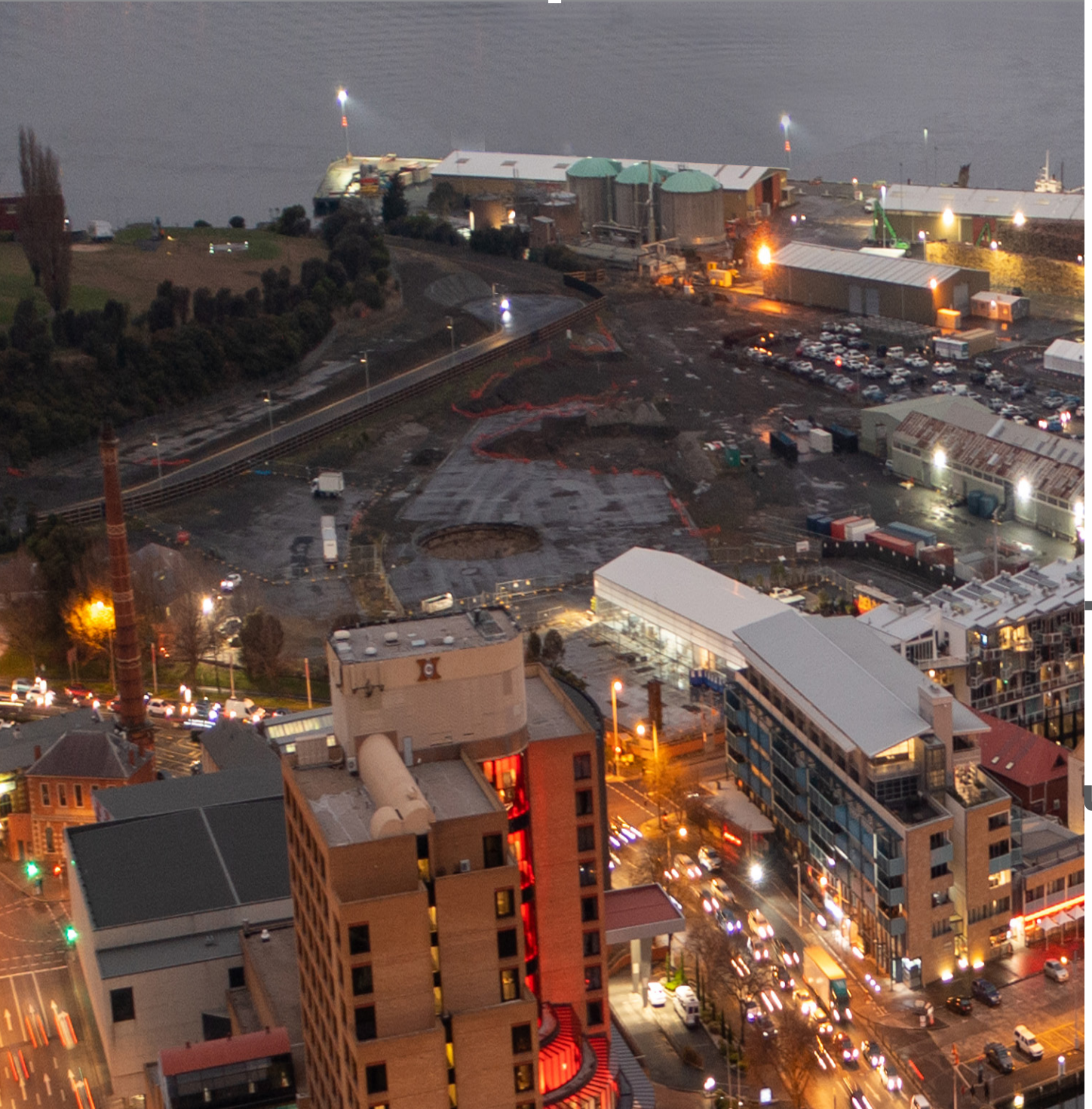


# MACQUARIE POINT

Arts, Entertainment + Sporting Precinct



PRELIMINARY CULTURAL  
STAKEHOLDER CONSULTATION

SEPTEMBER 2023

**Inkhorn Projects acknowledges the traditional and original owners of the land on which we work and meet, the muwinina people of nipaluna/Hobart, and all palawa peoples of lutruwita/Tasmania.**

**We pay our respects to Elders past and present and thank them for their custodianship of this unceded land.**

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**INKHORN**

**PROJECTS** CONNECTING, CONSULTING + CO-CREATING

**2 Ridgeway Road, Ridgeway Tasmania 7054 Australia**

**M: [+610] 434 369 666 | T: [+61] 03 6294 6474 | W: [www.inkhorn.com.au](http://www.inkhorn.com.au) | abn 30055029793**

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# Executive Summary

This report presents recommendations resulting from consulting with the Greater Hobart creative and cultural sector on the potential development of the Macquarie Point Arts, Entertainment and Sporting precinct.

These recommendations, with their implicit 'bias' towards cultural and creative sector requirements, are designed to contribute to the existing knowledge, along with earlier and ongoing consultation and research, which will help inform the overall development of the precinct and facility requirements. From the outset, this report is presented to support ongoing and future Master and Precinct planning processes, rather than direct final outcomes and options.

All recommendations recognise, a priori, the value and opportunities provided by the collocation of the proposed Antarctica Research site in the precinct, as well as the cornerstone recognition and representation of Tasmanian Aboriginal heritage and culture through the development of the Truth and Reconciliation Park as a fundamental principle of the precinct.

While there has been previous consultation undertaken to develop the previous Masterplan (*Macquarie Point Reset Master Plan 2017–2030*), the recently proposed stadium development provides an opportunity (as well as fundamental need) to review how the Macquarie Point precinct can provide assets, infrastructure, and opportunities for creative businesses and the community to gather together and share culture. More importantly, and at the core of this report, is how these facilities and cultural tenancies will add to the overall vibrancy, accessibility, and visual activation of the precinct.

In recognizing the precinct's potential centrality in the reimagining of Greater Hobart, the recommendations also respond to extant cultural and creative infrastructure programs and precincts within the region and seek to propose complimentary opportunities that will add to the overall capacity, accessibility, and vibrancy for the community, working artists and creatives and visitors.

Our findings are, at this stage, framed as high-level concepts that respond to the stated needs of the sector. We recognise that further development of the recommendations proposed would require substantial planning with design work and modelling, to assess their sustainability (both cultural and economic), decide potential operating models along with the specific infrastructure needs of the proposed end-users. This modelling includes a better consideration of the entire 'pipeline' needed – supporting creative and cultural making, training, performance, and exhibition in commercial and 'for purpose' realms.

## **Key findings from the research and consultation is as follows:**

The Macquarie Point Precinct supplies a significant and welcome opportunity as a site for the development of a Cultural Precinct.

Hobart is the only capital city, and Tasmania the only state, in the country without:

- an iconic, fit for purpose, cultural precinct, or centre
- a fit for purpose contemporary art gallery
- a 'National standard' exhibition venue / gallery for touring events and exhibition
- a dedicated cultural facility or organisation for children, young people, and their families.

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*Truth and Reconciliation* and *Antarctica* are significant and well-liked overarching design and engagement narratives for the whole precinct.

The precinct could support / should have:

- A multidisciplinary and holistic precinct that connects people, resources, and ideas, rather than a series of unconnected buildings and/or 'siloed' activities. This includes a mix of commercial and not-for-profit / for purpose activities.
  - 'Making' spaces, with a range of flexible and adaptable facilities, and access (physical and economic) are the fundamental requirements of the community.
  - Fit for purpose facilities and design that meet the needs of users and patrons.
  - A precinct that can have a 24-hour life.
- 

Through consultation 6 key development opportunities were identified that would add significant value and visibility to the site and be compatible and complementary to the whole precinct.

- An icon 'arts' development.
  - A contemporary music hub.
  - A children and family friendly facility.
  - A creative makerspace.
  - A gaming and enterprise / digital screen hub.
  - A concert hall / prestige capacity performance venue.
- 

All these opportunities require detailed investigation for design requirements and financial modelling before any commitment to proceed.

In conclusion this report provides a range of options for the utilisation of the site that should be more fully explored.

All would provide strong compatibility with the development of the Stadium, Antarctic research facility and Truth and Reconciliation Park as well as making a significant contribution to the creative and cultural life of Hobart and the overall sustainability of the sector. An observation from the consultation phase was that a site that managed to contain all the options would be a breathtaking and notable development for Greater Hobart, connecting a range of cultural and creative experiences in an inspiring but accessible, family friendly environment. The reality is of course that is not an option.

While there are however compelling arguments for all facilities, any future development should fundamentally address the issues raised through the consultation phase, around accessibility and useability.

In that context it is suggested that Macquarie Point Redevelopment determine several preferred options that can be considered as part of the precinct planning process and undergo initial business case testing. This includes consultation with potential tenants, a consideration that any development may have on existing organisations within greater Hobart and the region's ability to service the operational and technical requirements of some proposed facilities.

# Background and Methodology

The recommendations are derived through feedback with and existing consultative activity within the greater Hobart creative and cultural sector. The conversations discussed needs around performance/exhibition venues, along with the lack of making and creative working spaces. These needs were reviewed through a framework of sustainability, accessibility, and integration with existing arts infrastructure, current policies, and in the context of the proposed Macquarie Point development.

The consultation was undertaken over a four-week period in July 2023 and most stakeholders were organisations that are considered to play key roles within Greater Hobart's creative identity or cultural economy now, or potentially going forward. We used one-on-one conversations and group gatherings (in-person and via Zoom) to effectively engage over 50 stakeholders.

We grouped the stakeholders based on the UNESCO Cultural Domains framework to ensure diverse representation across our culturally productive industries and activities. The stakeholders ranged from Government representatives and education providers, arts organisations, cultural institutions, peak organisations, and commercial businesses.

The scope of this report did not extend to consulting with individual practitioners, from the professional, amateur or community sector, or patrons and consumers from the broader community. However, we consider this serves as a starting point for ongoing and future dialogue with the sector about the value of creativity, cultural work, and accessibility, as central to the vibrancy of the precinct.

The focus of the discussions was framed around the development of the approximate 1.7ha allocation on the southeastern corner of the site (Figure 1) as marked. This also reflects a stated commitment to the development of the Truth and Reconciliation Park on the northwestern side of the site and the commitment to the Antarctic research facility on the northeastern corner.

Working from an assumption of a greenfield site, the reuse of current buildings, such as the Goods Shed, were not discussed, although the existing vibrancy of the precinct including its usage for festivals and micro businesses were well regarded and seen as a possible aspect to retain in future development.



Figure 1: Aerial view of precinct with approximate determination of space usage

Finally, acting as a parenthesis around the whole discussion was the incorporation and visibility of Tasmanian Aboriginal culture and peoples, with ideas ranging from the need for a bespoke dedicated cultural centre, to the incorporation of strong visual contribution to the public arts and overall design of the precinct. Our work recognizes that this is a significant cultural opportunity for the site that can only be further developed through the direct and culturally appropriate engagement between the Macquarie Point Redevelopment Corporation and the Tasmanian Aboriginal Community and its representatives.

# Vision

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*Culture should be regarded as the set of distinctive spiritual, material, intellectual and emotional features of society or a social group, and that it encompasses, in addition to art and literature, lifestyles, ways of living together, value systems, traditions and beliefs.*

**UNESCO's 2001 Universal Declaration on Cultural Diversity:**

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From the outset the Macquarie Point precinct provides substantial and significant opportunities for the development of a cultural precinct within Greater Hobart that could contribute to Tasmania's growing reputation as a creative state through addressing significant gaps in the current provision of resources and infrastructure for local and visiting creative and cultural workers.

