

Caloundra Centre Activation Project Plan

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Accountable Executive	Portfolio Director : Major Projects – Office of the CEO	As the Accountable Executive for this project I confirm that: <ul style="list-style-type: none">• All information in this PMP is accurate and correct.• The project is consistent with Sunshine Coast Council's strategic and policy directions.• The net project benefit justifies this project being undertaken considering all factors including project risk.

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1. Introduction

1.1 Purpose of Project Management Plan

This Project Management Plan (PMP) is a formal, approved document used to manage the Caloundra Centre Activation Project. It documents the actions necessary to define, prepare, integrate and coordinate the various activities required to deliver the project. The PMP defines how the project is executed, monitored, controlled, and closed. The PMP is progressively refined by updates throughout the course of the project.

The PMP is also a communication vehicle for ensuring key stakeholders share an understanding of the project and have access to key project documentation.

The Caloundra Centre Activation Project PMP is intended to provide an overview of the project scope and key project components. Each of the key project components will have a separate project plan developed to manage their delivery.

2. Project Charter and Governance

2.1 Project Background

Future development and revitalisation of the Caloundra central area is guided by The Caloundra Centre Master Plan 2017. The Caloundra Centre Activation Project focuses on the new city heart envisaged to be developed around a new town square (Community and Creative Hub) and the immediately surrounding area (Destination Centre). The purpose of the Master Plan is to provide an integrated approach to the future development of the Caloundra central area, providing a stimulus to both public and private investment.

Corporate Plan

Implementation of the Caloundra Centre Master Plan is recognised in Sunshine Coast Regional Councils Corporate Plan 2019-2023 as a Priority Project (A Smart economy - Creating major urban centres to live, work and relax).

Corporate Plan Goal: *A smart economy*

Outcome: 1.2 - New capital investment in the region

Operational Activity: 1.2.6 - Implement the high priority actions of the Caloundra Centre Master Plan 2017 with a particular emphasis on planning for the Community Hub and Town Square redevelopment.

Caloundra Centre Activation Project

Early in 2018 the Caloundra Centre Activation Project Control Group (PCG) was established with its primary responsibilities being to:

1. Oversee and coordinate the first stage delivery of the Caloundra Centre Activation envisaged in the Caloundra Centre Master Plan, with a focus on:
 - a) Overseeing the detailed planning and decision-making for Council's future needs in the Caloundra Centre
 - b) Overseeing the repurposing and refurbishing the Caloundra Administration Centre to accommodate a range of uses and activities which will contribute to the ongoing vitality of Caloundra Centre following the Smart Move
 - c) Improving the orientation and integration of the Caloundra Events Centre with the Caloundra Administration Centre and adjoining community facilities and urban spaces
 - d) Redeveloping Felicity Park, the Caloundra Art Gallery and Library sites, the old Council Administration Building site and other identified peripheral sites to accommodate a new town square and mixed use development comprising one or more iconic buildings

- e) Planning for the establishment of a new transit station within close proximity to the central site and ensuring other current car parking station sites provide an appropriate and beneficial outcome for Council; and
 - f) Attracting and facilitation of other private development projects in the vicinity of the Town Square redevelopment.
2. Ensure that transport connections, entry statements and urban design outcomes are incorporated into the outcomes gained through the built environment.
 3. Ensure that decisions requiring Council consideration are referred to Council and provide informed decision making within delegations.
 4. Provide three monthly advice, risk identification, feedback and updates to Council and Board of Management.
 5. Provide advice and information for promotion and communication of project progress to internal and external stakeholders.
 6. Oversee any representative Industry Reference Group or Technical Working Group which shall report to the PCG.
 7. Recognise the opportunity for this project to promote and connect (e.g. way finding signage) the identified “ceremony location” at Bulcock Beach with the central site.

Key Project Deliverables

The Caloundra Centre Activation Project consists of the following key project deliverables:

1. Delivery of a new Caloundra Library within the existing Caloundra Administration Building. To meet current and future demand the Library will have an estimated gross floor area of approximately 3,500m². Refurbishment of the building may also include Council administrative functions. The building is also envisaged to be integrated with The Events Centre and Bill Venardos Park which adjoin the property to the north and east.
2. Delivery of a new Caloundra Regional Gallery in a stand-alone building in a similar location to the existing regional gallery. The new Caloundra Regional Gallery will have an estimated gross floor area of 3,390 m².
3. Delivery of a New Town Square on the corner of Bulcock St and Otranto Ave in the approximate location of the existing Administration Building at 77 Bulcock St. This building is intended to be demolished.
4. Delivery of Place making and Streetscape works around the above development along Bulcock St, Omrah Ave and Otranto Ave – which is envisaged to create series of connected ‘Urban Street Parks’ providing strong pedestrian from the Caloundra Centre to Bulcock Beach and Esplanade.
5. Sale and redevelopment of the existing library site which may incorporate community uses.

The project design and outcomes will be influenced by the following projects being undertaken by Council:

1. Timing and delivery of the new Sunshine Coast City Hall and associated Sunshine Coast Council Workplaces project.
2. Third Avenue Extension Project (Road Network Design and Delivery)
3. Provision for a future transit centre (relocated from the Cooma Tce site)
4. Provision for future light rail

The Caloundra Centre Master Plan provides for increases in density and building heights within the

project area. Council's Strategic Planning Branch are currently seeking approval of Planning Scheme amendments which reflect the intent of the Master Plan. The planning scheme amendments were endorsed by Council at the Ordinary Meeting held in April 2019 and have been sent to the relevant State Minister for final approval.

2.2 Business Objectives

The primary business objectives and success measures of the Caloundra Centre Activation Project are as follows:

- Maximisation of social and community returns
- Activation of the Caloundra central area
- Attraction of private investment
- Strengthening and broadening of retail and commercial business sectors
- Strengthening of tourism offerings and visitation numbers
- Establishment of a uniquely defined and vibrant destination of choice for both local residents and visitors
- Strengthening of Caloundra as a cultural, community and creative hub within the Sunshine Coast Region
- Strengthening of both the local and regional economy

Throughout the project, delivery strategies will seek to maximise the community and financial benefits derived from its property and business assets by leveraging the delivery of key social infrastructure. Enhanced returns may also be sought through planning tools where appropriate.

Caloundra Centre Vision

The overall vision for the project is defined by the Caloundra Centre Master Plan:

Caloundra is a naturally beautiful, vibrant, creative and sustainable place to live, work, play and visit. Caloundra is known as a City of Beaches, an urban village framed by nature. It is an active and healthy place with a strong community, sport, recreation and outdoor living focus.

Located at the southern gateway to the Sunshine Coast Enterprise Corridor, Caloundra is a thriving Major Regional Activity Centre with a vibrant mix of shopping, tourism, community activities, health care, sporting, recreation, education, aviation and living opportunities. The combination of these activities provides Caloundra with its economic advantage.

Caloundra is well connected to other centres and employment areas via an efficient public transport and road network. Within Caloundra, areas are connected via a local people mover as well as a network of shady streets and pathways for walking and cycling. Caloundra embraces green initiatives and smart technology.

Caloundra Centre is a welcoming and legible centre with an attractive gateway boulevard. It is a destination for business, tourists and locals with a thriving main street, active laneways and attractive links to Bulcock Beach. Enriched community spaces and facilities are the heart of Caloundra, providing a focus for community activities and events. Central Park, other sports facilities and education facilities provide the focus for a renewed housing area offering a variety of residential and retirement opportunities.

The completed project will embody the following key characteristics:

Responsibility

- Delivers an outcome which is reflective of council's 'Healthy, Smart & Creative' initiatives;
- Achieves the highest sustainable outcomes possible;
- Establishes a benchmark for future development, both locally and regionally;
- Creates a link to the broader Sunshine Coast community;
- Ensures inclusiveness for all people.

Support

- Supports and engages with the community;
- Supports local diversity and encourages further diversity;
- Supports the Sunshine Coast economy.

Integration

- Provides and encourages a link to the community;
- Actively integrates with the community night and day;
- Links to the broader development of the Caloundra Centre;
- Integrates with other SCRC assets;

Governance & Leadership

- Embodies elements which demonstrate strong and competent governance;

Stature & Local Significance

- At its core represents longevity
- Invokes pride in the Community
- Is identified locally as a central civic space, and regionally as a landmark
- Is representative of the region and climate
- Establishes a narrative of the journey for the region

Value

- Is developed responsibly and demonstrates a return on the investment;
- Provides for broader economic opportunities;
- Provides the catalyst to attract private sector investment
- The community identifies the project as 'value for money'
- Is valued as an integral part of the community and connection to the public realm

2.3 Project Scope and Key Performance Indicators

2.3.1 Introduction

The project encompasses Council freehold land, freehold land under nomination of trust, and associated social and operational assets surrounding the new Caloundra Centre Heart.

The project scope primarily consists of the delivery of the following key project deliverables:

1. New Caloundra Regional Gallery
2. New Caloundra Library including integration with The Events Centre and Bill Venardos Park
3. New Town Square including demolition of the administration building at 77 Bulcock St
4. New Streetscape and Place making Projects:
 - Otranto Avenue
 - Bulcock Street
 - Omrah Avenue
5. Sale and redevelopment of the existing library site (key development site with unspecified height limit) which may incorporate Community uses.

The Caloundra Centre Activation Project both influences, and is influenced by, other Council projects, strategies and initiatives which must be considered to ensure integrated and functional design outcomes for the project.

The location of the above key project components are identified on the Project Drawings which are provided as **Attachment 1** to the Project Plan. Refer to:

- UD 43 A – Urban Design Concept

The above concept plans were accepted by the Caloundra Centre Activation Project Control Group meeting held on 2 May 2019, and endorsed by Council at its Ordinary Meeting in June 2019 (OM19/89).

The key project components are discussed in the following sections.

2.3.2 New Caloundra Regional Gallery

Policy, Strategy and Context

A new Caloundra Regional Gallery is supported by the endorsed Caloundra Centre Master Plan 2017 and is identified as a priority project in the revitalisation strategy (Action Plan) for the Caloundra Centre.

The Caloundra Regional Gallery is also supported by the following Council policy and strategies:

- SCRC Corporate Plan 2019-2023
- SCC Operational Plan 2018-2019
- Environment and Liveability Strategy 2017
- Sunshine Coast Social Strategy 2015
- Sunshine Coast Arts Plan 2018-2038
- Cultural Development Policy 2012

Size, Location and Function

The size and function of a new Caloundra Regional Gallery is considered in detail within the Caloundra Regional Gallery Brief – **Refer Attachment 2 – Caloundra Regional Gallery Brief**. The Regional Gallery Brief was completed in April 2019 by specialist external consultants with input from key internal stakeholders, as well as external stakeholders including:

- Friends of Caloundra Gallery
- Sunshine Coast Arts and Advisory Board (SCAAB)
- Jinibara People
- Descendants of South Sea Islander People
- It should be noted that within timeframe for completion of Caloundra Regional Gallery Brief consultation with Kabi, who are traditional owners of the Caloundra area, was not possible. Engagement will be part of future planning and design phases.

The Caloundra Regional Gallery Brief included the following scope of work:

- Demographic and economic profiling
- Policy and strategy review
- Capacity of existing social infrastructure
- Identification of the role of a regional gallery
- Market analysis
- SWOT analysis
- Comparative benchmarking
- Caloundra Regional Gallery planning recommendations

The complete list of recommended spaces, their allocation and size within the building are outlined in **Figure 1 – Recommended Planning requirements for Caloundra Regional Gallery.**

Space	Area	Description
G - 4m floor to floor		
Entry	250	Entry in north-east corner of building. Opportunity for a generous triple height space with views to circulation zones within and to the sculpture court. The space will be able to accommodate performances and functions / openings etc.
Reception/ cloakroom	30	Visible and accessible from library to north
Retail	75	Close and visible to café
Café	150	Seating for 50 inside and 50 outside with a commercial kitchen. Opening onto sculpture courtyard, with significant outdoor dining area, say 150m ² .
Community gallery	100	Visible and accessible from town square to reinforce this connection of arts within the community
Flexible workshop space	75	Flexible wet/ dry space located on ground level for ease of access from sculpture courtyard and town square. Is visible and accessible to outside and includes lockers for kids and. The space accommodates workshops, artist in residence workshop, and evening functions with café.
Storage handling loading	130	Covered loading and unloading bay with access from Otranto Avenue. Adjacent storage and workshop spaces
Collections gallery	100	To house permanent gallery collections
Circulation services (TBC)	120	
Services	100	Service lift, fire escape. Includes multi-use public amenities
G Floor Total	1130	
<i>Outdoor Sculpture Court</i>	<i>1000</i>	<i>Event space connected to Art Gallery and adjacent to the main town square</i>
L1 - 6m floor to floor		
Exhibition galleries 1	600	Large scale flexible spaces for travelling and permanent exhibitions
Workshop / meeting rooms	180	Flexible spaces with configurations to suit. 1-3 spaces etc. Potential to use as occasional theatre if desired.
Services	80	Service lift, fire escape, WC
Circulation and break out spaces	120	Opportunity to be glazed and overlook the sculpture courtyard and town square. The arts are visible and accessible to the community
BOH working installations / offices / storage	150	Support spaces for staff, work space and storage.
L1 Total	1130	
L2 - 4m floor to floor		
Function space/restaurant	120	On southern end with commercial kitchen. After-hours access will need design - consideration.
Circulation	120	Opportunity to be glazed and overlook the sculpture courtyard and town square. The arts are visible and accessible to the community
Services	80	Service lift, fire escape, WC
Storage collection / office	160	Central location within the building recommended. It is noted that further storage space may be off-site, in an economic and accessible location
Interpretation lounge	50	A close relationship to the storage collection needed
Exhibition galleries 2	600	Smaller scale galleries for interpretive uses. May serve for future expansion of gallery if interpretive centre established elsewhere.
L2 Total	1130	
BUILDING TOTAL	3390	
Roof top terrace		
Rooftop garden / public terrace	600m ²	Rooftop terrace for breakout events pop up activations etc. an elevation to enable views over the fig trees to Bulcock Beach and Pumicestone Passage. Potential for function space needed. This space potentially could be for future expansion.

Figure 1 – Recommended Planning Requirements for Caloundra Regional Gallery

An overall breakdown and summary of the spaces provided within the proposed Gallery is provided in the table below:

Spaces	Area m2
Entry / Reception/ Cloakroom	280
Retail and Café	225
Galleries	800
Additional Galleries / Interpretive	650
Flexible Working	75
Storage / handling / loading / administration	440
Workshop and Meeting Rooms	180
Circulation and breakout	360
Services	260
Function Space / Restaurant	120
TOTAL	3390
Outdoor Sculpture Court / Event / Breakout	1000
Rooftop Garden / Public Terrace	600
Building Footprint	1130

Cost Planning

Cost planning for the Caloundra Regional Gallery will be based on a stand-alone building sized in accordance with the recommendations of the Caloundra Regional Gallery Brief.

Approvals

The Caloundra Regional Gallery Brief was presented to the Caloundra Centre Activation Project Control Group (PCG) meeting held on 2 May 2019. The PCG endorsed moving forward with further design work on the regional gallery and presentation to the June OM to seek endorsement of a proposed gallery size (gross floor area) of 3390 m2.

Council endorsed the size and location of the Caloundra Regional Gallery, in accordance with the Caloundra Regional Gallery Brief and PCG approved Urban Design Concept, at the June 2019 Ordinary Meeting (OM19/89).

2.3.3 New Caloundra Library

Policy, Strategy and Context

A new Caloundra Library is supported by the endorsed Caloundra Centre Master Plan 2017 and is identified as a priority project in the revitalisation strategy for the Caloundra Centre.

The new Caloundra Library is also supported by the following Council policy and strategies:

- SCRC Corporate Plan / Operational Plan
- Environment and Liveability Strategy
- Sunshine Coast Social Strategy 2015
- Sunshine Coast Libraries Plan 2014-2024

Size and Location

An internal review of new library requirements for expected catchment population has been completed by the Arts Heritage and Libraries Team utilising the following base documents as a guide:

- State Library Standards and Guidelines – Physical Spaces Standard 2018
- QLD Public Library Standards and Guidelines – Library Building Standard (October 2009)
- Caloundra Library Projected Shelving Requirements View - D2019/430500
- Public Library - Whole Building Design Guide

The internal review identified a base building requirement of approximately 3,500 m2. This figure has been adopted directly from the QLD Public Library Standards and Guidelines Section 4.2.3 - Standard for minimum floor area (base floor area):

Population catchment	Minimum floor area (m2)*
35,000	1502
40,000	1716
45,000	1832
50,000	2035
60,000	2376
70,000	2772
80,000	3168
90,000	3465
100,000	3850
110,000	4235
120,000	4620
130,000	5005
140,000	5390
150,000	5775

The guidelines note that these floor areas should be increased to allow for additional functions such as:

- Local/family history service
- Meeting/training rooms
- Auditorium/theatre
- Youth space
- Outdoor areas/courtyard
- Toy library
- Mobile library support

It is envisaged that the new Caloundra Library will be provided over three levels within the existing Council Administration Building, potentially incorporating:

- New entry plaza addressing Omrah Avenue, Town Square and new Caloundra Regional Gallery
- Integration with The Events Centre and Bill Venardos Park
- Meeting rooms / Community meeting space
- Customer Service
- Office administration / Councillor Offices
- Retail / Café space

It is assumed that the additional spaces noted above will be distributed throughout the balance of the existing Caloundra Administration Building where possible.

A detailed design brief for the Library will be commissioned as part of the initial planning phase for the new Library.

Cost Planning

The cost plan for this component of the project will include the refurbishment of the existing Caloundra Administration Building, and makes allowance for structural upgrades to the building necessary for higher floor loads associated with library use. This is currently under further investigation. It is expected that further advice will be sought from structural engineers to confirm the suitability of the existing Caloundra Administration Building for conversion to a library.

The cost plan will provide estimates for integration of the new Library building with The Events Centre as well as Bill Venardos Park which adjoin to the north and west respectively.

Approvals

Council endorsed the size and location of a new Caloundra Library in accordance with PCG approved Urban Design Concept and this Project Plan, at the June 2019 Ordinary Meeting (OM19/89).

2.3.4 New Town Square

Policy, Strategy and Context

A new Town Square is supported by the endorsed Caloundra Centre Master Plan 2017 and is identified as a priority project in the revitalisation strategy for the Caloundra Centre.

The Town Square is also supported by the following Council policy and strategies:

- SCRC Corporate Plan 2019-2023
- SCC Operational Plan 2018-2019
- Environment and Liveability Strategy 2017

Size and Location

The size and function of a new Town Square has been guided predominantly by the Caloundra Centre Master Plan 2017 which was based on extensive internal and external engagement. Size and function have also been tested through the Urban Design Concept Development and having regard to the relationship of the Town Square to surrounding social infrastructure.

The Town Square is envisaged to be the heart of the Community and Creative Hub providing core public open space capable of hosting events and gatherings. The Town Square will provide visual and pedestrian permeability between Bulcock St and The Events Centre. The Town Square will also provide an entry forecourt and breakout space for the adjoining Caloundra Art Gallery and key development site.

Delivery of a new Town Square in the Caloundra Centre in accordance with the current Urban Design Concept will require the demolition of the existing administration building located at 77 Bulcock Street.

Cost Planning

Cost planning for the new Town Square will be based on the PCG approved Urban Design Concept. Cost Planning includes allowance for demolition of the building located at 77 Bulcock St. Allowance will also be made within the project cost plan for interim works to be completed to the Town Square site following demolition of this building. This will allow early public access to the site ahead of delivery of the new Town Square.

Approvals

Council endorsed the size and location of the new Town Square, in accordance with PCG approved Urban Design Concept, at its June 2019 Ordinary Meeting (OM19/89).

2.3.5 Streetscape and Place making Projects

Policy, Strategy and Context

New streetscape and place making projects are supported by the endorsed Caloundra Centre Master Plan 2017. Creation of a 'Street Park' along the full length of Otranto Avenue, connecting Bulcock Beach to Omrah Avenue is identified as a priority project in the revitalisation strategy for the Caloundra Centre (Caloundra Centre Master Plan – Action Plan).

Streetscape and Place Making projects are expected to be developed in conjunction with the delivery key social infrastructure and will include works along Omrah Avenue and Bulcock St. The combined works are envisaged to provide key pedestrian and active transport links within the Caloundra Centre area.

Streetscape and Place making Projects are also supported by the following Council policy and strategies:

- SCRC Corporate Plan 2019-2023
- SCC Operational Plan 2018-2019
- Environment and Liveability Strategy 2017

Cost Planning

Cost planning for the street scaping and place making projects will be based on the Council endorsed Urban Design Concept.

Approvals

Council endorsed the Urban Design Concept, at its June 2019 Ordinary Meeting (OM19/89).

2.3.6 Key Development Site

Policy, Strategy and Context

The Caloundra Centre Master Plan 2017 identifies the redevelopment of Council Freehold land adjoining the new Caloundra Regional Gallery and Town Square with a significant mixed use building as a catalyst for activation of the Central Site (existing Caloundra Library site), Town Square and Carter Lane. It is envisaged that the development will provide mixed use residential and/or visitor accommodation. Planning scheme incentives (subject to approval of proposed planning scheme amendments) provide for 'unspecified' building height on this site.

The Caloundra Centre Master Plan – Action Plan identifies development of this site as a priority project:

“Complete detailed site planning for the Town square Redevelopment (catalyst redevelopment project) and seek expressions of interest for redevelopment.”

The Caloundra Centre Master Plan 2017 is supported within Council’s Corporate and Operational Plans.

Size

The redevelopment site has an approximate area of 2,836 m²

Cost Planning

The sale of this key development site is expected to generate significant revenue which may be allocated to offset the total project costs.

The value of this site has the opportunity to be realised for benefits other than money, e.g. in return for community or other infrastructure delivered as part of the development.

Approvals

Council endorsed support ‘in principle’ to the sale of this site at its Ordinary Meeting of June 2019 (Om19/89). In addition, Council agreed by resolution to the sale of the property by an Expressions of Interest process in accordance with *Local Government Regulation 2012* – exception to sale other than by tender or auction.

2.3.7 Other related Council Projects

The Caloundra Centre Activation project influences and is influenced by the following key Council Projects:

Sunshine Coast City Hall (SCCH) / Sunshine Coast Council Workplaces

Delivery of the Sunshine Coast City Hall (SCCH) project will see approximately 200 workstations for administrative staff retained in the Caloundra Centre Area. SCCH is due for occupation by 1 July 2022. The proposed re-purposing of the existing Caloundra Administration Building would not be able to commence until the building is vacated. A minimum disruption opportunity for this work would occur following fitout and commissioning of SCCH.

Cooma Terrace Transit Centre / New Transit Centre

The existing Transit Centre located at Cooma Terrace is ultimately envisaged to be replaced by a more modern Transit Centre integrated with a future light rail station and multi-deck car parking. The Cooma Terrace site benefits from increased building height under proposed planning scheme amendments which will afford it excellent views over Pumicestone Passage, Bribie Island and the Caloundra Bar. The Caloundra Centre Master Plan Action A4.4 identifies this proposal as a medium term (5-10 year) strategy. The timing of any redevelopment of this site would be dependent on its functional and operational replacement within the Caloundra Centre project area in accordance with the Local Area Parking Plan (LAPP). At this stage the potential redevelopment of this site would be outside of the current project schedule, however options for a new transit centre will be considered as part of overall planning for the Community and Creative Hub.

Ormuz Avenue Carpark

The Ormuz Avenue car park may also be suitable for future redevelopment following finalisation of the car parking strategy for the Caloundra Centre in accordance with the LAPP.

Road Network – Caloundra Transit Corridor Planning

Traffic efficiency for the Caloundra Centre will rely on establishment of alternate traffic routes. The main traffic infrastructure will be the completion of a signalised intersection at Third Avenue and Nicklin Way by Transport and Main Roads (TMR). Council will deliver the “Third Avenue extension” from the Third Avenue/Nicklin way intersection to Bowman Rd on the alignment which was endorsed by Council at the Ordinary Meeting held in January 2019 (OM19/9).

The alignment from Bowman Rd to the Caloundra Centre (Stage 2) has not yet been finalised, however this is expected to be presented to Council for endorsement in a by Transport and Infrastructure Branch on completion of more detailed traffic modelling of the Caloundra centre area.

Future Light Rail

Council envisages that a future light rail system will provide an efficient public transport network between the new Maroochydore CBD and Caloundra. As this is a priority project for Council a detailed feasibility is currently being prepared. However responsibility for delivery of this important infrastructure ultimately rests with the State Government. The timing of delivery is therefore uncertain. It is also expected that the first stage of light rail would connect Kawana to the Maroochydore CBD.

Development of Urban Design Concepts for the Caloundra Centre must however consider allowances for a future light rail corridor. Any future planning or development should not impact on this preserved corridor in any permanent way.

City Design Strategy

Council is currently developing a Sunshine Coast Design Strategy (SCDS) to guide sustainable development into the future in a consistent way. The SCDS is expected to be completed by December 2019. Precinct Planning and individual project component design must have regard to the outcomes and guidelines established through the City Design Strategy. It is therefore necessary to remain engaged with the project team responsible for delivery (Design and Place Making Services / Liveability and Natural Assets).

