



# Cultural Steering Group

## Business Paper

date of meeting: Wednesday 28 July 2021

location: Via MS Teams

time: 8:00am

## **Cultural Steering Group**

### **CHARTER**

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#### **1.0 OBJECTIVES**

- Assist Council in the implementation and review of the Cultural Plan.
- Assist Council in monitoring the success of the Plan against established criteria.
- Engage with and provide input to Council on other Arts and Cultural matters which are relevant to the Local Government Area.
- Provide and receive two-way feedback from the community.

#### **2.0 KEY FUNCTIONS**

- The Cultural Steering Group will provide a forum in which Local Government and community leaders can discuss and debate, plan and progress local and regionally significant cultural and creative outcomes that continue the growth of our community and our places in the Port Macquarie Hastings Local Government Area.
- The Steering Group is to be an interactive group that provides a forum for developing the strategic community arts, culture and active spaces direction for the Local Government Area. The Steering Group is committed to collaboration, innovation and development of a 'whole-of-place' approach for the purpose of promoting community capacity building that will ensure the wellbeing of our community while developing a clear sense of and connection to our place.

#### **3.0 MEMBERSHIP**

##### **3.1 Voting Members**

- Councillors, Economic and Cultural Development Portfolio
- Director
- Group Manager Economic and Cultural Development
- Glasshouse Venue Manager
- Community representatives, as appointed by Council (refer 3.5).

##### **3.2 Non-Voting Members**

- Other members, including State and Federal Government representatives and specific constituent groups within various sectors may be invited to attend meetings or working groups on certain issues or to progress an agreed outcome, as approved by the Steering Group.

##### **3.3 Obligations of Members**

- Commit to working towards advancement of the cultural endeavours within the Local Government Area.
- Act honestly and in good faith.
- Act impartially at all times.
- Participate actively in the work of the Steering Group.

- Exercise the care, diligence and skill that would be expected of a reasonable person in comparable circumstances.
- Comply with this Charter document at all times.
- Facilitate and encourage community engagement with Steering Group and Council initiatives to support good cultural outcomes for our community.
- As per Section 226 (c) of the NSW Local Government Act 1993, the Mayor is the principal spokesperson for the governing body and Councillors that are members of a Steering Group are to obtain the Mayor's agreement to make media and other statements. Further, only the Mayor, or a Councillor with the Mayor's agreement and otherwise in accordance with Council policies and procedures, may release Council information through media statements or otherwise, and the release of such information must be lawful under the Council adopted Code of Conduct. Council officers that are members of Steering Groups are bound by the existing operational delegations in relation to speaking to the media.
- A Councillor as a member of a Steering Group or the Steering Group itself has no delegation or authority to make decisions on behalf of Council, nor to direct the business of Council. The only decision making power open to Councillors is through formal resolutions of Council.
- A Councillor as a member of a Steering Group or the Steering Group itself cannot direct staff and must abide by the decisions of Council and the policies of Council.
- Councillors, Council staff and members of this Steering Group must comply with the applicable provisions of Council's Code of Conduct in carrying out the functions as Council officials. It is the personal responsibility of Council officials to comply with the standards in the Code of Conduct and regularly review their personal circumstances with this in mind.

### **3.4 Member Tenure**

- Steering Group members will serve for a period of two (2) years after which Council will call expressions of interest for the next two (2) year period. Existing Steering Group members will be eligible to re-apply for a position and serve additional terms. Any changes in the composition of the Steering Group require the approval of Council.

### **3.5 Appointment of Members**

- A formal Expression of Interest process will be undertaken across the Local Government Area as a way of determining the independent representatives on the Steering Group. Members of the Steering Group will be representative of cultural interests across the Local Government Area rather than a single issue. The members of the Committee, taken collectively, will have a broad range of skills and experience relevant to the cultural and community sectors in the Port Macquarie Hastings region. Applications from individuals and representatives from interest groups, as shown below in no particular order, and who meet the selection criteria will be encouraged:
  - Birpai Local Aboriginal Land Council
  - Bunyah Local Aboriginal Land Council
  - Local creative industries
  - Local Arts Groups
  - Local Heritage Groups
  - Greater Port Macquarie Tourism Association
  - Education Institutions
- Where practicable the membership will represent the geographical spread of the Port Macquarie-Hastings Local Government Area, and a diverse range of cultural, gender and age groups.
- Council, by resolution duly passed, will appoint members to the Steering Group.

## **4.0 TIMETABLE OF MEETINGS**

- Meetings will be held monthly (or more regularly if required). Meetings will generally be held at the main administration office of Port Macquarie-Hastings Council.

## **5.0 MEETING PRACTICES**

### **5.1 Decision Making**

- Recommendations of the Steering Group shall be by majority of the members present at each Meeting and each member shall have one (1) vote.
- The Chairperson shall not have a casting vote.
- In the event of an equality of votes on any matter, the matter shall be referred directly to Council's Executive Group and then to Council.
- Recommendations from the Steering Group are to be made through the General Manager or the relevant Director, who will determine under delegation, the process for implementation.
- The Steering Group has no delegation to allocate funding on behalf of Council. The Steering Group may make recommendations to Council about how funding should be spent in relation to the above-mentioned objectives, however those funds will only be applied and expended following a formal resolution of Council.
- The Steering Group may establish working groups to support actions and activities within the strategies or to assist in the delivery of projects and events as deemed appropriate. All projects are to be aligned with Council's suite of Integrated Planning and Reporting documents.

### **5.2 Quorum**

- A quorum must include a minimum of one (1) Councillor or one (1) Council Executive staff member being present. The quorum for the Steering Group will be met if half of the members plus one are present.

### **5.3 Chairperson and Deputy Chairperson**

- The Chairperson shall be the Councillor, Chair Economic and Cultural Development Portfolio.
- The Deputy Chair shall be the Councillor, Alternate Chair Economic and Cultural Development Portfolio.
- At all Meetings of the Steering Group, the Chairperson shall occupy the Chair and preside. In the absence of the Chairperson and Deputy Chair, as the Steering Group's first item of business, the Steering Group shall elect one of its members to preside at the Meeting (elected chair must be a Council representative).

### **5.4 Secretariat**

- The Director is to be responsible for ensuring that the Steering Group has adequate secretariat support. The secretariat will ensure that the business paper and supporting papers are circulated at least three (3) days prior to each meeting. Minutes shall be appropriately approved and circulated to each member within three (3) weeks of a meeting being held.



- All Steering Group agendas and minutes will be made available to the public via Council's web site, unless otherwise restricted by legislation.

## **5.5 Recording of explicit discussions on risks**

- The Secretariat shall record all discussions that relate to risks.

## **6.0 CONVENING OF "OUTCOME SPECIFIC" WORKING GROUPS**

- The Steering Group can at times request a working group to be convened, for a limited period of time, for a specific action, these specifics will be minuted clearly. The working group will report back to the Steering Group with outcomes.
- These Working Groups, may include, but not limited to:
  - Australia Day - To stimulate a public awareness and recognition of Australia Day and Australia Day Awards.
  - Handa Sister City - To further and implement the ideals of the relationship established in the sister city arrangement.
- Any working groups established under this Steering Group will be responsible for providing updates to the Group. The working groups will be an informal gathering with notes collected and managed by the senior staff member in attendance and will be tabled at the Steering Group meetings.

## **7.0 CONFIDENTIALITY AND CONFLICT OF INTEREST**

- Any independent members of the Steering Group will be required to complete a confidentiality agreement that will cover the period of their membership of the Steering Group.
- Steering Group members must declare any conflict of interests at the start of each meeting or before discussion of a relevant item or topic. Details of any conflicts of interest should be appropriately minuted.
- Where members or invitees at Steering Group meetings are deemed to have a real or perceived conflict of interest, it may be appropriate that they be excused from Steering Group deliberations on the issue where the conflict of interest may exist.

**Cultural Steering Group**  
**ATTENDANCE REGISTER**

| Member   | 04/11/20 | 02/12/20 | 27/01/21 | 24/02/21 | 28/04/21 | 23/06/21 |
|--|----------|----------|----------|----------|----------|----------|
| Councillor Rob Turner (Chair)  | ✓        | ✓        | ✓        | ✓        | ✓        | ✓        |
| Councillor Geoff Hawkins<br>(Deputy Chair)   | A        | A        | A        | ✓        | ✓        | X        |
| Beric Henderson  | ✓        | ✓        | ✓        | A        | ✓        | X        |
| <del>Brian Barker</del><br>vacant  | A        | A        | ✓        | A        | -        | -        |
| Chris Denny  | ✓        | ✓        | ✓        | A        | ✓        | ✓        |
| Debbie Sommers   | ✓        | ✓        | ✓        | ✓        | ✓        | ✓        |
| Marie Van Gend   | ✓        | ✓        | ✓        | ✓        | A        | ✓        |
| Skye Petho   | ✓        | A        | ✓        | ✓        | ✓        | ✓        |
| Stacey Morgan  | ✓        | ✓        | ✓        | ✓        | A        | ✓        |
| Wendy Haynes   | A        | ✓        | ✓        | ✓        | A        | ✓        |
| Willhemina Wahlin  | ✓        | ✓        | ✓        | ✓        | ✓        | ✓        |
| Jeffery Sharp<br>(Director Strategy and Growth)<br>D Coulton / L Davies (acting)               | ✓        | ✓        | ✓        | A        | ✓        | ✓        |
| Liesa Davies<br>(Group Manager Economic and<br>Cultural Development)<br>Amanda Hatton (acting) | ✓        | ✓        | ✓        | ✓        | ✓        | ✓        |
| Pam Milne<br>(Glasshouse Venue Manager)<br>Bec Washington (acting)                             | ✓        | ✓        | ✓        | ✓        | ✓        | ✓        |

**Key:** ✓ = Present  
A = Absent With Apology  
X = Absent Without Apology

**Meeting Dates for 2021**

|            |               |        |
|------------|---------------|--------|
| 27/01/2021 | Function Room | 8:00am |
| 24/02/2021 | Function Room | 8:00am |
| 24/03/2021 | Function Room | 8:00am |
| 28/04/2021 | Function Room | 8:00am |
| 26/05/2021 | Function Room | 8:00am |
| 23/06/2021 | Function Room | 8:00am |
| 28/07/2021 | Function Room | 8:00am |
| 27/10/2021 | Function Room | 8:00am |
| 24/11/2021 | Function Room | 8:00am |

# Cultural Steering Group Meeting

Wednesday 28 July 2021

## Items of Business

| Item | Subject  | Page      |
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| 02   | Apologies.....                                 | <u>8</u>  |
| 03   | Confirmation of Minutes .....                  | <u>8</u>  |
| 04   | Disclosures of Interest.....                   | <u>14</u> |
| 05   | Business Arising from Previous Minutes.....    | <u>18</u> |
| 06   | ArtWalk Event Planning Update.....             | <u>19</u> |
| 07   | Live and Local Music Development Program ..... | <u>20</u> |
| 08   | Cultural Plan 2021-2025 .....                  | <u>34</u> |
| 09   | General Business                               |           |

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**Item: 01****Subject: ACKNOWLEDGEMENT OF COUNTRY**

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"I acknowledge that we are gathered on Birpai Land. I pay respect to the Birpai Elders both past and present. I also extend that respect to all other Aboriginal and Torres Strait Islander people present."

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**Item: 02****Subject: APOLOGIES**

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**RECOMMENDATION**

That the apologies received be accepted.

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**Item: 03****Subject: CONFIRMATION OF PREVIOUS MINUTES**

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**RECOMMENDATION**

That the Minutes of the Cultural Steering Group Meeting held on 23 June 2021 be confirmed.