Using UNESCO's definition, a 'cultural precinct' can be imagined as a creative playground, a site where people gather, make, and share. It provides an environment to enable the production, consumption, and celebration of local and shared culture in a variety of ways - highlighting synergies between arts, recreation, ritual, sports, and celebration. A well-considered cultural precinct supports the aspirations of the commercial and subsidised sectors, resident tenants, and general community, through the efficient and creative management of public and private spaces. It provides pathways for training, learning and development for both the sector and the broader community. Through this ability to reflect the local living community through providing civic space for lifestyles, ways of living together, value systems, and traditions (as per the UNESCO definition) they also serve to enhance social cohesion and contribute to the resilience and inclusiveness of communities.

Importantly, especially in this context, cultural precincts are also celebrated throughout the world for the revitalising and activation role they play within urban development and placemaking, by stimulating demand for hospitality and retail opportunities, and attracting tourists and visitors through the cohesive and articulated story that they tell.

While the opportunity provided by a cultural precinct is well recognised, it was noted by many of those consulted, that Hobart is the only capital city, and Tasmania the only state, without an iconic, fit for purpose, cultural precinct, or centre.

Ultimately through our consultation, the question was not about the opportunity to use the site for cultural and creative infrastructure, but rather what creative and cultural infrastructure was currently lacking. In this vein it was frequently pointed out that Tasmania remains the only State or Territory to lack key elements of a cultural precinct such as a performing arts centre or a fit for purpose State art gallery, a national standard touring exhibition hall as well as a dedicated facility for children, young people, and their families. An obvious corollary of this, is that the State also lacks a consolidated site for vocational training, learning and experience within the creative and cultural ecology – one that holistically connects commercial and sustainable activities and experiences with cultural work and provides pathways for emerging and early career artists.

The opportunity to consider the precinct as a location for cultural infrastructure also resonates strongly with the original vision for the revitalised Hobart Waterfront (from the late 1960's), proposing the areas between Salamanca and Macquarie Point as both a working port and a place of arts, learning and celebration for the community. That this vision has changed with a more recent focus on tourism infrastructure, only provides an opportunity to revisit the life and raison d'être of the whole area and its relationship to the rest of the city.

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“We have to plan what can be planned ... but the emphasis of the idea of culture is right when it reminds us that culture is essentially unplannable, we have to ensure the means of life and the means of community”.

**Raymond Williams<sup>1</sup>**

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This recognises that cultural and creative work reflects the current living community rather than something that is indelibly cast in stone or written on future opportunities. Therefore, the opportunity through this site is not to be prescriptive and propose what the cultural life of Hobart and Tasmania will be in the next 25 years, but rather, to ensure there are suitable physical spaces and resources as well as skills and knowledge available. With these tools available, cultural, and creative workers and the community can determine what the future looks like.

Any development under this aegis ensures not only a sense of ‘future proofing’, having facilities that can dynamically respond to the changing nature of Greater Hobart, its population, and its visitors, but that the site also provides a locus of activity and work that supports and grows local capacities and sustainability from the outset. It also enables creative and cultural engagement with the overarching themes of the site, other tenants, and an opportunity to leverage the benefits a sporting and entertainment stadium brings to the city and region.

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1. Raymond Williams, *Culture and Society 1780–1950* (London, 1958), p. 234.



# Our Findings

Following the consultation process with a range of stakeholders, we identified several themes and 'must-haves' for the development of the proposed precinct. The insights gained from this process offer a potential roadmap for the creation and development of a dynamic and multifaceted precinct that caters to various creative, cultural, and scientific dimensions.

These findings, in no order of priority, are:

- **Working Culture / Culture Working**
- **Collaboration Through Effective Design and Complimentary Tenancies**
- **Being Fit For Purpose**
- **A Place of Connection and Learning**
- **Children and Families**
- **A Digital Future Now**
- **Identity**

## Working Culture / Culture Working

The development of precincts that amplify artistic practice have demonstrated benefits in many other regions, by serving to increase the viability of the sector, provide recognition to the local community, and a focal point for visitors. The development of Macquarie Point has a significant opportunity to not only house cultural and creative work and workers, but visually and visibly celebrate it and them.

The creation of visible creative working facilities that support contemporary music, arts, design, and performance as central to the life of the precinct are intrinsic to the development and success of the site. This focus not only provides a point of difference to the established profile of the Salamanca precinct (and other designated city precincts) but also potentially provides a 24 hour / 7-day usage and activation that cannot be maintained by the stadium alone. A sustainable onsite workforce also provides a strong economic foundation for the myriad of retail and hospitality services the precinct could attract. Similarly, by prioritising the integration of local and iconic art into the very fabric of the stadium design, the aesthetic appeal and visual impact of the venue will increase the visual aesthetic of the site and contribute positively to the story.<sup>2</sup>

All stadia (when fully operational) only provide 'sugar rush' moments of activity, whereas the precincts that surround them need to operate all year round to be successful and viable. Underutilised sporting and entertainment facilities also have a demonstrated impact of disincentivizing social and cultural activation. Making culture integral to the site, ensures that families, schools, young people, interstate and international visitors, and the public, will visit and engage on a regular basis, rather than when the sporting fixture demands. Importantly, this proposed mix will not compete with established tourism and retail hubs already operating, but rather it will add to and complement the capacity and offerings within the Greater Hobart region.

2. This notes that one of the attractors of the MONA site in Berridale is the architecture and content of the site, but the other is the story of David Walsh as a Maverick cultural disruptor.

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## Collaboration Through Effective Design and Complementary Tenancies

It was strongly felt that a fundamental strength of the precinct was the opportunity to encourage through collocation diverse collaborations that support partnerships (both strategic, creative, social, and celebratory), site activation and attraction, as well as community engagement.

Through the consultative process we identified several needs. While some of these are specific to arts and cultural practices, many point to a range of aesthetic and planning design principles that can underpin or complement any potential development of cultural, retail and/or commercial spaces within the precinct. While suitable space and access were strong recurring themes, equally important are design principles and tenancy collocations that encourage and facilitate collaboration and provide opportunity to build a visible living, working community in the precinct.

Drawing insights from various stakeholders, it's evident that vibrant arts practice thrives through fostering diverse relationships and cultivating sustainable collaborations. As the precinct becomes a hub for diverse use – families, dancers, makers, artists, designers, programmers, performers, and musicians – the development of unique networks, ideas, and associations (including those with science, sports, and the Tasmanian Aboriginal community) becomes natural, intuitive, and redolent of the precinct.

There is also demand for a range of flexible, adaptable spaces that can easily transform from daytime meeting spots over coffee, to evening events and late-night music bars. Hybrid and liminal spaces can encourage the convergence of various disciplines by bringing together musicians, game developers, designers, and more traditional arts practices and allied creatives, to foster innovation, develop practice and relevant contemporary work. These aspects are the fundamental requirement to grow a sustainable cultural sector.

While this work did not directly engage with design principles, the idea of a dense and exploratory precinct that had obvious layers of occupancy and tenancy was seen as an opportunity for the sector.

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## Being Fit For Purpose

A precinct that is built for the future would be purposefully designed to meet the evolving needs of artists, performers, and audiences. An accessible and diverse supply of creative space is essential to support a productive cultural sector, as this is fundamental to working artists being able to develop, create and forge networks. These facilities are currently lacking within Greater Hobart, as well as spaces that can be used in an ad hoc manner by visiting artists. Those spaces that are available offer no opportunity to connect with other artists and creatives as well as being hidden from the public.

The development of new creative spaces must therefore consider the environmental, operational, spatial, and technical requirements necessary for them to function as needed by artists,

operators, and the community. Understanding the proposed usage of spaces ensures they are 'fit for purpose' and will be sustainable i.e., the specific needs of artforms such as dance, music, and visual arts, should be addressed in the design process to ensure they are met. For example, this suggests that a dance studio has a sprung wooden floor for artist safety, performance rehearsal spaces have good height and the ability to fix properties and sets to the floor. Music performance and rehearsal facilities have an appropriate acoustic and manageable isolation from other tenants. This also means that access and loading are not compromised, and that spaces are affordable and accessible.

Finally this also suggests that the overall management of the site or facility is primarily supporting creative and cultural practice and allows for bookings that reflect this. This is a distinction from community halls and spaces that have multiple but regular uses over various times of the day and evening, effectively limiting exclusive long term (3–5 weeks) bookings that are required for professional rehearsals or supporting the needs of touring artists.

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## A Place of Connection and Learning

A grouping of arts infrastructure brings together creative minds from multiple disciplines and provides opportunities for connecting between the arts communities and the greater public. Within a creative precinct the cross pollination that takes place generates new ideas and ways for the public to engage in the arts.

These is clearly an opportunity to strongly ratify the connection between the UTAS School of Creative Arts and Media (CAM), the Antarctic research facilities, Tasmanian Aboriginal culture, and the regions cultural and creative sector. Given the states expressed interest in the development of digital and online content and capacity, it is possible to consider the precinct as a site of connected emerging technologies and ideas, bringing the world to Tasmania and Tasmania to the world.

This also extends to the opportunity and obvious need for educational (from early years to tertiary) and vocational training withing the creative and cultural ecology. All sectors in the state would argue that the lack of suitable knowledge, skills, and workforce capacity a fundamental hurdle to growth and development. Not only does the precinct have the potential to bridge the gap between science, sports, and arts, but also to be a location for vocational and critic training for the sector.

Especially compelling was the opportunity to actively link the media and broadcast opportunities and needs presented by the Stadium, with the teaching of sporting and event broadcasting and journalism within UTAS, providing a niche program of education and vocational training not available elsewhere in the country.



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## Children, Families and Young People

It is generally observed that Greater Hobart has a lack of suitable cultural resources primarily for young people and their families. Resources that do exist in the region have a primary focus on sporting and recreation rather than cultural activities. Additionally, this scenario extends to social and cultural programs designed for this group, which, outside of 'school holiday programs' are not regularly available or always accessible. As an extreme example of this situation, the Tasmanian Museum and Art Gallery, which engages with an average of 25 % of all children in the state annually, runs the only children's festival in Tasmania from the carpark of the museum in part due to lack of usable space on site.

While recognising that this area is already under supported, critically the demographics of Hobart are changing as the overall population gets younger. Importantly, the last census suggested that the proportion of the community under four years is leading the nation at 7 %. This is highly relevant to this issue, as it suggests that the city must respond to the future 'shape' of the community, as well as its current perceived needs. Assuming that over the next 15 years the current dispersal of population will remain constant, we can propose that there is a need for a better approach to, and the facilitation of, the cultural needs of children and young people and their families as by 2035, 7 % of the region's population will be between the ages of 15 and 20. The current equivalent in Sydney and Melbourne is approx. 5.6 %.

The provision of specially designed cultural resources for children, families, and young people, either within a purpose-built facility, or embedded within key cultural centres, has been a strong trend around the world in the last 20 – 30 years. Provision of engaging and inclusive arts programs for this age group enhances access, broadens the reach of participants, and offers strong markets for local hospitality and business.

Therefore, the opportunity for the site to provide a space that not only has suitable access and facilities but engages with the creativity and learning of children and young people is a significant opportunity for the precinct. This opportunity is only enhanced by the co-location of facilities and organisations promoting Antarctic research, Tasmanian Aboriginal culture, elite sports, learning, contemporary arts, and music practice as well as the University of Tasmania.

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## A Digital Future Now

A long-held opportunity for the state is the investment and support on interactive media, game design and development and digital screen content, providing one sector where Hobart's isolation and size is not a detriment for engagement with the rest of the world.

