



Feasibility Report

# Interpretive Centre & Collection Store

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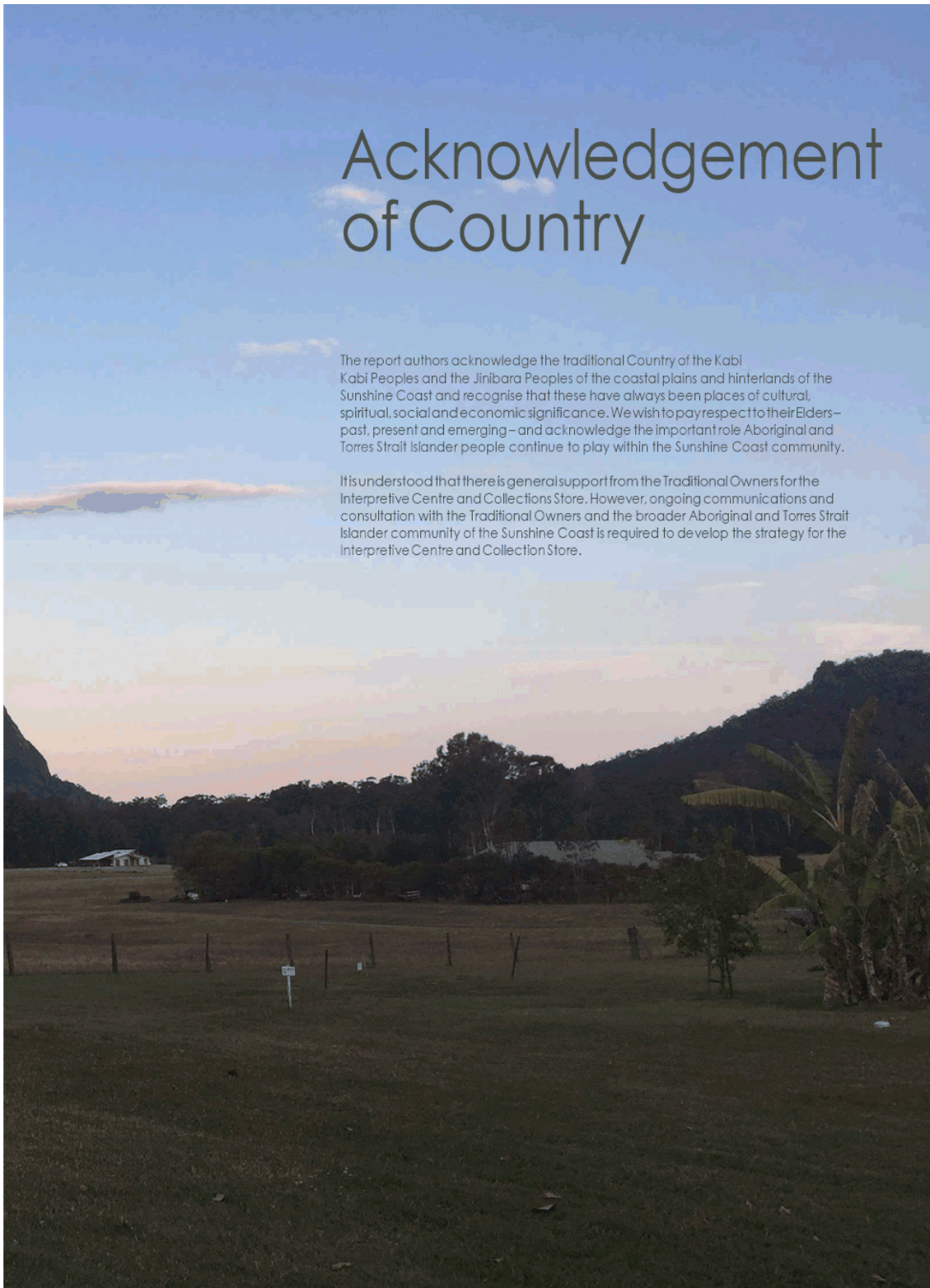
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# Acknowledgement of Country

The report authors acknowledge the traditional Country of the Kabi Kabi Peoples and the Jinibara Peoples of the coastal plains and hinterlands of the Sunshine Coast and recognise that these have always been places of cultural, spiritual, social and economic significance. We wish to pay respect to their Elders – past, present and emerging – and acknowledge the important role Aboriginal and Torres Strait Islander people continue to play within the Sunshine Coast community.

It is understood that there is general support from the Traditional Owners for the Interpretive Centre and Collections Store. However, ongoing communications and consultation with the Traditional Owners and the broader Aboriginal and Torres Strait Islander community of the Sunshine Coast is required to develop the strategy for the Interpretive Centre and Collection Store.





# Executive Summary

The Sunshine Coast has a decentralised model of community museums that are located on the coast through to the hinterland and from the southern part of the local government area through to the north. The Council has a heritage collection as well as a separate art collection. Council wishes to explore the creation of a Regional Interpretive Centre that will strengthen community identity and increase the demand for heritage experiences, and the creation of a collections store to service both the Community Museums and the Council's collections.

This study set out to determine the preferred location, size, costs and future requirements for an Interpretive Centre and Collections Store.

The study found that the community museums operate in a challenging environment where they do not have access to museum standard storage facilities that will ensure the conservation of Sunshine Coast collections. Many of the museum have low visitation numbers.

The Sunshine Coast is undergoing a period of major residential growth creating increased demand on social infrastructure.

International art tourism is growing across Australia. New cultural facilities on the Sunshine Coast have the potential to attract additional tourist numbers to the region.

There are museum precedents that can inform the Council's approach to the Interpretive Centre and Collections Store. The hub and spoke model of the Orange Museum is an approach that can be adopted and customised to the Sunshine Coast context.

A new Interpretive Centre provides an opportunity to develop a distinct Sunshine Coast Heritage experience at both the centre and at the community museums through a hub and spoke model of collaboration and operation.

The role of the Interpretive Centre is embodied in the five outcome areas of the Sunshine Coast Heritage Plan; (i) knowledge, (ii) conservation, (iii) support, (iv) communication, and (v) advocacy.

A multi-criteria assessment tool was designed to assess the preferred location of the Interpretive Centre and Collection Store. Twelve criteria were used to assess the nine scenarios that were identified. The assessment identified the preferred scenario as the Interpretive Centre and Collection Store to be co-located on a site within the Foothills area of the Sunshine Coast.

A high level estimate of the capital costs was undertaken based on the estimated building areas for both the Interpretive Centre and Collection Store. The estimated total cost for both functions is \$25.5m. These estimates are based on very preliminary briefing information which requires high level assumptions to be made. The report provides high level estimates of operational costs for the Interpretive Centre and Collections Store. The operational costs in the first phase of operation are likely to be greater than the ongoing operational costs and in particular it is envisaged that there will need to be a higher degree of engagement with the Community Museums as the operations of the Collection Store are established.

# Introduction

Our heritage is central to the character, identity, liveability and prosperity of the Sunshine Coast, and is interwoven within the region's landscape. It is a fundamental element of the region's sense of community in an environment of rapid growth and change. (SCC 2015: 5)

The Sunshine Coast Council's Heritage Plan identifies the importance of heritage to the Sunshine Coast community. Museums have an important role in fulfilling the five key outcomes of the Sunshine Coast Heritage Plan (2015) of (1) developing and maintaining heritage knowledge, (2) conserving and managing heritage, (3) supporting heritage, (4) communicating the region's heritage and (5) advocating for heritage and its conservation and enjoyment. There is a significant need to improve the Sunshine Coast museum network in order to meet the Sunshine Coast Heritage Plan outcomes.

There are four types of museums/ collections on the Sunshine Coast:

1. Community Museums
2. Sunshine Coast Council Collections
3. Private Museums/ Collections
4. First Nation Collections

The Sunshine Coast has a decentralised population and currently it has a decentralised model of community museums that are located on the coast through to the hinterland. In general the community museums rely on volunteers to manage and operate them. A significant and common issue is the ability of the museums to maintain a dedicated volunteer team and to establish succession planning for the volunteers. In a number of cases the loss of key volunteers (volunteers with key knowledge or skills) or volunteers stepping down from governance positions will place the operations of a community museum at risk (this has already occurred). With an aging volunteer group the community museums need to find ways to attract new volunteers.

The reliance on volunteers also impacts on resourcing in general, exhibition standards, collections management,

public programs including educational initiatives, research, sustainability, marketing and promotion, and opening hours. The community museums are reliant on ongoing council support to build and maintain the capacity of their organisations (Sunshine Coast Heritage Plan Outcome 3). (see also SCC 2015:62.)

The community museums rely on grant funding to meet operational costs and they receive partnership funding through the Sunshine Coast Council's Heritage Levy. Most of the community museums have low visitation numbers. Collections and displays are not coordinated between the various community museums and there is duplication in the types of exhibits found in the community museums. This duplication or lack of difference may contribute to low visitor numbers. The community museums require ongoing support and assistance to communicate Sunshine Coast Heritage (Sunshine Coast Heritage Plan Outcome 1, 3 & 4).

The community museums typically have permanent displays and have a high proportion of their collection on display. This study did not investigate how long objects were left on display although it is suspected that there is little cycling of collections through displays in order to provide periods of rest and conservation and new experiences for visitors.

The community museums generally occupy timber framed and timber lined buildings, they do not have climate controlled exhibition or storage facilities and they have minimal or in some cases no fire resistant storage. There is a need for secure climate controlled storage to conserve and protect the Sunshine Coast's heritage collections. A common collections management system will assist with storage and display management. There is a need for ongoing support of the community museums to develop their conservation and management strategies and processes including a need for appropriate storage facilities (Sunshine Coast Heritage Plan Outcome 1, 2 & 3).

The Sunshine Coast Council has art

and heritage collections, environment education centres and Heritage Library collections. The heritage collection of 7000 items, many of them being located at the Council owned Bankfoot House (6230 items). Council heritage collections are also located at the Sunshine Coast Libraries, Heritage Library, works depots, administration buildings, and on loan to various organisations including Nambour Museum and University of the Sunshine Coast. The Heritage Library has an extensive archival collection that includes photographs, manuscripts, diaries and documents. The majority of the art collection is displayed across council assets and facilities and some items are stored in the Caloundra council administration building.

Council has a corporate record archive store at Bli Bli but these records are not considered a part of the current study due to the corporate records retention/ disposal policies and arrangements with Queensland State Archives. There is a need to provide safe storage of Council's art and heritage collections (Sunshine Coast Heritage Plan Outcome 1, 2 & 3).

There are privately owned and commercially operated museums/ collections on the Sunshine Coast such as Kev Franzl's Movie Museum (Kenilworth), The Spirit of Cobb and Co (Glass House Mountains) and Triballink (Mapleton). There may be unknown private collections of Aboriginal, Torres Strait Island and South Sea Islander items. This study is concerned with the Sunshine Coast Community Museums and the Sunshine Coast Council's collection. The private collections/ museums are not considered part of this study.

While the community museums currently have low visitation numbers there is evidence that curated and themed exhibitions of Sunshine Coast Heritage can attract significant visitor numbers. In 2017, SCC held an exhibition at the Sunshine Coast University entitled *From the Mountains to the Sea: Sunshine Coast Stories*, which included objects borrowed from a range of the community museums. The exhibition had 2600 visitors in 6 weeks. More than most museums in the region have in a year.



## Introduction

The success of this exhibition, as evidenced by visitor numbers, illustrated the potential that exists to create strong relationships between outlying community museums and a central facility that enables the coordination of the sharing of heritage knowledge, the communication of heritage and the support of community museums (Sunshine Coast Heritage Plan Outcome 1, 3 & 4). SCC is seeking to explore greater engagement with community museums and their participation in a centralised facility.

The Sunshine Coast Heritage Plan has identified the potential for growth in cultural tourism on the Sunshine Coast. The plan identifies the "lack of a coordinated identity or message promoting local heritage" as inhibiting the ability to increase cultural tourism demand. There is a strong need for a cultural facility that both celebrates Sunshine Coast's heritage and, through partnerships, promotes cultural tourism opportunities. (SCC 2015:23, 62.)

Acknowledging and celebrating the region's heritage through its diverse landscape, culture, history, stories, significant places and objects needs to be coordinated in a way that promotes and encourages interaction, interpretation and activity between residents, as well as visitors (SCC 2015: 5).

SCC wishes to explore the development of a centralised Interpretive Centre and Collection Store that supports the community museums, displays permanent exhibitions, visiting exhibitions and provides interpretive content relative to the Sunshine Coast. The Interpretive Centre is inclusive of arts and heritage collections and activities. SCC does not believe its current heritage collection is sufficient to develop a museum around it alone. Instead the Council sees an opportunity to create a museum through collaboration with community museums and their collections. The Council has recognised that Jinibara and Kabi Kabi traditional owners and custodians seek to create Keeping Places on country.

The Sunshine Coast is undergoing

a period of major growth with major residential developments underway, the new Sunshine Coast University Hospital recently opened, the Maroochydhore International Airport due to be opened in 2020 and the new Maroochydhore CBD development which will include entertainment/conference space and council administration.

Two major rail infrastructure projects will influence population growth on the Sunshine Coast. These are the Sunshine Coast Light Rail from Maroochydhore to Caloundra/Beerwah and the heavy rail upgrade. This infrastructure will improve transport connections and options for Sunshine Coast residents and visitors. (SCC 2019)

The Sunshine Coast Heritage Plan recognises the need to maintain heritage values amongst this change (SCC 2015: 5, 18).

The Sunshine Coast is a region undergoing rapid change and growth. Consideration of how council will conserve and integrate our heritage into our evolving region needs to occur. (SCC 2015: 18.)

Council has proposed that a Regional Interpretive Centre will strengthen community identity and increase the demand for heritage through:

- Increased visibility of heritage through programming and activation such as cultural activities, creative expression, exhibitions and events.
- Knowledge sharing, education partnerships and community development.
- Development of a strong cultural heritage tourism offering.
- Programming of exhibitions, events and arts and heritage activities.

Council has proposed that a Regional Collection Store will provide:

- Sufficient storage space to house council-owned and identified non-council owned heritage collections and the Sunshine Coast Art Collection.
- Best practice conservation management of collections.

- The capacity to manage transfers of moveable heritage and limited archival material.
- Options for Indigenous Keeping Places within the region.

The aim of the Interpretive Centre and Collections Store Feasibility Study is to determine the preferred location, size, resourcing and future expansion requirements for the facilities.

The report authors understand that a number of other projects are currently underway for Sunshine Coast Council, that may have an impact on the recommendations of this report. These include the Regional Arts Infrastructure Framework, Libraries Network Plan, and Caloundra Masterplan (including Caloundra Regional Art Gallery) projects. While this study focussed on location and co-location options for the Interpretive Centre and Collections Store, it did not consider other possible options and opportunities for collocation e.g. with a library, gallery, or other council community or cultural facility. It is recommended that this report may need to be reviewed after the completion of the other projects.

The report commences with an overview of the existing community museum facilities with further detail on the community museums contained in Appendix A. This section concludes with a summary of the need for an interpretive centre and collection store. A selection of regional museums are then analysed to provide suitable comparisons to inform the project, this includes consideration of Aboriginal Keeping Places. This analysis informs an overview of the needs of the interpretive centre followed by the needs of the collection store, which includes an area analysis for both functions.

An overview of population growth and visitor numbers on the Sunshine Coast is considered.

A Multi Criteria Assessment is used to evaluate scenarios and identify the preferred option for the interpretive centre and collections store. The feasibility of the preferred option is then considered in terms of development and operational costs.

# Existing Facilities

There are four types of museums/ collections on the Sunshine Coast:

1. Community Museums
2. Sunshine Coast Council collections
3. Private museums/collections
4. First Nation collections

## 1 Community Museums

The Sunshine Coast Museums and Heritage Places are mostly located within the inland landscape zones of coastal plain, foothills of the Blackall Range and the hinterland. The museums are spread across the Sunshine Coast Council local government area with the most southerly and most northerly museums around 60km apart by road and the most westerly and most easterly museums around 70km apart by road. The museums are listed below in order of north to south locations and their landscape zone. A reference number for each museum provides their location on the map opposite.

Map Reference	Museum	Location	Landscape zone
16	Discover Eumundi	Eumundi	Coastal plain/ foothills
25	Yandina Historic House	Yandina	Coastal plain/ foothills
18	Kenilworth Historical Museum	Kenilworth	Coastal plain/ foothills
22	Nambour & District Museum	Nambour	Foothills
21	Maroochy RSL Military Museum	Maroochy	Coast
13	Buderim Pioneer Cottage	Buderim	Coastal plain
17	Fairview	Maleny	Hinterland
20	Maleny Pioneer Village	Maleny	Hinterland
14	Caloundra Lighthouses	Caloundra	Coast
15	Caloundra RSL Military Display	Caloundra	Coast
23	Queensland Air Museum	Caloundra	Coast
19	Landsborough Museum	Landsborough	Coastal plain
12	Bankfoot House Heritage Precinct & Mary Grigor Centre	Glass House Mountains	Coastal plain/ Foothills

(SCC 2016:5)



## Existing Facilities

### Community Museums & Collections Summary

A selection of community facilities were visited to gain an introduction to their current functional spaces and operations and to gain an understanding of their interest in an association with a centralised, or common facility.

Seven of the thirteen publicly accessible heritage organisations were visited: Discover Eumundi, Kenilworth Historic Museum, Nambour & District Museum, Buderim Pioneer Cottage, Queensland Air Museum, Landsborough Museum and Bankfoot House. As an indication of the size of the collections held by the Community Museums, significance assessments for Eumundi, Nambour, Landsborough and Buderim Pioneer Cottage indicate in the order of 20 000 items held by just four of the Community Museums. In addition Triballink at Mapleton was visited, the Sunshine Coast Council's Art Gallery Storage facility and the Sunshine Coast Council's Corporate Archive at Bli Bli. These were brief and informal visits rather than detailed audits of the existing facilities.

Some heritage organisations were not visited as they were known to have very small collections including Caloundra Lighthouses, Fairview, Yandina Historic House and Maleny Pioneer Village. Caloundra RSL Military Display and Maroochy RSL Military Museum were not visited as they have quite focussed collections.

Written responses were received from three other heritage organisations including Bli Bli on Maroochy Historical Society, Buderim Palmwoods Heritage Tramway, and Descendants of the Australian South Sea Islanders.

In addition to the visits Sunshine Coast Council sent an email survey to each of the museums. An overview of the visits and survey are provided in Appendix 1.

#### Independence

Many of the community museums expressed a desire to maintain their independence and ownership of their collections. To encourage community museums to collaborate with an interpretive centre and collection store

they will need assurance of the ongoing ownership of their collections and of their independence. This assurance could be dealt with through a Memorandum of Understanding between the community museum's and the Council.

#### Museum Specialisation

As the community museums have developed individually many of them have very similar collections on display. For example displays of timber getting collections are common to the museums. If the community museums operated as a coordinated network it would be possible for each of the museums to develop a unique experience for visitors. Distinctive museum experiences will encourage visitors to travel through the region experiencing a number of the museums if not each of them. Encouraging movement through the region provides an opportunity for visitors to enjoy the Sunshine Coast's distinctive landscape and it may generate economic and cultural benefits across the region. This approach is consistent with the Sunshine Coast Cultural Heritage Marketing Plan 2018-20 that aims to identify and communicate unique and engaging cultural heritage selling points. In a coordinated approach each museum may contribute to the heritage story around a common theme or it might be decided that one museum should specialise in a specific heritage story.

Thematic studies should be undertaken to explore a greater diversity of themes/narratives beyond the timber theme common to many of the museum displays.

#### Collaboration

To achieve this each community museum would need to determine what their strength or specialisation is and to negotiate the focus of their display with other museums. In many instances this process would lead to a fine tuning of current displays. The council operated interpretive centre would play a critical role in encouraging the collaboration required from all museums to generate and coordinate a unique Sunshine Coast museum experience.

The National Standards for Australian Museums and Galleries outlines

principles that can assist with this process. Principle B2 is that: "The museum presents its most significant collection item, stories and themes through engaging exhibitions and programs." (NST 2016: 43-49.)

#### Exhibition Spaces

A number of community museums have gallery spaces that are filled with collections on display. Many of the museums have a high proportion of their collections on display, some of them have most of their collections on display. The visitor experience could be significantly enhanced by reducing the number of items on display and by developing a theme/narrative that informs the display.

The high proportion of items on display may have implications for the long term conservation of the collections. The community museums should consider reducing the items on display in order to rest items from the collection enhance their conservation and encourage repeat visitation with new exhibitions. This process will require the museums to have an exhibition policy in place. Should the museums declutter and redesign their exhibitions they will immediately generate an increased demand for storage. In many cases the availability of storage will enable or inhibit a reconsideration of displays.

#### Storage Areas

Most of the community museums do not have access to secure, climate controlled storage or specific types of climate controlled storage. The lack of climate controlled storage means that collections are subject to variations in temperature and humidity. As many of the community museums are naturally ventilated the collections are at greater risk of infestation by pests. The community museums have limited storage areas that are congested. This congestion is evidenced by museums making use of any extra space they can find for storage including within display furniture.

The community museums lack dedicated conservation space and fumigation areas. All of the community buildings are located in old timber framed buildings and have limited fire resistant storage.

## Existing Facilities

There appears to be duplication of items within some of the collections and the site visits suggested there may be items that are not yet accessioned or indeed may not be of value to the museum's collection. The status of the collection policies of the community museums may need to be reviewed in order to inform what items are maintained in localised storage and what items may move to centralised storage.

There are large objects held in collections such as train engines and wagons that may be located at a central collections store. An assessment would need to be made whether these need to be stored in conditioned environments.

The National Standards for Australian Museums and Galleries outlines principles that can assist community museums to manage storage and preservation of their collections. Principle C2 is that: "The museum preserves its significant collections for future generations" (NST 2016: 63). The following standards fall under this principle (NST 2016: 62-71):

- The museum makes decisions on preventative conservation based on current conservation advice and practices.
- The museum actively strives to create and maintain an appropriate and stable environment for its collection.
- The museum's display, storage and handling methods minimise risks to its collection.
- The museum makes decisions about conservation treatments based on current conservation advice and practices.
- The museum has identified, and is able to respond to, all potential threats to its collection.

### Regional Interpretive Centre and Collection Storage

There are a number of community museums that said they would participate in an interpretive centre and would make use of a central store. However many of these groups wish to maintain a degree of independence and ownership of their collections. While museums were assured of their ongoing ownership and independence, it seems that further work will be required to facilitate a greater understanding of

the benefits to individual community museums.

Some museums suggested they would make limited use of the central facilities, however even in such instances people saw the value in access to specialist storage facilities that they do not have such as dedicated storage conditions for photographic materials.

The discussions with the community museums identified the need for the development of policies and procedures that clearly recognise ownership of collections, processes for retrieving stored items, processes for viewing stored items (by the collection owners, researchers or Council staff), and processes for the borrowing of stored items.

### Collections Management

Most of the community museums require the development of a Collections Management System (CMS) and digital catalogue. There is an important opportunity to utilise a common CMS throughout the Sunshine Coast museum network. A CMS that is easily accessed by all museum staff will assist with the operations of the museum including making assessments of items on display and those in storage. A collaborative approach is needed to undertake a regional CMS which would aid in succession planning for museums, for example some museums have management systems that can only be fully utilised by one individual.

### Succession planning

All of the community museums rely on volunteers to manage and operate them. A significant and common issue is the ability of the museums to maintain a dedicated volunteer team and to establish succession planning for the volunteers. While some of the museums may not have yet encountered this issue there are museums that are reliant on key personnel (volunteers with key knowledge or skills) without whom operations would be compromised.

While Council does not have a full age profile of the community museum volunteers, it estimates the majority (85%) of the sector is above retirement age (65+), with a smaller group (10%) of early retirees (50-65 years), and a

small group (5%) of student volunteers (20-35 years).

