




# Sydney Culture Network

PUTTING CULTURE  
AT THE HEART OF  
SYDNEY'S GROWTH

FUTURECITY







“This is so unique, perhaps the first time in the world — that such a group of arts organisations, cultural institutions and academics are coming to work together.”

—  
**Mark Davy**  
FutureCity Founder

“We’re exploring our relationships to make the invisible more tangible, and to strengthen the dynamic connections that draw our cultural organisations together.”

—  
**Alexie Glass-Kantor**  
Executive Director  
Artspace

“We hope to create deep and productive connections with other Network members to create events and projects that would be impossible to resource otherwise. We have already had actual project outcomes, including a South East Asian cultural event and a series of relationships established that will enable us to launch our retail/gift shop arm.”

—  
**Craig Donarksi**  
Director, Casula  
Powerhouse Arts Centre

Sydney  
Culture  
Network



# What is Sydney Culture Network?

We all know that the grand challenges our culture and society face can't be solved by any one person, disciplinary field, or institution. This is especially true when it comes to the arts and culture.

**That's why we need to work together more than ever before.**

The idea behind Sydney Culture Network is to establish a consortium that will enable our Galleries, Libraries, Archives and Museums to connect with the best of education, business and technology in the city.

Sydney Culture Network is all about creating the conditions for a new **collaborative ecology**. As a group, we are committed to fostering creativity and driving innovation. We want to build on Sydney's great cultural institutions, our diversity, business and technology networks, and the state's dynamic research, higher education and innovation sectors.

The network includes leading arts, educational and cultural institutions, businesses and technology enterprises of all sizes. We want to play a key role in defining the value of culture, and to enhance the international profile of **Sydney as a place of creativity and ideas**.

[sydneyculture.org](http://sydneyculture.org)



# Why Sydney Culture Network?



Sydney Culture Network discussions and workshops have taken place against the backdrop of cuts to cultural funding. They have also taken place at a time of unprecedented growth in the city.

Globally, cities are harnessing the role of culture and creativity to define themselves as vibrant, tolerant and attractive places to live and work. Sydney has demonstrated its capacity for and ability to host large-scale festivals and cultural events in the city.

These have attracted huge visitor numbers and cemented the profile of the city as one associated with spectacle and wonder. Meanwhile its wealth of collections, archives, cultural institutions and arts academies are less visible on the global stage. Sydney Culture Network can change that.



244

Cultural spaces in Sydney

Sydney Culture Network members are joint custodians to over

25 MILLION objects

+

sydneyculture.org 5

The infographic features two main data points. The first is a purple circle containing the number '244' and the text 'Cultural spaces in Sydney'. The second is a larger green circle containing the text 'Sydney Culture Network members are joint custodians to over', the number '25', the word 'MILLION', and the word 'objects'. A purple line connects the top of the purple circle to a small purple circle with a white plus sign. A green line connects the bottom of the green circle to the same plus sign. A teal line extends from the bottom of the green circle.

Cultural spaces in Sydney

Sydney Culture Network members are joint custodians to over

**25**  
**MILLION**  
objects



# Sydney Culture Network

## Members and Affiliates

4A Centre for Contemporary Asian Art  
Art Gallery of NSW  
Artspace  
Asia Society Australia  
Australian Centre for Photography  
Australian Design Centre  
Australian Film, Television and Radio School  
Australian Museum  
Australian National Maritime Museum  
Campbelltown Arts Centre  
Carriageworks  
Casula Powerhouse  
Hazelhurst Regional Gallery  
Mosman Art Gallery  
Museum of Applied Arts and Sciences  
Museums Australia  
Museum of Contemporary Art Australia  
Museums & Galleries of NSW  
National Art School  
National Institute of Dramatic Art  
Penrith Regional Art Gallery  
State Library of NSW  
Sydney Living Museums  
The Royal Botanic Gardens & Domain Trust  
The Studio  
UNSW Art & Design



# Sydney Culture Network



Sydney Culture Network members are joint custodians to over **25 million objects**. Ranging from **minute isotopes** (held in the Royal Botanical Gardens archives) to a **decommissioned submarine** (Australian National Maritime Museum).

Sydney Culture Network members provide over one hundred spaces for creative production in the city. Digital labs, rehearsal studios, theatres and exhibition spaces enable the production and development of new creative works; the lifeblood of a thriving city.

Nine out of ten people take part in the arts in NSW every year. Sydney Culture Network members represent a combined **audience attendance of 12,751,517** with over 195,000 school visits.



# Sydney Culture Network

## Our Network

National Institute of Dramatic Art



Australian Design Centre



Australian Centre for Photography



The Studio



Australian Film Television and Radio School



Carriageworks



UNSW Art & Design



Hazelhurst Regional Gallery



Casula Powerhouse



Penrith Regional Art Gallery



Campbelltown Arts Centre



National Art School



Museum of Applied Arts and Sciences



4A Centre for Contemporary Asian Art



Australian National Maritime Museum



Australian Museum



Museum of Contemporary Art Australia



Art Gallery of NSW

Museum of Contemporary Art Australia



State Library of NSW



The Royal Botanic Gardens Domain Trust



Sydney Living Museums



Mosman Art Gallery

Artspace







“Sydney Culture Network is bigger than just the GLAM sector. It should also emphasise the cultural and intellectual life of Sydney.”

—  
**Richard Neville**

Mitchell Librarian and Director,  
Education and Scholarship,  
State Library of NSW

“Creating a better understanding of the true depth of cultural diversity that exists across the whole of Sydney is an important outcome for Sydney Culture Network. It will allow audiences to break through known worlds to experience the real Sydney. Understanding the challenges, opportunities and potential of the Sydney arts and cultural ecosystem has revealed many possibilities for collaboration.”