The opportunities Integrating innovative technologies into the precinct will enhance the visitor experience and showcase the regions creative output in an interactive and visible format. Embedding technology into the precincts making and working spaces would increase the capacity of the sector and provide greater support for the commercialization of creative products and services in Tasmania.

A potential opportunity is facilitating the engagement with arts and research online, contributing to works displayed on screens as well as visually (and virtually) activating the site.

This involves actively using the tenancies and facilities in the precinct and the surrounding areas to generate and present innovative ideas and works, positioning digital and audio content into the realm of public art.

In addition to this, there is the opportunity for the site to better embrace the opportunities presented by interactive design and presentation in exhibitions, through the incorporation of a bespoke fit for purpose 'Temporary Exhibition Hall'. This facility would enable a significant range of touring content to be presented in the state, as well as provide some unique presentation spaces for events, performances, and conferences. A functional facility of this kind could also feature a permanent Antarctica exhibition, providing an additional activity for inbound tourism (especially those arriving through the summer cruise ship program).

A deeper engagement with technology and 'gaming' in the precinct could be achieved by providing space for creative and commercial electronic design and development, encouraging internationally connected e-commerce and entrepreneurship, and a strong linkage into 'e-sports' development and presentation.

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## Identity

As demonstrated in many other jurisdictions, creative and cultural infrastructure will help define the identity of the precinct. Truth and Reconciliation and Antarctica were seen as significant focal points for the precinct that resonate for the contemporary life of the city, aligning with Tasmania's cultural and geographic contexts, as well as perceived opportunities in presenting Greater Hobart to the rest of the country and world. However, ensuring that the overall precinct engages with these themes and narratives through nomenclature, relevant tenants, programs, public and spatial art, and design, will require strong and ongoing curation and management of the precinct.

While these themes provide significant context for further organic development there are also some caveats around the concept of a unified theme, both in how it is realised effectively through design and naming, and how it engages or frames the work and outputs of tenants and programs.

The opportunity to reinforce Hobart's position as a gateway to Antarctica and a potential world epicentre of Antarctic research (and the associated consideration of environmental research, climate change and sustainability) is compelling and provides strong linkages into permanent exhibitions, branding and design for the precinct.

The co-location of scientific research and programs (through CSIRO, AAD et al) and the neighbouring UTAS school of Creative Arts and Media also suggests a unique connection between research, learning, teaching and presentation. It is also likely that the engagement with the 'concept' of Antarctic research has less restrictions and caveats in its interpretation and usage and therefore will have more agency around it for creative interpretation.

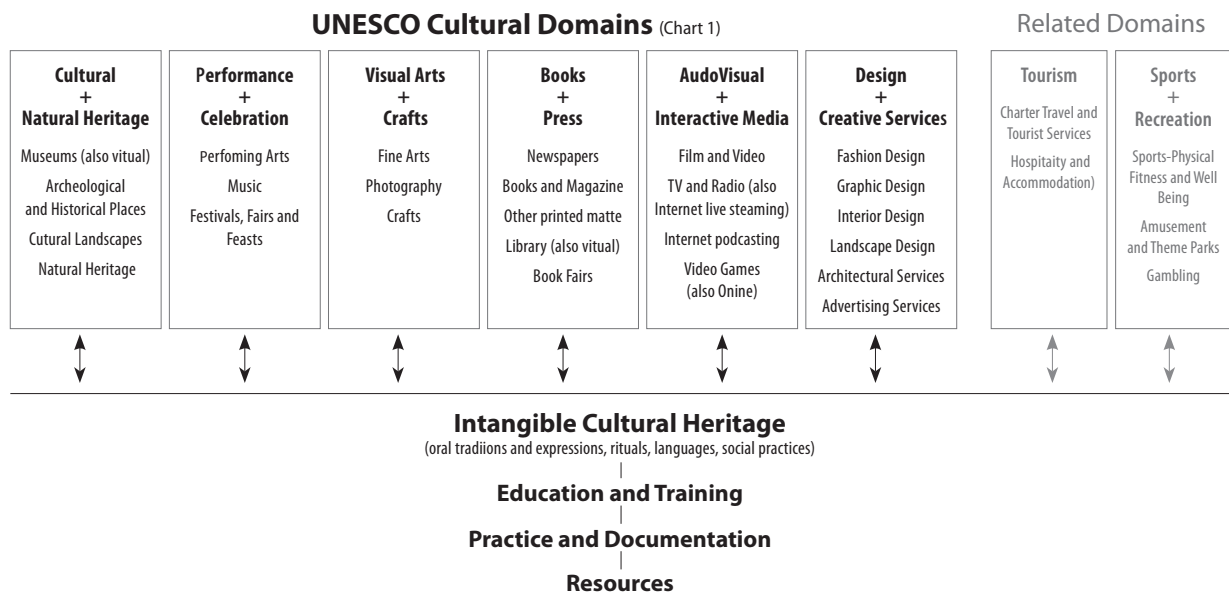
The incorporation of Tasmanian Aboriginal history, themes, creative interpretations, and language are intrinsic to the identity of the site. These elements should only be developed through direct engagement with the Tasmanian Aboriginal Community, a foundation to support any development on the site, including the stadium and Antarctic research facility.

# Cultural Domains

In representing the diverse responses, we received and to reflect the fact that many shared similar needs, concerns, and values, we have suggested a number of specific opportunities and present them through the lens of recognised UNESCO cultural domains.

The cultural domains represent a common set of culturally productive industries, activities and practices that can be grouped under activities and needs. They are:

- Cultural and Natural Heritage.
- Performance and Celebration.
- Visual Arts and Crafts.
- Books and Press.
- Audiovisual and Interactive Media.
- Design and Creative Services.



While primarily used for data and statistical considerations, the domains provide a useful and agreed method of capturing key elements of cultural and creative activity whilst retaining recognition of artform and practice requirements.

Notably, these domains do not distinguish between commercial, for-purpose and community activity recognising the potential for a range of economic and cultural experiences presented within the same domain.

Particularly relevant to the Macquarie point redevelopment is that these domains sit in conjunction to and within the context of Tourism as well as Sports and Recreation, recognising the implicit correlation between cultural activity and tourism and visitation, and sports and recreation with celebration and expression. If nothing else it suggests (as demonstrated by international practice) that cultural activity, tourism and visitation and sports and recreation are fundamentally compatible partners in infrastructure development.

These categories as generalities, all engage with, but are distinct from, community specific domains, described by UNESCO as 'intangible, cultural domains. These are particularly relevant to any future development or overlay of Tasmanian Aboriginal culture, expression, and dialogue on the site as they are in many ways the unique patina of the community: The intangible domains are recognised as:

- Oral traditions and expressions.
- Performing arts.
- Social practices, rituals, and festive events.
- Knowledge and practices concerning nature and the universe.
- Traditional craftsmanship.

Finally, it is recognised that all these domains engage with, support and benefit from broader social and commercial functionalities, education & training, creative practice & documentation, and Resources.

This framework is an effective means to describe possible scenarios for the planning and development of Macquarie point, recognising that the strong and obvious correlation between 'cultural work', tourism, sports and intangible cultural practice is substantively a description for the precinct. It also points to the opportunity to 'stack' cultural experiences, facilities, and work.



# Developing Opportunities

Our consultation with stakeholders prompted a rich variety of responses, reflecting the needs of different art forms, organisational scale, and potential vision/s for the precinct. However, there was a great synergy across many we spoke to who were optimistic about two goals for the precinct:

1. The creation of an iconic and innovative connected hub of creative energy, bringing together culture with science and sport, to engage with a broad demographic.
2. The development of new cultural infrastructure that brings Tasmania up to the standard of offerings provided by other states in Australia regarding performance venues and making spaces, as well as creative and learning experiences for children, families, and young people.

The following contains suggestions for specific elements that are viable, well supported, and worthy of further investigation. They are offered without any constraint of build or operation, rather reflect, as per the brief, the needs and ideas of the cultural sector distilled into some workable and definable concepts.

These proposals can be broadly described as:

- **An icon 'arts' development.**
- **A contemporary music hub.**
- **A creative makerspace.**
- **A children and family artspace.**
- **A gaming and enterprise / digital screen hub.**
- **A concert hall / prestige capacity performance venue.**

Finally, to effectively present the concept each opportunity is described with an 'elevator pitch' – including for some a fictitious name, to help suggest the potential vision. These are only intended to illustrate a potential facility and should not be seen as definitive interpretations of the ideas contained therein.

## Relevance to U.N.E.S.C.O. Cultural Domains

The UNESCO domains (including sports and tourism) have been used as measures against proposed opportunities and needs, to help consider the possible impact, contribution, public value, and benefit of each suggestion against the broad definition of 'culture'.

The base map opposite will display coloured sections indicating the areas and degree achieved by each proposal.

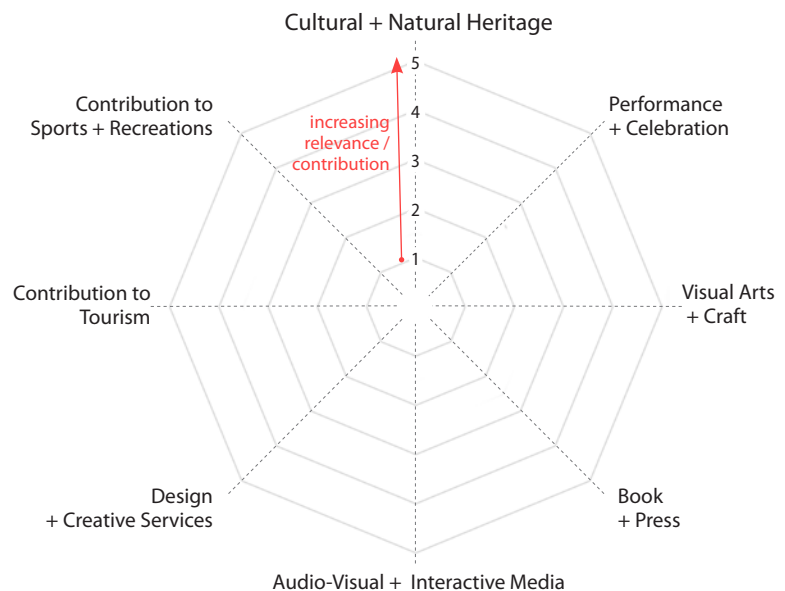


Chart 2: Generic Scale for Cultural Domain response



## Iconic Multipurpose Arts Centre

There was strong support for the development of a signature facility that attracted as much for its imposition and engagement with the landscape as it did for its content, possibly being seen as the public gateway to the precinct and the stadium. This facility was mainly seen as a visual arts and exhibition space, addressing the state's lack of fit for purpose facilities in this regard as well as animating and activating the precinct through the use of exterior digital projection and screens.

The opportunity to frame this as a public face to the site's Antarctic research activities was also seen as a potential opportunity, especially being a direct opportunity for inbound tourism throughout the 'cruise' season.

Possibly operated as a satellite facility for the Tasmanian Museum and Art Gallery, the facility could house curatorial facilities and exhibition spaces that could address significant presentation and administrative gaps for that organisation as well as provide corporate event and function spaces that engage with the waterfront and precinct.

This facility also provides great synergy with the neighbouring School of Creative Arts and Media in the development and presentation of programs for education and activation.

### Key requirements:

- Iconic / signature design.
- Contemporary Exhibition gallery with multiple galleries including a fit for purpose touring exhibition Gallery (1000m<sup>2</sup>) designed to meet 'Bizot Green' standards.
- Additional contemporary art spaces for state's collection, curated programs and complimentary arts presentations and performances.
- Presentation hall for launches and events.
- Rooftop bar / dining and functional smaller events spaces.