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## **PRESENT**

### **Members:**

Councillor Rob Turner (Chair)  
Chris Denny (Community Representative)  
Debbie Sommers (Community Representative)  
Marie Van Gend (Community Representative)  
Skye Petho (Community Representative)  
Stacey Morgan (Community Representative)  
Wendy Haynes (Community Representative)  
Willhemina Wahlin (Community Representative)  
Director Strategy and Growth (Jeffery Sharp)  
Group Manager Economic and Cultural Development (Liesa Davies)  
Glasshouse Venue Manager (Pam Milne)

### **Other Attendees:**

Destination and Cultural Development Manager (Jane Ellis)  
Cultural Development Officer (Georgina Perri)

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The meeting opened at 8:05am.

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## **01 ACKNOWLEDGEMENT OF COUNTRY**

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The Acknowledgement of Country was delivered.

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## **02 APOLOGIES**

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Nil.

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## **03 CONFIRMATION OF MINUTES**

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### **CONSENSUS:**

That the Minutes of the Cultural Steering Group Meeting held on 28 April 2021 be confirmed.

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#### **04 DISCLOSURES OF INTEREST**

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There were no disclosures of interest presented.

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#### **05 BUSINESS ARISING FROM PREVIOUS MINUTES**

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CONSENSUS:

That the Business Arising Schedule be noted.

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#### **06 DRAFT 2021-2025 CULTURAL PLAN**

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Jane Ellis, Destination and Cultural Development Manager, reported that the public exhibition period for the draft 2021-2025 Cultural Plan concluded on 20 June 2021 with a number of submissions received. A summary of the submissions is to be circulated to CSG members for review by the end of the week.

The Group discussed how, what and when evaluation and reporting will be undertaken through the life of the draft Plan. It determined that a simple methodology of evaluation and measurement against the Plan's strategies and actions should be further developed by staff and a sub-group of CSG members, in coming weeks.

In considering some feedback received, the Group agreed that the community consultation undertaken through the Cultural Economy Project (CEP) significantly informed the development of the Draft Cultural Plan, and that the CEP document should be attached/circulated to Council with the finalised Cultural Plan.

CONSENSUS:

That the Cultural Steering Group:

1. Note the receipt of submissions in response to the exhibition of the draft 2021-2025 Port Macquarie-Hastings Cultural Plan by the end of the week and that these will be further considered out-of-session;
  2. Note that a sub-group of staff and CSG members will meet to discuss and develop an evaluation methodology for the 2021-2025 Cultural Plan.
  3. Note next steps in finalising the draft for adoption by Council prior to the 4 September 2021 Local Government Election.
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**07 CONCEPT DESIGN FOR THE PORT MACQUARIE POLICE STATION  
PRECINCT**

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The Chair spoke to the recent Council decision to endorse the Town Centre Master Plan (TCMP) Sub-Committee to facilitate development of a high level concept design for the Port Macquarie Police Station site in an effort to encourage a vision of future community ownership and use of the site, as opposed to sale of the site by the NSW Government.

Council endorsed the concept plan at the Ordinary Council Meeting on 16 June 2021 for the purpose of engagement and thanked the CSG and TCMP for their high quality professional support and encouragement to date, which is noted will be ongoing, in assisting Council to progress this initiative.

**CONSENSUS:**

That the Cultural Steering Group endorse the concept design for the Port Macquarie Police Station Precinct and congratulate Council on their prompt action on this matter.

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**08 PORT MACQUARIE CBD CULTURAL PRECINCT PLANNING**

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Liesa Davies, Group Manager Economic and Cultural Development, updated the Group on work to deliver the Port Macquarie CBD Cultural Precinct Planning Project, with completion date estimated to be late 2021. A Request for Quotation will be circulated shortly to suitable qualified consultants to undertake delivery of this project, which is a key action within the 2018 - 2021 Cultural Plan.

The consultant will work with key stakeholders, organisations and community members to collect ideas and issues, and develop a collective vision and planning framework for the Precinct Plan.

CSG members will have the opportunity to inform and participate in the creation of the Plan through a range of stakeholder and community engagement opportunities.

**CONSENSUS:**

That the Cultural Steering Group note:

1. Work to deliver the Port Macquarie CBD Cultural Precinct Planning project has commenced.
2. A Request for Quotation will open shortly for suitably qualified consultants.
3. There will be opportunities to participate in workshop sessions to inform the development of the draft Port Macquarie CBD Cultural Precinct Plan.

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**09 LOST AT SEA MEMORIAL ARTWORK**

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Liesa Davies, Group Manager Economic and Cultural Development, informed the Group of the commencement of work on the Lost at Sea Memorial Artwork project. The project has stemmed from the desire for a permanent memorial and place of reflection for the families and friends of loved ones who have been lost at sea in our region.

CSG members Wendy Haynes and Skye Petho, with the support of the group, nominated as CSG representatives for the projects Public Art Professional Reference Group, which is shortly to be formally convened.

**CONSENSUS:**

That the Cultural Steering Group:

1. Note plans to commission a public artwork that honours those lives lost in our region's oceans.
2. Note that Council will convene a Public Art Professional Reference Group and invite relevant stakeholders to participate.
3. Agree Wendy Haynes and Skye Petho be included as CSG representatives on the Professional Reference Group.

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**10 BICENTENARY EVENT WRAP-UP**

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Jane Ellis, Destination and Cultural Development Manager, spoke to the wrap up report for the Bicentenary and Wakulda Event and expressed thanks to the Bicentenary Working Group members and CSG members involved in the planning and delivery of the Bicentenary and Wakulda Events.

The Group commended staff and Council for the deft manner in which the event was coordinated and presented, and acknowledged that overall the event was positively received, with good attendance and participation.

**CONSENSUS:**

That the Cultural Steering Group note the Bicentenary and Wakulda Event Wrap Up Report for the Port Macquarie Bicentenary Event, 10 - 18 April 2021.

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**11 GENERAL BUSINESS**

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**11.01 UPCOMING ARTS AND CULTURAL ACTIVITIES**

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Members flagged a range of local upcoming arts and cultural activities including the opening of the 'Dreams, Nightmares, Reality' exhibition by Glenn Dick on 10 July 2021 and PMPA performance of Coppelia on 23 & 24 July. In addition, the Council-led Arts, Culture and Creative Industries professional development program continues through to August 2021 with workshop places still available

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**11.02 LOCAL GOVERNMENT SMALL HERITAGE GRANTS PROGRAM**

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Debbie Sommers inquired as to Council not applying for the Local Government Small Heritage Grants Program.

Staff to provide clarification on this.

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The meeting closed at 9:25am.

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Item: 04  
Subject: DISCLOSURES OF INTEREST

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**RECOMMENDATION**

That Disclosures of Interest be presented

**DISCLOSURE OF INTEREST DECLARATION**

|   |              |
|---|--------------|
| <b>Name of Meeting:</b>   |              |
| <b>Meeting Date:</b>  |              |
| <b>Item Number:</b>   |              |
| <b>Subject:</b>   |              |
| <b>I, the undersigned, hereby declare the following interest:</b>   |              |
| <input type="checkbox"/> <b>Pecuniary:</b><br>Take no part in the consideration and voting and be out of sight of the meeting.                            |              |
| <input type="checkbox"/> <b>Non-Pecuniary – Significant Interest:</b><br>Take no part in the consideration and voting and be out of sight of the meeting. |              |
| <input type="checkbox"/> <b>Non-Pecuniary – Less than Significant Interest:</b><br>May participate in consideration and voting.                           |              |
| <b>For the reason that:</b>   |              |
| <b>Name:</b><br><br><b>Signed:</b>  | <b>Date:</b> |
| <b>Please submit to the Governance Support Officer at the Council Meeting.</b>  |              |

*(Refer to next page and the Code of Conduct)*

## Pecuniary Interest

- 4.1 A pecuniary interest is an interest that you have in a matter because of a reasonable likelihood or expectation of appreciable financial gain or loss to you or a person referred to in clause 4.3.
- 4.2 You will not have a pecuniary interest in a matter if the interest is so remote or insignificant that it could not reasonably be regarded as likely to influence any decision you might make in relation to the matter, or if the interest is of a kind specified in clause 4.6.
- 4.3 For the purposes of this Part, you will have a pecuniary interest in a matter if the pecuniary interest is:
  - (a) your interest, or
  - (b) the interest of your spouse or de facto partner, your relative, or your partner or employer, or
  - (c) a company or other body of which you, or your nominee, partner or employer, is a shareholder or member.
- 4.4 For the purposes of clause 4.3:
  - (a) Your "relative" is any of the following:
    - i) your parent, grandparent, brother, sister, uncle, aunt, nephew, niece, lineal descendant or adopted child
    - ii) your spouse's or de facto partner's parent, grandparent, brother, sister, uncle, aunt, nephew, niece, lineal descendant or adopted child
    - iii) the spouse or de facto partner of a person referred to in paragraphs (i) and (i)
  - (b) "de facto partner" has the same meaning as defined in section 21C of the *Interpretation Act 1987*.
- 4.5 You will not have a pecuniary interest in relation to a person referred to in subclauses 4.3(b) or (c)
  - (a) if you are unaware of the relevant pecuniary interest of your spouse, de facto partner, relative, partner, employer or company or other body, or
  - (b) just because the person is a member of, or is employed by, a council or a statutory body, or is employed by the Crown, or
  - (c) just because the person is a member of, or a delegate of a council to, a company or other body that has a pecuniary interest in the matter, so long as the person has no beneficial interest in any shares of the company or body.

## Non-Pecuniary

- 5.1 Non-pecuniary interests are private or personal interests a council official has that do not amount to a pecuniary interest as defined in clause 4.1 of this code. These commonly arise out of family or personal relationships, or out of involvement in sporting, social, religious or other cultural groups and associations, and may include an interest of a financial nature.
- 5.2 A non-pecuniary conflict of interest exists where a reasonable and informed person would perceive that you could be influenced by a private interest when carrying out your official functions in relation to a matter.
- 5.3 The personal or political views of a council official do not constitute a private interest for the purposes of clause 5.2.
- 5.4 Non-pecuniary conflicts of interest must be identified and appropriately managed to uphold community confidence in the probity of council decision-making. The onus is on you to identify any non-pecuniary conflict of interest you may have in matters that you deal with, to disclose the interest fully and in writing, and to take appropriate action to manage the conflict in accordance with this code.
- 5.5 When considering whether or not you have a non-pecuniary conflict of interest in a matter you are dealing with, it is always important to think about how others would view your situation.