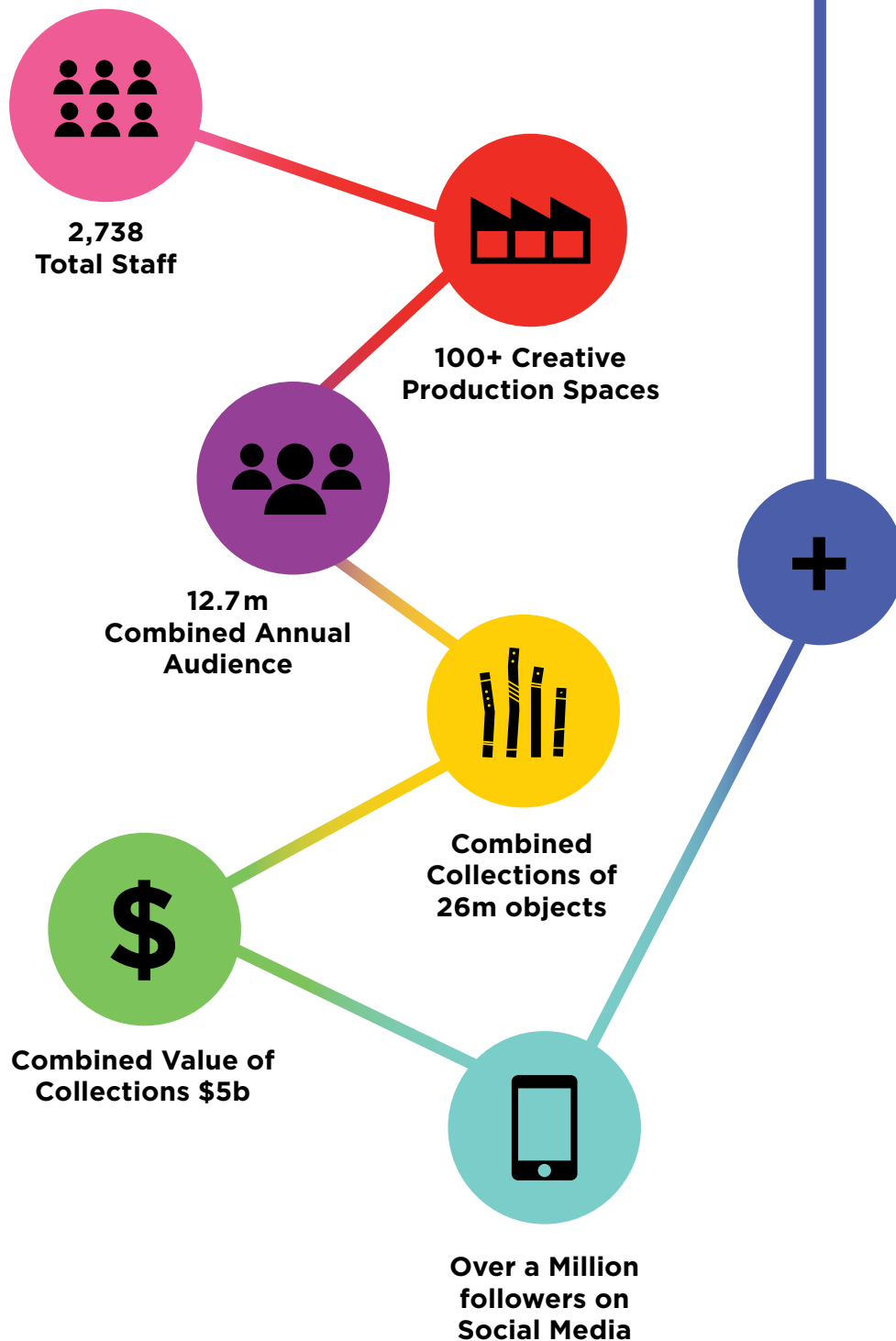
—  
**Michael Dagostino**

Director, Campbelltown Arts Centre





# Sydney Culture Network in Figures



Sydney Culture Network provides a vital contribution to the estimated \$8.3 billion that cultural and heritage visitors generate for the NSW economy. In 2013, arts and cultural industries generated \$4.8 billion in business income for NSW, but **the importance of culture to the city's future should not be assessed in terms of economic contribution alone. It also needs to craft a new narrative.**

Across the city, there is a renewed focus on the importance of partnership working and collaboration. Sydney Culture Network can boldly take the lead as a cluster formed with and for the organisations themselves. The network can therefore take a key role in defining the value of culture and enhancing the profile of Sydney as a place of creativity and ideas. Crucially Sydney Culture Network can promote cross-fertilisation between innovation, culture, creativity and city growth.

# Sydney's Cultural Profile

## Participation

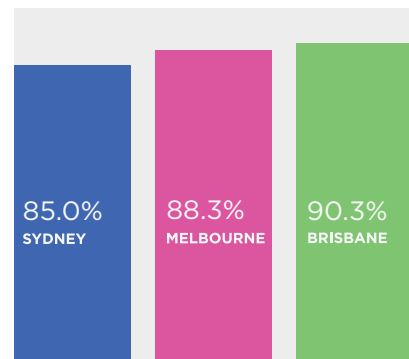
In 2009-10,  
**86%**  
of Australians  
participated in  
**at least one**  
cultural event.