Figure 2: Singapore Science and Art Museum



Figure 3 : Soweto Theatre, Johannesburg Photo: Peter Hassall

## The Elevator Pitch

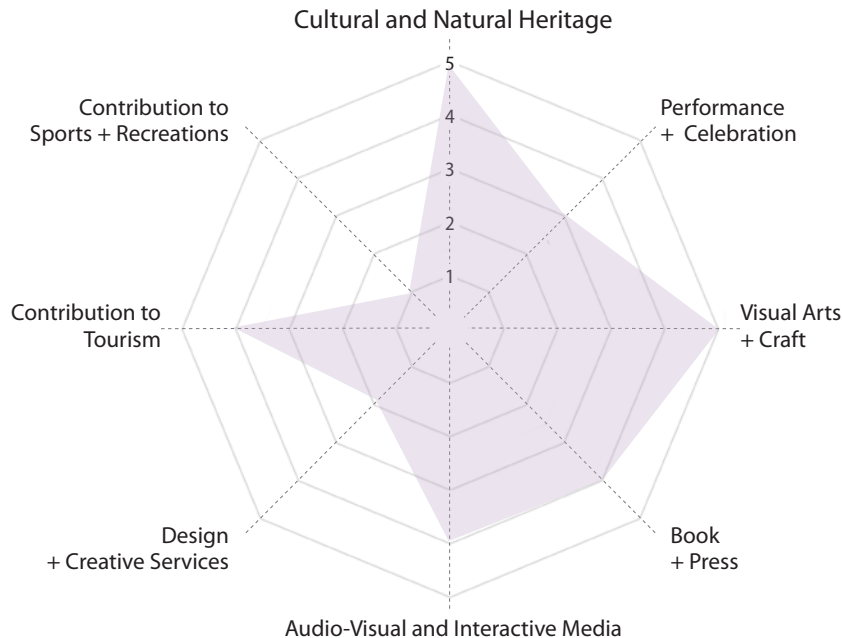
*An iconic new multipurpose arts centre will form the centrepiece of the new precinct, boasting a distinctive design that reflects innovative aesthetics. This remarkable structure will house TCAM: Tasmania Contemporary Arts and Media – a Contemporary Exhibition gallery, featuring multiple galleries, including a specialised touring exhibition space covering 1000m<sup>2</sup> and aligning with 'Bizot Green standards', underscoring its commitment to sustainability. The building will be home to a permanent collection of contemporary arts and will also offer a platform for temporary touring exhibitions and a curated gallery showcasing local experimental works.*

*Emphasising safety and access, its exemplary design incorporates visual arts working spaces and studios for up to 10 resident artists, embracing mediums like painting, sculpture, printmaking, and textiles.*

*Alongside its artistic offerings, the building will house practical amenities like a dining area and cafe, a bookshop, and family workshop spaces. Adding to its versatility, the building will encompass a multipurpose presentation hall, catering to a diverse range of events and performances from literature launches to corporate events.*

*This iconic structure in the arts precinct perfectly balances artistic creativity and sustainable design. It is poised to become a significant cultural cornerstone, enriching Tasmania's creative scene and engaging audiences from across the globe.*

**Icon Exhibition Development – U.N.E.S.C.O. Cultural Domains** (Chart 3)



## Analysis

A development of this kind would have strong benefits for the presentation and engagement with Cultural and Natural Heritage, Visual Arts and Crafty practice and presentation, Audio Visual and Interactive Media works, Publishing and Tourism. It would support the needs of the general community and be especially inviting for families and young people, especially with any incorporation of Antarctic and Tasmanian Aboriginal interpretation and engagement exhibitions. It would be a day 1 or 2 site for visitation and tourism.

## Contemporary Music Hub

The development of a Contemporary Music Hub addresses significant infrastructure gaps in the region and is seen to be complementary with the development of the stadium. Capitalising on the opportunities to grow Hobart's Nighttime Economy, a Contemporary Music Hub provides after-dark activation all year round and would not be constrained by issues such as noise that could limit other areas of work within the site.

The Hub is best considered as a cluster of smaller compartments and facilities, possibly redolent of the current Hobart Brewing / Red Shed use of space, which contains multiple levels and entry points. At the heart of the Hub is a central, flexible performance space that can support live music and events of between 400 and 600 people. This is a venue capacity that is currently lacking in the region and needed by performers, promoters, and festivals.

Forming part of the cluster, in the footprint of the stadium, would be permanent affordable rehearsal studios, which do not currently exist in Greater Hobart, as well as backline hire for working musicians. A Sound Lab would provide a link between music and technology, providing production studios for writing, recording, and teaching.

Crucially this facility would provide working spaces for music sector organisations and small businesses as well as offering a 'home' for Hobart's community radio station – potentially supporting broadcast content (and podcasts et al) to be generated from the live programs in real time, and for industry training and education to be presented in an accessible space.

It would also function as a substantial resource and attractor for Hobart's young people, providing a tactile and accessible precinct with focus on music pathways and engagement that is not serviced by the commercial sector.

### Key requirements:

- Rehearsal rooms and production studios.
- Flat floor, 400 – 600 seat cabaret live music venue, providing flexible usage for festivals and events.
- Small live music venues i.e., Roof-top Bar.
- Working spaces for music organisations and small businesses.
- Broadcast and training facilities.



Figure 4: Section 8, Naarm / Melbourne



Figure 5: Soundlab at the Museum of Pop Culture, Seattle

## The Elevator Pitch

*Nestled within Hobart's new stadium, the central music precinct aims to be a hub for the local music culture, nurturing creativity, collaboration, and entrepreneurship.*

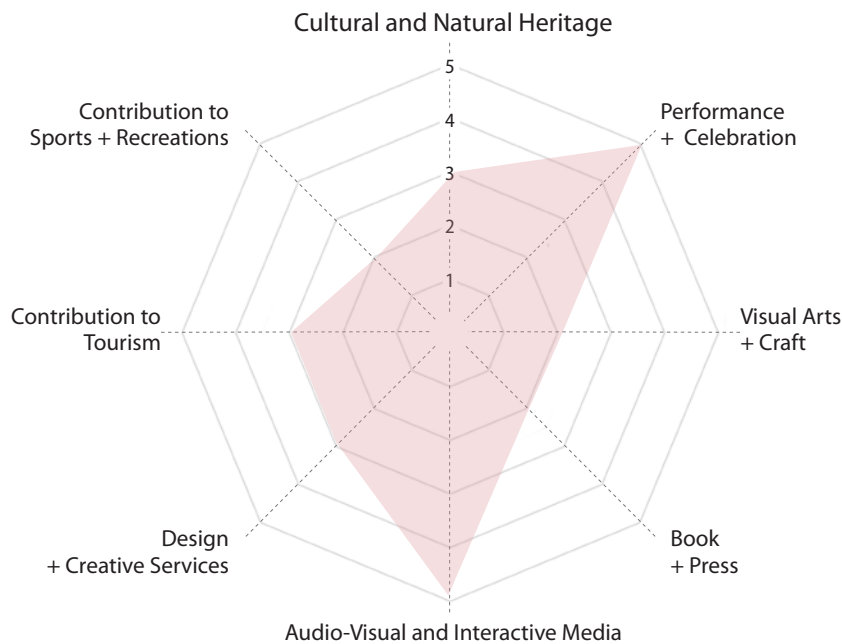
*Equipped with affordable rehearsal studios for solo artists, singer songwriters and bands of all sizes, it will also feature performance spaces, recording rooms, coworking desks, and a continually changing music program.*

*The 400 – 600 seat cabaret venue will host live jazz and contemporary music, while an expansive indoor atrium and rooftop Music Lounge will offer flexible event spaces with stunning views.*

*Music Tasmania will headquarter here, offering industry advice, training, and collaboration opportunities. The precinct will also include specialised spaces for music, composition, radio, and podcasting, with live broadcasts connecting Hobart's music to a wider audience.*

*An interactive Sound Lab will marry music and technology, fostering skills and creativity. Emphasising youth involvement, the hub aims to be an ignition point, creating a thriving ecosystem that supports and amplifies Hobart's music industry, transforming the precinct into a lively cultural destination day and night.*

**Contemporary Music Hub – U.N.E.S.C.O. Cultural Domains** (Chart 4)



## Analysis

A development of this kind would have strong benefits for Presentation and Celebration, Audio Visual and Interactive Media works, and Tourism. The analysis suggests that it is a niche component, but one that provides an effective commercial opportunity and visual activation and strong potential engagement with education and training.

## Creative Makerspace

Possibly the most frequently expressed need was for a facility that could address the lack of bespoke rehearsal and studio facilities in the state. This is a space primarily for making and developing work, be it Visual Arts, Theatre, Dance or Writing and is a requirement for commercial and professional productions and presentations as well as education and training requirements in the region.

Dedicated working and rehearsal spaces have a demonstrated longevity within 'artshouse' complexes that provide publicly accessible and visually engaging ground floor retail, commercial and exhibition spaces with less public smaller working spaces suited to projects and 'office' orientated requirements within the complex. Design requirements allow many of these spaces could be incorporated into the frame of the Stadium, providing some efficiency in design and space utilisation.

Additionally, these facilities can support ad hoc meetings and small to medium conference requirements having the ability to offer a range of spaces and environments on one site. While performing arts focused rehearsal facilities are most effective when at ground level, dance studios and some artists' studios can occupy the upper floors of buildings quite successfully allowing a layered facility. Once again, the collocation of a facility with the University of Tasmania School of Creative Arts would provide a clear pathway from tertiary learning to professional work, especially in design and art.

Finally, while Salamanca Arts Centre has historically fulfilled some of this role, the site is increasingly constrained for professional usage, access and facilities as the precinct becomes increasingly focused on tourism through artisanal retail food and beverage outlets. Echoing an earlier observation however this is not to replace the role of the Salamanca precinct, but to provide something that complements the activities already in that area.

### Key requirements:

- 2 dedicated rehearsal spaces for performing arts.
- 2 dedicated spaces for dance performance (and musical theatre).
- Visual arts working spaces.
- Literature and writing office & spaces.
- Residential studio.
- Administration space for cultural organisation.