### Managing non-pecuniary conflicts of interest

- 5.6 Where you have a non-pecuniary conflict of interest in a matter for the purposes of clause 5.2, you must disclose the relevant private interest you have in relation to the matter fully and in writing as soon as practicable after becoming aware of the non-pecuniary conflict of interest and on each occasion on which the non-pecuniary conflict of interest arises in relation to the matter. In the case of members of council staff other than the Chief Executive Officer, such a disclosure is to be made to the staff member's manager. In the case of the Chief Executive Officer, such a disclosure is to be made to the mayor.
- 5.7 If a disclosure is made at a council or committee meeting, both the disclosure and the nature of the interest must be recorded in the minutes on each occasion on which the non-pecuniary conflict of interest arises. This disclosure constitutes disclosure in writing for the purposes of clause 5.6.
- 5.8 How you manage a non-pecuniary conflict of interest will depend on whether or not it is significant.
- 5.9 As a general rule, a non-pecuniary conflict of interest will be significant where it does not involve a pecuniary interest for the purposes of clause 4.1, but it involves:
  - a) a relationship between a council official and another person who is affected by a decision or a matter under consideration that is particularly close, such as a current or former spouse or de facto partner, a relative for the purposes of clause 4.4 or another person from the council official's extended family that the council official has a close personal relationship with, or another person living in the same household
  - b) other relationships with persons who are affected by a decision or a matter under consideration that are particularly close, such as friendships and business relationships. Closeness is defined by the nature of the friendship or business relationship, the frequency of contact and the duration of the friendship or relationship.
  - c) an affiliation between the council official and an organisation (such as a sporting body, club, religious, cultural or charitable organisation, corporation or association) that is affected by a decision or a matter under consideration that is particularly strong. The strength of a council official's affiliation with an organisation is to be determined by the extent to which they actively participate in the management, administration or other activities of the organisation.
  - d) membership, as the council's representative, of the board or management committee of an organisation that is affected by a decision or a matter under consideration, in circumstances where the interests of the council and the organisation are potentially in conflict in relation to the particular matter
  - e) a financial interest (other than an interest of a type referred to in clause 4.6) that is not a pecuniary interest for the purposes of clause 4.1
  - f) the conferral or loss of a personal benefit other than one conferred or lost as a member of the community or a broader class of people affected by a decision.
- 5.10 Significant non-pecuniary conflicts of interest must be managed in one of two ways:
  - a) by not participating in consideration of, or decision making in relation to, the matter in which you have the significant non-pecuniary conflict of interest and the matter being allocated to another person for consideration or determination, or
  - b) if the significant non-pecuniary conflict of interest arises in relation to a matter under consideration at a council or committee meeting, by managing the conflict of interest as if you had a pecuniary interest in the matter by complying with clauses 4.28 and 4.29.
- 5.11 If you determine that you have a non-pecuniary conflict of interest in a matter that is not significant and does not require further action, when disclosing the interest you must also explain in writing why you consider that the non-pecuniary conflict of interest is not significant and does not require further action in the circumstances.
- 5.12 If you are a member of staff of council other than the Chief Executive Officer, the decision on which option should be taken to manage a non-pecuniary conflict of interest must be made in consultation with and at the direction of your manager. In the case of the Chief Executive Officer, the decision on which option should be taken to manage a non-pecuniary conflict of interest must be made in consultation with and at the direction of the mayor.
- 5.13 Despite clause 5.10(b), a councillor who has a significant non-pecuniary conflict of interest in a matter, may participate in a decision to delegate consideration of the matter in question to another body or person.
- 5.14 Council committee members are not required to declare and manage a non-pecuniary conflict of interest in accordance with the requirements of this Part where it arises from an interest they have as a person chosen to represent the community, or as a member of a non-profit organisation or other community or special interest group, if they have been appointed to represent the organisation or group on the council committee.

## SPECIAL DISCLOSURE OF PECUNIARY INTEREST DECLARATION

*This form must be completed using block letters or typed.*

*If there is insufficient space for all the information you are required to disclose, you must attach an appendix which is to be properly identified and signed by you.*

|   |   |
|---|---|
| <b>By</b><br><i>[insert full name of councillor]</i>  |   |
| <b>In the matter of</b><br><i>[insert name of environmental planning instrument]</i>  |   |
| <b>Which is to be considered at a meeting of the</b><br><i>[insert name of meeting]</i>   |   |
| <b>Held on</b><br><i>[insert date of meeting]</i>   |   |
| <b>PECUNIARY INTEREST</b>   |   |
| Address of the affected principal place of residence of the councillor or an associated person, company or body<br><i>(the <b>identified land</b>)</i>              |   |
| Relationship of identified land to councillor<br><i>[Tick or cross one box.]</i>  | <input type="checkbox"/> The councillor has interest in the land (e.g. is owner or has other interest arising out of a mortgage, lease, trust, option or contract, or otherwise).<br><input type="checkbox"/> An associated person of the councillor has an interest in the land.<br><input type="checkbox"/> An associated company or body of the councillor has interest in the land. |
| <b>MATTER GIVING RISE TO PECUNIARY INTEREST<sup>1</sup></b>   |   |
| Nature of land that is subject to a change in zone/planning control by proposed LEP <i>(the <b>subject land</b><sup>2</sup>)</i><br><i>[Tick or cross one box]</i>  | <input type="checkbox"/> The identified land.<br><input type="checkbox"/> Land that adjoins or is adjacent to or is in proximity to the identified land.  |
| Current zone/planning control<br><i>[Insert name of current planning instrument and identify relevant zone/planning control applying to the subject land]</i>       |   |
| Proposed change of zone/planning control<br><i>[Insert name of proposed LEP and identify proposed change of zone/planning control applying to the subject land]</i> |   |
| Effect of proposed change of zone/planning control on councillor or associated person<br><i>[Tick or cross one box]</i>   | <input type="checkbox"/> Appreciable financial gain.<br><input type="checkbox"/> Appreciable financial loss.  |

*[If more than one pecuniary interest is to be declared, reprint the above box and fill in for each additional interest]*

**Councillor's Signature:** ..... **Date:** .....

*This form is to be retained by the council's Chief Executive Officer and included in full in the minutes of the meeting*

Last Updated: 3 June 2019



**Important Information**

This information is being collected for the purpose of making a special disclosure of pecuniary interests under clause 4.36(c) of the Model Code of Conduct for Local Councils in NSW (the Model Code of Conduct).

The special disclosure must relate only to a pecuniary interest that a councillor has in the councillor's principal place of residence, or an interest another person (whose interests are relevant under clause 4.3 of the Model Code of Conduct) has in that person's principal place of residence.

Clause 4.3 of the Model Code of Conduct states that you will have a pecuniary interest in a matter because of the pecuniary interest of your spouse or your de facto partner or your relative or because your business partner or employer has a pecuniary interest. You will also have a pecuniary interest in a matter because you, your nominee, your business partner or your employer is a member of a company or other body that has a pecuniary interest in the matter.

"Relative" is defined by clause 4.4 of the Model Code of Conduct as meaning your, your spouse's or your de facto partner's parent, grandparent, brother, sister, uncle, aunt, nephew, niece, lineal descendant or adopted child and the spouse or de facto partner of any of those persons.

You must not make a special disclosure that you know or ought reasonably to know is false or misleading in a material particular. Complaints about breaches of these requirements are to be referred to the Office of Local Government and may result in disciplinary action by the Chief Executive of the Office of Local Government or the NSW Civil and Administrative Tribunal.

This form must be completed by you before the commencement of the council or council committee meeting at which the special disclosure is being made. The completed form must be tabled at the meeting. Everyone is entitled to inspect it. The special disclosure must be recorded in the minutes of the meeting.

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<sup>1</sup> Clause 4.1 of the Model Code of Conduct provides that a pecuniary interest is an interest that a person has in a matter because of a reasonable likelihood or expectation of appreciable financial gain or loss to the person. A person does not have a pecuniary interest in a matter if the interest is so remote or insignificant that it could not reasonably be regarded as likely to influence any decision the person might make in relation to the matter, or if the interest is of a kind specified in clause 4.6 of the Model Code of Conduct.

<sup>2</sup> A pecuniary interest may arise by way of a change of permissible use of land adjoining, adjacent to or in proximity to land in which a councillor or a person, company or body referred to in clause 4.3 of the Model Code of Conduct has a proprietary interest

Item: 05

Subject: BUSINESS ARISING FROM PREVIOUS MINUTES

|                  |  |            |
|------------------|--|------------|
| Item:            | 09   | 02/12/2020 |
| Subject:         | <b>DRAFT PUBLIC ART MASTERPLAN</b>   |            |
| Action Required: | 1. Support engagement with the local Aboriginal community to explore development of a cultural artwork in 2021 at an appropriate location. |            |
| Current Status   | 1. Engagement to commence in the coming months with Council's Aboriginal Reference Group.  |            |

|                  |  |            |
|------------------|--|------------|
| Item:            | 05   | 24/02/2021 |
| Subject:         | <b>Creative Hub - Requirements and Management/Operational Model</b>  |            |
| Action Required: | 1. The Cultural Economy Project identified affordable and accessible workshop, exhibition, performance and rehearsal space as a major priority for the local creative community. |            |
| Current Status   | 1. Updates to be provided to CSG as available.   |            |

|                  |  |            |
|------------------|--|------------|
| Item:            | 06   | 23/06/2021 |
| Subject:         | <b>Draft 2021-2025 Cultural Plan</b>   |            |
| Action Required: | 1. Note the receipt of submissions in response to the exhibition of the draft 2021-2025 Port Macquarie-Hastings Cultural Plan by the end of the week and that these will be further considered out-of-session;<br>2. Note that a sub-group of staff and CSG members will meet to discuss and develop an evaluation methodology for the 2021-2025 Cultural Plan.<br>3. Note next steps in finalising the draft for adoption by Council prior to the 4 September 2021 Local Government Election. |            |
| Current Status   | 1. Finalised draft Plan to be discussed at this meeting.   |            |

|                  |  |            |
|------------------|--|------------|
| Item:            | 11.02  | 23/06/2021 |
| Subject:         | <b>Local Government Small Heritage Grants Program</b>  |            |
| Action Required: | 1. Staff to provide clarification on Council not applying for the Local Government Small Heritage Grants Program   |            |
| Current Status   | 1. Application was not made due to amendments made to the Grant requirement (Council/State/Private owner co-contribution levels); and associated administration. Council can choose to apply for this funding in future years, but will not be offering this to (private) owners of Heritage properties in the current financial year. |            |

| Discussion topics at future meetings   |                |                  |
|--|----------------|------------------|
|  | Due Date       | Requested        |
| Public Art Policy, recent requests for public art/interpretation and the petition to remove the Edmund Barton statue | Future meeting | 1 July 2020      |
| Update on Port Macquarie Historic Court House Curtilage  | 23 June 2021   | 2 September 2020 |

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**Item: 06**

**Subject: ARTWALK EVENT PLANNING UPDATE**

**Presented by: Strategy and Growth, Jeffery Sharp**

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### **RECOMMENDATION**

**The Cultural Steering Group note the planning is underway for the October long weekend ArtWalk 2021 event.**

### **Discussion**

At the 9 December 2020 Council Meeting Council resolved to deliver ArtWalk as a three day event over the October long weekend, with a program supporting creative activations across the region (as was also endorsed by the Cultural Steering Group).

Planning for event delivery has begun and, pending any escalation in COVID restrictions, we will see a return to the single Friday night-time activation with a slightly increased footprint. The night time activation will be supported by a range of satellite activities across the three day period, falling under this year's event theme *Dungang: Nyiirun girranggang ginyaanggang biladiyn (We are more alive and happier because of the river)*

Council's Cultural Event Officer, Linden Duke, will attend the meeting to provide an update on the planning for ArtWalk 2021.

### **Attachments**

Nil

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Item: 07

Subject: LIVE AND LOCAL MUSIC DEVELOPMENT PROGRAM

Presented by: Strategy and Growth, Jeffery Sharp

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## RECOMMENDATION

### The Cultural Steering Group:

1. **Note the establishment of our Live and Local Working Group and appointment of the Program Curator.**
2. **Note next steps in the development and planning for Program deliverables including the Micro-Festival Event, the Live Music Census and Industry Forum, and the Professional Development series.**

### Discussion

The Live and Local Music Development Program is a comprehensive capacity building program which seeks to strengthen the ecology of local grassroots live music communities. The program consists of a series of micro-festival events, supplemented by dedicated skills and professional development workshops, a local industry roundtable and support for development of a live music action plan informed by the experience, engagement and information gained through the program.