2.4 Assumptions and Constraints

The following Assumptions and Constraints are considered critical to the outcomes of the project:

1	Caloundra Regional Gallery	Will be delivered as a showcase standalone building located adjacent to the New Town Square, and have an GFA of approximately 3,390m ² as per the recommendations of the Caloundra Regional Gallery Brief (April 2019).
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2	Caloundra Library	Will be located within the existing Caloundra Administration Building which will be fully repurposed. It is assumed that structural modifications are able to be made to account for expected increases in floor loading. The Library and ancillary / co-located uses are likely to occupy the majority of the building.
3	Caloundra Administration Staff Requirements	In accordance with information provided by Sunshine Coast Council Workplaces Project Team administrative staff will remain in Caloundra (approximately 200 workstations) on completion of the new Sunshine Coast City Hall. This number includes Library and Art Gallery as well as Customer Service Staff.
4	New Town Square	Will be located on the corner of Bulcock St and Otranto Avenue and have an area of approximately 3,200 square metres.
5	Funding	The Caloundra Centre Activation Project will be responsible for making capital project requests for the key project components identified in this report and securing project funding. The Major Projects Team, Office of the CEO, will therefore be responsible for management and delivery of these key social infrastructure assets. Funding for the project will be made available through the capital works program to achieve the time frames set out in the Caloundra Centre Activation Project Control Group Charter, and endorsements.
6	Site Sale Revenue	Revenue from the sale of Council freehold land may be utilised to offset the overall cost of the project.
7	Grant Funding	In recognition of its 'Major Project' status, Council will fully support applications for major grant funding which may be available at either State or Federal level.

2.5 Third-party Interfaces

A key third party interface will be that of community engagement. The delivery of the project is generally in accordance with the Caloundra Centre Master Plan which was endorsed by Council in 2017. The Master Plan was drafted and finalised through an extensive Community Consultation process. Unless significant variations to the Master Plan are proposed, further intensive community consultation in relation to the size and location of key project components is not envisaged.

Relevant external stakeholder engagement is expected to occur throughout the planning phases for the key project components.

A detailed communications plan will be prepared for the project.

Industry engagement and project awareness will also be a key strategy of the communications plan, to attract private sector interest and investment in the revitalisation of the Caloundra Centre.

2.6 Project Governance

All activities performed within the scope of the Caloundra Centre Activation Project will be carried out in compliance with Sunshine Coast Council corporate policy and procedures. These policies and procedures will be used to guide the development of the strategies, plans and approaches expressed within the Project Plan.

Given the project's significant funding requirements, development of an independent Audit Plan and Probity Plan may be considered appropriate. Independent external legal advice may also be appropriate for the establishment and ongoing administration of significant construction contracts.

2.7 Project Assurance Framework

The project assurance framework shows how the project will be reviewed for value and 'fit for purpose' at key stages of the development of the design and throughout construction to ensure there are no unnecessary elements or gaps in the delivery of the project.

Once key project decisions have been endorsed by Council a detailed Procurement Strategy will be finalised and confirmed. A framework of external consultants may be engaged to ensure ongoing independent audit of the project delivery phases.

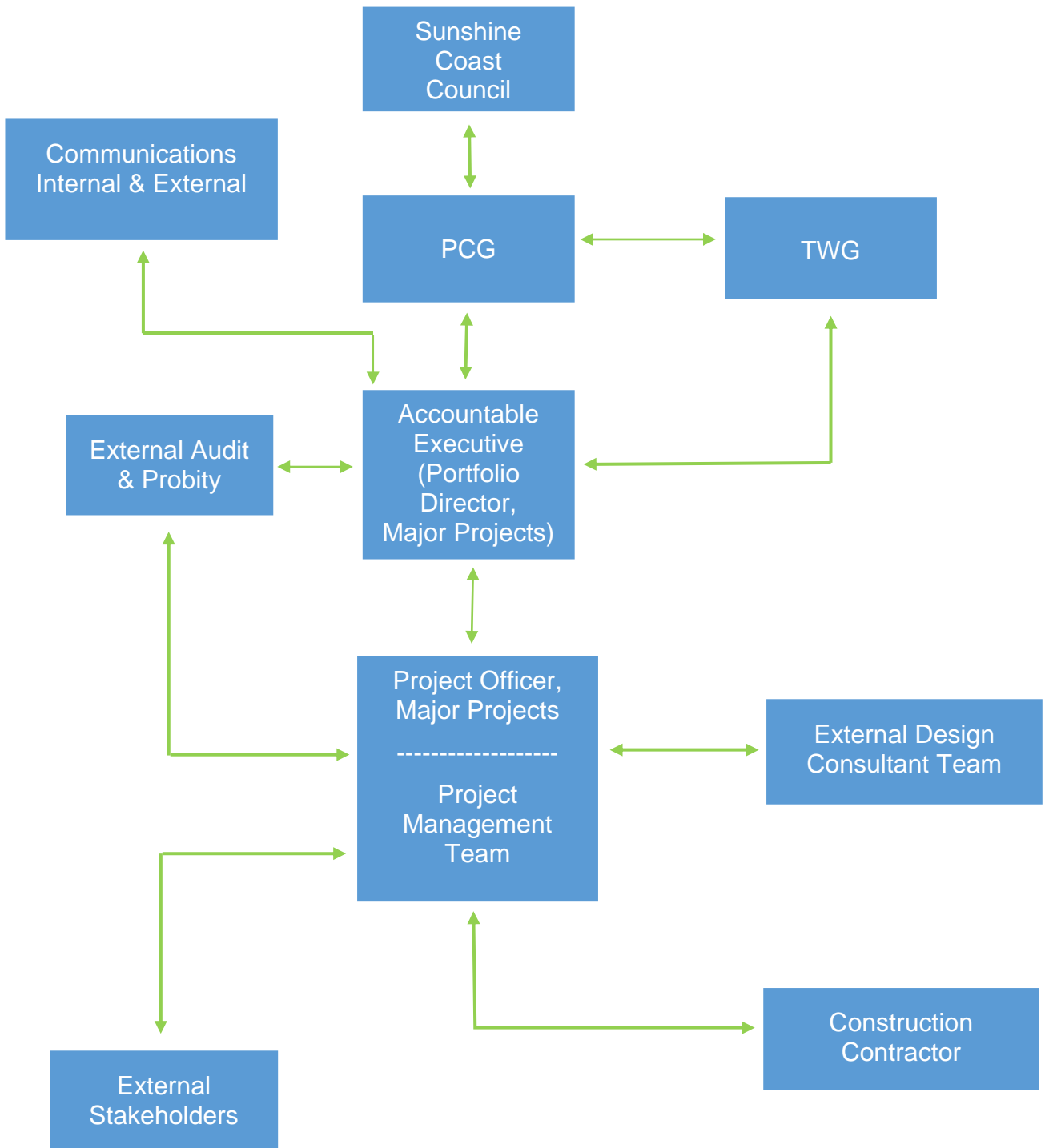
3. Project Organisation

3.1 Project Organisational Structure

The project will comprise stakeholders from within and external to the Council to ensure the project is completed with the necessary guidance and expertise to meet project objectives. Opportunities and constraints related to time, cost, and quality will be monitored through this structure to ensure the project delivers the best possible environmental, social and financial outcomes for Council and is fit for its intended purpose.

The organisational structure for the project is provided below in chart form.

Organisational Structure



3.2 Roles and Responsibilities

Project Control Group (PCG)

The purpose of the Caloundra Centre Activation Project Control Group (PCG) is to guide the activation of central Caloundra, particularly in relation to the future use of Council's assets and the longer term coordination of traffic, public transport and open space connections in the core area.

The Caloundra Centre Activation PCG is not a decision-making body. The decision-making body is Council and the decisions of Council will be implemented in accordance with the delegations approved by the Chief Executive Officer.

Responsibilities of the Caloundra Centre Activation Project Control Group:

- 1) Oversee and coordinate the first stage delivery of the Caloundra Centre Activation envisaged in the Caloundra Centre Master Plan, with a focus on:
 - a) overseeing the detailed planning and decision-making for Council's future needs in the Caloundra Centre;
 - b) overseeing the repurposing and refurbishing the Caloundra Administration Centre to accommodate a range of uses and activities which will contribute to the ongoing vitality of Caloundra Centre following the Smart Move;
 - c) improving the orientation and integration of the Caloundra Events Centre with the Caloundra Administration Centre and adjoining community facilities and urban spaces;
 - d) redeveloping Felicity Park, the Caloundra Art Gallery and Library sites, the old Council Administration Building site and other identified peripheral sites to accommodate a new town square and mixed use development comprising one or more iconic buildings;
 - e) planning for the establishment of a new transit station within close proximity to the central site and ensuring other current car parking station sites provide an appropriate and beneficial outcome for Council; and
 - f) attracting and facilitation of other private development projects in the vicinity of the Town Square redevelopment.
- 2) Ensure that transport connections, entry statements and urban design outcomes are incorporated into the outcomes gained through the built environment.
- 3) Ensure that decisions requiring Council consideration are referred to Council and provide informed decision making within delegations.
- 4) Provide three monthly advice, risk identification, feedback and updates to Council and Board of Management.
- 5) Provide advice and information for promotion and communication of project progress to internal and external stakeholders.
- 6) Oversee any representative Industry Reference Group or Technical Working Group which shall report to the PCG.
- 7) Recognise the opportunity for this project to promote and connect (eg. wayfinding signage) the identified "ceremony location" at Bulcock Beach with the central site.

Membership:

- Councillor Tim Dwyer (Chair)
- Councillor Rick Baberowski
- Councillor Peter Cox
- Chief Executive Officer: Michael Whittaker
- Portfolio Director, Major Projects: Debra Robinson
- Group Executive, Customer Engagement and Planning Services: James Ruprai
- Manager Strategic Planning: Stephen Patey
- Manager Communication: Belinda Warren

Refer to **Attachment 3 – Caloundra Centre Activation Project Control Group Charter**.

Sunshine Coast Council (Accountable Executive – Portfolio Director, Major Projects)

The primary purpose of the Accountable Executive (Portfolio Director, Major Projects) is to lead Council projects and to ensure that the planned benefits of the project are delivered.

The responsibilities of the Accountable Executive are to:

- Obtain Project Control Group recommendations/approval for key decision positions through each of the project stages including:
 - Urban Design Concepts
 - Size and location of key project components (refer to Section 2 of the Project Plan
 - Project funding requirements, and
 - Asset acquisition or disposal.
- Appoint a Project Manager and or Project Management Team.
- Sponsor and lead approved council projects to ensure that they are executed successfully (i.e. planned benefits delivered on time, within the approved budget and to the agreed level of quality).
- Ensure that key council project issues and risks are effectively managed.
- Ensure that the council project is adequately resourced.
- Ensure that planned council project benefits are realised.
- Encourage the use of standard problem-solving techniques on all council projects.

Technical Working Group

The Caloundra Centre Activation Project Control Group is supported by a Technical Working Group (TWG). The function of the TWG is to provide and report on technical matters associated with the project and to carry out tasks identified and set by the PCG to achieve its objectives. The TWG consists of senior officers from Council Branches and Teams including:

- Strategic Planning
- Transport and Infrastructure Planning
- Light Rail
- Finance
- Design and Place making Services
- Strategic Property
- Arts, Heritage and Libraries
- Open Space and Social Policy

Other key staff from Teams across Council can be invited on a needs basis to participate in the activities of the TWG.

TWG meetings are scheduled and chaired by the Portfolio Director, Major Projects (Accountable Executive) as often as necessary to provide supporting information to, and carry out the directions of, the PCG and the Project Sponsor.

Project Manager

The primary purpose of the Project Manager is to manage the day to day duties for the delivery of the project in line with the directions of Council, CEO, Accountable Executive and the Project Management Plan and to ensure that the project objectives and planned benefits are delivered.

The responsibilities of the Project Manager are to

- Assist with scoping the project;
- Update the Project Management Plan as required during the course of the project;

- Lead the project team (in consultation with the Accountable Executive);
- Lead execution of the project;
- Deliver the project objectives within agreed timeframe, budget and level of quality;
- Ensure that the project delivers the solutions required to realise the planned benefits;
- Ensure effective engagement with all project stakeholders;
- Manage project issues and risks;
- Manage project resourcing;
- Manage project financials;
- Deliver timely, accurate and insightful project reports to the PCG for approval prior to presentation to Council;
- Ensure that standard project methodology and problem-solving techniques are used on the project; and
- Ensure effective close-out of the project components and manage asset handover to the relevant Branch/es of Council

Additional members of the Project Management Team will be procured under the direction of the Accountable Executive at the appropriate times during the course of the project.

3.3 Council and Public Stakeholder Communications

The responsibility of the Communications Team is to manage SCC communications both internally and externally including:

- Initiating engagement of key stakeholders and developing an appropriate forum for regular discussion and release of information;
- Ensuring consistency in project messaging;
- Coordination of progress reporting with SCC staff and interested community parties;
- Industry engagement; and
- Project branding, marketing and promotion.

The communications team will be made up of members to be defined by the PCG and the Accountable Executive.

The RACI Matrix applies key roles of involvement to each of the tasks identified in the work breakdown structure. It identifies each of the parties involved in the delivery of the project and recognises whether their role is one of Responsibility, Accountability, Consultative or Informed.

For clarity, the following definitions of each role are:

- Responsibility - Those who do the work to achieve the task or produce the deliverable. There can be more than one person responsible for any given task or deliverable.
- Accountability - The one ultimately answerable for the correct and thorough completion of the deliverable or task. There must be only one accountable specified for each task or deliverable.
- Consulted - Those whose opinions are sought, typically subject matter experts, and with whom there is two-way communication.
- Informed - Those who are kept up-to-date on progress, often only on completion of the task or deliverable, and with whom there is just one-way communication.

It is possible that someone might be both Accountable and Responsible for a task or deliverable.

The RACI Matrix will be developed and provided as **Attachment 4**.

4. Scope Management

Scope Management begins with a clearly stated, communicated and documented project description and set of project objectives and project deliverables. Scope Management is considered to be the most important project critical success factor. The failure to properly manage scope may result in cost overruns and schedule slippage.

Managing scope includes a continuous review of project plans and activities as compared to the definition contained within the Scope Document. When scope changes surface, the process to manage these occurrences must be rigorously followed to ensure the history of the project is accurate and the implications and possible impacts on the project are appropriately recognised and recorded for future reference.

Any proposed changes to project scope should be closely monitored and any changes likely to impact on the project cost plan must be assessed and compared to the baseline project cost plan. Significant changes to the project cost plan should be brought to the attention of the Accountable Executive and referred to the PCG and Council as appropriate.

Endorsed changes to either the project scope or project budget will also be reflected in development of Councils Capital Works program and Annual Budget reporting and approval.

4.1 Scope

The Project Brief defines the scope of the project and defines the parameters governing the outcomes of the project.

The Project Brief will be developed and included as **Attachment 5**.

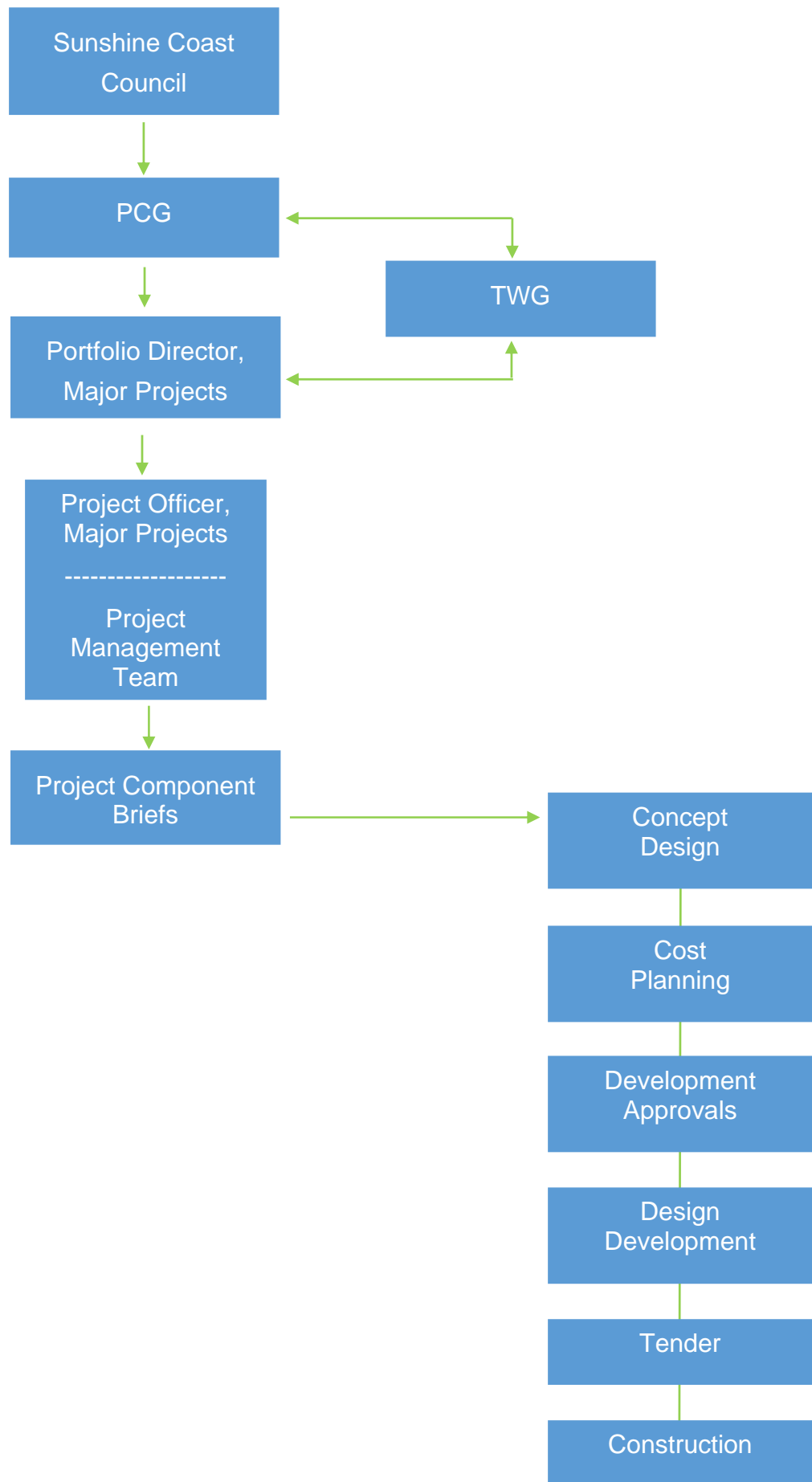
Individual Project Briefs will be developed for each of the key project components and included within their respective Project Plans.

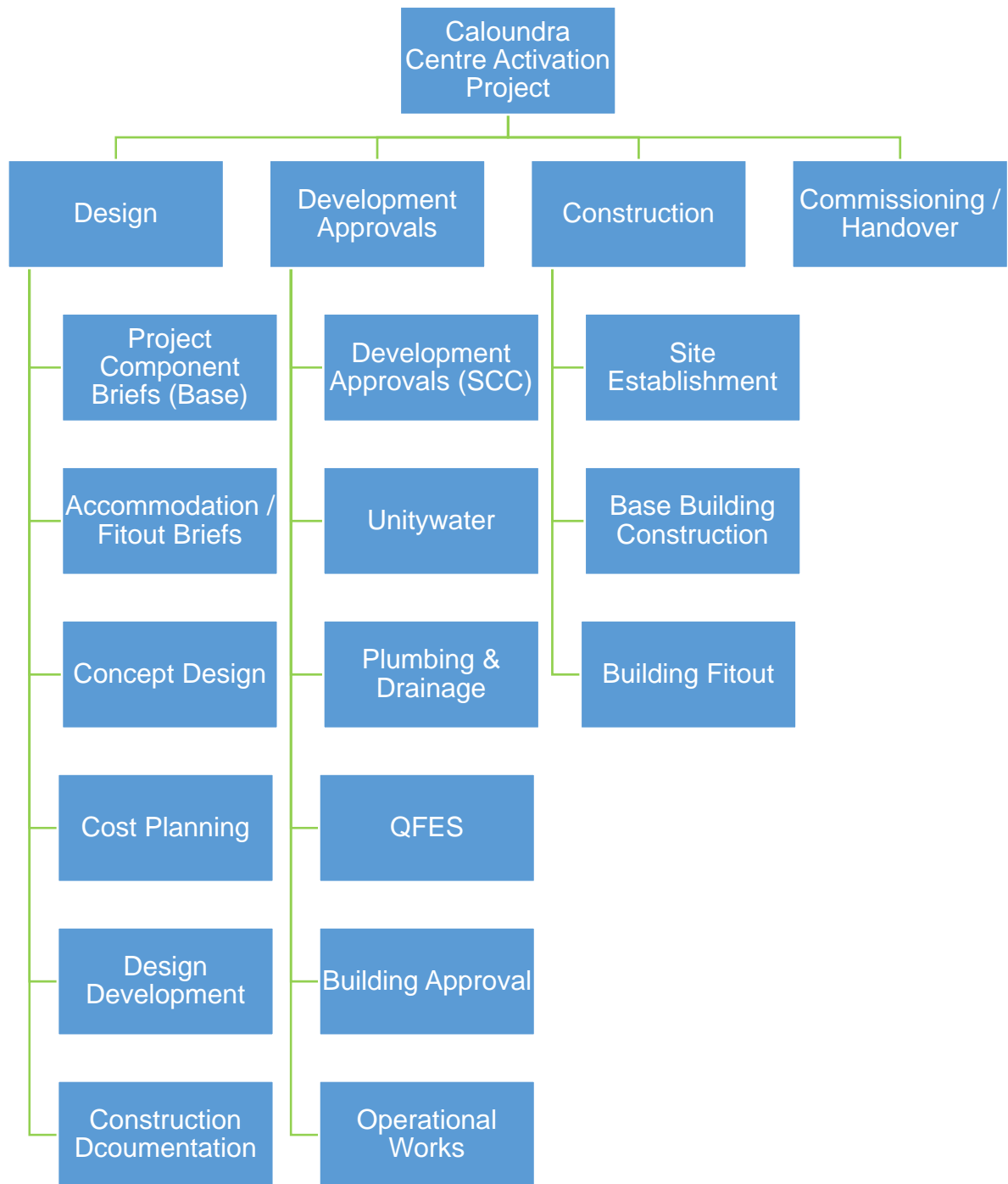
4.2 Approvals and Work Breakdown Structure

The Work Breakdown Structure subdivides the major project deliverables and project work into smaller, more manageable components. The WBS itself is "a deliverable-oriented hierarchical decomposition of the work" which must be executed to accomplish the project objectives and create the required deliverables". The decomposition is the identification of a part/whole of a task and its subtasks in the form of a tree which ends in work packages as leaves of the tree. The work breakdown structure does not necessarily identify the order of delivery or dependencies for each delivery task identified.

The below Process Chart identifies the key deliverables and responsible entities necessary to complete the project and provides context to each. The deliverables included in the Process Chart overleaf are reflected in the Work Breakdown Structure that follows.

Process Map





4.3 Project Drawings and Register

The scope of work for the project is reflected in the project drawings. A register of the project drawings will be maintained throughout the project. Project drawings will be updated on a needs basis to ensure their accuracy and consistency with the project scope of work as agreed and instructed by the Council, PCG and Accountable Executive, Portfolio Director, Major Projects.

The current project drawing set and drawing register is included as **Attachment 1** to the Project Plan.

5. Cost Management

5.1 Cost Baseline

A preliminary cost plan for the project will be established and maintained based on:

- project objectives as per the PCG Charter;
- the scope of work for each of the project components as described in Section 2 of the Project Plan;
- the project drawing set; and
- the delivery of key project components in accordance with the Staging Plan.

The Project Cost Plan will be prepared by an independent external Cost Management and Quantity Surveyor (QS).

The establishment of a baseline project cost plan should be considered as a priority by SCC as critical to finalising the overall project brief and commencement of the detailed planning and design phases of the project.

The baseline project cost plan will be crucial to informing future capital project requests for funding purposes.

The cost plans for each of the project staging options will be developed and provided as **Attachment 6**.

The cost plans will not make allowance for cost escalation on the basis that appropriate allowances for escalation are made within Councils financial modelling, and therefore to do so would over-inflate the project cost estimates.

5.2 Cost Planning and Development

To ensure SCC achieves value for money and administrative transparency, engagement of a highly qualified Quantity Surveyor (QS) to prepare and undertake periodic review of the project cost plan will be required.

As the project has a number of key project components, each of which is a separate project in its own right, it will be necessary to maintain:

- An overall project cost plan.
- A cost plan for each of the project components – contained and managed within the individual project plans.

Cost Plan development will be an ongoing process throughout the planning and design and delivery phases, maintained principally by the project QS. Cost Plans will typically be reviewed and adopted at the completion of each of the following design phases for each project component:

- Project Brief / Concept Design
- Schematic Design
- Development, Statutory and Authority Approvals
- Detailed Design Development;
- Pre- Construction / Tender
- Award of Contract

It is also envisaged that an external QS will be engaged to monitor project progress and certify progress claims made under building contracts established for delivery of each of the project components.

5.3 Cost Control and Reporting

The Project Manager and Project Management Team will be responsible for tracking and managing project expenditure against Council allocated budgets. The following information will be provided to the Accountable Executive, Portfolio Director, Major Projects and the PCG by the Project Manager as part of the ongoing project reporting requirements:

- Updated cost plans as required
- Direct project expenditure (both in reporting period and cumulatively);
- Estimated cost to complete the project and total project expenditure; and
- Variances between budget and forecast figures.

All proposed project expenditure will be approved by the Accountable Executive and Project Management Team (in accordance with financial and operational delegations) to ensure that expenditure is within the approved project budget.

The Accountable Executive will provide regular reports to Council in relation to the project budget.

6. Schedule Management

6.1 Schedule Baseline

A detailed project schedule has not yet been completed for the project.

A broad project staging option was endorsed by Council at its Ordinary meeting in June 2019 (OM19/89).