The community museums are reliant on ongoing council support to build and maintain the capacity of their organisations. A central store and interpretive centre could play an important role in attracting, supporting and maintaining the volunteer network that the community museums rely on. Furthermore it may provide an opportunity to develop a volunteer group that can "float" between a Central Store and Interpretive Centre and Community Museums. Without such ongoing support from council there is a risk of community museums not being able to open to the public or having to close down operations.

There is also an opportunity to attract student volunteers wanting to gain experience in the heritage/museum sector. Developing a close partnership with the University of the Sunshine Coast, in particular history students and the Interpretive Centre is highly recommended.

### Heritage journeys

The community museums have a range of opening days and times. If exhibitions were able to be coordinated across the community museum network it would also be beneficial to consider if, or how, the opening times of the community museums could be coordinated. For example could opening times be coordinated so that it was possible to visit Eumundi, Yandina, Kenilworth and Nambour in a day or over two days. Coordination of opening times may assist with drawing visitors to the region for longer periods. A coordinated approach offers the opportunity to consider how to promote cultural heritage tourism on the Sunshine Coast through heritage journeys or circuits. There is an opportunity to map day trips, weekend journeys and extended heritage journeys. Such an approach is consistent with the Sunshine Coast Heritage Plan which seeks to "effectively package and promote the region's heritage" and to "identify, communicate and celebrate cultural heritage tourism opportunities" (SCC 2015: 32, 33).

## Existing Facilities

The following table provides an overview of the community museum in terms of volunteers, visitors opening hours & days of opening.

Community Museum	Location	Current Members	Volunteers	Beneficiaries (visitors)	Average hours of operation (weekly)	Opening Days						
						M	T	W	T	F	S	S
Discover Eumundi	Eumundi	50	20	4028	35							
Yandina Historic House	Yandina	20	100	11000	42							
Kenilworth Historical Museum	Kenilworth	57	10	1000	20							
Nambour & District Museum	Nambour	70	25	3000	20							
Maroochy RSL Military Museum	Maroochy											
Buderim Pioneer Cottage	Buderim	133	40	3000	30							
Fairview	Maleny	76	25	600	15							
Maleny Pioneer Village	Maleny	153	50	380	20							
Caloundra Lighthouses	Caloundra	21	13	2600	7							
Caloundra RSL Military Display	Caloundra											
Queensland Air Museum	Caloundra	413	90	24000	44							
Landsborough Museum	Landsborough	23	15	2100	35							
Bankfoot House Heritage Precinct and Mary Grigor Centre	Glass House Mountains	80	16 (1 professional staff member)	2800	30							

### Council's role

As a service provider and advisor for the heritage sector, council has a significant role to preserve, promote and advocate heritage on the Sunshine Coast. While council has its own museum collection in the form of Bankfoot House, Rainforest Discovery Centre at Mary Cairncross, Heritage Library, Art Collection and numerous individual historic items of significance, council recognises the value and contribution regional museum collections play in understanding the region's development over time. Since SCC has increased its involvement with Bankfoot House and improved the exhibitions the visitor numbers have significantly increased.

## Existing Facilities

### 2 Sunshine Coast Council Collections

The Sunshine Coast Council has the following collections:

- a. Heritage Collection
- b. Environmental Collection
- c. Art Collection
- d. Heritage Library Archival Collection
- e. Bli Bli Archive

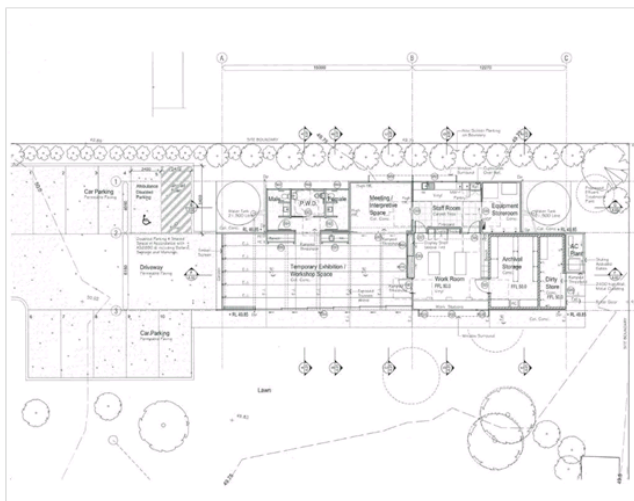
#### a. Heritage Collection

Bankfoot House & Mary Grigor Centre

Location: Bankfoot House Heritage Precinct is a State Heritage listed property at 1998 Old Gympie Road, Glass House Mountains. The property has views to the volcanic plugs of the Glass House Mountains including Tibrogargan (Timeline Heritage 2017).

Gallery Spaces: The property contains a number of buildings (including Bankfoot House itself) and outbuildings that form the heritage experience for visitors. The Mary Grigor Centre on the property has display cabinets and provides space suitable for temporary exhibitions, it also has a conservation work area and store room.

Storage: The Mary Grigor store room is a secure, climatically controlled room with steel shelving holding archive boxes and sleeves. Adjacent to the store room is a collections work area for staff and volunteers. Collection: A Significance Assessment of this collection was produced in 2017. The collection is diverse and includes

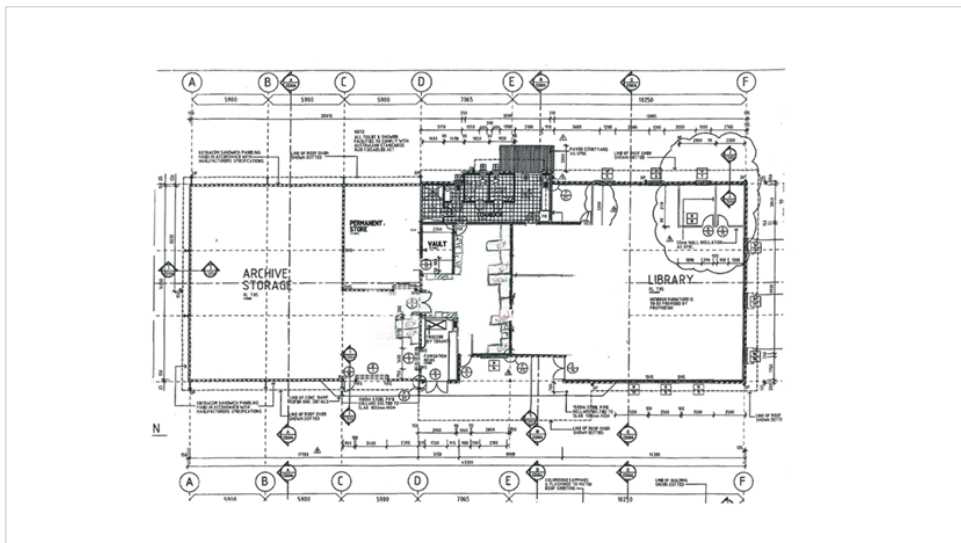


Mary Grigor Centre

## Existing Facilities



Images of BiiBii Archive



BiiBii Archive Floor Plan



## Existing Facilities

Collection: A Significance Assessment of this collection was produced in 2017. The collection is diverse and includes buildings, tools, domestic items, documents and its associated with the landscape, communication routes and Indigenous connections (TH 2017:11). The Bankfoot House collection is considered to be unique and highly significant. The collection of 6230 items forms the majority of Sunshine Coast Councils heritage collection of 7000 items. Key collection attributes are vernacular, diverse, authentic and intangible. A unique quality of the collection is that it represents the items of three generations of a family at one location. This collection is described as having extreme provenance with items still present in the same location for over 100 years (TH 2017: 10, 11, 36, 37.)

### *Cultural Heritage Collection*

Location: The heritage collection artefacts and archival material are housed at various sites:

- Council administration buildings
- Council depots
- On display in museum boxes at libraries and council customer contact centres
- On loan to organisations and community groups
- Gubbi Gubbi canoe at University of the Sunshine Coast
- Flag, desk and locomotives at Nambour Museum
- Silky oak table and chairs at Sunshine Coast Antique Car Club for use in their boardroom at the Nambour Show Grounds

Gallery Spaces: The Cultural Heritage Collection has no dedicated gallery space. A percentage of the collection is on display to the public through collaboration with council departments such as library and customer contact centres, and with external organisations such as University of the Sunshine Coast and Nambour Museum.

Storage: There is no dedicated storage facility to house the collection. The collection is housed in various conditions from locked outdoor enclosure at the Caloundra depot, to filing cabinets and compactus in air-conditioned store rooms.

Collection: The collection is diverse and consists of the Shay locomotive; the Petrie locomotive; SS Dicky wreck pieces (85) and replica bells (2); Gubbi Gubbi canoe and didactic panels; Space shuttle discovery flag; Millie King Collection (49 items); Ma & Pa Bendall Collection; Shire engineers desk; painting of Felicity Cottage; silky oak table and 14 chairs; and Jinibara clapping sticks.

The Shay locomotive is one of the most significant objects in council's heritage collection. Maroochy Shire Council purchased the tramline and the Dulong loco in 1914. A second Shay locomotive, named Mapleton, was purchased in 1914. The Shay locomotive is an amalgam of parts of the two former locomotives, and is currently located at the Nambour Museum.

### **b. Environmental Collection**

The Sunshine Coast Council operates the Mary Cairncross Reserve and Rainforest Discovery Centre. The reserve consists of 55 hectares of remnant subtropical rainforest. The Rainforest Discovery Centre uses contemporary interpretive displays to communicate information about the rainforest environment. The Discovery Centre enjoys expansive views of the Glass House Mountains. (<https://www.mary-cairncross.com.au>). A new Sunshine Coast Interpretive centre would complement Mary Cairncross and the centres could promote one another.

### **c. Art Collection**

Location: Dispersed across council facilities and depots.

Gallery Spaces: The collection can be viewed by the public in Caloundra Regional Gallery, council buildings, offices, meeting spaces, foyers, and libraries.

Storage: A concrete storeroom beside the Gallery and an additional shared storage space in the Caloundra Administration building houses the collection. These rooms are not climate controlled and contain minimal shelving.

Collection: The Sunshine Coast Art Collection is identified as a growing collection of artworks. There are now over 350 works held in the Collection including paintings, photography, works on paper, prints, sculpture, ceramics and textiles. Formed in 2008 following the amalgamation of the diverse art collections of the former Caloundra City and Maroochy Shire Councils, the genesis of the Collection can be traced to the late 1960s. The Sunshine Coast Art Prize has been the mainstay of Collection development for the past 12 years. Recent additions to the Collection including gifts and donations through the Australian Government's Cultural Gifts Program have added nationally significant works to the Collection.

### **d. Heritage Library Archival Collection**

Location: Top floor of Nambour Library, Corner of Currie and Bury Streets, Nambour

Gallery Spaces: Part of the collection is available for the public to view in the library and some items are also available for loan. A small collection is available at each library branch across the region.

Storage: A substantial amount of the collection including glass negatives and redundant technology such as VHS and cassette tapes are uncatalogued and held in an unsuitable environment. Mould, dust and pests as well as lack of archival storage and climate control is causing the collection to deteriorate.

## Existing Facilities

Collection: The Heritage Library Collection includes:

- Picture Sunshine Coast – a collection of over 10,000 historical photographs.
- Resources across the Sunshine Coast including books, maps, brochures and newspaper clippings. This includes the Local Studies Collection of 2975 items catalogued and accessible via library catalogue. Other collections identified in the Significance Assessment Collections Report April 2018 by Desley Armstrong are Bill Robinson, Fred Fink, Fay Miller and Sunny Brae Collections.
- Nambour Chronicle – the main newspaper for the Sunshine Coast from 1903-1983.
- Oral Histories – truly engaging stories of life in the past.
- History by locality – local histories, place names and historical bibliography.

### e. Sunshine Coast Council – Bli Bli Archive

Due to the nature of this collection – as a contemporary corporate collection, with associated policies regarding retention and disposal of these records, existing arrangements with off-site storage and Queensland State Archives, and digitisation of material – it is not considered appropriate to include in the proposed heritage facility.

While the contents of the Bli Bli Archive are not considered part of this project the facility was reviewed.

Council has a corporate archive store located close to the Bruce Highway at Bli Bli. The site is adjacent to a waste management plant, quarry and Petrie Creek. Drainage channels/ tributaries run past the back of the facility and then flow on to Petrie Creek. Further detailed analysis of overland flows & flooding would need to be undertaken should this site be considered for reuse. Staff reported issues with dust ingress to the facility. The dust could be a product of the surrounding land use and roadway.

The steel framed building has insulated sandwich panel walls which are assumed to provide good thermal insulation. Poorly sealed doors open directly into the storage area.

The archive has a fumigation room that is not currently used for this purpose. The fumigation room opens directly onto the archive storage. The archive storage consists of steel racking with timber shelves. There are three floors of racking connected by access stairs and a goods lift.

A "vault" in the centre of the building is assumed to be fire rated but this would need confirmation. The eastern end of the building is single storey and is occupied by the Sunshine Coast Libraries.

While this site may have functioned adequately as a corporate archival store its surrounding environment is not conducive to a museum store, ie dust ingress and the risk of overland flow. Given the site constraints there is limited opportunity for future expansion or the development of complimentary facilities and activities.

The building was constructed in 1997 and given its age a thorough audit of the building's condition would be required prior to consideration for repurposing.

## 3 Private Museums/ Collections

There are privately owned and commercially operated museums/collections on the Sunshine Coast such as Kev Franzi's Movie Museum (Kenilworth), The Spirit of Cobb and Co (Glass House Mountains) and Triballink (Mapleton). This study is concerned with the Sunshine Coast Community Museums and the Sunshine Coast Council's collection. The private collections/museums are not considered part of this study.

## 4 First Nation Collections

Sunshine Coast Council has discussed this project with Jinibara and Kabi Kabi people. The Sunshine Coast Heritage Plan (2015:13) notes a key opportunity and challenge for council is to formalise "agreements and protocols between council and the region's traditional owners, the Jinibara and Kabi Kabi peoples, on how and when to engage on cultural heritage matters." Ongoing communications and consultation with the Traditional Owners and the broader First Nations community of the Sunshine Coast is required to develop the strategy for the Interpretive Centre and Collection Store.

There are private collections of First Nations heritage such as collections held by Triballink (Mapleton). The owners of these collections may benefit from conservation and storage assistance.

There are also First Nations collections on display in a number of the community museums. An important consideration is how the Traditional Owners respond to such displays and how such collections may be handled across a network of community museums.

# Museum Precedents

This report provides high level background information on six cultural facilities which have been identified as useful case studies to inform the Interpretive Centre and Collection Store Feasibility Study for the Sunshine Coast Council:

1. Tweed Regional Museum
2. Orange Regional Museum
3. Geelong National Wool Museum
4. Western Australia Maritime Museum (in Fremantle)
5. Caboolture Regional Art Gallery
6. Cobb & Co. Museum

These six facilities were selected as case studies as they are located in population centres of roughly a similar size to the Sunshine Coast and situated in regions 1 to 3 hours away from a state capital. The case studies also represent a variety of operating models which may be appropriate for the Sunshine Coast interpretive centre. This includes the amalgamation of facilities, hub and spoke model, co-location of facilities and the inclusion of Aboriginal Keeping Places. Additionally, all the selected case studies are managed by Local or State Governments.

The research focuses on a variety of aspects for each facility, such as the location, space, size, staff / volunteer numbers,

visitor numbers and demographics, operating and marketing budgets, operations, engagement and admission policies. The information has been collected based on desktop research and where possible, primary research conducted during short phone calls with the facilities. At the time of writing, some information was not available for each case study, and where this is the case, it has been noted in the text.

## Methodology

This section sets out the methodology used to obtain the information collected for the case studies. Case studies were selected on the basis of having arts and culture venues which operate outside of capital cities and in consultation with the Sunshine Coast Council project team. Once venues were chosen, the team proceeded to conduct a desktop review for each attraction, using museum websites, articles and annual reports as information sources. Once all public information was gathered, further details were obtained by contacting members of staff at the selected museums via telephone and email. An action summary is provided below giving an indication of the type of communication and the result of the action.

Museum	Type of Communication	Name of Contact	Result of Contact
Tweed Regional Museum	1. Telephone 2. Email	Telephone: Judy Kean Email: Judy.Kean	Email with detailed responses obtained.
Orange Regional Museum	1. Telephone 2. Email	Telephone: Alison Russel Email: Alison.Russel	Email with detailed responses.
National Wool Museum	1. Telephone 2. Email	Telephone: Debbie Coghlan	Awaiting email response.
Western Australia Maritime Museum	1. Telephone 2. Email	Telephone: Heather Email: Heather	Information received over phone call. Awaiting further details via email.
Caboolture Regional Art Gallery	1. Telephone	N/A	Discussion planned for 14th January 2018. Discussion found that information requested was confidential and so was not shared.
Cobb+Co Museum	1. Telephone	Telephone: Josie McFadyen Email: Steve.Cooper	Some information given around visitation numbers and exhibits. However, a lot was considered confidential and would not be able to share with us

## Museum Precedents

### Summary of Case Studies

The selected case studies provide 3 operational models for consideration:

1. Amalgamation model
2. Hub and spoke model
3. Free standing model.

An amalgamation model is where a number of museums amalgamate their operations into one operation. The hub and spoke model is where a central facility provides support to a network of outlying facilities. A free standing model is a museum whose operations are not directly associated with a network of community museums.

Table 1 summarises key information from each of the case studies.

Case Study	Operational Model type	Location and travel time to nearest state capital	Region population	Dimensions of Museum	Staff numbers* (not FTEs)	Volunteer numbers	Annual visitation numbers	Admission fee
Tweed Regional Museum	Amalgamation	South Murwillumbah (2hr 15 mins) Uki (2hrs 30 mins) Tweed Heads (2hrs)	615,000 (Tweed region)	590m <sup>2</sup>	5 (+V)	2	7,775	Free
Orange Regional Museum	Hub and Spoke model	Orange (3hrs 30 mins)	40,000 (Orange)	1,500m <sup>2</sup>	17	20	345,099	Free
Geelong National Wool Museum	Free standing model	Geelong (1hr 30 mins)	200,000 (Geelong)	1800m <sup>2</sup> (approx)	17	80	108,444	Adults \$10 Concession: \$8 Children: \$6 Family: \$30
WA Maritime Museum	Freestanding Model	Fremantle (30 mins)	10,000 (Fremantle)	7,000m <sup>2</sup>	30	Unknown	115,530	Adults: \$15 Concessions: \$7.50 Children (between 5-15 years): Free Family: \$30
Caboorture Regional Art Gallery	Freestanding Model	Caboorture (1hr 10 mins)	65,000 (Caboorture)	650m <sup>2</sup>	3	10	17,500	Free
Cobb+Co Museum	Free standing model	Toowoomba (1 hr 34 mins)	118,310 (Toowoomba)	1,563 m <sup>2</sup>	30	60	134,000	Adults: \$12.50 Concession: \$10 Children (3-15 years): \$6.50

\*Staff numbers are aggregate and may include full time and part time staff but exclude volunteers.

## Museum Precedents

### Tweed Regional Museum

The Tweed Regional Museum is a Tweed Shire Council community facility, established in 2004, by the signing of a Memorandum of Understanding between Tweed Shire Council and the Murwillumbah, Tweed Heads, Uki, and South Arm Historical Societies.

The Tweed Regional Museum was selected as a case study because it has been formed by an amalgamation of three independent museums. It is now one regional museum that operates across three branches and in association with the respective three Historical Societies. Through the amalgamation, Tweed Shire Council gained ownership and control of the respective collections of the historical societies. However the Historical Societies continue to operate and maintain access to these collections. The three locations connect the Tweed Shire from the coast to the mountains, providing a journey into the history, people and places of the Tweed Valley.

#### Location

The Tweed Regional Museum is one Regional Museum that operates across three branches – Murwillumbah, Tweed Heads and Uki. The locations of these branches are shown in Figure 1. Additionally, the separate Tweed Regional Gallery and Margaret Olley Art Centre is located in South Murwillumbah.

approximately 3km south of the Murwillumbah branch. The addresses of each of the branches are as follows:

- (i) Murwillumbah – 2 Queensland Road, Murwillumbah, NSW, 2484
- (ii) Tweed Heads – 230 Kennedy Dr, Tweed Heads West, NSW, 2485
- (iii) Uki – 1462 Kyogle Road, Uki, NSW, 2484

There is also a combined storage facility for the museum. The facility is located in an industrial estate in South Murwillumbah, approximately 5km south of the Murwillumbah branch.

The Tweed Regional Museum prepared a Collection and Relocation Project Manual for the relocation of items from Murwillumbah to the central store. The document covers (1) Assessment and documentation, (2) Preparation and Packing, (3) Transport, (4) Storage and Documentation. This document could inform future movement of collections to a central store on the Sunshine Coast.

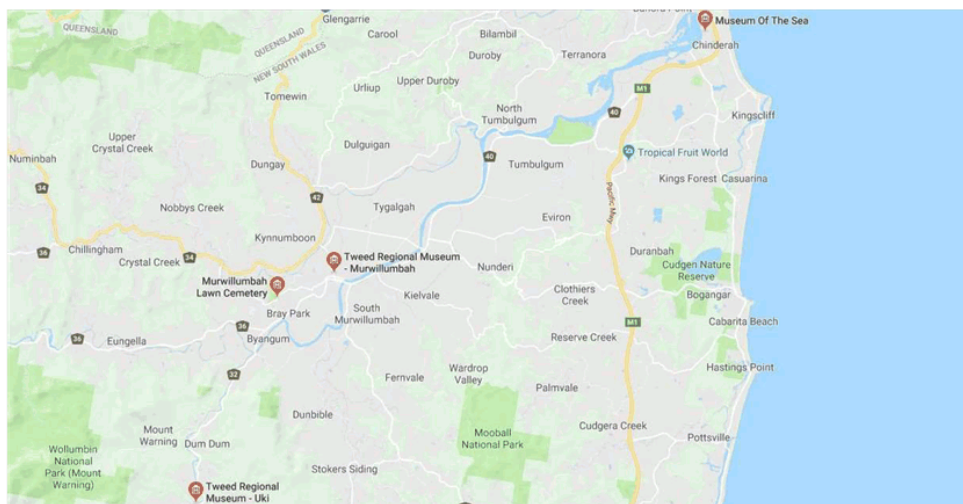


Figure 1 Tweed Regional museum location.

## Museum Precedents

### (i) Murwillumbah

The Murwillumbah branch is a heritage listed building, originally constructed in 1915. It has since been renovated however the existing rooms were retained, including a small front entrance with a reception. In 2012, an extension to the east of the original building was constructed. It includes a large exhibition space and a mezzanine floor. The majority of exhibitions are located in the new building.



The museum was contacted as part of this assessment and a floor plan of the Murwillumbah branch was supplied, as shown in the Figure 2.

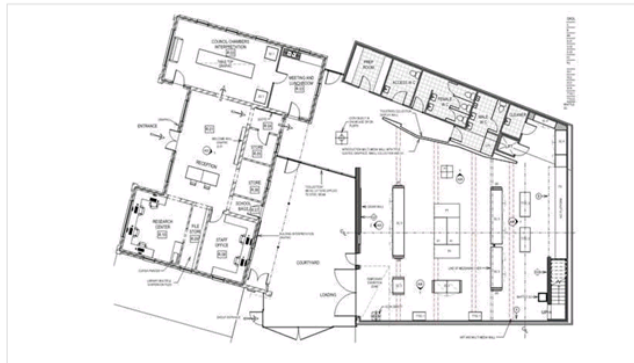


Figure 2 Floor plans of the Murwillumbah branch.