Council is partnering with the Live Music Office to foster a consistent approach to best practice sustainable live music presentation, supported by better regulation and policy implementation that assists with growth through all levels of the venue-based live music industry and provides clear career pathways for new and emerging musicians and industry professionals.

Key milestones in the Program are the establishment of a Live and Local Working Group and the recruitment of the Program Curator. The Working Group, consisting of musicians, promoters, venue owners, and booking agents was established in May and the Program Curator role was confirmed on 19 July.

The newly recruited Curator will now join with the Working Group to design and plan the remainder of the Program with guidance from the Live Music Office and supported by Cultural and Economic Development staff. We anticipate the various program elements will be rolled out later in 2021 and early 2022.

### Attachments

1   Live and Local Program Manual

Newcastle Darby St Live 2018: Lazybones Photography





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Parramatta Live and Local 2018: George Glittany Photography

# INTRODUCTION

The Live Music Office (LMO) works to support the growth of the venue-based live music sector in Australia to:

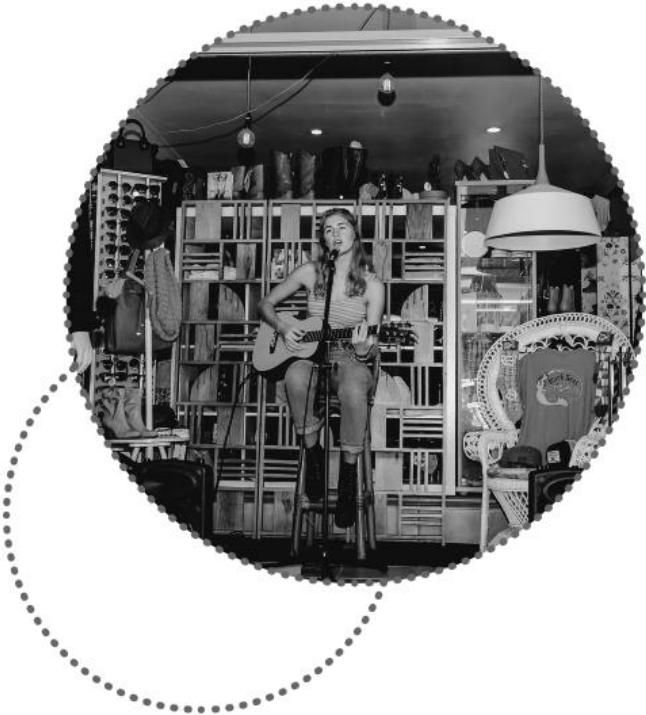
1. Increase live music performance opportunities;
2. Support live music audience and sector development.

We seek to achieve these goals through the following strategies:

- Identify and promote best practice policy
- Support dialogue between stakeholders
- Work with local stakeholders to develop and implement strategic policy and reform
- Collate and share information amongst stakeholders

We aim to provide:

- Regulatory and policy guidance
- Best practice references and templates
- Methodologies for engagement and to progress reform
- Position papers and summaries of policy areas
- Dissemination of information related to the music sector
- Support for local stakeholders engaged in policy reforms and sector development
- Research direction, strategy and coordination
- Tools and initiatives related to sector mapping



## Contact Details:

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# AUSTRALIA'S LIVE MUSIC

The role that live music plays in the economic, social and cultural wellbeing of Australia cannot be overstated. Multiple studies attest to the value of Australia's live music industry as a billion dollar contribution to the national economy<sup>1</sup>, where every dollar spent on live music provides a \$3 return to the wider community<sup>2</sup>. However, over the last thirty years in Australia, a shifting regulatory, audience and digital environment has radically altered the playing field for our live music sector. Changes in the urban environment have brought long standing music venues into conflict over amenity issues, and a tightened regulatory framework has inhibited the development of new business models. Simultaneously, the onset of digital technologies has radically altered traditional income streams associated with album sales and caused the entertainment market to diversify. In this way, the Australian live music sector has, despite its ongoing popularity, been limited in its ability to grow.

The strength of Australia's music industry lies then within its capacity to leverage locally produced content as an activity that people 'do' rather than simply something they listen to. A report commissioned by Arts Victoria, found 5.4 million people attending live music, a million more than the AFL and more than all other ticketed events.<sup>3</sup> Key to this engagement is embedding Australian music within people's daily lives and increasing opportunities for active participation. In order to achieve this, we must focus on the small and medium sectors in recognition of their core role as the foundations of the wider music industry ecology.

Ensuring Australian music is something 'done' by Australians relies on a sense of participation and community, which is formed first and foremost at the local level. Much of the time we choose to engage with Australian-made music because, in comparison to overseas content, it provides something unique to a local context; it is a point of discussion with our peers, fosters a sense of civic pride, provides a social act of bringing

together likeminded individuals within the same geographical area, offers a lower bar of entry to active participation than content produced overseas and connects people to a sense of participation in their collective national cultural life.

In a shifting media environment, and with the decline of traditional profit models based on physical sales, it is crucial that the live music sector is able to function with a high capacity for experimentation and innovation at both a social and industry level. This can be best achieved by providing numerous opportunities to experiment at low cost, decreasing barriers such as inhibitive regulatory activity, and providing smaller funding packages aimed at allowing rapid, ground-up activity. Again, the local focus is key here. Smaller and more localized ventures are better positioned to reflect the unique characteristics of individual communities, experiment at low cost and take risks that would be financially unviable for larger ventures where the costs of failure tend to dictate an adherence to using tried and true methods.



It is vitally important to allow musicians, venues, producers, publicists, booking agents and council representatives the chance to connect Australian music with people's cultural lives in an environment that emphasises easy access and participation, and won't incur huge costs. Regulatory frameworks, in which small and medium venues can lose hundreds of thousands of dollars through one vexatious noise complaint, or through which the establishment of new venues is too complicated or expensive, do not provide this environment. If small and medium venues do not exist, bookers and promoters must acquire greater capital to fill larger venues, where the cost of a failed experiment is substantially higher. If a new band, or a band trying new material, cannot find their way on to a smaller stage to develop their act and grow their business, it is unlikely they will get the chance to extend their career further as they will not be booked for larger events with a greater financial need to ensure large audiences.

Thus, to see Australian music compete with overseas content, it is necessary for it to be embedded within the fabric of people's social lives, to be a key part of their cultural activity over which they feel a sense of ownership, participation and engagement that cannot be provided by more passive forms of cultural consumption. By increasing volumes of participation, supporting those already engaged in their local music scenes, and increasing the role of Australian music, particularly live music, within people's social and cultural lives, we simultaneously enhance both the amount of content being produced, the likelihood of participation in Australian music becoming a common part of people's daily lives and the capacity for those working within the music sector to attract resources.

It is as necessary for this to happen at the small scale and local level as it is for larger venues and events, as this local level provides the core grounding for audience development, experimentation and the growth of new talent.



<sup>1</sup> Ernst and Young, *Economic contribution of the venue-based live music industry in Australia*, APRA AMCOS, 2011, 2  
<sup>2</sup> University of Tasmania Study, *The Economic and Cultural Value of Live Music in Australia*, Live Music Office, 2014, 2  
<sup>3</sup> Deloitte Access Economics, *The Economic, Social and Cultural Contribution of Venue-Based Live Music in Victoria*, Arts Victoria, Melbourne 2011, i.

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## BACKGROUND

Live and Local is a comprehensive capacity building program which responds directly to the need to increase participation in Australia's local live music scene, and provides a platform for delivering live music activity that is innovative, flexible and sustainable.

The program seeks to strengthen the ecology of local grassroots live music communities. It is designed in response to needs identified by the music industry for more performance spaces, a strong sense of business knowledge and best practice and a more supportive and coherent regulatory environment at the local level. The program stimulates employment opportunities for musicians, particularly young and emerging, in local communities to sustain their music practice and perform locally, while supporting economic and cultural activity and developing cultural destinations for music lovers.

The Live Music Office partners with local councils to foster a consistent approach to best practice live music presentation, supported by better regulation and policy implementation that assists with growth through all levels of the venue-based sector and provides clear career pathways for new and emerging musicians and industry professionals.

A Live and Local program consists of:

- A series of micro-festival music events
- A dedicated professional development campaign
- An industry forum event to support development for a live music action plan informed by the experience, engagement and information gained through the program.

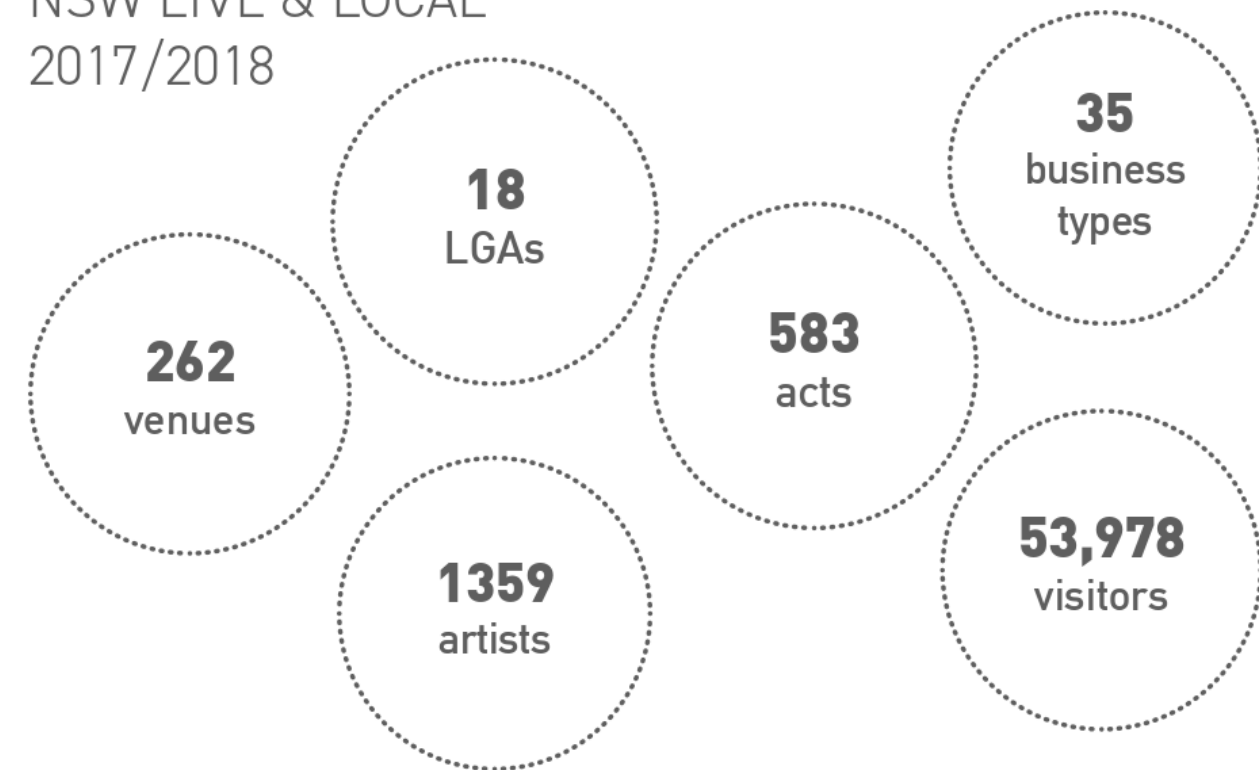
The program is delivered as a partnership between local government and the Live Music Office.