The endorsed staging plan is included within the current project drawings included at **Attachment 1** (Refer Drawing UD35).

A baseline project schedule will be established for the project.

As each component of the project is more clearly defined and progresses toward detail design and delivery, a detailed overall baseline project schedule as well as individual baseline project schedules for each of the key project components will be developed.

6.2 Schedule Planning and Development

The Project Schedule will be further developed as the project progresses through the design and construction phases to appropriately reflect the timing of delivery of each of the key project components. The project will be monitored against the baseline project schedule.

6.3 Schedule Control and Reporting

Key base lines will be introduced into agreed critical points within the baseline schedule to be benchmarked against during the development of the project. Slippage of key items can then be tracked against their original positions and reasons why time has been gained or lost recorded in the project documents.

Reporting on project schedule/s relative to established baseline schedules will be included in periodic reports for Council, PCG and other stakeholders. The Project Manager and Project Management Team will be responsible for schedule reporting.

7. Risk Management

A project risk is defined as a potential threat that, should it occur, would directly or indirectly impact Council and/or the successful delivery of the project.

7.1 Risk Assessment

Risk Analysis is the process for prioritising risks for subsequent further analysis or action by assessing and combining their probability of occurrence and impact on the project.

The Risk Analysis for the overall project has identified single risks that have been manually classified by utilising a Probability and Impact Matrix (see Tables 1-4 below). This matrix will be utilised in the development of the Risk Management Plan for this project and is included as **Attachment 7**. The Risk Management Plan will be maintained, reviewed and updated as a live register for the duration of the project.

Table 1 - Risk Likelihood Ratings and Descriptors

RATING	DESCRIPTION
Almost Certain	The event is expected to occur once a year or more frequently
Likely	The event is expected to occur once every three years
Possible	The event is expected to occur once every ten years
Unlikely	The event is expected to occur once every thirty years
Rare	The event is expected to occur once every 100 years

Table 2 - Risk Consequence Ratings and Descriptors

RATING	DESCRIPTION
Catastrophic	More than 10 fatalities
	In excess of \$2M loss
Major	2 to 10 fatalities
	\$500,000 to \$2M loss
Moderate	1 fatality (2-10 major injuries)
	\$100,000 to \$500,000 loss
Minor	1 major injury
	\$10,000 - \$100,000 loss
Insignificant	1 or more minor injuries
	< \$10,000 loss

LIKELIHOOD	CONSEQUENCE				
	1 Insignificant	2 Minor	3 Moderate	4 Major	5 Catastrophic
A - Almost Certain	Medium	High	High	Extreme	Extreme
B - Likely	Medium	Medium	High	High	Extreme
C - Possible	Low	Medium	High	High	High
D - Unlikely	Low	Low	Medium	Medium	High
E - Rare	Low	Low	Medium	Medium	High

Table 4 Risk Treatment Strategy

RATING	LEGEND
EXTREME	Improved actions, resources and strategies are required to be implemented IMMEDIATELY to reduce, transfer or control the level of risk

HIGH	Existing actions, resources or strategies must be modified AS SOON AS POSSIBLE to reduce, transfer or control the risk
MEDIUM	Take actions to reduce where benefit exceeds cost and / or continue to implement actions, resources and strategies to prevent and/or reduce the level of risk
LOW	MAINTAIN current actions, resources and strategies to prevent the escalation of the level of risk

The Risk Register is included as **Attachment 8**.

7.2 Contingency and Drawdown

Calculation of project financial contingency should be in concert with the risks identified for the project and adjusted throughout the life of the project to reflect the risk profile at any given period.

When estimating the cost of the project, there will be a level of uncertainty ranging from cost of equipment, execution strategy, unspecified scope of work, or even local work conditions. The contingency will be the amount added to an estimate to allow for any of these identified items, conditions, or events that are uncertain but will likely result in cost increase if they were to eventuate as part of the project.

Contingency is not meant to make up for the following:

- Major scope changes: contingency exists to cover growth in original scope, and sometimes minor scope growth. It is not intended to fund growth as a result of items such as a change in capacities, building sizes, or production specifications.
- Major force majeure or catastrophic events such as a flood or wild fire.
- Management reserves
- Escalation or currency exposure

Another key principle is that where a contingency budget is established, it should be anticipated that it will be spent. It is not until it is near certain or even as far down the path as project completion that a project team would recognise unused contingency provisions as savings.

Contingency allowances should be determined with the assistance of one or more of the following means as the project is developed:

- Quantity Surveyor experience and judgment (preferred).
- Monte Carlo Simulation using probability analysis
- Parametric modelling using regression analysis

The projects initial contingency position will only be as good as the defined risks. The better the project team can define respective risk, the better chance of managing project contingency during the course of the project.

Once the contingency budget has been established, it should be mapped out to understand where in the project cycle the risk may be of concern so that the amount of contingency available at any given time during the course of the project is available to draw down on if required. This is done to evaluate the health of any contingency position each month, and determine that the project has sufficient contingency for duration of the project.

Where there are changes made to the scope of the project, the project risks and associated contingency are to be reviewed to ensure the project contingency remains appropriate to the level of project risk as a whole.

The project Change Management Process is to be utilised to record where contingency has been drawn down. Each month this change management log will be reconciled to the contingency position and should be reflected in the corresponding cost reports.

7.3 Regulatory Compliance Schedule, Key Actions and Responsibilities

Through the development of the design, Council will be required to meet and obtain all the typical regulatory requirements including:

- Development Approvals including:

- Material Change of Use
- Reconfiguration of a Lot
- Operational Works
- Building Approval (Private Certification) and Certification
- Plumbing and Drainage Works
- Statutory Approvals including:
 - Unitywater
 - Energex
 - NBN
 - QFES

8. Change Management

The change management process will provide for a uniform entry into the change request process and will maintain up to date records on the status of each change control item whether current or historical.

The purpose of the Scope Change Management Plan is to:

- Manage and control scope change throughout the duration of the project.
- Ensure that the project is implemented on time and within the approved budget and scope.
- Evaluate and prioritise all requested or required changes to the project scope.
- Provide a process for implementing changes required during the course of the project.

8.1 Scope of Change

The change identification and initiation process begins with the documentation of a potential change on a Change Request form or as a direction to the Project Manager. Specific change control information is provided to the Project Manager for a decision as to whether it is a legitimate change. If it is considered a legitimate change, it will be delegated to the appropriate authority in the organisational structure for appropriate action. During this process, the party requesting the change will be kept informed of the status.

The scope of the change requested must be documented clearly in the Change Request Form with all the necessary detail/attachments as a 'stand-alone' document for any organisational member to be able to ascertain the full nature and reasons for the change request. It must then be entered into a change request register to enable the change request to be allocated to the correct governing body within the project governance framework, and for its progress to be tracked and monitored.

Sufficient information must be provided to enable consideration and evaluation of requests for scope change, including referral to external parties as required. Scope Change has the greatest potential to impact on the schedule and budget for this project.

Any project organisational team member can identify a change control item. The Project Manager should conduct the initial review of any presented change control item and assign a project resource to complete analysis and then make required additions to the Change Request Register.

When documenting the scope of the change request, all affected entities must be identified so that an appropriate allocation of resources can be made to assist and advise about whether the change is appropriate or whether an alternative may be required.

The Change Request Form is **Attachment 9**.

The Change Request Register is **Attachment 10**.

Project reporting will include reference to the Change Request Register.

8.2 Value Engineering

Scope change may also be initiated as a result of value engineering processes undertaken over the duration project.

Value engineering is used to solve problems and identify and eliminate unwanted costs, while improving function and quality. The aim is to increase the value of projects by satisfying the key performance requirements at the lowest possible cost.

In construction, this involves considering the availability of materials, construction methods, transportation issues, site limitations or restrictions, planning and organisation, costs, profits, and so on. Benefits that can be delivered include a reduction in life cycle costs, improvement in quality, and reduction of environmental impacts.

Value engineering should start at project inception where the benefits can be greatest. All project stakeholders may have a significant contribution to make provided the changes required to the scope do not detrimentally affect the project schedule or incur costs that outweigh the savings on offer.

Value engineering involves:

- Identifying the main elements of the project
- Analysing the functions of those elements
- Developing alternative solutions for delivering those functions
- Assessing the alternative solutions
- Allocating costs to the alternative solutions
- Developing in more detail the alternatives with the highest likelihood of success

Value engineering is an exercise that involves most of the project team as the project develops. It is about taking a wider view and looking at design options, selection of materials, plant, equipment and processes to see if a more cost-effective solution exists that will achieve the same project objectives. For value engineering to be most effective it is essential that the entire project team are involved in the planning and design process as early as possible. For example as early as conceptual design stage input from the following would be considered appropriate:

- Structural, Civil and Electrical engineers
- Building Certifier
- Fire Engineer
- Project Delivery (Construction) / Building Consultant
- Property Consultants / Sales and Leasing Agents

8.3 Impacts of Change

The assigned resources will assess the impact of the requested change on the implementation of the project and determine whether or not a cost/benefit analysis is needed. The Project Manager will evaluate the impact of the requested change (cost, time, and benefits) and include this in the change request. The Project Management Team will prepare the appropriate Change Request document, with recommendations, to be submitted for consideration by the appropriate person within the project governance framework. Once the change request has been approved, rejected or further information has been requested to enable a decision to be made - the Change Request Register will be updated to record the status of the change request.

8.4 Delegated Level of Authority to Approve/Reject

The delegated level of authority will provide authorisation or otherwise to make decisions with regard to the change requests throughout the project. These authorisations will come from appropriate levels within the project organisational structure depending on the nature of the requested change.

The Project Manager will determine if the change is required to be submitted to higher level management for approval. The change request can be approved at the discretion of the project manager only if the change can be accommodated within the adopted scope, quality, schedule and budget. If a higher level of approval is required, the project manager will engage with the appropriate entity within the organisational structure as soon as practicable.

Where it is deemed necessary to engage with authorities within the project organisational team, the first step in the process is to ensure that the Project Change Request forwarded to the organisational team is complete and has the detail required to enable a full assessment without requests for further information from the organisational authority. The project manager will deliver the change request to the identified project organisational authority for immediate attention. The project organisational authority will inform the project manager of the decision and the project manager will in turn arrange for appropriate action resulting from the decision.

8.5 Documentation and Process for Implementation

Where project changes are approved, the project manager will schedule changes in the project plan and assign resources to complete the approved change. The project manager then updates appropriate budget and cost tracking tools with the changes. The assigned team members will complete the approved changes as scheduled.

The change will also be entered into the Change Request Register for record keeping to ensure that the full extent and impacts of changes are recorded and there is an ensuing trail of information that enables the project team to have visibility of the history of changes made throughout the project.

9. Procurement and Contracts

9.1 Procurement Strategy

The procurement strategy for the Caloundra Centre Activation Project will be the vehicle that will take the project from its early planning phases to completion. The most critical item will be ensuring that there is sufficient detail included in the adopted strategy to ensure value has been achieved in a transparent way and that the outcomes meet the scope, quality, and budget and timeframe objectives of the project.

The overall project will involve a number of different procurement strategies which will include:

- Procurement of Services – Consultancy etc.
- Procurement of building works / building contract
- Disposal of Land:
 - Auction or Tender
 - Expressions of interest
 - Other exceptions applied under *Local Government Regulation 2012*

Detailed procurement plans will be developed within project plans for each of the project components.

In the initial stages of the Caloundra Centre Activation Project, procurement activities are expected to be limited to:

- engagement of project consultants; and
- Expressions of Interest for sale of the key development.

9.2 Local Content

It is expected that the procurement processes will include provisions which require options for local procurement from within the Sunshine Coast business region and give consideration to the value for money when compared to other options vs. local economic benefit resulting from local buy options.

10. Quality Management

10.1 Project Quality Management Overview

Quality management seeks to ensure that the project deliverables and methods of delivery are consistent. It has four main components: quality planning, quality assurance, quality control and quality improvement. Quality management is focused not only end product quality, but also on the means to achieve it. Quality management, therefore, uses quality assurance and control of processes as well as products to achieve more consistent quality. Quality can be defined as fitness for intended use or how well the product performs its intended function.

10.2 Project Review

Project reviews, whilst typically completed at the end of a project, can be more valuable if conducted throughout the project as an audit process to determine whether or not there may be some level of improvement in the management processes of the project. This gives the project team the opportunity to recognise the recommended improvements during the course of delivery of the project rather than waiting until the end of the project.

Project review would typically include the following:

Phase 1: Planning the Project Quality Review and Project Audit

In the Project Planning Phase, the Project Management Team plans the project quality review and determines the audit process steps and dates. As part of this planning process it's important to be clear about the expectations for the project quality review or project audit. Consultation with each of the entities forming the Project Organisational Structure will provide clarity about the success criteria for the project quality review process. During the planning phase the Project Management Consultant Team will also:

- Determine whether or not consistent management practices are part of the project culture, and if not, what's lacking.
- Examine the structure of the project as well as the roles and responsibilities of the Project Organisational Structure

Phase 2: Project Analysis

The Project Analysis phase is comprehensive and involves a review of the entire project. In this phase, the Project Team gathers information from the project organisational team to assess any issues, challenges and concerns with the project and to identify causes of any problems.

The focus of this phase is for the Project Management Team to identify gaps in the level of detail in the project plan and other project documentation, as well as dependencies, milestones, resources and control. The Project Management Team will also review:

- How well the project plan is being incorporated into the delivery of the project.
- How the project team manages the project budget.
- The overall quality of the project processes.
- The extent to which external resources such as suppliers, consultants and contractors are on track in the management of their portion of the project schedule and budget.
- How well risk is managed.

- The extent to which change has been correctly managed.

The project documentation will include:

- Project Organisational Structure
- Scope Statements
- Business and Stakeholder Requirements
- Project schedule
- Cost Plans
- Project Reports
- Project Team Meeting Agendas and Minutes
- Change Management documents
- Risk and Assessments

10.3 Document Management

Document management is an important part of effective project delivery to ensure accuracy and certainty of project documentation is maintained.

Council may consider an external document control system to control both documentation and communication management.

10.4 Continuous Improvement

It is expected that improvements will adopted as a result of project reviews during the course of the project. Any solutions presented during the course of the project will be assessed for value and implemented where deemed appropriate. Any changes will be implemented and recorded through the change management process.

10.5 WHS Management

WHS Management Plans will be developed for each of the key project components as part of individual Project Plans.

10.6 Environmental Management

Environmental Management Plans will be developed for each of the key project components as part of individual Project Plans.

11. Communication

The project communications plan will ensure timely and appropriate generation, collection, distribution, storage, and retrieval of project information.

11.1 Project Reporting Requirements

Project status reporting is one of the elements of the project control process and project governance. Its purpose is to ensure that the objectives of the project are being met by monitoring and measuring progress regularly to determine variances from the plan. When variances are identified, corrective action can be taken.

Regular status reporting will ensure that a minimum of the following is being achieved on the project:

- Opportunity to raise issues or variances from the plan and to take corrective action before any particular situation gets beyond successful address. A situation which is required to be addressed will be reviewed and a decision about how to proceed will be made.
- Accountability for the work being done. The project and progress will be visible to all of the project stakeholders identified in the Organisational Management Structure.
- Recording of the progress of the project. The Project Manager or Senior Management can review this record should historical project information be required.

In order to monitor delivery of the Project regular reports will ensure decisions relating to the project are made in an informed and controlled manner. It will also drive the communication of key messages for the Project.

At a minimum the status report will contain the following:

- Status Summary – Providing a high level summary project state
- Project Progress – Progress made in the last reporting period including - key milestones met, key deliverables completed, budget and schedule tracking.
- Planned Progress – Identify any items to be completed during next reporting period.
- Risks/Issues – identified risks and issues along with the mitigation method that will be utilised to deal with specific risks/issues.
- Resources – identification of the current resourcing level on the project so that all stakeholders have an appreciation for the current work level and resource requirements
- Budget –identify the current project budget to complete, budget expended to date, and identification of variances
- Schedule – The report will identify the current project schedule to complete, the work completed to date, and identification of variances against the baseline schedule

11.2 Meetings

Regular meetings of various stakeholder groups will be required through the duration of the project. The frequency of meetings will be set by the Project Director and Project Management Team.

Meetings relevant to the planning and design phases of the project are as follows (hierarchy):

- Council Meetings
- Project Control Group Meetings
- Technical Working Group Meetings
- Key project component specific meetings

11.3 Stakeholder Analysis and Engagement

Key internal stakeholders comprise the Council, Project Control Group members and Technical Working Group members. Other internal stakeholders will be engaged for consultation.

12. Attachments

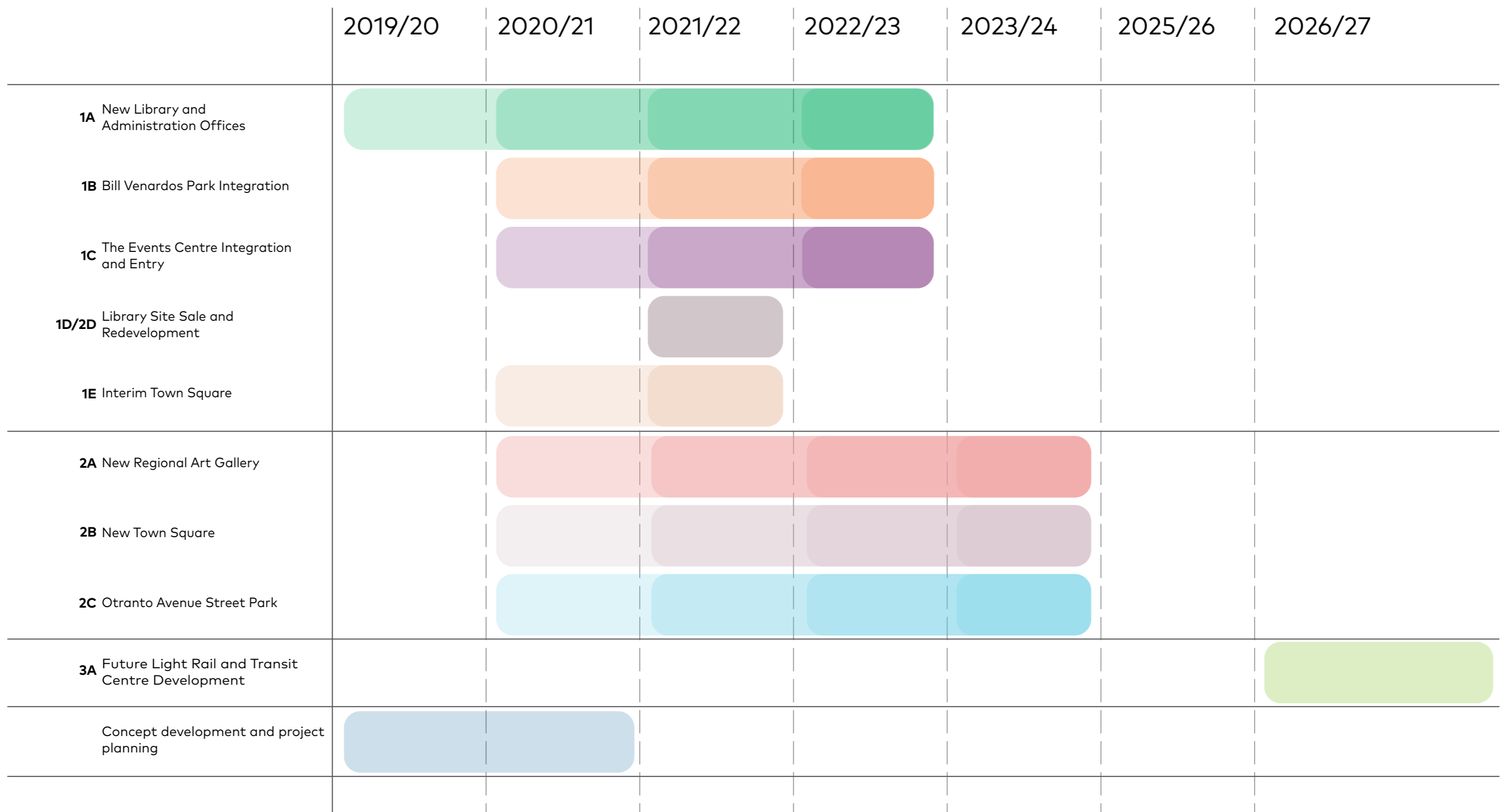
<i>Attachment 1</i>	<i>Project Drawings</i>
<i>Attachment 2</i>	<i>Caloundra Regional Gallery Brief</i>
<i>Attachment 3</i>	<i>Project Control Group Charter</i>
<i>Attachment 4</i>	<i>RACI Matrix (Blank)</i>
<i>Attachment 5</i>	<i>Project Brief (Blank)</i>
<i>Attachment 6</i>	<i>Cost Plans (Blank)</i>
<i>Attachment 7</i>	<i>Risk Management Plan (Blank)</i>
<i>Attachment 8</i>	<i>Risk Register</i>
<i>Attachment 9</i>	<i>Change Request Form</i>
<i>Attachment 10</i>	<i>Change Request Register</i>

CALOUNDRA CENTRE ACTIVATION PROJECT

ATTACHMENT 1 – PROJECT DRAWINGS



Key precinct within the broader Caloundra centre





Stage One

- 1a Repurpose existing council chamber for library and council offices. Add to south and west facades to form new library entry and better street activation.
- 1b Improve site lines and create more area for sitting and gathering, maintaining an outdoor library space.
- 1c New entry to events centre and linking space to existing council building.
- 1d Sell old library site and lease back as needed until library refurb is completed.
- 1e Demolition of 77 Bulcock Street and installation of an interim town square with lawn and some shade. Maintain car parking and access to the existing Gallery.

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						Approved	PR	Date	18/04/19	





Stage Two

- 2a New Regional Art Gallery (temporary relocation of gallery required).
- 2b Construction of main town square with associated retail.
- 2c Streetscape upgrades to Otranto Avenue and Bulcock Street with footpath park links to Bulcock Beach.
- 2d New mixed-use development on old library site and associated works to Omrah Avenue.





- ① New 2-3 storey gallery with approximately 1,130sqm footprint. Building includes ground floor cafe, shop and retail tenancies to activate Otranto Avenue, Carter Lane and town square. Rooftop function space with entry from north and south to encourage movement through the building.
- ② External Sculpture Gallery courtyard to east of the gallery.
- ③ Main Town Square on the Bulcock Street and Otranto Avenue corner framed by a civic scaled shelter on Bulcock Street and a north/south arbour on the eastern side. The park is activated by freestanding retail pods.
- ④ Footpath park along Otranto Avenue to Bulcock Beach extends to Omrah Avenue creating a stronger pedestrian connection to Bulcock Beach.
- ⑤ New shared-zone in Omrah Avenue creates a stronger pedestrian linkages across Omrah Avenue.
- ⑥ New Library over 3 levels within existing council administration building. New entry plaza, two storey grand entry and new lift core facing Omrah Avenue, Town Square and gallery. Existing Administration building could be altered along its eastern side to create a two storey arcade walkway that enhance views to The Event Centre entry. New outdoor library courtyard can activate Bill Venardos Park.
- ⑦ Potential for SCRC Administration Offices and Community meeting space.
- ⑧ Modified entry to The Events Centre for integration with new Library building.
- ⑨ Dedicated linkway between Council Administration Building and The Events Centre.
- ⑩ Mixed use retail/ accommodation development activates new town square and Omrah Avenue with servicing from Carter Lane. Building setback from Omrah Avenue creates a north facing plaza and opens the vista from the Bulcock Street/Otranto Avenue corner to Bill Venardos Park.
- ⑪ Omrah Avenue is enhanced as grand urban avenue linking the town square precinct with the Stockland retail centre. Omrah Avenue provides vehicular access to town centre, developments along Omrah Avenue, The Events Centre and the new library and council administration building.
- ⑫ Privately owned sites with future development potential catalysed in medium to long term by the Caloundra Centre Activation Project. Opportunities to create additional pedestrian connections to Bulcock Street.



CALOUNDRA CENTRE ACTIVATION PROJECT

ATTACHMENT 2 – CALOUNDRA REGIONAL GALLERY BRIEF

**Caloundra Regional Gallery
Brief**



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ABBREVIATIONS

The following abbreviations apply:

ABBREVIATION	DEFINITION
CRG	Caloundra Regional Gallery (<i>existing and/or proposed</i>)
DASSI	Descendants of South Sea Islander peoples
ELS	Environment and Liveability Strategy
FT	Full time employee
FTE	Full time equivalent
PT	Part time
SCAF	Sunshine Coast Arts Foundation
SCC or Council	Sunshine Coast Council
SINB	Social Infrastructure Network Blueprint
TEC	The Events Centre
USC	University of the Sunshine Coast

1. INTRODUCTION

1.1 BRIEF AND METHODOLOGY

Positive Solutions has been engaged to support Deicke Richards in providing recommendations regarding the exhibition, program, retail, artwork storage/back of house, and other important requirements for a new Caloundra Regional Gallery (CRG). The Gallery will play an important role in responding to the cultural and economic needs of current and future populations of the Sunshine Coast Region.

We have considered the demographic and economic profile of the Sunshine Coast Region and current policies and strategies, including the Environment and Liveability Strategy, the Regional Economic Development Strategy 2013-2033 and Sunshine Coast Arts Plan 2018-38. After a review of policy and background documents, the following consultation was undertaken:

- > Two workshops with the client
- > Selected stakeholders consulted, with inputs from the Directorship of CRG(existing) and the Friends organisation
- > Consultation with local councillors
- > Input from representatives of the Jinibara peoples and Descendants of South Sea Islander peoples (DASSI) group
- > Benchmark evidence was collected through discussion with the Directors of three selected regional galleries, supplemented by Positive Solutions' benchmarking of other regional galleries from previous projects
- > Caloundra Centre Masterplan
- > Corporate/Operational Plan.