Source: Arts Nation: An overview of Australian arts, 2015 edition, Australia Council for the Arts

**9/10**  
people in NSW  
take part in the  
Arts **every year.**

Source: Create in Arts NSW, NSW Arts and Cultural Policy Framework, 2015

## Attendance



Source: Australian Bureau of Statistics, Attendance at selected cultural venues and events 2009-2010

## Economic Value

**\$ 86 billion**

contributed to Australia's GDP through **cultural and creative activity.**

**\$ 8.3 billion**

spend in 2013 by **cultural and heritage visitors.**

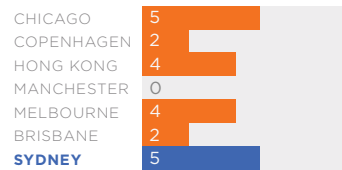
**\$ 4.8 billion**

in business income was generated by **NSW arts and cultural industries.**

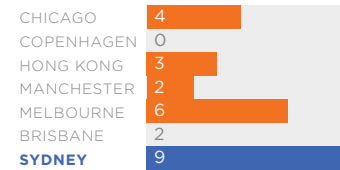
Source: Create in NSW, Arts and Cultural Policy Framework, Arts NSW, 2015

## City Benchmarking

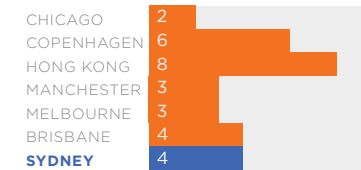
### Outdoor Multipurpose Venues



### University Museums



### Cross Disciplinary Art Spaces



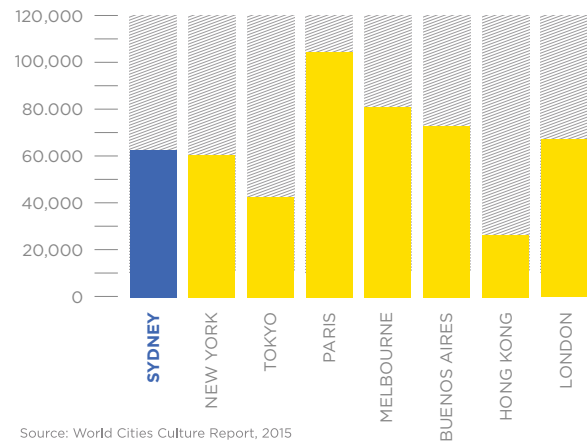
Source: Planning Sydney's Cultural Facilities, Prepared by Sweet Reason Pty Ltd, 2011 (Australian Bureau of Statistics, Attendance at selected cultural venues and events 2009-2010)

## Sydney Culture Network Cultural Spaces Audit



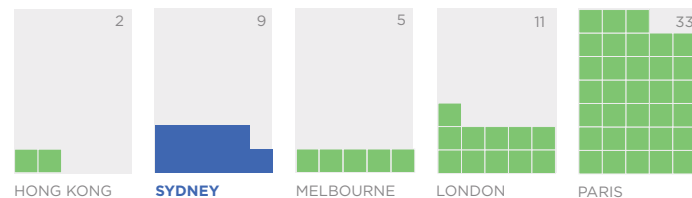
Source: FUTURECITY GLAM+ Audit, 2016

## International Students



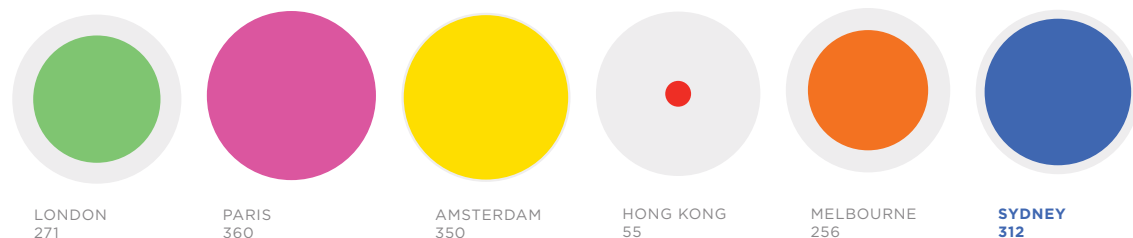
Source: World Cities Culture Report, 2015

## Arts Higher Education




Number of specialist public cultural higher education establishments  
Source: World Cities Culture Report, 2015

## Cultural Festivals and celebrations



Source: World Cities Culture Report, 2015





“Part of our drive to be a part of this group is the collaboration between members. The Asia Society thinks about locating itself not in one physical space, but within a network of physical spaces and in partnerships.”

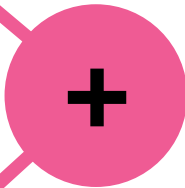
—  
**Phillip Ivanov**  
CEO, Asia Society Australia

“Sydney Culture Network is a great opportunity for all the cultural institutions big and little to get together and talk about how we can collaboratively enhance the offering for audiences and the perception of Sydney as a cultural destination.”

—  
**Lisa Cahill**  
CEO, Australian Design Centre

“There is more work to be done in telling the story of urban Sydney, of broad contemporary culture. That story is only just starting to be told.”

—  
**Lisa Havilah**  
Director, Carriageworks



# Sydney Culture Network Opportunities

**Cement the value of culture for Sydney's future. Sydney Culture Network can promote and advocate for culture, creativity and learning as fundamental components to the city's growth.**

Sydney Culture Network can implement collective strategies to better connect Sydney's cultural offer, grow audience participation, and encourage active engagement in the cultural life of the city.

- 1. Build a collaborative working ecology for cultural institutions in Sydney.** Sydney Culture Network provides a platform for joint programming, shared resources, professional development and knowledge exchange.
- 2. Share culture beyond walls to build participation and access.** Sydney Culture Network can join up Sydney's cultural offer creating new pathways and points of entry for audiences across Greater Sydney.
- 3. Cement the value of culture for Sydney's future.** Sydney Culture Network can promote and advocate for culture, creativity and learning as fundamental components for the success of the city's growth.