For more information  
on the Live and Local  
Strategic Initiative  
please visit:  
[liveandlocalnsw.com](http://liveandlocalnsw.com)

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## NSW LIVE & LOCAL 2017/2018



### SIGNIFICANT ROI

Blue Mountains City Council economic evaluation estimated **\$242,080** generated from 2080 visitors to a single Live and Local micro-festival event.

“It's a wonderful initiative to help build the local arts scene and provide a chance to promote Hawkesbury as a creative and vibrant place to live, work and visit.”

Mayor Mary Lyons-Buckett, Hawkesbury Shire Council

“Since the event, I've already started to see visitors becoming repeat customers. The business gained more exposure.

Audi, owner of De Mustachio Café, Fairfield Live and Local

“It's so important for up and coming musicians to be able to get a chance to get their name out and it gives us, as a business, a chance to showcase ourselves to people who wouldn't usually travel to the rocks for an event.”

Emily Mainey, Sixty Degrees Café Owner

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# PROGRAM DELIVERABLES



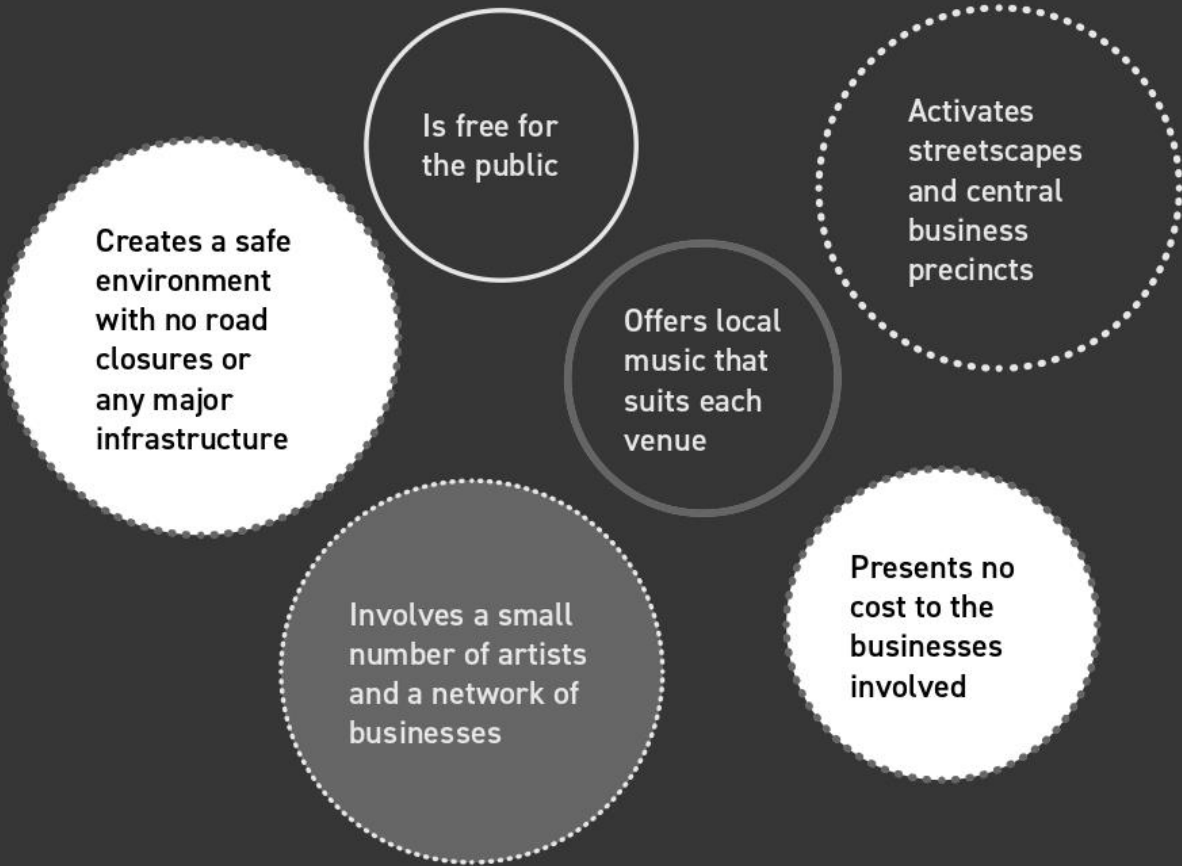
Katoomba Live and Local: Inertia Photography

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# MICRO-FESTIVAL EVENTS

A Live and Local micro-festival music event activates a precinct of local businesses, both traditional and non-traditional venues, who provide performance space for local musicians over a series of dates, in a program designed by a local curator/event producer.

Each event:



Local council facilitates delivery of these events in collaboration with a local curator or curatorial team with support from the LMO and industry organisations such as APRA AMCOS and AMIN bodies

It is advisable to deliver **a minimum of two events** so as to build momentum, professional experience of the key stakeholders involved and engagement with audiences over a longer period of time.

A Live and Local program of events may take a number of different structures such as:

- Every weekend for one month
- One weekend per month for 3-4 months
- Every second weekend for a series of dates
- As an extension of an existing event or festival



# PROFESSIONAL DEVELOPMENT WORKSHOPS

The micro-festival element of the program is aligned with a dedicated professional development program presented by music industry professionals on topics that empower musicians, business owners and curators and grow their business, performance and event skills.

The Live Music Office facilitates the delivery of these workshops in partnership with the Australian Music Industry Network.

- Topics may include:
- DIY Music Business Basics
  - Marketing Your Music 101
  - How To Put On A Great Gig
  - Copyright and Royalties
  - Streaming and Digital Platforms
  - Resilient Music Careers
  - Music Industry Insights



Katoomba Live and Local: Inertia Photography

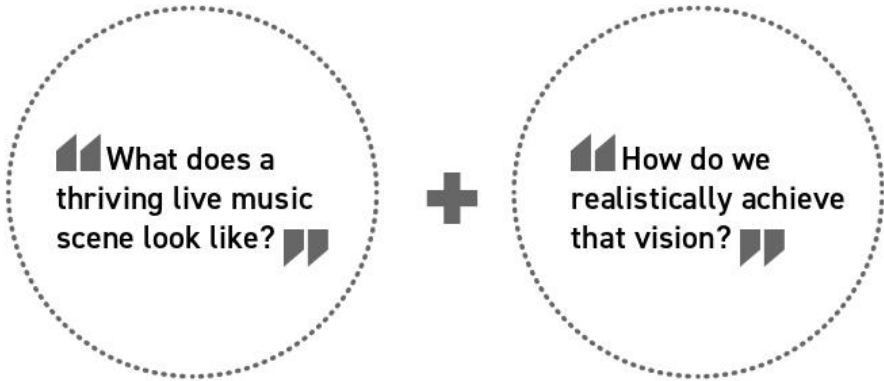


Josh Moylan at Corner Cafe, Live & Local festival  
Tenterfield 2018: Peter Reid photography

# INDUSTRY FORUM

Live and Local provides an opportunity for the local community to come together through an industry forum to canvas opportunities, challenges and strategies for local industry development with council representatives, which can be used to inform the development of a Live Music Action Plan.

This forum asks local industry stakeholders to consider:



The Live Music Office facilitates this program with support from council, providing valuable connections to key music industry networks, and professional consultation and expertise for councils to develop a Live Music Action Plan.



# KEY ACTIVITIES

The success of the Live and Local program is measured by the network of positive relationships established between key stakeholders through a series of key activities. The following is a short description of what these activities involve, the key players and their role in the program:

## 1. Identify a council project lead

- This is the point of contact for the Live Music Office and will manage program requirements such as invoicing for artists and the curator, marketing and promotional assets, surveys, evaluation and reporting.
- They will also facilitate meetings with the LMO, working group, other council staff and the curator.
- The role of the Council Project Lead can be led from the Cultural Development, Economic Development, Planning, Community and/or Tourism team, and will work with the Live Music Office and the curator/working group to deliver the program.

## 2. Establish a working group consisting of community representatives

- This is facilitated by council.
- This is a group of people from various sectors of the local community who can work together on a regular basis to **support the growth** of the live music scene.
- Their role is to:
  - › Establish and maintain social media that promotes local venues, musicians and shows
  - › Assist venue owners, managers and bookers in organising regular gigs and performance opportunities such as open mic gigs and genre-themed gigs
  - › Liaise with council on strategies and opportunities to support local live music
  - › Liaise with local industry on broader industry developments and opportunities
- Representatives can include:
  - › Musicians
  - › Venue owners/managers
  - › Event/Festival Organisers
  - › Businesses/Business chambers of commerce
  - › Police
  - › Health
  - › Transport
  - › Council Staff
  - › Tech/Production Professionals
  - › Music Teachers/Educators and Students
- This can be a group recognised by council as supporting and driving growth of live music opportunities.
- The LMO will hold a preliminary meeting with this group to outline the scope and outcomes of the Live and Local project.

## 3. Engage a curator to assist in programming and logistics

- This is facilitated by council.
- This is someone local to the LGA **who is well connected with the local music scene** already. They may be a musician, music teacher, venue owner or event producer.
- They should also be on the working group/committee
- Their role is to:
  - › Assist in conducting a census of the local music scene
  - › Engage musicians and venues to participate
  - › Design the program, matching musicians to venues
  - › Work with council to determine key dates and timelines for event delivery
  - › Work with council to process artist invoices
  - › Contribute to the local industry forum
- They should be positioned to **continue to support the local scene** beyond the duration of the project, and be a point of contact between the local industry and council.

## 4. Conduct a live music census in the local community

- This is led by council and the curator, with support from the Live Music Office.
- It is important to do a stock take of the existing structures, businesses, venues, audiences, musicians, events and live music communities in your region, in order to get a better understanding of what your live music scene currently looks like, and how you can contribute to its growth long term.
- Conducting a census of your community's live music assets is a useful methodology for gathering this information.
- Through this process you should establish a database of musicians, venues and other useful contacts to refer to for future council events, and for the community to access when planning their own events.
- This database should have names, contact details, fee rates (for musicians) and details on tech and space size (for venues).
- You will need to gain permission from those on the database for their details to be available.
- Refer to the *Councils Live Music Census Checklist* for details on what information to gather.

## 5. Conduct site visits to determine event layout and footprint

- The Live Music Office will attend a site visit with council project leads and curators to determine what the micro-festival event precinct will look like.
- This will involve a walk around the CBD/Main Street to consider what businesses and spaces may be suitable to activate for the micro-festival events.

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**6. Engage local musicians to participate in program**

- This can be done either through an Expression of Interest process managed by council, or by the curator's direct engagement with musicians.
- Details of those musicians engaged in the program should be kept on a database for use by council, the community and the LMO/APRA AMCOS. **Permission needs to be provided for details to be available.**
- These are **local musicians** living and working in the LGA, or identify as local to the surrounding region. Programming local musicians is logistically easier and far less expensive for local venues and bookers.
- They are mostly practicing/working musicians who are **original singer-songwriters**, however this does not exclude covers. There is no age limit, and a diverse representation of demographics is essential, including **equitable gender representation**, Culturally and Linguistically Diverse musicians, Indigenous musicians, musicians with a disability and musicians under 18.
- They are mostly **soloists, duos or small trios**. Avoid large bands that need a lot of equipment, and community groups like ukulele groups, choirs, orchestras or school bands
- They are mostly "low risk/low impact" acts, which means **mostly acoustic**, or can play with **little to no tech requirements**. This does not exclude EDM artists, however they must be matched with a venue that suits their genre and is easy for the venue owner to work with in terms of set up and pack down of equipment.