Findings from this consultation process are summarised in this report, and preliminary advice provided on the exhibition, storage, servicing, commercial, retail and staffing capacities of CRG (proposed).

1.2 SCOPE AND SCALE

There are no formally-recognised standards for scoping a regional gallery, in Queensland or interstate. The scope and scale of CRG (proposed) will be influenced not only by the growth in Sunshine Coast's population but also by the following criteria.

Urban context

The urban context influences how the building may fit within its location and the possible building footprint, and overall building scale, the location of outdoor spaces, and other buildings.

Benchmarking

Benchmarking enables a detailed understanding of how other similar Councils have developed new gallery facilities - based upon vision, population, staffing needs, programme and usage, and location of the building.

Existing Collection

Some Councils have large and significant collections that need to be accommodated, and this can form a key element in the gallery brief. For example, Tweed Regional Gallery has a Margaret Olley collection on permanent display in a dedicated wing of the Gallery.

Community Aspirations

Community aspirations reflect the interest of the local community in the arts. This is driven by the number and profile of local arts groups and artists within the current artistic community, as well as the art collections of local art patrons.

Relationship to other Council Facilities

Council has a number of cultural facilities in the broader local government area. There is a current consultancy being undertaken for a storage and interpretation facility, and other smaller galleries may emerge across the region over time. Council is also in the process of developing a Regional Arts Infrastructure Framework which will provide a strategic view of the network of facilities the region needs to respond to the needs of, support and grow the creative sector and audiences.

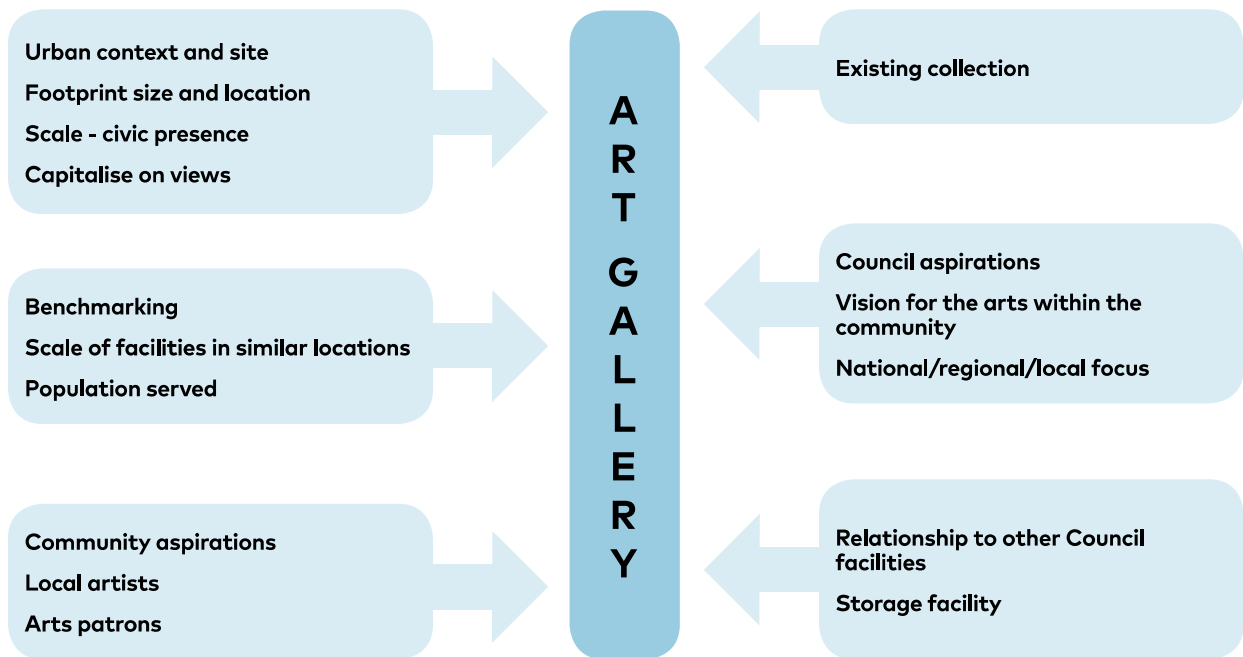
Council Aspiration

The aspirations and ambitions of Council for the project are fundamental. These aspirations will determine:

- > The role of the building as a city building project
- > The role of the Gallery within a network of arts cultural facilities being planned for the Sunshine Coast Region as part of the Regional Arts Infrastructure Framework
- > The overall construction and fit-out budget
- > The operating budget available for the Gallery in the long-term.

Figure 1 following provides a visual summary of a range of influences on the scoping of the future Gallery.

Figure 1 | CRG (proposed) design inputs



2. CONTEXTS

2.1 DEMOGRAPHIC AND ECONOMIC PROFILE

Approximately 320,000 people currently call the Sunshine Coast home. This is expected to exceed 500,000 people by 2041, a growth of approximately 180,000 people. The majority of the population growth will be accommodated in coastal areas south of the Maroochy River.

Recent census of the Sunshine Coast, conducted in 2016, indicated the most common ancestries for these areas are English (32.2%), Australian (26.1%), Irish (9.3%), Scottish (8.7%) and German (4.7%). 20% of the population was born overseas, an increase of 2% over the past 10 years. Common countries of birth outside Australia were England (6.2%), New Zealand (4.5%), South Africa (1.0%), Germany (0.7%) and Scotland (0.6%). 10.9% of the population speak a language other than English at home. 1.9% of the population are Aboriginal and Torres Strait Islander Peoples. Cultural diversity on the Sunshine Coast is lower than average, both state-wide and nationally. The population of the Sunshine Coast is also ageing. The median age has increased from 40 years to 43 years. 20% of the population is aged 65+, a 4% increase over 10 years. The population of young people under the age of 15 has also decreased by 2% to 18% of the population.

2.2 POLICY AND STRATEGY CONTEXTS

Several endorsed Council strategies will influence the development and operations of CRG (proposed).

2.2.1 ENVIRONMENT AND LIVEABILITY STRATEGY 2017

With the growing population of the Sunshine Coast, the Environment and Liveability Strategy 2017 is a preservation strategy to ensure the Sunshine Coast Region retains its distinctive natural landscape and maintains its healthy environment through to the year 2041. The Strategy provides Council's higher order strategic framework for the planning and delivery of social infrastructure. The Strategy contains the Social Infrastructure Network Blueprint which identifies the facilities anticipated required to cater for population growth to 2041. Within the blueprint two key recommendations are:

- > Investigate enhancing the capacity of the Caloundra Regional Art Gallery
- > Investigate a cultural storage space for regional heritage items and collections

Further details of the guidelines for the design and planning of social infrastructure as outlined in the ELS are contained in Appendix 1.

2.2.2 REGIONAL ECONOMIC DEVELOPMENT STRATEGY 2013-2033

The Regional Economic Development Strategy provides a 20-year vision and blueprint for sustainable economic growth within the Sunshine Coast Region, seeking active participation in the global economy to deliver lifestyle and opportunities for local residents and businesses alike. The Strategy identifies the coastal area from south of the Sunshine Coast Airport as the 'Enterprise Corridor', representing the key area for commercial and residential growth and the location for many of the high-value industries to establish, expand and mature.

Tourism, Sport and Leisure are identified as a high-value industry cluster, with the aim of facilitating world-class tourism, sport, major event and leisure experiences and products. The Tourism, Sport and Leisure Industry and Investment Action Plan 2014-2018 identifies the enhanced capacity of the Sunshine Coast Stadium and the delivery of the Sunshine Coast Exhibition and Convention Centre as priority capital investment projects. The Plan facilitates the successful economic and residential growth within the Enterprise Corridor by identifying social infrastructure investment priorities to meet community needs and region-making opportunities.

While CRG (existing) is not specifically highlighted in the Economic Development Strategy it is widely recognised by local governments and the private sector that high-quality cultural infrastructure is significant for economic development, contributing to liveability and attractiveness for firms, employees and potential future residents.

2.2.3 SOCIAL STRATEGY 2015

The Social Strategy 2015 provides the long term social direction for the Sunshine Coast.

Outcome 4, People and Places are Connected, identifies the importance of social infrastructure planning to meet the needs arising from population growth and change, including:

- > *Ensure the provision of community infrastructure contributes and responds to community needs*
- > *Strengthen the focus on social inclusion, building social capital and connection within communities*
- > *Create spaces which can be used as incubators for social gathering, activities and developing social enterprises*
- > *Strengthen the substantial and ongoing contribution made by volunteers and community groups*
- > *Recognise and maintain the identity and character of our community of communities.” (P.24)*

2.2.4 SUNSHINE COAST ARTS PLAN 2018-38

The Sunshine Coast Arts Plan 2018-38 is an aspirational document that supports Council’s vision to be *Healthy, Smart, Creative*. The plan provides Council with a road map for its approach, priorities, programs and investment in the arts. It outlines a commitment to an aspirational 20-year vision: *The soul of our community is our flourishing arts ecology: nurturing connections, promoting experimentation and inspiring collaboration*.

The Plan articulates four goals that, over the next 20 years, will:

- > Stimulate the Sunshine Coast arts sector
- > Create opportunities to build a strong community of artists, arts practitioners, and arts organisations
- > Communicate and showcase the value of the arts to the well-being, city planning and economy of the Sunshine Coast
- > Actively explore partnerships and collaborations that provide learning and development opportunities for those within the arts sector
- > Grow participation in the arts, and
- > Identify opportunities to invest in the arts including places where the arts are made and showcased.

2.2.5 CALOUNDRA PUBLIC ART PLAN 2018

The Caloundra Public Art Plan is a reference guide to the development of public artworks and creative activation in public places. Permanent art works form part of Caloundra’s unique identity as a hive of creative diversity. The curatorial approach enhances the community and natural assets of the area and follows three main themes: *City of beaches – revolution, reflection and respite; Embedded in nature – bush to beach; Gateways and connections – I See, I See, I See the Sea!* Potential locations for future public artworks include the urban laneways of Downtown Caloundra CBD, the walking and cycle tracks along the Coastal Pathway, and parks and green spaces, including the six major beaches: Bulcock Beach, Kings Beach, Shelley Beach, Moffat Beach, Golden Beach and Dicky Beach

The strategic approach outlined in the plan will showcase artists from all areas of the Sunshine Coast, allowing cross-regional connections and collaborations to form. Creative activations in public places is a point of difference from other regional urban centres as it allows for a diversity of outcomes and can be inclusive of street performances, ephemeral, integrated and stand-alone artworks, as well as interactive visual art elements. CRG (proposed) has been flagged as a key stakeholder and integral partner to this strategy.

2.2.6 SUNSHINE COAST HERITAGE PLAN 2015-2020

The Heritage Plan provides council with a framework to guide the identification, protection, conservation and management of the heritage of the Sunshine Coast. The Plan ensures that council effectively manages and conserves heritage assets across the region.

The overarching vision for heritage is: *Our heritage is our gift for the future*. The Plan has been structured around the five outcome areas of: Knowledge; Conservation; Support; Communication; Advocacy.

The Implementation Plan outlines some relevant actions:

3.1.5 Undertake a feasibility study for additional storage space for the Sunshine Coast Region, to ensure it is equipped with sufficient storage space to house council-owned and non-owned heritage items and collections.

4.1.2 Undertake a feasibility study to investigate the establishment of a regional interpretation space/precinct on the Sunshine Coast, pending the outcome, review the master plan for the Landsborough heritage precinct.

There are also several actions relating to cultural heritage tourism.

2.2.7 CULTURAL DEVELOPMENT POLICY 2012

The Cultural Development Policy guides council's contribution to cultural development and details the position and key priorities to enrich the cultural vitality of the Sunshine Coast. It responds to the Corporate Plan intention to build a strong community where *people are included, treated with respect and opportunities are available to all, encouraging a shared future that embraces culture, heritage, diversity*. The policy outcomes set the criteria in the decision-making process for the evaluation and review of operational cultural development initiatives. There are four guiding principles: *A resilient and robust creative industries sector; Inclusive, united and engaged communities; Culturally active and historically valued places and spaces; Increased cultural tourism*.

2.3 SUNSHINE COAST CULTURAL PROVISION AND GAPS

The Sunshine Coast Arts Plan describes culture and the visual arts as the *soul of the community*. The current Caloundra Regional Gallery and the Maroochydore Library Artspace are supported by a network of visual arts infrastructure, both public and private – including the neighbouring Noosa Regional Gallery, Caloundra Arts Centre Association, and hanging space at The Events Centre. The University of the Sunshine Coast Art Gallery programs regular exhibitions of touring works and pieces from their collection. The Old Ambulance Station (Nambour) offers council supported spaces for creative and social enterprise projects. Likewise, Butter Factory Arts Centre (Cooroy) supports new and established creatives in a collaborative work environment. The Sunshine Coast is home to many private galleries, artisans, and open artist studios, making the Region a destination for art tourism. Appendix 3 provides a list of galleries and visual arts facilities on the Sunshine Coast.

The Arts Snapshot prepared by Urbis in 2017 provided insight into the areas and infrastructure perceived to be lacking in the Arts on the Sunshine Coast. High priorities were:

- > Affordable studio spaces for individual artists
- > Commercial opportunities for contemporary artists
- > High profile exhibitions from interstate and international artists
- > Connection and communication across the sector
- > Centring the Sunshine Coast as a cultural sector.

The survey responses indicated that although there was an intention to support and grow the arts sector and make it a statement of the Sunshine Coast Region, the follow through action to achieve this is often lacking.

2.4 CAPACITY OF EXISTING SOCIAL INFRASTRUCTURE

The Sunshine Coast has an extensive network of social infrastructure located on approximately 117.5ha of land owned or controlled by Council or the community sector for community facility purposes. A significant proportion of the social infrastructure network comprises small, stand-alone facilities originally established to cater for small, local communities. Much of the existing network, particularly within the urbanised coastal areas (Enterprise Corridor), is close to capacity and unable to cater for the forecast population growth.

The Council and community provided network is supported by facilities made available for community use by other providers, including schools and churches. While community access to school facilities such as halls, aquatic centres and performance facilities is continuously facilitated, community access in high growth areas are impacted by increasing student numbers and the subsequent reduced spare capacity of school

infrastructure. Some schools' inability to cater for their increasing student numbers is in turn placing increased pressure on Council facilities, including community halls and aquatic centres.

Optimising the efficiency of existing social infrastructure and operations will be essential to cater for population growth and increased demands. This will include a review of Council's operational frameworks to consider e.g. extended opening hours, stronger requirements for shared use of spaces through lease agreements and better utilisation of land.

Along with increased efficiency of existing infrastructure, significant investment in new social infrastructure will be required to address increased demands on facilities in infill areas and to service the major emerging greenfield communities of Caloundra South and Palmview.

In addition to maintaining existing service levels, a region of 500,000 people is likely to expect access to higher order infrastructure capable of attracting major sporting, entertainment, performance, conference and events to the Sunshine Coast.

2.5 THE ROLE OF REGIONAL GALLERIES

*'Regional galleries of Australia are almost unique in the world and demonstrate the great love Australians have for the visual arts. Artists tend to thrive in the areas where there is a regional gallery, and there is an argument that shows that where a regional gallery is established, there will soon be new restaurants with fine food, coffee and regional speciality produce on offer from local suppliers.'*¹

The value which many regional communities place on their gallery, and the impact it can have, is celebrated by Regional and Public Galleries NSW, just as it is by the Museums and Galleries Association in Queensland. Regional galleries are of high value not only because they actively promote the local region but because they demand high levels of professionalism to meet industry standards. The benefit to the community is multifaceted as local galleries provide both economic and social opportunities.

The importance of arts and culture to the regional tourism economy is also well recognised. There are clear synergies between a strengthening arts offer, a well-presented heritage offer, and a maturing food and wine – and accommodation – offer. Each can support the others and contribute to critical mass. An enhanced CRG represents a valuable strategic contribution to this ecology.

Partnership and collaborative opportunities also exist locally. A successful CRG can support its community, improving liveability and quality of life through a thoughtful mix of place, education, outreach activities and broader arts and cultural programming:

- > Encouraging social inclusion – providing cohesion through engagement, interaction and participation
- > Supporting diverse communities – activating cultural expression by catering to a range of cultures, ages and interests
- > Increased learning opportunities – enhancing knowledge and learning via educational activities, outreach programs and school-based learning programs
- > Promoting innovation and expression – improving personal satisfaction and wellbeing
- > Increased social interaction, cultural appreciation and community cohesion/identity
- > Support population growth – developing liveability through a rich social and cultural fabric
- > Helping to build local identity and enhance residents' self-respect
- > Supporting with local and regional economic development – providing opportunity for partnerships, sponsorships, increased Tourism activities and increased ancillary spending in the local catchment leading to an increase in human capital through employment opportunities.

Within the arts CRG's role also includes:

- > Stewardship and enhancement of the collections – to leave a positive legacy
- > Support for local artists and creative businesses
- > Enabling local arts and creative organisations to leverage off CRG's assets and partnerships.

¹ www.rpg.nsw.gov.au/site/index.cfm

3. CALOUNDRA REGIONAL GALLERY

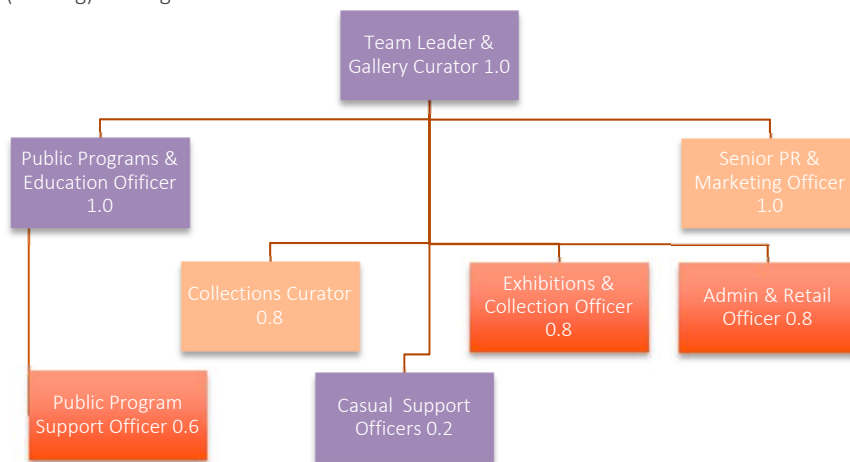
3.1 GALLERY OVERVIEW

The current Caloundra Regional Gallery is situated in the cultural heart of Caloundra at 22 Omrah Avenue. Opened in 2001 the Gallery features three exhibition spaces with a combined floor space of 165.21m².

The only AAA rated gallery space in the Sunshine Coast Region, the gallery has an annual budget of just over \$870,000 to manage and maintain the facility, staff and resourcing, exhibitions, public programs and the flagship, Sunshine Coast Art Prize.

Sunshine Coast Art Collection as at March 2019 is valued at \$640,153 and comprises 416 pieces. The primary method of acquisition and growing the collection is the Sunshine Coast Art Prize (first prize is acquisitive), and donations.

Figure 2 | CRG (existing) staffing structure as at March 2019



The work of CRG (existing) is in line with most Local government owned and operated Regional Galleries, and largely falls into the following areas of programs and service delivery:

- > The organisation of exhibitions for the public. For example, there were 16 exhibitions in 2018 with 16 planned for 2019 across Caloundra Regional Gallery and Maroochy Library. In 2018, more than 20,940 people visited the Gallery, supported by 2,303 hours of work from a dedicated group of volunteers
- > The presentation of public programs. This is aligned with exhibitions including artist talks, workshops and special activities for children and young people. 6,188 people engaged with these programs in 2018
- > The management, curatorial oversight and presentation of the Sunshine Coast Art Collection.
- > Education and capacity building for local artists and other creative practitioners in the arts. 123 local artists and 26 artists from other regions engaged with the Gallery in 2018 through workshops and exhibitions.
- > Economic opportunities for artists: a retail space is available for artists and is managed by gallery staff to both ensure a high calibre of merchandise and provide exposure for artists wishing to develop a retail profile.

The gallery itself, as a high-end space, offers opportunities for non-visual artists, including performers, to showcase their creativity. This emerging focus on broadening the offering of the gallery is part of a movement towards developing and growing the gallery's audience.

Gallery staff access internal (to council) service providers for financial, media and communication support and advice. However, they also actively:

- > Secure revenue and resourcing streams by developing sponsorship, partnership and philanthropic relationships with supporters of the arts.
- > Seek to build and develop the appropriate levels of skills and expertise required to manage all aspects of the operation

- > Develop and manage marketing campaigns, opportunities and activities to maximise Council investment and impact in the community
- > Ensure adequate resources are made available for the delivery of all programs and services and management of the operation

In 2018, the Gallery achieved 258 media placements with a value of \$224,886 and reach of 5,375,110.

The endorsed Caloundra Centre Master Plan proposes a range of strategies and actions to create an active, smart and vibrant community. This presents a unique opportunity for the ongoing development of CRG (proposed).

3.2 MARKETS

The Sunshine Coast is one of the largest regional local government areas in Australia. The population is anticipated to grow by almost one-third over the next 20 years, generating increasing demand for arts and cultural programming and facilities.

CRG (existing) operates in a number of markets and delivers cultural activity for a diverse range of residents and visitors to the coast. Local markets currently include:

- > Local residents
- > Children
- > Artists
- > Arts enthusiasts and collectors
- > Schools and educators
- > Local partners and supporters – including other aspects of Council, Sponsors and Donors
- > Associations. Such as Caloundra Arts Centre

Broader markets currently include:

- > Tourists
- > Professional local, national and international artists
- > Other professional collecting and exhibition institutions
- > Artworkers (curators, public program and education officers, workshop facilitators)
- > Supporters – other levels of government, sponsors and donors to the arts

3.3 COMPETITION AND PARTNERSHIPS

The CRG (existing) operates in a highly competitive environment when it comes to attracting visitors and funding support. Any form of leisure and entertainment can be seen as competing for the decreasing hours people have to spend on such pursuits. However, many of these competitors are also partners and collaborators seeking the same cultural, social and economic outcomes for the community. These include:

- > All Council cultural and community services and attractions. This includes both sporting events and programs as well as arts/cultural offerings in council owned venues and facilities. Strong partnerships have been developed with the Sunshine Coast Libraries, Horizon Festival, the Caloundra Arts Centre Association, and the council supported Sunshine Coast Creative Alliance.
- > Galleries in the Sunshine Coast Region, public and private, including Noosa Regional Gallery, University of Sunshine Coast Art Gallery, and commercial galleries such as Art on Cairncross. Again, collaborative approaches are in play to increase the capacity of the local arts sector ecology and to better grow and diversify the arts/cultural offer for both visitors and locals.
- > Other Australian galleries which compete for visitors and audiences in South East Queensland. Such as Tweed Regional Gallery, Institute of Modern Art (IMA) Brisbane, QUT Art Museum, QAGOMA. Exhibition and program partnerships can leverage resources from larger institutions, increase visibility outside of the region and capture offsite attendances from partner venues
- > Sunshine Coast tourism initiatives which attract audiences to the region can also provide new audiences and improved profile for CRG (proposed). Closer relationships with bodies such as Visit Sunshine Coast are vital to ensure a collaborative approach.