## Museum Precedents

### (ii) Tweed Heads

An aerial image of the Tweed Heads branch is shown in the Figure 3. Based on various photographs of the museum, it is understood that the large building with the red roof is the location site of the Tweed Heads branch. There is also a smaller building with a white roof located on the site, however the use of this building is currently unknown. The museum was contacted as part of this case study assessment, however unfortunately a floor plan of the Tweed Heads branch was not available.



Figure 3 Aerial view of the Tweed Heads Branch.

### (iii) Uki

An aerial image of the Uki branch is shown in the Figure 4. The museum appears to be a small rectangular building, with one display room with resources and research. It does not contain any museum displays. The museum was contacted as part of this case study assessment, however unfortunately a floor plan of the Uki branch was not available.

## Museum Precedents



Figure 4 Aerial image of the Uki branch.

The collection store was built in 2012, and the space is split into thirds – one third each for Tweed Shire Museum collection storage, Tweed Shire Council record storage and to a private lease. The purpose designed facility provides best practice storage serving the needs of the whole Shire. Office facilities on site allow ready access to the collection for research and collection management purposes and limited public access.

A floor plan of the collection store is shown below. The collection store is in storage unit 3 on the plan.

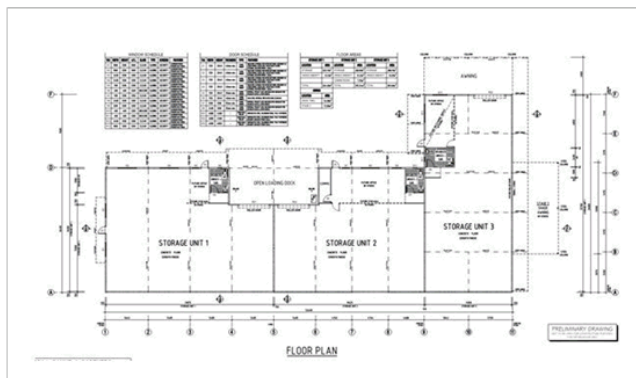


Figure 5 Floor plan of the collector's storage facility.



## Museum Precedents

### Size

Floor plans of the Murwillumbah buildings indicate an approximate floor area of 175m<sup>2</sup> in the original building and 330m<sup>2</sup> in the new extension. When including the outdoor courtyard between the two structures, this equates to a total floor area of 590m<sup>2</sup>.

Measurements from Google Maps indicate an approximate floor area of the Tweed Heads branch of 350m<sup>2</sup> (35m x 10m), although it should be noted that views are obscured by trees.

Measurements from Google Maps indicate an approximate floor area of the Uki branch of 70m<sup>2</sup> (14m x 5m).  
 The floor plan of the collection store indicates an approximate floor area of 294m<sup>2</sup> (11.3m x 26m) for the collection storage unit alone, and 875m<sup>2</sup> for the entire building.

### Staff

There are currently three full-time staff who work Monday to Friday, and two part-time staff who work one day each on the weekend. These staff members move between the Murwillumbah and Tweed Heads branches as required. All staff are employed by Tweed Shire Council. By contrast, the Uki branch is staffed only by volunteers and operates during limited hours. The collection store is not staffed however staff members may travel there when necessary.

### Visitation

The Murwillumbah branch provided the following statistics regarding visitation numbers for the period of 2017 and 2018.

	Period	Murwillumbah branch	Public Programmes
2017	Q1 2017	2,137	354
	Q2 2017	1,596	134
	Q3 2017	2,535	642
	Q4 2017	1,507	215
	Total	7,775	1,345
2018	Q1 2018	1,593	2
	Q2 2018	1,976	338
	Total	3,569	340

## Museum Precedents

A breakdown was also provided of the demographics for the Centre and were given as follows.

The Tweed Regional Museum found that its museum visitors were overwhelmingly in the 55 or older age group with 67% of respondents at the Murwillumbah branch and 78% of respondents at the Tweed Heads branch were aged 55 or older, which is higher than the general NSW average for museum visitors of 52%.

A comparison of data from the Murwillumbah branch shows that this branch was attracting slightly more older visitors in 2017 than it was in 2016 (an increase of 6%), but it also has more than doubled the number of younger visitors in the 15–18 year age group (1.57% in 2017 compared to .61% in 2016).

The Tweed Regional Museum also found visitors are more likely to be female making up 61.36% at the Murwillumbah branch and 53.66% at the Tweed Heads branch. The percentage of female respondents at TRM Murwillumbah increased by 6.71 percentage points between 2016 and 2017 but this may be explained by the exhibition Tweed on Film, which included Muriel's wedding dress and may have appealed to females more than males. The NSW general average for Museum visitors is 62% female and so the Murwillumbah branch has shown consistency with this.

### Operations, activities and exhibitions

The museum offers a variety of activities to patrons, including guided museum tours, film screenings, heritage walks and monthly tours of the collection store.

At the Murwillumbah Branch, there are a large number of permanent exhibitions and changing exhibitions, however there are no travelling exhibitions. The major exhibitions change roughly every six months. All exhibitions are developed in house, most through consultation with community groups. An example of a recent collection is based around the "I'm A Celebrity, Get Me Out of Here" TV series, which was filmed nearby. The Museum also has a collectors cabinet which showcases collections belonging to the public. The Tweed Heads branch contains only permanent exhibitions. The Uki branch operates as a resource and research centre and does not contain any museum displays.

The museum uses a collection management system called Vernon. All objects, photos, journal articles, transcripts, research material are catalogued and digitised through the system. The collection is also publicly available on the internet.

The museum has 3 full-time staff who are the Museum Director, Curator Collections & Programs and the Program Support Officer. It does however require front of house volunteers with 16 volunteers per week as the minimum across 2 sites with 2 volunteers at the Murwillumbah branch.

The operations budget for the museum is across all four sites including the collection store for the 2018/19 financial year is \$551,852. This includes all salaries, utilities, building maintenance and program costs.

### Engagement

The museum undertakes constant engagement with community groups. Recent examples of this include the local historical society, Murwillumbah Show, where the show society was engaged, as well as the annual Tweed Valley Banana Festival.

## Museum Precedents

### Admission

Admission to all three museum branches is free. All tours, talks and activities are also free, unless advertised otherwise. However, a small number of Public Programmes have been fee based.

### Marketing

The museum produces a biannual programme brochure and exhibit specific material. The Museum has also embraced an increasing social media presence. However, overall there has been very minimal advertising and does not produce any tailored or targeted material through the Tweed Shire Council or the local tourism service providers. The museum has little to no marketing budget so figures on return on investment of marketing spend to visitor numbers can be ignored.

### Economic assessment

No economic assessment was available at the time of writing.

### Lessons Learnt

Some fundamental lessons learnt provided by the museum are:

- "Council invested in the storage, care and management of collections it OWNS – via a gift from the previous historical society owners who had assembled the collections. In return the budget above also supports all office and admin needs of 3 historical societies. Nonetheless, I don't think we could have progressed if Council didn't have ownership and control of the collections."
- "Therefore, if the collection store you propose is intended to house items owned by various organisations – a very tight document governing how this works, and the basis on which the collection store operates, the standards of care, and shared systems in relation to management (condition, location etc.) is essential – we still frequently have historical society volunteers who want to 'restore' items, 'get them running again', have fragile items permanently on display, and/or take them back if they're not permanently on display – all fine if you're OK with that – but requiring very clear policies and procedures if your intention is to provide 'museum quality' collection storage to some professional level."
- "Bringing collections previously housed and on display in multiple locations into one location, managed consistently has been a huge plus in terms of governance and efficiency. Having a collection store in a completely different location to the Museum branches has not been an issue. It's probably important to note though that because the Museum is part of Tweed Shire Council – we do have access to the workforce and equipment of Council to assist object movement when required."
- "Front of house volunteers specifically recruited, trained and managed, who are customer service focused, rather than research and activity focused (which Historical Society volunteers continue to be), has been essential to providing a facility that meets community and visitor expectations."

These lessons can be summarised as:

1. Important role of council in preserving heritage
2. The need to establish clear governance/ storage agreements
3. Central store brings benefits to governance & efficiency
4. Separate interpretive centre & collection store is not a problem if have access to council resources
5. There is a need for trained front of house volunteers

## Museum Precedents

### Orange – Orange Regional Museum

Orange Regional Museum, established in 1986, interprets the stories, cultures and places of the region, displaying artefacts that trigger memories, engage audiences and inspire new ways of thinking about history and cultures. A variety of temporary and permanent exhibitions on numerous themes are hosted at the museum, including settlement of the region, mining, the built environment, agriculture, migration and significant events and individuals from the local area.

The Orange Regional Museum was selected as a case study because it represents a hub and spoke model and demonstrates co-location of several civic and cultural facilities. The museum is a hub within the sector with relationships to community museums (10 museums). For example the museum ran a project to identify significant objects and distinctive stories in each museum, and to improve interpretation and museum planning. The hub and spoke model is one option under consideration for the Sunshine Coast Interpretive Centre. The museum and visitor centres have separate budgets as they operate under separate departments of Council.

#### Location

The Orange Regional Museum is located approximately 3.5 hours west of Sydney. The address of the museum is 151 Byng Street, Orange, NSW, 2800. The location relevant to Sydney is shown in Figure 6.

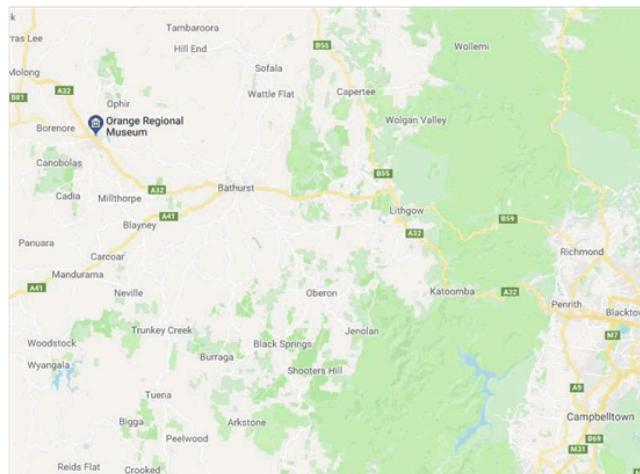


Figure 6 Map of Orange Regional museum relative to Sydney

The museum site itself is situated within a civic precinct in central Orange. The precinct includes a Civic Centre, Orange City Library and Orange City Regional Gallery, as shown in Figure 7.

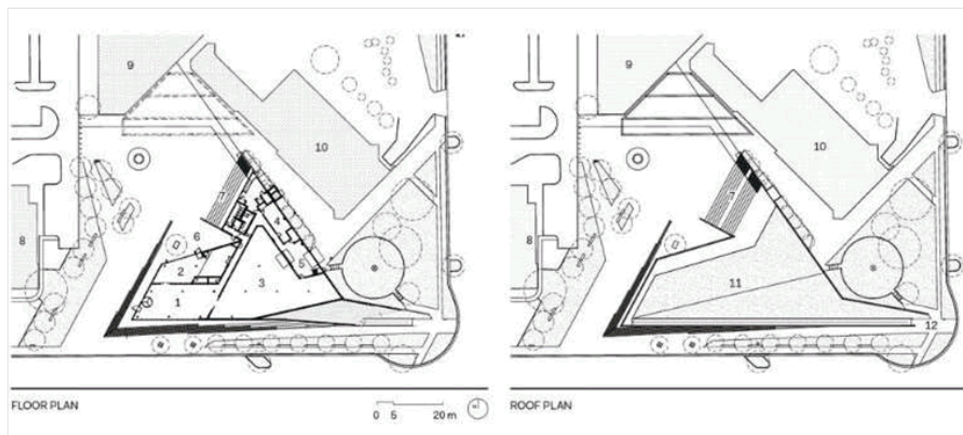
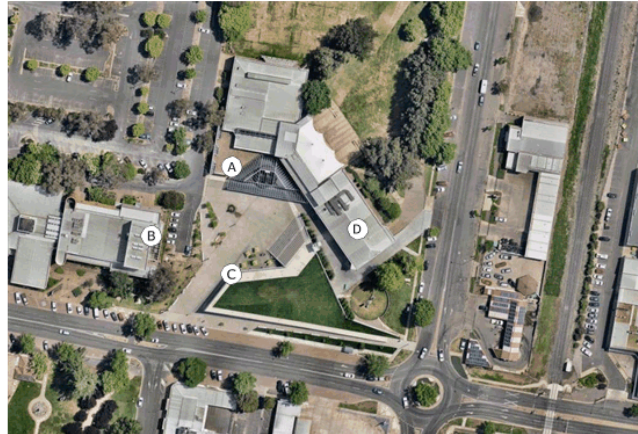
## Museum Precedents

### Spaces

A floor plan and corresponding legend of the museum is shown in Figure 8. The building consists of two levels – the ground level is comprised of the majority of features and spaces of the museum, and the top level is a grass roof which has been designed as a public space. The Civic theatre, library and art gallery are not part of the main museum building.

### Legend

- (A) Orange City Library
- (B) Civic Centre
- (C) Orange Regional Museum
- (D) Art Gallery



### Legend

- |   |                                |
|---|--------------------------------|
| (1) Visitor Information                           | (7) Amphitheatre               |
| (2) Cafe  | (8) Civic Theatre              |
| (3) Museum Space                                  | (9) Library                    |
| (4) Office  | (10) Art Gallery               |
| (5)   | (11) Grass Roof                |
| (6) Back of house/ loading<br>Cafe Outdoor Dining | (12) Grass Roof<br>Roof Access |

Figure 8 Floor plan for Orange Regional Museum.

## Museum Precedents

There is a loading dock in the museum, which is able to take deliveries but has limited capacity for storage of objects, which are typically stored in other areas at the Museum.

### Size

Based on the floor plan above, the appointment area of the spaces within the museum is as follows:

- Visitors information – 260m<sup>2</sup>
- Café – 190m<sup>2</sup>
- Museum space – 560m<sup>2</sup>
- Office – 70m<sup>2</sup>
- Back of house / loading – 100m<sup>2</sup>
- Café outdoor dining – 230m<sup>2</sup>
- Amphitheatre – 237m<sup>2</sup>
- Grass roof – 1260m<sup>2</sup>

This equates to a total floor area of approximately 1,500m<sup>2</sup>, excluding the grass roof space but accounting for internal circulation and stairs.

### Staff

Staffing numbers of the museum and gallery are as follows:

- 1x Museum and Gallery Director (full time)
- 1x Museum Manager (full time)
- 1x Public Programs Officer (full time)
- 1x Collections Manager (part time), noting this role is shared between the gallery and the museum
- 12x volunteers who undertake 2 hour shifts on a fortnightly basis – carrying out welcoming and front of house tasks

There are a number of casual and hospitality staff who assist with children's events and public programs, however the numbers of these staff were not specified.

Staffing numbers of the visitor centre are as follows:

- 1x Tourism/economic development officer (full time)
- 1x Visitor Centre Manager (full time)
- 1x Visitor Centre Supervisor (full time)
- 10x casuals working over 7 day shift.

The museum and visitor centre are open and staffed for 364 days per year.

### Visitation

Orange Museum provided the following statistics regarding visitation numbers for the period from April 7, 2018 (at the opening of the Paddock to Plate exhibition) to August 15, 2018.

- Educational (school groups pre-school-high school): 1,464
- Programs (all museum schools/events/activities): 3,307
- Of these visitors, 2,214 were under 16 and 1,097 were over 16.
- Total visitors to the museum between April 7, 2018 and August 15, 2018: 18,125

Additionally, Table 4 below summarises the visitation numbers for the museum from November 2016 to October 2017, broken down into the main entry for the museum and the visitor centre. Table 5 summarises the visitation numbers from November 2017 to May 2018.

## Museum Precedents

Date	Museum Main Entry	Visitor Centre Main Entry	Date	Museum Main Entry	Visitor Centre Main Entry
Nov 16	2,413	7769	Nov 17	2,952	10,360
Dec 16	3,726	11,109	Dec 17	2,155	9,828
Jan 17	4,351	11,990	Jan 18	2,656	10,152
Feb 17	2,679	8,628	Feb 18	996	7,063
Mar 17	4,136	10,638	Mar 18	660	10,256
Apr 17	4,726	14,436	Apr 18	7,192	16,372
May 17	3,958	10,639	May 18	3,390	9,629
Jun 17	2,963	9,326	Total	20,432	73,129
Jul 17	4,738	12,431	Average	2,919	10,447
Aug 17	2,774	9,326	Minimum	660	7,694
Sep 17	3,629	11,279	Maximum	7,192	16,372
Oct 17	3,362	11,306			
Total	43,612	128,938			
Average	3,634	10,745			
Minimum	2,443	7,769			
Maximum	4,738	14,436			

Data provided by Orange Regional Museum

In the 2016 – 2017 data, the museum received a total number of visitors of approximately 43,000 for the twelve (12) month period. The first six months of this count equates to approximately 22,000 visitors. For the six (6) month count in 2017 – 2018, the museum received a total number of visitors of approximately 20,000, suggesting that visitation numbers are consistent. Note the Visitor Centre numbers are the front door to the complex.

An analysis of visitation numbers by postcode was undertaken, with the results graphically represented in Figure 9. The vast majority of visitors to the museum are from New South Wales (81%), including 28% from Orange itself. The remaining visitors were from interstate (17%) and overseas (2%). This suggests that the museum is targeted at a local audience and is not a major centre so has limited visitation from outside of the state and overseas.

## Museum Precedents

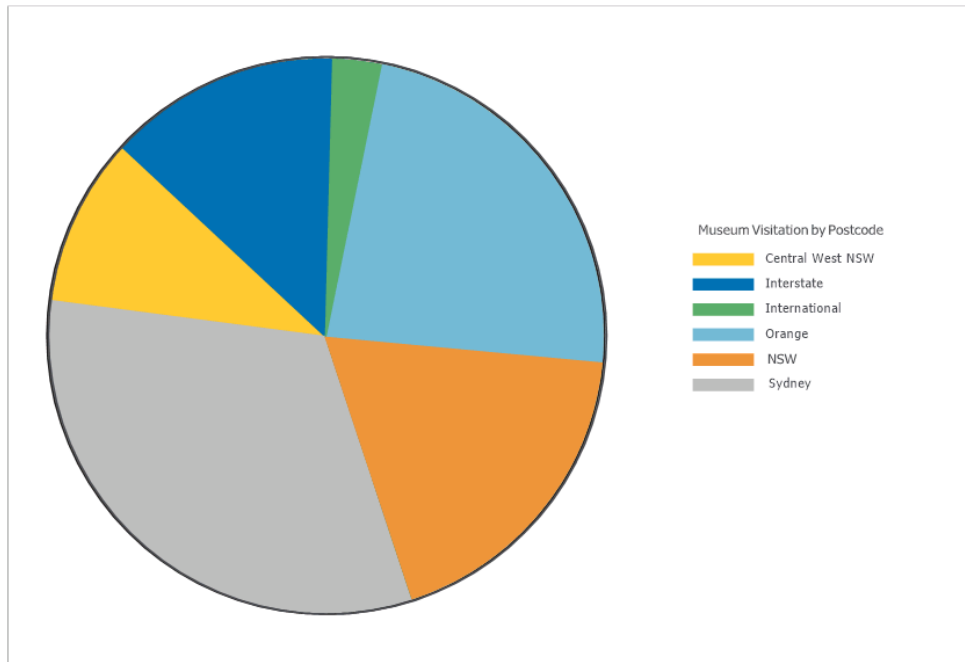


Figure 9: Museum visitation numbers by postcode

No further data regarding demographic split of the visitation numbers was available.



## Museum Precedents

### Operations, activities and exhibitions

The Museum supports and works with museums and historical societies across the region to ensure objects and sites of significance are cared for and available for public display (Hub & Spoke model). They offer various exhibitions, movie screenings and school holiday workshops.

A feature of the Orange Regional Museum is the Sustainable Collections Program in which collections officers work with volunteers at twelve community museums to document and interpret significant collections. This network of museums meets regularly and discuss training needs, plans workshops, joint projects and events. The program strengthens co-operation and raises the profile of the individual museums and their home villages.

Please see an overview of the program at:

<http://www.centralnswmuseums.orangemuseum.com.au/movies/c/>

<http://www.digitalcollections.org.au/case-studies/sustainable-collections-project>

### Engagement

The Museum works with a network of 10 to 12 museums. The museum is new and as such, the collection is not overly large. The museum network and the local community assist with the loan of objects for exhibitions.

### Admission

Admission to the museum is free. All tours, talks and activities are also free, unless advertised otherwise.

### Marketing

The team at Council assist with marketing via press releases, social media and the website. Occasionally, the museum undertakes other types of marketing depending on the program at the time, which is usually done through the local newspaper. Marketing for the museum is typically not done through the medium of television.

There is also no dedicated budget for any marketing. However, tourism in Orange is supported by the local Council who engage an organisation called Orange 360.

### Economic assessment

In March 2013, an economic impact assessment was undertaken for the project. The building cost was estimated at \$8 million, with some support from the Orange Regional Museum Fund Ltd.

Based on an assessment of the visitor market to Orange LGA combined with museum visitation data, it has been projected that increased visitor expenditure derived from increasing average length of stay and attracting additional visitors will result in an additional \$4.2 million in gross regional product when flow-on effects are taken into account.

The quantified benefits and costs associated with the museum are estimated to generate a net present value of \$6.0 million with a benefit cost ratio of 1.69 using a real discount rate of 7% when analysed over a five-year operating period. Analysis over a ten-year operating period generates a net present value of \$17.2 million and a benefit cost ratio of 2.71 using the same discount rate. As the net present value of the project is positive and the benefit cost ratio, at all real discount rates used, exceeds 1, the project can be considered an efficient use of funds.

### Lessons Learnt

Engagement with a museum staff member indicated that the co-location of facilities was challenging at times, however as time has progressed this issue diminished. It was noted that the Visitor Centre acts as the front of house for the museum, which has some cost efficiencies for staffing. There has been some conflict over storage space. The Orange Museum was established with very limited storage and an inadequate loading dock. This experience suggests the importance of establishing a collection store first followed by the museum gallery spaces.

The Sustainable Collections Project is considered by the museum to be successful (<http://www.centralnswmuseums.orangemuseum.com.au/movies/c/>; independent report <http://www.digitalcollections.org.au/sites/default/files/documents/case-studies/Case-study-SCP.pdf>).

The ongoing work with community museums has resulted in an exhibition held in the regional museum and satellite exhibition in 5 of the associated community museums.

There is limited storage for objects at the loading dock. The regional council are looking to establish a regional collection store.

## Museum Precedents

### Geelong – National Wool Museum

Geelong City has been renowned for wool and the wool industry since 1835, when sheep farming in the area first began. The National Wool Museum was established in 1988 as Australia's only comprehensive museum of wool.

The National Wool Museum was selected as a case study because the geographic location relative to the state capital is very similar to the Sunshine Coast. The focus point of the museum means that it has a keypoint of difference to other museums, making it an interesting and unique attraction which draws in visitors. The site uses the commonly used free standing operation model.

#### Location

The National Wool Museum is located within the Geelong CBD at 26 Moorabool Street, Victoria, 3220. The location relevant to Melbourne and Geelong is shown in the figure below. The museum is accessible by public transport.

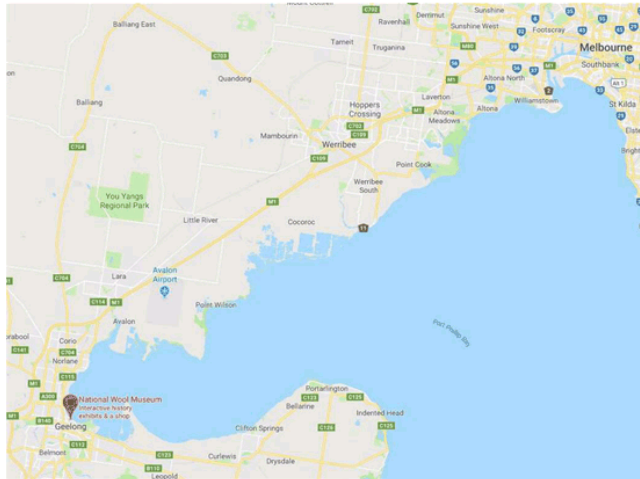


Figure 10 Location of National Wool Museum relative to Melbourne.