Figure 6: Jam factory Adelaide



Figure 7: King Street Arts Centre, Perth

## The Elevator Pitch

*The proposed precinct envisions an integrated 'maker space' that serves as a dynamic hub for artistic exploration and collaboration. This multifunctional space will seamlessly accommodate diverse creative practices, promoting interdisciplinary interactions and fostering innovation.*

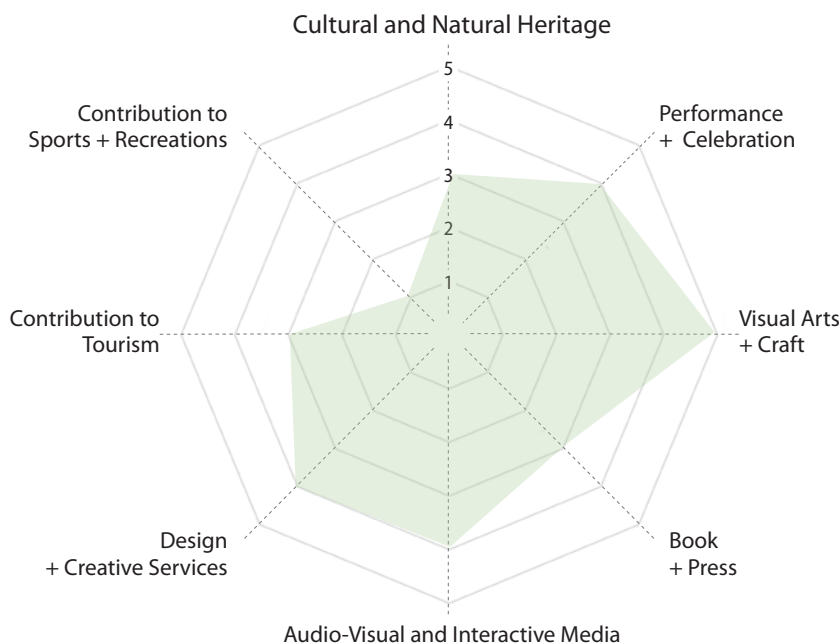
*At the core of this space are two dedicated rehearsal spaces for performing arts and two specialised dance performance spaces, equipped with 20 X 20 m sprung floors, natural lighting, and passive environmental control offering the necessary facilities for dynamic choreography and captivating stage productions.*

*The 'maker space' will also boast dedicated areas for visual arts, allowing painters, sculptors, and other visual artists to engage in their creative processes. Literature and writing will have a dedicated office and spaces, nurturing the written word and providing an inspiring environment for authors to bring their stories to life.*

*A residential studio will provide artists with a vibrant retreat for immersive creative endeavours, fostering artistic growth in a focused setting. Administration space for cultural organisations will ensure efficient management and coordination of the vibrant activities taking place within the precinct and beyond.*

*Overall, the integrated 'maker space' in the cultural arts precinct will be as transparent as possible, so the 'making of the art' is also something to watch and enjoy. It will serve as a nexus of artistic exploration, collaboration, and innovation, uniting various disciplines under one roof and enriching the creative landscape of the entire community.*

**Creative Maker Space – U.N.E.S.C.O. Cultural Domains** (Chart 5)



## Analysis

A development of this kind would have strong benefits for Presentation and celebration, Visual Arts and Craft Audio Visual and Interactive Media works, Design and Creative Services and some benefits (through potential retail and cafe opportunities) for Tourism.

## Children and Family Artspace

The greater Hobart region provides very little dedicated space for children and families, with experiences limited in the most part to ad hoc programs and (sub) urban recreation sites (noting that there is not even a playground in the central city). The engagement with this cohort provides a substantial and sustainable catchment for patrons, accessing intergenerational and educational groups alike as well as being a primary destination during holidays. Extending the concept of an 'Artspace', this facility could also support the activation and presentation of themes, work and stories derived from Antarctic research and our cultural heritage through permanent exhibitions and 'discovery centres' – right down to the concept of a 'Questacon for Antarctica' with virtual digital galleries linking to the Australian Antarctic Division's working sites in Macquarie Island and Antarctica.

Finally, the site could also effectively become the home for Terrapin Puppet theatre, providing that company with a combined workshop, rehearsal, training, and administrative site, effectively using one of the country's leading developers of object base theatre as an anchor tenant and highlighting the design and making of puppets and objects through a living gallery workshop.

### Key requirements:

- Unique arts making space workshops for children and families.
- 3 large, dedicated spaces for all kinds of creative art workshops.
- Small performance space for flexible family performances.
- viewing area, exhibition gallery and artist in residence studio.
- Children's publishing hub.
- Administrative offices.
- Home for renowned theatre Terrapin Puppet Theatre including administrative, design, and rehearsal facilities.



Figure 8: National Arboretum - Acorn Play Space



Figure 9: Artlab - Queens Museum New York

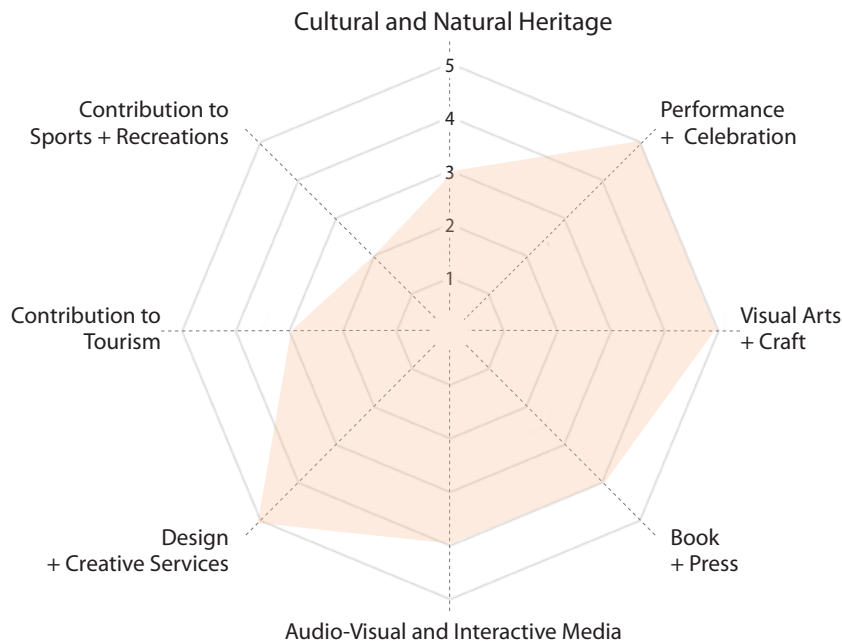
## The Elevator Pitch

*Introducing ARTantic, a dynamic new arts space designed to ignite creativity and connection for children and families. Our unique workshops offer immersive arts-making experiences year-round that foster imagination and hands-on exploration. With three expansive dedicated areas, ARTantic cater to a wide spectrum of creative endeavours, providing a platform for diverse art workshops that empower both young and old to unleash their artistic potential.*

*Beyond workshops, ARTantic's intimate performance space hosts flexible family performances, creating memorable moments where creativity comes alive. A viewing area and digital exhibition gallery serves as a canvas to showcase the family creations and a specialised and unique publishing hub spreading the words of the kids! Administrative offices house a dedicated core team of 10, ensuring seamless operations and an enriching environment. Furthermore, an artist-in-residence studio provides a haven for creators to cultivate their craft while connecting with the vibrant, diverse, and growing community of young people.*

*ARTantic will become the home of Terrapin Puppet Theatre with administrative, design, and rehearsal facilities into one seamless hub. The world-renowned work of this company will offer an exciting and unique home to puppetry in Australia. It will also house a professional development arm supplying arts teaching training across the state.*

**Children and Family Centre – U.N.E.S.C.O. Cultural Domains (Chart 6)**



## Analysis

A development of this kind would have strong benefits for Cultural and Natural Heritage, Presentation and celebration, Visual Arts and Craft, Book and Press, Audio Visual and Interactive Media works, Design and Creative Services and some benefits (through potential retail and cafe opportunities) for Tourism as well as potential engagement with the sports and recreation domain (through the play, activity, and wellbeing).

It is suggested that on these measurements alone this facility has the potential to have the broadest engagement with all cultural domains.



## Gaming and Enterprise Hub

More than a co-working space and a place for 'gamers', a development of a Games and Enterprise hub in Macquarie point is ultimately a large flexible working environment that supports the development, design and marketing of digital solutions, functionalities, and entertainment to a global market. A facility would bring substantial benefits and opportunities to the site and the city, signalling an invitation to developers and producing companies looking for new opportunities, markets and ideas as well as harnessing a new economic activation for the region. Tapping into existing international programs, networks and requirements, the development of a facility of this kind also creates a range of potential benefits and collaborative opportunities by connection designers and programmers with Antarctic, environmental and climate research, Health delivery and allied health practices and research (located at Royal Hobart Hospital and the Menzies Centre) and Education (the University of Tasmania being a key partner in the development of the hub), as serious 'gaming' seeks to create new approaches and augmented interactions with critical research, industry, social engagement and health delivery. Leveraging potential federal and commercial regional incentives & operational concessions, this facility has the potential to provide an economic underpinning for the development of the site, through a resident workforce of up to eighty people. Further resourcing of a dedicated production studio supporting live and MOCAP (Motion Capture) requirements for visual content development could equally support Tasmania's commercial film sector and performing arts community.

Finally, the 'gaming' community is the only sector that could feasibly make use of the stadium facility, through the development of 'e-sport' tournaments, regularly run in Melbourne and Sydney for local and international audiences (primarily from S.E Asia) of up to 6000 people per tournament,

Unlike other potential opportunities for the site, the gaming hub has limited public activation potential outside management and curation of digital content within the precinct. This suggests that any development of this nature should be in association with more public facing developments. As such it needs and operation is highly compatible with other proposed elements of the site, including the stadium.

### Key requirements:

- Flexible working space – 1000m<sup>2</sup>.
- Digital production space / studio.
- Sound stage / AI hub (500 m<sup>2</sup>).
- Short term production offices / screen postproduction.
- Interactive media for precinct.
- Training hub - connection to international workforce.
- Connection to the stadium for E-sports events.



Figure 10: Fusion Arena, Philadelphia



Figure 11: Yagan Square - Ramus Studio

## The Elevator Pitch

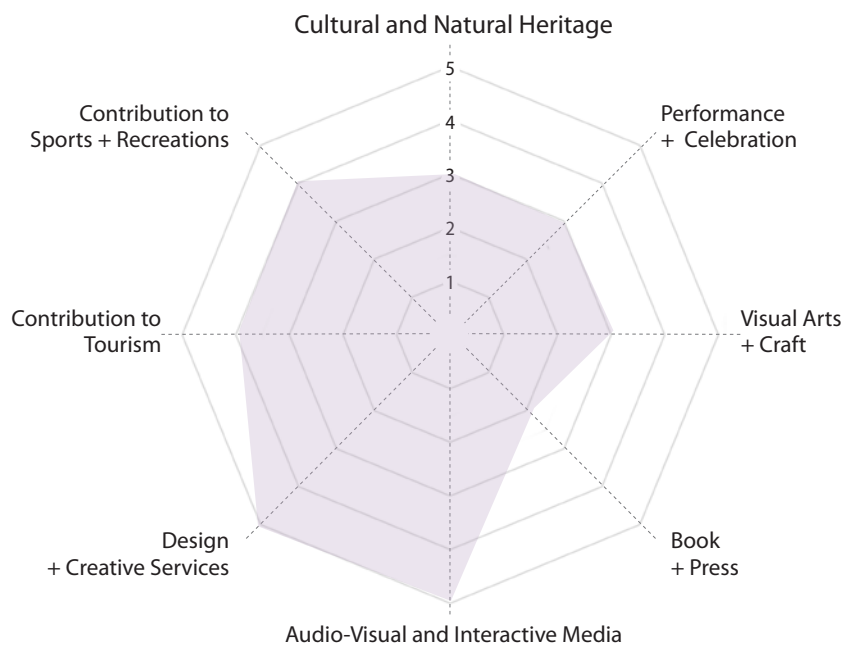
Hobart's 'HarborTech Nexus' (HTN) stands as a testament to innovation, bridging the gap between the city's maritime legacy and its burgeoning technological future. Positioned on Hobart's picturesque waterfront, this hub offers a fertile environment for the development of gaming, AI, and digital content.

Built with an eye towards fostering creativity, HTN provides customised studios and workspaces for designers, programmers, and digital creators. Within its walls, innovative ideas become reality, forging an interactive and engaged future.

HTN's facilities are robust and thoughtfully designed. Multiple and secure gigabit connections ensure seamless online collaboration. The 1000m<sup>2</sup> central working area provides hot desks, collaborative spaces, and private areas for around 80 individuals, promoting both synergy and concentration. A state-of-the-art 500m<sup>2</sup> studio, equipped for digital capture and soundstage recording, caters to MOCAP and traditional screen requirements. The hub also includes short-term office spaces for visiting companies and productions, allowing for transient collaboration and innovation. Management and curation of video and digital displays around the precinct enhance the site's visual appeal, while training, education, and presentation facilities create opportunities for knowledge sharing through conferences, gamers conventions, and industry development events.

