



BUSINESS CASE

FOR

NAYA WA YUGALI

NAISDA DANCE COLLEGE | JUNE 2020

NAYA WA YUGALI, 'WE DANCE'


IN DARKINJUNG LANGUAGE WILL

CHANGE



THE FUTURE

OF INDIGENOUS CREATIVE LEARNING IN AUSTRALIA



This report seeks support
for submission to Infrastructure
New South Wales for a Gate 1
Review and the provision of

\$530,000

funding to commission the
final detailed business case

to realise a

\$97.8 million

investment for Naya Wa Yugali, our
nation's new Centre of Excellence for
Indigenous Creative Learning.



Business Case Report for Naya Wa Yugali
proudly funded by the NSW Government

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Statement: Whilst at NAISDA, students are referred to as Developing Artists. This terminology is used throughout this document.

NAISDA recognises that the words 'Aboriginal and Torres Strait Islander', 'Indigenous' and 'First Nations' have come to take on different meanings to different people. We respect the preferences of individuals, families and communities to use definitions that they are most comfortable with.

In this report we refer to Aboriginal and Torres Strait Islander people of Australia, their arts and cultures where possible. When referencing external sources, Indigenous or First Nations may be used. We understand that some Aboriginal and Torres Strait Islander people may be uncomfortable with some of these words and we mean only respect when we use these words.

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NAISDA VISION, PRINCIPLES AND VALUES

VISION

That NAISDA is a dynamic cultural organisation creating and celebrating Aboriginal and Torres Strait Islander knowledge and wisdom through excellence and innovation in dance and performing arts education and training.

PRINCIPLES

We are shaped by, and respond to:

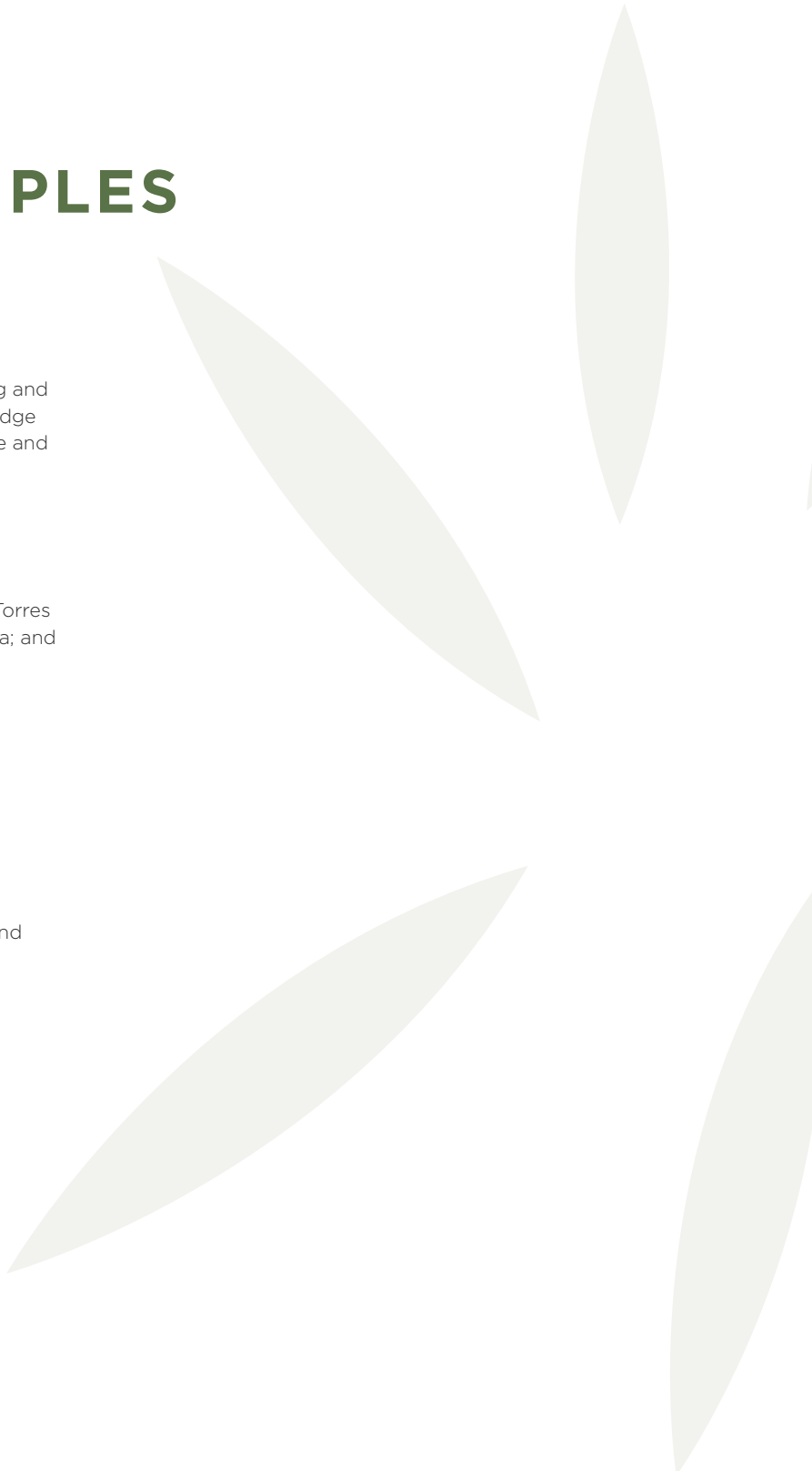
- The needs and aspirations of today's Aboriginal and Torres Strait Islander youth and communities across Australia; and
- Celebrating diversity, while fostering belonging and relatedness in an artistic environment that nourishes community inside and outside.

Central to these are our:

- Relationship with our communities across Australia;
- Provision of dynamic, relevant and excellence in our training programs;
- Provision of quality facilities;
- Recruitment of highly skilled and experienced staff; and
- Sound leadership and governance to fulfil the vision, sustainability and outcomes of the organisation.

VALUES

- Cultural Integrity and Continuity
- Pursuit of Excellence
- Wisdom and Respect
- Creativity
- Rigor



NAISDA MISSION

Prepared by the NAISDA Board of Studies

MISSION

To challenge our Developing Artists to learn, create, aspire, so as to be the artists and cultural leaders for tomorrow.

PRINCIPLES

Include a commitment to:

- The provision of a learning environment that culturally affirms, supports and contributes to the artistic, intellectual and performance skills of our Developing Artists; and
- Explore, facilitate and grow Aboriginal and Torres Strait Islander people's sense of identity through dance and culture in a nurturing, challenging and inspiring educational environment.

KEY MESSAGES

- Nourish our future artists, expanding their technique and practice with a greater sense of culture, innovation, justice and humanity.
- Grow creative, informed and reflective practice in an environment of listening, collaboration and respect.
- Partner with Indigenous communities, empowering them through performative expressions of Australian Aboriginal and Torres Strait Islander cultures.
- Partner international arts, educational and Indigenous organisations to facilitate understanding and to grow international Indigenous arts perspectives.





ESSENTIAL PRE-READING

1.1 NAISDA'S HISTORY AND IMPACT

As an agent of change in the Australian cultural landscape, NAISDA is without peer.

Over the past forty-four years NAISDA has been Australia's bedrock for Aboriginal and Torres Strait Islander performing arts, cultural learning and creation.

Envisioned in the 1970's wave of political-cultural activism with Black Theatre in Redfern, NAISDA's DNA is scribed with the grit of Aboriginal and Torres Strait Islander survival; but also a resilience developed through innovation and adaptation.

Since the early days, NAISDA has been visionary and pioneering. From 1979 to 1986 NAISDA's curriculum was the only tertiary course in New South Wales that provided accreditation in dance on a performance basis. Today NAISDA has a national footprint and profile and is the only Indigenous organisation within the Federal Government's prestigious 'Arts8: The Australian Roundtable for Arts Training Excellence' which comprises eight, elite national performing arts training organisations.

It is also the only arts training organisation in Australia to deliver nationally accredited performing arts courses specifically for Aboriginal and Torres Strait Islander people aged between 16 and 26. These include the Certificate III, Certificate IV and Diploma in Dance Performance for Aboriginal and Torres Strait Islander Peoples. A new Advanced Diploma will also shortly be delivered, targeting practising artists from age 18 onwards.

NAISDA's rigorous dance training program has not only created an annual cohort of talented and skilled graduates, but has been the birthplace of Australian contemporary Indigenous dance and the generator of a creative industry that has had world-wide success. International Indigenous dance companies, Bangarra Dance Theatre (1989 - present)

and the Aboriginal Islander Dance Theatre (1976-1998) both began at NAISDA.

As an Indigenous-governed organisation and member organisation of Barang Regional Alliance and Empowered Communities, NAISDA is committed to building Indigenous resilience and self-determination.

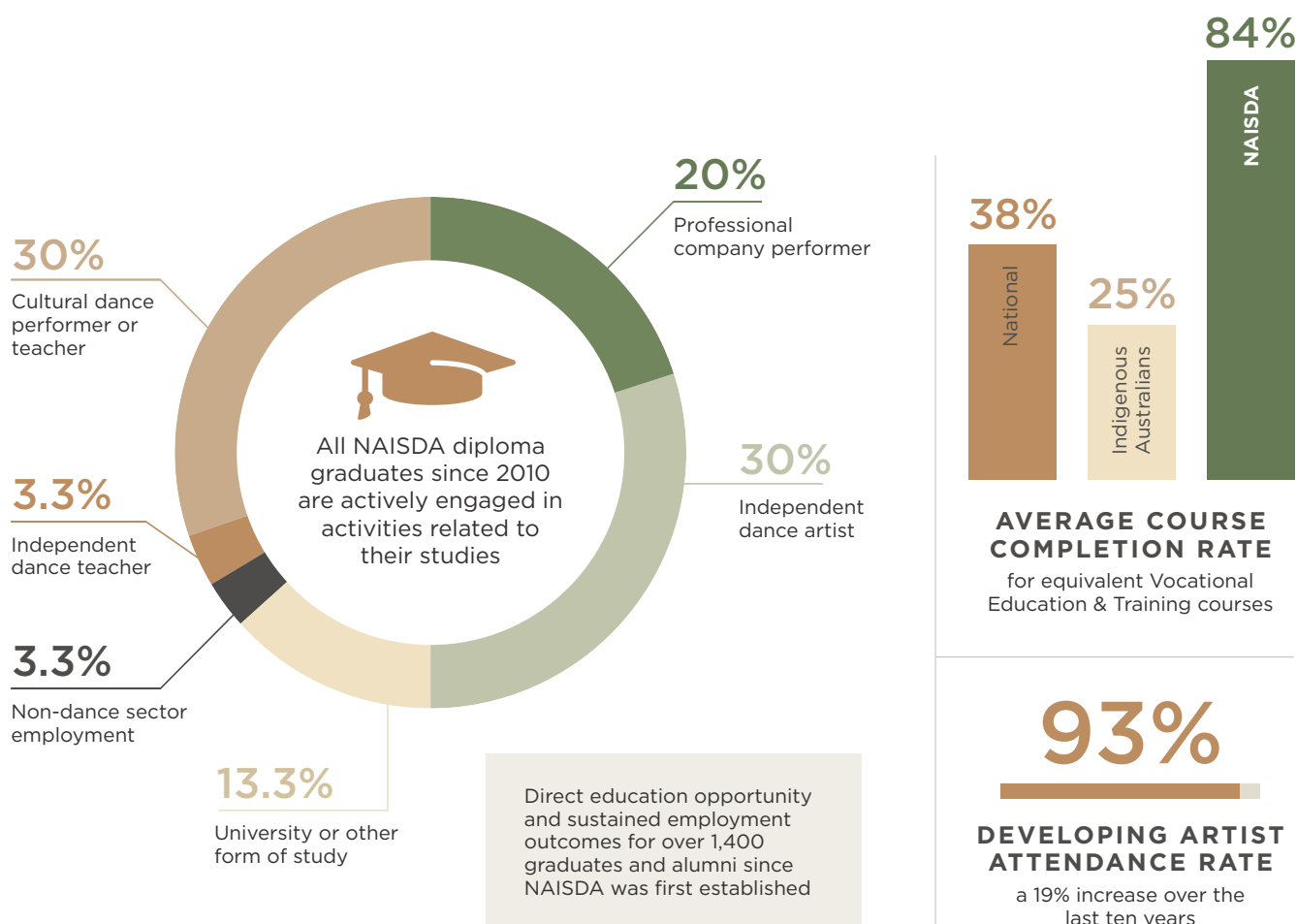
NAISDA's vanguard role has been earned over four decades of ground-breaking endeavour and brings great responsibility in relation to the many Aboriginal and Torres Strait Islander communities across Australia. Embedded cultural practice informs the NAISDA curriculum and performative response. Great care is taken to ensure cultural protocols maintain the integrity and longevity of the cultural practice to be passed on to the next generation of Aboriginal and Torres Strait Islander cultural and artistic leaders.

NAISDA's contribution to national outcomes is substantial. Over the last ten years NAISDA enrolments have increased by 150%. Developing Artist attendance sits at 93%.

84% of NAISDA Developing Artists complete their studies. This is significantly higher than the national completion average of 38% for equivalent courses across the Vocational Education and Training sector and more than triple the average of 25% for Indigenous people completing vocational education and training courses.¹

Actively sought by many of Australia's national dance and performing arts organisations, NAISDA graduates transition into high-profile and rewarding careers in dance, music, theatre, film, arts management and education. NAISDA has sustained employment outcomes and opportunities for over 1,400 graduates since it first opened. Thirteen of the current eighteen dancers at Bangarra Dance Theatre studied at NAISDA in the past ten years.

¹ P36 Windley, G 2017, Indigenous VET participation, completion and outcomes: change over the past decade, NCVET, Adelaide.



Such achievements demonstrate the success of NAISDA’s commitment to providing holistic wellbeing and learning support throughout training. This includes culturally safe and appropriate accommodation, (provided onsite or through a Homestay Program for under 18-year-old Developing Artists); connection to Country through a unique Cultural Residency Program; cultural and creative programs and learnings formed in partnership with Elders, Cultural Tutors, visiting artists and performing arts organisations; physical and emotional wellbeing support; injury management; language, literacy and numeracy education and life skills development.

This approach is substantiated by recommendations outlined within the *Behrendt Review of Higher Education Access and Outcomes for Aboriginal and Torres Strait Indigenous Students*² and *The Joyce Report’s* recent review into Australia’s vocational education and training sector (VET).³

Beyond campus, NAISDA’s rich cultural and creative outputs are shared widely – both geographically and demographically. NAISDA makes a positive impact in the lives and cultural education of school children across Australia through outreach and engagement programs which have reached up to 26,000 participants and audience members annually.

With its pivotal place in Indigenous education and training, cultural stewardship and the arts, NAISDA is proudly both a cultural catalyst and cultivator for the nation. NAISDA’s

nationally accessible, curriculum-linked experiences include cultural and creative national touring programs and teaching resources such as *Dātiwuy Dreaming* and *Wyniss* delivered in collaboration with partners Musica Viva; as well as online teaching resources in collaboration with ArtsLive.

The annual NAISDA performance seasons in Sydney, on campus and at the Art House on the NSW Central Coast enable Developing Artists to develop artistic and creative excellence within professional performance environments and provide accessible opportunities for audiences to engage with Aboriginal and Torres Strait Islander cultural and creative expression.

NAISDA plays a key role in affirming Australia’s unique national and international image. Developing Artists and graduates have created and shared Aboriginal and Torres Strait Islander performances with global audiences at many of Australia’s milestone events including the 1988 Bicentenary, 2000 Sydney Olympics, Commonwealth Games in Brisbane and Melbourne, Sydney Festival, Melbourne Festival and the 2018 Invictus Games.

Currently, lead operational funding is provided through the Federal Government’s Department of Infrastructure, Transport, Regional Development and Communications (formerly the Department of Communications and the Arts) with additional funding support from NSW State Government Department of Education and the Federal Government’s Department of Prime Minister and Cabinet.

² Review of Higher Education Access and Outcomes for Aboriginal and Torres Strait Islander People: Final Report July 2012 Professor Larissa Behrendt (Chair) Professor Steven Larkin Mr Robert Griew Ms Patricia Kelly, ISBN: 978 1 922125 25 5 (Print) ISBN: 978 1 922125 26 2 (PDF) ³ Strengthening Skills Expert Review of Australia’s Vocational Education and Training System The Honourable Steven Joyce Strengthening Skills © Commonwealth of Australia 2019 ISBN 978-1-925364-09-5 Strengthening Skills (print) ISBN 978-1-925364-10-1 Strengthening Skills (online).



NAISDA is without doubt the best training institution servicing the cultural needs of First Nations Australians in the country. NAISDA has had a 45 year history of training generations of people who have gone on to form professional dance careers, community dance practices and enhanced the lives of themselves and their families through cultural practices. For every issue our community faces there is a cultural solution. Connection to cultural practices creates community, promotes health and wellbeing, improves mental health, provides employment and economic development, encourages creative thinking and problem solving, helps care for the environment, gives long term outlooks and planning skills and much more. With every dance step we are one step closer to connecting to ourselves and others.

NAISDA is needed more now than ever. With over 50% of the Indigenous population being under 25 years old there is an increased need to provide greater training and cultural opportunities to the next generations. Naya Wa Yugali is a bold vision to house a culturally ambitious practice of training, exchange, collaboration and gathering. Dance is a powerful metaphor for how we connect our history with our future with neither one leading but each moving us forward, step by step. With so many questions being asked about what shape an Indigenous Voice to Parliament could take I am assured that a Voice will not just be spoken but will be painted and played and sung and danced, for it is our cultural connection to place that is the wellspring of all our Voices. We need a cultural creative centre that can champion the discussions and debates that will take us into a better future.

Naya Wa Yugali is the next step.”

WESLEY ENOCH AM

*Noonuccal Nuugi man (Minjeribah)
Festival Director, Sydney Festival, Board
Director, NAISDA Dance College.*





NAISDA Board's decision in 2007 to move from Sydney to the New South Wales Central Coast, and in particular the Mount Penang Parklands precinct, was pivotal in securing the optimum environment for the College's ongoing success. This was the first time in NAISDA's history where a consolidated campus contained residential, training and administration facilities onsite. This provided the stability and foundation for program achievements and outcomes over the past eleven years.

In 2017, NAISDA conducted an extensive Social Return on Investment (SROI) analysis to measure and quantify the economic values of its social and environmental activities. The final report, independently endorsed by KPMG, determined that for every dollar invested in the organisation, NAISDA created \$7.71 in economic and social value. During one year of operation, with an average annual investment of \$3.35 million, this equated to the generation of over \$25.84 million on a Present Value basis in social and economic value.