#### Spaces

There are a number of spaces within the museum, some of which are listed below:

- The Loom
- Gallery one – The wool harvest
- Gallery two – from fleece to fabric
- Reminiscence cottage
- Space for temporary exhibition programs

## Museum Precedents

### Size

Measurements from Google Maps indicate an approximate floor area of 1800m<sup>2</sup> (40m x 45m).

(Awaiting dimensions from the museum)

### Staff

The staff operating at the Museum is made up of a mix of honorary volunteers and paid staff. There are 80 honorary staff members who volunteer in 4 hour shifts. The museum has 17 paid staff on site who commit to 30-40 hour shifts a week.

### Visitation

In 2017-18, the National Wool Museum reported an increase in visitation by 4% to 108,444 participants in the City of Greater Geelong Annual Report.

### Operations, activities and exhibitions

The museum typically offers five to ten different exhibitions per year. Since 2008, the museum has held an annual scarf festival which is a key attraction for visitors.

### Admission

Admission to the museum costs \$10 for adults, \$8 for concessions and \$6 for children. The museum also offers discounts for groups, including \$30 for a family of four, \$8 per person entry for groups of 15+ people, and \$5 per student for schools.

### Marketing

Information requested however response suggest this information is confidential.

### Economic assessment

Information requested however response suggest this information is confidential.

### Lessons Learnt

Information requested however response suggest this information is confidential.

## Museum Precedents

### Fremantle – Western Australia Maritime Museum

The Western Australia (WA) Maritime Museum hosts several galleries that depict the history of Fremantle and Western Australia and its maritime relationship. Notably the museum is home to the America's Cup winning yacht Australian II, the HMAS Ovens an Oberon Class Submarine and other iconic vessels.

The WA Maritime Museum was selected as a case study because it was purpose built, rather than an adaptive use of a historic building. The could be labelled as a free standing model because all exhibits are within the museum dwelling, however the HMAS Ovens located outside is a part of the museum and therefore the museum moved to operating under the segmented operations model given the exhibit is docked at the museum.

#### Location

The Western Australia Maritime Museum is situated South-west of Perth CBD at Victoria Quay, Peter Hughes Dr, Fremantle. The museum is approximately 30 minutes drive from the Perth CBD. Figure 11 gives an indication of the museums location relative to the Perth CBD. The museum is accessible by public transport.

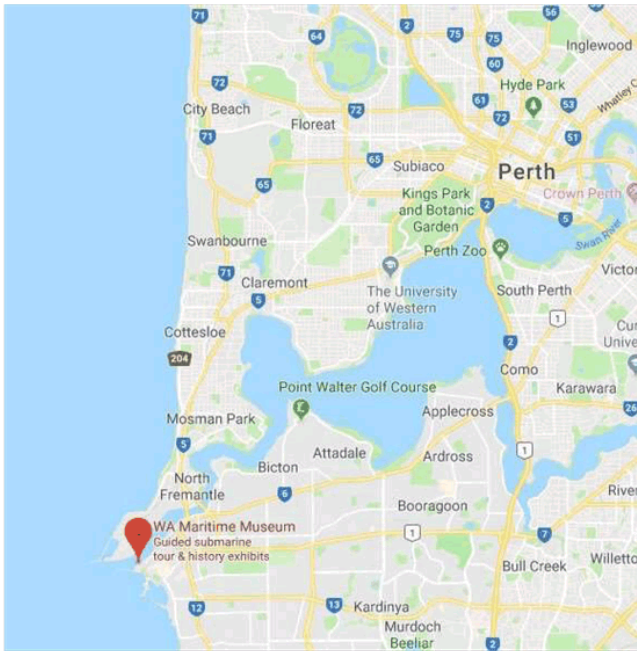


Figure 11 Location of WA Maritime Museum relative to Perth CBD.

## Museum Precedents

### Spaces

The WA Maritime Museum houses the following spaces within its facility:

1. Museum Shop
2. Museum Café
3. Temporary Exhibition Gallery (The Antarctic VR Experience)
4. The Indian Ocean Gallery
5. Tin Canoe to Australia II Gallery
6. Swan River Gallery
7. Hooked on Fishing Gallery
8. HMAS Ovens
9. Robert Steele Steam Machinery Exhibition
10. NWS Shipping Theatre
11. Cargoes Gallery
12. Fremantle Gallery
13. Naval Defence Gallery
14. Venue Hire
15. WA Down Under Gallery
16. Kallits Family Boardroom

Figure 12 shows a map of the Museum site and gives an indication of how the space is utilised. The numbered dot points above correspond to the numbers in the figure below.

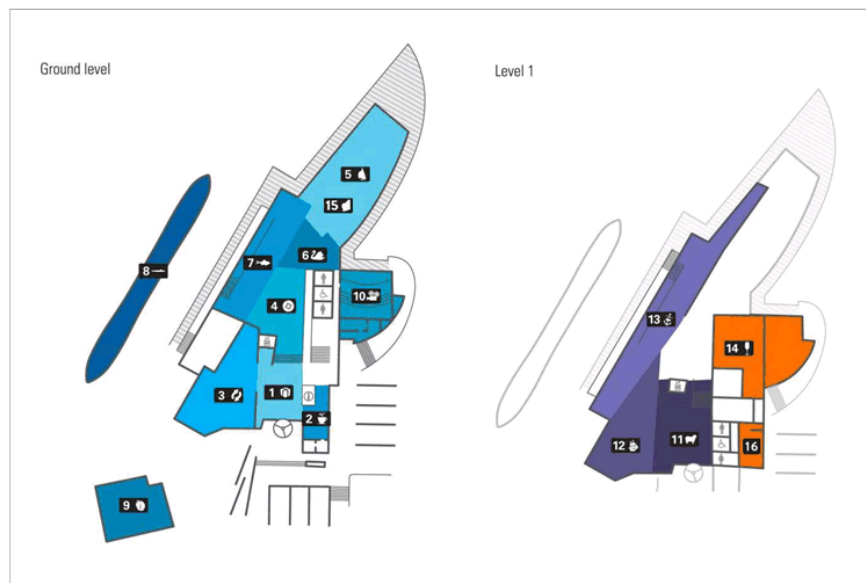


Figure 12 WA Maritime Museum map.

## Museum Precedents

### Size

Using Google Maps the floor area is estimated to be 7,000m<sup>2</sup> (i.e. approximately 3,500m<sup>2</sup> per floor). Awaiting response from Western Australia Museums for more accurate dimensions.

### Staff

The WA Maritime museum has approximately 30 members of staff involved in the day to day operations of the museum. The facility shares staff with the WA shipwreck museum, so numbers are dependent on requirements. There is also a team of 20 administration staff who provide services to all museums within the Western Australia Museum's portfolio.

### Visitation

From the Western Australian Museum Annual Report 2017-18, total visitation to the WA Maritime Museum was at 115,530 which was an increase of 37% compared to the previous year.

### Operations, activities and exhibitions

The most popular attraction at the museum is the HMAS Ovens which is an Oberon Class Submarine. The submarine is situated directly outside the museum.

### Admission

Admission to the Maritime Museum is \$15 for adults, \$7.50 for concessions and free for children between 5-15 years of age. There is also a family ticket which covers 2 adults and 2 children which costs \$30.

### Marketing

Information requested however response suggested that this information is confidential.

### Lessons Learnt

Information requested however response suggest this information is confidential.

## Museum Precedents

### Caboolture Regional Art Gallery

The Caboolture Regional Art Gallery is a modern, state of the art venue which features four distinct exhibition spaces: the main gallery, the long gallery, the focus gallery and the hub. These galleries showcase national significant exhibitions such as the National Photographic portrait prize; drawings, paintings and photography; multimedia exhibitions and local artist work. The Gallery also hosts workshops for the community to better engage with art and learn how to create art.



Imagesource:  
<https://www.inspirock.com/australia/caboolture/caboolture-regional-art-gallery-and-library-a4381520419>

#### Location

The Caboolture Regional Art Gallery is situated inside the newly developed Caboolture Hub Learning and Business Centre at 4 Hasking Street, Caboolture. The museum is approximately 1 hour and 10 minute drive north of the Brisbane CBD. Figure 14 gives an indication of the museum's location relative to the Brisbane CBD.

The gallery is co-located with other Council functions within the Caboolture Hub.

## Museum Precedents

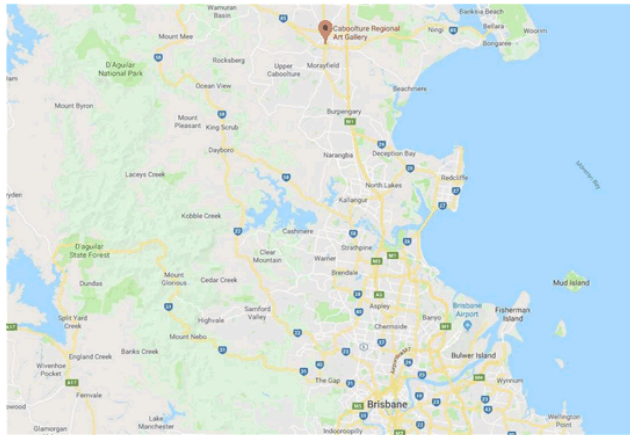


Figure 13 Location of Caboolture Regional Art Gallery relative to Brisbane CBD.

### Spaces

The Gallery contains 4 exhibition spaces:

- Main gallery
- Long gallery
- Focus gallery
- The hub

In addition to these gallery areas, the Caboolture Gallery Shop is also located on site, whilst the local library is adjacent to the Gallery.

### Size

The total building area housing the Caboolture Regional Art Gallery is 3515.6m<sup>2</sup>. The building itself is known as the Caboolture Hub. The gallery is 650m<sup>2</sup>.

### Staff

3 staff and 10 volunteers.

### Visitation

17,500 per year.

### Admission

Admission to the Caboolture Regional Art Gallery is free. All tours, talks and activities are also free, unless advertised otherwise.

### Lessons Learnt

Information has been requested however no response was provided.



## Museum Precedents

### Cobb+Co Museum

The Cobb+Co Museum is one of seven facilities operated by the Queensland Museum Network and houses the National Carriage Collection. The Museum was first opened in 1987 and has undergone two significant transformations. In 2001 a Stage 2 development was completed which allowed the Museum to expand its exhibition space for activities such as hands on workshops for attendees to learn about heritage trade skills. The Stage 3 development which was completed in 2010 involved a 2000m<sup>2</sup> extension to the facility and is home to the National Carriage factory with added space for community use and volunteer workshops.

The Cobb+Co Museum was selected for this case study because it has a similar population size and demographic to the Sunshine Coast and is situated 1.5 hours away from the state capital. The facility also uses the free-standing operations model which allows the facility to operate as a single site facility but as mentioned earlier is managed as one of several museum which make up the Queensland Museum Network. The museum is co-located with a cafe and theatre, has programming, and links with the community.

#### Location

The Cobb+Co Museum is situated at 27 Lindsay Street, Toowoomba, Queensland which is approximately 124.2 km west of Brisbane CBD and 2 km away from the Toowoomba town centre. The figure below depicts the location of the museum relative to Brisbane CBD.

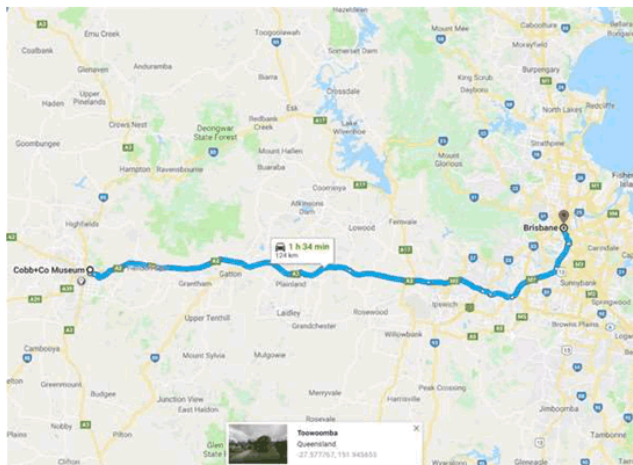


Figure 14 Cobb+Co Museum location relative to Brisbane CBD.

## Museum Precedents



Figure 15 The Cobb+Co museum floor plan completed in 2010.

### Spaces & Site

The Cobb+Co Museum sits on the original site of Queensland's First Showground. The facility was developed in several stages with extensions built laterally to help amalgamate the old gabled sheds much like the days of the old showgrounds. A map of the site has been provided below showing the original museum in grey and the stage 3 extension works completed in 2010 in orange. The museum spans a total of 1,563m<sup>2</sup> including all previous extension works.

The Cobb+Co museum houses six different exhibition spaces each of which has been listed below:

- The National Carriage Collection
- Energy for Life
- The Binangar Centre - the indigenous artefacts and artwork exhibit
- The Windmill exhibit
- The Toowoomba Art Gallery
- The Enquiry
- Museum Shop
- Café
- The National Carriage Factory

### Staff Numbers

The facility has 31 paid staff members 13 full-time staff and 18 casuals. The museum also has 60 volunteers who work at the Cobb+Co Museum.

A further breakdown of staff numbers based on exhibits was not provided by the Cobb+Co Museum.

## Museum Precedents

### Visitation

In 2017-18 Queensland Museum Annual Report, the Cobb+Co Museum reported 116,120 visitors which is an increase of 13% since the previous year. From discussions with the Museum in 2018 the Museum saw 134,000 visitors with 13,000 being students. The museum also held 29 outreach programmes which saw 1,064 attendees

### Operations, activities and exhibitions

The museum holds at least 2 self-generated exhibition each year and 2 touring exhibitions for the local community. The touring exhibits attract a lot of attention from the community as they are geared towards all age groups as opposed to the self-generated exhibits which are targeted towards a specific demographic. In 2017-18 the most popular exhibition was the 'Happy Birthday Play School' touring from the National Museum of Australia which saw a total of 71,305 between the 28th March to 15th October 2018 followed by the international touring 'Da Vinci Machines' exhibit which saw 51,420 visitors between 9th December 2017 to 27th May 2018 which saw an average of 307 visitors a day. The self-generated 'Lost Trades Fair' saw 7,526 visitors over the two-day event sees master artisans and heritage trades being demonstrating their skills and sharing their work with the public. The 'Lost Trades Fair' has now become an annual event at the Cobb+Co Museum due to its popularity with the local community.

The museum also hosts regular workshops with community groups teaching people about different heritage trades. These educational workshops include:

- Stained Glass Leadlighting
- Blacksmithing Basics Workshop
- Blacksmithing 2Day Project Workshop
- Blacksmithing 3Day Project Workshop
- Blacksmithing Advanced Workshop
- Wheelwrighting Workshop
- Rustic Furniture workshop
- Silversmith workshops
- Leather Plaiting Workshop

To be able to host the silversmith and blacksmith workshops five forges were built in the onsite blacksmith shop which are all able to run simultaneously with a high-volume extraction system. Due to the popularity of the blacksmith workshops several blacksmith workshops were added to satisfy the demand for more workshops by the community.

### Admission

Admission to the museum costs \$12.50 for adults, \$10 for concessions and \$6.50 for children (3-15 years old). The museum also offers discounts for groups, including \$32 for a family of 2 adults and up to 4 children and \$25 for a family 1 adult and up to 3 children.

The Cobb+Co Museum also offer an Annual Pass which costs \$20 for adults, \$15 for concession and \$10 for children (3-16 years old). There are also family annual pass packages which cost \$35 for a family of 1 adult and 3 children and \$45 for a family of 2 adults and 4 children.

### Marketing

No information regarding marketing for the museum was made available by the Cobb+Co Museum.

### Economic Assessment

The Cobb+Co Museum was part of the 'Valuing the Queensland Museum' study in 2008 which used a new way to value arts and culture in Queensland using a contingent valuation method. The Contingent Valuation method places an economic value on the public and cultural benefits arts and culture bring to the greater community on both users and non-users. This valuation also focused on using six (6) cultural values social; aesthetic; spiritual; historical; symbolic; authenticity. A sample of 126 people from the Toowoomba community took part and it was found that 113 out of 126 members of the community were aware of the Museum and had a positive experience with the Cobb+Co Museum. Overall it was found that the Cobb+Co Museum brings a net positive benefit to the community of Toowoomba.

Please find the link to the Valuing Queensland Museum report at:

<https://www.foundation.qm.qld.gov.au/~media/Documents/QM/About+Us/Corporate+Information/Reports/valuing-qm-report-final.pdf>

### Lessons Learnt

No information regarding the lessons learnt from the museum model was made available by the Cobb+Co Museum.

# Museum Precedent Findings

The key findings from the museum precedents are as follows:

- Council operated regional museums play an important role in preserving heritage and providing access to heritage.
- Council operated central collections stores can improve the management of heritage collections within a region.
- Clear governance and collections management structures are required for central stores holding collections from a number of community museums.
- Collections stores and Interpretive Centres can be located separately if there is infrastructure in place to support the safe movement of collections between facilities.
- The establishment of a central store is a major exercise and requires significant planning and skills training and can benefit from the establishment of a manual that sets out the process.
- The establishment of a collection store should be prioritised should the store and Interpretive Centre be constructed as separate stages.
- Volunteers will continue to be required in the operations of an Interpretive Centre and Collections Store. Volunteers with particular skills, or training, need to be targeted including those that can operate as front of house staff.
- A Hub and Spoke model can provide significant benefits to both a regional museum and to outlying community museums. Of particular note is the ability to use collections staff from the regional museum to support the collections activities of community museums.
- A Hub and Spoke model facilitates the development of significant exhibitions utilising collections from a number of community museums. It also offers the opportunity to run an exhibition in the regional museum with interrelated satellite exhibitions in the community museums. This offers the prospect of cross promotion of museum activities within the regional network of museums.
- Museums built around a strong heritage theme have a clear identity and attract visitation. There is a need to explore what themes could identify a new Interpretive Centre on the Sunshine Coast. The theme should reflect the identity of the Sunshine Coast and market sounding could be conducted to understand how the theme would be perceived by visitors.
- Annual activities combined with a regular program of workshops and events attract both new and return visitation. Space is needed to hold such active events.
- The precedents provide both examples of co-location with other community facilities, and museums located in popular urban areas. It is interesting to note that Cobb and Co had similar visitation numbers to the Geelong National Wool Museum but they are located in very different settings.

# Keeping Places Summary

## Aboriginal Traditional Owners

The two Aboriginal groups on the Sunshine Coast, the Jinibara and Kabi Kabi have shown interest in the creation of Keeping Places on country. The final location of the Interpretive Centre and Collections Store will need to include engagement with these groups and their ambitions to create Keeping Places.

The feasibility team has not yet had the opportunity to consult in full with Jinibara and Kabi Kabi people. Consultation with these groups is essential to the development of a brief for Keeping Places.

## Indigenous Collections in Community Museums

A number of community museums on the Sunshine Coast hold Aboriginal, Torres Strait Islander and DASSI collections. The Interpretive Centre as a hub in the Sunshine Coast Museum Network could facilitate the repatriation of collections of significance to the Jinibara and Kabi Kabi or to Keeping Places established by these groups.

### Two locations or shared location

There is an argument for the development of Keeping Places on the Sunshine Coast for each of Jinibara and Kabi Kabi on their respective country.

Indigenous Keeping Places give Indigenous peoples the opportunity to explain how they want their material collected, conserved, researched, exhibited. This can enable Indigenous peoples to control all aspects of their heritage. (MGA 2017:9.)

There is also an opportunity for the Jinibara and Kabi Kabi to consider locations where both groups could use a shared space, or co-located Keeping Place.

Australian museums with Indigenous material culture now see building relationships with local Indigenous communities as integral to operations, through sustained consultation and active engagement with the collections. This project presents an important opportunity for council and the Community Museums to develop such relationships.

In museums across Australia, Indigenous use of collections has encouraged revival of craft traditions that continues to inform contemporary Aboriginal and Torres Strait Islander art practice. Indigenous income from arts production has been growing and receives wide public support.

## Keeping Places Summary

### Keeping Places as centres of cultural activity

In many communities Indigenous Keeping Places were established to facilitate the custodianship of ceremonial or sacred objects and the repatriation of objects (MGA 2017:9). Without diminishing this role, Keeping Places can be important centres of cultural activity:

"Another significant shift in perspective regarding the purpose and use of ethnographic collections has been the move from a preoccupation about 'preservation' to one of 'cultural maintenance', which implies a less passive role for museums and for their staff in the care and use of these physical manifestations of culture." (Stanton 2011)

### Roadmap for Enhancing Indigenous Engagement in Museums and Galleries

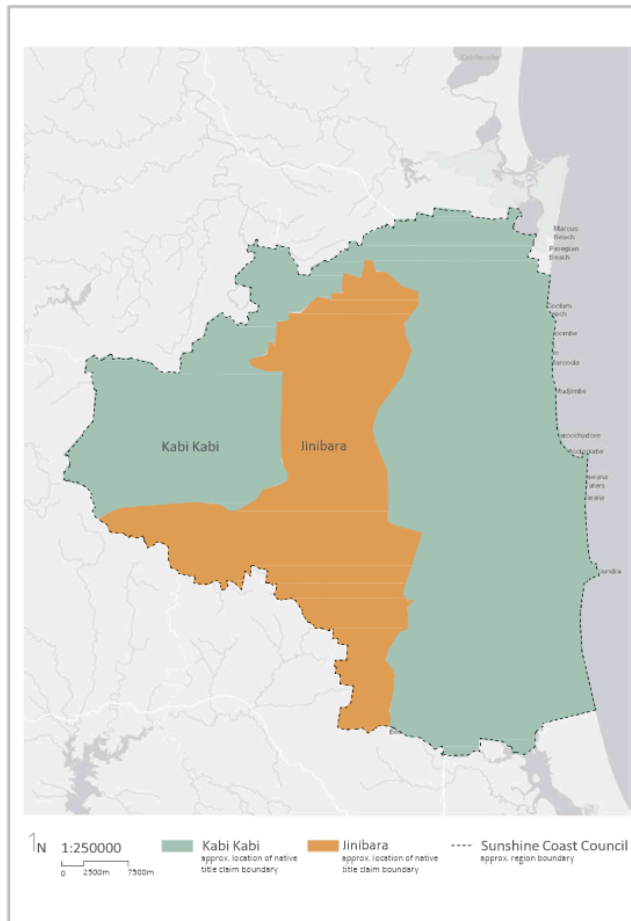
The recently published Museum Galleries Australia 10 Year Indigenous Roadmap provides a pathway towards Indigenous communities having control of their cultural material. The report outlines 5 key elements for change: (1) Change the way Indigenous peoples are represented in museums and galleries, (2) Embed Indigenous Values into museum and gallery business, (3) Increase opportunities for employment of Indigenous staff, (4) Transition the care of Indigenous cultural material to Indigenous Australians, (5) Provide Indigenous communities with the tools to properly repatriate their material. The report identifies the creation of a Reconciliation Action Plan as a central component of the roadmap. (Janke 2018)

The Sunshine Coast Reconciliation Action Plan outlines Council's pathway to reconciliation:

*The Sunshine Coast Council and its community value the diverse First Peoples of the Sunshine Coast Region. In partnership with our Aboriginal and Torres Strait Islander community, we commit to advancing reconciliation by fostering meaningful partnerships and relationships, embracing diversity and enhancing respect, and providing equitable opportunities for our Aboriginal and Torres Strait Islander community.*

A key step in the development of the community museum network would be for each of the community museums to either develop their own reconciliation action plan or in the interim to adopt the Council's plan.