HarborTech Nexus not only supports the growth of Hobart's digital industry but also serves as a symbolic gateway, connecting Hobart to the ever-evolving online world.

**Gaming and Enterprise Hub – U.N.E.S.C.O. Cultural Domains** (Chart 7)



## Analysis

A development of this kind would have strong benefits Audio Visual and Interactive Media works, Design and Creative Services, with some contribution to Tourism, Sports, and Recreation and slightly less to Cultural and Natural Heritage, Performance and Celebration, Visual Arts and Craft and Publishing. It would supply some attraction for young people and have strong linkages to education.

## Concert Hall

While only noted by a few people and organisations through the consultative stage, there was nonetheless a recurring conversation around the development of a large-scale Concert Hall or event space that supplied a capacity currently not supported in the state. This conversation has been a recurring theme of the event and entertainment sector for a while recognising that Hobart's population and inbound tourism / event market has proven capacity to support status events. Fitting in above the Wrest Point Casino Showroom and proposed developments at the Royal Agricultural Society Showground's and MONA, but smaller than the Derwent entertainment centre, this facility would ideally house between 1500 and 1800 people, not require the exacting acoustic profile of the Federation Concert Hall and provide a range of seating and standing configurations, primarily supporting contemporary rock and orchestral events, but with the opportunity for Comedy, theatrical performances and oratorio. Notable advocates for this facility included the TSO and Festival and event producers. All noted that current venue capacities (of around 1100 people) are increasingly economically unviable, and all require a capacity that can produce efficiencies of scale in operation and opportunity, which are accessible and can meet the demands and expectations of larger touring events. Further consultation suggested that demand would amount to 15+ event nights per year from 3 organisations, with an acknowledgment from other presenters that a facility of this scale would attract some demand from comedy and touring events of scale. Similarly, it was suggested that such a facility would meet the latent demand for graduations, conventions and other events that required a flexible and accessible space, pointing towards the potential for enough usage to warrant further investigation.

### Key requirements:

- 1500 – 1800 seat flexible concert venue.
- Potential for other theatrical / comedy / oratorio performance.
- Available for presentation / conference and education.
- Functional design incorporating traditional and hybrid modes of performance, possibly incorporated into stadium structure.
- Accessible incorporating meeting places, bars, and dining.



Figure 12: City Recital Hall, Sydney



Figure 13: City Recital Hall, Sydney

## The Elevator Pitch

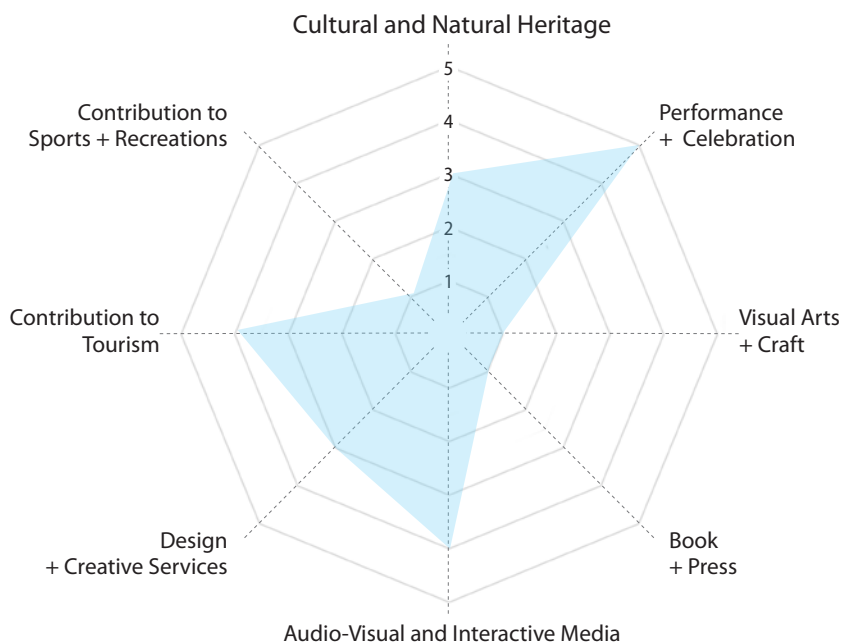
*As part of the dynamic Redevelopment of Macquarie Point, a new purpose-built concert hall has been unveiled, presenting a modern addition to Hobart's cultural landscape. Overlooking the bustling working Ports, this facility stands as the state's largest and best-equipped concert venue, catering to a diverse array of performances and events.*

*With the capacity to accommodate 1500-1800 people, this flexible concert venue is designed to host contemporary rock shows, comedy gigs, orchestral events, and even Oratorio performances. Its adaptability also lends itself to corporate presentations, conferences, and graduation events, reflecting a multifaceted approach to entertainment and professional gatherings.*

*The unique functional design of the venue allows for configurable spaces that can transform to fit traditional seating arrangements or a 'standing only' configuration for more casual events. This versatility ensures that the hall can resonate with various artistic and corporate needs, creating a dynamic and ever-changing environment.*

*Accessibility is a core feature, with thoughtfully designed meeting places, bars, and dining options enhancing the overall experience. Its strategic location, less than a 10-minute walk from Hobart CBD, adds to its appeal, making it a convenient and exciting venue that's poised to become a premier destination for both local audiences and visitors to Tasmania.*

**CONCERT HALL – U.N.E.S.C.O. Cultural Domains (Chart 8)**



## Analysis

A development of this kind would have strong benefits in the domains of Performance and Celebration, some contribution to Tourism, Sports, and Recreation and Audio-Visual and Interactive Media. It is suggested that it would have viable economic potential and sustainability, and despite its limited engagement with other cultural domains would function as a significant attractor to the site.

# Suggested Model

While the previous models and opportunities reflect a rare blue-sky opportunity, given the overarching issues of budget, capacity, and potential site requirements the following is proposed as a workable synthesis of the opportunities and will in our opinion provide the most notable and beneficial contribution to the capacity and sustainability of the sector going forward, as well as providing substantial benefit for the local cultural, nighttime and visitor economies.

Reflecting the strong expressed need for affordable and accessible fit for purpose cultural and creative making spaces, our preferred model is a synthesis of the contemporary music hub and the creative makerspace. This will allow elements of other key requirements, including provision of Children and family friendly spaces, to be supported, without determining the entire *raison d'être* of the development. For the sake of brevity from hereon in we will refer to this space or opportunity as the Macquarie Point Arts Centre (MPAC). Again, it must be stressed that this is presented as a utilisation of space and potential usage, and not presupposing a particular physical structure.

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## The Macquarie Point Arts Centre

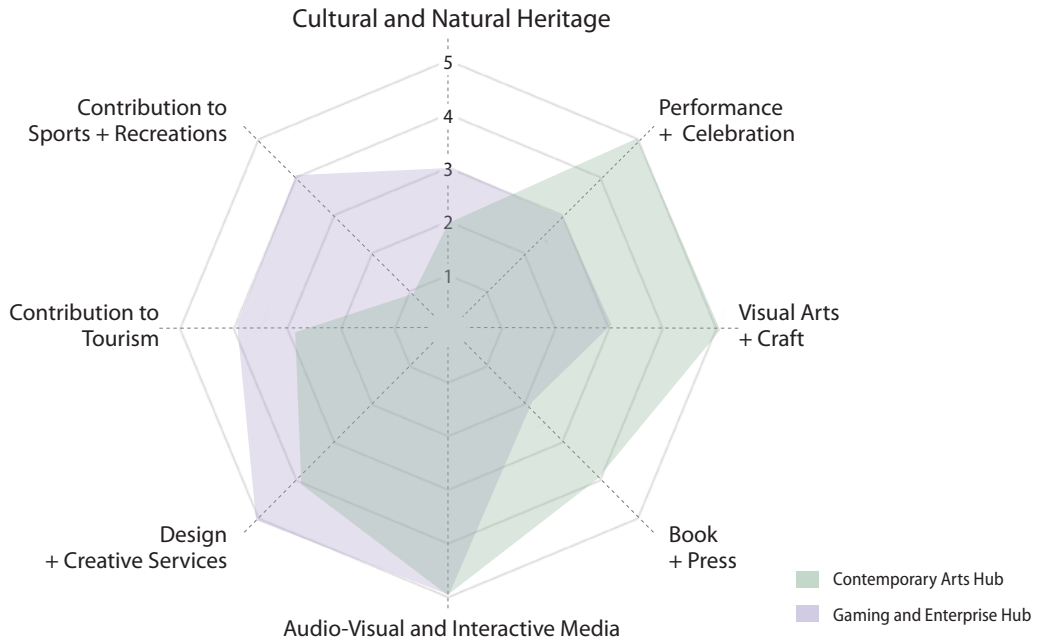
Synthesizing the key elements of the proposed opportunities, the development of an arts centre, primarily geared to the support and development of performing arts content (UNESCO Cultural domain of Performance and Celebration) addresses many of the underlying gaps in the current arts and cultural ecology.

This recommendation recognises:

- The development of the Antarctic research facility and Tasmanian Aboriginal Cultural overlay will best define the site and frame opportunities going forward. This suggestion will not dominate the public understanding of the site and its overarching themes.
- We consider the concept of the Gaming Hub well developed enough to be incorporated into any development area of the site, providing strong linkages into the visual activation of the site and the opportunity for ensuring a significant ongoing 'workforce' on the site, as well as its overall contribution to the states cultural and creative capacity. Its physical location within the precinct is therefore best handled within the overall master planning process.
- The connections to the University of Tasmania's School of Creative Arts and Media are an opportunity for the whole precinct – especially the ability to interleave the University's media, journalism, and screen curriculum within the contextual elements of Antarctic research, Tasmanian Aboriginal Culture and Sports and Events presentation. As such this is potentially a bigger and more strategic discussion than being focused on a single cultural facility.
- That any development of this nature must be balanced with 'ground floor' retail and Food and beverage experiences. This suggestion is also seen as the most compatible to the 24-hour life of the precinct as well as the most compatible (in space required and activation), with small – medium commercial operations.

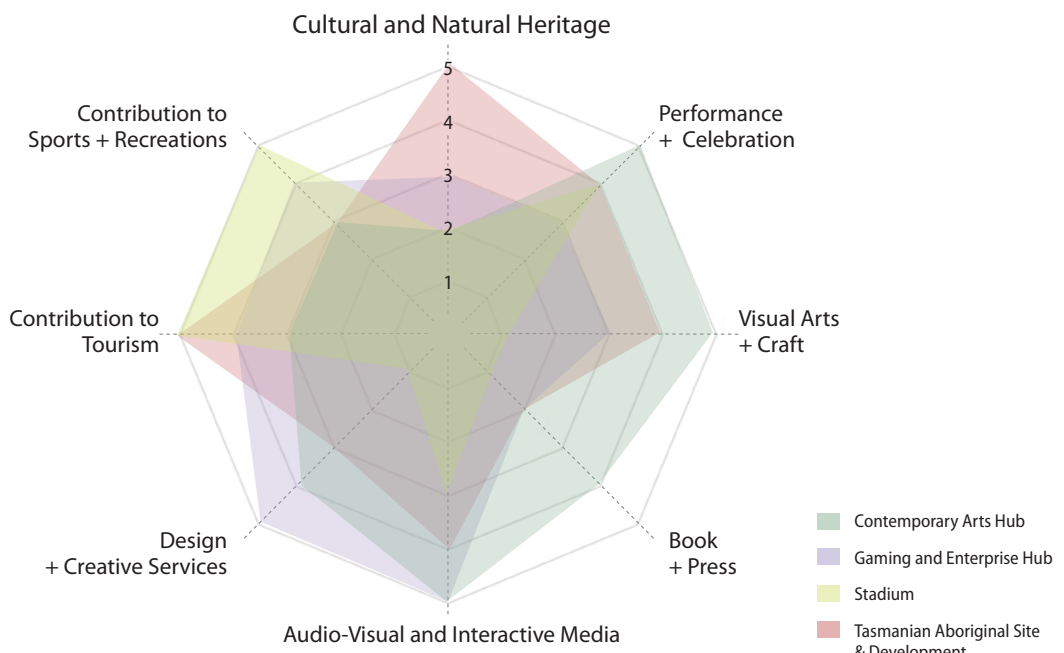
This synthesis resonates well against the UNESCO cultural domains, especially in connection with the development / inclusion of the Games / Enterprise Hub, providing a broad engagement with the recognised areas of cultural activity.

