

# CONSULTATION REPORT

## Appendix 8

### CONSULTATION REPORT

#### OVERVIEW

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

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

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

#### Aims

The rationale for the consultation was based on the need to:

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

#### Objectives

The focus of the consultation was on informing and involving stakeholders. To fulfil the requirements of the brief the consultants identified that the project must:

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

#### Methodology

Consultation activities have included:

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

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

Facilitation techniques used in the workshop to achieve the objectives included:

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

### Communications

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

### ACT Government Consultation

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

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

The range of issues which were considered and discussed at meetings with key ACT Government representatives are summarised as follows:

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

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

### Summary

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

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

### KEY FINDINGS

#### 1:1 Interviews

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

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

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

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

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

### Key Visual Arts Organisations

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

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

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

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

## PROPOSAL FEEDBACK

### Key Visual Arts Organisations

Most representatives of the key visual arts organisations made supportive comments to explain why they were willing to consider the proposal.

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

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

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

*“Don’t want this place to be dead at night or in the day and that there is a sense that it is organic – people go there because it’s a natural place to be – so that there is also something else that is happening that is nurturing them to be there”*

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*“This precinct could talk about sustainability not in a didactic way but just demonstrate how food is grown or how water is cleaned – that is revealed – thinking about life values – art is a life value but is only one part of that”*

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

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

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

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

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

### Concerns

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

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

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

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

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

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

Another issue was around whether arts organisations would have the freedom and flexibility to maintain and express their own identity within the precinct, rather than linking in with precinct priorities. People felt that organisations need to be encouraged to reflect their own

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practice and that the arts precinct needs to simply be the platform from which they can develop and thrive.

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

*“Rents will be key...sustainability is everything.”*

### **Existing Tenants and Key Users**

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

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

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

### **Indigenous Arts**

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

### **Broader Arts Sector**

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

### **Creative Industries**

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

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

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### ARTS PRECINCT CONSIDERATIONS

#### **Fitters' Workshop**

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

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

#### **Old Bus Depot Markets**

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

#### **Diverse Artforms**

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

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

#### **Partnerships and Shared Resources**

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

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

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

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

### Summary

Key threads which emerged from the interviews are as follows:

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

## COLLABORATIVE WORKSHOP

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

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

### Brainstorming Activity

#### Positive and negative impressions of Kingston Foreshore

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

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

### **Anticipated benefits from the development of Kingston Arts Precinct**

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

### **In what ways will future tenants contribute to the precinct?**

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

### **What will be the success factors for Kingston Arts Precinct?**

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

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- Cultural education institutions

### Perceived barriers to cooperation and cohesion across potential tenants

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

### Connection Mapping Activity

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