The SROI framework also informed the organisation's long-term development. NAISDA was operating at near-capacity. Existing premises, whilst functionally adequate, were not fit-for-purpose with efficiency defects arising from age.

The SROI analysis identified how effectively NAISDA creates value for the community and highlighted a strategic direction necessary to address limitations, increase operation gains, keep pace with asset renewal and technological improvements and multiply ability to meet Government strategies and policy.

The Board and Executive redefined NAISDA's future state, taking into consideration the needs of Aboriginal and Torres Strait Islander communities, broader Australian cultural and artistic aspirations and NAISDA's requirements to grow and expand its vital role.

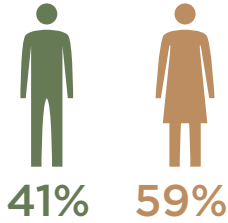
The vision for Naya Wa Yugali was launched.



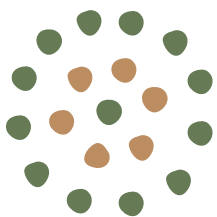
SOCIAL RETURN ON INVESTMENT

For every dollar invested
NAISDA creates \$7.71 of
economic and social value

DEVELOPING ARTIST GENDER

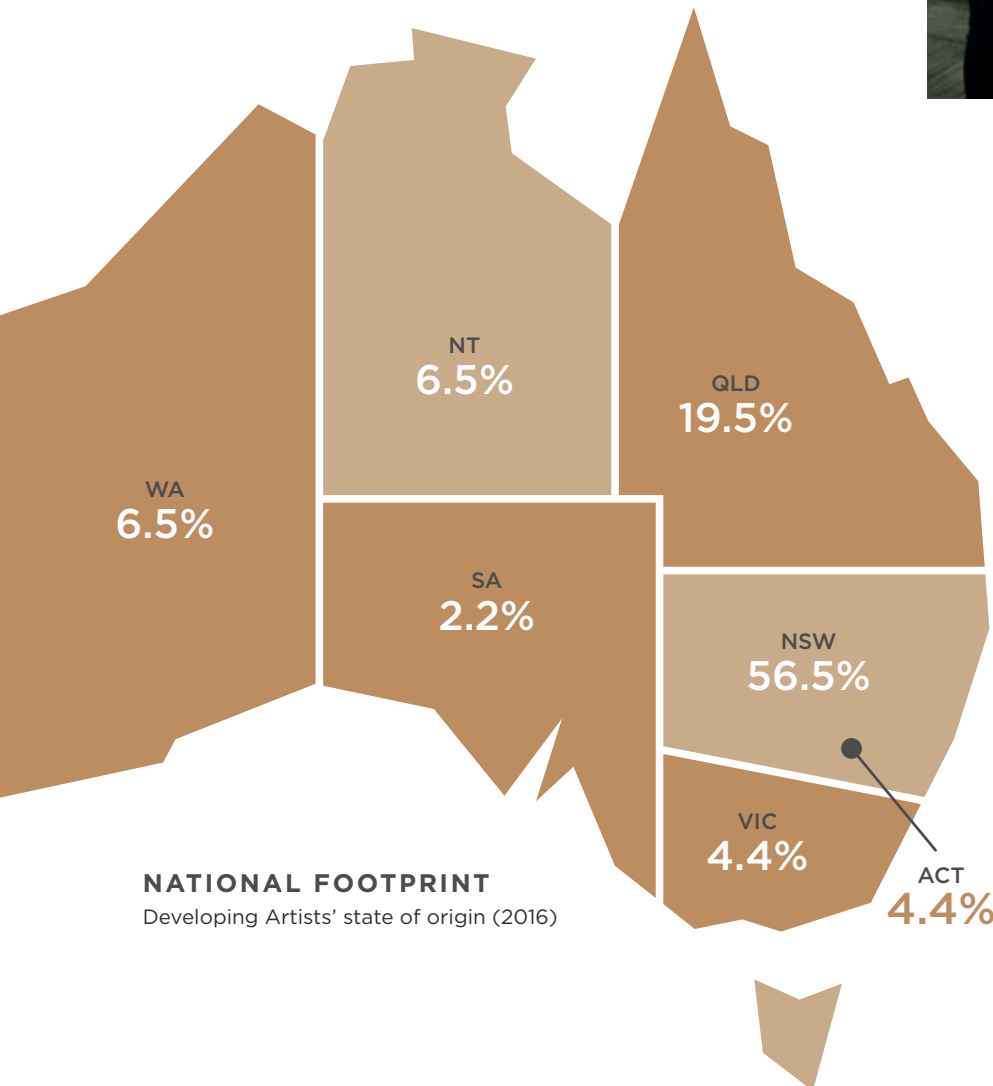


FINALIST
in the 2017 Telstra Business Awards

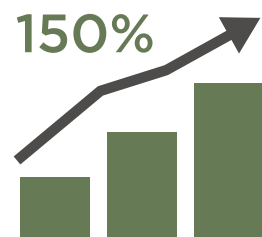


LEARNING PARTNERSHIPS WITH OVER 15 REMOTE COMMUNITIES

through NAISDA's Cultural Residency Program and up to 26,000 participants annually through outreach and engagement programs



NATIONAL FOOTPRINT
Developing Artists' state of origin (2016)



DEVELOPING ARTIST ENROLMENTS
have increased by 150% over the last ten years

Member of the Australian Government's elite **ARTS8** and a member of **BARANG REGIONAL ALLIANCE** which leads Empowered Communities NSW Local Government Decision Making for the NSW Central Coast Aboriginal and Torres Strait Islander Community

1.2 THE NAISDA TIMELINE

CURRICULUM DEVELOPMENT

1972 Aboriginal/Islander Skills Development Scheme (AISDS) established by Carole Y Johnson in response to Arts Council of Australia (Federal Government)

1975 6-week training course sponsored by the Aboriginal Arts Board (now the Aboriginal and Torres Strait Islander Arts Board of the Australia Council)

1976 First Trust Deed signed with the Arts Council of Australia

1979 AISDS formed an affiliation with the Sydney College of the Arts (SCA) (which allowed SCA to receive funds to be received on behalf of AISDS)

1981 AISDS 'Careers In Dance' registered as an approved course by the NSW Higher Education Board

1982 NEAT Scheme extended to a two year extension of the 'Careers In Dance' course. Courses were recalibrated by AISDS to be a two year Certificate Course followed by a three year Associate Diploma Course

1988 AISDS became an incorporated body as the National Aboriginal Islander Skills Development Association. Funds could now be received directly by the organization

1995 Courses and teaching program developed and refined culminating in a full Diploma Course

DEVELOPING ARTISTS

5 DEVELOPING ARTISTS (1972)

STATE OF ORIGIN (2011-2016)

1 TAS	3 ACT	7 VIC	18 WA
----------	----------	----------	----------

VISIONARY MILESTONES

1975 Established at: Cope Street, Redfern

1975 Carole Y Johnson's 1972 idea of urban Indigenous dance form realised in workshop and 'Careers in Dance' program

1976 Relocates to: Bodenweiser Dance Centre, Broadway

1977 Relocates to: St John's Church, Glebe

1994 Relocates to: Millers Point

1995 Relocates to: Cumberland St, The Rocks

GOVERNANCE & BUSINESS

Residency Program with Aboriginal

MORNINGTON IS | YAM IS | WARMUN | SAIBAI IS | ERNABELLA | BOIGU IS | YIRRKALA | B...

1976 Aboriginal / Islander Skills Development Scheme Trustees sign deed with Arts Council Australia

1988 National Aboriginal and Torres Strait Islander Skills Development Association

1989 Aboriginal Islander Dance Theatre (The Company) under the direction of Raymond D Blanco established

1989 Bangarra Dance theatre established by Carole Y Johnson under the direction of Raymond Sawyer

TURNOVER

\$58,467

\$958,532

GOVERNMENT SUPPORT

1967 Referendum

1972 Aboriginal Tent Embassy

1975 6-week workshop funded by the Aboriginal Arts Board

1975 'Careers in Dance' funded by the Aboriginal Arts Board

1977 First international tour

1977 'Careers in Dance' funded as an on-going program

1979 Aboriginal/Islander Skills Development Scheme (AISDS) affiliates with Sydney College of the Arts to receive funds on behalf of AISDS

1988 Australia's Bi-centenary

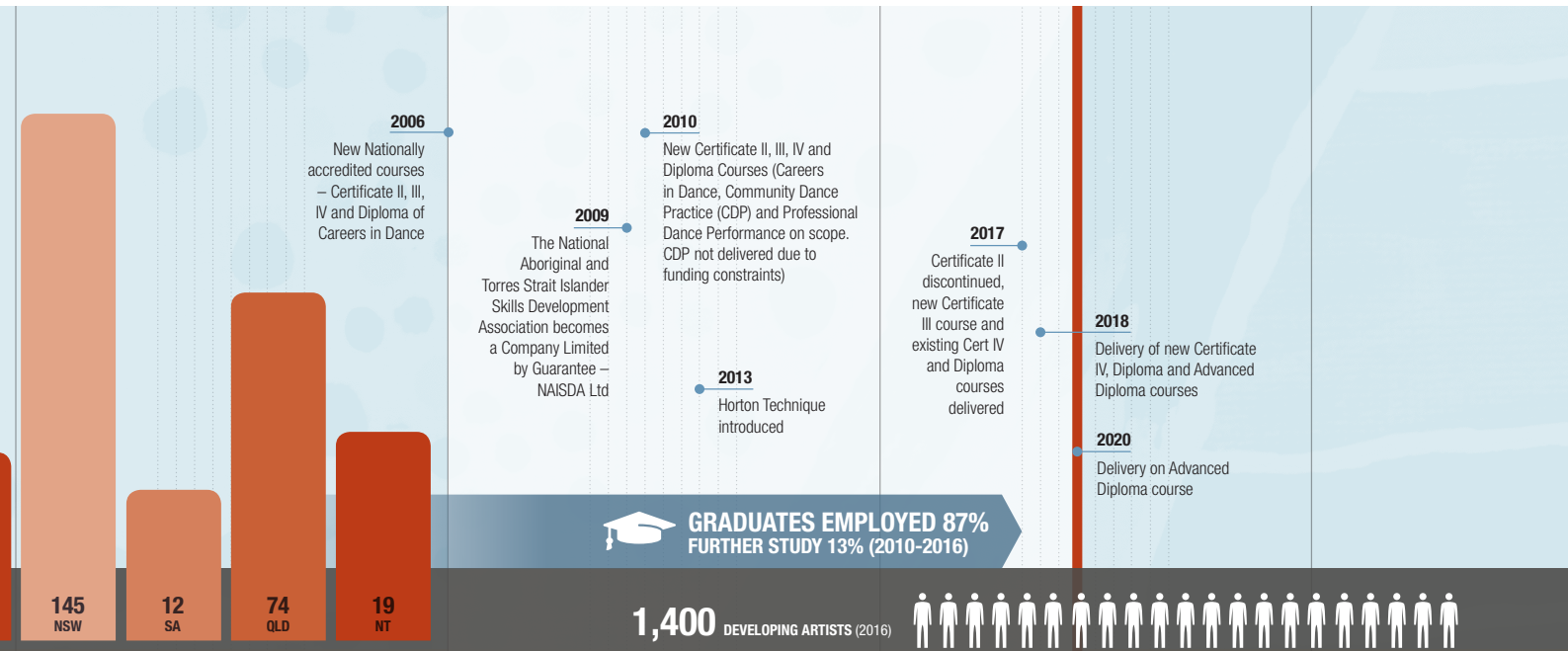
1988 After incorporation NAISDA receives funds directly from the Australian Government

1990 Australian Government monitors NAISDA expenditure on a monthly basis

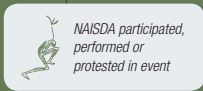
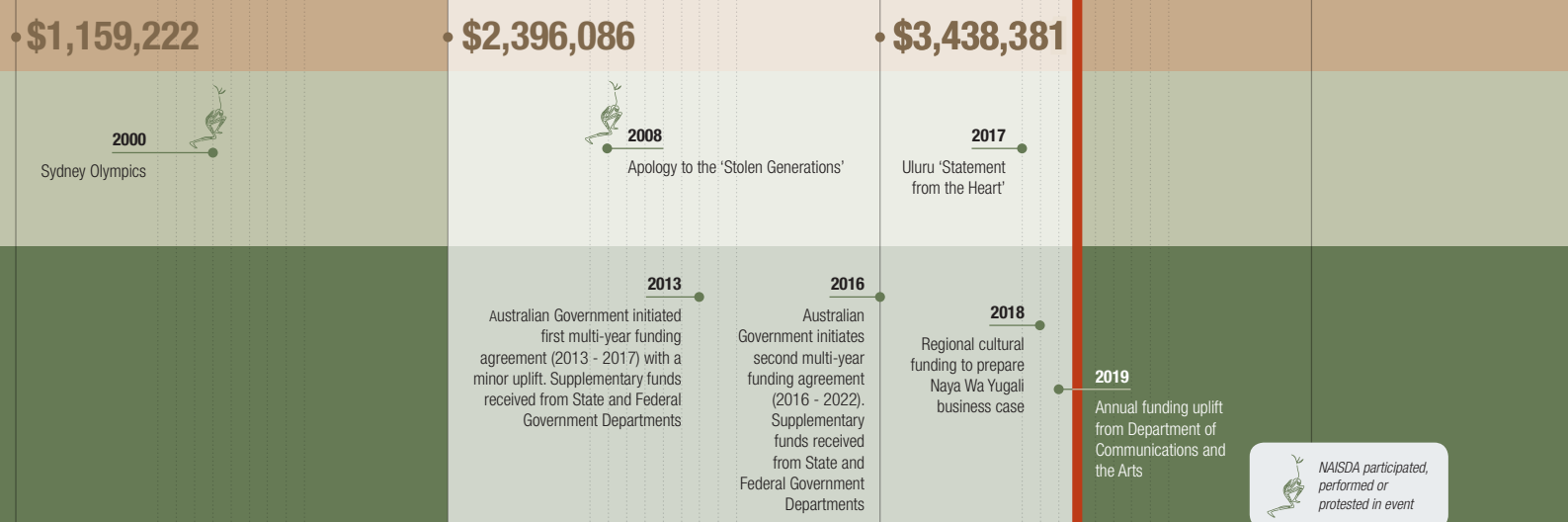
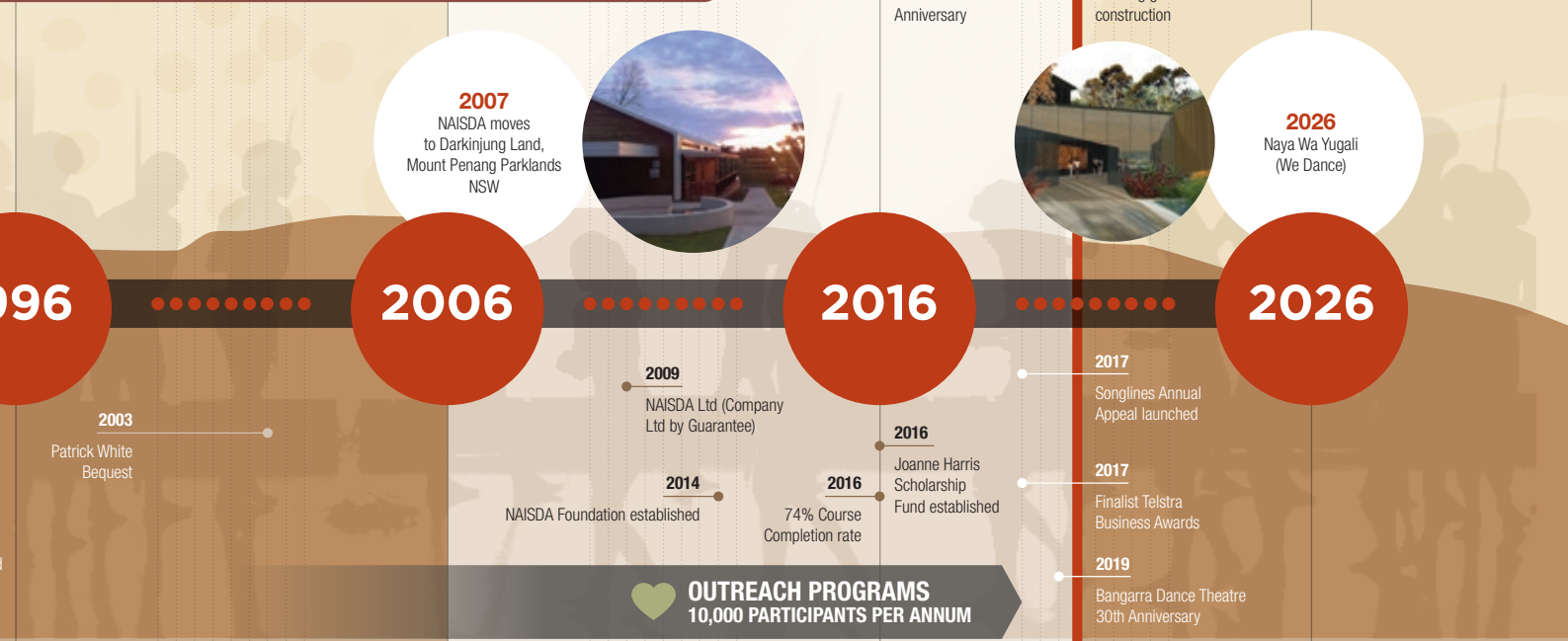
1990 Australian Government funds NAISDA on an annual basis and supplementary funds received from State and Federal Government Departments

1992 Mabo decision

1992 Redfern Statement



and Torres Strait Islander Communities
 MURRAY IS | BADU IS | MURRAY IS | NGUKURR | NYINYIKAY | DHAMBALA | GALIWINKU | MOA





1.3 NAYA WA YUGALI: THE FUTURE OF NAISDA

In a country bereft of Indigenous flagship institutes for creative learning, the prospect of developing a new, culturally-safe and enriching learning destination to align with the many Western campuses in Australia, signals a transformational opportunity.

Naya Wa Yugali means 'We Dance' in Darkinjung language and is an initiative driven by NAISDA in consultation with key stakeholders. As a national centre of excellence for Indigenous Creative Learning, it will significantly shift the cultural infrastructure landscape of NSW and Australia to create a space where creative arts, cultural practice, education and economic development for Aboriginal and Torres Strait Islander people come together on an international scale.

NAISDA's fiftieth milestone year in 2026 will mark half a century of NAISDA shaping and sharing our world's oldest living cultures through dance. Naya Wa Yugali will expand NAISDA's existing ecology of dance, culture and performing arts, drive higher levels of national tertiary arts training education for Aboriginal and Torres Strait Islander people and create lasting and generational impacts within arts, health and wellbeing.

