equitable venues and environments where people can experience and participate in cultural activities and events.
- The Gold Coast recognises and celebrates the value of our culturally and linguistically diverse community.
- The city better identifies and supports the role of libraries as facilities that promote a learning culture within the city, as well as being egalitarian spaces, strong community anchors, places of civic pride and meeting places for all ages.

Key Questions:

1. As a City, what are the Gold Coast's most important cultural values?
2. The Gold Coast is sometimes reported as being a city lacking in culture. How do you think the culture of the Gold Coast should be perceived?
3. The Gold Coast is a city rich in natural and cultural diversity. What aspects of the Gold Coast's cultural life would you like to see developed into the future?
4. Does Gold Coast require different levels/types of cultural facilities/infrastructure given our proximity to Brisbane and/or regional areas of the NSW North Coast?
5. How do we create unique niche areas for cultural development and creative industry that are specifically suited to Gold Coast's own cultural values?
6. Cultural heritage protection is currently limited to specific sites, monuments and small areas, is there a need to broaden this protection to include whole landscapes/streetscapes within the City that are of cultural and heritage significance (e.g. the beach)?



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