**Cultural Hub Makers Space & Gaming Hub** – U.N.E.S.C.O. Cultural Domains (Chart 9)



Further, with the inclusion of the stadium and the proposed development of the Tasmanian Aboriginal Truth and Reconciliation Park and associated facilities, it is suggested that the precinct would have strong engagement with all aspects of the cultural and creative life of the region.

**Proposed Precinct** – U.N.E.S.C.O. Cultural Domains (Chart 10)



# Required Facilities

The following section outlines a minimum requirement for the site, categorised over 3 levels of 'priority'.

These 3 levels add key elements and increasing levels of functionality and usability as well as helping define the nature of the facility and its ongoing sustainability. Additionally, the required space for the Gaming and Enterprise hub is included for reference.

Priority	Broad Description	Minimum Space allocated
A	Performing arts rehearsal facilities, functional storage and administration	1,334 sqm
B	Live music / cabaret venue, music sector administration, visual arts studio	963 sqm
C	Additional administrative space, visual arts exhibition, external events stage	1,220 sqm
	Minimum allocated space (excluding circulation and service requirements)	3,517 sqm
	Contingency (10 %)	352 sqm
plus	Estimated space required for games / enterprise hub	1,000 sqm
	<b>Estimated total space required</b>	<b>4,869 sqm</b>

Table 1: Estimated space requirements.

It is suggested that this facility could effectively be stacked over 3 or 4 floors, reducing the required footprint considerably. Based on the above and using a current national average for civic facilities these combined options can have a indicative construction cost (excluding any other associated costs) of between \$12 and \$30 million

Priority	sqm	Rate per sqm (\$000's)								
		2.50	3.00	3.50	4.00	4.50	5.00	5.50	6.00	6.50
A	1,334	3,335	4,002	4,669	5,336	6,003	6,670	7,337	8,004	8,671
B	963	2,408	2,889	3,371	3,852	4,334	4,815	5,297	5,778	6,260
C	1,220	3,050	3,660	4,270	4,880	5,490	6,100	6,710	7,320	7,930
Contingency	352	879	1,055	1,231	1,407	1,583	1,759	1,934	2,110	2,286
Subtotal	3,869	9,672	11,606	13,540	15,475	17,409	19,344	21,278	23,212	25,147
Games Hub	1,000	2,500	3,000	3,500	4,000	4,500	5,000	5,500	6,000	6,500
Total	4869	12,172	14,606	17,040	19,475	21,909	24,344	26,778	29,212	31,647

Table 2: Indicative national average construction costs per sqm

Note: Table 2 provides a very coarse indication of construction costs only. The current estimated construction cost for civic facilities of a high finish within Sydney or Melbourne is approximately \$2700 – \$3000 per sqm with a variation of up to 30 %. Recognising the higher cost of construction in Hobart, Table 2 provides a variation of up to 250 % on average construction costs.

## Priority A

	Description	W	D	H	sqm	Details	Examples
Music	Music rehearsal (large)	7	7	4	49	Acoustic isolation, ventilation, limited external visibility, access to loading bay.	For larger ensembles and visiting / touring artists.
Music	Music rehearsal (med) X 2	6	5	4	30	Acoustic isolation, ventilation, limited external visibility, access to loading bay.	Local ensembles.
Music	Music rehearsal (small) X 3	5	4	4	20	Acoustic isolation, ventilation, limited external visibility.	Small ensembles.
Performance	Performance rehearsal 1	18	18	6	324	Wooden (not sprung floor), suspended weight bearing grid at 5m, air-conditioning, heating and ventilation, inbuilt PA (reinforcement) system, access to loading bay.	For theatre, physical theatre rehearsal, some presentation, meetings and showings.
Performance	Performance rehearsal 2	18	18	4	324	Wooden sprung floor, mirrors and bars, curtains, opportunity for natural daylight, curtains, 4 portable mirrors, 2 speakers, 6 benches, lighting tracks with the capacity to suit 25 – 30 dancers.	For dance, contemporary performance and movement needs.
Shared	Meeting room	10	10	4	100	5 tables, 50+ chairs, air-conditioning and lighting tracks.	Multipurpose meeting room for tenants and external usage.
Shared	Equipment locker room	10	10	4	100	Storeroom for rehearsal spaces / backline access to loading bay.	Provide the ability to securely store tenants and users' equipment (in cages).
Shared	Utility rooms / personal lockers	10	10	4	100	Dedicated spaces for users' requirements / storage of personal items, etc.	Provide the ability to securely store both personal objects (lockers).
Admin	Offices (admin 1)	6	6	4	36	Standard office / windows and natural light .	Administration facilities / site management
Admin	Offices (admin 2)	5	6	4	30	Standard office / windows and natural light .	Administration facilities / external tenant.
Shared	Storage facility	5	5	4	25	Storeroom and IT services.	
Shared	Common room	12	8	4	96	Shared common room.	
Shared	Loading bay	10	10	n/a	100	Efficient access and parking for loading and unloading – connection to rehearsal rooms, and venues at correct level or via suitable lift.	

Table 3: Category A Priorities - Recommended Development



## Priority B

	Description	W	D	H	sqm	Details	Examples
Shared	Meeting room small	6	4	4	24	Large table – 12 chairs, whiteboard etc – natural light.	
Visual Arts	Painter studio x 3	10	6	6	60	Washup area, heating, daylight, internal moveable walls, ventilation.	
Events	Live music venue	20	20	4	400	Capacity for 500 standing / 250 seated/ cabaret, flexible staging. basic lighting grid, 2 X dressing room, 1 x green room, loading bay and street access, acoustically suitable for live amplified music, access to loading bay.	Bar and food facility could be run commercially or in partnership.
Events	Bar	8	7	4	56	Bar, fridges, service area and wet / dry store access to loading bay.	
Events	Commercial kitchen / caterers prep area	7	4	4	28	Benches, sinks, storage and power supply – access to access to loading bay.	
Events	Green room	10	10	4	100	Kitchenette, natural lighting – (access to private exterior space).	
Events	Dressing room X 2	5	5	4	25	Toilet / shower	
Music	Radio station production	12	10	4	120	Open plan office.	
Music	Radio station administration	8	5	4	40	Open plan office, natural lighting.	
Music	Radio station broadcast studio	8	5	4	40	Acoustic treatment	
Shared	Teaching space / learning	7	10	6	70	Open plan teaching / zoom facilities / white boards / desks – natural lighting.	Engagement space used for public engagements and education program for schools.

Table 4: Category B Priorities - Recommended Development



## Priority C

	Description	W	D	H	sqm	Details	Examples
Admin	Offices (admin 3)	5	6	4	30	Standard office / windows and natural light.	Administration facilities / external tenant.
Admin	Offices (admin 4)	5	6	4	30	Standard office / windows and natural light.	
Events	External stage / venue	20	20	n/a	400	Potential connection to interior event space, shared facilities, fixed box truss, stage protection, power access to loading bay.	Connection to internal venue / stage.
Visual Arts	Wet materials / 3d studio x 2	10	6	6	60	3 phase power, concrete floor, ventilation.	
Visual Arts	Exhibition gallery small	10	10	6	100	Informal space, skylights, public access.	Designed for local art exhibitions.
Visual Arts	Exhibition gallery medium	20	30	6	600	No windows, public access, skylights, temperature control.	Able to show touring exhibitions.

Table 5 : Category C Priorities - Recommended Development

NOTE: • All space allocations are provided as guidance only and are at the maximum estimated space required.

- This estimation does not include circulating space, Foyers, toilets, Service spaces and other amenities required by the proposed usage.
- Any development of the above is considered to have sympathetic and complimentary developments, including cafés, clubs and niche retail experience that engage with the possible diverse range of tenancies, and well as the narrative themes of sporting events, Tasmanian Aboriginal Culture and Antarctic research.
- It is assumed that corporate and commercial facilities, such as convention and presentation facilities may be developed within the stadium footprint.



## Management Structure

The effective management of a facility as proposed is critical to many aspects of the sustainability of the venue. Within this remit the financial sustainability is only one of the key requirements, the others being accessibility and diversity of use. This latter point is especially critical as it considers the need to manage a wide range of tenants and 'budgets' holistically, as the facility can support a range of commercial, for purpose and community requirements. It is the ability to mix this usage that will add to the overall vibrancy and usability of the site.

Given this need to operate over a range of tenants and activities, it is anticipated that there would need to be a series of ongoing subleases for fixed tenants as well as short term and ad hoc hire management. It is also possible that a full site could have several effective management options. It is assumed however that any management of the proposed facilities or resources would in some capacity engage with or report to the overall precinct management as well as have some access or connection to the operational and scheduling activities of the proposed Stadium, Antarctic research facility and Tasmanian Aboriginal cultural facilities, to help create a cohesive approach to precinct management.

Finally, it should be noted that the operation of rehearsal and practice studios has limited scope for return for a Commercial operator. Large music rehearsal rooms (for an example) are \$100 – \$150 per full session. The opportunity therefore within a 'multiplexed' facility is to ensure a constant usage rate over several spaces and operate with minimal staff overheads.

### **Option A: Extant Commercial Management**

The opportunity to engage commercial site management through Strata Management services or extant facility for any proposed facility has some merit in being able to maintain a wholistic view of the site and other commercial tenants. This option would:

- be a familiar management structure for commercial tenancies
- provide preexisting structures and resources for facility management, security, and maintenance
- provide a clear if 'heightened' financial envelope for operation
- require some deliberative or guiding framework for the management and engagement of not-for-profit / for purpose or subsidised tenants to ensure the required range of usages and tenant mix is maintained and supported.

### **Option B: Extant Commercial Management with cultural sector knowledge and experience**

This service could also be provided by specialised commercial facilities managers or specialised sector retailers who have a vested interest or experience in some or all the intended cultural and creative activity supported by the facility.

### **Option C: Extant Cultural Management**

Within Greater Hobart there are several cultural organisations that exhibit the knowledge, capacity, and current staffing structure to operate, promote and maintain the activity of the site. These organisations, while having varying financial capacities and operational remits have a demonstrated ability to operate within cultural facilities on behalf of the State Government, have a range of public facing governance structures to support operation and have a range of communication channels into the cultural and creative sector.

### **Option D: Bespoke Site Management**

The site could also develop its own tenant management body / company as a body corporate, including representatives from other site tenants (i.e., Stadiums Tasmania, Australian Antarctic Division) primarily geared to manage the asset on behalf of State Government. This would systematically replace Macquarie Point redevelopment as the site was developed. Examples of this structure can be seen in precinct management structures such as Federation Square in Melbourne, operated by Fed Square Pty Ltd.

### **Option E: Hybrid Site Management**

Finally, it should be noted that a hybrid model utilising aspects of the above could also effectively manage the site facilities, especially if it was overseen by a high-level structure such as Option D and management models were chosen based on the desired activity.