Maintaining and extending exceptional Developing Artist completion rates and attendance, Naya Wa Yugali will graduate a networked cohort of qualified artists and art workers at the forefront of aligned disciplines, creating significant creative, cultural and economic value.

It will also provide mid-career and life-long learning programs to equip artists with a diversification of skills for portfolio careers, ensuring they are ready for the changing context of artistic practice.

Centered around an outdoor Dancing Ground, the purpose-built facilities will provide secure and culturally appropriate onsite accommodation, teaching and studio spaces for the expanded student cohort.

Naya Wa Yugali's delivery of curriculum-linked outreach, workshops and resources will increase education participation, study and engagement with young people in schools across Australia.

Onsite, open learning programs, performances, showcases, symposiums and residencies by visiting artists and organisations will drive excellence and innovation in artistic practice, cultural learning, increase revenue streams, research, accessibility and engagement for all Australians.

Upon completion the facility will be an internationally-recognised destination for Indigenous arts and cultural practice and a gathering place where artists and community will come together to meet, share, exchange ideas and collaborate - a space connecting, educating, encouraging and empowering Aboriginal and Torres Strait Islander people across Australia.



For over a decade Bundanon Trust has worked closely with NAISDA - as dancers, teachers and mentors - in partnership with the First Nations communities of the South Coast. NAISDA's philosophy of holistic commitment to the individual student, alongside excellence in their artistic development, has guided the way Bundanon nurtures and supports local Aboriginal youth. Australia urgently needs the talent of the next generation of First Nations young people to shine through. With the realisation of Naya Wa Yugali NAISDA will be the best organisation in the country to make this happen."

DEBORAH ELY

Chief Executive Officer, Bundanon Trust.

1.4 NAYA WA YUGALI VISION, MISSION AND OBJECTIVES

VISION

For the Aboriginal and Torres Strait Islander creative voice to be a potent catalyst for cultural, artistic and social vibrancy in all communities.

MISSION

To educate and inspire Aboriginal and Torres Strait Islander artists and creative leaders and provide opportunities for all to connect to our Indigenous stories, lands, cultures and peoples.

Figure 1 - Naya Wa Yugali Objectives

NAYA WA YUGALI OBJECTIVES

Correlation between Masterplan and Cost Benefit Analysis by Syneca Consulting (see appendix C)

CULTURAL AND CREATIVE INFRASTRUCTURE	Objective 1 Deliver world-class contemporary facilities and a recognised cultural destination that support best practice in national/international Indigenous creative and cultural learning, archive and research facilities, wellness and connectivity opportunities, cultural visitation and participation.	COST BENEFIT ANALYSIS OBJECTIVE: To provide for an increase in NAISDA's capacity and holistic services to meet the future demand for the development of Indigenous creative and cultural learning and employment by expanding course and program offerings and user numbers in a culturally safe and supportive environment.
LEARNING AND CAREER PATHWAYS	Objective 2 Increase national access to, and success in, accredited creative and cultural education and employment for Indigenous Australians.	
COMMUNITY ACCESS AND PARTICIPATION	Objective 3 Increase access, space and facilities for community participation, wellbeing and engagement in Indigenous creative and cultural arts practice and learning within an environment intrinsically and specifically linked to land, ceremony and storytelling.	
OUTREACH EDUCATION	Objective 4 Extend NAISDA's national framework of curriculum-linked creative and cultural outreach touring programs, performances, workshops and resources to increase education participation and engagement.	
PARTNERSHIPS	Objective 5 Become a catalyst for national and global Indigenous partnerships and creative synergies increasing sector impact, economy, opportunity and innovation.	



EXECUTIVE SUMMARY

2

As NAISDA reaches capacity, limiting its ability to meet the demand for nationally-accredited arts training courses, the Naya Wa Yugali vision will build greater impact, increasing capacity by 200%.

Naya Wa Yugali will also multiply its ability to deliver on Government strategies and policy, build and strengthen the Australian performing arts sector and share and showcase Aboriginal and Torres Strait Islander culture, performance and knowledge with local, national and international artists and audiences.

2.1 PROJECT OVERVIEW

Naya Wa Yugali is not only the strategic expansion of NAISDA's current educational curriculum and services, it is the transformation of NAISDA and the Mount Penang precinct on the NSW Central Coast into an international centre of excellence for Indigenous cultural learning, engagement and performance. To do this NAISDA will remodel into a multi-faceted business operation built upon the following strategic pillars:

LEARN

This pillar builds on NAISDA's core purpose as a learning and training organisation. Comprising an expanded accredited curriculum for Aboriginal and Torres Strait Islander people (increasing course delivery from 3 to 7), courses will facilitate all-of-career and multi-career training.

An open program of wellness, cultural and arts based programs, for both the general public and the Indigenous creative sector, will provide professional development courses and masterclasses.

GROW

This pillar expands NAISDA's cultural and creative outreach and engagement programs designed to build Aboriginal and Torres Strait Islander cultural learning and awareness across local, regional, state and national communities. Culture underpins this pillar.

CREATE

A new pillar comprising concerts, performances and arts exchange forums will turn the campus into a high calibre engagement, creative and performance destination venue. These will be delivered as an outcome of NAISDA's new cultural, national and international arts programs and infrastructure.

SUSTAIN

This pillar provides expanded accommodation and campus catering facilities for NAISDA Developing Artists as well as an extension into providing allied medical services, mental health services, physical conditioning, nutrition training and rehabilitation. NAISDA will also build out an accommodation and catering business to service visiting artists, cultural tutors, student groups and the public.

STORY

A new pillar enabling the narrative of Aboriginal and Torres Strait Islander peoples to be told and researched in a culturally appropriate and purpose-built environment. Opportunities for international cultural research, discourse and study grounded in Indigenous research methodologies will be extended with a library, collection of Indigenous performing arts, digital media, exhibition and archive service.

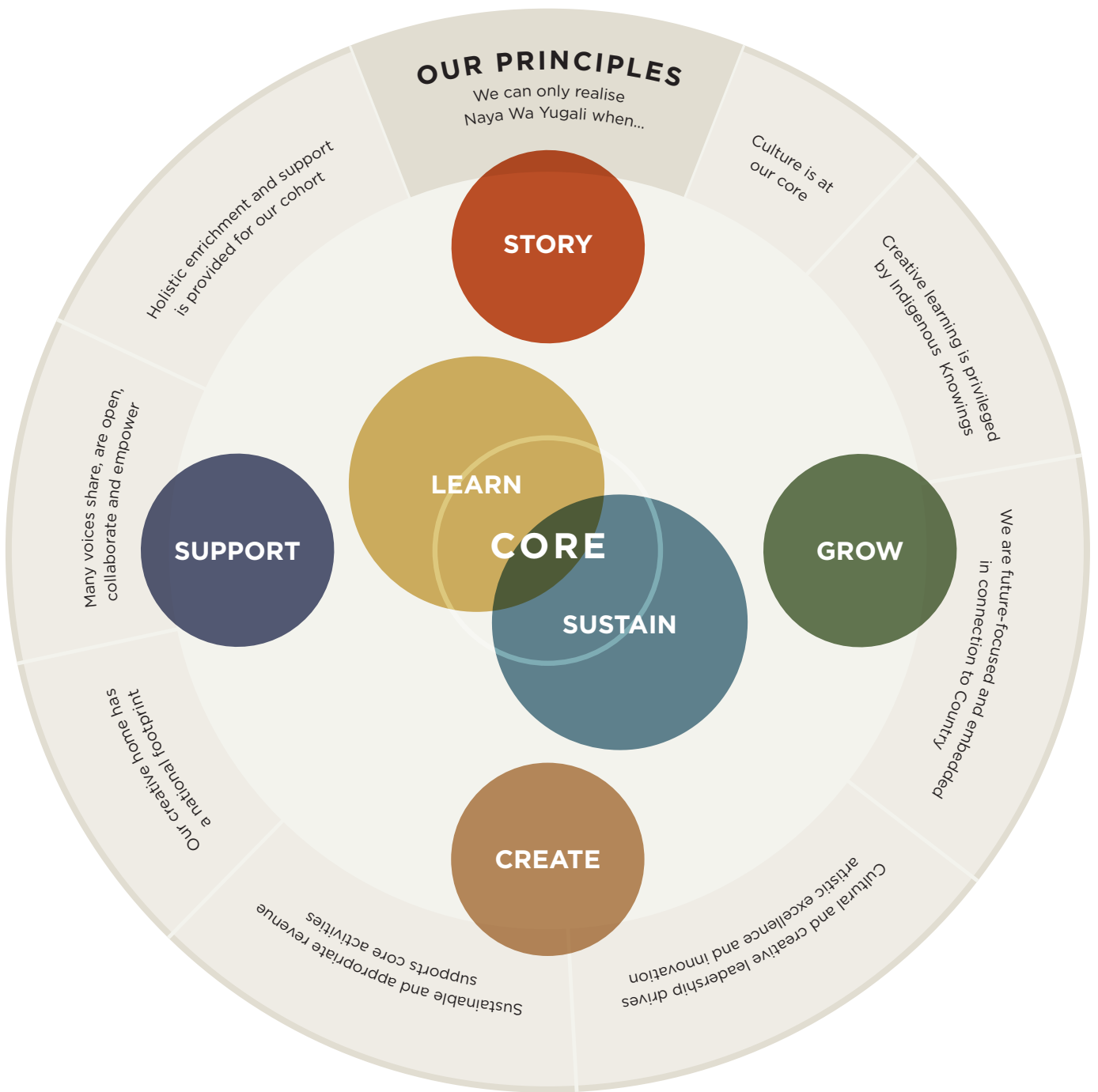
SUPPORT

This pillar supports the above strategic pillars enabling Naya Wa Yugali to inject over 70 ongoing jobs into the New South Wales and regional Central Coast communities for Indigenous and non-Indigenous artists and art workers.

BENEFITS REGISTER

The Benefits Register outlining courses, programs and services can be found in Appendix L.

Figure 2 - The Naya Wa Yugali Strategic Pillars



2.2 KEY OUTPUT DELIVERY

Table 1 – Output Comparison

STRATEGIC PILLAR	OUTPUT	COMPARISON	
		2019	2028
● LEARN (Core Training)	Qualifications delivered	3	7
● LEARN (Core Training)	Developing Artist enrolment	31	120
● LEARN (Open Program)	Open programs delivered	0	8
● LEARN (Open Program)	Participants engaged within open program classes	0	10,630
● GROW (Outreach and Engagement)	Outreach and performance engagement programs	6	9
● GROW (Outreach and Engagement)	Outreach and performance engagement participants	13,650	42,200
● CREATE (Sector Development)	Sector development programs delivered	3	7
● CREATE (Sector Development)	Artists engaged in residency programs	15	72
● SUSTAIN (Accommodation, Catering, Support and Wellness for Learn and Create)	Learning support and wellness programs and services delivered	7	14
● SUSTAIN (Accommodation, Catering, Support and Wellness for Learn and Create)	Users of learning support and wellness programs and services	31	255
● STORY (Living Cultures Resource Centre)	Users of living cultures resource program and services	0	93,220
● SUPPORT (People and Resource Services Staff)	NAISDA FTE staff	26	95

● Programs for Aboriginal and Torres Strait Islander people

● Programs for Aboriginal and Torres Strait Islander people and non-Indigenous people

The corresponding Programming Growth Strategy with prioritised implementation of existing and new programs, services and business activities of each strategic pillar is documented in Table 13, page 60.

2.3 COSTS, BENEFITS AND FINANCIAL VIABILITY

An independent Cost Benefit Analysis undertaken for this project by Syneca Consulting (see Appendix C) supports investment in the construction of Naya Wa Yugali, finding the proposal to be financially viable with **present value of benefits to be \$229.8 million, giving a benefit cost ratio of 1.75 and an internal rate of return in excess of 15%.**

Further, a Social Return on Investment (SROI) study (see Appendix J) commissioned in 2017 and accredited by KPMG demonstrates that **for every dollar invested, NAISDA creates \$7.71 of economic and social value.**

Operating costs for the Naya Wa Yugali project, once completed, are estimated to be \$7 million per annum. The ongoing operation will be in financial surplus by the fourth year of operation as depicted in Table 2 overleaf.

Hunter and Central Coast Development Corporation (HCCDC) is supportive of NAISDA's vision for Naya Wa Yugali and the development of the identified site at Mount Penang (Baxter Track), situated adjacent to NAISDA's present campus at nominal cost to NAISDA. HCCDC will fund the delivery of services (water, electricity) and upgrade the road to the site at a cost of approximately \$2.5 million.

Quantity Surveyors, MBM, estimate the total capital cost to be \$97.8 million (2019) taking approximately 24 months from start to finish creating approximately 50+ direct construction jobs and 100+ indirect construction jobs. See Appendix D.

Construction funding is required from a combination of Federal and State Governments as well as contributions from NAISDA's existing capital and fundraising activity. The additional operating costs post project completion will be funded through NAISDA's increased revenue generated from new income streams.

BENEFIT COST RATIO

1.75

PRESENT VALUE BENEFITS

\$229.8 MILLION*



\$7.71

SOCIAL RETURN ON INVESTMENT

For every dollar invested NAISDA creates \$7.71 of economic and social value

15%+

INTERNAL RATE OF RETURN

*See Table 9 on p51

The diversified income base of the multi-faceted business model assists sustainability of the venture by spreading the risk over a number of new income streams. The overall budget shows a return to surplus after four years.

Table 2 - Operating Income and Expenses of each Strategic Pillar

	2022	2023	2024	2025	2026	2027	2028	TOTAL
LEARN • Accredited training program • Open learning programs								
Income	\$1,985,500	\$2,223,000	\$2,339,500	\$2,443,000	\$2,866,500	\$2,996,000	\$2,999,000	\$17,852,500
Expenses	\$1,904,714	\$1,904,714	\$1,904,714	\$1,904,714	\$1,904,714	\$1,904,714	\$1,904,714	\$13,332,998
GROW • School touring programs and workshops, holiday based youth programs • Corporate and community performances and national Indigenous celebrations								
Income	\$328,050	\$283,300	\$379,950	\$332,700	\$425,950	\$377,860	\$468,100	\$2,595,910
Expenses	\$315,604	\$283,104	\$336,604	\$332,604	\$399,604	\$370,604	\$399,604	\$2,437,728
CREATE • National and International residency programs • First Nations International Arts Exchange								
Income	\$330,000	\$280,000	\$340,000	\$290,000	\$380,000	\$320,000	\$390,000	\$2,330,000
Expenses	\$305,552	\$259,552	\$305,552	\$259,552	\$305,552	\$259,552	\$305,552	\$2,000,863
SUSTAIN • Accommodation and catering services for Developing Artists and visitors Allied medical services, mental health services, physical conditioning, nutrition training and rehabilitation								
Income	\$1,298,100	\$1,471,840	\$1,572,337	\$1,577,691	\$1,738,953	\$1,753,657	\$1,817,253	\$11,229,831
Expenses	\$1,449,202	\$1,449,202	\$1,449,202	\$1,449,202	\$1,449,202	\$1,449,202	\$1,449,202	\$10,144,414
STORY • Library, collectables, digital media and archive and research services and • NAISDA Collection of Indigenous Performing Arts								
Income	\$210,000	\$210,000	\$210,000	\$210,000	\$210,000	\$210,000	\$220,000	\$1,480,000
Expenses	\$203,091	\$203,091	\$203,091	\$203,091	\$203,091	\$203,091	\$203,091	\$1,421,636
SUPPORT • Existing operational funding • Philanthropic donations • Interest income • Additional operational jobs created								
Income	\$2,374,500	\$2,471,000	\$2,487,000	\$2,507,000	\$2,710,000	\$2,733,200	\$2,734,200	\$18,016,900
Expenses	\$3,146,355	\$3,151,355	\$3,216,355	\$3,264,355	\$3,312,355	\$3,358,855	\$3,395,355	\$22,844,988
TOTAL								
Income	\$6,526,150	\$6,939,140	\$7,328,787	\$7,360,391	\$8,331,403	\$8,390,717	\$8,628,553	\$53,505,141
Expenses	\$7,324,518	\$7,251,018	\$7,415,518	\$7,413,518	\$7,574,518	\$7,546,018	\$7,657,518	\$52,182,626
Surplus/Deficit	-\$798,368	-\$311,878	-\$86,731	-\$53,127	\$756,885	\$844,699	\$971,035	\$1,322,513

2.4 ALIGNMENT TO GOVERNMENT STRATEGY

In addition to the positive benefits and financial viability, Naya Wa Yugali will build NAISDA's capacity to drive higher levels of national tertiary arts training education and multiply its ability to meet State and Federal Government strategies and policy, including but not limited to;

- *Closing the Gap, (2008 The Australia Government and 2018 Report)*: At 84%, NAISDA's completion rate far exceeds the national Vocational Education Training average (38%) and is more than triple the national average for the Aboriginal and Torres Strait Islander population (25%).
- *Overcoming Indigenous Disadvantage, (The Australian Government Productivity Commission 2016)*: Receiving an education and entering the workforce have direct correlation to the overall health and wellbeing of individuals and communities. 97% of NAISDA graduates go on to employment and/or further study. Naya Wa Yugali will increase NAISDA's accredited training program and capacity to accept Developing Artists by 200% (from 40 to 120 per year).
- *Review of Higher Education Access and Outcomes for Aboriginal and Torres Strait Islander People (The Behrendt Report 2012) and Strengthening Skills - Expert Review of Australia's Vocational Education and Training System (The Joyce Review)*. Both reports detail significant barriers to Indigenous young people accessing further education. Through Naya Wa Yugali, NAISDA will expand as a quality, Indigenous-led Registered Training Organisation (RTO) providing culturally relevant learning, supported in an Indigenous cultural setting to specifically address and overcome barriers.
- *NSW Cultural Infrastructure Plan 2025*. Naya Wa Yugali aligns directly with the themes and goals outlined within this plan to:
 - Create jobs, generate exports and drive innovation in the wider economy.
 - Attract visitors to Sydney and New South Wales.
 - Support urban renewal and regional economic development.
 - Activate communities and neighbourhoods, improve health outcomes and facilitate learning and development.
 - Deliver on need for infrastructure that supports cultural practice and economic empowerment of Aboriginal communities.