**7. Engage local businesses to participate in program as venues and performance spaces**

- This is done by the curator and council project lead. It is best done by approaching business owners after completing a census and the site visit.
- These are **local businesses** and can be any space if it is appropriate for regular programming and makes sense within a **pedestrian precinct event footprint**. This includes:
  - › Hospitality – cafés, restaurants, pubs, bars, clubs, delis, bakeries, breweries, cellar doors,
  - › Retail stores– clothing, shoes, books, homewares and gifts, music, furniture
  - › Accommodation – hotels, Bnbs, caravan parks
  - › Entertainment – theatres, cinemas, bowling alleys, country halls, galleries, arcades, museums
  - › Speciality stores – tattoo parlours, hairdresser/barbershops, florists, cycleries, lawnmower and garden supplies
  - › Community spaces
  - › Limited public space to create atmosphere and encourage pedestrian crowd flow
- It is important to engage with business owners who are **willing to program regularly** and understand the advantage of **collective marketing and programming** with fellow businesses. This should include businesses who are already programming live music.
- Owners should be interested in learning about live music presentation with the view to continuing once they have built capacity through the program.
- Engaging venues should be done with the end result in mind that a **collective of businesses** is established to continue regular programming beyond the duration of this project. This could include:
  - › Dedicated live music nights once a week/fortnight/month
  - › Regular artist residencies
  - › Open mic nights
  - › Themed nights
  - › Education partnerships with local schools

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**8. Develop and implement marketing and communications campaigns**

- This is led by council with input from the Curator and the LMO.
- Refer to the Marketing section on page 15 for further details.

**9. Organise and deliver micro-festival events**

- Local council facilitates delivery of these events in collaboration with the curator or curatorial team with support from the LMO and industry organisations such as APRA AMCOS and AMIN organisations.
- Prior to publication of program, confirm with musicians:
  - › Performance dates
  - › Times
  - › Locations
  - › Fees
  - › Production/tech requirements (if any)
- Ensure **insurance and APRA licensing** have been secured prior to hosting the events.
- Any production/tech requirements will need to be sourced through additional funding or sponsorship with local suppliers.
- The LMO will supply template documents to assist in organisation of events.
- Require invoices from musicians for an agreed amount post-event.

**10. Organise and facilitate professional development workshops including speakers, topics, dates and location**

- The LMO will partner with AMIN organisations to assist in the programming of music industry representatives to provide valuable information and mentoring to local musicians and businesses.
- Council will provide a venue and manage marketing and promotion of the workshops
- These workshops should be delivered around the same time as the micro-festival events so as to provide the professional advice and guidance for musicians and businesses to apply in the practical context of the events.
- High school music students will benefit from these workshops particularly.

**11. Organise and facilitate industry engagement roundtable**

- The LMO will lead the facilitation of this forum with support from council.
- The forum will pose the question: **"What does a thriving live music scene look like?"** and will encourage discussion around how best to achieve that vision.
- Information from this event, as well as engagement with the community through the micro-festival events will provide a useful basis for the development of a Live Music Action Plan.



12. Consult on development of Live Music Action Plan.

- Local government can play an important role in **supporting the growth of grassroots live music** communities, using the Live and Local model as a platform to do so.
- Council's function within this program is two-fold:
  - Facilitate **a network of local industry stakeholders** including the working group and curator, local musicians and local businesses
  - Develop policy/implement strategies** that are informed by needs of the local community and experience gained from delivering a Live and Local program.
- Policy implementation requires input from the following council departments:
  - Cultural Development
  - Economic Development
  - Planning and Compliance
  - Tourism
  - Community Development
  - Events and Communications
  - Youth Engagement
- The LMO will provide expert consultation on best practice regulation and policy development.
- The LMO will present best practice information with council representatives in a briefing session hosted by Council.

13. Manage administrative processes such as reporting, evaluation, contracts and invoices

- The LMO will prepare partnership agreements with council that outline obligations and deliverables.
- The LMO will provide a package of planning and event documents for council to use or modify as necessary.
- The LMO will also manage invoicing for workshop speaker fees and AMIN org administrative fees.
- Council will manage performance agreements and process invoices for artists and the curator. Council will need to supply copies of all invoices as well as regular budget and planning updates.
- Council is expected to conduct surveys throughout the delivery of the program and provide a post-program report with details including survey results and feedback from stakeholders.



Dates for key activities are determined in consultation with councils to align with their individual circumstances and event calendars. Approximately three to four months are dedicated to delivery of each of the three main project phases, as well two to three months for reporting and evaluation.

| Key Activity                       | Details   | Timeline     |
|------------------------------------|---|--------------|
| Establish Working Group            | Representatives from various sectors of community working together to support growth of the local scene. Determine dates for micro-festivals, professional development workshops and industry roundtable. | Month 1 – 2  |
| Engage Curator                     | A local of the LGA who is well connected with the local music scene already.  | Month 1 – 2  |
| Live Music Census                  | Take account of the existing structures, businesses, venues, musicians, audiences and gigs in your local community  | Month 1 – 3  |
| Site Visits                        | LMO, Curator, Council lead determine festival footprint   | Month 3      |
| Musician Engagement                | Curator with support from council lead engages local musicians, either through an EOI process or direct contact   | Month 3 – 4  |
| Venue Engagement                   | Curator with support from council lead engages local businesses to provide performance spaces   | Month 3 – 4  |
| Marketing and Promotion            | Digital and printed marketing assets designed and distributed in collaboration with council and curator.  | Month 4 – 5  |
| Micro-Festivals                    | Delivery period may vary depending on structure of program. Audience surveys conducted throughout. Artist invoices processed as soon as possible post event.  | Month 5 - 9  |
| Professional Development Workshops | Delivery period may vary depending on structure of program. Targeted at musicians and venues.   | Month 5 - 9  |
| Industry Engagement Roundtable     | Delivery period may vary depending on structure of program. Targeted at musicians, venues and other stakeholders  | Month 5 - 9  |
| Reporting and Evaluation           | Audience surveys conducted throughout events. Musician and venue surveys conducted post events. Feedback and information collated for post-program report   | Month 9 - 12 |

# OUTCOMES

We can measure the success of the Live and Local program by working towards achieving the following outcomes:

- ✓ Paid performance opportunities for local musicians
- ✓ More performances spaces activated
- ✓ A network of local businesses established to continue programming live music on a regular basis
- ✓ Database of musicians and businesses established
- ✓ A working group of local representatives established to support growth of local music scene
- ✓ Musicians feel more confident in their professional capacity
- ✓ Businesses feel more confident in their professional capacity
- ✓ Musicians and businesses connected to broader music industry
- ✓ Policy specific to growth of local music scene implemented by council



# EVALUATION & REPORTING

Surveys are critical to measuring the success of the project and provide an important platform for improving services to the local live music community beyond the duration of the program. These will need to include:

- Audience surveys conducted during each micro-festival event.
- Surveys with venues to measure any foot traffic and/or sales growth before and during the event as well as overall satisfaction with event and participation in program.
- Surveys for musicians conducted as part of the post-program evaluation, determining overall satisfaction with event and participation in program.
- Feedback from stakeholders outlining benefits and areas for improvement

The LMO will provide survey templates for Council to use, referring to the program outcomes in order to measure development, engagement, responses and feedback.

Reporting should include information on the following:

- |  |   |
|--|---|
| <ul style="list-style-type: none"><li>• Musician numbers<ul style="list-style-type: none"><li>› Total number</li><li>› Individual males</li><li>› Individual females</li><li>› Number of acts</li><li>› Number of performances</li><li>› Culturally and Linguistically Diverse musicians</li><li>› Indigenous musicians</li><li>› Musicians with a disability</li><li>› Youth – under 18</li></ul></li></ul> | <ul style="list-style-type: none"><li>• Venues<ul style="list-style-type: none"><li>› Total number</li><li>› Business Type</li></ul></li><li>• Approx visitor numbers</li><li>• Workshop participant numbers</li><li>• Forum participant numbers</li><li>• Copies of all invoices</li><li>• Budgets</li><li>• Marketing and Promotion materials</li><li>• Event photography/videography<ul style="list-style-type: none"><li>› Credits included</li></ul></li><li>• Visitor and participant feedback and survey results</li><li>• Project team members and contributors</li><li>• Successes, areas for improvement and learnings</li><li>• Policy development and implementation</li><li>• Future planning and next steps</li></ul> |
|--|---|



MARKETING

All marketing assets including photography and videography should be made available for use by the LMO and APRA AMCOS. Permission must be obtained from those being photographed and/or videoed, and credits must be supplied along with images and final edits.

| Asset |                       | Details  |
|-------|-----------------------|--|
| 1.    | Facebook page         | Established and managed by Working Group and Curator. Used long term to promote gigs, musicians and venues in local community  |
| 2.    | Facebook event pages  | Dedicated event pages for each micro-festival event  |
| 3.    | Social media posts    | Schedule of posts including 2-3 musician and venue profiles  |
| 4.    | Save The Date posters | Determine dates for micro-festival events with working group and curator in Month 1-2.   |
| 5.    | Program               | Includes set times and locations. Include digital and print.   |
| 6.    | Map                   | Top-view map of performance locations in event precinct. Include digital and print.  |
| 7.    | Copy                  | Short, mid and long range copy of program description. Acknowledgment by-line must be included in all promotional material and publications– Live and Local is presented by [council] in partnership with the Live Music Office and APRA AMCOS, supported by [XYZ]." |
| 8.    | Promotional imagery   | Designed in house by council. For use on digital and printed material.   |

Program branding

Councils may develop specific marketing branding, or refer to the designs provided by the LMO.

The LMO will also provide a suite of logos for the LMO and APRA AMCOS that must be included on all marketing assets.

All marketing assets must be submitted to the LMO for approval before publication.



Promotional Material Examples:







FLAME Festival 2017: Fairfield City Council

BUDGET

Delivery of a Live and Local program operates on a minimum of \$20,000.00.

Budget for the program is allocated to the payment of musician fees, curator fees and workshop/forum logistics:

- 65% allocated to local employment and development
- 25% allocated to industry engagement
- 10% allocated to project operational logistics

| LGA PROJECT BUDGET                                   |           |   |
|--|-----------|---|
| Item   | Amount    | Notes   |
| Artist fees  | 10,000.00 | Suggested artist fees = \$150 per musician, per 45 minute set<br>LMO works with curators and council staff to determine what program structure best suits each community's circumstances. |
| Curator/<br>Producer fee                             | 3,000.00  | Includes capacity building/mentorship to further develop individual's practice in local community. Also works with consultant to conduct census.  |
| Professional Development/<br>Industry Forum Delivery | 5,000.00  | 2000.00 - consultant fee for work with council to develop Live Music Action Plan or equivalent.   |
|  |           | 1000.00 – workshop speaker fees   |
|  |           | 2000.00 - AMIN Org professional development programming fee.  |
| Project logistics and delivery                       | 2,000.00  | LMO project operational logistics inc. travel and accommodation.  |
| Total  | 20,000.00 | Minimum cash amount needed for project delivery.  |

This budget **does not** cover other costs such as licensing, marketing, production/tech costs, hospitality, photography and/or videography or travel logistics for workshop speakers.

- Production/tech costs are usually estimated at approximately \$2000-\$3000 across all events.
- Travel logistics for workshop speakers are usually estimated at approximately \$2000.
- Budget for these additional costs can be sourced from local sponsorship, other funding resources and/or council contributions.