3.4 SWOT SUMMARY: CRG (EXISTING)

Gallery and Council staff have recently analysed the current context of the Gallery, the internal strengths and weaknesses of the operations, consulted with external stakeholders and have concluded the following:

Table 1 | CGR (existing) - Strengths, weaknesses, opportunities, threats

STRENGTHS	WEAKNESSES
<ul style="list-style-type: none"> > Programming - Strong attendance and engagement > Staffing – Professional specialists with experience and training > Community support - including volunteers and Friends of the Gallery > Location – Central position in the Community and Creative Hub precinct > Visitation – strong local repeat visitation > Brand – recognised for excellence in exhibition development and engagement > Industry reputation – Supported through loans of significant works of art, touring exhibitions and programs > Political support – Council support for the gallery and the arts, supported by the establishment of an Art Foundation. 	<ul style="list-style-type: none"> > Diversity of Audience – Lack of engagement for secondary and tertiary students and young adults. > Visibility – additional lighting and signage on street frontage > Financial Resources and Staffing levels – capped the ability of CRG (existing) to meet the demands of a growing, more engaged community. > Infrastructure – the gallery has outgrown the physical space for both exhibitions and public programming, as well as retail. > Council Art Collection – No exhibition space at the Gallery to show collection and lack of adequate secure, climate controlled storage for the Art Collection. > Market knowledge – No current marketing strategy for the Gallery
OPPORTUNITIES	THREATS
<ul style="list-style-type: none"> > Population increase – Population increase of young professionals will provide the gallery new audiences to engage with contemporary art > Growth of tourism – Direct connections through transport with Asia and New Zealand. > Strategic alignment - Council’s <i>innovation</i> agenda and newly launched vision focusing on <i>smart</i> and <i>creative</i> goals and outcomes, highlights the importance of the arts and creativity. > Re-positioning – A central gallery for the Sunshine Coast Region would provide stronger ties to audiences and artists from across the Region. > A truly regional gallery – incorporate multiple gallery spaces for CRG (proposed) > Economic growth – increase capacity for free and ticketed public programs, retail space, food and beverage outlet which would increase revenue and visitation. > Growing supporters –philanthropy and a strategic fundraising approach has been identified and will be progressed with the establishment of the SCAF > State and Federal funding > Better relationships/collaboration with CACA 	<ul style="list-style-type: none"> > Growing need for outcome measurement to ensure ongoing funding from a range of sources > Growth of visual art infrastructure in neighbouring local government areas > Planning decisions that impact on the viability of a regional gallery to successfully deliver on its core business of developing local artists and growing the Sunshine Coast Region’s cultural identity. > Significant pressure on Councils budgets for the delivery of community and cultural services and infrastructure > USC Art Gallery is expanding their gallery and back of house capacity from September 2019 and will become the principle gallery of the Sunshine Coast Region by default. USC will be able to display large-scale touring exhibitions that CRG (existing) cannot accommodate, and program multiple exhibitions at once

4. EVIDENCE OF NEED

4.1 POTENTIAL AND LIMITATIONS OF CRG

Some of the key strategic challenges identified in the Caloundra Regional Gallery Business Plan (2017) include:

- > Program - Creating a program of exhibitions and activities that position the Gallery as a significant regional cultural institution loved by both residents and visitors. This will be reflected in growing audience numbers and the diversity of markets engaging with the organisation and benefiting from its work
- > Collection – Moving to a position where the development of the Sunshine Coast Council art collection is aligned to the cultural identity and vision of the Sunshine Coast, where it is grown and managed by a clear acquisition/collections policy, and is core to the program and program development of the CRG. There is a potential to explore opportunities through the Art Collection with sister city galleries and their collections
- > Resources – Developing a resource base to reflect minimum benchmark standards, the growing profile of the CRG and demand for programming and space, and the regional population growth which will encourage new audiences.
- > Storage needs – Currently the gallery has insufficient artwork and material storage, placing the gallery's A grade status at risk. The lack of dedicated climate controlled storage also means the gallery has had to decline offers of artwork donations due to lack of available space.
- > Café – Absence of a food and beverage offer at the Gallery. Increasingly this is expected by the public as an integral part of the visitor experience
- > Staff accommodation – More office accommodation is required. Due to the conversion of former staff offices into workshop space (The Artroom) staff now have to work from across the road in council's administration building. This creates an inefficiency in the time required moving back and forth to the gallery and means staff cannot always respond to enquiries from the public as well as visiting industry professionals. This also creates risk in not having suitably qualified staff immediately on hand.
- > Education space – The Artroom is not large enough to accommodate school classes and provides a disincentive for schools considering visiting the gallery. Having either a dedicated or multi-purpose space that could accommodate school groups would provide a motivating force for school groups to visit the gallery and undertake workshops and hands on programs aligning with the exhibitions on display, a key deliverable in the Arts Plan
- > Revenue – Growing opportunities to earn income, attract donations and commercial partnerships specifically for the Gallery but strategically to align with the new Art Foundation proposed by Council.
- > Infrastructure – Undertaking a program of works to ensure the business of the Gallery can run smoothly over the next two – three years whilst positioning the Gallery as a major regional institution in line with the proposed re-development of both Caloundra and Maroochydore CBD
- > Building the brand – Growing the “visibility” of the Gallery within the community and on-street presence, and tourism sector through a focussed marketing strategy which uses all appropriate channels and which reflect key markets and opportunities for growth within existing resources
- > Strategic alignment – Aligning plans for the CRG (proposed) with the development of any new Council arts plans, policies and infrastructure developments proposed or planned for the Sunshine Coast Region and, ensuring the vision for the Gallery (*to inspire, challenge and engage through art and creativity*) reflects the outcomes of the stakeholder engagement activities which informed the development.

As the role of galleries expands and they take on an increasingly important function as a social space and a site for meeting, the current gallery's physical limitations restrict its ability to provide a range of social events (such as parties, up late events with live music, DJs, bar, performance etc) that appeal to demographics the gallery currently does not successfully engage, especially a young adult audience. All challenges (which also represent opportunities) will benefit from the development of a new Regional Gallery, and several will be

difficult to achieve without the enhanced exhibition, storage, commercial and other facilities which a regional gallery would be expected to provide.

4.2 COMPARISON WITH OTHER REGIONAL LOCATIONS

A feature of the Sunshine Coast is the quantity of private galleries, artist studios and artisans, indicative of the large population of creative practitioners living in the region. However, the size and capacity of public gallery spaces does not match this. Other regions' provision is significantly higher than that on the Sunshine Coast despite serving a smaller population base within their LGA.

As the only A-rated council owned and operated gallery in the Sunshine Coast Region, the restriction of a single exhibition space at CRG (existing) limits the appeal and growth of the gallery to local and visiting audiences. It is important that the Sunshine Coast Council meet the standard of exhibition spaces set by other regions if it is to be competitive in hosting a wide range of high-quality exhibitions.

Table 2 | Comparison of Galleries in Regional Locations

GALLERY PROVISION	GEELONG	ROCKHAMPTON	BENDIGO	NEWCASTLE
Major regional gallery	> Geelong Art Gallery (6 Exhibition spaces)	> Rockhampton Art Gallery (4 exhibition spaces)	> Bendigo Art Gallery (3 exhibition spaces)	> Newcastle Art Gallery (2 exhibition spaces)
University galleries	> Deakin University Gallery	> Rockhampton Art Gallery	> La Trobe Art Institute	> The University of Newcastle Gallery > Watt Space Gallery
Other public galleries		> Dreamtime Cultural Centre > Walter Reid Cultural Centre	> Post Office Gallery > Dudley House Gallery > Exhibit B Gallery > The Capital Foyer Space > Eaglehawk Town Hall > Heathcote Gallery Space > Living Art Space	> The Lock-Up
Indicative private galleries	> Metropolis Gallery > Sally Walker Gallery		> Arnold Street Gallery > Bob boutique > Gallery 369 > Studio 42 Jewellers Gallery	> Curve Gallery > Art Systems Wickham > Gallery 139 > C Studios Art Gallery > Cooks Hill Galleries
Artist Run Initiatives and Studios	> Geelong Art Society > Boom Art and Design Gallery > Etch Gallery and Studios > ArtGusto	> InspirexArt	> Access Creative Studios > The Avenue Studios > The Bendigo Beehive > Emerge Cultural Hub Bendigo	> Renew Newcastle > The Incubator Gallery > Back to Back Galleries > Timeless Textiles

Two of the three galleries benchmarked for this project – Tweed and MAMA, Albury – are also significantly larger with 800m² – 1000m² of exhibition space, an overall floor area of c.2000m², offering 8 – 9 exhibition spaces. Only Bunjil is smaller – a single exhibition space within a very large civic and cultural complex.

Bendigo has established a national reputation both through the quality of its collection, but also through presenting major exhibitions with wide drawing power, including through links with prominent institutions – the NGV in Melbourne, and the Victoria and Albert Museum in London.

Rockhampton has a nationally-respected collection. Combined with Regional Council's aspirations for significant development of the Quay St area of the CBD this has led to plans for a major new regional gallery, with construction starting shortly (budget c.\$30m, of which two thirds is pledged from State and Federal Governments). The new Gallery will have an area of 4000m².

4.3 CO-LOCATION CONSIDERATIONS

An option which has been raised for consideration is the integration of artist accommodation within a new Gallery. Supporting artist-in-residence programs would be very desirable – such programs have an impact on the activation of the Gallery, provide a point of interest for the visitor, and contribute to the Gallery's public and education programs.

The inclusion of artists' working space (visible to the public), including modest storage allowance, is recommended. However, the provision of artist residential accommodation – for artists visiting from interstate or overseas – may be provided near to the Gallery but not necessarily within the building. Possible residential development in proximity to the future Transit Centre may generate additional options locally.

The proximity of the Library provides an opportunity for coordination of activities and, potentially, the sharing of some facilities – regardless that the Gallery and Library will not be accommodated under one roof. The synergies can be explored further during the design development and business planning process.





Council's consideration of interpretive space for the Sunshine Coast Region may provide an opportunity for such a facility to be co-located within a new Gallery – providing a contemporary response to the crossover of art and how it can be used to interpret the history and culture of a Region.

5. REGIONAL GALLERY SCOPING

5.1 BENCHMARKING

Desk research and interviews took place with three regional galleries, in Tweed, Albury and the City of Casey (Melbourne). The galleries were selected to provide illustration of the physical specifications, staffing and indicative budgets of mid-scale facilities elsewhere. The table following provides a summary of vital statistics from these benchmarked galleries. Appendix 4 provides further detail from the desk research and interviews.

Table 3 | Benchmarking comparison

	Tweed Regional Gallery & Margaret Olley Art Centre	MAMA – Murray Art Museum Albury	Bunjil Place Gallery	Caloundra Regional Gallery (existing)
				
Description	A single storey (with parking beneath) purpose-built gallery and art centre, completed in 2004	A two storey gallery, comprising two refurbished historic buildings and one purpose built building, joined together, completed in 2015	A civic complex, comprising administration, cultural facilities and events space, of which the gallery forms one component, completed in 2017.	A small single story regional gallery, comprising of three exhibition spaces and a gallery shop.
Location	Located in the countryside of Tweed Shire, 3km from the centre of Murwillumbah	A component of a civic precinct in the city centre of Albury	Within a civic complex of the City of Casey, in the Narre Warren district centre of south-eastern Melbourne	A component of the civic precinct of downtown Caloundra. Opposite the Council Library.
Gallery space	725m ²	760m ²	327m ²	165.21m ²
Storage area	266.5m ²	270m ²	44m ²	120.9m ²

	Tweed Regional Gallery & Margaret Olley Art Centre	MAMA – Murray Art Museum Albury	Bunjil Place Gallery	Caloundra Regional Gallery (existing)
Cafe area	198m ²	176m ²	Yes, located in foyer of overall Bunjil Place complex	N/A
Overall gross floor area	2,095m ²	2,103m ²	24,500m ² (whole civic complex)	324.91m ²
Programme	Approximately 20 exhibitions a year across 7 exhibition spaces Exhibitions consist of touring shows; changing displays of works from the collection; gallery initiatives; a dedicated space for the outcomes of the Community Access Exhibitions Program, as well as the Margaret Olley Art Centre's permanent display.	MAMA has four exhibitions annually programmed in the large gallery space (20 across the entire gallery) featuring local & regional artists, major self-curated exhibitions with works from all over the world, as well as national touring shows from major galleries. The exhibition program is accompanied by: education programs; resources and special events for schools; diverse program of art courses; in the workshop and studio spaces; and specialist programming for children.	9 exhibitions in 2018. Program focus is Australian artists interpretations of our home, the world, our experiences and existence. Exhibitions incorporate hands on and interactive elements and are accompanied by a series of public program of talks, performances, workshops and installations (between 8-19 events per exhibition) targeted at adults and kids.	16 exhibitions annually across CRG (existing) and accompanying Maroochy Library exhibition Space. The gallery also facilitates a series of public programs that align with the exhibitions, consisting of artist talks, workshops and special activities for children and young adults.
Population served (LGA)	91,371 (2016)	51,076 (2016) 90,427 (including Wodonga)	299,301 (2016)	320,000
Annual visitors	122,746 (2014)	136,000 (2017-2018 financial year)	69,650 (2018)	20,940
Finances*	\$1,623,806.20 (2016)	\$1,800,000 (2017-2018 financial year)	\$789,750.87 (2019)	\$870,000
Staffing	FT: 5 PT: 4 Casual: 4 Volunteer: 170 active per year	FT: 6 PT: 7 Casual: 22 hours per week	FT: 4 FTE 5.2 Casual: 45 hours per week	FT: 3 ETE: 3.2

* Finances represent each Galleries' gross revenue over a 12-month period (as nominated within parenthesis). This revenue is provided through a mixture of sources, including Government funding, grants, rental income, sale of goods and so forth

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Gallery Brief

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5.1.1 EXHIBITION AND STORAGE

While Bunjil has a single exhibition space of 327m², both Tweed and MAMA have exhibition space of greater than 700m² across multiple areas, providing flexibility and the capacity to present multiple exhibitions appealing to a range of visitors. As noted earlier, Rockhampton is embarking upon development of a new regional gallery, which will accommodate more than 2000m² of exhibition space, in a building of double that gross floor area. The trend to larger floor area, more overall exhibition space and greater ceiling height is driven partly by a corresponding trend towards larger-scale artwork, internationally. With larger and multiple spaces a regional gallery is also better placed to accommodate touring exhibitions, and more interactive, participatory art experiences, opening up partnership opportunities and the capacity to present ‘blockbuster’ shows with wide appeal, and commercial potential.

It is noted that both Tweed and MAMA have storage capacity of over 250m².

5.1.2 COMMERCIAL, RETAIL

Benchmarking is not necessarily a reliable guide for future catering and hospitality functionality for a regional gallery, because many existing galleries have limited capacity, and are not well-placed to either provide the increasing standards and food and beverage offer expected by the public, or to exploit the commercial potential which catering infrastructure can support. A gallery’s design brief may allow for: café or restaurant, commercial kitchen to support functions and events, function space (or adaptable gallery space), kitchenette for staff and volunteers, bar area – as well as storage for any catering operation.

This is a specialised area, and it is recommended to seek further advice during the design development phase. At this stage, spatial allowance has been made for kitchen and café, with possibility of a rooftop bar area.

Many galleries have an ‘open’ retail area, as at CRG (existing), rather than a dedicated retail space. An allocation for retail has been included, with the specification to be refined later, as for catering and hospitality.

5.1.3 STAFFING

Appendix 2 provides an overview of staffing posts and levels at a selection of regional galleries. Many gallery roles are ‘discretionary’, subject to the vision and budget of the individual gallery. Across the selection of galleries, essential roles included:

- > Gallery Director
- > Curatorial Team
- > Registrar
- > Marketing and Commercial Officer
- > Education / Engagement / Public Programs Officer
- > Administration Officer
- > Technical Officer
- > Reception / Front of House

For purposes of spatial planning it is assumed that CRG (proposed) will employ approximately 10 staff, plus volunteers.

5.1.4 PROGRAMMING

The level and breadth of programming varies greatly from one gallery to the next. What is important to note for purposes of initial planning is that the program of a contemporary, best practice regional gallery may be expected to include:

- > Major exhibitions
- > Self-curated exhibitions; art prizes; local artist exhibitions; and touring exhibitions
- > Schools programs

- > Other education programs
- > Outreach and community projects
- > Talks and special events
- > Workshops and courses
- > Corporate/conference soirees in conjunction with The Events Centre

The capacity of a gallery to deliver this range of activities is largely linked to staffing, budget and adequate space.

5.1.5 RELATIONSHIPS

Section 6 below provides an overview of some of the benefits which can be anticipated from an adequately resourced regional gallery. Amongst these are benefits to artists and the cultural sector more broadly. It is expected that a range of partnerships will be established with local galleries, including the University gallery, other regional galleries (noting there is already an established relationship with Tweed Regional Gallery), Caloundra Arts Centre Association, QAGOMA and other significantly players within the visual arts sector. Such partnerships will be largely directed to the joint development or sourcing of exhibitions, but may also relate to audience development, special community projects, or other specific initiatives.

Corporate and philanthropic partnerships and relationships are increasingly integrated into the life of a regional gallery, both normally directed to support of specific aspects of the program – including outreach, education and special community projects, as well as exhibition activity. For corporate partners the gallery can represent a valuable resource for enhancing profile and cultivating relationships and customers. For philanthropic supporters the gallery can be a vehicle for achieving its social or cultural objectives.

CRG (proposed) also has a role in cultivating and supporting the local visual arts sector, through practical support for professional artists, through showcasing local work within the context of a broader overall programming philosophy, and for encouraging public interest and engagement with the visual arts.

5.1.6 OPERATING COSTS

The three benchmarked galleries have expenditure ranging from c.\$800,000 (Bunjil) to \$1.5m (MAMA) and \$1.6m (Tweed). The lower turnover at Bunjil is a result of significantly smaller scale, and a single exhibition space. Public sector income (primarily from local government) is a high proportion of total income. At MAMA and Tweed this is in the order of 70% to 80% of total income. Staffing is the largest single expense, at c.50% of total at both Bunjil and MAMA, and 40% at Tweed. It is notable that maintenance and administration is much higher at Tweed, and the difference in proportion of staffing costs may relate to internal charges and different accounting treatment of maintenance or other expenses.

Appendix 3 provides further detail of current financial information secured from the benchmarked galleries, including the net cost to Council in each case.

6. BENEFITS OF A NEW GALLERY

There are significant economic, cultural and social benefits that CRG (proposed) will deliver for both the Sunshine Coast Region and South East Queensland. Amongst others these will include:

- > Enhanced programming opportunities and visitor experience
- > Enhanced exhibition and economic opportunities for artists and cultural service suppliers
- > Enhanced profile, visibility and engagement with Caloundra, its community and visitors
- > Enhanced access to its collection through improved and expanded facilities
- > Increased community engagement through improved education spaces and enhanced programming
- > Education and training opportunities for students, artists and the broader workforce
- > Active contribution to revitalisation of Caloundra
- > Underpin and/or strengthen the Cultural Precinct as a destination.

Over the long-term realisation of the project, and upon the completion of all stages, the new development will provide:

- > Greater financial sustainability for CRG (proposed) through enhanced exhibition programming, including ticketed exhibitions, new café and enhanced retail and function capability
- > Enhanced collection storage, supporting the preservation and development of this significant collection
- > Compliant building and reduced maintenance costs
- > Sustainable/Green star design
- > Enhanced Cultural identity for the Sunshine Coast Region

Addressing the constraints of the current Gallery will also deliver benefits against local, regional and state policies and plans, enabling the Gallery to contribute more strongly to the cultural and economic life of the local and wider community.

Caloundra Regional Gallery Business Plan 2017-2020 outlines some of the benefits the current Gallery has provided:

- > In 2018, more than 20,940 people visited the Gallery, with 6188 people engaged in the gallery's public and education programs in 2018. 123 local artists and 26 artists from other regions engaged with the Gallery in 2018 through workshops and exhibitions. Retail space managed by gallery staff provides economic opportunities and exposure for artists
- > The gallery space offers opportunities for non-visual artists, including performers, to showcase their creativity while broadening audience engagement, providing development and growth
- > A strengthening children's program has led to growth in attendance numbers for the children and family friendly activities/events/workshops
- > Development of relationships and engagement with education/teaching staff have brought about return visitation from schools. These visits are often complemented with curatorial floor talks and hands-on artmaking activities with the students
- > Earned a reputation within the regional gallery industry and as a developer of local professional artists, with curated exhibitions being toured nationally.

The growth and new employment opportunities with the health precinct at Kawana are expected to influence the demographic for the Sunshine Coast Region. An increase in the number of young professionals, who expect quality cultural experiences, will provide the gallery with new audiences to engage with contemporary art (programming and exhibitions) on an ongoing basis. Growth of tourism in the region and direct connections through transport with Asia and New Zealand.

Expansion of infrastructure would allow the gallery to increase capacity for free and ticketed public programs, activation of retail space, opportunity for food and beverage outlet which would increase revenue for the gallery and visitation to the facility and region. The expansion of the physical space, and thus the scale of exhibitions that can be programmed, would also add to the region's cultural tourism offer.

6.1.1 CULTURAL, SOCIAL, EDUCATIONAL AND ECONOMIC BENEFITS

A successful future CRG (proposed) will secure a wider range of benefits - from cultural and social benefits, to civic, environmental and economic benefits, including effects on tourism. They can also be considered as 'benefits to Government' as many of them address realisation of policies and strategies as noted above.

Table 4 provides an indicative, rather than a comprehensive, list of such broader benefits.

Table 4 | Cultural, Social, Civic, Environmental and Economic Benefits

POLICY DRIVERS	SPECIFIC BENEFITS
CULTURAL	
Opportunities for artists and other contributors	<ul style="list-style-type: none"> > Increased exhibition and income opportunities: the commissioning and development of more new work; education and learning programs and enhanced professional experience > Support for growth of the visual arts sector, building the profile of local artists and developing their audiences and markets > Collaboration with arts infrastructure e.g. private galleries, art cooperatives and retailers > Creativity, imagination and curiosity can be stimulated leading to a desire for exploring new ideas and understanding of contemporary art
Opportunities for visitors	<ul style="list-style-type: none"> > The enjoyment of unique cultural experiences > An enhanced and more memorable visit to the Sunshine Coast > Exposure to interstate and international artists and ideas alongside local talent > Can experience a sense of enjoyment, of escape or of beauty, of joy, of feeling moved beyond the everyday from the experience > Gain new insights and knowledge including an ability to understand contemporary issues and are prompted to learn something new
Opportunities for Sunshine Coast residents	<ul style="list-style-type: none"> > Increased social interaction, cultural appreciation and community cohesion/identity > Increased community engagement; capacity building and skills development > Increased learning opportunities via educational activities, outreach programs and school-based learning programs > Understand and appreciate diversity and difference including different cultural backgrounds and life experiences > A sense of belonging – continuity and connection with the past, to better understand the present and a pathway to the future of which everyone is a part
A contribution to year-round cultural infrastructure	<ul style="list-style-type: none"> > The impact of a new gallery on regional cultural and community organisations including, for example, local festivals and cultural development > Ongoing partnerships with other cultural and educational organisations, inside the region and beyond
SOCIAL	
Participation	<ul style="list-style-type: none"> > Encouraging social inclusion – providing cohesion through engagement, interaction and participation
Access	<ul style="list-style-type: none"> > Facilitating visits by individuals with limited mobility and people living with a disability or dementia, parents with strollers/young children through enhanced access into and through the building
Community engagement	<ul style="list-style-type: none"> > The attraction of people to activities for the first time – providing them with new experiences and increasing their sense of belonging to a local community > The opportunity to engage with other people through an involvement in CRG (proposed) activities (working on projects, with children, as artists/performers, or in other ways) > Have opportunities to develop relationships within the community
Training, employment and volunteering opportunities	<ul style="list-style-type: none"> > Through working on CRG (proposed) programs and projects, participants may gain new skills > Have opportunities to directly engage in the future of the community through volunteering and membership of an organisation

POLICY DRIVERS	SPECIFIC BENEFITS
Contribution to Sunshine Coast's outlook through:	<ul style="list-style-type: none"> > The reflection of its culture(s) in CRG (proposed) programs and art collection > Encouragement of cross-cultural understanding > Encouragement of innovation and experiment > Partnerships with non-cultural organisations including business sponsors and community organisations, sporting groups/clubs
Social change effected by arts activity	<ul style="list-style-type: none"> > Improved self-esteem, communication and social skills > Enhanced social capital through members of the community sharing experiences and knowledge
CIVIC	
Sense of belonging	<ul style="list-style-type: none"> > Enhanced identification with the local community, sense of place > Addition of a significant new meeting place and social space > Use of CRG (proposed) for selected civic activities
ENVIRONMENTAL	
Urban enhancement	> Improvement to the CBD environment as a result of CRG (proposed) developments
Energy Efficiency	> More efficient energy usage in an upgraded CRG (proposed)
ECONOMIC	
Employment opportunities	<ul style="list-style-type: none"> > Direct demand for labour will increase via enhanced staffing profile at CRG (proposed), as well as indirect demand from overall lift in the visitor economy and increased confidence > Opportunities for skills and professional development; and direct employment with the cultural economy > Opportunities for local artists and makers to sell their work via gallery store and community gallery space
Local business activity	<ul style="list-style-type: none"> > Increase associated with lift in visitor economy and business confidence; increased linkages with arts and cultural network > Opportunities for commercial enterprises which support cultural activities > Build relationships with local businesses through partnerships and purchasing, including The Events Centre > Establish a network for private galleries, art co-ops and retailers to support commercial activities established around a cultural hub
Investment	> Building the image of the Sunshine Coast Region as inclusive and forward thinking to attract inward investment
TOURISM IMPACTS	
Improvement in the branding of Caloundra	<ul style="list-style-type: none"> > A destination for tourists and visitors to the Sunshine Coast Region > Increased visitation into the region will lift local businesses turnover and net profit, and spark improvements in business confidence > Direct marketing impact for the town and region as it becomes associated with high quality exhibitions > Increased tourism expenditure in the region
Population growth	> Improved liveability in town, associated with larger visitor economy and amenity, will spill over into higher population retention and growth rates

6.1.2 FIRST NATIONS AND THE GALLERY

Preliminary discussions have taken place with representatives of the Jinibara peoples and with a spokesperson for DASSI peoples on the Sunshine Coast, although it should be noted that within the timeframe of the current study consultation with Kabi Kabi, who are traditional owners of the Caloundra area, was not possible.

CRG (existing) already connects and works with individual Indigenous artists, and will have experience to draw upon in engaging the Indigenous community. As the new Gallery progresses to design development and business planning it will be appropriate to:

- > Consult Kabi Kabi representatives regarding their aspirations for the Gallery, and to explore ways in which the Gallery's programs can be most relevant for Indigenous artists and communities
- > Convene a shared meeting of Kabi Kabi, Jinibara and DASSI representatives to consider principles and protocols for presenting artists from communities other than Kabi Kabi
- > It is notable that the Jinibara representatives consulted placed high value on the natural environment and the degree to which a future Gallery building might reflect this in its setting, design and finishes – for example, in the use of natural materials, and the permeability between indoor and outdoor space.

6.2 MASTER PLAN AND SITE ISSUES

CRG (proposed) is a key component of a broader planning strategy to create a town square – identified in the Caloundra Master Plan (2017) – that Council has been undertaking over the last year. The Caloundra Centre Activation Project includes a number of Council projects:

- > New access into Caloundra from the north west and Nicklin Way
- > Light rail extension from Kawana.