- *The Australia Council. (Arts Strategic Plan and Corporate Plan 2019–2023, NSW Cultural Infrastructure Plan 2025, Arts Nation Overview of Australian Arts 2015, Building Audiences Aboriginal and Torres Strait Islander Arts, NSW Aboriginal Arts and Cultural Strategy 2015-2018) and Create NSW (Cultural Policy Framework)*. By 2036 the NSW population will grow by 28% to 9.9 million, currently 97% of NSW residents engage with the arts, 74% of which attend live events, 53% of which specifically attend dance and theatre productions and 37% of which attend First Nations Arts.⁴ Aboriginal and Torres Strait arts are under-represented with increased accessibility to Indigenous creative practice a necessity for Aboriginal and Torres Strait Islander communities, audiences and for all Australians. Tertiary education is a key approach in supporting Australia's artist and creative economy. Naya Wa Yugali will increase Australia's elite Indigenous artists, exponentially servicing an increase in performance, events, outreach and creative education programs and sector development to meet local, national and international demand.

⁴ *NSW Cultural Infrastructure Plan 2025, page 18 / Australia Council for the Arts. 2017. The National Arts Participation Survey: State and Territory Results. <http://www.australiacouncil.gov.au/research/connecting-australians-states-territories>*

- *Destination NSW Aboriginal Tourism Action Plan 2017-2020*. Regional NSW is currently the largest beneficiary of the Aboriginal tourism sector, with 77% of experiences undertaken by the domestic market outside of Sydney. Aboriginal dance and theatre performance is one of the most popular experiences favoured by international tourists from Eastern markets. Naya Wa Yugali aligns with Australia’s commitment to growing its competitiveness through inbound and interstate cultural tourism and infrastructure.

Naya Wa Yugali will increase NAISDA’s ability to assist Government with its key priorities included in Table 3 below and as outlined in the “Alignment with Key Government Strategies and Priorities”, detailed in Appendix E Stakeholder Engagement Plan.



Table 3 - Key Government Priorities

<p>EDUCATION</p>	<p>Naya Wa Yugali will provide seven nationally accredited qualifications up to Advanced Diploma for Aboriginal and Torres Strait Islander people for continuing and further study towards career pathways within arts and associated industries. Lifelong learning, skills development and innovation, transferable skills will meet the changing context and demands of the multi-trained artist and portfolio careers. A series of open program enrolments, classes, events, performances, programs and repository of Indigenous Cultural Learning will develop cultural education, understanding and awareness for all Australians. Outreach and engagement programs will provide cultural education and resources to 40,000 school children and participants across Australia.</p>
<p>EMPLOYMENT</p>	<p>Naya Wa Yugali will provide education, qualifications, training, networks, entrepreneurial and life skills to meet workforce demands and employees’ needs for successful and long-term careers in the creative and associated industries.</p> <p>Naya Wa Yugali will also create over 70 ongoing jobs within the New South Wales and regional communities.</p>
<p>CREATIVE SECTOR DEVELOPMENT</p>	<p>Naya Wa Yugali will expand NAISDA’s ecology of dance, culture and performing arts to graduate a networked cohort of qualified artists and leaders at the forefront of the creative sector. Naya Way Yugali will deliver sector development, residencies, symposiums and programs to drive collaboration and innovation within the sector with over 70 national and international artists engaged in residency programs annually.</p>
<p>HEALTH</p>	<p>Education and employment are factors which contribute to the health and wellbeing of individuals, families and communities. NAISDA Developing Artists will be embedded in a culture of healthy living with 14 learning support and wellness programs and services delivered to Developing Artists annually. These include education, food and support programs and services, physical conditioning, injury support, emotional and wellbeing programs and services provided within a safe and culturally supportive and appropriate environment and context.</p>
<p>ABORIGINAL AND TORRES STRAIT ISLANDER EMPOWERMENT AND SELF-DETERMINATION</p>	<p>The Naya Wa Yugali vision is for the Aboriginal and Torres Strait Islander creative voice to be a potent catalyst for cultural, artistic and social vibrancy in all communities. Naya Wa Yugali will be delivered within the framework of Indigenous self-determination, empowerment, cultural authority and leadership.</p>



<p>CULTURAL INFRASTRUCTURE</p>	<p>Naya Wa Yugali will be designed by renowned architects Tonkin Zulaikah Greer as a place of excellence and innovation, celebrating and reflecting the richness of our country's first cultures for all Australians. It will be a destination gathering hub for national and international cultural research, collaboration, discourse, study and performance.</p>
<p>CUSTODIANS OF CULTURAL HERITAGE</p>	<p>Indigenous Knowings are embedded within the NAISDA curriculum. Naya Wa Yugali will deliver programs, services and events to increase creative and culture recognition, participation and safe-guarding. These include:</p> <ul style="list-style-type: none"> Cultural leadership and empowerment courses in collaboration with partners including Barang and Empowered Communities Cultural knowledge programs to enhance the learning of Indigenous languages, Indigenous Knowings, Indigenous protocols NAISDA Collection of Indigenous Performance Arts to capture and catalogue Indigenous dance, languages, performances, and appropriately exhibit contemporary and older history artefacts. Over 90,000 participants will use the NAISDA Living Cultures Resource Centre annually.
<p>ECONOMIC</p>	<p>As an internationally recognised destination dedicated to creative indigenous learning, culture and performance Naya Wa Yugali delivers economic outcomes at regional, state and national levels. It will enable NSW to build on its competitive strengths. As the training pipeline for Indigenous artists, arts workers and creative sector leaders, and through its program of national and international events and collaborations, Naya Wa Yugali supports and drives New South Wales' and Australia's cultural tourism market. Naya Wa Yugali also delivers on economic return for the Central Coast through job creation, partnership opportunities, skills development, capacity building and education outcomes.</p> <p>NAISDA has committed to raising \$7.8m through fundraising from the private sector and has developed a fundraising and governance strategy to facilitate this result.</p>

2.5 SITE LOCATION

NAISDA currently leases a number of buildings within the Mount Penang Parklands from Hunter and Central Coast Development Corporation (HCCDC) and shares the area with other organisations, including an International Sports College, a childcare facility and a number of other small to medium enterprises. HCCDC has offered to provide a new site at Mount Penang (Baxter Track), situated adjacent to NAISDA's present campus at nominal cost to NAISDA. HCCDC will fund the delivery of services (water, electricity) and upgrade the road to the site at a cost of approximately \$2.5 million.

Being on the Central Coast brings a number of advantages. It is a supportive environment away from the issues found in major cities, yet accessibly close to Sydney for artistic engagement and opportunity. Developing Artists find the alternative setting with its amount of onsite development

provides a safe and welcoming environment for those from remote, regional and urban areas.

Consultation with expert Aboriginal land managers and designers, Aboriginal Elders from the Central Coast and remote communities will ensure the Naya Wa Yugali development is designed to reflect the Aboriginal cultural values embedded in the site and that the cultural significance of all Aboriginal and Torres Strait Islander peoples is acknowledged.

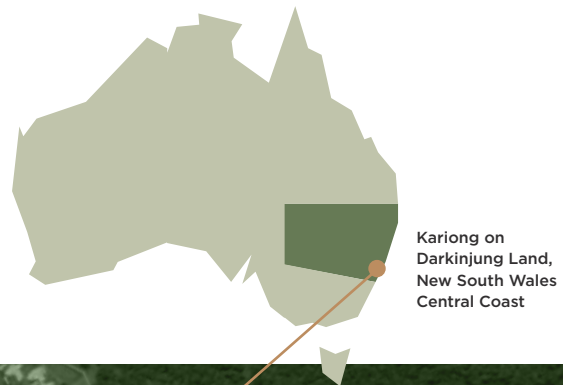


Figure 3 - Proposed Location for Naya Wa Yugali





Masterplan design by TZG Architects. See Appendix B

2.6 NAYA WA YUGALI MASTERPLAN

The concept masterplan was developed to create the infrastructure required under each strategic pillar and enable NAISDA to deliver on the Naya Wa Yugali vision and objectives.

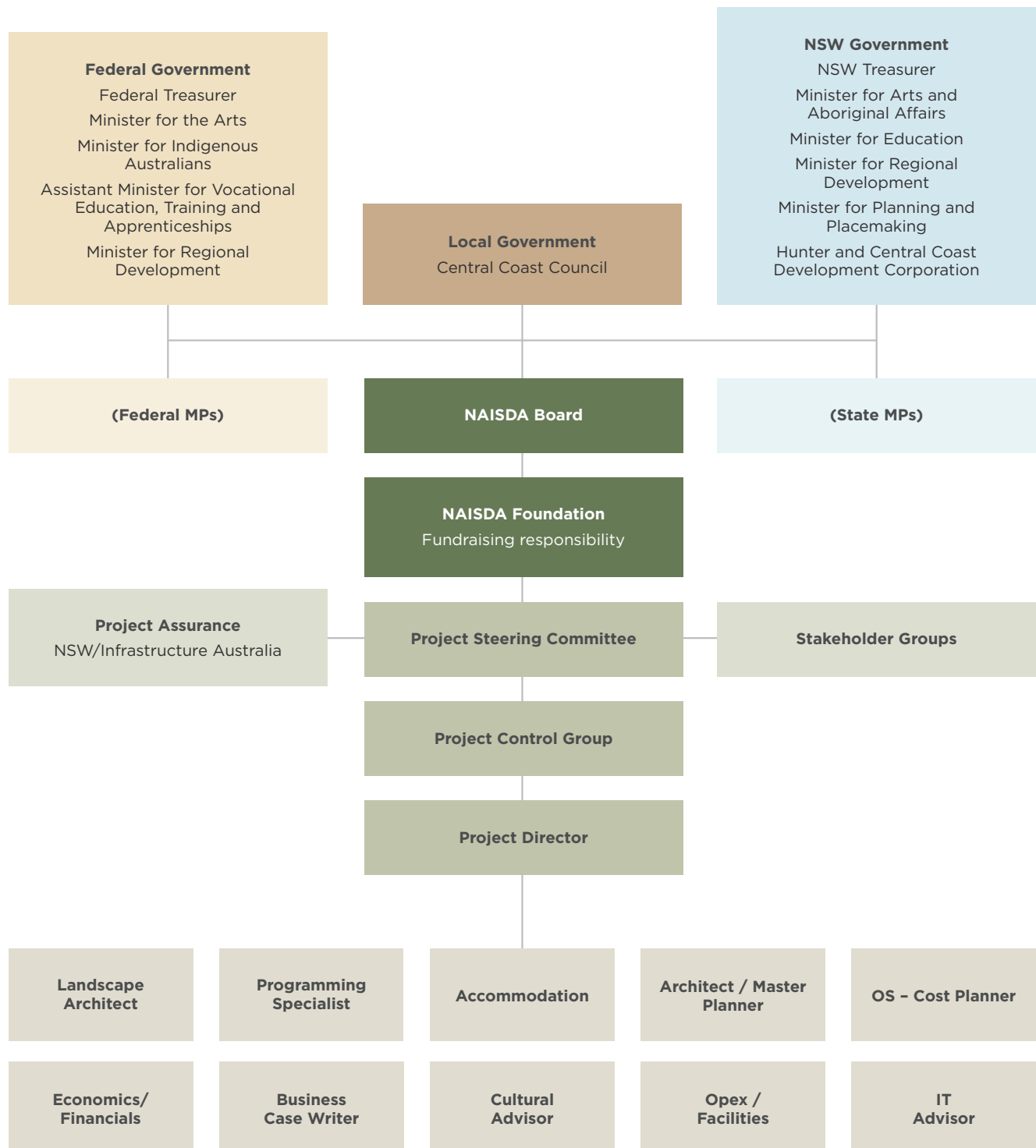
The key elements to the facility include:

- Multiple performance spaces including a high calibre performance and production studio
- 120 living apartments to provide accommodation to Developing Artists and visitors
- Classroom facilities
- Dining hall and kitchen facilities
- Wellness Centre
- Dancing Ground for cultural learning and performance
- Foyer gallery, exhibition space and library
- Administration offices

2.7 GOVERNANCE STRUCTURE

The project governance structure to guide the development of the masterplan and the supporting business cases is depicted below.

Figure 4 - Governance Structure for the Development of the Naya Wa Yugali Business Case





2.8 RECOMMENDATION

Considering the substantial benefits, the financial viability and direct alignment to key Government strategies, the recommendation of this report is a sponsored submission to Infrastructure New South Wales for a Gate 1 Review and the provision of \$530,000 funding to commission the final detailed business case to realise a \$97.8 million investment for Naya Wa Yugali, our nation's new Centre of Excellence for Indigenous Creative Learning.

Naya Wa Yugali will be

“ A place where the heart of Australia's culture can be nurtured.”

RACHEL PERKINS

a woman of the Arrernte and Kalkadoon nations, director, producer, screenwriter, Managing Director Blackfella Films.



3

**SERVICE NEED AND
STRATEGY ALIGNMENT**

3.1 SERVICE NEED: Cultural Infrastructure

The NSW's Cultural Infrastructure Strategy: Advice to the NSW Government concluded that cultural infrastructure:

- Creates jobs, generates exports and drives innovation in the wider economy.
- Attracts visitors to Sydney and New South Wales.
- Supports urban renewal and regional economic development
- Activates communities and neighbourhoods, improving health outcomes and facilitating learning and development.

The NSW Cultural Infrastructure Plan 2025 has a key theme on the need for infrastructure that supports cultural practice and economic empowerment of Aboriginal communities. The plan also has a number of Aboriginal cultural infrastructure goals as outlined in Table 4 below.

Table 4 - Infrastructure Goals

NSW CULTURAL INFRASTRUCTURE PLAN 2025 GOALS	HOW NAYA WA YUGALI DELIVERS ON GOALS
<p>GOAL 4.1: Deliver cultural infrastructure investment that targets increased cultural participation from target communities including Aboriginal communities</p>	<p>Naya Wa Yugali will increase NAISDA's capacity to enrol and train Developing Artists by 200% per year.</p> <p>The project will also increase community engagement through outreach programs, residency programs, cultural performing arts seasons and exhibitions to over 42,000 people per year and over 90,000 annual users of the Living Cultures Resource Centre to significantly increase cultural participation within Aboriginal communities and for all Australians.</p>
<p>GOAL 5.2: Develop and deliver a state-wide digitisation solution for significant objects, collections and intangible Aboriginal heritage</p>	<p>This project's Living Cultures Resource Centre will deliver a purpose built Aboriginal and Torres Strait Islander library and digital artefact archive to store and capture NAISDA's Collection of Indigenous Performance Arts. The facility will also have an exhibition space and e-learning resources, enabling the narrative of Aboriginal and Torres Strait Islander peoples to be told in a culturally sensitive and purpose built environment as well as streamed through digital platforms to wider external audiences, classrooms and communities.</p>
<p>GOAL 6.1 & 6.2: Support spaces for Aboriginal heritage and contemporary culture and support opportunities for Aboriginal creative entrepreneurship</p>	<p>Tourism Australia's 2016 Consumer Demand Project found that 'rich history and heritage' and 'native or cultural heritage activities' rank highly as factors in destination choice for key international tourism markets, however Sydney does not have a dedicated space for authentic experiences of Aboriginal heritage and contemporary culture.</p> <p>Naya Wa Yugali supports the cultural infrastructure of the industry as a pipeline of cultural artists, art workers and companies. It will be a learning hub offering a unique understanding of the development of Australian and international contemporary Indigenous dance and will include residencies, learning and performance space, partnerships and collaborations for visiting artists, organisations and companies.</p>
<p>GOAL 13.1: Establish governance and investigate the best business models and funding opportunities for a contemporary Aboriginal Cultural Centre</p>	<p>By 2036 the NSW population will grow by 28% to 9.9 million, currently 97% of NSW residents engage with the arts, 74% of which attend live events – 53% of which specifically attend dance and theatre productions.⁵ Naya Wa Yugali will not only increase the number of elite Indigenous creative artists in NSW it will also exponentially increase NAISDA's community outreach and interaction with the local, national and international communities looking for culturally immersive dance and theatre experiences assisting to meet additional local and international demand.</p>

NAISDA is referenced within the New South Wales Cultural Infrastructure Plan 2025. The plan identifies it as a region-specific opportunity to investigate to “capitalise on the reputation of NAISDA and promote the region as a centre for Aboriginal and Torres Strait Islander performing arts”.⁶ The Naya Wa Yugali proposal has secured support through Regional Cultural Fund Round 1 and is further identified within the plan on page 65.



Table 5 - NSW Cultural Infrastructure Plan Strategic and Geographic Priorities Alignment with Naya Wa Yugali Objectives.

NWY OBJECTIVES	NSW CULTURAL INFRASTRUCTURE PLAN STRATEGIC PRIORITIES	
	Cultural Infrastructure supports strong communities and economies in NSW	Access to space for community participation in culture
Deliver world-class contemporary facilities and a recognised cultural destination that support best practice in national/ international Indigenous creative and cultural learning, archive and research facilities, wellness and connectivity opportunities and cultural visitation and participation.	✓	✓
Increase national access to, and success in, creative and cultural education and employment for Indigenous Australians	✓	✓
Increase access, space and facilities for community participation, wellbeing and engagement in Indigenous creative and cultural arts practice within an environment intrinsically and specifically linked to land, ceremony and storytelling.	✓	✓
Extend NAISDA's national framework of curriculum-linked creative and cultural outreach touring programs, performances, workshops and resources to increase education participation and engagement	✓	✓
Become a catalyst for national and global Indigenous partnerships and creative synergies increasing sector impact, economy, opportunity and innovation	✓	✓

6. NSW Cultural Infrastructure Plan 2025, page 83.



		NSW CULTURAL INFRASTRUCTURE PLAN 2025 GEOGRAPHIC PRIORITIES	
Cultural infrastructure for a collaborative and thriving cultural sector	Creating impact through partnerships and capacity building	Greater Sydney is recognised as a leading cultural destination of the Asia-Pacific	Cultural infrastructure leverages diversity and unique cultural identities across New South Wales
✓	✓	✓	✓
✓	✓		
✓	✓	✓	✓
✓	✓		✓
✓	✓	✓	✓

3.2 SERVICE NEED: Creative industry demand for training, career pathways and lifelong learning for Aboriginal and Torres Strait Islander artists.

First Nations performing arts are under-represented in mainstream venues and festivals.⁷ In response, the Australia Council has identified that First Nations capacity building, long-term career planning and development strategies are critical to audience development and to ensuring Aboriginal and Torres Strait Islander arts are placed at the centre of Australian Arts. NAISDA was recognised in the Cultural Infrastructure Strategy 2016 as one of a number of “important arts educational institutions in NSW. These organisations are critical to developing our artists and arts workers, and where they have substantial facilities, can be institutional anchor for lively creative precincts”.⁸

Artists’ engagement in lifelong learning is evident in Australia Council data. Global trends highlight the need for the development of transferable skills for predicted future workforces to undertake creative work in more than one art form and, or industry. The Australia Council’s report Making Art Work recognises that “Overall, lifelong learning may perhaps be a stronger reality in the arts than in many Professions”.⁹ Through life-long learning, entrepreneurial programs and accredited qualifications, Naya Wa Yugali

addresses this, equipping artists for portfolio and multi-careers and ensuring they are ready for the changing context of artistic practice with opportunities to retrain, enhance and diversify skills.