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Parramatta Live and Local 2018: George Glittany  
Photography



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**Item: 08****Subject: CULTURAL PLAN 2021-2025****Presented by: Strategy and Growth, Jeffery Sharp**

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**RECOMMENDATION**

**That the Group note the final draft Cultural Plan 2021-2025 will go to the 5 August 2021 Council Meeting and be recommended for adoption.**

**Discussion**

The Draft Cultural Plan was placed on exhibition from 19 May to 18 June 2021. As illustrated in the submissions previously shared with the Group, overall the draft Plan was very well received by the community, with a number of comments specifically regarding Council's continued support of our community's arts, heritage, cultural and creative endeavours. The intent of this agenda item is to update the Group on work done to consider and incorporate feedback received. The final draft Plan is currently with our designer and will be emailed to the Group when available.

The finalisation and adoption of the 2018-2021 Cultural Plan has seen connection, collaboration and relationships with and within our local arts, heritage, cultural and creative communities strengthen. The Plan has provided a roadmap for the sector, opportunities to access State and Federal Funding, a focus on collecting robust local data, linkages with destination management, partnerships and local capacity building.

Building on this, the 2021-2025 Cultural Plan identifies the overarching vision and specific goals, strategies and actions that will continue to drive and support cultural development within our region for the period 2021-2025. The Plan outlines the resources needed to ensure maintenance and development of the area's cultural and heritage resources; help develop a thriving creative industry; and encourage, support and enable participation in artistic expression and cultural experimentation to inspire innovation and a sense of wonder.

The Cultural Plan development process used co-design principals and a strong participatory process. This was informed by current local data and insights collected through extensive engagement with industry for the Cultural Economy Project in 2020.

The Plan is designed to be a "living" document that can evolve with changing times, priorities and trends as needed. The implementation of the future actions identified in this Plan is dependent on their inclusion in Council's Delivery Program, Annual Operational Plan and also collaborative efforts with partners and stakeholders.

The public exhibition of the draft Cultural Plan saw seven written submissions from individuals and organisations ranging from positive endorsements to more in-depth and detailed feedback. To address feedback and consistent with the co-design approach used thus far, following our last meeting, an Evaluation and Measures

Working Group was formed from the Cultural Steering Group to analyse and respond.

In recent weeks this Group has worked through a high level Theory of Change process to test the framework and assist with identifying outcomes with measures using the Cultural Development Networks Evaluation Schema - see attached document 'Designing Priorities Using Theory of Change'. In addition, where possible specific measures were identified to evaluate delivery of the Plan's actions.

Further feedback relating to the Vision and Action matrix needing to be in a more accessible format, has been addressed within the design of the Plan. Stakeholders also expressed a desire to gain access to the Cultural Economy Project Report and this document will be included with the Council report and shared upon request.

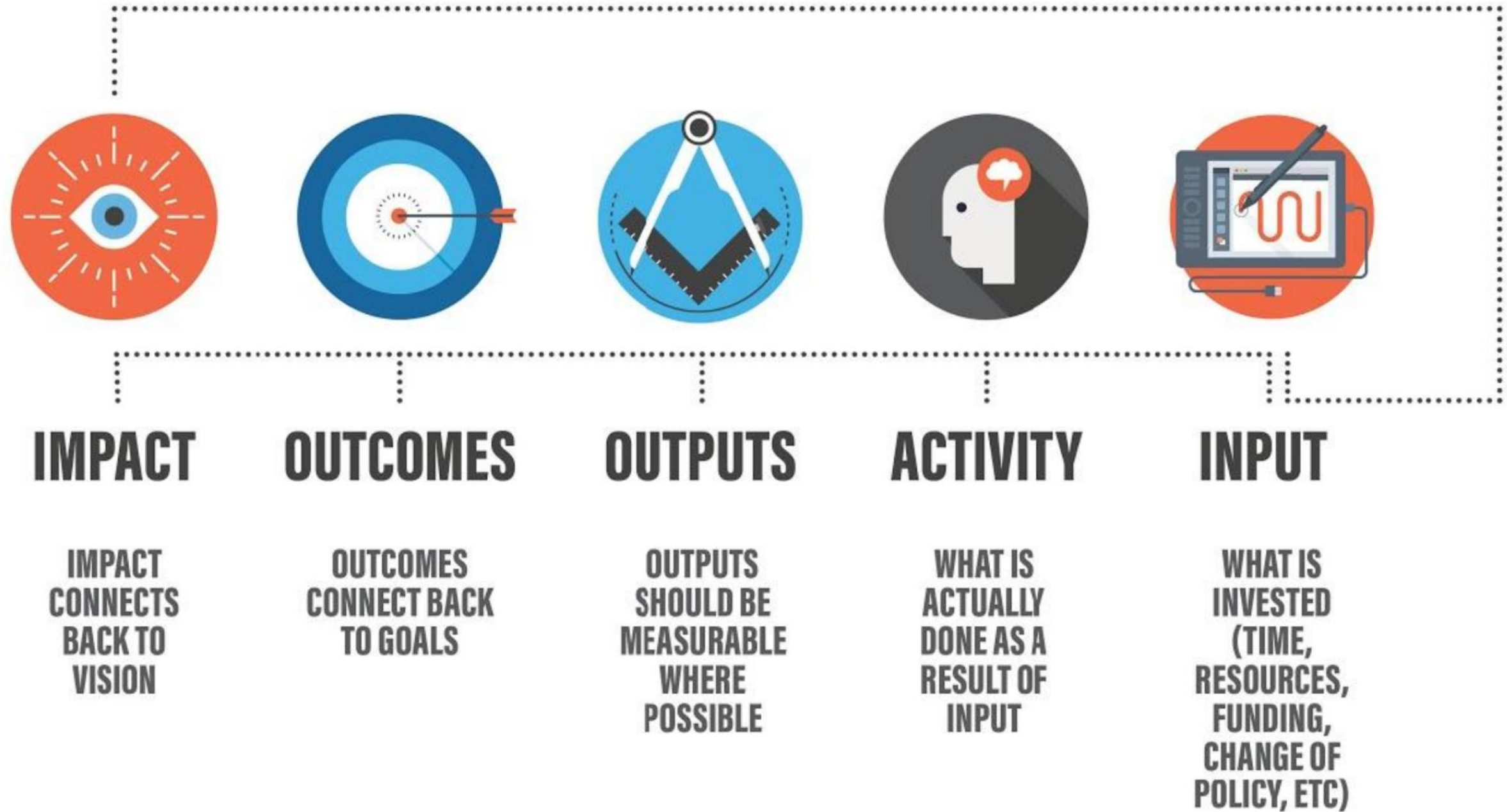
**Attachments**

1 [!\[\]\(c694a3ff3b077d76910920a6a1593ab4\_img.jpg\) Designing Priorities Using Theory of Change](#)



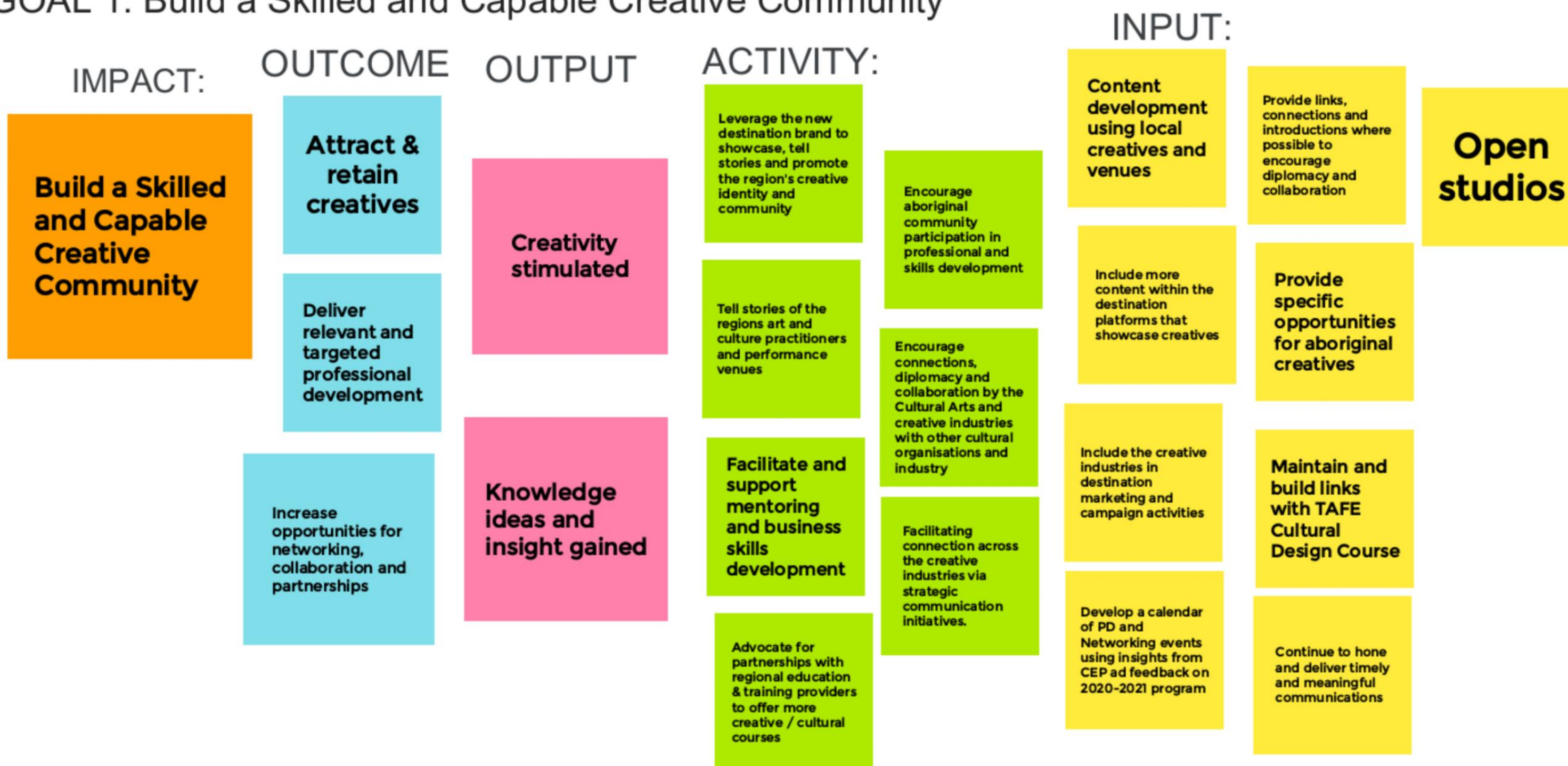
HERE'S ANOTHER  
WAY TO LOOK AT A  
THEORY OF CHANGE

= goal!  
→





## GOAL 1: Build a Skilled and Capable Creative Community



## GOAL 2: Provide Infrastructure which supports a healthy cultural economy

## INPUT:

Support from local commercial land owners and Real Estates

Partnership with Renew Australia

Open and trusted relationships with creative community

Continue to build industry comms channels & platforms

Completion of the Public Spaces and Interpretation Strategy & Guidelines

## ACTIVITY:

Encourage use of vacant commercial space for creatives

Affordable access to performance and public spaces

Support & advocate for creative initiatives

Update Cultural Heritage signage and interpretation

## OUTPUT

Individual economic wellbeing increased

Access to beneficial networks and other resources increased

## OUTCOME

Increased access to creative hubs and workspaces

Affordable and accessible performance, exhibition and selling spaces

New and improved cultural facilities and supporting infrastructure

Protect and embrace our proud cultural heritage and unique natural environment

## IMPACT:

Provide Infrastructure which supports a healthy cultural economy



## GOAL 3: Build demand for cultural products &amp; services

## ACTIVITY:

## IMPACT:

**Build demand  
for cultural  
products &  
services**

## OUTCOME:

**Celebration and  
Promotion of our  
Creative Community  
and Cultural  
Heritage**

## OUTPUT:

**Creativity  
stimulated**

**Social  
connectedness  
enhanced**

**Increase the  
visibility of  
arts, culture  
and creative  
industries**

Opportunities to  
showcase  
locally-developed,  
high-quality  
performing and  
visual arts events at  
the Glasshouse