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## Impact on Night Time Economy

The Night Time Economy (NTE) involves social, cultural, and business activities that take place from 6 pm – 6 am. These activities broadly defined the NTE as leisure, study and work activities that take place outside of a person's residence after 6 pm:

*A wide range of services that meet the leisure, study and work interests and the wellbeing of visitors and residents seeking to use its various attractions. This involves social, economic, and cultural activities that take place from 6pm including retail, theatre, film, art, education, employment, restaurants, hotels, clubs, cafes, small bars, markets, sport, live music, concerts, festivals, and other events. It also involves day-to-day activities for residents; and getting to, from and around the precincts<sup>1</sup>.*

While there is a deep symbiotic relationship between the night-time and music and arts economy, Hobart is the only state capital without a dedicated NTE taskforce that can address issues outside of those driven by the Tourism Industry council or Tasmanian Hotels Association.

Recent reports benchmarking the NTE for capital cities suggest that employment in greater Hobart represents 14.9 % of all employment in the area. This is significantly higher than the Tasmanian and national average, being 9 % and represents (on census 2021 data) around 16,300 people employed directly within the NTE. This is also growing at up to 20 % per annum.

While Tasmania's economic reliance on tourism and visitation is well known, the contribution that the Hobart NTE makes to the regional economy is also emphasised, contributing \$780 million in 2021. As per the employment data, the contribution of the greater Hobart NTE was increasing at a greater rate than its national counterparts, with the volume of sales, employment and turnover all being consistently greater (as a percentage) than equivalent jurisdictions<sup>3</sup>.

Notably part of this growth also saw a shift from large venues to an increasing range of smaller venues (creating a greater increase in turnover rather than employment). Hobart also experienced – post Covid – the highest growth in entertainment venues (+12 %), seeing a shift from larger facilities to smaller niche facilities.

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3. <https://www.jordmayors.org/wp-content/uploads/2022/09/Measuring-the-Australian-NTE-2020-21.pdf>

The proposed facility, if sympathetically paired with retail and hospitality businesses (such as cafés and small bars and clubs) will have significant impact for the nighttime economy of the city, providing some rebalancing of live music and performance opportunities, while maintaining Hobart's reputation for niche and small to medium scale operations. The proposed facility would also provide a viable alternative to the Salamanca Precinct as well as complementing the City of Hobart's current strategy for nighttime activation in Mid-town and North Hobart.

By having a dedicated and recognised precinct for contemporary music activity, the site also encourages like-minded business to invest and or relocate in the precinct. This has been seen over the recent 2 decades with the development of Fortitude Valley, now regarded as Brisbane's contemporary music district as well as Victoria's recognition of St Kilda as that State's first 'Live Music Precinct'. That decision has the following aims and expectations:

- protect and enrich the live music scene.
- offer additional support to venues, musicians, residents, and visitors.
- attract more musicians and music providers.
- activate more vacant shopfronts and spaces.
- increase promotion of upcoming performances and events
- simplify permit and feedback processes.
- improve safety and venue governance.
- boost the local economy and tourism industry.

These aspirations are extremely transferrable to the redevelopment of Macquarie Point and support the overall development of the Nighttime economy for the region. More importantly it provides the groundwork for the development of the precinct as Hobart's demographics change, the resident population grows, and the landscape of events and festivals develops around and in the Stadium complex.



# Recommendations Going Forward

## Our recommendations are:

- **The development of a contemporary arts hub / makers space with a primary focus on performing art's needs.**
  - This facility would support the current and future needs of the dance, theatre and contemporary music sector as well as provide a contextual location for compatible commercial and entertainment facilities underpinning the sustainability and activation of the site.
  - This development would have significant impact for the live music, festival, and events sector, effectively providing a facility that doesn't exist within the greater Hobart region (or the state) as well as contributing to the capacity of Hobart's nighttime economy and supporting the needs of festivals and events.
- **The integration of the Games / enterprise hub into the footprint of the above or potentially that of the stadium.**
- **The additional development of associated visual arts studios and bespoke galleries** to complement a broader engagement with the creative and cultural needs of the city and reinforcing connections into the greater waterfront precinct and tourist economy, this would include learning and access spaces addressing some missing opportunities for Children, Young people, and their families.
- **The preferred management would be a mixture of extant commercial and cultural management organisations** (chosen on a best fit / best capacity basis) working with a bespoke site precinct company.
- **Undertake through the Master planning or Precinct planning, a robust business case for the facility including usage and tenant profile.**
- **Macquarie Point Redevelopment Corporation should engage directly with the proponents and developers of the Hobart Games Hub proposal.**  
(This proposal is attached).
- **Macquarie Point Redevelopment Corporation should engage directly with the University of Tasmania, Media School (within the School of Creative Arts and Media)** to discuss potential connections between the facilities required and the teaching of Broadcast and event journalism.

# Initial Consultation List

<b>Organisation</b>	<b>Date</b>
Arts Tasmania	29 June 2023
asdance	6 July 2023
Bett Gallery	12 July 2023
Blue Rocket Films	11 July 2023
CAT	12 July 2023
Childrens Commissioner	5 July 2023
City of Hobart	19 July 2023
Constance Ari	11 July 2023
Darklab	5 July 2023
Department of State Growth	29 June 2023
Digital City Studios	11 July 2023
DOT	6 July 2023
Edge Radio	18 July 2023
Festival Of Voices	28 July 2023
Good Grief Gallery	6 July 2023
Modern Musician	16 July 2023
Mona Foma / Mona Events	21 July 2023
Music Tas	7 July 2023
Polaris Pictures	11 July 2023
PW1 – PINPOINT	13 July 2023
Roar Films	11 July 2023
Screen TAS	29 June 2023
Second Echo	6 July 2023
Tasdance	6 July 2023
Tasmania Libraries	7 July 2023
Tasmanian Youth Orchestra	10 July 2023
Ten Days on the Island	29 June, 29 July 2023
Theatre Royal	27 July 2023
TSO	5 / 21 July 2023
UTAS	5 July 2023
UTAS – Head of Media	10 July 2023
UTAS / Plimsoll & collections	11 July 2023
Vandemonian	18 July 023
WIFT	11 July 2023

Table 6 Initial Consultation List

# Consulting Team

This report has been developed through the combined resources and knowledge of the principal consultants, Tony Bonney, Laura Harper, and Simon Spain.

All three principal consultants have fulfilled a multitude of roles in cultural sector. As artists and arts workers, they have produced and delivered projects, sought, and received support from government, corporate and non-commercial sectors. In senior roles in local government, they have designed and led cultural strategy, evaluated, and reported on its success. As leaders of arts and cultural organisations, they have shaped public projects that celebrate the cultural identity of the place and the people. Furthermore, as advisors and consultants they have guided arts organisations, government departments and funding bodies in their strategic investment.

And, naturally, as active consumers of arts and culture, they have been the beneficiaries of extraordinary, inspirational arts and cultural events nationally and internationally.

Consequently, the research is undertaken, and the document is prepared fully comprehending the need the information provided, and opportunities presented to be as ambitious and aspirational as it is practical, and relatable.

While the advice and recommendations provided are based on information developed through the consultation phase and previous research it should be noted that:

- Between 2018 – 19, Tony Bonney was Manager Events and Activation for the City of Hobart, is a member of the Board of Management for the Theatre Royal and currently undertakes work for the University of Tasmania around activation of university facilities within the City of Hobart.
- Laura Harper was the previous CEO of Music Tasmania.

## Tony Bonney – Research, Cultural Assets and Programs

**Specialist areas: Economic development, research, statistical analysis, cultural assets, and programming.**

Tony has had over 30 years' experience in the management and curation of cultural facilities and programs. Starting as the instigator of Western Australia's Blue Room Theatre in 1991, Tony has since gone on to work in leadership roles with the Perth International Arts Festival, WA Museum, Perth Theatre Company, Fremantle Arts Centre, Steps Youth Dance Company, and Director of Tasmania's Festival of Voices.

Most recently Tony was overseeing the operation of the City of Hobart's Activation unit, delivery the City's annual Grants program (\$1.1 Million over 17 programs), Civic and Community events as well as Community and (some) Economic activation Programs.

As a facility, planning and event management consultant Tony has undertaken work for Edith Cowen University Student Guild, Gosnell's, Bunbury, Joondalup and Hobart Local Government Authorities, Events Tasmania, and the Perth Theatre Trust.



Since 2020 Tony has been engaged to undertake an extensive Cultural Venues Study for the City of Hobart and Department of State Growth, looking at the range of cultural facilities and their uses in the greater Hobart region (including Clarence, Kingsborough and Glenorchy). Due for release in August this study will be the first major holistic analysis of the cultural facilities in the south of the state.

Between 2014 and 2018 Tony was a director of the Tasmanian Creative Industries group and through this role oversaw research and training programs for the creative sector – with Department of State Growth, Monash University and National sector training providers. Through this knowledge of the cultural and creative sectors of the Tasmania, Tony has recently been made an Associate of the Institute of Social Change at UTAS.

## **Dr Simon Spain– Consultation, Community and Practice**

**Specialist areas for this project: consultation, children and families, multicultural communities, visual arts practice and exhibition**

Simon Spain is a highly effective leader of arts initiatives with the capacity to drive high quality results, raise funds and innovate. He is currently co-Director of all that we are and was awarded the Australia Council for the Arts Community and Cultural Development Fellowship in 2017. Simon is a visual and socially engaged artist with over thirty-year's experience of delivering and designing programming for children and young people in the UK, Ireland, USA, Singapore, China and most recently Korea. His considerable work in London and Ireland has given him good experience of working with diverse communities.

He was founding Creative Producer of ArtPlay and Signal in Melbourne designing and delivering innovative arts programming for children, families, and young people. During his 12 years with the City of Melbourne he took on roles of managing the City Grants program, the Public Arts program, Arts Investment and Arts Venues and liaised with elected Councillors, staff, and general public. As a Tate International associate, Simon is currently working with that organisation on capacity building programs for socially engaged artists and runs a similar program in Tasmania called ArTELIER.

Simon's master's in social Investment included analysis of cultural grant programs, MBA Leadership units, analysis of new ethical entrepreneurial, disruptive local, national, internal initiatives for social good, community consultation and specialised in the value of public/private/philanthropic partnerships. Simon recently completed a practice-based PhD at RMIT, Melbourne looking at current practices of artists delivering participatory community arts projects and is an Australia Council for the Arts Leadership mentor. Simon also recently completed a Diploma in Business Governance with Our Community in Melbourne.

Simon is Chair of Regional Arts Australia and last year led the development of a new strategic plan for this national organisation and regularly liaises with Ministers, Federal Govt, Philanthropic organisations and stakeholders at a national level.



## **Laura Harper – Music Industry Consultation**

**Specialist areas for this project: Contemporary music sector, night-time economy.**

Laura is a creative producer, connector, and catalyst.

She's the Music Label Manager for The Hush Foundation, a charity that collaborates with renowned Australian composers to transform healthcare through the healing power of music.

Prior to this, she played an instrumental role in developing and championing the Tasmanian music industry, locally and nationally, as the CEO of Music Tasmania for five years.

Laura received an Australian Institute of Company Directors Scholarship in 2017 and has been a Board Member of the Australian Music Industry Network, The Tasmanian Creative Industries Council, The Women in Music Mentorship Program, and has been Grant Assessor for the Australia Council, Regional Arts Tasmania, APRA AMCOS, and the City of Hobart.

Laura holds a Bachelor of Fine Arts (Honours) majoring in art and cultural theory.

Happenstance Projects, Laura's independent consultancy, specialises in strategic planning, project management, artistic programming, and music industry development.

Laura is passionate about collaborating with artists, creative organisations, and communities to make magic happen and enable positive change.



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