Naya Wa Yugali also addresses the need identified in Making Art Work¹⁰ that artists work at the forefront of technological change. NSW Cultural infrastructure strategy similarly acknowledges digital technology as “a major force for change in the creative industries”.¹¹

With a strong digital infrastructure and interdisciplinary digital learning focus, Naya Wa Yugali provides “processes, spaces and devices that integrate new technology and new methods of creating and accessing art.”¹² Naya Wa Yugali addresses the creative industry’s need of equipping artists with digital, creative and entrepreneurial skills and excellence to capitalise on, and adapt to, new possibilities and changing demands of learning, collaboration, connection, commercialisation, forms of expression and income generation.

3.3 SERVICE NEED: Economic empowerment of Aboriginal and Torres Strait Islander communities

It is undeniable that access to, and completion of higher education has a direct correlation to the overall health and wellbeing of individuals and communities. At 84% NAISDA’s student completion rate is more than triple the national average for Aboriginal and Torres Strait Islander VET education attendance and completion rates.¹³ In addition, 97% of NAISDA graduates go on to employment and/or further study in the arts industry. Naya Wa Yugali will increase NAISDA’s capacity to accept new developing artists from 40 to 120 per year and as a result, work towards closing the gap in employment and improve the economic empowerment of Aboriginal communities across Australia.

As a catalyst for intergenerational change Naya Wa Yugali will deliver an expanded curriculum with a focus on developing creative output and strong language, numeracy,

financial management, overall health/wellbeing and interpersonal development equipping graduates with life skills and transferable aptitudes.

In addition to the education-based economic empowerment delivered through NAISDA’s curriculum, Naya Wa Yugali will become a significant employer of Aboriginal and Torres Strait islander people as the staff FTE grows from 26 to 95. There will be significant flow-on benefits to the regional economy and to the state and national education, arts, cultural and creative industries. The nature of the economic empowerment for staff will be holistic across a range of skills areas contained in the expanded business enterprises in the Naya Wa Yugali business plan. The skills development will also have a broad remit – offering opportunities for traineeships as well as entry level to executive level roles.

⁷ Australia Council for the Arts, *Showcasing Creativity Programming and presenting First Nations performing Arts 2016 Key findings*, page 9. ⁸ Infrastructure NSW, *Cultural Infrastructure Strategy 2016*, page 15. ⁹ *Making Art Work: An economic study of professional artists in Australia* © David Throsby and Katya Petetskaya, 2017, page 39. ¹⁰ *Making Art Work: A summary and response by the Australia Council for the Arts*. ISBN: 978-0-6482152-1-9 P5. ¹¹ Infrastructure NSW, *Cultural Infrastructure Strategy 2016*, page 7. ¹² Infrastructure NSW, *Cultural Infrastructure Strategy 2016*, page 7. ¹³ P36 Windley, G 2017, *Indigenous VET participation, completion and outcomes: change over the past decade*, NCVET, Adelaide.

3.4 SERVICE NEED:

Accessibility and engagement with Indigenous creative and cultural practice for Aboriginal and Torres Strait Islander audiences and communities

The Australia Council recognises that many Aboriginal and Torres Strait Islander people want to participate more in cultural activities and those who do participate have “markedly better physical and mental health, self-reported happiness and are more likely to complete secondary school and be employed”.¹⁴

Naya Wa Yugali is an investment in artistic excellence which supports Aboriginal and Torres Strait Islander young people to practise and experience their culture. Its community engagement and accessibility through outreach, performances, collaboration, short course programs and services will value and proactively promote Indigenous knowledge and cultural identity to Aboriginal and Torres Strait Islander people. The Government recognises this as being fundamental for “promoting positive cultural identity and social and emotional wellbeing for Indigenous Australians”.¹⁵

Naya Wa Yugali’s embedded cultural practice across all learning and performance ensures that it delivers on Create NSW’s need to support “Aboriginal communities’ ongoing connection with culture and languages and create multiple pathways for intergenerational engagement and participation of Aboriginal young people, Elders and regional, remote and urban communities across Indigenous Australia”.¹⁶

3.5 SERVICE NEED:

Accessibility for all Australians to engage with Aboriginal and Torres Strait Islander creative and cultural practice

Australia Council’s research acknowledges that, despite a record level of attendance at First Nations arts, there exists “a gap between Australians’ interest in, and attendance at, First Nations arts” and need to grow “opportunities to reach interested Australians, increase First Nations representation, and build interest so that all Australians can experience and take pride in First Nations arts”.¹⁷

Naya Wa Yugali outcomes ensure more Australians are able to access and experience Aboriginal and Torres Strait Islander arts, overcome perceived barriers and engage meaningfully with them.

The Australia Council’s report into Building Audiences for Aboriginal and Torres Strait Islander Arts also recommends a range of strategic approaches to raise audience awareness for First Nations arts, key amongst them is a “focus on

engaging children and youth with Aboriginal and Torres Strait Islander art in their early years, both within the education sector and through funded extracurricular activities”.¹⁸ Naya Wa Yugali’s expanded program of outreach performance, curriculum linked school resources and national touring programs will ensure community and audience awareness and knowledge of Aboriginal and Torres Strait Islander arts are delivered through early engagement activities and strategies.

¹⁴. Arts Nation: An Overview of Australian Arts was prepared by the Australia Council for the Arts. Updated October 2015, page 31. ¹⁵. Commonwealth of Australia, Department of the Prime Minister and Cabinet, Closing the Gap Prime Minister’s Report 2018. ¹⁶. Create NSW, NSW Arts and Cultural Policy Framework, page 38. ¹⁷. Australia Council for the Arts, Connecting Australians, Results of the National Arts Participation Survey June 2017 Executive Summary, page 13 and 14. ¹⁸. K Bridson, M Clarke, J Evans, B Martin, R Rentschler and T White (2015) Building Audiences: Aboriginal and Torres Strait Islander Art, Sydney, Australia Council for the Arts.



3.6 SERVICE NEED: VET Sector Education for Aboriginal and Torres Strait Islander People

The 2019 Joyce Review¹⁹ into the Vocational Education and Training sector acknowledges major access and functional barriers for Aboriginal and Torres Strait Islander Australians participating in VET education. This in turn prevents progress towards completing qualifications and obtaining employment. Barriers include;

- Low levels of basic literacy and numeracy among the population
- Failure to provide culturally relevant learning and teaching styles
- Failure to take a holistic approach to training including factors such as health, housing, transport and family issues.

The review also confirmed that Aboriginal Australians are more likely to engage in lower level qualifications (Certificate III and IV) rather than higher-level VET qualifications (Diploma and Advanced Diploma) and that in combination with the above issues, often results in unfinished lower level qualifications and poorer education and employment outcomes.

Naya Wa Yugali offers a full suite of VET qualifications from a Certificate II to an Advanced Diploma allowing a unique opportunity to attract Aboriginal and Torres Strait Islander

people into lower level qualifications and retain them through to higher level qualifications. As an Indigenous-led Registered Training Organisation; NAISDA through Naya Wa Yugali will expand culturally relevant teaching and learning spaces, language literacy and numeracy support in collaboration with Aboriginal and Torres Strait Islander communities, Elders and Cultural Tutors.

The Behrendt Review of Higher Education Access and Outcomes for Aboriginal and Torres Strait Islander People²⁰ recognised that the lack of provision of onsite accommodation is a significant barrier to Indigenous young people accessing higher education. A key feature of Naya Wa Yugali is the holistic approach to learning with onsite accommodation for all Developing Artists, fully catered nutritional facilities and training and allied health services designed to improve upon NAISDA's already impressive attendance and completion rates.

Through culturally supportive and appropriate learning programs, infrastructure and environment, Naya Wa Yugali ensures the provision of culturally relevant learning opportunities for Aboriginal and Torres Strait Islander people and removes barriers to tertiary learning and higher qualification achievement.

3.7 SERVICE NEED: Economic priorities

Participation in the arts contributes strongly to an innovative and robust economy with attendance at cultural venues and events having flow-on benefits for job creation, tourism and education. Cultural and heritage visitors spent \$12 billion in 2016, up 46 per cent from 2012.²¹ The cultural sector contributed \$16.3 billion in Gross State Product in 2016–17, creating 82,500 direct FTEs and 36,400 indirect FTEs.²²

Cultural tourism, and particularly Indigenous arts tourism, is one of the world's largest and fastest growing markets.²³ Regional NSW is currently the largest beneficiary of the Aboriginal tourism sector, with 77% of cultural experiences undertaken by the domestic market outside of Sydney. In 2013-14 more international tourists in Australia took part in Indigenous arts activities than went to wineries or organised sport. The most popular activities were viewing an Indigenous art, craft or cultural display and attending a dance or theatre performance.²⁴

The eastern market's participation in Aboriginal experiences in NSW is growing substantially, accounting for a 39% share of the international market, with dance a favoured experience due to its accessibility in style, place and time.

With NAISDA graduates securing positions across Australia's leading cultural organisations and companies Naya Wa Yugali will generate a creative industry with world-wide success and provide the pipeline of Indigenous artists and creative sector workers to service this growing demand.

As a cultural infrastructure hub with leading facilities, programs and national/international events and symposiums for community participation, wellbeing and engagement in First Nations creative and cultural arts practice, Naya Wa Yugali aligns with Australia's and NSW's commitment to growing competitiveness through inbound and interstate cultural tourism.

The economic priorities are underpinned by a commitment to Indigenous empowerment – that will be enacted through Naya Wa Yugali's Indigenous Procurement Policy. The policy will build on the learnings and outcomes achieved from both the Commonwealth and NSW State Governments' Indigenous and Aboriginal procurement policies that leverage the governments' annual procurement spend to drive demand for Indigenous goods, services, stimulate economic development and grow the Indigenous business sector through direct contracts and indirectly through major suppliers via subcontracts and employment opportunities. This development will be viewed as an exemplar of best practice in this field.

¹⁹. Department of Prime Minister and Cabinet, *Strengthening Skills - Expert Review of Australia's Vocational Education and Training System (Joyce Review)*, Commonwealth of Australia, 2019, page 114.
²⁰. *Review of Higher Education Access and Outcomes for Aboriginal and Torres Strait Islander People: Final Report July 2012* Professor Larissa Behrendt (Chair) Professor Steven Larkin Mr Robert Griew Ms Patricia Kelly, ISBN: 978 1 922125 25 5 (Print) ISBN: 978 1 922125 26 2 (PDF). ²¹. *Cultural Infrastructure Plan 2025* page 21/ *Destination NSW*, 2016. *Cultural and Heritage Tourism to NSW*. <https://www.destinationnsw.com.au/wp-content/uploads/2013/05/Cultural-and-Heritage-Tourism-to-NSWSnapshot-YE-Dec-2016.pdf>, and ²². *Cultural Infrastructure Plan 2025* p21/ KPMG, 2017. *Economic Value of Arts, Screen and Culture*. Prepared for the NSW Department of Planning and Environment. ²³. *Australia Council for the Arts, Arts Nation An Overview of Australian Arts*, page 24. ²⁴. *Australia Council for the Arts, Arts Nation, An Overview of Australian Arts Factsheet Aboriginal and Torres Strait Islander Arts*.



4

THE PROPOSAL

In February and September 2018, NAISDA held a series of workshops with key partners and industry representatives to reconfirm the vision and articulate how to realise Naya Wa Yugali. The workshop attendees endorsed the Naya Wa Yugali initiative, validated the learning and educational programs, confirmed the services offerings, and identified enhanced opportunity for Indigenous arts and culture partnerships and linkages.

Naya Wa Yugali would adhere to the following principles:

- Being informed by Indigenous Learning and Knowings.²⁵
- Having culture at its core.
- Providing tailored, whole-of-person learning support.
- Working in mutual cohesion with cultural communities, Cultural Elders and Cultural Tutors.
- Building on 44 years of training knowledge and 60,000 years of Cultural Knowledge.
- Providing a national, restorative meeting and gathering place.
- Delivering proven success in education results and career pathways.
- Recognising dance, song, ceremony, land and language as creative expressions of our full self and national identity.
- Being a Centre of National Excellence.
- Proudly acknowledging NAISDA's role in affirming Australia's unique international image across global stages, storytelling and performances.

²⁵ *Cultural knowledge that is activated and embedded through experience.*

4.1 PROJECT OBJECTIVES

Objective 1: Deliver world-class contemporary facilities and a recognised cultural destination that supports best practice in national/international Indigenous creative and cultural learning, archive and research facilities, wellness and connectivity opportunities and cultural visitation and participation.

Objective 2: Increase national access to, and success in, creative and cultural education and employment for Indigenous Australians.

Objective 3: Increase access, space and facilities for community participation, wellbeing and engagement in Indigenous creative and cultural arts practice within an

environment intrinsically and specifically linked to land, ceremony and storytelling.

Objective 4: Extend NAISDA's national framework of curriculum-linked creative and cultural outreach touring programs, performances, workshops and resources to increase education participation and engagement.

Objective 5: Become a catalyst for national and global Indigenous partnerships and creative synergies increasing sector impact, economy, opportunity and innovation.

4.2 STRATEGIC PILLAR: LEARN

This pillar builds on NAISDA's core purpose as a learning and training organisation. The expanded accredited arts curriculum for Aboriginal and Torres Strait Islander people will increase course delivery from three qualifications to seven – bookending the existing suite of three courses (Certificate III, IV, and Diploma) with a Certificate II Foundation Skills course to ensure an effective transition into the Certificate III and from other ARTS8 organisations and performing arts institutes. At the career pathway end of the offering, three Advanced Diploma courses will reflect the skills development need expressed by industry in relation to the development of an Indigenous arts ecosystem. The new Advanced Diplomas will build that ecosystem through the training of design, production, electronic music composition, writing, dramaturgy, videography and arts administration professionals that cooperatively develop the Indigenous dance and performance sector. The courses will facilitate all-of-career and multi-career training and retraining for the Indigenous creative sector.

A new Open Program of classes will extend a developed accredited and non-accredited education offering into the Indigenous creative sector as well as for the broader non-Indigenous community. The delivery will range from short course programs to individual classes. The program will capitalise on the investment already committed to the accredited program and will focus on the core areas of:

- Indigenous Arts, Leadership and Cultural Knowledges Program
- DanceFilm and Electronic Music Composition
- Dance Masterclasses
- Safe Dance Practice (Accredited Skill Set)
- Health and Wellbeing Program (Dance, Yoga, Pilates)



LEARN PROGRAM VITAL STATISTICS:

LEARN (CORE TRAINING)

Developing Artists (annual) – 120 over 7 program areas.

LEARN (OPEN PROGRAM)

Indigenous and non-Indigenous participants (annual) 10,630 over 8 program areas.

FACILITIES UTILISED

Dance Ground and Elders Pavilion 800m²

- Studios (6)
- Classrooms (6)

Performance and Production space (1) and associated spaces – 3,300m² total

- Wellness Centre (pilates studio (1)
- yoga studio (1)

Therapy and Meeting rooms (6) and associated spaces – 900m² total.

Table 6 - Current and Forecast Demand for Developing Artists

QUALIFICATIONS DELIVERED	NUMBER OF DEVELOPING ARTISTS		BASIS OF FORECAST
	2020	2028	
1. Certificate II in Foundation Course providing skills for Aboriginal and Torres Strait Islander Peoples	Nil	30	The 30 Developing Artists forecast for the Cert II (new course). Based on two intakes of 15 Developing Artists each year. This a preparatory course targeted to younger Developing Artists to complete prior to Cert III and other Arts8 Institutions.
2. Certificate III in Dance Practice for Aboriginal and Torres Strait Islander Peoples	20	20	This is the entry level course for careers in dance. Developing Artists numbers have been forecast to remain, however this is a conservative assumption. NAISDA may recruit more than one class into Cert III there would be a commensurate increase in the subsequent years (Cert IV & Diploma).
3. Certificate IV in Dance Practice for Aboriginal and Torres Strait Islander Peoples	8	18	Developing Artists forecast takes into account some attrition from Cert III, however retention rates will increase through Naya Wa Yugali as a more holistic and culturally supportive environment and more diverse career paths are provided.
4. Diploma of Professional Dance Performance for Aboriginal and Torres Strait Islander Peoples	7	13	As per above.
5. Advanced Diploma of Professional Dance Performance for Aboriginal and Torres Strait Islander Peoples	5	16	This qualification will commence in 2021 and is the next level from the Diploma course, providing a further pathway for Developing Artists or for practising artists working in the industry seeking to upskill.
6. Advanced Diploma of Interdisciplinary Practice for Aboriginal and Torres Strait Islander Peoples	Nil	15	This qualification will be developed for Naya Wa Yugali - based on intention to offer training in design, film, sound etc to develop the industry ecology.
7. Advanced Diploma of Fine Music for Aboriginal and Torres Strait Islander Peoples	Nil	8	This qualification will be developed for Naya Wa Yugali - based on intention to offer training in fine music which is currently underserved.
	40	120	

4.3 STRATEGIC PILLAR: GROW

This pillar expands NAISDA's current engagement program that includes school and Indigenous youth workshops, school touring shows (*Dätiwuy Dreaming* and *Wyniss*) with Musica Viva, community workshops, an annual Indigenous celebration program, a performance program and community and corporate performances offsite and onsite. The activities are a vital way of building Aboriginal and Torres Strait Islander cultural learning and awareness in the local, state and national communities. The programs also provide key opportunities for Developing Artists and graduates to gain valuable performance experience.

The existing program will be amplified onsite and offsite as well as adding key life-long education activities, holiday-based youth programs to the current suite of offerings, which benefit immeasurably from the enhanced facilities (e.g. rehearsal space and dedicated development space). Site activation, audience development and tourism-based initiatives including an annual concert series and a Biennial Performance Festival will be held to capitalise on activities from the international artists engaged in the LEARN (CORE) and CREATE (SECTOR DEVELOPMENT).



GROW PROGRAM VITAL STATISTICS:

GROW

Indigenous and non-Indigenous participants (annual) 42,200 over 9 program areas.

FACILITIES UTILISED

Dance Ground and Elders Pavilion 800m²

- Studios (6)

Performance and Production space (1) and associated spaces – 3,000m² total.

4.4 STRATEGIC PILLAR: CREATE

This pillar is entirely focused on sector development for First Nations Artists. National and International residency programs will be offered for individuals and companies annually. The residencies will provide accommodation and dedicated spaces for the development of new works and interdisciplinary collaborations. Classes, showings of work in progress, performances, masterclasses and arts exchanges will turn the campus into a high calibre engagement, creative and performance destination venue. This will be delivered along with cultural, national and international residency programs and a First Nations international arts exchange initiative.