The current town square urban design concepts have the following characteristics:

- > New stand-alone art gallery in the general location of the current gallery within a broader town square
- > New town square located addressing Bulcock Street on the southern side of the proposed SCRAG
- > Strong pedestrian link from Bulcock Street through the town square to the Council administration building, Bill Venardos Park and The Events Centre
- > New library and Council offices in the re-purposed current Council offices on Omrah Avenue, better integrating the building with the broader precinct
- > Improved relationship between the current Council building and The Events Centre
- > Redevelopment of the library site as a private development, activating the town square and enabling angled views from the town square into Bill Venardos Park
- > Traffic calming of Omrah Avenue between the town square and the current Council building
- > Construction of a light rail line along Nutley Street and Omrah Avenue, including the potential for a bus interchange with associated private sector development on the balance of the Council owned sites.

The current urban design has considered the scale and design of the CRG (proposed), and identified the following design principles, subject to endorsement:

- > Location on the north west corner of the site, setback from the street to form a plaza
- > Footprint of 1,000m² - 1,200m² (approx.)
- > Outdoor area to the east of the building as a publicly accessible sculpture court
- > Entry from the north, facing towards a (possibly relocated) library entry to establish a strong relationship between the two facilities
- > Strong relationships at ground level, possibly incorporating complementary retail tenancies on the south façades to further activate the town square
- > Service access from Otranto Avenue where vehicle will need to back onto the site due to the constrained site area
- > No dedicated off-street parking within the town square precinct
- > Galleries and associated spaces on ground and upper levels
- > An upper level function space, restaurant and outdoor terrace to take advantage of the views to Pumicestone Passage.

Figure 3 | Caloundra Town Square master plan



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|---|--|
| ① | New 2-3 storey gallery with approximately 1,130sqm footprint. Building includes ground floor cafe, shop and retail tenancies to activate Otranto Avenue, Carter Lane and town square. Rooftop function space with entry from north and south to encourage movement through the building. |
| ② | External Sculpture Gallery courtyard to east of the gallery. |
| ③ | Main Town Square on the Bulcock Street and Otranto Avenue corner framed by a civic scaled shelter on Bulcock Street and a north/south arbour on the eastern side. The park is activated by freestanding retail pods. |
| ④ | Footpath park along Otranto Avenue to Bulcock Beach extends to Omrah Avenue creating a stronger pedestrian connection to Bulcock Beach. |
| ⑤ | New shared-zone in Omrah Avenue creates a stronger pedestrian linkages across Omrah Avenue. |
| ⑥ | New Library over 3 levels within existing council administration building. New entry plaza, two storey grand entry and new lift core facing Omrah Avenue, Town Square and gallery. Existing Administration building could be altered along its eastern side to create a two storey roadside walkway that enhance views to The Event Centre entry. New outdoor library courtyard can activate Bill Venardos Park. |

- | | |
|---|--|
| ⑦ | Potential for SOCR Administration Offices and Community meeting space. |
| ⑧ | Modified entry to The Events Centre for integration with new Library building. |
| ⑨ | Dedicated linkway between Council Administration Building and The Events Centre. |
| ⑩ | Mixed use retail/ accommodation development activates new town square and Omrah Avenue with servicing from Carter Lane. Building setback from Omrah Avenue creates a north facing plaza and opens the vista from the Bulcock Street/Otranto Avenue corner to Bill Venardos Park. |
| ⑪ | Omrah Avenue is enhanced as grand urban avenue linking the town square precinct with the Stockland retail centre. Omrah Avenue provides vehicular access to town centre, developments along Omrah Avenue, The Events Centre and the new library and council administration building. |
| ⑫ | Privately owned sites with future development potential catalysed in medium to long term by the Caloundra Centre Activation Project. Opportunities to create additional pedestrian connections to Bulcock Street. |

7. SCOPING OF THE GALLERY

The recommended schedule of accommodation for the building is summarised in the following table. Notes are added to provide a further explanation of the functional area.

Due to the site opportunities, a three-storey building with a roof terrace is envisaged with a footprint of approximately 1,130m² with an adjoining sculpture courtyard of around 1,000m². This building would comprise the following uses across the different levels:

Ground floor	Entry, retail, café, workshop spaces, community and collections storage, handling, galleries
Level 01	Main galleries, workshops, BOH areas
Level 02	Collections storage, interpretation, galleries and function room
Level 03	Possible roof terrace

The complete list of spaces, their allocation and size within the building are outlined in Table 5 below.

Table 5 | Recommended planning requirements for CRG (proposed)

Space	Area	Description
G - 4m floor to floor		
Entry	250	Entry in north-east corner of building. Opportunity for a generous triple height space with views to circulation zones within and to the sculpture court. The space will be able to accommodate performances and functions / openings etc.
Reception/ cloakroom	30	Visible and accessible from library to north
Retail	75	Close and visible to café
Café	150	Seating for 50 inside and 50 outside with a commercial kitchen. Opening onto sculpture courtyard, with significant outdoor dining area, say 150m ² .
Community gallery	100	Visible and accessible from town square to reinforce this connection of arts within the community
Flexible workshop space	75	Flexible wet/ dry space located on ground level for ease of access from sculpture courtyard and town square. Is visible and accessible to outside and includes lockers for kids and. The space accommodates workshops, artist in residence workshop, and evening functions with café.
Storage handling loading	130	Covered loading and unloading bay with access from Otranto Avenue. Adjacent storage and workshop spaces
Collections gallery	100	To house permanent gallery collections
Circulation services (TBC)	120	
Services	100	Service lift, fire escape. Includes multi-use public amenities
G Floor Total	1130	
<i>Outdoor Sculpture Court</i>	<i>1000</i>	<i>Event space connected to Art Gallery and adjacent to the main town square</i>
L1 - 6m floor to floor		
Exhibition galleries 1	600	Large scale flexible spaces for travelling and permanent exhibitions
Workshop / meeting rooms	180	Flexible spaces with configurations to suit. 1-3 spaces etc. Potential to use as occasional theatre if desired.
Services	80	Service lift, fire escape, WC
Circulation and break out spaces	120	Opportunity to be glazed and overlook the sculpture courtyard and town square. The arts are visible and accessible to the community
BOH working installations / offices / storage	150	Support spaces for staff, work space and storage.
L1 Total	1130	

Space	Area	Description
L2 - 4m floor to floor		
Function space/restaurant	120	On southern end with commercial kitchen. After-hours access will need design - consideration.
Circulation	120	Opportunity to be glazed and overlook the sculpture courtyard and town square. The arts are visible and accessible to the community
Services	80	Service lift, fire escape, WC
Storage collection / office	160	Central location within the building recommended. It is noted that further storage space may be off-site, in an economic and accessible location
Interpretation lounge	50	A close relationship to the storage collection needed
Exhibition galleries 2	600	Smaller scale galleries for interpretive uses. May serve for future expansion of gallery if interpretive centre established elsewhere.
L2 Total	1130	
<u>BUILDING TOTAL</u>	<u>3390</u>	
Roof top terrace		
Rooftop garden / public terrace	600m ²	Rooftop terrace for breakout events pop up activations etc. an elevation to enable views over the fig trees to Bulcock Beach and Pumicestone Passage. Potential for function space needed. This space potentially could be for future expansion.

APPENDICES

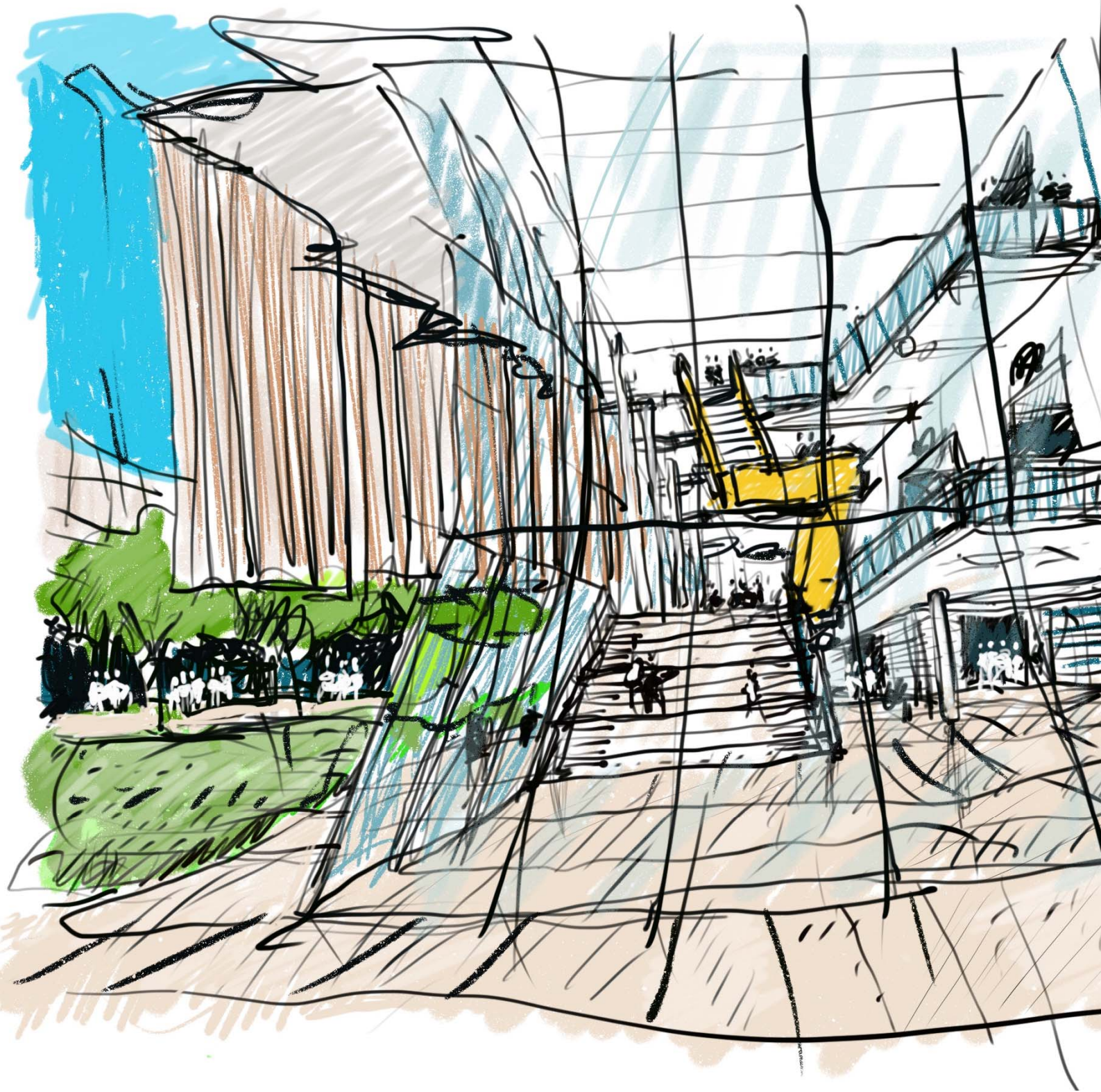


Figure 4 | Perspective of CRG (proposed) entrance

APPENDIX 1: SOCIAL INFRASTRUCTURE NETWORK BLUEPRINT

Part C of the Sunshine Coast Environment and Liveability Strategy 2017 (pages 82, 83 and 91) provides a list of specifications and requirements to be adhered to when designing new social infrastructure. To summaries, new social infrastructure must be:

- > Highly visible, intuitive to use and centrally located (connected to safe walk, cycle and frequent public transport)
- > Fit for purpose, adaptive to a range of activities and compatible with auxiliary uses and future expansion
- > Sustainable and cost effective in design, construction and operations - utilising renewable energy, reducing waste and water consumption and sourced and supplied by local businesses where possible
- > Reflective of local character, heritage, community and culture and responsive to environmental context and landscape to strengthen local identity.
- > Location, design and management provides equitable access for all residents and visitors regardless of ability, age, income or ethnicity.

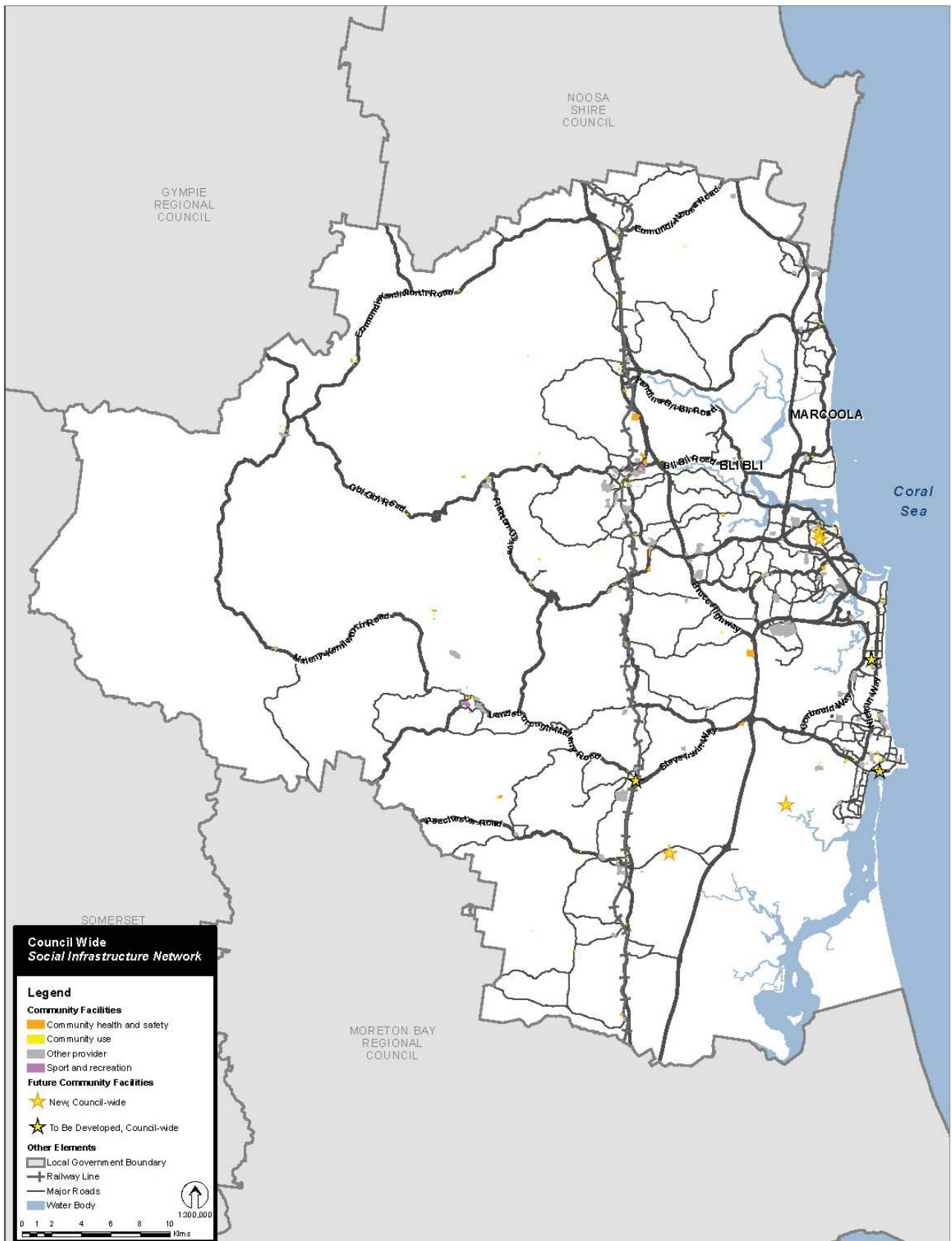
Council-wide cultural facilities are creative spaces that support cultural and creative activities and industries. A council wide cultural facility provides high quality spaces for the incubation, development, interpretation and presentation of culture and the arts.

Cultural facilities to service the community council-wide must meet the minimum standards:

- > 10,000sqm site area
- > 600-800sqm gross floor area
- > Indicatively a series of flexible workshop spaces/studios
- > Flexible, fit for purpose rehearsal/presentation spaces
- > Meeting spaces
- > Kitchen – preparation grade or commercial
- > Reception/office, foyer
- > Storage spaces
- > Amenities
- > Car parking, including disabled car parking
- > End of trip facilities (cycle)
- > Landscaped areas
- > Spaces for related and complementary functions such as:
 - Cultural, heritage and environmental interpretive spaces
 - Art gallery and storage
 - Museum
 - Café/retail space/culture and arts enterprise
 - Cultural business incubator
 - Cultural collections storage
 - Performance space
 - Educational and interpretive spaces
 - Capacity to function as an evacuation centre
 - Externally accessible public amenities

Figure 5 – taken from the ELS Part C – indicates the locations for recommended future infrastructure. Future infrastructure is subject to council’s prioritisation and capital works and operational considerations. Locations are indicative only

Figure 5 | Council-wide social infrastructure network



APPENDIX 2: BENCHMARK SUMMARY | STAFFING

REGIONAL GALLERY	BENDIGO	BALLARAT	SHEPPARTON	ARMIDALE	BUNJIL	TWEED	ALBURY	CALOUNDRA
Director	1	1	1	1	1	1	1	
Curatorial	5	2	2.5	1.5	1	1.5	2.5	1.8
Exhibitions & Collections		2				1	1	0.8
Business & Operations						1	1.5	
Marketing and Commercial	3	1.5	1.5	0.25			0.5	1
Education /Engagement /Public Programs	1.2	1.5	1		1	1.2	2	1.6
Administration/ Technical/ Retail	3.6	3.5	2	1.75		1.2		1
Registrar					1			
Reception /Front of house					1.2	2	1.5	
Total	13.8	11.5	8	4.5	5.2	8.9	10	6.2

APPENDIX 3: BENCHMARK SUMMARY | OPERATING COSTS AND REVENUES

	Tweed Regional Gallery & Margaret Olley Art Centre	MAMA – Murray Art Museum Albury	Bunjil Place Gallery
INCOME			
Government Funding	1,288,036.20 (local) 100,000 (State)	1,100,000	NA
Philanthropy	10,000 10,700 (Gordon Darling grant application)	71,000	NA
Retail/ food & beverage	22,602.50 (Café lease) 96,303 (Retail)	124,000	NA
Hires, rentals/ leasing	16,203 (AIR Studio fees) 9,074.5 (courses)	94,000 (Rental income and fees) 147,000 (Public programs and venue hire)	NA
Sponsorship	31,548.50		NA
Artwork sales	39,388.50		NA
TOTAL	1,623,854.00	1,536,000	21,666.64
EXPENDITURE			
Staffing	636,028	735,000	407,170.87 (Employees) 23,600.00 (Consultants)
Artist fees	35,000		114,446.64
Maintenance/ Administration	549,701.70	336,000	23,533.36 (Venue) 800.00 (Utilities) 8,666.64 (Equipment)
Program costs	312,907.50 (production costs)	313,000 (Exhibition expenses) (Public programs and venue hire)	123,133.36
Collection Management/ Touring		17,000	31,666.64 (Courier & Freig)
Events/ Public Programs		88,000	16,666.64
Marketing	48,969.50		13,333.36 (Advertising) 36,666.64 (Printing) 2,000.00 (Promotion)
Other	41,200 (Depreciation)	72,000 (Retail operations) 6,000 (Fundraising costs)	1,333.36 (Members program) 5,066.64 (Professional Development)
TOTAL	1,623,806.20	1,567,000	808,078.00

APPENDIX 4: BENCHMARK RESPONSES

BENCHMARK GALLERY – TWEED REGIONAL GALLERY & MARGARET OLLEY ART CENTRE

Gallery	Contact
Tweed Regional Gallery & Margaret Olley Art Centre	Susi Muddiman SMuddiman@tweed.nsw.gov.au P: (02) 6670 2792 M: 0438 479 474

BENCHMARK GALLERY DETAILS

Name of interviewee	Susi Muddiman
Organisation/ Gallery	Tweed Regional Gallery & Margaret Olley Art Centre (TRGMOAC)
Position	Art Gallery Director
Email	SMuddiman@tweed.nsw.gov.au
Date of Interview	07.03.19, and a follow up on the 15.03.19
Interviewer	Tyson Ryan
Website	https://artgallery.tweed.nsw.gov.au/
Documents Requested	<ul style="list-style-type: none"> > Floor plans > Business plan > Visitor research

BENCHMARK – TWEED REGIONAL GALLERY & MARGARET OLLEY ART CENTRE

Data required	Notes/ Data
Overview	<p>The Tweed Regional Gallery & Margaret Olley Art Centre (TRGMOAC) originally opened in 1988 as the Tweed River Art Gallery. It moved to a new, purpose-built facility in 2004, and has since expanded twice (2006 and 2014) and opened a new annexe (Gallery DownTown) in Murwillumbah in 2019. In total it has seven exhibition spaces (including the Margaret Olley Art Centre and an additional exhibition space within Gallery DownTown). It is the main gallery for the Tweed Shire LGA.</p> <p>Fast facts:</p> <ul style="list-style-type: none"> > Opened 1988 (current building 2004) > Located outside of an urban area > \$12,293,12 estimated total direct visitor expenditure (per annum) > 122,746 annual visitors (Jan 2014-Dec 2014) > Over 75% of visitors to the gallery are from outside the Tweed Shire > Owned and operated by Tweed Shire Council
Gallery legal entity	Owned and operated by Tweed Shire Council
Gallery Director reports to (board, specific officer within Council, other?)	The Gallery Director reports to the Manager of Community and Cultural Services. That manager then reports to the Director of Community and Natural Resources. There are some inefficiencies with this tiered structure.

BENCHMARK – TWEED REGIONAL GALLERY & MARGARET OLLEY ART CENTRE

	<p>For a new gallery, reporting directly to the General Manager is the most efficient way to progress issues and agendas. Any new gallery should also be firmly planted in economic development and structured with other organisations of that have a focus on tourism and economic development.</p>																				
<p>Gallery staffing and volunteers FTE FT, PT, Casual, Volunteer</p>	<ul style="list-style-type: none"> > FT – 5 > PT – 4 (an additional PT staff member is located within Gallery DownTown) > Casual – as needed > Volunteer – 170 (approx. over 170 active volunteers) AND ‘Friends of Tweed Regional Gallery’ – approx. 1,500 financial members (including advisory committee, board, and 168 foundation members). 																				
<p>Can you provide a list of staff, and organisational diagram</p>	<p>The main gallery (TRGMOAC) has 9 staff members (full time/part time), with an additional full-time staff member located at Gallery DownTown (as part of the 12-month pilot project). There are also approximately 4 casuals, working with the exhibition programme.</p> <p>These (TRGMOAC) staff are as follows:</p> <ul style="list-style-type: none"> > Gallery Director (Grade 9 - FT: Monday – Friday) > Business & Operations Officer (Grade 5 - FT: Monday – Friday) > Curator MOAC & Collection Manager (Grade 7 - FT: Monday – Friday) > Administration Officer (Grade 4 - FT: Tuesday – Saturday) > Curator: Exhibitions (Grade 5 - FT: Sunday – Wednesday) > Curator: Public Programs (Grade 5 - PT: Sunday – Tuesday) > Education & Audience Development Officer (Grade 6 - PT: Wednesday – Friday) > Sales and reception office (PT: Wednesday – Sunday) (this role is paid for by sales from the shop) > Gallery technical officer (was 3 days a week, is currently under review to become 2 days a week, FTE of 8.5hrs) > Approximately 4 casuals, on an exhibition programme <p>The Gallery DownTown staff are as follows:</p> <ul style="list-style-type: none"> > Gallery curator (PT: Monday – Wednesday, Friday – Saturday, 23 hours per week) 																				
<p>Who owns the building</p>	<p>Tweed Shire Council</p>																				
<p>Who owns the collection/s</p>	<p>Tweed Shire Council owns the Gallery’s collection. As of March 2017 there were 1273 pieces in the collection, increasing to approximately 1350 today (March 2019).</p>																				
<p>List of exhibition spaces with dimensions (H, L, W and linear wall space)</p>	<table border="1"> <thead> <tr> <th>Exhibition Space</th> <th>Dimensions</th> <th>Area</th> <th>Linear Wall Space</th> </tr> </thead> <tbody> <tr> <td>The Temporary Exhibitions Gallery – touring exhibitions and Gallery initiatives</td> <td>9.8m x 22.5m</td> <td>212m²</td> <td>100m</td> </tr> <tr> <td>The Withey Family Gallery – changing display of works from the collection</td> <td>9.8m x 16.5m</td> <td>163m²</td> <td>84m</td> </tr> <tr> <td>The Anthony Gallery – changing display of works including touring exhibitions, Gallery initiatives and works from the collection</td> <td>2.8m x 23.5m</td> <td>67m²</td> <td>26m</td> </tr> <tr> <td>The Friends Gallery – changing display of works including touring exhibitions, Gallery initiatives and works from the collection</td> <td>9.8m x 5.5m</td> <td>54m²</td> <td>32m</td> </tr> </tbody> </table>	Exhibition Space	Dimensions	Area	Linear Wall Space	The Temporary Exhibitions Gallery – touring exhibitions and Gallery initiatives	9.8m x 22.5m	212m ²	100m	The Withey Family Gallery – changing display of works from the collection	9.8m x 16.5m	163m ²	84m	The Anthony Gallery – changing display of works including touring exhibitions, Gallery initiatives and works from the collection	2.8m x 23.5m	67m ²	26m	The Friends Gallery – changing display of works including touring exhibitions, Gallery initiatives and works from the collection	9.8m x 5.5m	54m ²	32m
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BENCHMARK – TWEED REGIONAL GALLERY & MARGARET OLLEY ART CENTRE