## Keeping Places Summary



Sunshine Coast Council- Native Title Areas

# Interpretive Centre Role

The role of a Sunshine Coast Council Interpretive Centre can be derived from the five outcome areas of the Sunshine Coast Heritage Plan (2015:4), it needs to be a centre of heritage knowledge, conservation, heritage support, communication of heritage, and a centre for Sunshine Coast heritage advocacy:

<b>Knowledge</b>	Heritage, its value and significance to the Sunshine Coast is comprehensively researched, understood, identified, recorded and shared.
<b>Conservation</b>	Best practice conservation management and innovative solutions protect and conserve the Sunshine Coast's natural and cultural heritage for current and future generations.
<b>Support</b>	Ongoing support for heritage places through programs, events, training, financial assistance, incentives and specialist advice fosters a sense of pride in the community and provides an opportunity to stimulate and support the growth of heritage.
<b>Communication</b>	Increased visibility of heritage through cultural activities, creative expression, exhibitions, events, education partnerships and community development strengthens community identity, robustness and increases the demand for heritage.
<b>Advocacy</b>	Key stakeholders in heritage have an increased awareness and appreciation of the region's diverse heritage.

The Interpretive Centre will be a cultural facility serving Sunshine Coast residents and domestic and international visitors. It has the potential to become a focal point for residents, tourists and visitors and to meet the demands of a growing market in cultural tourism. It also has the potential to become an important place of interaction between residents, tourists and visitors. Ease of access and transportation will be factors to consider.

The interaction with the community museums and Council stakeholders has revealed that there is a strong need to have a facility that sustains and supports the development of the Sunshine Coast's community museums. This suggests a Hub & Spoke model similar to the Orange Museum. The facility will require spaces that can be used for large and small group training, museum network/ heritage network meetings, presentations and gatherings. The Interpretive Centre will become the hub or heart of cultural/heritage activities on the Sunshine Coast.

The facility needs to be designed and operated to facilitate cross promotion of community museums. It is proposed that the Interpretive Centre attracts visitors and then provides information that draws them out to the network of community museums. The enhancement of the distinctive qualities or offerings of each of the museums will contribute to the success of this hub and spoke model. Spaces are required to provide this cross-promotion. A dedicated community museum exhibition space would provide the opportunity for displays and didactics that introduce the outlying museums. This gallery could use map based multi-media to show the location of the community museums and the features of their collection. Such multi-media could also have an app that has suggested journeys, or allows visitors to configure a journey, from the interpretive centre to a selection of community museums. The app could provide information regarding other features of the Sunshine Coast that will be viewed on this journey.

The Interpretive Centre and Collections Store can provide a significant role in hosting a common collections management system and in providing ongoing support in the use of such a system. A common system will enable the community museums to manage their collections and it will facilitate the development of exhibitions using material drawn from across the museum network.

Of the precedent museums reviewed the role of the Orange Museum seems to offer the best comparison to what an Interpretive Centre can provide the Sunshine Coast. Particularly the hub and spoke model of this museum and its ongoing relationship with smaller community museums. The co-location of the Orange Museum with other cultural facilities requires



## Interpretive Centre Role

further investigation within the Sunshine Coast context. The Tweed Museum offers an example of an amalgamation model but at this stage no community museums visited suggested amalgamation and instead spoke of their ongoing independence.

The Tweed Regional Museum illustrates the preparation required to relocate collections to a Central Store. The National Wool Museum and the Fremantle Maritime museum are examples of museums built around strong heritage themes. The Sunshine Coast Council's heritage collection does not currently provide a standout theme that will shape the Interpretive Centre. A broad theme may be required to be inclusive of the diverse collections. Further consideration of heritage thematic will assist the development of a facility with a strong Sunshine Coast identity.

The Cobb and Co Museum illustrates the role of a regional museum in engaging visitors and the community with a program of activities and events including larger annual events.

With population growth on the Sunshine Coast this facility will service a growing regional demand for social infrastructure. As the epicenter of Sunshine Coast heritage activities the Interpretive Centre will be fundamental to the "region's sense of community in an environment of rapid growth and change" (SCC 2015:5).

Given its regional role it is important that the facility is carefully located while considering centres of major growth, the location of community museums and the creation of a unique Sunshine Coast experience for visitors. The facility should be viewed as a destination in the region and in locating the museum consideration should be given to where it can provide the most memorable Sunshine Coast experience. An experience that will continue to attract repeat visits from locals, domestic and international visitors with economic implications. At the same time co-location of the Interpretive Centre with other community facilities or active hubs may ensure visitor access.

The Council views social infrastructure such as the Interpretive Centre and Store as playing an important role in attracting people and businesses to migrate to the Sunshine Coast and

thereby continuing to stimulate employment opportunities. It is important that the development of this facility enhances exposure to the identity and lifestyle of the Sunshine Coast.

## Interpretive Centre Needs

In reviewing the regional museum precedents and through interaction with the Sunshine Coast Council Cultural Heritage team the following spaces are proposed for the interpretive centre. The area allowance has been benchmarked against the precedent museums and in particular the Orange Museum. The area allowance has also been benchmarked against facility projections for the Sunshine Coast Regional Gallery. The schedule provides a small amount of temporary storage and anticipates the central store in operation.

The highlighted spaces in the table below could be constructed in a standalone Stage 1 of the project.

This study assumes that the schedule of areas would be further developed through future workshops with council stakeholders following the feasibility analysis.

It is envisaged that the Interpretive Centre will have the ability to offer content concerned with

- Heritage
- Arts
- Environment
- Indigenous Heritage & Arts
- Performance
- Science/ Biodiversity
- Community Events

It is envisaged that the necessary museum standard conditions will be provided in a high quality building that expresses Sunshine Coast identity and a strong sense of sustainability.

The Sunshine Coast Council Cultural Heritage team have documented a vision for the Interpretive Centre which is attached in Appendix D.

## Interpretive Centre Role

The highlighted spaces in the table below could be constructed in a standalone Stage 1 of the project.

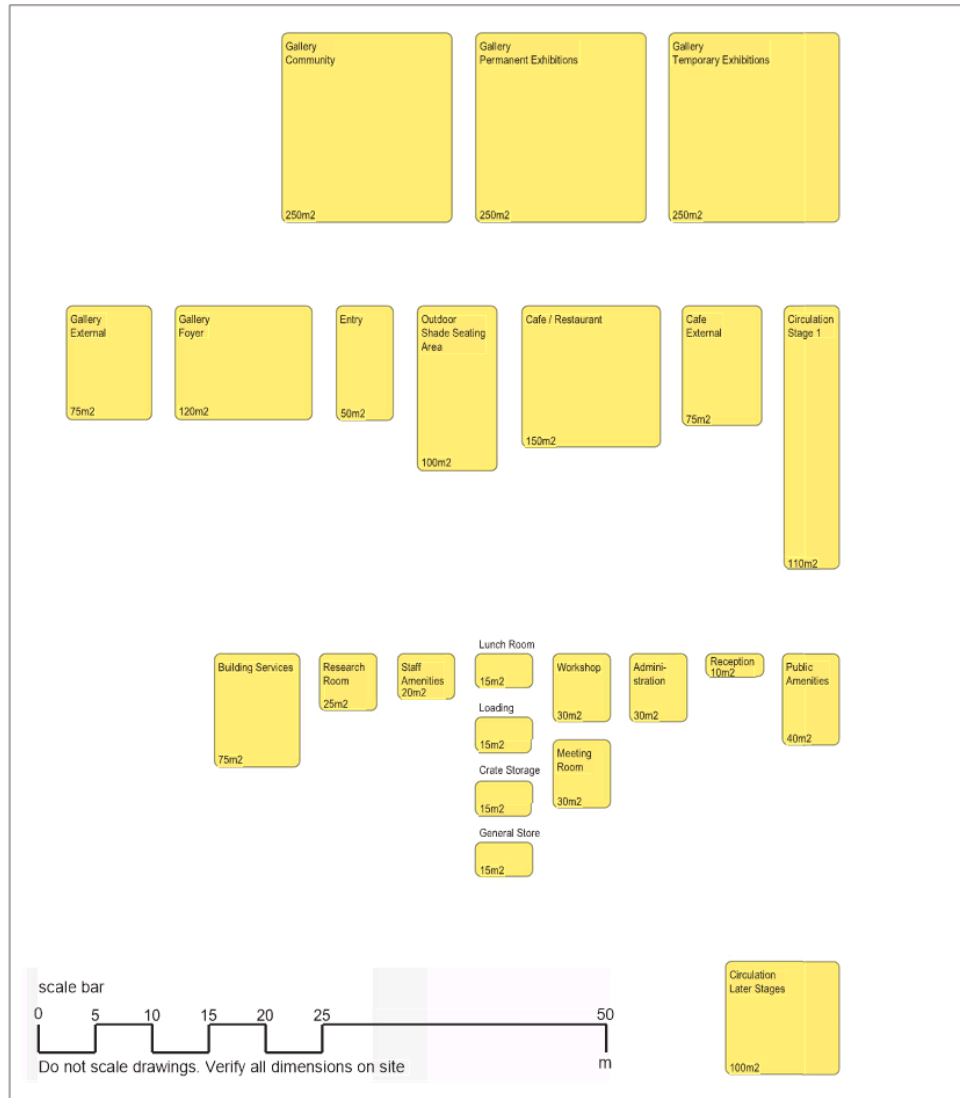
Interpretive Centre	Description	Area m <sup>2</sup>
Entry	Outdoor space that provides shade and shelter. Can accommodate the arrival of large groups	50
Gallery - Permanent Exhibitions	Flexible gallery space that will allow reconfiguration of exhibitions 6m height.	250
Gallery - Temporary Exhibitions	Flexible gallery space with 6m height that will accommodate temporary and travelling exhibitions.	250
Gallery - community	Flexible gallery space, 6m height, that provides an introduction to the Sunshine Coast museum network. Digital component of exhibition to link with proposed Maroochydhore facility.	250
Gallery- foyer	A foyer space that can accommodate temporary displays in cabinets as well as a display of items for sale.	120
Gallery - External	A flexible space that can be used for the external display of objects and didactics.	75
Café/restaurant	Commercial kitchen and internal seating areas	150
Café external	External seating areas	75
Public amenities	Toilets	40
Reception	Staffed entry to the Interpretive Centre	10
Outdoor shade seating area	A flexible space that could be used for performances, staff meetings, lectures and community events	100
Administration	Staff workspace (to be determined by staffing levels)	30
Workshop	Workshop space to support exhibition installation and maintenance.	30
Lunch room	Staff lunch/tea room	15
Staff amenities	Toilets, showers, lockers	20
Research room	Research room available for staff, visiting researchers and public use	25
Loading	Loading dock for exhibitions	15
Crate storage	Storage area for arriving temporary exhibitions	15
General store	Materials store to support the centre activities	15
Meeting room	Bookable meeting room for staff and public use	30
Building Services	Mechanical, electrical, IT and hydraulic services	75
Circulation Stage 1		110
Circulation Later Stages		100
	Stage 1	945
	Later Stages	955
	Total	1850
Grounds workshop	Maintenance workshop/store	12
Car parking	Bus parking and cars (to be confirmed against planning requirements)	675
Overflow Car park	Car parking on designated landscaped areas	675
*Landscape		1000
Approx. Minimum Site area with landscape band around building		4212
Approx. Minimum Site area + 25% expansion capacity		5265

\*Depending where the museum is located the extent of landscape may be higher

The minimum site area in the table above is lower than the Sunshine Coast Council Social Infrastructure Desired Standards of Service that determines Council-wide Cultural Facilities will require a site area of 10000m<sup>2</sup> (SCC 2017:104). This greater area should be adopted when considering actual sites for the location of the facility. When selecting the actual site test fits should be made to ensure the facility can be accommodated within the site constraints.

A multi-criteria assessment tool was designed to assess the preferred location of the Interpretive Centre and Collection Store. The assessment identified the preferred scenario as the Interpretive Centre and Collection Store to be co-located on a site within the Foothills area of the Sunshine Coast.

Interpretive Centre Role



Interpretive Centre - Area Study

# Collection Store Needs

The Sunshine Coast Council has a responsibility to conserve its 7000 collection items. Council is aware of this responsibility and has in place broad strategies as part of the Cultural Heritage Plan (2015:19) including:

2.1 Ensure best practice heritage conservation management is integrated into all council heritage practices.

2.5 Ensure council-owned heritage assets are managed in accordance with best practice conservation principles.

Museum Standards for the care of collections are found in the National Standards for Australian Museums (NST 2016: 62-71) and the International Council of Museum's (ICOM) Code of Ethics (2017). Section II of the ICOM (2017:8) document maintains that "museums that maintain collections hold them in trust for the benefit of society and its development". Council has a responsibility to manage the continuity of its collection through safe storage:

Best practice conservation management and innovation solutions protect and conserve the Sunshine Coast's natural and cultural heritage for current and future generations. (SCC 2015:18.)

This acknowledgement by council reflects international museum standards (ICOM 2017: 14):

The museum should establish and apply policies to ensure that its collections (both permanent and temporary) and associated information, properly recorded, are available for current use and will be passed on to future generations in as good and safe a condition as practicable, having regard to current knowledge and resources.

Council's collection is located across a number of sites including Bankfoot house. Council will need to assess which heritage items remain in their current

locations and those items that will move to the collection store. For example would items from the highly significant Bankfoot House Collection be removed from this heritage place to another venue (See TH 2017:34):

The beauty of Bankfoot House is in the modesty and simplicity of the house and collection features surrounded by a striking landscape. The Glass House Mountains region is a...picturesque setting as the site of Bankfoot House with Mount Tibrogargan clearly visible in the distance. (TH 2017: 34.)

At this stage Council has indicated that it is not likely that this collection would move off site.

Council has identified a significant need amongst community museums to gain access to safe storage facilities to house selected items from their collections. Council has also recognised its role in supporting community museums:

Council has a role in ensuring that these custodians [community museums, traditional owners and others] have the support they need to care for the region's heritage assets, and have the skills and resources to ensure good conservation practices (SCC 2015:20).

## Storage types

The storage requirements for the Sunshine Coast heritage and art collections is different to the type of storage required for a corporate records archive. In comparison to a records archive a collections store will need to provide a range of storage types to cater for different sizes of artefacts, different materials, differences in susceptibility to deterioration, and access and security considerations.

Queensland Museum has provided the council with a very good overview of storage options for the collections store which is summarised in the following

paragraphs. The storage facility may need to accommodate a full range of collections from very large items such as a locomotive (currently at Nambour) down to very small delicate objects and images. The storage systems will need to accommodate this range. Efficient storage can be provided through the use of compactus, pallet racking and shelving, cabinets and drawers. Vertical mesh panels in static or compactus format can be used for artwork and other flat items. Custom made stillages may be required for some collections, particularly larger items.

There are three types of environmental conditions that are likely to be required at the store. It is anticipated that general museum storage conditions (temperature, humidity and light levels) will apply to most of the store. Specific environmental conditions will be required for the storage of items such as film and photographic collections. Further work is required to determine the current quantity of such collections. There may be some items that can be stored in external or non-conditioned storage environments.

For the storage facility to be functional and efficient the specific storage areas will need to be used by all community groups. The community museums appear to accept the need to use common storage as long as their collections are appropriately registered, access controls are in place, and collections are easily retrieved.

## Storage Policy & Governance structure

A key to the development of a central store will be the development of a storage policy and governance structure that is understood and respected by all users of the facility. Some of the issues to be developed in this policy include:

### Types of materials stored

A policy to manage the types of material that the community organisations send

## Collection Store Needs

to the store. If the storage policy was not managed there is a risk that the central store would quickly be filled with items of little significance.

The process of determining what items to send to the Central Store would provide an opportunity for the community museums to undertake a review of their collections inclusive of the items they have in storage. The process for depositing items needs to be controlled to ensure that the central store is not used to "dump" items that are not valued by the community museum. A policy can be developed to prioritise the acceptance of fragile or at risk items. (Application of Museum Standards). The Central Store will require staffing to manage the introduction of items to the store.

### Submitting items for storage

When items are placed in the store they will need to be fumigated and then placed in appropriate archival sleeves, boxes etc. Collections store/conservation personnel would need to be responsible for quality assurance checks of the fumigation and packaging of items for storage and the community museums could either undertake this work with guidance or undertake this work in association with the Stores personnel.

This process will need to be designed to avoid bringing problems into the store.

### Retrieving items

A process will need to be developed for retrieving an item from the central store. There may be items that are temporarily retrieved by the collection owners in order to undertake research or conservation on site. There may be items that are retrieved by the collection owners and then returned to the community museum to take to another venue (eg an exhibition at another venue).

### Ownership

It will need to be made clear to Community Museums that items placed in the Central Store would still belong to

those museums, the Council would act as a custodian of the items.

Transfer to Sunshine Coast Council could be considered but it would need to be aligned to Council's collection policy.

### Use of items in storage

The storage policy will need to make clear that the collection owners maintain control of the ownership and use of the collections. Should the Council (or any other party) want to use items held in the store they would have to seek permission from the respective community museum.

### Access

There may be specific access controls that the Central Store users wish to place on specific items. For example a museum may have controls over who can access specific items (designated representatives, curators, researchers). Such controls may be in response to cultural or security requirements.

### Individual Community Museum Storage Space

It is not viable to have individual storage spaces in a Central Store for each of the Community Museums as there would be duplication of storage types required and an inefficient use of storage area. Instead the store should be established under the standard museum practice of similar types of materials being stored together.

### Photographic store and scanning

The storage policy may include a requirement for photographic or scanned records of stored items to be made. This process could also provide a useful way to build the digital database of the Sunshine Coast heritage collections. Scanning could include 3d scanning of objects.

### Collections lending

A process and policy for lending collections held in the Central Store will be required. For example if Museum A identifies an object owned by Museum B that is held in the Central Store they would be required to follow an approval process to access the object or indeed

to borrow the object. Museum A would need to negotiate with Museum B.

Where community museums have duplicates of unknown provenance there may be greater opportunity for lending collections and the development of local stories and borrowing kits.

### Lending Program

The Queensland Museum has a lending program that is linked to the National Curriculum. It uses duplicates, replicas and publications for school groups. The Maroochydore Library is currently the regional hub for this lending program. There is an opportunity to extend this program through the Central Store and collections management system with a series of locally focussed lending kits that encourage sharing of local heritage stories and knowledge. Duplicate items held in Sunshine Coast Collections, or items with unknown provenance, could be freed up for such a lending program and travelling exhibitions.

### Communication and Conservation

In addition to its role as a place for the safe storage and conservation of collections a contemporary Collections Store can be an important place of community education and interaction with collections. There is an opportunity for the store to run workshops on basic and advanced conservation techniques for the general public and community museums. Engaging back of house tours provide the community with a unique experience of the collections and the effort undertaken to conserve the region's heritage. This project presents an opportunity to design the collections store to facilitate such tours.

### Insurance

Council will need to hold insurance to cover items in the store. A valuation or agreed value may be required for items held in the store. Further insurance advice will be required in the development of the Collections Store project.

## Collection Store Needs

**Opportunities for co-located activities**  
Other functions that could be co-located with the store include satellite gallery space, teaching space/ multi-purpose functions space (could be an outdoor room).

### Common Collections Management System

A common CMS used across the community museum network would facilitate the management of items held in the Central Store. Each community museum could have their own zone on the management system and could control access to data on their collections.

A common CMS would facilitate:

- The development of exhibitions through desktop research.
- Maintenance of the system
- Sharing of training opportunities and knowledge across the region
- Potential for staff to work across a number of museums

### Initial use of store

There could be strong demand during the first wave of community museums depositing items in the Central Store. Such initial demand would result in a time lag of fumigation, data entry/ recording, conservation, and storage. One approach to such demand is to allow for extra resources during the inception phase of the store and then tapering off resources to the normal requirement. Another approach is to manage the process through time so that each of the community museums stages the material they enter into the store over time.

## Size of building

Queensland Museum Collection Services undertook an estimate of storage requirements for a Sunshine Coast central store in 2011. QM noted that the common method for determining the size of a store is to determine the size and diversity of a collection and the

storage systems required (see MPPa & MPPb 1997). As QM did not have such information they used a benchmarking method to determine storage capacity. The report determined a need of 500m<sup>2</sup> for collections areas and 400m<sup>2</sup> for non-collection areas (900m<sup>2</sup> total). The QM report also determined a working estimate of 15m<sup>2</sup> of storage per 1000 items. QM noted the limitations of this benchmarking methodology in determining the storage requirements.

The current study remains in a similar position to the QM study where data on the exact quantity and types of collections to be stored in a central store are not accurately known, or at least data on the collections is not readily accessible. Furthermore some collection numbers provided by the museums differ widely from the numbers recorded in significance assessments. This makes it very difficult to determine the size of the collections store.

It is also not clear what quantity of material the community museums would want to deposit in the central store.

As the estimate of known collection numbers is not reliable it has been assumed that 14 organisations have or hold around 6,500 items (or 6 organisations at 10,000) for a total of 91,000 items. Of these it is assumed 50% will be in the store. Utilising the estimate of 15m<sup>2</sup>/1000 items this equals 680-700m<sup>2</sup>.

It is noted that an audit of collections and their storage requirements is outside of the scope of this project. Such an audit could be undertaken in order to confirm the storage requirements as the Collection Store project develops.

Another approach is to stage the construction of a central store making allowance for future growth.

An area allowance has not been provided for a separate 'external' workshop but this may be required for the conservation of large items

and machinery. At this stage we have considered such a workshop as part of the large item storage.

We have allowed for the storage requirements of the future Sunshine Coast Regional Gallery. Documents provided by the council suggest the future Gallery will require 400m<sup>2</sup> of collections storage.

## Land size

The approximate site cover of the collections store will be between 950m<sup>2</sup> and 1350m<sup>2</sup> depending on whether the future Regional Gallery storage is included. By comparison the Council's corporate archive at Bli Bli has a building footprint of 635m<sup>2</sup>.

A single storey facility is preferred by council as this would avoid the use of lifts and it would facilitate the efficient use of materials handling equipment.

The general storage area in the table below is considered to include layout space for exhibition preparation. In order to establish an approximate site area the following allowances are proposed for a 1350m<sup>2</sup> single storey footprint:

Future expansion of 25% (single Storey)  
= 300m<sup>2</sup>  
Carparking 10 cars  
= 135m<sup>2</sup>  
Site set backs, vehicle circulation, & landscaping = 2765m<sup>2</sup>

The approximate total site area for a stand alone single storey collections store is 3600 - 4400m<sup>2</sup>.

A co-located store would require less site area.

A multi-criteria assessment tool was designed to assess the preferred location of the Interpretive Centre and Collection Store. The assessment identified the preferred scenario as the Interpretive Centre and Collection Store to be co-located on a site within the Foothills area of the Sunshine Coast.