CREATE PROGRAM VITAL STATISTICS:

CREATE

Indigenous artist participants (annual) 72 over 7 program areas.

FACILITIES UTILISED

Dance Ground and Elders Pavilion 800m²

- Studios (6)

Performance and Production space (1) and associated spaces – 3,000m² total

4.5 STRATEGIC PILLAR: SUSTAIN

This pillar is focused on the professional support activities that will ensure the success of the public-facing programs in the other four pillars. Expanded accommodation for NAISDA Developing Artists as well as an extension into providing allied medical services, mental health services, physical conditioning, nutrition training and rehabilitation. NAISDA will also build out an accommodation and catering business to service visiting guests, customers and to the public, providing a diversified income base with a number of new income streams.

This pillar is fundamental to the success of high completion rate of Developing Artists.

The provision of culturally safe accommodation services underpins the integrity of the arts-based development services delivered at Naya Wa Yugali. The design of the accommodation and all facilities onsite will contribute to the sense of place, connectedness to Country and underpinning of cultural, arts, wellness and spiritual activities on the site.

This pillar will also enable the amplification of healthy lifestyle learning and choices within the broader Aboriginal and Torres Strait Islander cultures and communities through targeted messaging – including wellness practices, nutrition education, mental health support and programming, physical conditioning and rehabilitation services.



SUSTAIN PROGRAM VITAL STATISTICS:

SUSTAIN

Indigenous participants (annual) 255 over 14 program areas.

FACILITIES UTILISED

Dance Ground and Elders Pavilion 800m²

- Studios (6)

Performance and Production space (1) and associated spaces – 3,000m² total

- Wellness Centre 900m²
- CREATE accommodation 950m²
- LEARN accommodation 4,600m²
- Dining Hall 500m²

4.6 STRATEGIC PILLAR: STORY

A new pillar enabling the narrative of Aboriginal and Torres Strait Islander peoples to be told and researched in a culturally appropriate and purpose-built environment. Opportunities for international cultural research, discourse and study grounded in Indigenous research methodologies will be extended with a library, consolidating performance art collectibles, digital media, exhibition, archive service and Living Cultures Resource Centre.

The existing collection will be appropriately housed and maintained for the development of education resources for all Australians. Curriculum resources will be developed for both primary and secondary schools as well as language, story and artefact-based resources to deepen the richness of programs delivered by NAISDA to schools. All national and international residency programs will be recorded as well as NAISDA performances. They will be made available online to students and researchers and evolve into a significant cultural resource that complements the NAISDA collections currently held in the National Library of Australia, the National Archive of Australia and at the Australian Institute of Aboriginal and Torres Strait Islander Studies.

E-learning resource development services will also contribute to the online learning platform NAISDA will develop as part of its Open Program.



STORY PROGRAM VITAL STATISTICS:

STORY

Participants/users (annual) 93,220 over 4 program areas.

FACILITIES UTILISED

Dance Ground and Elders Pavilion 800m²

- Studios (6)

Performance and Production space (1) and associated spaces – 3,000m² total

- Library and Foyer Gallery 2,700m²



4.7 STRATEGIC PILLAR: SUPPORT

The support pillar is focused on the professional and administration activities that will ensure the success of the public-facing programs in the other five pillars. To support those strategic pillars, the Naya Wa Yugali project will inject over 95 ongoing jobs into the local Central Coast Community and will be a significant employer of Aboriginal and Torres Strait Islander people nationally. Naya Wa Yugali's vanguard role in the development of the sector and as a recognised destination within the Aboriginal and Torres Strait Islander, and broader Australian and international community will provide significant impetus for employment desirability and outcomes.



SUPPORT PROGRAM VITAL STATISTICS:

SUPPORT

Participants/users (annual) 93,220 over 4 program areas.

FACILITIES UTILISED

Dance Ground and Elders Pavilion 800m²

- Studios (6)

Performance and Production space (1) and associated spaces – 3,000m² total

- Wellness Centre 900m²
- CREATE accommodation 950m²
- LEARN accommodation 4,600m²
- Dining Hall 500m²
- Library and Foyer Gallery 2,700m²
- Administration Offices 1,200m²

4.8 INFRASTRUCTURE REQUIREMENTS

The masterplan outlines the built environment and infrastructure needed to deliver the new programs and courses, accommodation, administration and support services for the project. These are detailed in Appendix B and are summarised in the Table 7 overleaf.







Table 7 - Infrastructure Requirements to Meet the Scope of Works

NAYA WA YUGALI	INFRASTRUCTURE	GFA*
Dance and Teaching	Performance production studio, classrooms, library, archives and classrooms	1,339
	Dance Pavilions	1,416
	Foyer, Developing Artist common rooms, gallery	3,172
	Outdoor dancing ground and community pavilion	785
Accommodation and living	Boarding accommodation for Developing Artists, house parents	4,610
	Accommodation for visiting artists	948
	Dining hall and kitchen	481
Support	Administration and offices	1,200
	Health and wellness centre	840
TOTAL GFA*		12,635
	Staff, Developing Artist and visitor parking	160 spaces
	Bus parking	6 spaces

*Gross Floor Area m2.

4.9 STRATEGIC ASSESSMENT OF OPTIONS

A robust planning process, as illustrated below, was used to develop a long list of options that were analysed to provide a short list of options. Through this process, a preferred option has been identified and endorsed by NAISDA.

Figure 5 - Process for Developing and Accessing Project Options



OPTIONS ASSESSMENT

The project team developed a long list of Masterplan options for Naya Wa Yugali which are listed in Table 8 opposite. Each option was then assessed against their ability to deliver against the masterplan objectives:

- i. Deliver world-class contemporary facilities and a recognised cultural destination that supports best practice in national/international Indigenous creative and cultural learning, archive and research facilities, wellness and connectivity opportunities and cultural visitation and participation
- ii. Increase national access to, and success in, accredited creative and cultural education and employment for Indigenous Australians.
- iii. Increase access, space and facilities for community participation, wellbeing and engagement in Indigenous creative and cultural arts practice and learning within an environment intrinsically and specifically linked to land, ceremony and storying.
- iv. Extend NAISDA's national framework of curriculum-linked creative and cultural outreach touring programs, performances, workshops and resources to increase education participation and engagement.
- v. Become a catalyst for national and global Indigenous partnerships and creative synergies increasing sector impact, economy, opportunity and innovation.

Table 8 - Assessment of Project Options

OPTION	DESCRIPTION	MEETS/DOES NOT MEET PROJECT OBJECTIVES					
		i	ii	iii	iv	v	
A (BASE CASE)	No expansion. Continue to offer 40 Developing Artists per year. Retain and operate from the existing NAISDA facilities (no built expansion).	x	x	x	x	x	Base Case
B	Retain and expand the existing NAISDA facilities by increasing building density and height (no land expansion).	x	x	x	x	x	No. Existing planning controls and heritage listing would not allow height and density to increase to 14,000 sqm and aesthetic impacts.
C	Retain existing NAISDA facilities and provide increased services via non-capital/non-build solutions with other like-minded arts, education and cultural organisations.	x	✓	x	x	x	No. A dispersed approach would not deliver the holistic learning environment and partnering with other organisations is unlikely to provide the course material with an understanding of Indigenous learnings.
D	Retain existing facilities and expand onto immediate adjoining lands.	x	x	x	x	x	No. The existing site is land-locked with its boundaries adjoining properties such as heritage cottages, school oval, Mount Penang Gardens and dam, a childcare centre.
E	Retain existing facilities and expand onto other (other than adjoining) Mount Penang parklands.	x	✓	x	✓	x	No. There is no additional land available at Mount Penang.
F	Build new consolidated facilities on single Mount Penang Baxter Track site and relinquish existing facilities to Hunter and Central Coast Development Corporation (after completion of Naya Wa Yugali).	✓	✓	✓	✓	✓	Yes. This option provides 14,000 sqm to increase educational offerings to 120 Developing Artists in a holistic environment (single site). It also has the benefit of allowing the existing site to operate and relocate once new buildings become available.
G	Relocate to another/different site away from Mount Penang (in part of in whole).	✓	✓	x	✓	✓	Yes. This option provides 14,000 sqm to increase educational offerings to 120 Developing Artists in a holistic environment (single site).

IDENTIFYING THE PREFERRED OPTION

Consideration of the longlist of options readily identifies the preferred option is:

Option F: Build Naya Wa Yugali at the Mount Penang Baxter Track site, in a consolidated single operational college campus, relocating from the existing NAISDA facilities.

The other viable option is Option G, however this will require a new site in another region that will:

- Require land or lease purchase and therefore higher capital and/or ongoing lease costs.
- Create significant disruption to Developing Artists and staff to relocate to a new region, leading to staff attrition and some Developing Artists not continuing with NAISDA studies.

- Additional time to negotiate the planning process with new landowners.
- Disruption as new relationships and connections are formed with the local area.

Compared to Option F, this will result in higher capital cost, disbenefits/ lower benefits, resulting in a lower benefit cost ratio than Option F.

A detailed qualitative and comparative analysis has therefore only been completed for Options A (base case) and Option F.

4.10 COST BENEFIT ANALYSIS

QUANTIFIED BENEFITS

Syneca Consulting has analysed the costs and benefits associated with the preferred option – Option F against the base case, Option A. (See Appendix C). The following is taken from the report:

The type of services that NAISDA provides and the activities that these services facilitate generate impacts in the artistic and cultural sphere as well as personal development. Such impacts are often difficult to quantify and, in particular, to value in monetary terms. Assessing the social return on investment (SROI) provides a better understanding into the impacts of NAISDA's current operations and was prepared accordance with SROI guidelines (Social Value UK 2012).

The SROI developed for NAISDA was reviewed and endorsed by KPMG in 2017. See Appendix J.

Naya Wa Yugali will provide significant benefits by building capacity, allowing a greater number of Developing Artists and public program participants to study accredited and non-accredited courses and programs. With an uplift in the number of Developing Artists, there will be a corresponding proportional increase in staff numbers. While additional staff will incur costs, the social return on investment analysis (SROI) has identified a range of benefits that accrue to these staff members. Furthermore, with the implementation of Naya Wa Yugali, NAISDA will be able to engage more fully

with members of the wider community through learning activities at schools and through performances including those held at special events. It should be noted that, even without any change in the “peer-stakeholder” impact, the effect of these increases in stakeholders is a rise in aggregate benefits.

Benefits also arise from the availability of a purpose-designed facility to conduct NAISDA activities. The existing premises used by NAISDA are functionally adequate although some of the buildings exhibit defects and problems arising from their age. New facilities would bring significant operational gains in effectiveness of purpose, and efficiency of cross-collaborative functions over a holistic site. Perhaps more importantly, purpose-designed facilities will provide better outcomes in terms of training, engagement, wellbeing and accommodation amenities, increasing accessibility and supporting clear priorities towards education, employment, economic development and social participation. The new facility will also support activities and initiatives contributing to new revenue streams that are not possible at the moment,

FINDINGS FROM COMPARISON

Table 9 provides a summary of the comparison between option F (Naya Wa Yugali) and option A (base case). (Except from Syneca "Naya Wa Yugali Cost Benefit Analysis")

Table 9 - Present value results:
Naya Wa Yugali versus base case - 7% real discount rate

MEASURE OF WORTH	VALUE
BENEFITS	\$229,755,685
COSTS	\$131,225,930
NET PRESENT VALUE	\$98,529,755
BENEFIT COST RATIO	1.75
INTERNAL RATE OF RETURN	15.4%



The conclusion to be drawn from the results in Table 9 is that the benefits of constructing Naya Wa Yugali outweigh the costs by over \$98 million in present value terms when discounted at 7% real. The total magnitude of the benefits is approximately 1.7 times the magnitude of the costs at 7%.

Table 10 provides a breakdown of the benefits across the four major types of benefit that have been quantified in the

analysis. The largest contribution to the total benefits comes from the impacts identified in the SROI analysis. Each year, SROI related benefits account for 85% of the gain in benefits that Naya Wa Yugali will generate. Of the SROI benefits, almost half flow to the category of community stakeholders with an additional 37% to Developing Artists.

Table 10 - Annual Benefits for Options A and F: Annual from 2028 Onwards

BENEFIT TYPE	BASE CASE	NAYA WA YUGALI	DIFFERENCE
SROI Benefits*	\$11.7 M	\$31.2 M	\$19.5 M
Developing Artists	\$5.2 M	\$12.4 M	\$7.2 M
Staff*	\$0.8 M	\$3.8 M	\$3.0 M
Community*	\$5.6 M	\$15.0 M	\$9.4 M
Homestay parents	\$0.01 M	\$0	-\$0.01 M
Additional earnings	\$1.6 M	\$3.1 M	\$1.5 M
Value of accommodation	\$0.6 M	\$1.7 M	\$1.1 M
Revenues	\$0	\$0.99 M	\$0.99 M
TOTAL BENEFITS	\$13.9 M	\$37.0 M	\$23.1 M

*Calculated using Social Return on Investment benefits. Numbers may not sum due to rounding.

4.11 CAPITAL COST ESTIMATE

A capital cost estimate has been prepared for Option F and is outlined below, along with key assumptions. The total estimated capital cost is \$97.8 million (AUD2019).

Table 11 - Cost Estimate for Option F

ITEM	DESCRIPTION	COST ESTIMATE (\$M)
Accommodation and Living		
1	Building accommodation for Developing Artists	16.3
2	Accommodation for visiting artists and others	3.6
3	Dining Hall and Kitchen	2.3
Dance and Teaching		
4	Performance production studio + Library + Archive + Classrooms	5.6
5	Dance Pavilions	7.8
6	Foyer + Gallery + Common Rooms	12.7
7	Outdoor Dancing Ground and Elders Pavilion	0.7
Supporting		
8	Admin + Training Offices	5.0
9	Health and Wellness Centre	4.0
External Works		
10	Allowance for site works	11.3
11	TOTAL CONSTRUCTION COSTS	69.3
	Escalation (mid-point construction Feb 2021) - 9.25%	6.4
	Professional fees - 12.0%	8.3
	Authorities fees - 1.5%	1.0
	Design and construction contingency- 15.0%	12.8
TOTAL ESTIMATED DEVELOPMENT COSTS (EXCL. GST)		97.8

Note: numbers may not sum due to rounding. (Prepared by MBM Consulting, July 2019. See Appendix D).

PROJECT FUNDING SOURCES

The project is expected to access multiple funding streams.

For capital of \$97.8 million, it is proposed to seek the following funding:

- Government - \$90 million (combination of State, Local and Federal funding)
- NAISDA Fundraising - \$7.8 million

A project of this magnitude will need commitment across all levels of government as a “whole of government approach” as the benefits received from the project will have a positive impact locally as well as across New South Wales and nationally.

If the quantum of government funding is not able to be secured, then there is an opportunity to stage the project. This potential staging could be further explored as part of the development of the Final Business Case. An indicative staging strategy is included in Appendix H.

The Naya Wa Yugali operating budget forecast is supported by a diverse and coordinated revenue and investment portfolio. It reflects the change and expansion of the current NAISDA budget to capitalise on the Government’s investment over forty-four years and increase the current return on investment.

The sustainable foundation for development of the programming is focused across Naya Wa Yugali’s six pillars of operations and builds on the NAISDA budgeting practices of gradual capacity development over time.

Separate cost centre budgets have been developed for each of the six pillars for the period 2022 – 2028 and amalgamated into a total budget as indicated in the pie charts overleaf. The 2019 Annual Budget, 2022-2028 Annual Average Forecast Budget and Outputs Comparison

Table (NAISDA 2019 and Naya Wa Yugali 2022-2028) with budgets for each program are included in Appendix I.

The diversified income base assists sustainability of the venture by spreading the risk over a number of income streams. The overall budget shows a return to surplus after four years.

Department of Infrastructure, Transport, Regional Development and Communications funding is consistently maintained throughout the period 2022-2028 but proportionally reduces from the current 65% of NAISDA’s total operating budget to 39% of Naya Wa Yugali’s total average operating budget, thereby substantially mitigating risk. The Department of Infrastructure, Transport, Regional Development and Communications funding remains the overall highest income stream.

The 2022-2028 forecast budget indicates that Naya Wa Yugali’s accommodation services return the second highest income, with the NSW Department of Education’s Smart and Skilled funding the third highest income stream.

A fundraising feasibility study has been prepared by J9 Consulting (See Appendix K), which assesses the feasibility of raising the private sector support to reach NAISDA’s fundraising campaign target. The outcome from this study reveals that there is an encouraging outlook for achieving the required private sector funding for Naya Wa Yugali, based on the following:

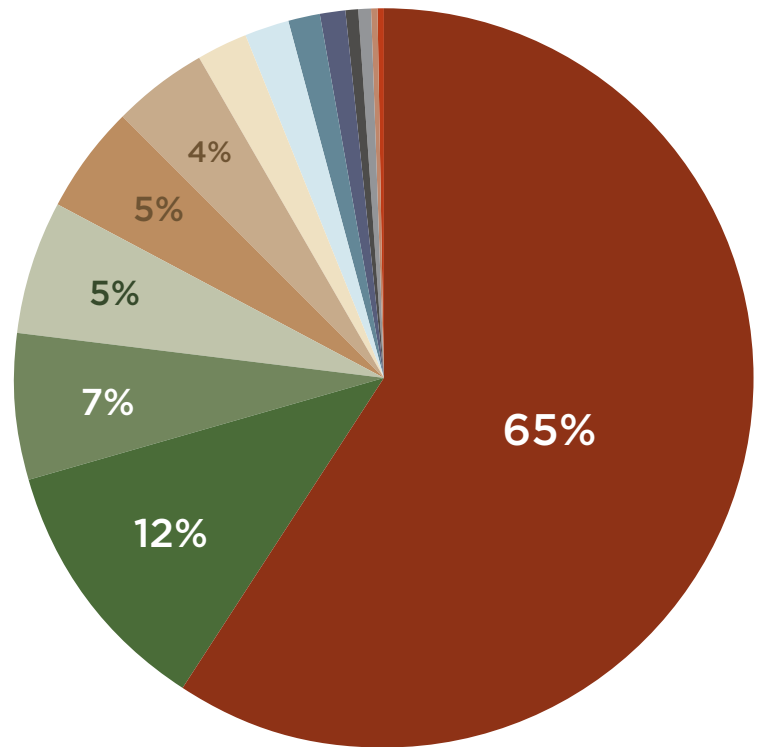
- The proportion donating and amounts given rises with income. The causes supported as income rises move from religion and basic needs to health, education and arts.