	<p>The Boyd Gallery – changing display of works including touring exhibitions, Gallery initiatives, works from the collection and outcomes of the Community Access Exhibitions Program</p> <p>The Macnaughton Focus Gallery – dedicated to outcomes of the Community Access Exhibitions Program.</p> <p>Foyer (Peter and Judy Budd gallery – a large wall opposite the reception desk)</p> <p>Margaret Olley Art Centre - Gallery</p> <p>Total gallery space</p>	<p>3.3m x 18m</p> <p>5.4m x 5.7m</p> <p>-</p> <p>10.5m x 11m</p> <p>-</p>	<p>66m²</p> <p>30m²</p> <p>-</p> <p>133m²</p> <p>725m²</p>	<p>36m</p> <p>18m</p> <p>22m</p> <p>45m</p> <p>363m</p>
<p>What do you consider the minimum m² for a 'major' exhibition, whether self-curated or toured-in?</p>	<p>The gallery is limited to having the largest linear wall space at approx. 100m, this can be somewhat augmented with temporary walls to increase the size. This size limit has proven limiting for many international shows. Meaning to exhibit these larger shows the exhibition has to be divided between galleries. This requires the need to identify a natural divide between exhibitions, which even if clear, can still disjoint the flow of the exhibition. Other options have been to cull a touring show to fit it into an existing gallery space.</p> <p>The minimum space for a 'major' exhibition would therefore be least 160 running metres.</p>			
<p>What m² of office space and meeting spaces does the Gallery have?</p>	<p>The Gallery has a total of 150m² of office space, comprising the following spaces (not including circulation):</p> <ul style="list-style-type: none"> > 92.5m² – Administration/offices > 5m² – Staff room > 34m² – Boardroom > 6m² – Amenities > 21m² – Storage 			
<p>What m² of storage space do you have onsite</p>	<p>The Gallery has a total 266.5m² of storage space, comprising two storage spaces:</p> <ul style="list-style-type: none"> > 205m² – General store > 61m² – General store 			
<p>What m² of storage do you have offsite</p>	<p>No off-site storage is used at the moment. However the gallery is running out of storage space, this has led to the need to build a mezzanine level within the existing storage spaces to increase capacity.</p> <p>The removable walls (used to increase running metres/augment a gallery space for a particular exhibition) had to be located downstairs in the carpark. This reduces the available parking when the walls are not in use. These walls had to be custom made, and are collapsible, expanding into rectangular prisms on wheels.</p>			
<p>Are any of the gallery staff located offsite?</p>	<p>The gallery previously had all staff and facilities within one location. In December last year the gallery opened the 'Gallery DownTown – annexe of Tweed Regional Gallery', located within the M Arts Precinct, a privately-owned creative hub in the middle of Murwillumbah.</p> <p>Gallery DownTown is a 12-month pilot project, a proponent (Susan Webb, property owner) has provided a year rent free within the M Arts Precinct, and Council has provided for one years funding to cover all the programmes, facilities and a staff member. The first</p>			

BENCHMARK – TWEED REGIONAL GALLERY & MARGARET OLLEY ART CENTRE

	<p>exhibition space features work from the Gallery's permanent collection. The second exhibition space features work from regional artists, as an extension of the Gallery's Community Access Exhibition Program (CAEP).</p>																										
<p>Does the gallery utilise outdoor spaces? If so, are these just for festivals/major events or form part of yearly exhibits?</p>	<p>The Gallery does not presently utilise the site's outdoor space. However, a new accessible walkway has been completed (December 2018) that provides access to the outdoor space. The first official event occurred recently in the space following its opening.</p> <p>The new works will allow this space to be used in the future, though no present programming/events are proposed.</p>																										
<p>What car parking provisions do you have on site? Is this sufficient?</p>	<p>The original Gallery design contained all car parking beneath the building. This did not prove efficient, requiring an additional car park to be built offsite at a cost of approx. \$90k (2015-16). The undercover parking is preferred, providing accessible all-weather entry into the gallery.</p>																										
<p>Is artist in residence accommodation provided?</p>	<p>Yes, an artist in residence studio was built in 2014 adjoining the Gallery; The Nancy Fairfax Artist in Residence Studio (AIR). The studio was provided for through a private donation. The space offers a fee-paying residency via application. Presently the space is booked out for years in advance. The revenue generated from the space contributes to funded residencies.</p> <p>Funded residencies occur twice a year, where artists are invited to stay for a period of approximately one month, during which time they are provided a living allowance. The outcome of the artists' residency will be exhibited as part of the Gallery's yearly programme. The funded residencies are also supported by a benefactor and government grants.</p>																										
<p>Does the gallery contain its own catering facilities? (as opposed to utilising external caterers)</p>	<p>The Gallery contains a café on site that can provide catering to high-end events held within the gallery. For less formal, the Friends of Tweed Regional Gallery and Margaret Olley Art Centre Inc. will provide catering. For larger or more unique events an external caterer will be used.</p> <p>The café space is leased, with the option to review. It is currently advertised for renewal.</p>																										
<p>Can you provide a schedule of accommodation for the building PLANS FLOOR</p>	<p>The building plans have been provided, the schedule of accommodation is as follows:</p> <table border="1"> <thead> <tr> <th>Accommodation</th> <th>Area</th> </tr> </thead> <tbody> <tr> <td>Gallery Space</td> <td>725m²</td> </tr> <tr> <td>Admin/office space</td> <td>164m²</td> </tr> <tr> <td>Margaret Olley Art Centre (not including storage and gallery space)</td> <td>390m²</td> </tr> <tr> <td>Amenities</td> <td>64m²</td> </tr> <tr> <td>Gift shop/retail</td> <td>37m²</td> </tr> <tr> <td>Ticketing/cloak room</td> <td>18m²</td> </tr> <tr> <td>Café (including all outdoor dining space)</td> <td>198m²</td> </tr> <tr> <td>Circulation (Foyer, entry, lifts, stairs, etc.)</td> <td>256m²</td> </tr> <tr> <td>Loading dock</td> <td>40m²</td> </tr> <tr> <td>Verandahs/terraces</td> <td>126m²</td> </tr> <tr> <td>AIR Studio</td> <td>77m²</td> </tr> <tr> <td>TOTAL</td> <td>2095m²</td> </tr> </tbody> </table> <p><i>*All areas are approximate</i></p>	Accommodation	Area	Gallery Space	725m ²	Admin/office space	164m ²	Margaret Olley Art Centre (not including storage and gallery space)	390m ²	Amenities	64m ²	Gift shop/retail	37m ²	Ticketing/cloak room	18m ²	Café (including all outdoor dining space)	198m ²	Circulation (Foyer, entry, lifts, stairs, etc.)	256m ²	Loading dock	40m ²	Verandahs/terraces	126m ²	AIR Studio	77m ²	TOTAL	2095m²
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BENCHMARK – TWEED REGIONAL GALLERY & MARGARET OLLEY ART CENTRE

<p>Can you provide an overview of the annual exhibition program</p>	<p>The Gallery programmes approximately 20 exhibitions per year. These are divided over six separate exhibition areas, as follows:</p> <ul style="list-style-type: none"> > The Temporary Exhibitions Gallery – touring exhibitions and Gallery initiatives > The Withey Family Gallery – changing display of works from the collection > The Anthony Gallery – changing display of works including touring exhibitions, Gallery initiatives and works from the collection > The Friends Gallery – changing display of works including touring exhibitions, Gallery initiatives and works from the collection > The Boyd Gallery – changing display of works including touring exhibitions, Gallery initiatives, works from the collection and outcomes of the Community Access Exhibitions Program > The Macnaughton Focus Gallery – dedicated to outcomes of the Community Access Exhibitions Program.
<p>Can you provide an overview of other public and education programs run by the Gallery</p>	<p>Public programmes cater to different audience development. There are different programmes/events for children, teenagers, tertiary students and adults. These take the form of workshops, artists talks, gallery playdates as well as various other activities. Events for children are concentrated within the school holiday period, when activity space is utilised for formal engagement.</p> <p>These activities are generally located with the exhibition spaces, for certain functions (particularly occurring in evening) the foyer is used. The Education Workshop space, the library and the friends room can also operate as conference/meeting rooms (available to groups the Gallery is happy with booking, not publicly advertised). The Café is also possible to be hired.</p>
<p>What are some of the key ways in which you encourage active connections with the community</p>	<p>Through the yearly programme of activities which the Gallery runs. This includes free public programs, events and workshops.</p>
<p>Do you have any special initiatives or programs to engage with First Nations Australians</p>	<p>There are no special initiatives for First Nations Australians. Activities happen on a pragmatic basis.</p>
<p>Can you provide a high-level summary of costs and revenues (<i>see Table below</i>)</p>	<p>(<i>See table below</i>)</p>
<p>What are the significant positive points regarding the Gallery’s current design</p>	<p>The building is loved by the Gallery manager. Its design allows the outside to come in to the building, and it sits in the landscape (it is part of it).</p> <p>It is useful that the Gallery is divided east and west into exhibition side and the BOH side. However, the division of spaces could be more efficient.</p> <p>The drop-off facilities are conveniently configured at the entrance.</p>
<p>What are the constraints or weaknesses regarding the Gallery’s current design</p>	<p>Climate control has been an ongoing problem.</p> <p>Can’t access the view of the surrounding landscape from the building without walking all the way through it.</p> <p>The original open-air design of the building prohibits the ability to close different spaces off from one another. As such, mobile walls have had to be made, and storage space found to house them when not in use.</p>
<p>What two or three key ‘words of advice’ would you give to Sunshine Coast as they begin the planning for a new Gallery</p>	<ul style="list-style-type: none"> > A big contingency > The tendering process is very important > The Gallery should not be kept within the community services branch of Council, it needs to be placed within the economic development branch. A Gallery of this size is ‘too grown-up’ to be within community development

BENCHMARK – TWEED REGIONAL GALLERY & MARGARET OLLEY ART CENTRE

	<ul style="list-style-type: none"> > Design and construct is the best method for delivering a realised design (as opposed to design and concept) > Get solar from the beginning (retrofitting is expensive and there can be issues integrating it into the design/configuration of an existing building) > Don't start building until you can afford the <i>right</i> building > The closer you are with the builder the better
<p>If we need to do a follow up – do in more depth – is it OK if we give you a follow up call?</p> <p>Thank you for your time</p>	

Budget on council website.

Income summary (last full year, and previous year)		
	Last full year (2016)	Previous year
▪ Sales, ticketing	Only sell tickets for rare events (Gallery entry is free)	
▪ Fees	n/a	
▪ Hires, rentals/leasing	\$16,203 (AIR Studio fees)	
▪ Retail/ food & beverage (nett income)	\$22,602.50 (Café lease)	
▪ Philanthropy	\$10,000	
▪ Sponsorship	\$31,548.50	
▪ Government (local)	\$1,288,036.20	
▪ Government (State or Federal)	\$100,000 (Arts NSW)	
▪ Other	\$96,303 (Retail) \$9,074.5 (courses) \$39,388.50 (Artwork sales) \$10,700 (Gordon Darling grant application)	
TOTAL REVENUE	\$1,623,854.00	
Expenditure summary (last full year, and previous year)		
▪ Staffing	\$636,028	
▪ Contractors	\$35,000 (Artist fees)	
▪ Program costs	\$312,907.50 (production costs)	
▪ Marketing	\$48,969.50	
▪ Administrative costs (incl internal charges)	\$549,701.70	
▪ Premises overheads (incl internal charges)	(Maintenance/admin)	
▪ Other	\$41,200 (Depreciation)	
TOTAL EXPENDITURE	\$1,623,806.20	

BENCHMARK GALLERY – ALBURY MAMA

Gallery	Contact
Albury MAMA	Bree Pickering bpickering@alburycity.nsw.gov.au (02) 6043 5885

BENCHMARK GALLERY DETAILS

Name of interviewee	Bree Pickering
Organisation/ Gallery	Albury MAMA
Position	Director
Email	bpickering@alburycity.nsw.gov.au
Date of Interview	8 March 2019
Interviewer	Shirley Powell
Website	https://www.mamalbury.com.au
Documents Requested	Annual Reports Floor plans

BENCHMARK – ALBURY MAMA

Data required	Notes/ Data
Overview	<p>Albury MAMA was officially opened in October 2015. Its two-year redevelopment project cost \$10.5million. This included \$3.5million in support from the Australian Government. Albury City provides annual support for its building, staff and operations. State and Federal grant funding supports exhibitions and programs.</p> <p>In 2019, the NSW government announced a 40% increase in its Create NSW funding, bringing its support to \$100,000 for 2019. Its attendance in the 2017-2018 financial year was 136,000. (source: https://mamalbury.com.au/who-is-mama/media/latest-news/minister-for-arts-visits-mama-to-announce-additional-support-in-2019)</p> <p>Its vision is to be “a significant contemporary art and cultural destination in regional New South Wales”. (2018 Annual Report)</p> <ul style="list-style-type: none"> > MAMA’s program and features include: > An annual exhibitions program > A collection of 2400 artworks > Education programs, resources and special events for schools > Diverse program of art courses, in the workshop and studio spaces > Specialist programming for children > MAMA Store – retail; independent Australia designers with a focus on makers and artists from the greater Murray region > Canvas Eatery – co-located restaurant, breakfast, lunch and dinner; can cater for Gallery events > Advisory committee, which includes both local representation and arts professionals from the National Gallery of Australia and the Art Gallery of New South Wales > MAMA Art Foundation, funds raised mainly for building the collection

BENCHMARK – ALBURY MAMA

	<ul style="list-style-type: none"> > MoMAMA – members of the Murray Art Museum Albury, independent organisation that advocates for MAMA in the community <p>More details available here from MAMA website, and from the Murray Art Museum Albury Annual Report 2018 and 2017.</p>																
Gallery legal entity	Albury City Council																
Gallery Director reports to (board, specific officer within Council, other?)	The Director reports to the Director of Community and Recreation. A government review is underway for the Gallery and the Council, so this may impact on structure.																
Gallery staffing and volunteers FTE FT, PT, Casual, Volunteer	<ul style="list-style-type: none"> > FTE 10.21 (including marketing role which is currently casual) > FT 6 > PT 7 > Casual 2 (Marketing and Project Officer; plus Visitor Experience) > Volunteer: expressed as hours of volunteer service – 2 404 hours, 2017-2018 financial year <p>Note: Additional casuals engaged ad-hoc for education programs and functions and events at cost neutral</p>																
Can you provide a list of staff, and organisational diagram	<ul style="list-style-type: none"> > Director Murray Art Museum Albury (FT) > MAMA Education Officer (FT) > MAMA Business Development Officer (PT) > Creative Business & Operations Coordinator (FT) > MAMA Curator (FT) > MAMA Marketing and Project Officer (casual, 22 hours) > MAMA Visitor Experience Officers x 2 (PT) > MAMA Visitor Liaison Officer (PT) > MAMA Function and Events Officer (PT) > MAMA Curatorial Officer (FT) > Curatorial Officer Aboriginal and Torres Strait Islander Programs (PT) > MAMA Exhibition Coordinator (FT) > MAMA Curatorial Officer Public Programs (PT) <p>This staff structure is not recommended. A restructure is in progress and due for completion later this year.</p>																
Who owns the building	Albury City Council																
Who owns the collection/s	Albury City Council The collection began in 1974 and today contains 2400 items. Photographs and works on paper are strengths. The contemporary collection is built through the Albury Art Prize, established in 1947. More details here .																
List of exhibition spaces with dimensions (H, L, W and linear wall space)	<table border="1"> <thead> <tr> <th>Exhibition Space</th> <th>Dimensions*</th> <th>Area</th> <th>Linear Wall Space</th> </tr> </thead> <tbody> <tr> <td>Gallery 1 and 2 – Permanent Collection</td> <td>16.5m x 8.8m</td> <td>131.2m²</td> <td>62 linear metres</td> </tr> <tr> <td>Gallery 3 – Foyer & gallery</td> <td>-</td> <td>66m²</td> <td>11, plus 28 in corridor</td> </tr> <tr> <td>Gallery 4/ Workshop Space 1</td> <td>9.3m x 6m</td> <td>54m²</td> <td></td> </tr> </tbody> </table>	Exhibition Space	Dimensions*	Area	Linear Wall Space	Gallery 1 and 2 – Permanent Collection	16.5m x 8.8m	131.2m ²	62 linear metres	Gallery 3 – Foyer & gallery	-	66m ²	11, plus 28 in corridor	Gallery 4/ Workshop Space 1	9.3m x 6m	54m ²	
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	Gallery 5 – Touring & Contemporary Collections	10m x 9.5m	90m ²	31.6, additional 3.4 in lobby
	Gallery 6 – 8 Touring & Contemporary Collections	23m x 16m	345m ²	Gallery 6 – 8 = 70 linear metres Add 4 internal walls for additional 38.4 linear metres, plus 12 linear metres in corridor
	Gallery 9 – Emerging Art Gallery	5.5m x 12.4m	60m ²	22.2 – 48.6, depending on wall configuration
	Gallery 10	4m x 3.6m	14.4m ²	11.2 linear metres
	Total gallery space		760m²	
	<p><i>*All dimensions are approximate</i></p> <p>Note: Gallery 10 is shown as ‘projection space’ on the floor plans. This space is no longer dedicated to this purpose. New media art can be shown in any of the spaces.</p> <p>See the downloadable hire guide, for details of the spaces which can be hired for events, meetings, workshops, classes etc.</p>			
What do you consider the minimum m ² for a ‘major’ exhibition, whether self-curated or toured-in?	MAMA’s largest exhibition space (galleries 6-8 on the plans) would be the minimum required. See floor plans. This space could take national or international touring exhibitions, in terms of both scale and environmental controls.			
What m ² of office space and meeting spaces does the Gallery have?	<p>MAMA has just completed an update of its office space; the space wasn’t previously “well used”.</p> <p>All the Gallery staff are onsite and the Director would strongly recommend against having staff located offsite; the Director advocated for staff being closely connected to and interacting with the art and the exhibition spaces. Staff and volunteers are one team, so they also need to be connected to one another.</p> <p>MAMA has no dedicated security staff, so for security reasons staff are needed on site. When MAMA has exhibitions that require high levels of security, then the Gallery has volunteers or staff present at all times.</p> <p>Meetings spaces – MAMA has a formal boardroom and a workshop and a studio (where education classes are hosted); they are in use everyday and in the evenings and the revenue is important to MAMA; schools use these spaces. The spaces can be hired and are used for fee-based evening classes; the boardroom is also used and hired by commercial businesses.</p> <p>No new contemporary gallery would be without these kinds of spaces . . . the workshop and studio spaces are providing a service, but also adding to engagement with community and contributing to attendances.</p> <p>The Gallery has a total of 154m² of office space, comprising the following spaces (not including circulation):</p> <ul style="list-style-type: none"> > 85m² – Administration > 10m² – Comms 			

BENCHMARK – ALBURY MAMA

	<ul style="list-style-type: none"> > 26m² – Staff room > 16m² – Boardroom > 10 m² – Copy > 7m² – Amenities 																
What m ² of storage space do you have onsite	<p>The Gallery has a total of 270m² of storage space (incl. circulation), comprising the following key spaces:</p> <ul style="list-style-type: none"> > 118m² – Collection store > 15m² – Object store > 48m² – General store > 23m² – Crate store 																
What m ² of storage do you have offsite	<p>Some storage space offsite is available to the Gallery but it is not used, as it's not temperature controlled/not appropriate space. Offsite storage is expected to be needed in the future.</p>																
Are any of the gallery staff located offsite?	No.																
Does the gallery utilise outdoor spaces? If so, are these just for festivals/major events or form part of yearly exhibits?	<p>Albury MAMA is located on a town square, so the intention was that the Gallery would use outdoor space.</p> <p>Factors to consider in the use of this space:</p> <ul style="list-style-type: none"> > These spaces can become contested, with competing ideas of who should use the space; > The mission of commercial businesses may not align with the gallery; > The Gallery team has full authority over the gallery space, but there's a need for clarity over who programs the public space; > The public art officer reports to Council, not to the Gallery. > Programming of outdoor space takes an incredible amount of resourcing, financially and in terms of people. 																
What car parking provisions do you have on site? Is this sufficient?	<p>There is no specific car parking on site; the Gallery is located on the main street and town square.</p>																
Is artist in residence accommodation provided?	<p>MAMA has an artist in residence program. The residence is a house, located in the Botanic Gardens and owned by the Council.</p>																
Does the gallery contain its own catering facilities? (as opposed to utilising external caterers)	<p>MAMA has a co-located restaurant, Canvas Eatery; it has first right of refusal for catering Gallery events.</p>																
Can you provide a schedule of accommodation for the building PLANS FLOOR	<p>The building plans have been provided, the schedule of accommodation is as follows:</p> <table border="1"> <thead> <tr> <th>Accommodation</th> <th>Area*</th> </tr> </thead> <tbody> <tr> <td>Gallery Space</td> <td>760m²</td> </tr> <tr> <td>Admin/office space</td> <td>154m²</td> </tr> <tr> <td>Amenities</td> <td>37m²</td> </tr> <tr> <td>Gift shop/retail</td> <td>63m²</td> </tr> <tr> <td>Ticketing/cloak room</td> <td>21m²</td> </tr> <tr> <td>Restaurant (includes separate amenities)</td> <td>176m²</td> </tr> <tr> <td>Circulation (Foyer, entry, lifts, stairs, etc.)</td> <td>360m²</td> </tr> </tbody> </table>	Accommodation	Area*	Gallery Space	760m ²	Admin/office space	154m ²	Amenities	37m ²	Gift shop/retail	63m ²	Ticketing/cloak room	21m ²	Restaurant (includes separate amenities)	176m ²	Circulation (Foyer, entry, lifts, stairs, etc.)	360m ²
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BENCHMARK – ALBURY MAMA

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<p>Can you provide an overview of the annual exhibition program</p>	<p>See page 24 of the 2018 Annual Report, attached, as an example.</p> <p>“MAMA delivers a diverse program of exhibitions that feature local & regional artists, major self-curated exhibitions with works from all over the world, as well as national touring shows from major galleries such as National Gallery of Australia, Museum of Contemporary Art, and Art Gallery of NSW in Sydney.” (22/1/19, news on MAMA website)</p> <p>MAMA has four exhibitions annually programmed in the large gallery space; 20 across the entire gallery. The Director made the observation that visitors (children in particular) like to return to exhibitions, so it’s important to be realistic about how many times people will visit in a year. Events and audience engagement programs are important to driving return visitation.</p>												
<p>Can you provide an overview of other public and education programs run by the Gallery</p>	<p>See page 15 of the 2018 Annual Report, attached. The program includes artist talks, artist led workshops, events and creative opportunities to support the exhibition program. A dedicated education program and resources for school students and teachers is provided. MAMA has fee paying art courses as well. The Gallery intends to extend its reach with an increasing digital presence. (2018, Annual Report, p.18)</p>												
<p>What are some of the key ways in which you encourage active connections with the community</p>	<p>In addition to the information provided above, re: public and education programs:</p> <ul style="list-style-type: none"> > Workshop and studio spaces - these provide an important form of connection with schools, and with the community via paid education programs. (note: Albury doesn’t have a university in the area to offer such education programs). > Brindley Family Galleries Program, an “open call” program for local artists; applications are assessed by a panel and the program is a mechanism for supporting and increasing the professionalism of artists; artist fees are paid and curatorial support is provided; the program’s approach is quite different from scenarios where artists can pay to have a show; the move to an application process has changed access, in that artists cannot ‘buy’ an exhibition space; the program has been “embraced” and it addresses the lack of professional level opportunities otherwise available to the artists. > MAMA works with community groups, including marginalised communities; these programs also build attendances / develop audiences, attracting people who might not otherwise attend. Examples include: <ul style="list-style-type: none"> > Support for Step Out Against Violence (via use of meeting spaces); > A targeted engagement program for migrant communities, including offering transport to the Gallery; > Working with local social housing communities; an art project involved young people documenting their homes, place and community. 												
<p>Do you have any special initiatives or programs to engage with First Nations Australians</p>	<p>This is an area that will continue to develop. MAMA has an advisory committee and this committee includes First Nations representation. It is a focus area for the collection. The Gallery staff includes a Curatorial Officer, Aboriginal and Torres Strait Islander programs. The person in this role must identify as Aboriginal or Torres Strait Islander.</p> <p>In addition to the above, the website includes detail of program from the Art Gallery of NSW and the NSW Department of Education’s Arts Unit, to connect students to Wiradjuri</p>												

BENCHMARK – ALBURY MAMA

	<p>culture through art. While it’s not a MAMA initiative, MAMA participates in the program. More details on the website.</p>
<p>Can you provide a high-level summary of costs and revenues (<i>see Table below</i>)</p>	<p>See table. Information provided from two annual reports.</p>
<p>What are the significant positive points regarding the Gallery’s current design</p>	<p>The Gallery has constraints, as a new building that links to heritage buildings. But the Gallery is scaled very well; big enough for large exhibitions but not too big that we can’t manage it within current resourcing. It has a number of spaces that might be described as “awkward”, but these spaces allow us to do interesting things that allow us to be more accessible. They help create interesting and varied experiences.</p> <p>The Gallery is quite open to the main street and the town square – visitors can have diverse experiences — experience that ranges between five minutes, to a couple of hours, an evening visit or a day.</p>
<p>What are the constraints or weaknesses regarding the Gallery’s current design</p>	<p>The weaknesses are part of the strengths; having so many spaces, there’s a lot of programming; at any one time, there’s six exhibitions showing which requires a lot of resourcing.</p> <p>Signage is a weakness; both regarding the building and the precinct.</p> <p>The placement of the visitor desk means it is difficult to see the Gallery’s rear access.</p> <p>A functional weakness: our collection storage area has air-conditioning duct running through it. (see words of advice)</p>
<p>What two or three key ‘words of advice’ would you give to Sunshine Coast as they begin the planning for a new Gallery</p>	<p>ensure that the design and delivery process includes an art museum expert looking at the design and any modifications; (for example, the duct in the collection store was not in the design drawings, but at some point during construction a decision was made to locate it there)</p> <p>consultation/communication with the art museum expert/consultant needs to be sustained throughout the design and delivery process; addressing changes later costs money.</p> <p>Be mindful that technology changes fast, so when it comes to integration, try to retain flexibility rather than having permanent fixtures that become outdated; “Art moves much more quickly than we can imagine”.</p> <p>These are specialist buildings and they require specialist expertise, so having an art museum consultant in the team is important; the first purpose must be the proper display of art.</p> <p>Signage and wayfinding: external and internally; Albury MAMA has no identifying signage on the building.</p>
<p>If we need to do a follow up – do in more depth – is it OK if we give you a follow up call?</p> <p>Thank you for your time</p>	