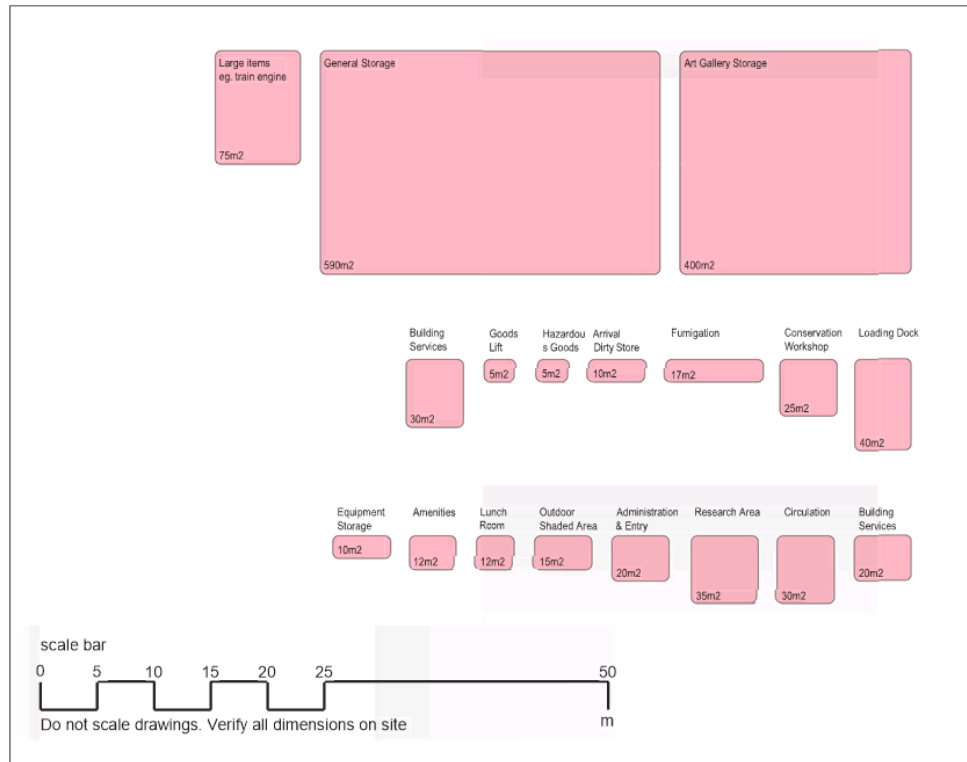
## Collection Store Needs

### Collection Store Estimate of Areas

	Area (m <sup>2</sup> )
General storage	590
Allowance for large items (eg train engine)	75
Allowance for building services	30
Allowance for goods lift	5
Art gallery storage	400
<b>Total storage</b>	<b>1100</b>
<b>Future storage expansion</b>	<b>300</b>
Hazardous goods	5
Arrival/dirty store	10
Fumigation	17
Conservation workshop	25
Loading dock	40
Equipment storage	10
Amenities	12
Lunch room	10
Outdoor shaded area	15
Administration & Entry	20
Research area	35
Circulation	30
Allowance for building services	20
<b>Total associated spaces</b>	<b>250</b>
<b>Collections Store Total</b>	<b>1350</b>
<b>Collections Store Total+ Expansion</b>	<b>1650</b>

The Sunshine Coast Council has identified the Collection Store as the priority for development. The store could have a temporary exhibition space established while it is not at full capacity and while the Interpretive Centre is in development. That is part of the allocated storage area is used as exhibition display in the short term.

Collection Store Needs



Collections Store - Area Study



# Location Analysis

## Functional Location

### Population growth

The Sunshine Coast is projected to undergo significant growth over the next 25 years with the population increasing from 303,400 to 500,000 by 2041. The major growth locations by District Catchments are Caloundra and Caloundra South and Maroochydore and Sippy Downs. These figures suggest significant population growth in the southern and middle districts of the Sunshine Coast. Council projects that a significant proportion of this growth will occur east of the Bruce Highway and south of the Maroochy River (SCC 2017:10). Most of the population growth comes from national migration. The Council observes that the Sunshine Coast will "maintain an older than Queensland average age cohort even with the anticipated increases over the next 25 years". (SCC 2017:10)

The Sunshine Coast Council's Environment and Liveability Strategy 2017 plans to respond to the forecast population growth (SCC 2017:10). Council documents suggest that social infrastructure should be close to major population centres providing residents with ready access to this infrastructure, ie service demand by population. This was also an observation of some of the community museum groups that provided input to this project. In terms of this project this assumption should be considered carefully as the Interpretive Centre and Collection Store could be developed in a location away from the major population in a manner that provides greater benefit to the identity and economy of the Sunshine Coast. The Interpretive Centre and Collection Store could be considered as a region wide destination rather than a facility that forms part of the population's everyday experience. The relationship between a functional approach to the location of these facilities and an approach that focusses on the unique experiences, identity and beauty of the Sunshine Coast is considered further.

### Tourism

The Sunshine Coast has a visitor profile that is different to the overall Queensland visitor profile with a higher percentage of domestic visitors than international visitors in comparison to the overall Queensland trend. The number of day trip domestic visitors appears to be growing.

The number of international visitors declined but has seen a slight gain in recent years. Of the domestic day trip and overnight visitors most were on holiday. It is interesting to note that a significant number of domestic visitors were on the Sunshine Coast to visit family and friends.

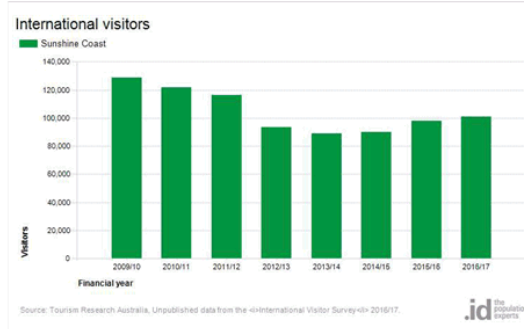


Figure 2 – International Visitors to Sunshine Coast

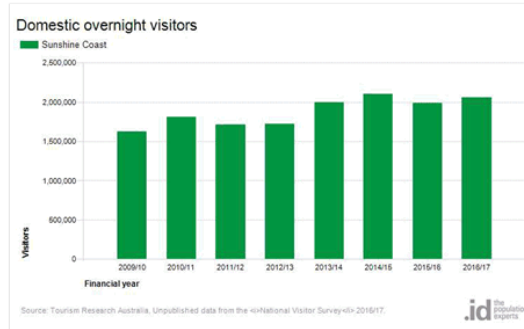


Figure 3: Domestic Overnight Visitors to Sunshine Coast

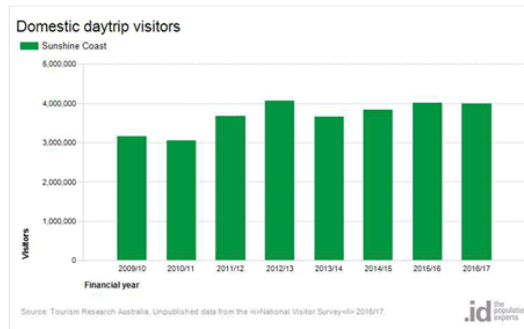


Figure 4: Domestic Day trip Visitors Sunshine Coast

## Location Analysis

In the 5 years to 2017 there were over 19 million domestic day trip visitors to the Sunshine Coast and almost 10 million domestic overnight and 470 000 international visitors. These figures suggest that social infrastructure on the Sunshine Coast could target domestic visitors. ([https://economy.id.com.au/sunshine-coast/tourism?Tourismtype=2.](https://economy.id.com.au/sunshine-coast/tourism?Tourismtype=2))

One approach is to locate a facility such as this close to the major tourist destinations on the coast. However another approach is to develop a unique and memorable destination for visitors, one that reveals to them key elements of the Sunshine Coast's history and identity beyond the sand and surf of the coastal strip.

## Tourism – By the numbers

The Sunshine Coast is a region that relies heavily on tourism. According to Austrade, tourism represents 7.6% of gross regional product within the Sunshine Coast (Statistical Area Level 4) and directly contributes to 9.7% of the area's jobs. Tourism in the region comprises both international visitors and domestic visitors. Representation of the Sunshine Coast tourism industry is depicted in Figure 1.

Latest data has showed that average spend per night has increased by 19% over 2018 to \$194, for domestic travellers. Similarly, the spend per night for international travellers is at \$91, a 22% increase.

The number of international visitors to the Sunshine Coast was declining from 2009 through to 2013, however numbers have been on the rise since 2014, as shown in Figure 3. Within the last 5 years, holidaymakers have made up 56.5% of international visitors to the region, indicating that visits are typically long in length, around 6.5 days in 2017 and normally involve seeing popular tourist locations which include arts and culture venues.

Figure 3 and Figure 4 depict the trends of domestic visitor numbers since 2008. Surprisingly, domestic visitors to the Sunshine Coast has been consistently rising since 2008; similar to international visitors the reason for visit is also usually holiday, which makes up 58.3% of daytrips and 54.6% of overnight trips, the other major reason for travelling to the region was to visit family and friends.

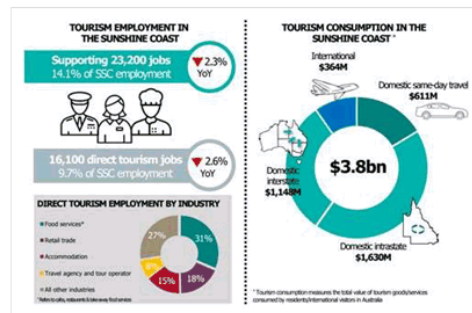


Figure 1 Economic Impact of Tourism on the Sunshine Coast

Summary of Results	2016-2017
<b>Tourism Consumption</b>	
Total tourism consumption	3,753
<b>Tourism GRP (\$m)</b>	
Direct	1,364
Indirect	1,119
Total tourism GRP	2,483
Tourism's direct share of GRP (%)	7.6%
<b>Tourism GVA (\$m)</b>	
Direct	1,241
Indirect	990
Total tourism GVA	2,231
Tourism's direct share of regional GVA (%)	7.5%
<b>Tourism Employment (persons)</b>	
Direct	16,108
Indirect	7,141
Total Tourism Employment	23,249
Tourism's direct share of regional employment (%)	9.7%

## Location Analysis

### Tourism – Art tourism and its potential

Data reported by Australian Council for the Arts, found that international art tourism is growing substantially across Australia. More than 43% of international tourists that visited Australia in 2017 engaged in an art / cultural activity on their trip. It was also found that art activities are more popular amongst international visitors than casinos, wineries and sporting events. Figure 5 represents the international tourism growth trends.

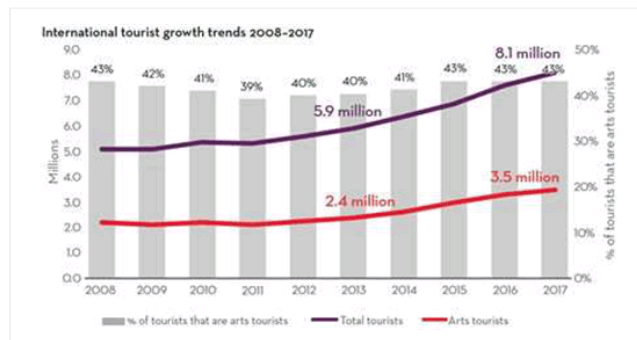


Figure 5: International tourism growth, including art tourism growth

## Location Analysis

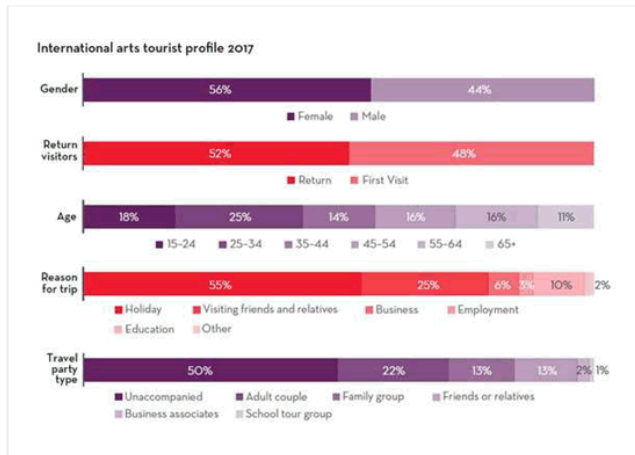


Figure 6: International Art Tourist Profile for Australia

Some of these characteristics align with the typical visitors to the Sunshine Coast, the most obvious being the dominance of holidaymakers. The high presence of holidaymakers within the Sunshine Coast tourism numbers, as well as the likelihood that an art tourist is a holidaymaker, suggests that there could be overlap. This overlap indicates that there may be art tourists within the region that would visit an interpretive centre.

### Art tourist activities

Amongst art tourists to Australia in 2017, visiting museums and galleries was the most popular activity, with 71% of this tourist group taking part in at least one visit. Figure 7 depicts the art activities undertaken by international tourists in 2017; it is evident that both museums / galleries and First Nations activities draw large numbers of tourists to a given area / region.

The existing facilities and the building of a new interpretive centre in the Sunshine Coast region has the potential to fit the model of demand from international art tourists. The absence of locations already servicing these demands within the region suggests that a new Interpretive Centre may act as a drawcard to bring tourists to the region. This could lead to encouraging levels of traffic through the interpretive centre. The indicative importance of learning about Aboriginal culture and heritage suggests that the inclusion of an Aboriginal Keeping Place may have a positive impact on the success of the interpretive centre / museum precinct.

Location Analysis

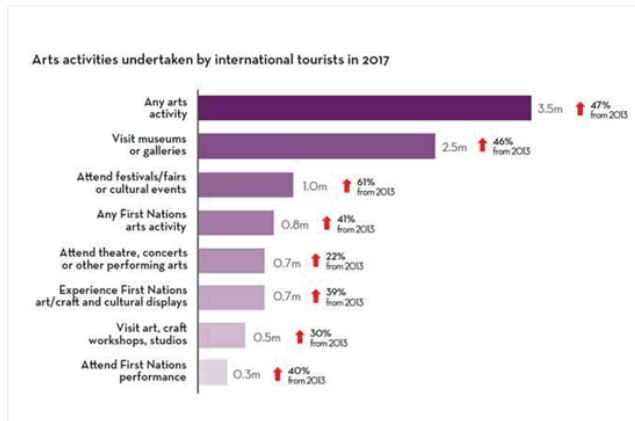


Figure 7: International Tourist Art activities

Further analysis on local venue tourism attendees may support this contention and would provide additional insight for determining the likely demand for a new Interpretive Centre within the Sunshine Coast region.

Art tourism spending

The Australian Council for the Arts also found that international art tourist spending made up 60% of all spending by international tourists in 2017, this spending has increased by 55% since 2013, a marginally greater increase than the total international visitor spending which has risen 46% over the same period.

In 2016–17 spending on recreational, cultural and sporting services totalled \$155.9 million within the Sunshine Coast. This value, combined with the historical spending habits and consistent growth of art tourists to Australia, suggests that there may be sufficient spending / visitor interest for a new interpretive centre within the region. Further local analysis would provide greater insight to justify the likely attendance which such a venue could expect.



## Location Analysis

### Other attractors

The location can be selected to complement existing visitor attractions such as:

- Beaches
- Themed recreation venues
- Cultural facilities such as libraries and galleries
- Public facilities such as parks and gardens, hospitals, entertainment venues or sports stadiums.

### Climate Change & Resilience

The Environment and Liveability Strategy has identified climate change as a key consideration when planning for growth and development on the Sunshine Coast which will be exposed to increases in temperature, more extreme rainfall events, changes in the frequency and magnitude of climate events such as cyclones, flooding and drought, and the development of a drier climate. These factors can influence the location and design of major public buildings on the Sunshine Coast or demand design strategies to mitigate climate change risks (SCC 2017: 11-13, 79-81).

## Location Connections

The Sunshine Coast has stunning landscape features from the coast west into the hinterland. The Sunshine Coast Council has recognised the significance of its landscape features and it has policies in place to ensure the preservation and enhancement of the landscape character and unique identity.

- The distinctive and diverse landscape is preserved to maintain the beauty of the area
- The landscape, character and heritage values retain the unique identity of the area.
- The visual amenity and community view lines are preserved and enhanced (SCC 2017:33).

Council and the Sunshine Coast Community are aware of the unique landscape qualities:

"It has a strong reputation as a lifestyle region defined by its subtropical climate, picturesque coastline and beaches, extensive waterways and wetlands, and the hinterland mountain ranges. The natural environment and distinct landscapes are the foundations of the Sunshine Coast way of life" (SCC 2017:8).

"The landscape and character of the Sunshine Coast is the essence of our region and helps to define our identity and culture" (SCC 2017:31).

The design qualities of a new Interpretive Centre can emphasise the spectacular environmental setting of the Sunshine Coast and in doing so contribute to the local community and the regional economy through demand visitation. The Interpretive Centre can be designed as a building that has a distinct sense of belonging on the Sunshine Coast, a building that is comfortable and welcoming and one that excites first time visitors and encourages return visits. The building design and a location that have a sense of being a community hub.

A location option that focusses on landscape qualities is a destination option- it is a facility that people travel to experience the landscape and the interpretive content, and the building design itself.

As discussed in the following section three broad landscape/ environment categories have been selected to initially consider the location of the Interpretive Centre and Collections Store.

### Visually connected to the coast and hinterland

There is a significant opportunity to position the Interpretive Centre so that it has views to key features of the Sunshine Coast; the coast, the hinterland, the Glass House Mountains and the major urban areas. Through its location the centre can provide a venue to interpret the Sunshine Coast Landscape.

### Views of places of Aboriginal significance

There is also a significant opportunity to position the Interpretive Centre so that it has views of places and landscape features that are of significance to Jinibara and Kabi Kabi people. The location might have view to Mudjimba, Mt Nindery and the Maroochy River.

### Connected to the Natural Environment

There may be an opportunity to locate the Interpretive Centre so that it enjoys features of the natural environment such as the distinctive forests of the Sunshine Coast.

### Retaining the Distinct Character

The Sunshine Coast community is passionate about retaining the distinct identity and village feel and natural environment of the Sunshine Coast. (SCC 2017: 16). The location of the Interpretive Centre provides an opportunities for visitors to experience these qualities.

Location Analysis





# Scenarios/ Models

To better understand what configuration of offering is feasible for a new Sunshine Coast Interpretive Centre and Collection Store, a Multi Criteria Assessment (MCA) has been undertaken. This MCA will allow us to compare and contrast different development options across a range of criteria which speak to the benefits and outcomes which the Sunshine Coast Council (SCC) hopes to achieve via delivery of this project. The primary considerations for this assessment are the venue types and location – these are discussed further below.

## Venues

A number of different venue types have been considered for this feasibility study:

- Interpretive centre, likely to contain Gallery spaces, café, administration offices, conservation areas, outdoor areas etc.
- Collection store, likely to contain climate-controlled storage, external covered storage (e.g. for large items), photographic, textile and organic materials, conservation and workshop spaces, fumigation spaces, administration offices etc. The store is intended to be an interactive space, rather than solely a place to store items / artefacts.
- Aboriginal Keeping Place, likely to contain climate-controlled storage, multi-function spaces, private viewing rooms, outdoor areas etc.
- Other social infrastructure, for example art galleries, libraries, theatres etc.

The scenario assessment considers the interpretive centre and collection store.

Following discussion with SCC and reflecting the need for more targeted First Nations consultation, it was decided that Aboriginal Keeping Places would be omitted from the scenarios and included as a criterion instead. The integration of the Keeping Places with the interpretive centre and collection store requires more in-depth consideration and assessment in future studies, including further engagement with the local Aboriginal groups. SCC noted that this may be a significant issue for the development of the facility, however there is a strong need for the Keeping Places to exist. Therefore, at this stage it is not appropriate to include them within the scenarios, however there is an opportunity to do so in future studies.

Additionally, to avoid bias within the scenarios, co-location with existing social infrastructure has also been omitted from the scenarios, but rather has been included as a criterion for the assessment. Further discussion on the assessment criteria is provided in Section 3.1.

## Location

At this early feasibility stage of the project, specific suburbs / locations on the Sunshine Coast have not been included in the analysis, however the geographical dichotomy of urban vs rural settings have been considered. The intention of this is to simplify the analysis and provide a relevant, differentiating factor between the scenarios, rather than using arbitrary locations. At this early stage of the study, it is not appropriate to distinguish between specific suburbs, as this will take place later in the project, once the desired venue offering has been determined.

## Scenarios/ Models

### Scenarios

Through consultation with SCC, a total of nine scenarios have been developed for the assessment. The scenarios are based on the various permutations of an interpretive centre and collection store being either co-located or independently located, across three location types – Coastal urban areas (Coast or Coastal Plain), Foothills, or Hinterland. The nine proposed scenarios are shown in Table 1.

Scenario No.	Coastal Urban	Foothills	Hinterland
Scenario 1	Interpretive centre	Collection store	-
Scenario 2	Collection store	Interpretive centre	-
Scenario 3	Interpretive centre	-	Collection store
Scenario 4	Collection store	-	Interpretive centre
Scenario 5	-	Interpretive centre	Collection store
Scenario 6	-	Collection store	Interpretive centre
Scenario 7	Interpretive centre + collection store	-	-
Scenario 8	-	Interpretive centre + collection store	-
Scenario 9	-	-	Interpretive centre + collection store

It should be noted that if the interpretive centre and collection store are not co-located (i.e. as in Scenario 1 – 6), there is a requirement for some minor duplication, with a small collection store at the interpretive centre. This requirement will need to be considered further during future studies.

### Themes and Criteria

A total of five key themes have been developed for the assessment. These have been drawn from the Sunshine Council Accelerated Network Planning Workshop Summary Report and were informed by review of various Sunshine Coast strategies, policies and documents (including the Sunshine Coast Heritage Plan), along with professional judgement based on prior social infrastructure projects. The themes are:

- Economic development
- Affordability and access
- Effective and efficient use
- Co-locating functions
- Location and integration functions.

These key themes are discussed further below, including various sub-criteria which were used for the MCA assessment. In consultation with SCC, criteria weightings were developed and applied to the MCA assessment.

## Scenarios/ Models

### Economic Development

Table 2 summarises each of economic development criteria and a corresponding description.

Number	Criteria	Criteria Weighting	Description
1.1	Employment opportunities	5%	Ability of the scenario to create numerous employment opportunities within the Sunshine Coast region. Employment efficiencies are assumed from co-location of facilities, reducing the total employment opportunities for the community.
1.2	Productivity (travel)	5%	Impact to staff productivity resulting from time spent travelling between facility locations. Considers the efficiencies and productivity that can be gained through co-location of activities.

### Affordability and Access

Table 3 summarises each of affordability and access criteria and a corresponding description.

Table 3: Affordability and access criteria

Number	Criteria	Criteria Weighting	Description
2.1	Capital expenditure (Capex)	5%	This measures the scale of capital expenditure required for the different scenarios, considering likely building size, complexity etc. Reduced capex is anticipated when fewer new facilities are being designed and constructed.
2.2	Land acquisition	5%	Highlights the likely value of any potential land acquisition which may be required for any scenario based on the building footprint (later analysis will involve location analysis which will allow for more accurate consideration of any necessary acquisition cost). It also represents the opportunity cost of land for other uses, assuming that use of less land is advantageous.
2.3	Operational expenditure (Opex)	5%	This measures the scale of operational expenditure required for the different scenarios, considering potential staff needs, utility costs, maintenance and repair costs. Efficiencies in operations are expected from colocation of facilities, reducing operating costs.

### Effective and Efficient Use

Table 4 summarises each of effective and efficient use criteria and a corresponding description.

Table 4: Effective and efficient use criteria

## Scenarios/ Models

Number	Criteria	Criteria Weighting	Description
3.1	Resilience / location diversification	5%	Resilience of the facilities to withstand events (e.g. natural disasters or damage). Co-located facilities bear more risk as more resources / items are located in one area, whereas multiple, standalone facilities are much less likely to all be impacted at once. Diversification of risk is considered to be a benefit to the community.
3.2	New vs retrofit opportunities	5%	Retrofit of existing facilities will enable the council to avoid additional maintenance cost liabilities that would be incurred through addition of new community facilities. Retrofit ensures that the council maximises use of its current asset base as is considered to be a preferred solution.
3.3	Stageability and phasing	5%	Indicates the ability and extent of scenarios to phase works over an extended period so to allow a more even spread of expenditure. The ability to stage works is considered beneficial to scenarios that would require the delivery of fewer, larger infrastructure works.

## Co-location Functions

Table 5 summarises each of co-location and integration functions criteria and a corresponding description.