**COLLABORATIVE  
WORKING ECOLOGY**

**EXHIBITION  
ROAD  
CASE STUDY**

**1**





# Case Study:

## Exhibition Road

**Generating and sharing knowledge in an inspirational meeting point.**



In 2004, the Exhibition Road Cultural Group (ERCG) was formed to champion the collective view and represent the combined institutions in the development of Exhibition Road in London. It is made up of 17 national and international cultural and educational organisations, along with a local council.

The group is a registered charity that operates an associate membership scheme and is funded by contributions from the organisations it comprises.

The list of members include Natural History Museum, Science Museum, Victoria and Albert Museum, Imperial College London, Goethe-Institut, Institut Francais, The Ismaili Centre, Kensington Palace, Royal Albert Hall, Royal Borough of Kensington and Chelsea (RBKC), Royal College of Music, Royal Commission for the Exhibition of 1851, Royal Geographical Society (with IBG), Serpentine Galleries, The Royal Parks, Design Museum, and Christie's South Kensington.







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Member Organisations' Area

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## Exhibition Road

London's cultural heartland

Welcome to Exhibition Road, the cultural heartland of London and the ultimate destination for anyone with a thirst for discovery and creativity. Here, the world's leading arts, cultural, scientific and academic organisations join together to deliver vibrant programmes that challenge and surprise.

Generating and sharing knowledge are at the heart of what we do. People of all ages and backgrounds come to be inspired by and inspire the world-class organisations here. A unique combination of open spaces and award-winning architecture, Exhibition Road is an inspirational meeting point.



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Serpentine Galleries Bridge Commission Audio Walks / 18 January 2014



Discovering Britain – Albertopolis walking tour / 20 December 2013



Britain: One Million Years of the Human Story / 13 February 2014



Video / Learn all about Exhibition Road in this special Visit Britain film

The best of Exhibition Road in a day

Where is Exhibition Road?



### Latest Blog Posts

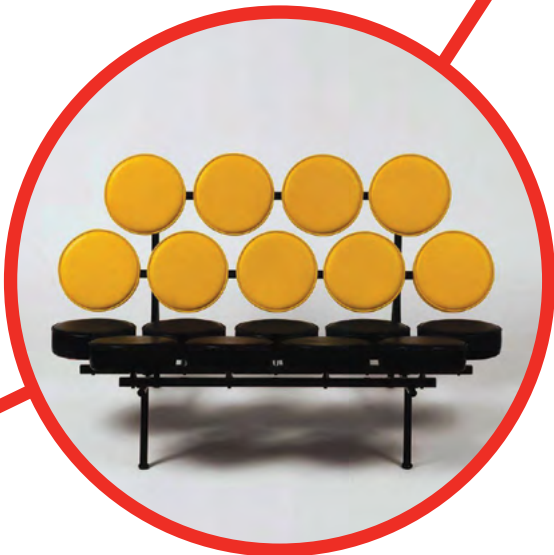
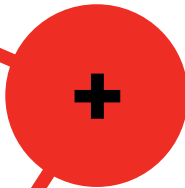
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## Case Study: Exhibition Road

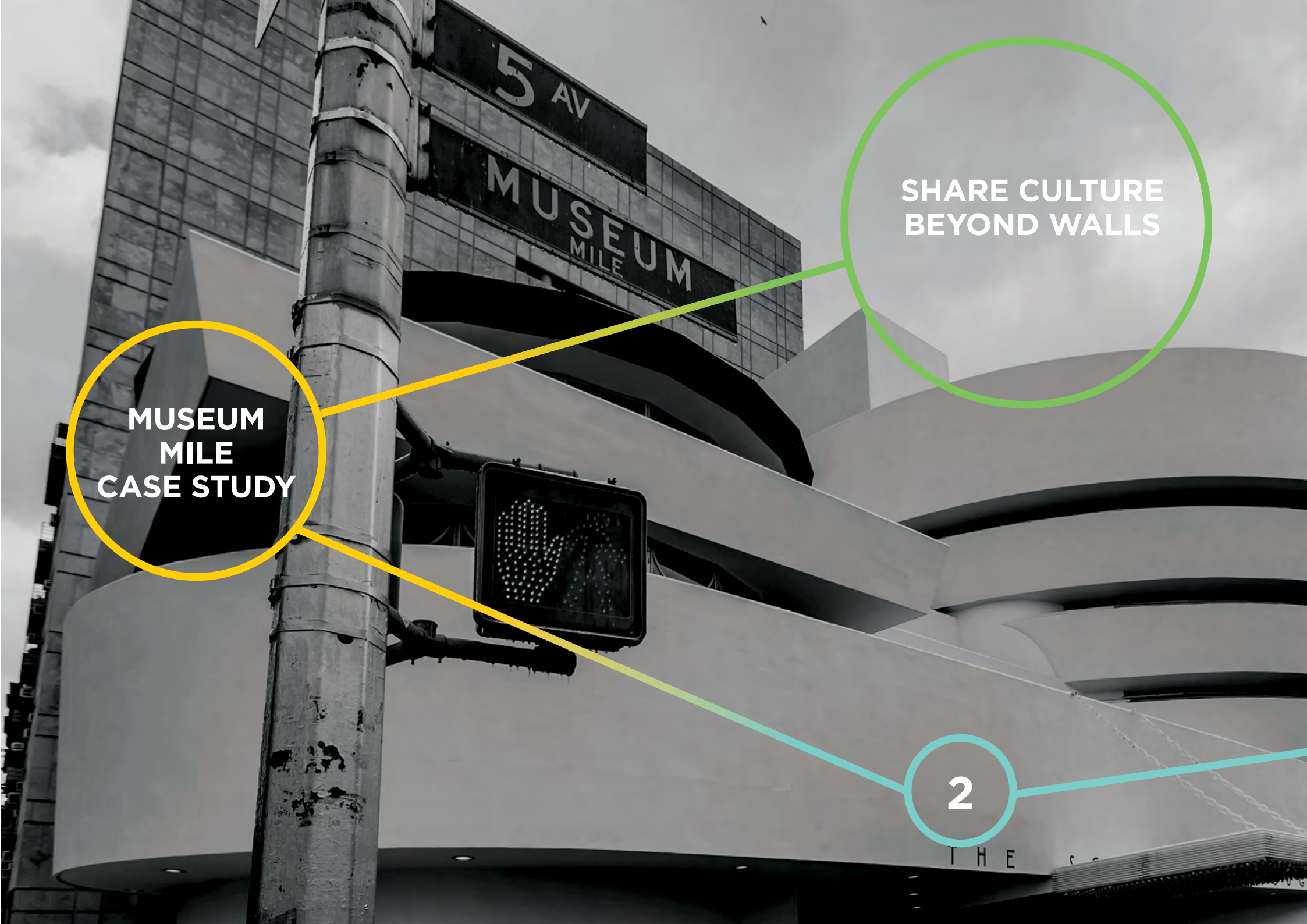
The group is run by a board of trustees and also has a small team consisting of the Executive Director, Director for Exhibition Road Commission, Marketing & Communications Manager and Office Coordinator.