Income summary (last full year, and previous year)

LINE ITEMS AS PER ANNUAL REPORTS

	Last full year 2017-2018	Previous year 2016-2017
▪ Govt recurring funding	1,100,000	1,100,000*
▪ Bequests, special funds, grants and other contributions	71,000	202,000
▪ Rental income and fees	94,000	10,000
▪ Public programs and venue hire	147,000	202,000
▪ Sale of goods	124,000	162,000
▪ Other		
TOTAL REVENUE	1,800,000	1,500,000

Expenditure summary (last full year, and previous year)

▪ Personnel services	735,000	913,000
▪ Retail operations	72,000	129,000
▪ Maintenance and facility costs	336,000	274,000
▪ Collection management and touring expenses	17,000	59,000
▪ Exhibition expenses	313,000	310,000
▪ Public programs and venue hire	88,000	119,000
▪ Fundraising costs	6,000	3,000
TOTAL EXPENDITURE	1,800,000	1,500,000

*noted as specifically AlburyCity Council in this period

Note: Net assets at 30 June 2017:

- > Bequests, special funds and other \$137,000
- > Collection \$7.4m
- > Land and buildings, \$12.2m

BENCHMARK GALLERY – BUNJIL PLACE

Gallery	Contact
Bunjil Place, City of Casey	Georgia Cribb GCribb@casey.vic.gov.au P: (03) 9705 5200

BENCHMARK GALLERY DETAILS

Name of interviewee	Georgia Cribb
Organisation/ Gallery	Bunjil Place, City of Casey
Position	Director
Email	GCribb@casey.vic.gov.au
Date of Interview	Friday 8 March 2019
Interviewer	Shirley Powell, Deicke Richards
Website	https://www.bunjilplace.com.au
Documents Requested	Example exhibition reports provided

BENCHMARK – BUNJIL PLACE

Data required	Notes/ Data
Overview	<p>'Bunjil Place is the first facility of its kind, bringing together creativity, entertainment and community in a way that is unparalleled in Australia. As the City of Casey's vibrant new entertainment precinct, it is the creative and community heart of the region.' (Bunjilplace.com.au)</p> <p>Bunjil Place brings together a mix of facilities including:</p> <ul style="list-style-type: none"> > An outdoor community plaza > Theatre > Multipurpose studio > Function centre > Library > Gallery, and > City of Casey Customer Service Centre. <p>'Bunjil Place extends beyond the building, it is embodied by the whole precinct; from the glass façade of the impressive foyer it extends across the landscape to the memorial grove, Casey ARC and surrounds.' (Bunjilplace.com.au)</p> <ul style="list-style-type: none"> > Precinct attendance 2018: 2,668,436 total visits > Gallery attendance 2018: 69,650 total visits <p>FAST FACTS</p> <ul style="list-style-type: none"> > Building size: 24,500m² > Location: 35kms from Melbourne's CBD > Budget: \$125 million > Australian Government \$10 million > City of Casey \$115 million

BENCHMARK – BUNJIL PLACE

	<ul style="list-style-type: none"> > Architect: Francis-Jones Morehen Thorp (FJMT) > Builder: Multiplex > Opening: 28 & 29 October 2017 > 800 people come to work in the precinct each day. <p>A 10-year business plan for the precinct is currently underway, due to be endorsed by Council on 30 June.</p>								
Gallery legal entity	<p>The Gallery is owned and operated by local government, the City of Casey.</p> <p>The City of Casey is a local government area in Victoria, Australia in the outer south-eastern suburbs of Melbourne. Casey is Victoria's most populous municipality, with a 2016 census population of 299,301.</p>								
Gallery Director reports to (board, specific officer within Council, other?)	<p>The Gallery Director reports to the Manager, Bunjil Place.</p> <p>The Manager's position sits with Community Life, which also includes the managers for Child, Youth and Family, Safer Communities, Connected Communities and Active Communities.</p> <p>https://www.casey.vic.gov.au/our-executive-team</p>								
Gallery staffing and volunteers FTE FT, PT, Casual, Volunteer	<p>A multi-art form team operates the gallery, theatre, studio and plaza, as well as functions and events. The team is currently being restructured.</p> <ul style="list-style-type: none"> > FTE 5.2 > FT 4 > PT 0 > Casuals 45 hrs per week (10 trained gallery front of house staff rostered from a casual pool of 45 who work across the theatre and functions and events) > Volunteers 0 								
Can you provide a list of staff, and organisational diagram	<p>The Gallery team includes:</p> <ul style="list-style-type: none"> > Gallery Director (also managing community arts and public art programs) > Curator > Registrar > Senior Education and Audience Engagement Officer > Gallery Intern > Front of House attendants (casuals) > Security (contractor) > No volunteers <p>The Gallery Director also manages four arts programming officer positions (one of which is presently vacant); these positions deal with community arts and public art programs.</p>								
Who owns the building	City of Casey								
Who owns the collection/s	The Gallery does not presently have a collection. It has an acquisition policy. A 10-year Business Plan for the precinct is currently in development. This planning process will determine whether to proceed with establishing an acquisitions committee and developing a collection.								
List of exhibition spaces with dimensions (H, L, W and linear wall space)	<p>Bunjil Place has the following spaces: Theatre; Studio; Gallery; Function Centre; Plaza (Outdoor); Foyer; Library; Meeting Rooms; Café; and Customer Service. It has one gallery space of 55 linear metres. The Gallery has a temporary wall system, imported from Germany, which allows this space to increase to 110 linear metres. https://www.bunjilplace.com.au/spaces/</p> <table border="1"> <thead> <tr> <th>Exhibition Space</th> <th>Dimensions*</th> <th>Area**</th> <th>Linear Wall Space</th> </tr> </thead> <tbody> <tr> <td>Bunjil Gallery</td> <td>15m x 25m</td> <td>327m²</td> <td>55-110 metres</td> </tr> </tbody> </table> <p><i>*All dimensions are approximate. See floor plan.</i></p>	Exhibition Space	Dimensions*	Area**	Linear Wall Space	Bunjil Gallery	15m x 25m	327m ²	55-110 metres
Exhibition Space	Dimensions*	Area**	Linear Wall Space						
Bunjil Gallery	15m x 25m	327m ²	55-110 metres						

BENCHMARK – BUNJIL PLACE

<p>What do you consider the minimum m2 for a ‘major’ exhibition, whether self-curated or toured-in?</p>	<p>The Gallery’s scale is suitable for national touring exhibitions, but not suited generally to international exhibitions. (Bendigo or Ballarat, for example, would provide more detail regarding the scale required for international touring exhibitions.) ‘John Mawurndjul: I am the old and the new’, an MCA touring exhibition, is coming soon — an example of a national touring exhibition.</p> <p>\$125m was spent to deliver a high-spec’d facility and the programming is intended to match.</p> <p>Note: the intention of this space was to complement the work already done by City of Casey to support the work of local artists – not to replicate that. Casey has four best practice facilities located in libraries (Bunjil Place Library, Cranbourne Library, Doveton Library and Endeavour Hills Library), with architect-designed, adaptable systems. Last year this showed more than 30 artists work. See more details here.</p>
<p>What m2 of office space and meeting spaces does the Gallery have?</p>	<p>Bunjil Place has 6 community meeting rooms in the Library available to hire for community and commercial use during library opening hours, overlooking the parklands of Max Pawsey Reserve.</p> <p>The Gallery’s has 4 full time dedicated staff, plus front of house team; staff work in a shared open space and the staff ‘hot desk’. The staff also access a work room at the first level that is climate controlled; this can be used for exhibition preparation if required and will also be earmarked for (temporary) storage of works during/between exhibitions.</p> <p>Open Workspace (for entire Bunjil Place team) 487m²</p> <p>First floor workroom 117 m²</p> <p>Front of house staff have CCTV and the Gallery has a dedicated security staff member.</p>
<p>What m2 of storage space do you have onsite</p>	<p>See floor plan and schedule. Storage is provided for the Gallery’s use, for crates etc.</p>
<p>What m2 of storage do you have offsite</p>	<p>No storage offsite.</p>
<p>Are any of the gallery staff located offsite?</p>	<p>No gallery staff are located offsite.</p>
<p>Does the gallery utilise outdoor spaces? If so, are these just for festivals/major events or form part of yearly exhibits?</p>	<p>Yes. The precinct programming team work closely with Gallery staff, including the Senior Education and Audience Engagement Officer.</p> <p>Outdoor space and co-location with other facilities has been important to attendances and audience development. The library was attracting 1000 a day; leveraging from those attendances and visitation to the plaza has been essential to the Gallery’s success to date.</p> <p>The Plaza is Bunjil Place’s key outdoor space. And the Memorial Grove is a discreet space for quiet reflection.</p> <p>‘Sheltered by the soaring wings of the eagle above, the Plaza is our beating heart.</p> <p>Giddyng highs on the big screen, giggles and squeals of the little ones at the splash pad, smashed avo and a long black in the dappled sunlight of the café; all walks of life cross our meandering paths. Festivals, markets, art, gigs and surprises after dark. . . Spaces to hide, sit, to be still, to watch and think. . . Check out what we’ve got coming up on our Big Screen.’</p> <p>https://www.bunjilplace.com.au/about/community-plaza/</p> <p><i>Following details from website:</i></p> <p>At the edge of the Plaza next to Casey ARC is the Memorial Grove, which is a discreet space designed for quiet reflection and ceremonial remembrance. Heritage granite pylons from the previous memorial cenotaph have been integrated into this contemporary reinterpretation. New granite pylons flank the area, with each featuring a poignant engraving of the words “Lest We Forget” converted into Morse Code. Each engraving also creates a small hole that can be used for ceremonial placement of poppies. Timber seating is blended into the walls of the memorial. The floor paving features 17 lights, to reflect the 17 ships that departed from Port Phillip Bay in October 1914 bound for Gallipoli.</p>

	<p>SPACE FEATURES</p> <ul style="list-style-type: none"> > Amphitheatre with water feature (a fave among kids in summer!) > Promenade area protected by the roofline > Rolling lawns and plenty of seating > Big outdoor screen mounted on a rotating stand, which is an Australian-first. The big screen features the latest LED technology that provides incredible resolution and brightness, to create an amazing viewing experience in full daylight, twilight or darkness > Water fountains operate from October - April 9.00 am to 8.00 pm and May - September 10.00 am - 2.00 pm. Featured events held in the Plaza may alter water fountain times. > There is much to see and do at Bunjil Place! https://www.bunjilplace.com.au/faq > Watch a variety of performances in our 800-seat theatre. > Attend (or host) an exhibition, function, trade show or event in the studio. > Browse a range of impressive visual, digital and sculptural art forms in our gallery. > Be a guest at, or host your own event in the 350-seat capacity function centre. > Loan a book, play a video game, log on to the net or simply relax in the library. > Visit City of Casey Customer Service in their new friendly hub > Catch up with family and friends in the outdoor community plaza.
<p>What car parking provisions do you have on site? Is this sufficient?</p>	<p>With Bunjil Place being a new facility, adjusting the surrounding car parking requirements to better meet the needs of the precinct has been an ongoing process. That being said we are constantly making adjustments to better meet the needs of our customers. A range of short-term and all-day public parking is located within close walking distance to Bunjil Place. Parking can be accessed from Magid, Patrick Northeast and Overland Drives. https://www.bunjilplace.com.au/faq/</p> <p>All parking at Bunjil Place is free. Some parking bays have time restrictions.</p>

PARKING INFORMATION

Please see image below for parking availability at the Bunjil Place precinct. The orange areas represent **all day parking**, while the pink and blue areas represent **2-hour** and **3-hour parking** respectively. 5-minute drop-off/pick-up and accessible parking bays are also represented on the map. You can also check our [Smart Parking Map](#) for real time parking availability information.



Is artist in residence accommodation provided?

There is currently no artist in residence program, though the Director indicated they would advocate for a future program. The Tweed model was cited as a great example.

Does the gallery contain its own catering facilities? (as opposed to utilising external caterers)

The Gallery has its own café, managed via external contract. It has a panel of suppliers for catering. <https://www.bunjilplace.com.au/about/café/>

Can you provide a schedule of accommodation for the building PLANS FLOOR

The building plans have been provided, the schedule of accommodation is as follows:

Accommodation	Area
Gallery Space (combined)	327m ²
Admin/office space (entire Bunjil Place team, not specific to Gallery)	487m ²
Gallery store	44.12m ²
Gallery entry/exit area	18.35m ²

BENCHMARK – BUNJIL PLACE

	<table border="1"> <tr> <td data-bbox="478 147 1023 197">Amenities</td> <td data-bbox="1023 147 1136 248" rowspan="3">Shared facilities used</td> </tr> <tr> <td data-bbox="478 197 1023 248">Gift shop/retail</td> </tr> <tr> <td data-bbox="478 248 1023 297">Ticketing/cloak room</td> </tr> <tr> <td data-bbox="478 297 1023 347">Total</td> <td data-bbox="1023 297 1136 347">876.47m²</td> </tr> </table> <p><i>*All areas are approximate</i></p>	Amenities	Shared facilities used	Gift shop/retail	Ticketing/cloak room	Total	876.47m²
Amenities	Shared facilities used						
Gift shop/retail							
Ticketing/cloak room							
Total	876.47m²						
Can you provide an overview of the annual exhibition program	Examples of four exhibition reports were provided, reflecting a diverse program of exhibition programming supported by public and educational programs and activities. The examples included curated exhibitions involving contemporary artists and contemporary artforms and issues, as well as an exhibition focussed on an aspect of regionally relevant art history (dealing with the àBeckett and Boyd family dynasty and their relationship with the Harkaway and Narre Warren region).						
Can you provide an overview of other public and education programs run by the Gallery	Bunjil Place offers a rich program of events, with something different on almost each day or night, and catering for diverse audiences. For example, film screenings (kids and adults, comedy shows, sustainable fashion swaps, exercise classes, hands-on workshops, food trucks and live music, etc - https://www.bunjilplace.com.au/events/)						
What are some of the key ways in which you encourage active connections with the community	<ul style="list-style-type: none"> > This is embedded in every aspect of development. . . exhibitions and programs are conceived to engage with broadest community > Market research has been completed to define audiences and the programs are influenced by that research > Marketing is key in communicating to those audiences and inviting their participation <p>Note: There is a community art wall in the library; the community arts team manage the library space.</p>						
Do you have any special initiatives or programs to engage with First Nations Australians	<p>This is coming to be a greater priority. Casey has a high Indigenous population and we want the program to engage with the First Nations communities and reflect that. The program includes Indigenous artists and producers and we do want to do more, in terms of engaging with that community and telling their stories.</p> <p>The word ‘Bunjil’ and the building’s form refers to Bunjil the creator. “This reference to Bunjil is both a figurative and a metaphorical device for a building that aspires to protect and welcome its people.” https://architectureau.com/articles/bunjil-place/</p> <p>Notes:</p> <ul style="list-style-type: none"> > The City of Casey has a diverse population. ‘Almost a third of its current residents speak English as a second language.’ ‘. . . the City of Casey (has) the largest number of Aboriginal and Torres Strait Islander people in metropolitan Melbourne’ https://architectureau.com/articles/bunjil-place/ > This article may be a useful reference point; the review includes Indigenous and non-Indigenous voices, discussing Bunjil Place and its engagement with First Nations people and their stories. 						
Can you provide a high-level summary of costs and revenues (see Table below)	See table below.						
What are the significant positive points regarding the Gallery’s current design	<ul style="list-style-type: none"> > Access to the gallery from the dock has been well designed; the doors are almost the full height of the ceiling and double width, which gives great flexibility re: the scale of work which can be managed; > Airlocks mean our climate is very stable; the Gallery has had loans from major collections — flexible lighting and appropriate climate control means we are able to meet the standards required; > There are lots of power points within the room (a beautiful design with these concealed under the edge of the walls) and data points through the building 						

BENCHMARK – BUNJIL PLACE

	<ul style="list-style-type: none"> > So the design is 95% great.
<p>What are the constraints or weaknesses regarding the Gallery’s current design</p>	<ul style="list-style-type: none"> > The walls of the gallery are ply lined, plaster covered; it would have been advantageous to have a void in the walls for technology > The Blackbutt floor looks beautiful, but it is not as load bearing as a concrete floor > The ceiling isn’t load bearing; it would be ideal to be able to hang projectors at any point throughout the building.
<p>What two or three key ‘words of advice’ would you give to Sunshine Coast as they begin the planning for a new Gallery</p>	<p>This Gallery had only a five day period between receiving the building from the contractors and its opening. The Director suggested that a 6-12 week period would be ideal; this would allow the team to move in and understand how the building operates, before opening to the public with a major launch.</p> <p>Additional points:</p> <ul style="list-style-type: none"> > We had many great consultants working on the project and asking great questions, making sure the Gallery became the facility that it is. > The Council invested in the facility and it will stand the test of time; it’s a great asset, “future proofed”.
<p>If we need to do a follow up – do in more depth – is it OK if we give you a follow up call?</p> <p>Thank you for your time.</p>	

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CALOUNDRA CENTRE ACTIVATION PROJECT

ATTACHMENT 3 – PROJECT CONTROL GROUP CHARTER

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Caloundra Centre Activation Project Control Group CHARTER

Purpose

The purpose of the Caloundra Centre Activation Project Control Group (PCG) is to guide the activation of central Caloundra, particularly in relation to the future use of Council's assets and the longer term coordination of traffic, public transport and open space connections in the core area.

The Caloundra Centre Activation PCG is not a decision-making body. The decision-making body is Council and the decisions of Council will be implemented in accordance with the delegations approved by the Chief Executive Officer.

Background

In March 2017, Council adopted the Caloundra Centre Master Plan (Master Plan). The purpose of the Master Plan is to provide an integrated approach to the future development of the Caloundra central area, providing a stimulus to both public and private investment.

While the Master Plan covers an extended area, the primary focus of the PCG is the coordination of investment around the 'government precinct' at the intersection of Omrah Avenue, Nutley Street and Otranto Avenue.

The Caloundra Centre Activation PCG reports to full Council.

The term of the Caloundra Centre Activation PCG is, initially, to 30 June 2020, after which the need for extension will be reviewed.

Other actions arising from the Master Plan will be addressed by the appropriate area of Council and are not intended to be the primary responsibility of the PCG. However, there will naturally be some relationships between other projects that need to be considered as part of the implementation of the Caloundra Centre Activation Project. Particularly important interactions exist with the Sunshine Coast Light Rail Project and the Caloundra Road Network Improvement Project.

There may also be interactions with privately led redevelopment projects occurring as a result of the review of Council's assets and/or other stimulus measures implemented as a result of the Master Plan. Consideration ought to be given to the potential for these types of projects to complement and multiply the revitalisation benefits delivered by the Caloundra Centre Activation Project.

Responsibilities of the Caloundra Centre Activation Project Control Group

- (1) Oversee and coordinate the first stage delivery of the Caloundra Centre Activation envisaged in the Caloundra Centre Master Plan, with a focus on:
 - (a) oversee the detailed planning and decision-making for Council's future needs in the Caloundra Centre;
 - (b) oversee the repurposing and refurbishing the Caloundra Administration Centre to accommodate a range of uses and activities which will contribute to the ongoing vitality of Caloundra Centre following the Smart Move;
 - (c) improving the orientation and integration of the Caloundra Events Centre with the Caloundra Administration Centre and adjoining community facilities and urban spaces;
 - (d) redeveloping Felicity Park, the Caloundra Art Gallery and Library sites, the old Council Administration Building site and other identified peripheral sites to accommodate a new town square and mixed use development comprising one or more iconic buildings;

- (e) plan for the establishment of a new transit station within close proximity to the central site and ensuring other current car parking station sites provide an appropriate and beneficial outcome for Council; and
 - (f) attraction and facilitation of other private development projects in the vicinity of the Town Square redevelopment.
- (2) Ensure that transport connections, entry statements and urban design outcomes are incorporated into the outcomes gained through the built environment.
 - (3) Ensure that decisions requiring Council consideration are referred to Council and provide informed decision making within delegations.
 - (4) Provide three monthly advice, risk identification, feedback and updates to Council and Board of Management.
 - (5) Provide advice and information for promotion and communication of project progress to internal and external stakeholders.
 - (6) Oversee any representative Industry Reference Group or Technical Working Group which shall report to the PCG.
 - (7) Recognise the opportunity for this project to promote and connect (eg. wayfinding signage) the identified “ceremony location” at Bulcock Beach with the central site.

Timeframes

The PCG aims to achieve its responsibilities and outcomes by June 2025, working to the following project specific deadlines:

- (1) Precinct master planning and development staging framework (end 2018).
- (2) Planning and delivery of repurposing and refurbishment of the Caloundra Administration Building and orientation / integration of outcomes for Caloundra Events Centre (end 2019).
- (3) Development of first stage of Caloundra Town Square (mid 2020).
- (4) Development of one or more iconic buildings adjacent to Caloundra Town Square (mid 2021).
- (5) Development of a new Transit Station (mid 2022).

Membership

- Councillor Tim Dwyer (Chair)
- Councillor Rick Baberowski
- Councillor Peter Cox
- Chief Executive Officer: Michael Whittaker
- Project Director: Debra Robinson
- Group Executive, Customer Engagement and Planning Services: James Ruprai
- Manager Strategic Planning: Stephen Patey
- Manager Communication: Belinda Warren

Meeting protocols and procedures

- The Chair of the Caloundra Centre Activation PCG is responsible for scheduling meetings quarterly or on an as needs basis, as dictated by the Chair and agreement of members.
- The Project Director is responsible for overseeing agendas and minutes, including distribution of the agenda and minutes, and maintaining a list of outstanding matters.

- A quorum is four members (at least one of which must be a Councillor) of the Caloundra Centre Activation PCG.
- Members of the Caloundra Centre Activation PCG may nominate a Chair for a meeting if the appointed Chair is not available.
- A member may nominate a delegate if unable to attend a meeting.
- Non Caloundra Centre Activation PCG members may be invited by the Chair to attend meetings to discuss issues associated with the Project.
- All matters considered by the Caloundra Centre Activation PCG are treated as commercial-in-confidence and are not to be disclosed to any party unless otherwise agreed by the Chief Executive Officer and PCG Chair.
- Members are responsible for the declaration and management of any conflicts of interest on items considered by the Caloundra Centre Activation PCG.

Authority

The Charter of the Caloundra Centre Activation Project Control Group is authorised by the Chief Executive Officer and may be amended from time to time.



Authorised

Michael Whittaker
Chief Executive Officer, Sunshine Coast Council

Date 15 August 2018

CALOUNDRA CENTRE ACTIVATION PROJECT

ATTACHMENT 4 - RACI MATRIX

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CALOUNDRA CENTRE ACTIVATION PROJECT

ATTACHMENT 5 – PROJECT BRIEF

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ATTACHMENT 6 – COST PLAN

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ATTACHMENT 7 – RISK MANAGEMENT PLAN

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CALOUNDRA CENTRE ACTIVATION PROJECT

ATTACHMENT 8 – RISK REGISTER

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CALOUNDRA CENTRE ACTIVATION PROJECT

ATTACHMENT 9 – CHANGE REQUEST FORM

SUBMITTER CHANGE REQUEST - General Information	
Submitter Name	
Brief Description of Change Requested (Details to be attached)	
Reason for Change	
Date Submitted	
Date Required	
Impact on Program (Days)	
Scope Change Description	
Scope Item Added (Describe)	
Scope Item Deleted (Describe)	
Cost Adjustment	
Cost of Item Added (\$)	\$
Cost of Item Deleted (\$)	\$
Total Cost Adjustment (\$)	\$
Quality	
Impact on Quality (Describe)	
OH&S	
Impact on OH&S	
Priority Level	
Priority (Low, Medium, High,	
Mandatory - Change is related to scope deliverables included on the critical time path and may impact on cost and quality. Changes related to current or future OH&S concerns are immediately considered to be mandatory. High - Change has the potential to affect program, scope deliverables and has implications related to cost and quality. Medium - Additional costs expected. Not critical to program, scope or quality. Low - Not critical to program and does not result in additional costs or loss of quality.	
Other Items Impacted by Change	
Other Items	
CHANGE CONTROL BOARD - Assessment / Decision	
Decision (Approved, Approved w/ Conditions, Rejected, More Info Required)	
Decision Date	
Decision Explanation	
Conditions (if applicable)	
Name of Assessor	
Signature of Assessor	
CHANGE MANAGER - Administration	
CR# Allocated	
CR Manager Name	
CR Manager Signature (on close out only)	
CR Allocated and decision recorded in CR Log? (Yes/No)	
Decision Received and CR Submitter Notified of Decision? (Yes/No)	
Conditions (if any) Satisfied? (Yes/No)	
Change Implemented? (Yes/No)	