Figure 6 - NAISDA Budget Analysis 2019

NAISDA DANCE COLLEGE BUDGET ANALYSIS 2019

● DOCA* operating revenue	\$1,894,668
● Smart & Skilled Revenue (NSW Dept Education)	\$338,166
● PMC** Operating Revenue	\$210,000
● Donation Received	\$155,000
● Accommodation Income	\$139,000
● Abstudy	\$118,700
● Other/Sundry income	\$23,091
● Grant State Operating Non-recurrent	\$16,000
● Sponsorship	\$15,000
● Interest Income	\$9,999
● Course-related charges	\$7,601
● Rental income	\$3,000
● Sale of Goods	\$2,496
● Membership Fees	\$1,104
	\$2,933,825



*Department of Infrastructure, Regional Development and Communications - formerly the Department of Communications and the Arts (DOCA)

**Department of Prime Minister and Cabinet.

- Bequests are set to become more significant with an ageing population and rising house values.
- There has been strong growth in large and visible giving and in structured giving through Private Ancillary Funds. Grants made through these plus other structured giving are set to grow to around 17% of all giving by 2036, up from 7% in 1996.²⁶
- There is still considerable growth expected from this High Net Worth Individuals area when we examine wealth levels in Australia and as the knowledge slowly spreads about how and why structured giving works.
- The corporate sector is a strong supporter of for-purpose groups but the methods used and causes supported varies widely between large and small companies. In addition, the skills needed to do this well are still being learned by corporates with charities even further behind in appropriate engagement strategies.
- The opportunity to gain market share appears to be led by Universities, medical research, arts and culture and perhaps environment.

We expect overall donations and bequests to rise at a faster rate over the next 20 years than seen in the last 20 years, but we see the mix changing significantly with structured giving, bequests and corporate support rising much faster than the mass market giving and volunteering

The above needs to re-evaluated as a result of the COVID-19 pandemic and the effect that this issue has had on the national economy.

Given that NAISDA currently does not have a strong history of philanthropic or corporate support. NAISDA recognises the need to ensure it has the organisational resources and processes in place prior to approaching individuals, foundations or corporate organisations for financial support. In line with NSW government cultural infrastructure planning, it needs to be "investment ready".

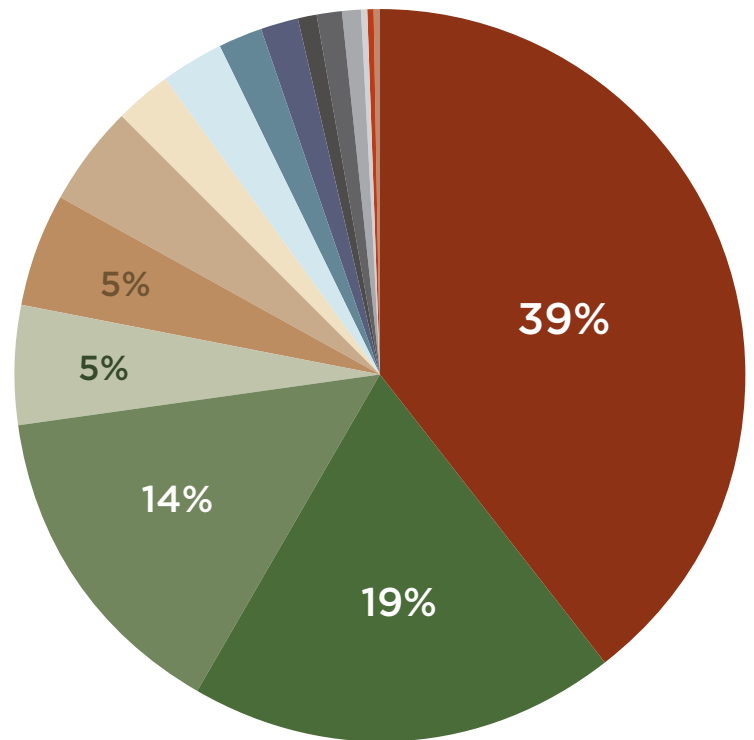
Building public awareness about NAISDA and its current programs is an important first step, as NAISDA needs to increase its stakeholder base in preparation for the public phase of the capital campaign. The Fundraising Feasibility report recommends that NAISDA focus on building the supporter base of its annual giving program, Songlines, while preparing for a capital campaign. Noting that an annual giving program will provide the easiest entry point for new donors, an opportunity for relationship building and to develop organisational readiness.

The NAISDA Foundation Board will lead the capital campaign. Its membership will provide leadership through donating and soliciting donations as well as meeting the relevant governance responsibilities. The recruitment of additional Board members with fundraising skills and national networks will contribute to a successful capital campaign. It is recognised that an additional campaign committee needs to be established with volunteer members that do not have governance responsibilities.

Figure 7 – Naya Wa Yugali Average Annual Budget 2022-2028

NAYA WA YUGALI AVERAGE ANNUAL BUDGET 2022-2028

● DOCA* Operating Revenue	\$3,015,285
● Accommodation Income	\$1,452,142
● Smart & Skilled Revenue (NSW Dept Education)	\$1,107,000
● PMC** Operating Revenue	\$400,000
● Other/Sundry income	\$384,701
● Course-related charges	\$330,000
● Abstudy	\$204,286
● Grant Cwealth Operating	\$198,571
● Sponsorship	\$152,286
● Donation Received	\$124,429
● Grant State Operating Non-recurrent	\$82,857
● Grant State Capital	\$73,572
● Interest Income	\$60,000
● Rental income	\$32,119
● Sale of Goods	\$25,286
● Membership Fees	\$1,058
	\$7,643,592



*Department of Infrastructure, Regional Development and Communications - formerly the Department of Communications and the Arts (DOCA)

**Department of Prime Minister and Cabinet.

4.12 BENEFIT COST RATIO

The cost benefit analysis, prepared by Syneca Consulting, estimates that the preferred option (F) will provide a benefit to cost ratio of 1.75. (See Appendix C).



5

PROJECT IMPLEMENTATION

5.1 GOVERNANCE

A Project Steering Committee has been established to provide strategic oversight and direction for Naya Wa Yugali. Members of the Project Steering Committee have been chosen to provide high level representation and direction for the development of the business case and engagement with Government.

Table 12 below provides an overview of roles and responsibilities as part of the project governance framework.

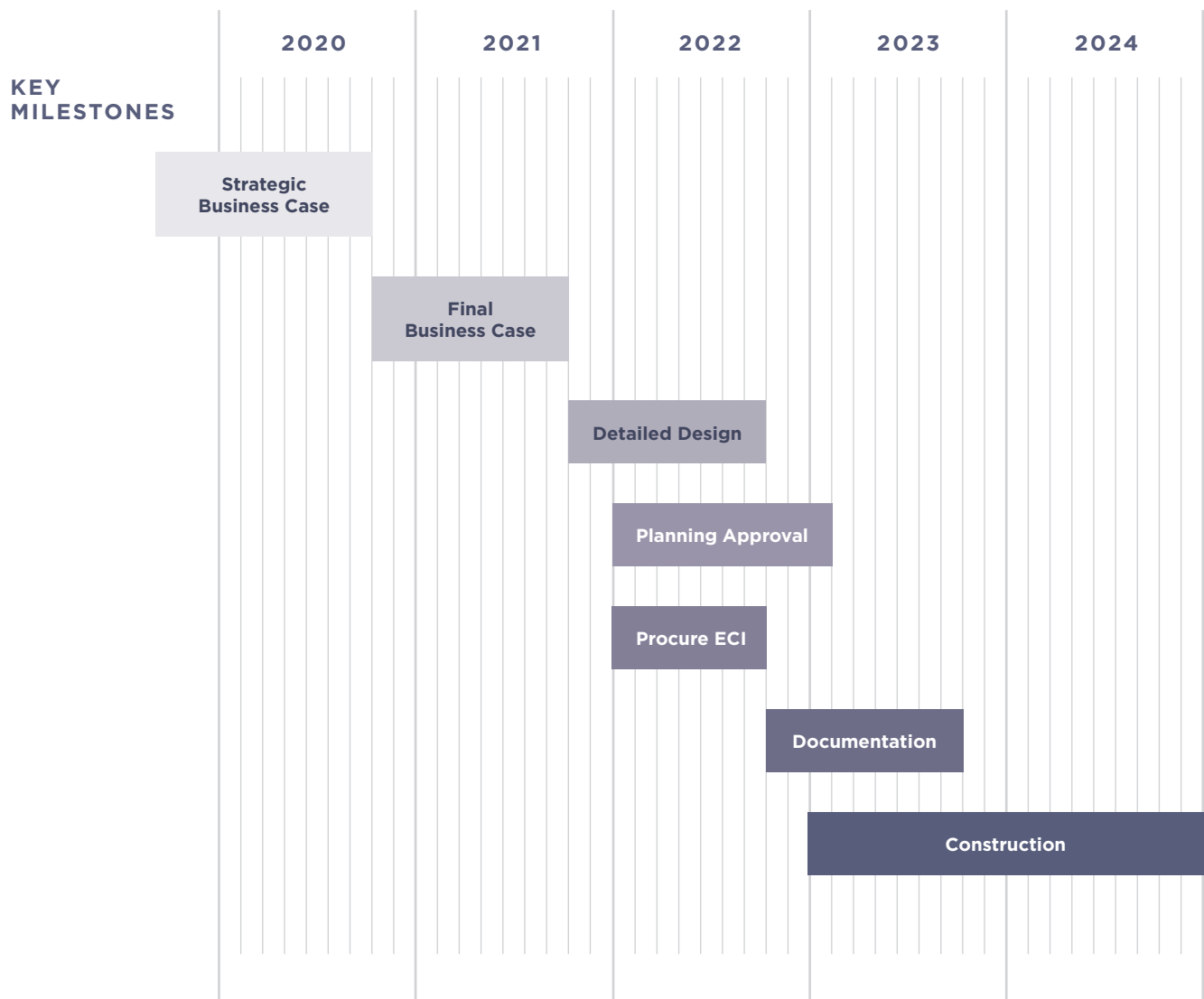
Table 12 – Roles and Responsibilities for Masterplan and Business Case

GROUP	ROLES AND RESPONSIBILITIES
Project Steering Committee (PSC)	<p>Meeting frequency: Monthly</p> <ul style="list-style-type: none"> • Provide strategic direction and guidance • Address key issues referred to the PSC by the Project Director • Ensure compliance with applicable government policy frameworks • Review and endorsement of project deliverables • Monitor key project risks and elevate as required
Project Control Group (PCG)	<p>Meeting frequency: Weekly</p> <ul style="list-style-type: none"> • Review and provide feedback on deliverables prior to Project Steering Committee • Regular review and update of risk register • Overall coordination and management of the Business Case, including direction of consultations, ensuring appropriate input is received, review of all project deliverables • Secretariat for Project Steering Committee • Review all project deliverables and inputs • Ensure appropriate input is received from consultants for relevant sections of the business case
NAISDA Board	<ul style="list-style-type: none"> • Participation on the Project Steering Committee to provide strategic advice and direction • Review and advise on progress through regular reporting on the project • Advocacy for the project among broader stakeholders, including government ministers and their departments.

5.2 PROGRAM (KEY MILESTONES)

A high-level implementation plan is set out in Figure 8 below, developed for Option F. It envisages a final business case will be delivered in mid-2021 and funding approved.

Figure 8 - High Level Program (Option F)



5.3 PLANNING



The Mount Penang site is under the management of the Hunter Central Coast Development Corporation (HCCDC), which is a NSW Government agency responsible for the planning and delivery of economic and urban development in the Hunter and Central Coast regions.

A number of key strategic meetings have been held with HCCDC to share NAISDA's vision for the use of the Baxter Track site at Mount Penang and how it aligns with the HCCDC Development Control Plan (DCP) for Mount Penang. A meeting was held with HCCDC in February 2019 at which HCCDC reviewed the NAISDA masterplan and agreed that it works within the intent of the DCP and/or will inform the revisions to the DCP.



5.4 GROWTH STRATEGY FOR PROGRAMMING

The six strategic pillars of Naya Wa Yugali strengthen the interconnected and sustainability-focused approach to the development. The programming and activation of the site is intrinsically linked to this holistic approach.

The current operations of NAISDA form the foundation for the growth of programming for the site. The following table shows the priority for the growth of existing, and start-up of the new, business activities and resulting programming for Naya Wa Yugali.

Table 13 - Growth Strategy Priority Implementation Rating

PRIORITY IMPLEMENTATION RATING - NAYA WA YUGALI 2028			
LEARN (Core Training)	Developing Artist Total	Qualifications Delivered	Priority Level
●	30	Certificate II in Foundation Skills for Aboriginal & Torres Strait Islander Peoples	1
●	20	Certificate III in Dance Practice for Aboriginal & Torres Strait Islander Peoples	1
●	18	Certificate IV in Dance Practice for Aboriginal & Torres Strait Islander Peoples	1
●	13	Diploma of Professional Dance Performance for Aboriginal & Torres Strait Islander Peoples	1
●	16	Advanced Diploma of Professional Dance Performance for Aboriginal & Torres Strait Islander Peoples	1
●	15	Advanced Diploma of Interdisciplinary Practice for Aboriginal & Torres Strait Islander Peoples	1
●	8	Advanced Diploma of Fine Music for Aboriginal & Torres Strait Islander Peoples	2
	120		
LEARN (Open Program)	Enrolment Total	Programs Delivered	Priority Level
●	100	Indigenous Arts, Leadership/Cultural Knowledges Program	1
	60	GP* - Cultural Knowledges Program	2
	30	GP* - Dance Film & Music Composition	2
	20	GP* - Dance Masterclasses	1
	20	GP* - Safe Dance Practice - Skill Set (Accredited)	1
	1,600	GP* - Dance Classes	1
	1,600	GP* - Pilates Classes	1
	7,200	GP* - Yoga Classes	1
	10,630	<i>(Note 100 in Program for Indigenous participants)</i>	

● Programs for Aboriginal and Torres Strait Islander users only.

Priority Level: 1 indicates highest priority level. *General public.

PRIORITY IMPLEMENTATION RATING - NAYA WA YUGALI 2028			
GROW (Outreach and Engagement)	Participants Total	Programs Delivered	Priority Level
●	80	Indigenous Youth Workshop	1
	20,000	GP* - School Touring Program (with Musica Viva)	1
	1,000	GP* - School and community workshops	1
	120	GP* - Holiday-based youth programs	1
	4,500	GP* - Annual Indigenous Celebration Program (e.g. NAIDOC)	1
	10,000	GP* - Corporate & Community Performances Off-site	1
	500	GP* - Corporate & Community Performances On-site	1
	5,000	NAISDA Biennial Performance Program	3
	1,000	GP* - Concert Series	3
	42,200		
CREATE (Sector Development)	Artists/Tutors Total	Programs Delivered	Priority Level
●	2	International Residency Program - Individual artists	1
●	10	International Residency Program - Company (one per annum)	3
●	2	National Residency Program - Individual artists	1
●	8	National Residency Program - Company (one per annum)	3
●	10	Cultural Residency Program - Onsite	1
●	20	Cultural Residency program - Off-site	1
●	20	First Nations International Arts Exchange (Biennale)	3
	72		

PRIORITY IMPLEMENTATION RATING - NAYA WA YUGALI 2028			
SUSTAIN (Accommodation, Catering, Support and Wellness)	User Total	Programs/Services Delivered	Priority Level
●	0	Homestay Program	1
●	0	Cottage Accommodation Program	1
●	15	Tier 1 Accommodation Services U18	1
●	76	Tier 1 Accommodation Services 18+	1
●	44	Tier 2 Accommodation Services	1
●	120	Tier 3 Accommodation Services	1
●	*	Catering Services - Accommodation	1
●	*	Catering Services - Site Operations	1
●	*	Catering Services - Special Events	1
●	*	Physical Conditioning and Rehabilitation Services	1
●	*	Mental Health Services	1
●	*	Allied Medical Services - Physiotherapy	1
●	*	Allied Medical Services - General Medical services (Immunisation, Optometry etc)	1
●	*	Allied Health Learning (nutrition, anatomy etc)	1
	255		

*Figure not separately indicated as numbers are incorporated within other program areas already included within this pillar.

PRIORITY IMPLEMENTATION RATING - NAYA WA YUGALI 2028			
STORY (Living Cultures Resource)	User Total	Programs/Services Delivered	Priority Level
	3000	Exhibition Space	1
	220	Library & Collection Services	1
	80000	Archive and Digital Media Services (EST)	1
	10000	E-Learning Resource Development Services (EST)	1
	93220		
SUPPORT (People and Resource Services Staff)	Staff Total FTE	Program Area	Priority Level
	30	LEARN Program Services (CORE)	1
	*	LEARN Program Services (OPEN)	1
	6	GROW Program Services	1
	3	CREATE Program Services	1
	20	SUSTAIN Program Services	1
	6	STORY Program Services	1
	30	CORPORATE SERVICES Program Services	1
	95		

*Figure not separately indicated as numbers are incorporated within other program areas already included within this pillar.