ERCG's aspiration is to raise the profile of South Kensington as the home of science, arts and inspiration. Marketing and brand objectives have been at the core of the group's activity with the aim of creating a new cultural brand that is identified with the specific geographic area around the institutions.

The Group was formed with key objectives playing to the shared strengths of the member organisations and benefiting from the sum of the parts exceeding the whole.

The work of ERCG to date has resulted in **increasing visitor number to 17 million a year to the member institutions**. It is a highly successful example of a model of accountability and governance that provides a voice for all the key stakeholders and uses of the spaces around them.





**MUSEUM  
MILE  
CASE STUDY**

**SHARE CULTURE  
BEYOND WALLS**

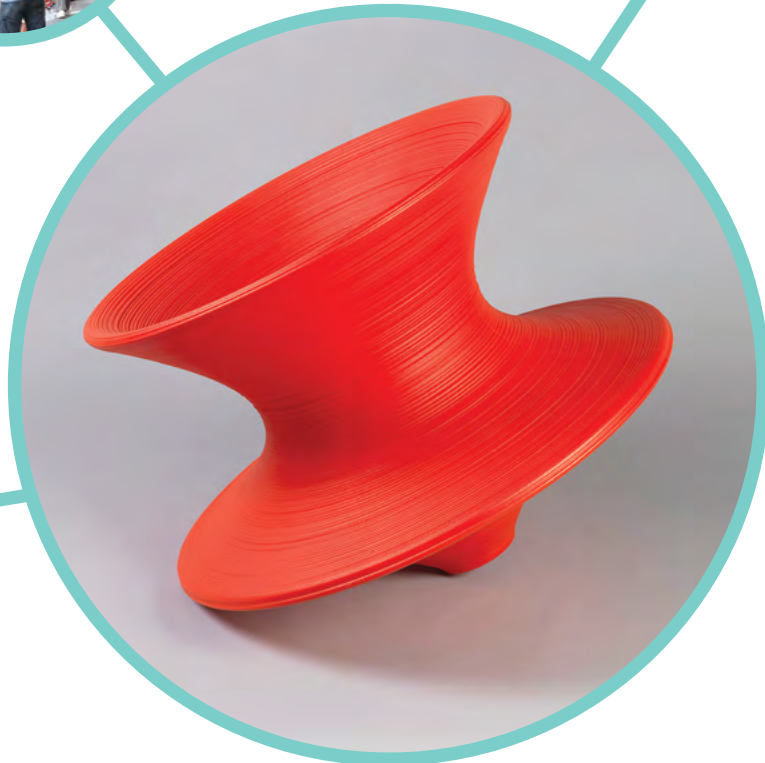
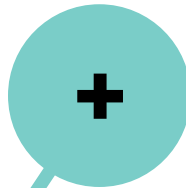
**2**

# Case Study: Museum Mile

New York City has officially designated Fifth Avenue from 82nd to 105th streets Museum Mile.

New York City has officially designated Fifth Avenue from 82nd to 105th streets Museum Mile, due to the vast richness and diversity found along the 6.2-mile-long stretch. It started as **an initiative to spur the development of new museum audiences and to increase support for the arts during the fiscal crisis of the 1970s**. It was formed as a consortium by the museums that share the Fifth Avenue address.

Members include, El Museo del Barrio, Museum of the City of New York, International Center of Photography, Jewish Museum, Cooper-Hewitt National Museum of Design, National Academy Museum and School of Fine Arts, Solomon R. Guggenheim Museum, Metropolitan Museum of Art and Goethe House German Cultural Center.







Since 1978 the consortium puts on the Museum Mile Festival every 2nd Tuesday of June. During the event Fifth Avenue is closed for traffic and the museums are open to public for free. The streets are filled with entertainers and musicians, and a number of institutions offer outdoor activities for children.

When the festival started it not only exposed the audiences to an incredible collection of the city's artistic riches, it also brought together disparate New Yorkers. **It promoted, and still does, public awareness through increased visibility, accessibility and attendance at all the museums**, and brought many New Yorkers to upper Fifth Avenue for the first time.

Museum Mile Festival's reach now goes far beyond the city itself. Thousands of tourists from around the world make their trip to the festival a yearly vacation tradition. Total attendance records over its 37 years have surpassed one million visitors.