Table 5: Co-location and integration functions

Number	Criteria	Criteria Weighting	Description
4.1	Collaboration potential	9%	Measures the level of collaboration likely to be achieved through delivery of each scenario, across the community and venue staff. Enhanced collaboration is considered likely when staff and community contact is more frequent.
4.2	Exposure and strong/ memorable visitor experience	9%	Highlights the likelihood that visitors to all facilities will have a higher degree of access and exposure to the Sunshine Coast's artefacts. It is considered that visitors will have a more memorable experience if the diversity of the collections they are likely to view is greater.
4.3	Ability and ease of co-location with Aboriginal Keeping Places	9%	Ability of the interpretive centre and collection store to co-locate with proposed Aboriginal Keeping Places. This criterion relates to the 'Advocacy' outcome area from the SC Heritage Management Plan. Infrastructure located in close proximity to the Aboriginal communities is considered advantageous.
4.4	Ability and ease of co-location with existing social infrastructure	9%	Ability of the interpretive centre and collection store to co-locate with any existing social infrastructure (e.g. art galleries, libraries, theatres etc.). This criterion relates to the 'Communication' outcome area from the SC Heritage Management Plan. Existing social infrastructure is likely to be located in urban areas and therefore an urban location for the facilities will promote easier co-location.
4.5	Knowledge sharing potential	9%	Potential for knowledge sharing, within the museum facilities themselves and also with the general population. This criterion relates to the 'Knowledge' outcome area from the SC Heritage Management Plan. Co-location of facilities is considered to better promote knowledge sharing, as is placement in easily accessible urban areas.

## Scenarios/ Models

### Community Access

Table 6 summarises each of the community access criteria and a corresponding description.

Table 6: Community Access criteria

Number	Criteria	Criteria Weighting	Description
5.1	Public and active transport accessibility	7.5%	Accessibility to the facilities via public or active transport (e.g. geographically wide facilities are less likely to be accessible compared to one co-located facility for which the council may have or could develop transport links). Multi modal access to facilities is considered advantageous.
5.2	Proximity to population centres	7.5%	Proximity of the interpretive centre and collection store to key population centres or hubs within the Sunshine Coast region (e.g. Maroochydore, Caloundra). The greatest amount of infrastructure in the closest proximity to key populations is considered advantageous.

### Scoring

Each of the 12 criteria was scored on a scale from 1 to 5, with 1 being the comparatively least desirable outcome and 5 being the comparatively most desirable outcome. Details of the scoring matrix against each of the criteria are provided in Appendix C. The scoring was undertaken by Sunshine Coast Council representatives.

### Results

The following table summarises the MCA scoring for initial and weighted scores. The scoring placed the first preference on a

Scenario	Description	Score	Weighted Score	Ranking
Scenario 1	Coastal urban interpretive centre + Foothills collection store	46	3.18	3
Scenario 2	Foothills interpretive centre + Coastal urban collection store	40	2.40	7
Scenario 3	Coastal urban interpretive centre + Hinterland collection store	35	2.40	8
Scenario 4	Hinterland interpretive centre + Coastal urban collection store	30	1.80	9
Scenario 5	Foothills interpretive centre + Hinterland collection store	43	2.65	6
Scenario 6	Hinterland interpretive centre + Foothills collection store	45	2.80	4
Scenario 7	Coastal urban interpretive centre and collection store	52	3.75	2
Scenario 8	Foothills interpretive centre and collection store	61	3.85	1 (preferred Option)
Scenario 9	Hinterland interpretive centre and collection store	44	2.80	5

# Feasibility of Preferred Option

## Capital Costs

Cost consultants RLB have undertaken a high level assessment of capital costs for the development of the Interpretive Centre and Collections Store. The costing is based on the assumption that construction would commence in June 2020. The costing was benchmarked against the costing for the Orange Museum.

The estimated total cost for both functions is \$25.5m (excluding GST). These estimates are based on very preliminary briefing information which requires high level assumptions to be made. Given the high level assumptions that have been made to inform the costing it is recommended that at this stage Council make further allowance/contingency to the cost estimate. As an example if the building fabric of the Interpretive Centre was to change from a sheet metal roof to a green roof over a concrete roof structure this would increase the overall cost estimate by approximately \$1.67m excluding GST.

In addition to the area analysis the costing took into consideration the following preliminary descriptions of the buildings:

### Interpretive Centre:

- Single story slab on ground – honed concrete floor finish
- Exterior walls- Exposed off form concrete walls and timber cladding
- Interior walls – plasterboard to general areas, hanging walls to galleries consisting of plasterboard over plywood substrate.
- Steel framed sheet metal roof.
- Ceilings plywood acoustic ceilings generally, plasterboard to amenities and office areas.
- Mixed mode with displacement air conditioning system.

- Museum quality lighting to gallery and foyer areas. Standard lighting to office areas and staff amenities.
- Café to have a small commercial kitchen to provide hot and cold café meals.
- Sprinklers
- External landscape
- IT systems
- AV systems
- Security systems
- PV solar system
- FFE

### Collections Store:

- Single Story slab on ground – sealed concrete to storage areas. Honed concrete to staff areas.
- Exterior walls- Precast/concrete block work
- Interior walls- precast/blockwork between storage zones. Framed plasterboard partitions to staff areas.
- Steel framed sheet metal roof.
- Mechanical systems to operate 24 hours
- Fire systems (may require gas suppression to certain areas).
- IT systems
- AV systems
- Security systems
- PV solar system
- Storage systems
- FFE

## Operational Costs

The cost consultant's RLB have benchmarked operational costs against another project (Convention Centre) which would appear to equate to approximately 6.5% per annum of 'Raw' cost for OPEX.

The inclusions for Opex can vary according to individual interpretation however in this case the above 6.5% includes for:

- Salaries and Wages
- Support Cost (Utilities / Insurances / Banking / Cleaning / Promotions / Marketing / Landscape Maintenance)
- Maintenance (Planned and Reactive)
- Capital Replacement of Building Elements @ End of Life

Note the 6.5% nominal rate excludes escalation (over the life of the project) and is a 'linear' assessment for future budgeting purposes only.

Therefore based on the previously provided Estimated Cost of \$25.5m Excl GST – a high level assessment of OPEX may be in the order of \$1.5 to \$1.75m Excl GST per annum in 2020 dollars.

A more detailed assessment can provide the operational costs cash flowed over a 30 year duration - however significant assistance would be required from the end users and 'Concept of Operation' would be required to understand the number of events, number of gallery bump in and bump outs, number of FTE's, hours of operations etc. Such an assessment has not been undertaken to date.

The above OPEX estimate is for the Interpretive Centre and Collections Store. Council may need to also consider what additional support it would need to provide community museums to facilitate their participation in the project. It is also important to note that there may be higher OPEX costs in the first 1-2 years as the store operations are established.

## Land costs

An estimate of land purchase costs in the foothill zone have not been determined.

# Conclusions & Recommendations

## Sunshine Coast Museum Network

The Sunshine Coast Museum Network is characterised by decentralised museums operating in a challenging environment where they do not have access to museum standard storage facilities that will ensure the conservation of Sunshine Coast collections. Many of the museums have low visitation numbers.

Amongst the Community Museum network there is general interest in engaging with a new Interpretive Centre and Collection Store. These facilities will enhance the quality of exhibitions throughout the region, enhance visitation, strengthen community identity, increase demand for heritage experiences, and create storage facilities that will benefit both Community Museum and Council collections.

### Recommendations:

- Detailed engagement with the Sunshine Coast Museum Network and First Nations organisations be undertaken to progress the development of the Interpretive Centre and Collections Store.
- Develop a detailed functional brief for the Interpretive Centre and Collections Store.
- The development of the functional brief is likely to benefit from Council staff visiting precedents including the Orange Regional Museum, the Tweed Regional Museum Collections Store and the Queensland Museum's storage facility.
- Develop a program for the delivery of the Interpretive Centre and Collections Store including time allowances for consultation, brief development, land acquisition, approvals, design, procurement, construction, and the preparation of collections for storage.

## Collection Management Systems

There are a range of Collection Management Systems utilised across the Sunshine Coast museum network. The condition, accessibility and ease of maintenance of these systems varies greatly. This makes it difficult to gain basic information on the collections such as accurate information on collection numbers. It also makes it difficult to undertake detailed desk top research on relevant collections and specific collection items.

### Recommendations:

- That a common comprehensive CMS be introduced across all museums.
- The Sunshine Coast Council to establish a central CMS database that participating Community Museums can utilise and access. Such a database to allow each participating museum to control access to their data/collections information.
- The Sunshine Coast Council provide resources to implement and maintain the common Collection Management System. This includes providing CMS training.

## Interpretive Centre & Collection Store Governance

To encourage and sustain the participation of Community Museums in a central facility owned and operated by the Sunshine Coast Council it is important to have a governance structure and a set of agreements in place. Initially the agreements may be in the form of high level Memorandums of Understanding as the project progresses there will need to be more detailed

agreements in place regarding CMS, the storage and exhibition of collections.

### Recommendation:

- Initially develop project specific MOUs with each of the Community Museums.
- Develop detailed agreements that set out the relationship between the Council and Community Museums once the facilities are established. Such agreements to consider the storage and use of collections and the operations of a common CMS.

## Hub and Spoke Operational Model

Both the Council and the Community Museums show interest in a Hub and Spoke model of operations. The Community Museums wish to maintain independence but are interested in the potential to access the Interpretive Centre and Collection Store facilities and the resources that a central facility can offer. Council similarly has shown an interest in developing a central facility that support the outlying community museums. The Orange Regional Museum has illustrated a successful hub and spoke model of operation that could inform the development of the Sunshine Coast museum network and associated facilities.

### Recommendation:

- Adopt a hub and spoke model for the development of the Sunshine Coast museum network.
- Develop an initial outline of how the hub and spoke model would operate to inform all participants.
- Visit Orange Regional Museum to develop an in depth understanding of how their model works.

## Conclusions & Recommendations

### Regional Exhibitions

Exhibitions at an Interpretive Centre that draw on collections from outlying community museums have the potential to attract visitation and return visitation. They also have the potential to promote interest in the community museums. Coordinated exhibitions have the potential to enhance the visitor experience and attract increases in visitation. Exhibitions jointly held in the Interpretive Centre together with satellite elements of the exhibition held in community museums have the potential to promote visitation throughout the region.

#### Recommendation:

- Develop an exhibitions strategy for the new facilities. Such a strategy would consider permanent exhibitions, temporary exhibitions, satellite exhibitions and exhibitions that represent the community museums at the Interpretive Centre, and travelling exhibitions. The development of this strategy will inform the functional design brief for the project.
- Develop the exhibition strategy in consultation with Community Museums on the Sunshine Coast and with other potential partners.
- Identify and liaise with other potential exhibition partners such as the Queensland Museum, QAGOMA and Universities.

### Regional Programs

The proposed facilities have the potential to enhance engagement with the arts and heritage through a regional program of events and arts and heritage activities. These may range from annual events that draw large numbers of visitors to seminars and small group workshops. Such events could encourage engagement with Universities and other potential partners. Events could be held at the central facility and likewise there could be a program of events that cycle/

rotate through the Community Museums.

#### Recommendation:

- Develop a program of arts and heritage annual events for the Sunshine Coast.
- Develop a program of arts and heritage workshops and activities for the Sunshine Coast.

### Collection Store

There is a clear need for museum standard storage facilities on the Sunshine Coast to provide for the safe storage and conservation of Council owned and non-Council owned Sunshine Coast collections, to ensure the preservation of regional stories and significant objects, to provide capacity to accommodate collections in off-site storage, and to allow for more curated and themed exhibitions in community museums. There is a range of collection types that would be housed in the store with differences in racking and environmental requirements. The Collection Store should be established as a priority ahead of the construction of the Interpretive Centre. Should the Collection Store be established first it could provide temporary exhibition space until the Interpretive Centre is delivered. There will be an initial period of significant activity as the Collection Store is established and collection items are relocated from Community Museums and Council Collections to the store.

The lack of readily available and accurate information regarding the number and types of items held in collections makes it difficult to determine the size of the collection store overall and to determine the size of specific environmental zones required for particular types of items

#### Recommendation:

- The development of the Collection Store should continue to be progressed by Council.
- Establish a manual that sets out how the Collection Store will operate and

the process for relocating items in the store.

- Establish governance structure for the store including ownership and control of collections.
- In association with the implementation of a centralised CMS undertake an audit of the collections held within the Community Museums.

### Interpretive Centre

A new Interpretive Centre provides an opportunity to meet a strong need for a cultural facility that both celebrates Sunshine Coast's heritage and, through partnerships, promotes cultural tourism opportunities. This facility can be attractive to the growing Sunshine Coast population and to the growing arts and cultural tourism market. An Arts and Heritage Interpretive Centre is critical to the realisation of the Sunshine Coast Heritage Plan; it will provide opportunities to increase knowledge of Sunshine Coast heritage, it will assist in the implementation of best practice conservation, it will provide ongoing support for heritage activities, it will communicate and increase the visibility of heritage, and it will increase awareness of the region's diverse heritage. The Centre will have the ability to offer content concerned with heritage, arts, environment, Indigenous heritage and arts, science and biodiversity, and community events.

#### Recommendation:

- The Interpretive Centre should continue to be progressed by Council to fulfil the outcomes of the Heritage Plan.
- The functional brief for the Interpretive Centre to be developed in response to the Heritage Plan outcome areas of Knowledge, Conservation, Support, Communication and Advocacy.
- Create a design for the centre that expresses Sunshine Coast identity and a strong sense of sustainability.



## Conclusions & Recommendations

### Co-location in the Sunshine Coast Foothills

A multi-criteria assessment tool was used to assess the preferred location of the Interpretive Centre and Collection Store. The assessment identified the preferred scenario as the Interpretive Centre and Collection Store co-located on a site within the Foothills of the Sunshine Coast. This is an area extending from Maleny eastward towards the Coast Plain but excluding the coast and from the southern extremity of the local government area through to the north. At this stage an exact location has not been identified. However given the desire for the Interpretive Centre and Collections Store to be geographically central to the coast the location is likely to be somewhere between Landsborough and Nambour

### Staff

The Interpretive Centre and Collections Store will require the recruitment of appropriately skilled staff to manage and operate the facilities. Recruitment will need to commence with appointments that will support the development of the project through early briefing and design phases. The Sunshine Coast Community Museums rely on volunteer staff. The precedent museums reviewed indicate that this requirement will continue into the future. There is an opportunity to establish a pool of volunteers that can work across the network of museums according to demands. A skills analysis of the volunteers should be undertaken to strengths as well as training needs. It is likely that there will be volunteers that are better suited to front of house or back of house activities.

#### Recommendations:

- Develop and maintain a human resources strategy for the recruitment of staff and volunteers for the Interpretive Centre and Collections

#### Store.

- Work with the Community Museums to develop a pool of volunteers that can work across the network.
- Identify skills strengths and weaknesses and create training programs to improve the skills of staff and volunteers.

### Costs

A high level estimate of the capital costs was undertaken based on the estimated areas for both the Collections Store and Interpretive Centre. The total cost for both functions is \$25.5m. As these costs are based on preliminary briefing information high level costing assumptions were required.

The operational costs have been benchmarked against a suitable comparison at 6.5% of capital costs. Based on the estimated capital costs the operational costs of the Interpretive Centre and Collections Store will be in the order of \$1.5-\$1.75m per annum. Operational costs related to the ongoing support of the community museums would be in addition to this.

Land costs have not been determined at this stage as the location of the project covers an extensive area of the Sunshine Coast. Further work will be required to investigate potential sites and then to obtain land values.

#### Recommendations:

- Allow for additional capital cost contingency beyond the preliminary cost estimate.
- Develop a budget for the ongoing support of the Community Museum network. This includes support for a transition period as collections are prepared for storage in the Central Store.
- Allow for higher OPEX in the first 1-2 years as the facility and in particular the store operations are established.
- Investigate potential sites within the Sunshine Coast Foothills and gain estimates of land costs.

### Other Considerations:

Other projects, including the Regional Arts Infrastructure Framework, Libraries Network Plan, and Caloundra Masterplan (including Caloundra Regional Art Gallery) projects may have an impact on the recommendations of this report. While this study focussed on location and co-location options for the Interpretive Centre and Collections Store, it did not consider other options and opportunities for colocation. Some possibilities could include:

- Co-locating archival collections from regional heritage organisations with the Heritage Library and Picture Sunshine Coast collections at an expanded Library (Archives) facility. This would improve resilience and disaster management by not housing all collections in the one location, and create a hub for regional archival research.
- Revisit Multi-Criteria Assessment in light of RAIF outcomes – foothills Collections Store co-located with council depot; Interpretive Centre co-located with coastal Art Gallery; exhibition spaces in libraries, city hall, convention centre, performing arts facilities

#### Recommendation

It is recommended that this report may need to be reviewed after the completion of the other projects.

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# Appendix A Existing Facilities

## 1. Community Museums

### Bli Bli on Maroochy Historical Society

Although this organisation was not visited it provided the following comments on the Interpretive Centre and Collections Store.

Interpretive Centre and Collections Store: The BBOMHS has identified strategic issues that could be improved by the design of a new interpretive centre and store:

1. Climate Controlled and Pest Free Archival Storage to support At Risk Collections
  - The BBOMHS requires support for archiving fragile materials such as old minute books, glass negatives, colour 35mm slides, old photographs, old fabrics, and some farming artefacts.
  - They are in the process of scanning and cataloguing items for a digital collection. They plan to house these materials in the former Bli Bli School Masters Residence in secure archival quality steel cabinets and in glass display cabinets. There is no climate control in the building. As their lease of this building has not been confirmed by Council there is no secure place to store these materials permanently. The BBOMHS procured insect pest control for the building, but there have been other pests found recently such as rats and possums in the roof.
  - The BBOMHS would appreciate the opportunity to house a small collection in the collections store - at a minimum the BBOMHS would require 1 steel cabinet, 1 glass display cabinet and 1 large AO sized map drawer would suit our needs at present. BBOMHS members would assist with any project work to conserve our records.
2. Archival Research / Reading Room / Interpretive Centre to support archival preservation/conservation and access to collections for research
  - The BBOMHS encourages an archival research / reading room and interpretive centre along the lines of the SLQ Heritage Library (Level 4) or the Queensland State Archives.
  - BBOMHS members agreed on 03/09/18 that the facility should be located in the centre of the Council area in Nambour or in Maroochydore. BBOMHS suggest the archive and interpretive centre could be housed together in the current Council Chambers in Nambour if this building was to be repurposed. They propose that this building and surrounding parking would be a great central location, which is close to the bus, train and the Nambour Museum/Arts precinct.
  - If the archive and archival interpretive / research centre / reading room was to be developed in a new building, then BBOMHS suggest the new Maroochydore town centre would be a great location, provided there was good access to public transport and sufficient parking.

Having made the points above BBOMHS state that their members did not believe that a new museum / interpretive centre is warranted as there is a network of existing local museums that require ongoing support and development.

## 1. Community Museums



### Buderim Pioneer Cottage

**Location:** The Pioneer Cottage is located on the edge of the Buderim ridgeline with views to the southeast. The property consists of the cottage and a house that is used by the volunteers and other organisations.

**Gallery Spaces:** The rooms of the Pioneer Cottage are the gallery spaces with the exception of one room that holds a display.

**Storage:** Pioneer Cottage currently has 3 storage rooms and ad hoc storage in the house. In 2016 the Cottage received more than 100 items, in 2017 it received less than 100 items, and by August 2018 it had received less than 20 items. The focus of the collection is the Burnett family and Buderim.

The storage facilities include general storage, steel cabinets in the toilet and storage in an enclosed carport (approx. 9m<sup>2</sup>) that includes one fire proof safe, and storage within furniture on display in the cottage itself.

The Cottage is putting together a fire plan that identifies best practice measures to prevent fires and manage fire incidents both on and off site that may affect the property and collection.

**Collections Management System:** The Pioneer Cottage relies on one volunteer to maintain the collections data base.

**Collections:** A Significance Assessment of this collection was produced in 2017. The diverse collection of 5400 items held at the Pioneer Cottage includes: objects, textiles and costumes,

library, oral history and lecture series, paper based archive and photographic material. It is noted that the organisation self-reported that they hold 7500 items. (Tarrant 2017: 9.)

**Interpretive Centre and Collections Store:**

The stakeholders raised the following issues:

1. Who would cover insurance for items held in the central store, the community museum or Council?
2. The governance structure of the store and interpretive centre needs to be established prior to design work commencing.
3. Will the store be climate controlled?
4. What database system will be used in the store?
5. Loan agreements for community museum items loaned to council.
6. Will community museums have to pay to use the store?

Buderim Pioneer Cottage thought the store needs to be located centrally to all groups and it needs to be readily accessible to people of all ages. The location is impacted by whether it is just a store or if it is a store and museum.

The Cottage representatives suggested the interpretive centre should be located where high visitor numbers are already experienced.

## 1. Community Museums



### Discover Eumundi, Heritage and Visitor Centre

Location: The Heritage and Visitor Centre is located adjacent to the Eumundi Markets. A grove of fig trees planted as memorials to people lost at war lie to the south of the centre.

Gallery Spaces: The centre has three key spaces. A repurposed timber building provides the main permanent gallery space and administration areas. Behind the timber building is a gallery dedicated to temporary exhibitions. The last space is an historical timber police lock up.

The Centre has items on display with no provenance and would consider removing these to free up gallery space. Such items could be used in travelling exhibitions.

The Centre has a natural history collection on display but they are thinking of getting rid of it as they have issues with bugs damaging the items on display.

The temporary exhibition space has 1 exhibition per year for three months.

Storage: The police building is currently used as a store but the Centre would like to empty it out and use the building for exhibitions. Some items were stored underneath the low set police building. The Police cells are not insect or vermin proof which currently limits their use for storage and exhibitions.

The Centre acknowledged that if it de-cluttered it would be in a better position to improve the quality of its displays.

The Centre does not anticipate its collection growing much as their collection policy is quite tight. However they acknowledged if they had more storage available their collection would grow.

The Centre has keeping agreements for Aboriginal artefacts they hold. Kabi Kabi people are interested in the repatriation of collection items.

The Centre wants to get its photographic collection off site. They have scanned the photographs. Currently, the Centre requires the photographs on site but once they are processed and have a dedicated location for viewing the Centre wish to send the photographs to a central store. The Centre has 4000 negatives in mylar sleeves in 2x filing cabinets. The Centre estimates a fire proof cabinet would cost \$3000 so the Centre has not purchased one to date. The Centre would like to make some income from photographs that are shared. They currently charge a small fee for access to photographs and have an agreement that stipulates that the images are not for commercial use. The physical photographic collection is not growing marginally with most new items coming to the museum in digitised format.

The Centre has around 120 maps dating back to the 1880s. The aim is to digitise the maps and then to place the originals into storage. The Centre views digitised versions as easier to handle. The Centre would like to be able to remove the plan drawers due to space constraints.

## 1. Community Museums



The Centre has a small amount of textiles and old posters.

The Centre has a focus on storing items that are susceptible to vermin, insects and climatic conditions off site including photos, negatives and maps.

Due to a lack of storage space and dedicated racking the Centre has difficulty storing framed items.

There are items that once in storage will not be taken out again.

If the Centre was able to remove their on site storage they would be able to create much needed additional staff work space.

The Centre's storage requirements would be addressed by 4 filing cabinets, 1-2 map drawers and 1 compactus.

Collections: A significance assessment of the collection was undertaken in 2017. The diverse collection contains 4500 (5500 self-reported by the Centre) objects including objects, paper based and archival material, photographs and textiles and costumes (Piddocke 2017:6).

Interpretive Centre and Collections Store:

The Centre would make use of a central store but wouldn't want everything going into it.

The Centre asked:

- What would be the process for retrieving an item from the central store?
- How would SCC use community items that are held in the store?
- What would be the process for depositing items in the store?
- Are you concerned about people dumping stuff?
- What if something goes missing?