Dedicated  
marketing and  
funding to raise the  
profile of the  
region's  
strategically  
important programs  
and products

Facilitate  
opportunities for  
documenting and  
sharing local  
Aboriginal stories

## INPUT:

Deliver Public Art  
across the region -  
Lost at Sea &  
Aboriginal piece on  
Town Green West

Glasshouse to  
seek funding  
specifically for  
local creatives

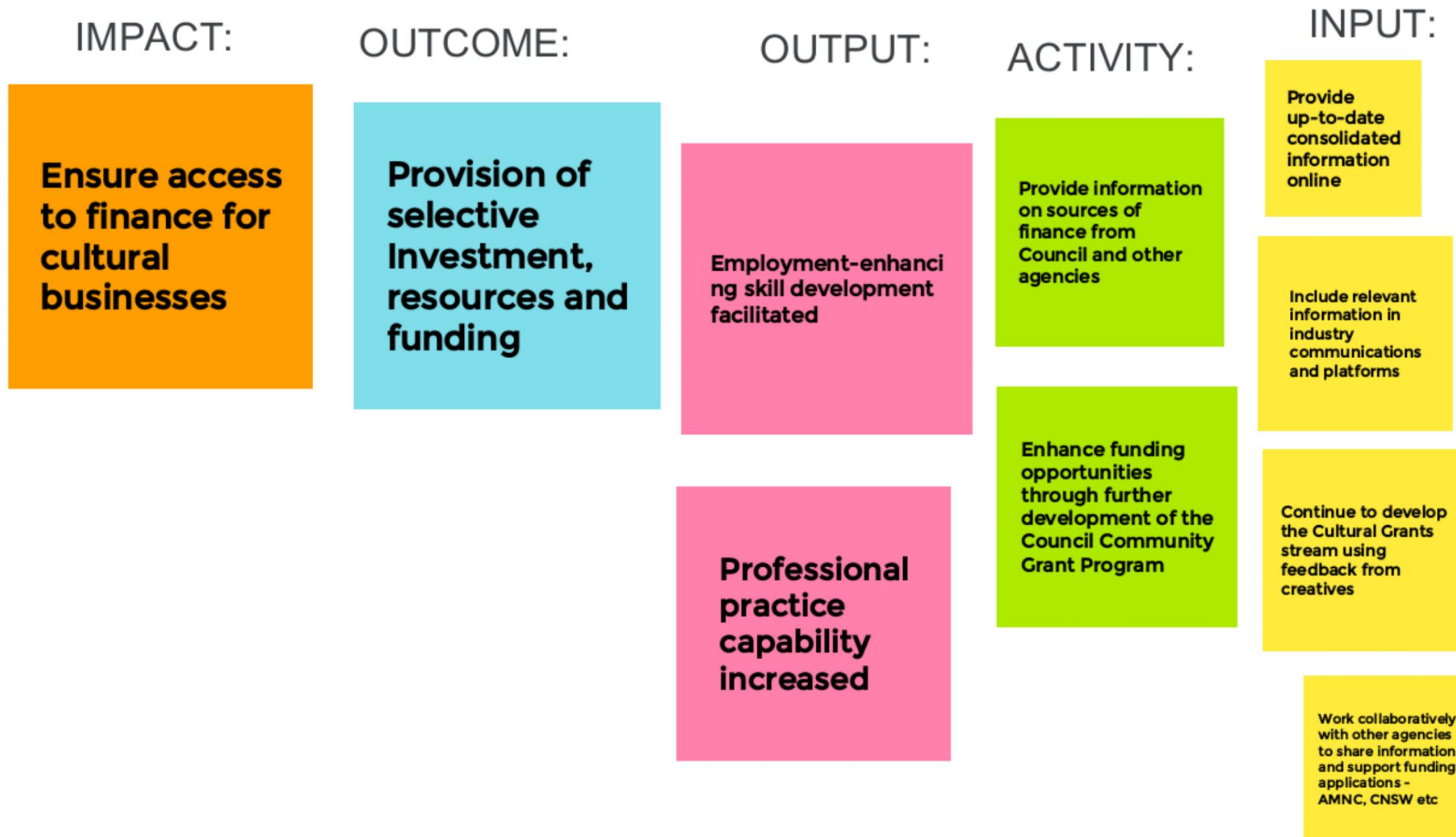
Build more online  
content & continue  
to include creatives  
in destination  
marketing  
campaigns

Include  
aboriginal  
stories in the  
Coastal Walk  
app

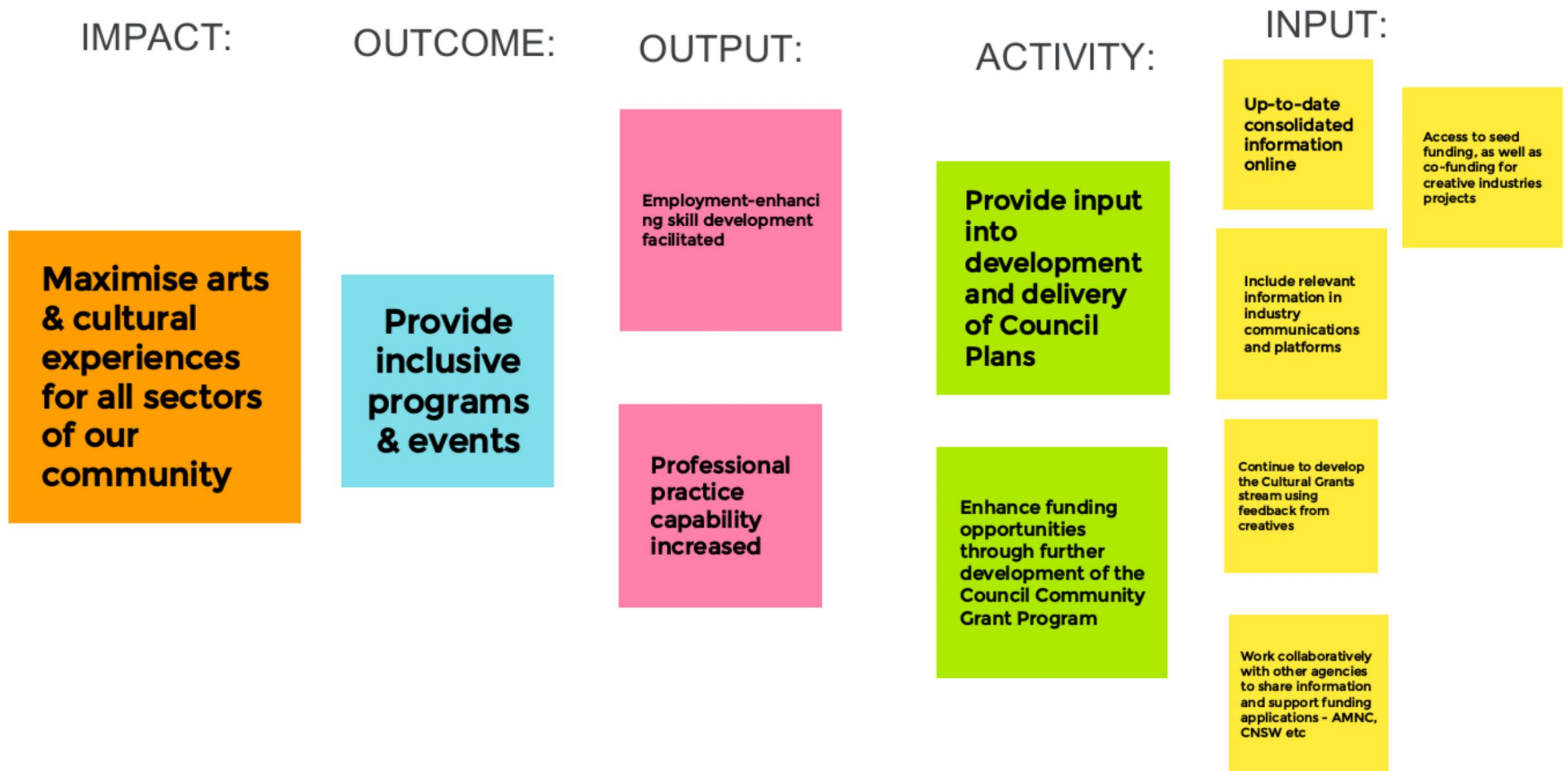
Work with the  
Aboriginal  
Reference Group to  
identify and  
prioritise aboriginal  
stories

Identify the  
region's  
strategically  
important  
programs &  
products

## GOAL 4: Ensure access to finance for cultural businesses



## GOAL 5: Maximise arts &amp; cultural experiences for all sectors of our community





## GOAL 6: Identify &amp; develop the cultural identity of our places (towns and villages)

IMPACT:

OUTCOME:

OUTPUT:

ACTIVITY:

INPUT:

**Identify & develop the cultural identity of our places (towns and villages)**

Identify and implement ways to enhance cultural vibrancy across our towns and villages

Social connectedness enhanced

Feeling valued experienced

Implement actions to enhance cultural vibrancy across our towns and villages through the community planning process.

Implement Community Plan actions

Site visits and local understanding

Collaborate with Council Engagement Team

Continue to develop relationships with stakeholders in our towns and villages

Good channels of communication with localised communities

## GOAL 7: Improve social amenity through public art

IMPACT:

OUTCOME:

OUTPUT:

ACTIVITY:

INPUT:

**Improve social amenity through public art**

Use the Public Art Policy to provide a framework for commissioning, developing and managing public art

**Aesthetic enrichment experienced**

**Diversity of cultural expression appreciated**

**Implement, and review as necessary, the Public Art Policy and Guidelines**

**Finalise and implement an LGA-wide Public Art Master Plan**

**Funding for Public Art**

**Public Art register**

**Procurement to commission art**

**Engagement with appropriate stakeholders**

**Formation of the Professional Reference Group Public Art**

**Collaboration with Council's Infrastructure Delivery and Recreation Property and Buildings teams**

**Develop Public Art Assessment Matrix**



## GOAL 8: Build community capability and capacity to value and preserve our cultural heritage.

IMPACT:

OUTCOME:

OUTPUT:

ACTIVITY:

INPUT:

Build community  
capability and  
capacity to value  
and preserve our  
cultural heritage.

**Celebrate  
our  
region's  
heritage**

Sense of  
belonging to a  
shared  
cultural  
heritage  
deepened

Social  
differences  
bridged

Support and  
empower the  
Aboriginal Advisory  
Group to develop a  
Reconciliation  
Action Plan.

Collaborate with  
Community  
Organisations to  
increase community  
awareness and  
connection with the  
region's heritage

Engagement  
with ARG

Build  
connections  
with Heritage  
stakeholders

Delivery of the  
Public Spaces  
and  
Interpretation  
Strategy &  
Guidelines

Engagement  
with  
aboriginal  
community

Support the PMQ  
Museum  
redevelopment

Review  
Heritage  
responsibility  
within Council

**Aboriginal  
Heritage  
Study  
delivery**