**RUHR MUSEUM**

**RUHRKUNST  
MUSEEN  
CASE STUDY**

**POWER OF  
A COLLECTIVE  
BRAND**

**3**





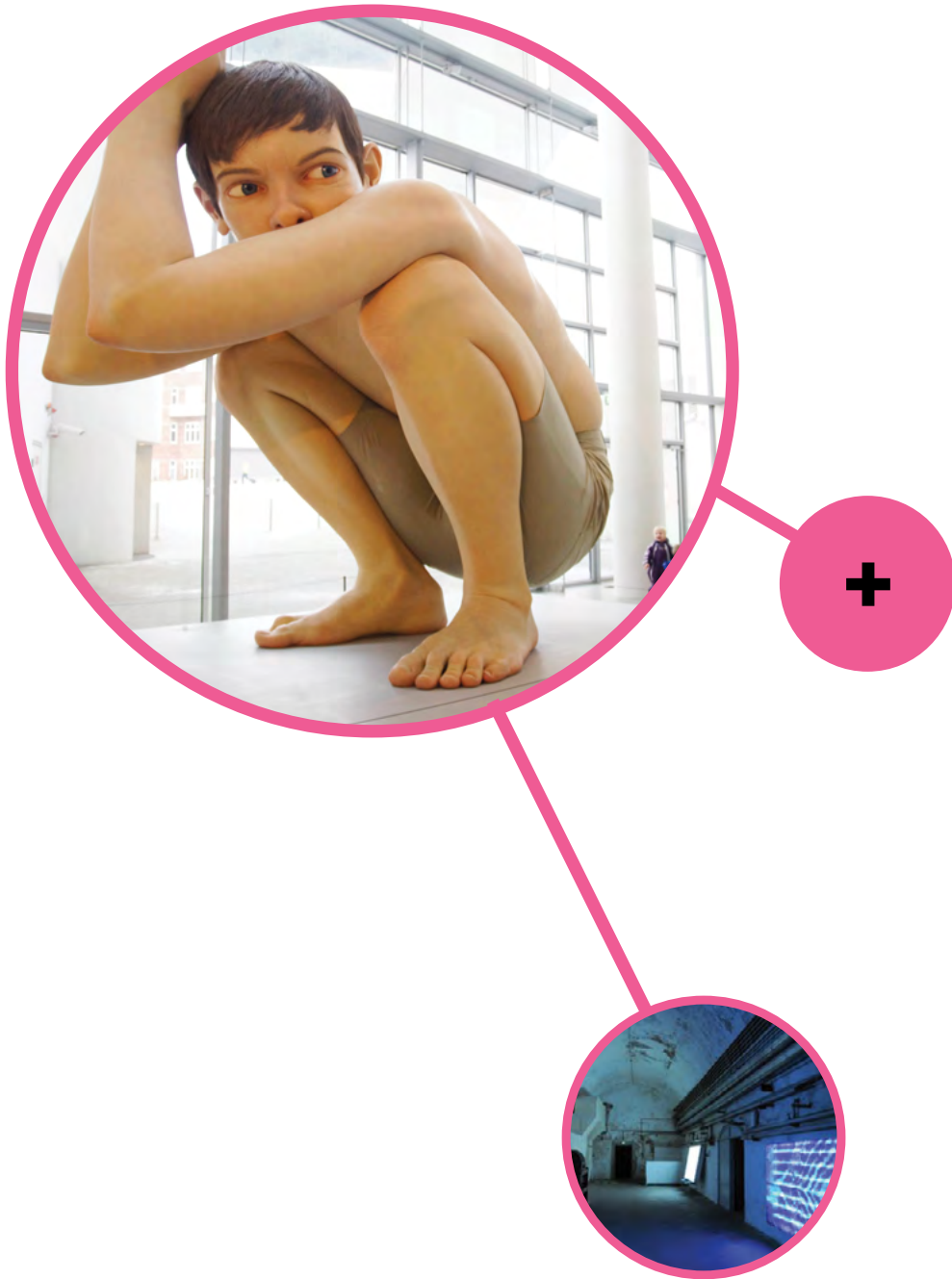
## Case Study: RuhrKunstMuseen

The RuhrKunstMuseen (Ruhr Art Museums) is a network representing a unique museum landscape.

The RuhrKunstMuseen (Ruhr Art Museums) is a network representing a unique museum landscape. **It has become a collective brand encompassing 20 museums, in 14 cities around the Ruhr region in Germany.**

The initiative followed the Ruhr Capital of Culture 2010 and acts as a tool in showcasing individual organisations as well as the cultural activities of the group as a whole. The Ruhr region in the North West of Germany was synonymous with heavy industry, mining and steel production. **The region has reinvented itself as a place for art and design and museums and its ever growing group of festivals and cultural events are known worldwide.**

The RuhrKunstMuseen program is enabled through a combination of public funding, co-payment by museums and project partners.



## Case Study: RuhrKunstMuseen

The RuhrKunstMuseen is structured in the form of a plenary and represented externally by periodically elected spokespersons. Members focus on key areas through membership of working groups. Topics include collection and presentation, exhibition collaborations, artistic education, public art, culture, politics and strategic network development, marketing and public relations. Members of the RuhrKunstMuseen commit to join at least one working group.

'Tourist marketing RuhrKunstMuseen' was implemented in 2011, an initiative which includes proposals for future development of the cultural networks to strengthen the positive image of the region as an important art and cultural destination.

The collaboration between the institutions within this highly respected network have enabled the sharing of resources and expertise of the individual institutions. The group have also served to **enhance the qualification and professionalisation of the cultural tourism services offered in the region** as well as fostering a strengthened cultural political force for institutions and the role of culture in the region.