5.5 STAKEHOLDER ENGAGEMENT

NAISDA has engaged with many key stakeholder groups and organisations throughout the project proposal and initiation phase to gather their support for the initiative. This consultation has been active over six years. These groups include:

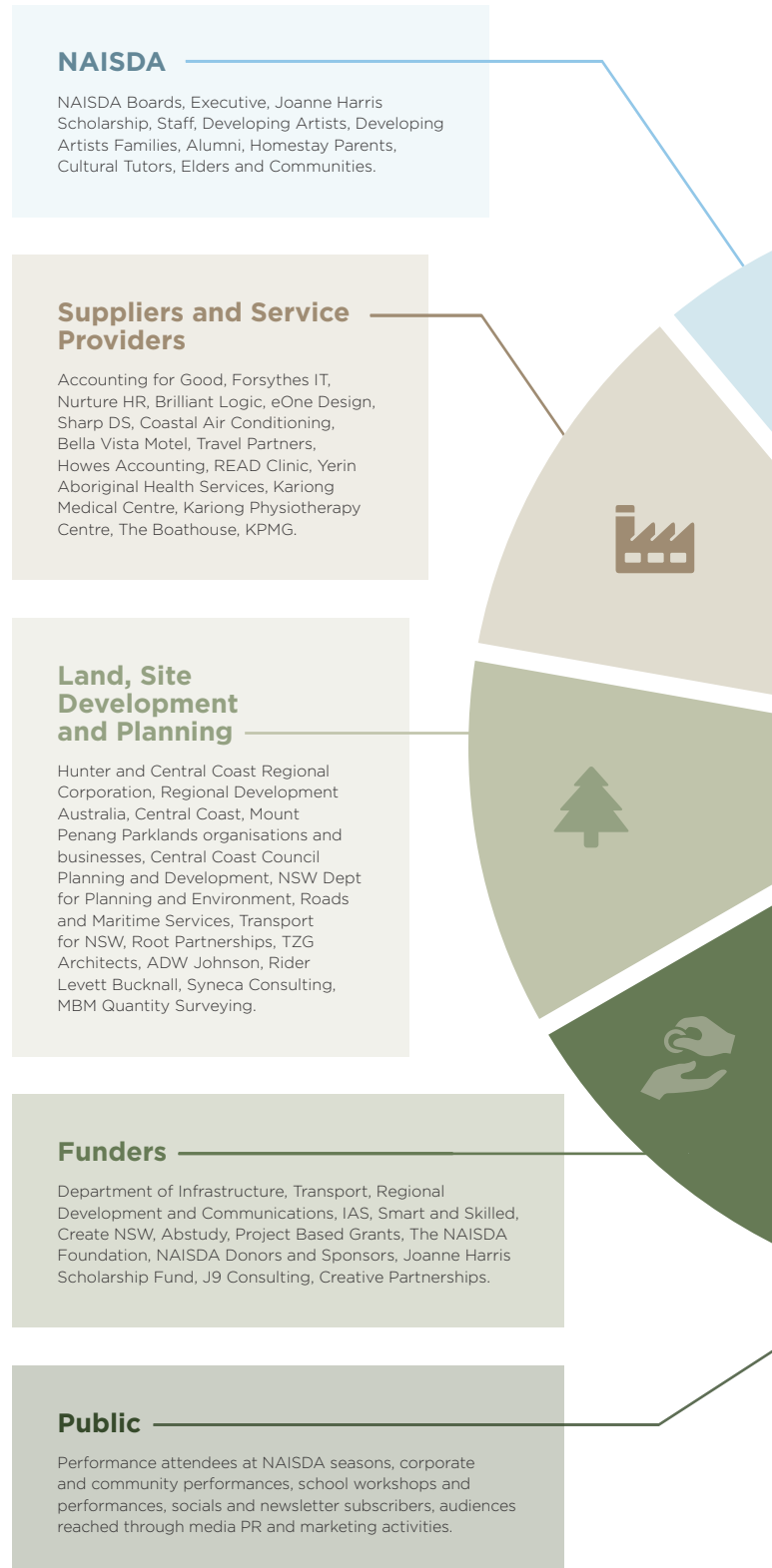
- NAISDA Boards and NAISDA staff, both faculty and administrative.
- Government entities (including federal and state funders and local council)
- Philanthropic funders
- The broader arts industry within Australia
- Aboriginal and Torres Strait Islander organisations, Indigenous networks and remote communities
- Current Developing Artists and past graduates, and employers of graduate students
- Families from community who host Homestay accommodation
- Education pathway organisations (University of Newcastle, University of NSW)

Public and stakeholder awareness and engagement events for Naya Wa Yugali targeting regional and national advocacy have included:

- Foundation Launch: December 2013, Carriageworks hosted by the then Governor of New South Wales
- Awareness-raising Reception: August 2014, Government House
- Naya Wa Yugali Fundraising Dinner and Auction: November 2016, Carriageworks.
- Naya Wa Yugali Advocacy Reception: June 2017, The Art House. Targeting Central Coast arts and business community.
- Naya Wa Yugali Advocacy Reception targeting Sydney creative sector donors and philanthropists and launch of Annual Summer Appeal: November 2017 Carriageworks.
- National Discussion Workshop Weekend on the Future of Indigenous Arts Practice in Australia and the role of NAISDA, Crown Plaza Terrigal, 2-4 February
- Realising Naya Wa Yugali Visioning Workshop: September 2018
- NAISDA Masterplan Launch and end of Year Performance Carriageworks: November 2018

A Stakeholder Engagement Plan has been prepared for the development of the Final Business Case and is provided in Appendix E including Letters of Support.

Figure 9 - Map of NAISDA Current Stakeholders





Government

Federal Departments: Dpt. Of Infrastructure, Transport, Regional Development and Communications, Dpt Prime Minister and Cabinet, Dpt of Human Services, The National Indigenous Australians Agency.

Federal Ministers, Senators and MPs: Minister for Indigenous Australians, Minister for Communications, Cyber Safety and the Arts, Minister for Employment Skills, Small and Family Business, Hon Linda Burney MP Member for Barton, Hon Lucy Wick MP, Member for Robertson, Senator Deborah O'Neill, Senator Patrick Dodson, Labor Party First Nations Caucus, Senior Advisory Group- Indigenous Voice to Government.

State Departments: Dpt Premier and Cabinet, Create NSW, NSW Department of Industry, Smart and Skilled, NSW Department of Education, NSW Aboriginal Affairs.

State Ministers and MPs: Minister for Regional NSW, Industry and Trade, Minister for Aboriginal Affairs and the Arts, Minister for Skills and Tertiary Education, Mr Adam Crouch MP, Ms Liesl Tesch MP, Mr David Harris, MP.

Local Government: Central Coast Council, Central Coast Mayor, Central Coast Council Deputy Mayor, Central Coast Councillors Central Coast Council CEO, Central Coast Council Director of Connected Communities.

Cultural

NAISDA's partner Cultural Communities of Wug Village, Kubin Village, Badu Island, Dhambala, Galjwin'ku, Nyinyikay, Elders and Cultural Tutors, Barang Regional Alliance, Empowered Communities, Darkinjung Local Aboriginal Land Council, NSW Aboriginal Land Council, Jawun, Aboriginal Hostels Kimberwalli, National Centre of Aboriginal Excellence, Darkinjung Barker.

Arts and Creative

The Australia Council for the Arts, Create NSW, Arts 8 The Roundtable for Arts Training Excellence (Australian Ballet School, Australian National Academy of Music, Australian Youth Orchestra, The Flying Fruit Fly Circus, National Institute of Circus Arts, National Institute of Dramatic Art, The Australian Film, Television and Radio School), Bangarra Dance Theatre, Ausdance NSW, Carriageworks, Sydney Opera House, ADT, Sydney Dance Company, Musica Viva, Campbelltown Arts Centre, Independent Dance Artists Sydney Festival, Blak Dance, KARUL projects, Bundanon Trust, Marrugeku, Atamira Dance Company, The Art House Wyong, Arts Ready, The Song Room.

Education and Training

ASQA, NCVET, The Skills Councils, Abstudy, Training Services NSW, Curriculum and Industry Consultants and Experts, Trainers, Assessors, Tranby, University of Auckland, Hunter, Newcastle and Central Coast Schools Network, University of Newcastle, UNSW, UTS, Scots College, The Alliance of First Nation's Independent Education and Training Providers.

5.6 CHANGE MANAGEMENT

A change management plan will be developed for the Final Business Case and will focus on:

- Minimising disruption to Developing Artists, staff and college operations
- Development and delivery of new courses and programs

5.7 RISK MANAGEMENT

A risk register is provided in Appendix F. The following high risks have been identified:

Table 14 – Summary Risk Register

HIGH RISKS	MITIGATION STRATEGY	RISK AFTER MITIGATION
Ineffective stakeholder management resulting in an expectation mismatch.	Project Manager (PM) to develop and/or follow a Stakeholder Management Plan approved by NAISDA. Early engagement with stakeholders as part of the visioning workshops to develop the project rationale. Identification of all relevant stakeholders.	Medium
Site investigations identify latent conditions or site limitations.	PM to review existing documentation and ensure appropriate due diligence and that site investigations are undertaken.	Medium
Delays to the program due to inclement weather.	PM to build contingency into the project construction program.	Medium
Risk that Contractor tenders are above the pre-tender estimate.	Ensure that there is a robust cost plan generated throughout the project and that the Quantity Surveyor (QS) has a strong understanding of scope and project requirements based on their involvement at design phase, which informs an accurate Pre-Tender Estimate (PTE). NAISDA to carryout peer cost review at appropriate stage. Awareness of the current construction market. QS to provide benchmarking data on similar facilities.	Medium
Staging of works required due to various issues (e.g. funding).	PM to build contingency into the project program. PM to hold consultation sessions with Project Control Group to identify staging requirements. Contractors' obligations such as time of works, noise monitoring, dust monitoring etc. Construction methodology to be provided as part of Robust Management Plans (RFT) (i.e. construction, traffic, environmental, safety, etc.) to be initiated. QS To understand complete phasing strategy to include within the cost plan.	Medium
Risk of injury to construction workers, third parties and/or occupants and visitors.	PM to ensure Contractor has and follows a Safety Management Plan. PM to monitor Contractor compliance to Safety Management Plan. Daily toolbox should be implemented. Regular site inspections should be carried out and issues reported and mitigated appropriately.	Medium



HIGH RISKS	MITIGATION STRATEGY	RISK AFTER MITIGATION
NAISDA restructure and changes to internal processes may affect the service delivery timeframe.	NAISDA to finalise and inform PM of their new processes and provide means to reduce risk to the project.	Medium
Loss of continuity of consultants.	PM to ensure that the consultants on board are skilled and equipped to provide adequate services and have the capacity to continue into construction if the opportunity presented itself. Ensure a document control system is implemented to ensure all information and knowledge is transferred to the incoming consultants.	Medium
Delay in governance (Project Control Group, Project Steering Committee and NAISDA etc.) consultation, review, endorsement/approval of planning milestones, e.g. Masterplan Options, Concept Design Report.	Establish Governance Review hold points in advance and include in program. Allow reasonable time for review and feedback in program. Close consultation with Project Control Group and NAISDA stakeholders. Ensure timely responses are obtained from the correct people.	Medium
Current electrical supply not capable of new loads for 120 Developing Artists.	Electrical engineers to design for the 120 Developing Artist capacity with adequate redundancies for future proofing	High
Existing HV Cable across site. Existing easements must be 2m wide and adjacent to access laneway on either side of the cable.	Perform SSUI across site. NAISDA to obtain Title Certificates to confirm easement. EL/CIV to advise build constraints over easements. Architect to design buildings to avoid easements as much as possible.	Medium
Two potable water pipes (Sydney water asset) requiring an easement or diversion.	Perform SSUI across site. NAISDA to obtain Title Certificates to confirm easement. EL/CIV to advise build constraints over easements. Architect to design buildings to avoid easements as much as possible.	Medium
Risk of racial bias regarding lack of support for Indigenous performative education learning and organisations.	Strong and extensive stakeholder engagement strategy and targeted communications plan to articulate key outputs and benefits and secure support and ownership.	Medium

5.8 PROCUREMENT STRATEGY

This section is based on the requirements nominated in Step 19 of the TPP 18-06 NSW Government Business Case Guidelines and provides consideration of the approach to procuring the project. It includes a summary of the Procurement Strategy at Appendix G, and a description of the risks, benefits and contractual issues that should be considered upon approval of this Strategic Business Case.

The detailed procurement strategy provides recommendations for the procurement approach for Option F as the preferred option.

In order to review and recommend the most appropriate procurement strategy for the design and delivery of the project, the following key criteria were reviewed and ranked in relation to project characteristics, constraints, delivery requirements and risks. This criterion was reviewed against various procurement strategy options in order to define the most appropriate delivery approach.

Table 15 - Procurement Criteria

No.	KEY CRITERIA	PRIORITY
1	Overall Timing: The potential for the project to be designed and delivered by a nominated date.	Medium
2	Program Certainty: The ability to have certainty of the completion date at the commencement of design. Including any staging requirements and early procurement of sub-consultants.	Medium
3	Design Control: The ability for the Principal to have control over the design of the external building form, interior fit out and to ensure that the integrity of the overall design of the project is maintained.	Medium
4	Documentation Control: The extent to which the Principal wishes to have control over the detailed documentation for the Project.	Medium
5	Buildability: The complexity of the project and extent to which early involvement of the main contractor would be advantageous to provide buildability advice.	High
6	Cost Certainty: The ability to have certainty on the total overall cost of the project, with the avoidance of cost over-runs. To minimise impact from the volatility of the tender market.	High
7	Variations: The ability to minimise variations as a result of design development and co-ordination.	High
8	Risk: The contract must transfer and mitigate identified risks where appropriate.	Medium
9	Life Cycle Costs: Relevant if the Principal is to remain responsible for ongoing operating costs for the project.	High
10	Market Appetite: Likelihood of interest from contractors with the appropriate level of capability.	Medium
11	Stakeholder Involvement: The ability for project stakeholders to be consulted and involved in the design process.	High
12	Quality: Certainty that the completed project will satisfy the Principal's quality objectives in design and delivery.	High

The project scope has been defined to meet the intended operation of the Naya Wa Yugali project and the funding envelope defined within the Strategic Business Case. This scope may be further refined as part of the Final Business Case. The following provides a contextual overview of the project attributes and business needs.

- The delivery agency for the Naya Wa Yugali project needs to be suitably skilled and qualified to manage the complexities of the project and the stakeholder environment.
- There is adequate time for a design process to be advanced to achieve an appropriate level of detail before engagement of contractors. However, opportunities to “fast track” the project should be considered to meet political objectives if necessary or to mitigate any potential delays.
- The experience with major construction projects within recent years should influence the project governance towards a preference for procurement strategies that reduce the risk exposure to NAISDA and the delivery agency during the design and construction phases.
- Funding will be fixed, thus certainty on the total overall cost of the project, with the avoidance of cost over-runs of importance.
- A high level of stakeholder engagement will be required, across the governance, operations, users and the community.
- Given the volatility of the tendering market, the procurement approach should seek to “level the playing field” as much as possible.
- Naya Wu Yugali will be part of the solution to ensure Indigenous procurement targets for the construction industry. The project will play its part in realising the Department of Prime Minister and Cabinet’s target of placing an additional 20,000 First Nations Australians into private sector jobs by 2020. To ensure Indigenous representation across business, industry and the broader community, this initiative will help close the gap between Indigenous and non-Indigenous Australian workers.

PROCUREMENT STRATEGY OPTIONS

The potential procurement strategies which could be considered for the design and delivery of the Naya Wu Yugali project are as follows:

1. Construct Only
2. Managing Contractor
3. Design, Novate Document and Construct
4. Design and Construct with Guaranteed Maximum Price
5. Early Contractor Involvement, Design and Construct
6. Managing Contractor with Guaranteed Maximum Price

Each of these potential procurement strategies has been reviewed in relation to the project’s key criteria and priority ranking. Refer to a detailed Procurement Strategy included in Appendix G.

Based on the high priority criteria of cost certainty, variations, stakeholder involvement and quality, the procurement options that scored highest were, Managing Contractor (202), Design and Construct with Early Contractor Involvement (201) and Construct Only (195), refer to Appendix G. All of the other procurement options were discounted on the basis that they did not address the key criteria.

Although Managing Contractor (MC) scored the highest overall, it scored particularly low in cost certainty which is considered to be the highest priority for this project. Furthermore, the project in general is not considered complex enough to warrant this procurement option.

With regards to Construct Only (CO), whilst this approach scored highly for life cycle costs, stakeholder involvement and quality, the key issue with this approach is the risk of budget overruns in the current market conditions.





The volatile nature of the current market makes it difficult for the Quantity Surveyor to accurately determine the pre-tender evaluation.

It is recommended that the Design and Construct with Early Contractor Involvement (D&C ECI) contract as the preferred option as it scored well in all key criteria, especially in minimising variations which is key in preventing budget overruns and controlling costs.

The ECI phase occurs prior to a design and construct contract being awarded but includes the development of the design and the achievement of a planning approval. During ECI phase, the contractor works with the principal, stakeholders, a design team and potential subcontractors to openly review and resolve complex design issues, mitigate risks, encourage innovation and find efficiencies.

The primary reasons for recommending this procurement strategy for the Naya Wa Yugali project are as follows:

- Allows for a development partnership to be entered into with clear objectives and the ability to modify the project as the design progresses to achieve a mutually beneficial outcome.
- Increases the buildability of the design and documentation for the project;
- Allows for a collaborative approach with Contractor working with the Principal to de-risk the project and deliver the required outcome within a target sum;
- Allows for a potential hiatus on the project in the event of a protracted planning proposal and State Significant Development Application approval process;
- Reduces Principal risk exposure in delivery and ensures continuity and a single line of responsibility for the design team;
- De-risks latent site issues, with a Contractor on board early within the process to investigate;
- Allows for better forward planning for the delivery of the works, particularly in dealing with current operational activities;
- Allows for tenders to be assessed against a nominated target sum, which can be a levelling factor in the tender pricing received.
- Provides an opportunity of increased sub-contractor pricing / better trade coverage during the ECI phase as the design is progressively developed.
- Allows for sub-contractor design input during the ECI phase, which de-risks pricing variability in the finalisation of the Design and Construct price.

FINAL BUSINESS CASE

A Procurement Strategy is attached at Appendix G and will be developed further in the final business case. The next step in procurement is to secure funding for the final business case and procure the following:

Table 16 - Procurement of Consultant services for final business case development

NAISDA FINAL BUSINESS CASE	ESTIMATED COST TO PROCURE
Architectural Fees	\$65,000
Quantity Surveyor	\$25,000
Engineering Services	\$75,000
Landscape Architect	\$35,000
Cultural advisor	\$25,000
Accommodation specialist	\$20,000
Planning Consultant	\$15,000
Geo-tech	\$10,000
Hazardous Materials Consultant	\$12,000
Economic Appraisal	\$20,000
Financial Appraisal	\$10,000
Traffic Engineer	\$8,000
Project Manager / Business Case Author	\$175,000
Contingency	\$35,000
TOTAL	\$530,000

Note that the fees nominated within this table are indicative but provide a broad order of cost.



RECOMMENDATION



Considering the substantial benefits, the financial viability and direct alignment to key Government strategies, the recommendation of this report is a sponsored submission to Infrastructure New South Wales for a Gate 1 Review and the provision of

\$530,000

funding to commission the final detailed business case to realise a

\$97.8 million

investment for Naya Wa Yugali, our nation's new Centre of Excellence for Indigenous Creative Learning.



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APPENDIX

Please consult the Appendix Volume which is a separate document to this report or contact NAISDA for further information.

CONTENTS

- Appendix A: NAISDA's History and Background
- Appendix B: Masterplan Design and Built Environment Requirements (TZG Architects)
- Appendix C: Cost Benefit Analysis (Syneca)
- Appendix D: Cost Estimate (MBM)
- Appendix E: Stakeholder Engagement Plan including Letters of Support, Advocacy Meetings and Alignment with Key Government Strategies and Priorities
- Appendix F: Risk Register
- Appendix G: Procurement Strategy
- Appendix H: Staging Strategy
- Appendix I: Forecast Budget and Outputs Comparison
- Appendix J: Social Return on Investment Report
- Appendix K: Fundraising Feasibility Report (J9)
- Appendix L: Benefits Register







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