**CREATIVE  
INDUSTRIES  
FEDERATION  
CASE STUDY**

**CEMENT THE  
VALUE**

**4**

# Case Study:

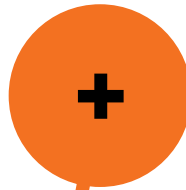
## Creative Industries Federation

**A cross-industry partnership that amplifies the voice and capacity of the creative sector, as crucial social and economic contributor.**

As a membership organisation, the Creative Industries Federation represents the views of the UK's creative industries to increase the impact of a sector that, lacking a unified independent voice, has sometimes failed to pack a political punch that matches its social and economic contribution.

The Federation is independent of the Government and funded by members, offering a unique network reflecting the crossover of ideas and talent across the sector, all contributing to the UK's reputation as a global cultural powerhouse.

The federation encourages members to break out of single sector silos in order to identify common interests and pushing those issues more cohesively onto the public agenda, they claim "our work will be bold and robust but based in party-political neutrality".







Logistically, the federation is run and governed by a permanent team, an advisory board, and an ad hoc advisory council selected among its members to ensure democratic representation and perspectives from all sectors involved.

Although the federation is independent of the government, it maintains a close working relationship. However, Chief Executive John Kampfner has emphasised that this relationship is professional rather than cosy – **that the government needs the creative industries just as much as the creative industries need the government.**

The federation has been successfully funded by its founding supporters and members through an annual membership scheme since 2014. The Creative Industries Federation (CIF) collaborates with, for example, management consultancies, design houses, universities, individual artists, media companies, arts venues, museums and galleries, local councils, PR firms, technology companies, developers, and charities.

Industry leaders in their respective fields like 21st Century Fox, Alexander McQueen, Frieze, BBC, Google, the London School of Economics, and Deloitte have been engaged from the very start.

## Case Study: Creative Industries Federation



The federation is defined by its extensive and varied membership. The membership price is posed as a flat rate for individuals, while organisations pay an annual fee depending on size, organisation type, and revenue turnover, and offers **benefits that include networking, policy influence, access of research, and digital services.**

The Federation has different types of membership, and the organisation or individual can choose from ranges of turnover to determine their membership price. For example, a business with a turnover that ranged between £20 and 30 million would qualify for band 9 membership that allows 3 members and costs £4,000 per year. Additional individual memberships for employees of this organization can be purchased at a discounted rate. A charity and non-profit with a £5-10 million turnover would qualify for band 5 with 2 members costing £1,500 annually. An individual sole-trader costs £80, and an individual under 25 costs £30 annually.

The range of members that the federation wants to attract comes down to its belief that the long-term strength of both the public and the private sectors are dependent on a thriving cultural education and a stronger civil society.



# What Next?



# Research Sources

## Sydney

**Creative Industries Sector & Communications Technology Report, 2012**  
(City of Sydney)

**New Ideas For Old Buildings: Findings of the Creative Spaces and the Built Environment Discussion Paper, 2016**  
(City of Sydney)

**The Economic and Cultural Value of Live Music in Australia, 2014**  
(Creative City of Sydney, University of Tasmania, Live Music Office, City of Melbourne, Government of South Australia)

**World Cities Culture Forum – Sydney Statistics Analysis Create in NSW: NSW Arts and Cultural Policy Framework, 2015**  
(Arts NSW)

**Planning Sydney's Cultural Facilities, Sweet Reason, 2011**  
(Steering committee of Communities NSW, Tourism NSW, Events NSW, Barangaroo Delivery Authority, City of Sydney LGA)

## Australia

**Arts Nation: An Overview of Australian Arts, 2015**  
(Australia Council for the Arts)

**Building Western Sydney's Cultural Arts Economy, 2015, Deloitte**  
(Sydney Business Chamber, Parramatta, Liverpool, Penrith City Council )

## United Kingdom

**The Culture White Paper, 2015**  
(Department for Culture, Media and Sport)

**UK Cities Culture Report, 2015**  
(BOP)

**Cities: The Cultural Dimension, 2014**  
(Government Office for Science)

**Capturing Cultural Value, John Holden, 2004**  
(DEMOS)

**Measuring the Economic Contribution of Cultural Industries, 2009**  
(UNESCO Institute for Statistics)

**Transformational Cultural Projects Report, 2014**  
(BOP, Mayor of London)

**Cultural Quarters for The Future, 2016**  
(Adrian Ellis, London Essays)

**Contribution of The Arts and Culture Sector to The National Economy, 2015**  
(CEBR for Arts Council England)

**Cultural Tourism Vision for London, 2015**  
(Mayor of London)

**Enriching Britain: Culture, Creativity and Growth, 2015** (Warwick Commission)



# Sydney Culture Network Founding Members



# About UNSW Art & Design

**UNSW Art & Design leads Australia with a focus on media innovation and emerging technologies.**

UNSW Art & Design leads Australia with a focus on media innovation and emerging technologies. Our approach is interdisciplinary, advancing tradition and challenging existing thinking.

At UNSW Art & Design we foreground experimentation and exploration, fostering collaboration across science, engineering, the humanities and social sciences.

Our faculty is comprised of renowned practitioners, researchers and thinkers spanning contemporary visual arts, creativity and culture, design and innovation.

Our intensive and rigorous art, design and media programs are studio-practice based and industry-engaged. We inspire future leaders by equipping our students with the skills and capacity for creative thinking so they can make their critical mark on the world.

Our teaching utilises the latest methods, underpinned by leading-edge technology and an innovative learning environment to inspire a new generation of creative thinkers.

UNSW Art & Design is an internationally recognised centre for arts-led transdisciplinary research in science and technology, our strengths span Art Theory and Criticism; Film, Television and Digital Media; Visual Arts and Crafts.

We have initiated pioneering research programs in immersive interactive environments, visualisation, robotics, art and politics, Indigenous knowledge and global issues, all housed within our National Institute for Experimental Arts.

Our faculty and students are drawn from more than 50 countries globally and together we are Australia's largest community of art and design practitioners, researchers, educators and students.





# About Futurecity

**Futurecity is a global cultural placemaking agency.**

Futurecity is a global cultural placemaking agency. We devise cultural strategies, broker cultural partnerships and curate and deliver art projects from inception to completion, working across infrastructure, property, cultural organisations, local government, and statutory bodies.

From our experience, great places work with their city's best arts and cultural partners, bringing world-leading cultural brand association to a new place, and knitting this into the city's DNA. We have successfully delivered a series of ambitious cultural brokering projects, relocating organisations such as the Museum of Kinetic Art, the Royal Academy Schools and Chelsea College of Art and Design Alumni to new buildings in new developments.

In 2016, Futurecity established their first international office in Sydney, Australia.

**FUTURE\CITY**



# Credits

**This report has been commissioned from Futurecity by UNSW Art & Design for Sydney Culture Network members.**

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**Futurecity Strategy Leads:** Mark Davy and Tim Jones

**Futurecity Project Lead:** Sarah Carrington

**Futurecity Researchers:** Karin Di Giorgi, Rachel Hutchinson and Joni Taylor

**Interviewees:**

Stephen Alderton (Director, Programs, Collections & Exhibitions, Australian Museum)

Michael Brand (CEO, Art Gallery of NSW)

Lisa Cahill (Director, Australian Design Centre)

Michael Dagostino (Director, Campbelltown Arts Centre)

Craig Donarksi (Director, Casula Powerhouse Arts Centre)

Alexie Glass-Kantor (Director, Artspace)

Lisa Havilah (Director, Carriageworks)

Frank Howarth (President, Museums Australia)

Kim McKay (CEO, Australian Museum)

Michelle Newton (Deputy Director, Artspace)

Suhanya Raffel (Deputy Director & Director of Collections, Art Gallery of NSW)

Michael Rolfe (CEO, Museums & Galleries NSW)

John Smithies (Director, Cultural Development Network, RMIT University)

Michael Snelling (CEO, National Art School)

Ianto Ware (Strategy Advisor, Culture, City of Sydney)

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**Updated by:** Another Colour, Sydney (2017)



**FUTURE\CITY**



**Image captions:** Page 1: Summer Dance at NAS Campus. Photo: Adam Davis Powell. Page 2: Superposition of three types, 2017, launch, Artspace, Sydney. Photo Jessica Maurer. Page 3: In The Blood - NIDA Final Year Student Production, 2014. Photographer: Mark Nolan. Page 4: (upper image) Art After Hours talk with Dr Michael Brand and SANAA architects Kazuyo Sejima and Ryue, discussing the ideas behind the Sydney Modern Project, 2016 © Art Gallery of NSW. (lower image) Exhibition: Martin Parr - Life's a Beach at The Bondi Pavilion 2016 © ACP Michael Waite. Page 6: © Art Gallery of NSW. Photo Carley Wright. Page 7 (upper image): Courtesy Royal Botanic Gardens, Sydney. (lower image) Up Late with the Greats, Art Gallery of NSW; Photo Jacquie Manning. Page 8: Penrith Regional Art Gallery; Photo silversalt. Campbelltown Arts Centre; Photo Nikki To. National Institute of Dramatic Art, Eurydike+Orpheus, 2017; Photo Lisa Tomasetti © NIDA 2017. External shot of Carriageworks; Photo: courtesy Carriageworks. UNSW Art and Design, The Galleries; Photo Britta Campion. Australian Design Centre, Chili Philly. Sydney Living Museums, Christmas Fare; Photo James Horan. Australian Museum; Photo Michael Nicholson. Museum of Applied Arts and Sciences; Photo Anna Kucera. ArtSpace, An Imprecise Science, 2015; Photo Zan Wimberley. Art Gallery of NSW, Archibald Prize 2017; Photo Felicity Jenkins. 4A Centre for Contemporary Asian Art, Jogja Calling; Photo Document Photography. The Royal Botanic Gardens Domain Trust; Photo Jaime Plaza. Museum of Contemporary Art Australia; Photo Daniel Boud. Australian National Maritime Museum, Endeavour. Mosman Art Gallery, Mr Squiggle exhibition. Other images provided courtesy of respective locations. Page 10: Royal Botanic Gardens Sydney, NYE 2017 fireworks. Photo James Horan. Page 13: Australian Design Centre Opening Night, 2015. Photo Vincent Buret. Page 14: (upper image) Yangjiang Group (2015), Twilight Garden Party at the Chinese Garden of Friendship, Darling Harbour. Photo: Blue Murder Studios. (lower image) Exhibition The Alchemists 2015 © ACP Michael Waite. Page 18: (upper image) Natural History Museum, London. (lower image) Marshmallow Sofa by George Nelson. Page 20: (middle image) NYC Museum Mile annual celebration, 30th Anniversary. Photo Donna Aceto. (lower image) Photo Demian Cacciolo. Page 21: (upper image) Kandinsky, Composition 8. (lower image) Guggenheim Museum. Page 33: UNSW Galleries, The Big Anxiety, opening night. Photo silversalt. Page 35: EXPONIDA 2016.





The background of the image is a nighttime photograph of the Sydney Opera House and the surrounding city lights. The Opera House is illuminated, and its white, shell-like structure is prominent. The city lights are visible in the distance, creating a warm glow. Overlaid on the image are three large, semi-transparent circles: a purple one at the top, a yellow one on the left, and a teal one in the center. The teal circle contains the text 'Sydney Culture Network'.

**Sydney  
Culture  
Network**

[sydneyculture.org](http://sydneyculture.org)