The Centre would like to see the new Interpretive Centre and Collections Store at the northern end of the coast as they always have to travel to places. The interpretive centre needs to be in an accessible location and not necessarily on the coast.

## 1. Community Museums



### Kenilworth Historical Museum

**Location:** The Kenilworth Historical Museum is located on the western edge of town and occupies a cluster of buildings. The site has great view over grassed hills and treed hills and ridgelines beyond.

The museum observed that from October onwards tourists do not leave the coast to come out to visit.

**Gallery Spaces:** The museum describes their museum as small but with a wide reach due to large families associated with the area.

The galleries have permanent displays that are not rotated. Everything on display has been photographed.

**Storage:** The museum has an outlying storage shed approximately 3.6m x 12m. The shed is full of objects which have not been accessioned and with little known about the provenance although the museum believes any farm equipment would have been used on local properties.

The museum maintains an 'Excel' database of their photographic collection. They are trying to digitise the collection.

The museum observed that they do not hold duplicates, however they have had items disappear for the gallery which suggests to them that duplicates have a place in a collection.

The museum identified that they have a small amount of sensitive items including a small amount of textiles (mostly cotton).

The museum does reject some items that are donated.

### Interpretive Centre and Collections Store:

The museum observed that they would only make use of the central store for the items they have stored in the shed. Their reticence is because the items in their collection are hard won so they do not want to let go of it. They are not prepared to share items from within the museum.

The museum believes that people go to one museum in an area, they do not go onto a second one. They also believe that museum visitation on the Sunshine Coast is a side interest when visitors do not have anything else to do.



## 1. Community Museums



### Landsborough Museum

**Location:** Landsborough Museum is located on the southern edge of the Landsborough town centre. It has the rail line to the east and Mellum Ck to the south. A council depot lies immediately to the south of the museum and the School of the Arts & Memorial Hall lies to the east. It is understood that a new road overpass will wrap around depot site to the south of the museum as part of the railway upgrade.

The Landsborough Museum has operated since 1976 (BSV 2018:6).

**Gallery Spaces:** The museum occupies the original timber council building and an additional wing. The original building is used as for administration and storage and does not feature in the visitor experience of the museum. The gallery space is full of items on display but has little theming and interpretive content to support the displays.

**Storage:** The museum has an uninsulated storage shed of around 100m<sup>2</sup>. This store contained a range of items. A workshop where painting and other works take place is immediately adjacent to this store.

The gallery space is used for storage with the plinths to cabinets and in furniture that form part of the display. The quantity of material stored in the gallery was not established.

A textile store of approximately 9m<sup>2</sup> is located in the original timber building. It has no permanent climate control and a dehumidifier is used during extreme weather.

Photographic material and paper based materials are located in an old safe. The museum has undertaken some digitisation. It has a collection of low resolution digital photographs, slides and prints.

The museum has a collection of government gazettes that occupies shelving in the original building.

The museum has map drawers and filing cabinets.

**Collections Management System:** Landsborough has a customised collections data base but currently does not have personnel to maintain the system.

**Collections:** A Significance Assessment of the collection was undertaken in 2018. The diverse collection includes buildings, objects, photographs, original documents, original maps, plans, books, diaries, oral histories, films and AV material. The museum has an extensive textile collection. There is some confusion over the number of items held in the collections database with records of 4827 items and 9717 items. (BSV 2018: 17, 23, 28.) The museum reported 16,000 objects in a survey for this project.

### Interpretive Centre and Collections Store:

The museum representatives were interested in a collections management system and central store. They were comfortable with the proposal of common storage areas rather than storage areas for each community museum.

## 1. Community Museums



### Nambour and District Museum

**Location:** The Nambour Museum is located in a building and grounds leased from the State Government. In addition to the main building there are outbuildings consisting of sheds and small relocated buildings. The museum identified that it has limited capacity to expand.

**Gallery Spaces:** The gallery spaces comprise repurposed rooms within the main building, and spaces below the main building. Train engines are located under a shed roof with a short section of track running to a second shed that houses train carriages. The train engines and military collections differentiate the Nambour museum from other museums.

**Storage:** The museum has two x four drawer filing cabinets to store photographs and one map drawer. While the museum stores photos and documents within the main building they are concerned that this material is stored in an old timber building. Rather than move items to a new store the museum representative suggested constructing a new building on the Nambour site to house valuable collections.

Embroidery is stored in map drawers.

The museum utilises spaces/furniture within gallery spaces for storage, for

example cupboards in the telecom room and the kitchen are filled with collections items. There are also items such as sugar mill ledgers and other documents stored in the relocated mill offices.

The museum has a large workshop used for the restoration and maintenance of collection items.

The museum has two general store rooms below the main building.

A large enclosed shed houses tractors/vehicles that form part of the collection, miscellaneous items such as winning boards from Sunshine Coast swimming clubs, and two bays of the shed are dedicated to the storage of historical telecom equipment.

**Collections:** A significance assessment of the Nambour collection was produced in 2018. The assessment found the museum to hold 5000 items. A central theme of the collection is the Moreton Central Mill that includes locomotives.

The rest of the diverse collection has 13 sub-themes/sub-collections. (TH 2018.)

**Collections Management System:** The museum accepts donated items and only refuses items they will not use. They

noted that they experience difficulties in moving large collections items and there is a need for trailers and light trucks/ utilities and a van for moving precious/ fragile items.

New collections must be of local provenance.

The museum's collection is being catalogued utilising Past Perfect Software. However the Significance Assessment recommended replacing this with a more comprehensive system (TH: 2018:9,91).

**Interpretive Centre and Collections Store:** The museum representative suggested that a central collections store should be located in Nambour where the old Council depot could be repurposed.

An interpretive centre should have a permanent collection and temporary exhibition space and provide connections to other museums for example by having brochures on display. The museum noted that because the Sunshine Coast is decentralised it is lacking a central place to direct tourists to community museums.

## 1. Community Museums



### Queensland Air Museum

**Location:** The QAM is located between the Caloundra Aerodrome and Caloundra Road the main route into Caloundra. There are plans to expand the museum in a northerly direction towards Caloundra Rd.

The museum wishes to be part of a strong network of aviation museums in Australia that form a national trail of aviation museums.

**Gallery Spaces:** The museum has three key gallery spaces. The entry gallery contains a F111 and displays. Visitors then move out to an outdoor gallery of aircraft, and a covered gallery of aircraft (open hangar).

**Storage:** The museum has a registrar, librarian and a collections database (Maxis). Maxis was used as the museum's librarian had experience using the system as a professional librarian. The museum library contains documents, books, negatives, aircraft manuals and journals.

The museum has a self-reported collection of 85,274 items.

A range of sheds and containers store aircraft parts and aircraft undergoing restoration.

The museum has a small textiles collection (uniforms and flight gear) that is currently located in a room within a shed.

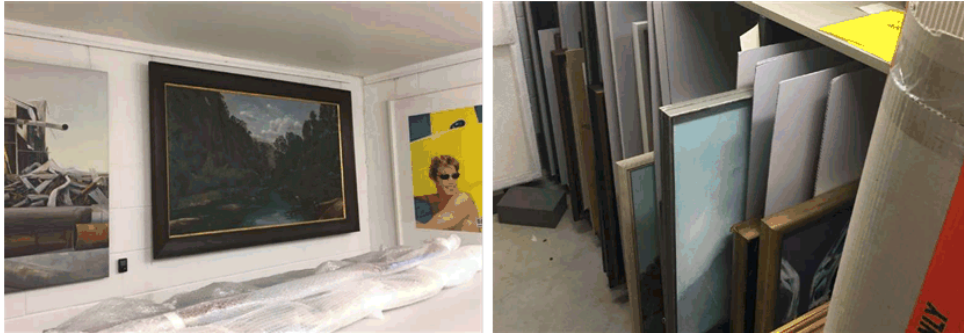
The museum has some items stored off site at personal residences.

**Workshop space:** The museum volunteers use external spaces, covered external spaces and internal shed spaces to restore/ conserve aircraft.

### Interpretive Centre and Collections Store:

The museum was open to further discussions regarding an interpretive centre and collections store. Given the size, scale success of the QAM it may well make use of the central store facilities however it is less likely to rely on these facilities in the same way that other community museums may.

## 2.Sunshine Coast Council Collections



### Art Collection - Art Gallery and Caloundra Store

Location: The Caloundra Art Gallery Store is located within the Caloundra Council building.

Gallery Spaces: The Gallery has approximately 350 works on display in various locations, some have been on display for long periods such as 10 years.

The Gallery is planning to utilise external loans from organisations such as QAG.

Storage: The store houses approximately 100 items. The store is approximately 5 x 4m and is believed to be fire proof. 80 works are stored at the Art Gallery.

The Art Gallery Collection was assessed by Ross Searle Associates in 2018. This assessment found that "the Gallery is currently operating without adequate storage and the current accommodation is not suitable in terms of climate or specific handling needs of the SCAC" (Searle 2018).

The majority of works held in the collection are 2 dimensional works but the gallery will need storage for 3d works.

There is no space for packing/unpacking. This is undertaken in ad hoc areas like the corridor outside the store room.

There is a circulation issue in moving items from the loading dock to the common lift and then up to level three.

The store room does not have full time climate control.

The gallery is looking at separating the collection into an A and B collection to ensure that higher value and more significant works are stored in best practice conditions.

The gallery makes around 20 acquisitions per year but the acquisition numbers are expected to increase.

The gallery has benchmarked its storage requirements against Geelong, Bendigo and Tweed Gallery. The Caloundra Gallery has determined its storage needs at 400m<sup>2</sup>. A large storage space of a good standard will be a significant improvement on the current situation.

### Interpretive Centre and Collections Store:

The Gallery observed that the proximity of a central collections store would not matter if there were permanent collections staff and a collections management system that automatically advise when rotation and resting of artworks is required. There are three options for the gallery (1) ideally storage directly accessible from the gallery, (2) access to best practice storage which may be at a remote site, and (3) smaller on site storage and larger off site storage.

The Gallery noted that security is an issue but an element of this is the management of the collection.

The Gallery observed the importance of building the First Nations works in the collection and they believe that an expanded collection would be important to visitation.

## 2.Sunshine Coast Council Collections



**Heritage Collection - Bankfoot House & Mary Grigor Centre**  
Location: Bankfoot House Heritage Precinct is a State Heritage listed property at 1998 Old Gympie Road, Glass House Mountains. The property has views to the volcanic plugs of the Glass House Mountains including Tibrogargan (Timeline Heritage 2017).

**Gallery Spaces:** The property contains a number of buildings (including Bankfoot House itself) and outbuildings that form the heritage experience for visitors. The Mary Grigor Centre on the property has display cabinets and provides space suitable for temporary exhibitions, it also has a conservation work area and store room.

**Storage:** The Mary Grigor store room is a secure, climatically controlled room with steel shelving holding archive boxes and sleeves. Adjacent to the store room is a collections work area for staff and volunteers.

**Collection:** A Significance Assessment of this collection was produced in 2017. The collection is diverse and includes buildings, tools, domestic items, documents and its associated with the landscape, communication routes and Indigenous connections (TH 2017:11). The Bankfoot House collection is considered to be unique and highly significant. The collection of 6230 items forms the majority of Sunshine Coast Councils heritage collection of 7000 items. Key collection attributes are vernacular, diverse, authentic and intangible. A unique quality of the collection is that it represents the items of

three generations of a family at one location. This collection is described as having extreme provenance with items still present in the same location for over 100 years (TH 2017: 10, 11, 36, 37.)

### Cultural Heritage Collection

**Location:** The heritage collection artefacts and archival material are housed at various sites:

- Council administration buildings
- Council depots
- On display in museum boxes at libraries and council customer contact centres
- On loan to organisations and community groups
- Gubbi Gubbi canoe at University of the Sunshine Coast
- Flag, desk and locomotives at Nambour Museum
- Silky oak table and chairs at Sunshine Coast Antique Car Club for use in their boardroom at the Nambour Show Grounds

**Gallery Spaces:** The Cultural Heritage Collection has no dedicated gallery space. A percentage of the collection is on display to the public through collaboration with council departments such as library and customer contact centres, and with external organisations such as University of the Sunshine Coast and Nambour Museum.

## 2.Sunshine Coast Council Collections



Storage: There is no dedicated storage facility to house the collection. The collection is housed in various conditions from locked outdoor enclosure at the Caloundra depot, to filing cabinets and compactus in air-conditioned store rooms.

Collection: The collection is diverse and consists of the Shay locomotive; the Petrie locomotive; SS Dicky wreck pieces (85) and replica bells (2); Gubbi Gubbi canoe and didactic panels; Space shuttle discovery flag; Millie King Collection (49 items); Ma & Pa Bendall Collection; Shire engineers desk; painting of Felicity Cottage; silky oak table and 14 chairs; and Jinibara clapping sticks.

The Shay locomotive is one of the most significant objects in council's heritage collection. Maroochy Shire Council purchased the tramline and the Dulong loco in 1914. A second Shay locomotive, named Mapleton, was purchased in 1914. The Shay locomotive is an amalgam of parts of the two former locomotives, and is currently located at the Nambour Museum.

## 2. Sunshine Coast Council Collections

### Environmental Collection - Rainforest Discovery Centre (Mary Cairns Cross)

Storage: The centre holds a taxidermy collection consisting of 5x cases (approximately 600x600x600mm) that are used on rotation. The cases are currently stored in a shed. The centre is interested in purchasing the Eumundi insect collection.

The Rainforest Discovery Centre uses lending kits from the Qld Museum. These are freighted from QM and then re-borrowed to extend the loan.

### Heritage Library Archival Collection

Location: Top floor of Nambour Library, Corner of Currie and Bury Streets, Nambour

Gallery Spaces: Part of the collection is available for the public to view in the library and some items are also available for loan. A small collection is available at each library branch across the region.

Storage: A substantial amount of the collection including glass negatives and redundant technology such as VHS and cassette tapes are uncatalogued and held in an unsuitable environment. Mould, dust and pests as well as lack of archival storage and climate control is causing the collection to deteriorate.

Collection: The Heritage Library Collection includes:

- Picture Sunshine Coast - a collection of over 10,000 historical photographs.
- Resources across the Sunshine Coast including books, maps, brochures and newspaper clippings. This includes the Local Studies Collection of 2975 items catalogued and accessible via library catalogue. Other collections identified in the Significance Assessment Collections Report April 2018 by Desley Armstrong are Bill Robinson, Fred Fink, Fay Miller and Sunny Brae Collections.
- Nambour Chronicle - the main newspaper for the Sunshine Coast from 1903-1983.
- Oral Histories - truly engaging stories of life in the past.
- History by locality - local histories, place names and historical bibliography.

### 3. First Nations Collections

#### Triballink Activity Centre

#### Queensland Conference and Camping Centre

Location: Triballink is located at the QCCC Mapleton, it is an educational precinct that provides learning for Aboriginal and Torres Strait Island Culture and Environmental Sustainability.

Gallery Spaces: Triballink has two gallery pavilions with a large covered area for performances between them.

Storage: Triballink has a small number of artwork and objects on display in the galleries. These are drawn from private collections that are stored privately.

#### Interpretive Centre and Collections Store:

Triballink questioned how an interpretive centre and central store could be established without negatively impacting existing local business operations and vision. A new facility could be established that has a positive impact through cross support and cross promotion.



## Existing Facilities

## Survey

An email survey was provided to all of the community museums with the following responses:

MUSEUM	Total number collection	What % in storage	Will collection grow?	Percent of collection type	What is your vision for museum/ interpretive centre?
Landsborough & District Historical Society Inc.	16,000	16%	In the distant future – depends on more room	Paper: 10% Photographs: 5% Ceramic and glass: 20% Metal objects: 50% Leather: 5% Fabric/textile: 10%	Bigger and better depending on the railway/road outcome. Current plan restricts access to the Museum from the aspect of volunteers, visitor and plans for expansion of the Museums' display and storage areas
Discover Eumundi Heritage and Visitor Centre	5,500	30%	Small growth, probably mostly photographs	Paper: 20% Photographs: 60% Ceramic and glass: 5% Metal objects: 5% Leather: 2% Fabric/textile: 3% Mixed materials: 5%	A Centre that we are able to store some of our objects in a more secure and controlled environment, freeing up space in our Museum and allowing for these objects to be used in the Interpretive Centre and to share with others for research purposes. The Interpretive Centre should be in a central location allowing for as many visitors as possible
Pioneer Cottage Buderim	7,500	33%	No growth - more selective due to limited space, storage, quality, acquisition policy	Paper: 20% Photographs: 10% Ceramic and glass: 10% Metal objects: 20% Leather: 5% Fabric/textile: 10% Mixed materials: 25%	Our vision is for an interpretive centre would be to house permanent exhibits of past Sunshine Coast history to inform locals and visitors about our past. It would also have temporary exhibits from each local museum to highlight aspects unique to each locality. This would be a good way to spark visitor's interest in what we have to offer at each locality. The display prepared for the Sunshine Coast 50th anniversary provides a good example of what can be achieved in the future. It should also be a repository of important documents and photographs to assist with research into the region's past.

## Existing Facilities

MUSEUM	Total number collection	What % in storage	Will collection grow?	Percent of collection type	What is your vision for museum/ interpretive centre?
Buderim – Palmwoods Heritage Tramway Inc	31	100%		95% fit is all categories	That the regional museum/ interpretive centre be an inclusive place for learning and inspiration and has a variety of permanent and temporary exhibits that interpret the many stories of the Sunshine Coast.
Queensland Air Museum	85,274 as at 23/9/18	15% Climate controlled 25% Specific storage	Immediately as constantly receiving donations – large and small	Paper: 29.4% Photographs: 144.3% Metal objects: 0.3% Leather: ?% Fabric/textile: ?% Mixed materials: ?%	
DASSI (Descendants of the Australian South Sea Islanders Inc.)	Unsure	Unsure	In the distant future	Paper – yes Photographs – yes Fabric/textiles – yes Mixed materials – yes	Should be fully air-conditioned and protected and monitored building within easy access from all areas on the Sunshine Coast and surrounds. The building position should be somewhere in a town centre with easy access by local transportation network and be used as a tourism drawcard and used for displays of historical, cultural and for educational purposes. The building should have a calm and pleasant surroundings and maybe part of other community facilities where people often come and go on a daily basis. Indoor and outdoor areas for social gathering (formal/ informal) and where entertainment can cultural/historical events could be held.

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# Appendix B

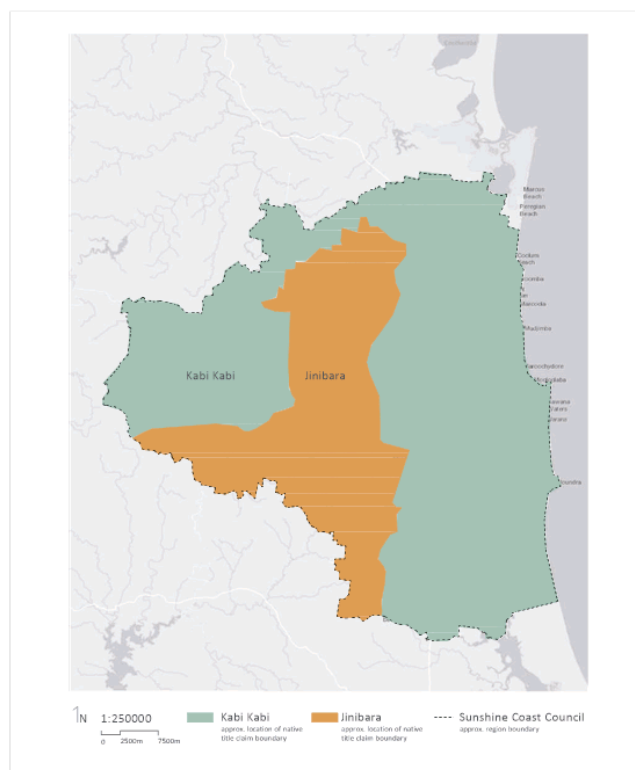
## Aboriginal Keeping Places

## Aboriginal Keeping Places

## Aboriginal Traditional Owners

The two Aboriginal groups on the Sunshine Coast, the Jinibara and Kabi Kabi have shown interest in the creation of Keeping Places on country. The final location of the Interpretive Centre and Collections Store will need to include engagement with these groups and their ambitions to create Keeping Places.

The feasibility team has not yet had the opportunity to consult in full with Jinibara and Kabi Kabi people. Consultation with these groups is essential to the development of a brief for Keeping Places.



Sunshine Coast Council - Native Title Areas

## Aboriginal Keeping Places

## Indigenous Collections in Community Museums

A number of community museums on the Sunshine Coast hold Aboriginal, Torres Strait Islander and DASSI collections. The Interpretive Centre as a hub in the Sunshine Coast Museum Network could facilitate the repatriation of collections of significance to the Jinibara and Kabi Kabi to Keeping Places established by these groups.

### Two locations or shared location

There is an argument for the development of Keeping Places on the Sunshine Coast for each of Jinibara and Kabi Kabi on their respective country.

Indigenous Keeping Places give Indigenous peoples the opportunity to explain how they want their material collected, conserved, researched, exhibited. This can enable Indigenous peoples to control all aspects of their heritage. (MGA 2017:9.)

There is also an opportunity for the Jinibara and Kabi Kabi to consider locations where both groups could use a shared space, or collocated Keeping Place.

Australian museums with Indigenous material culture now see building relationships with local Indigenous communities as integral to operations, through sustained consultation and active engagement with the collections. This project presents an important opportunity for council and the Community Museums to develop such relationships.

In museums across Australia, Indigenous use of collections has encouraged revival of craft traditions that continues to inform contemporary Aboriginal and Torres Strait Islander art practice. Indigenous income from arts production has been growing and receives wide public support.

### Keeping Places as centres of cultural activity


In many communities Indigenous Keeping Places were established to facilitate the custodianship of ceremonial or sacred objects and the repatriation of objects (MGA 2017:9). Without diminishing this role, Keeping Places can be important centres of cultural activity:

"Another significant shift in perspective regarding the purpose and use of ethnographic collections has been the move from a preoccupation about 'preservation' to one of 'cultural maintenance', which implies a less passive role for museums and for their staff in the care and use of these physical manifestations of culture." (Stanton 2011)

The Indigenous Roadmap research project by Museum Galleries Australia may provide further insights on the approach to the Keeping Places once it is publicly available.

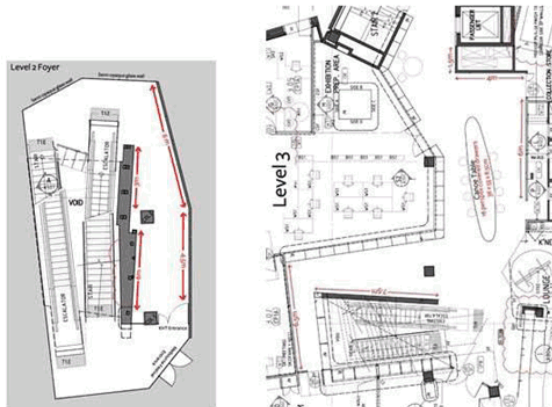
The following provides an overview of a selection of Keeping Places.

## Aboriginal Keeping Places

Project Name	Koorie Heritage Trust
Project Type	Cultural Centre Fit-out
Project Location	Melbourne, VIC
Aboriginal Group/s	Wurundjeri and Boonwurrung People
Architect	Greenaway Architects in association with Lyons Architecture and Indigenous Architecture and Design Victoria (IADV)
Indigenous Design Considerations/ History	<ul style="list-style-type: none"> <li>- The Koorie Heritage Trust is an organisation primarily concerned with ensuring Indigenous community access to cultural heritage material</li> <li>- Aim of the design was to move away from static museum-like displays for public viewing of artefacts</li> <li>- Canoe table pays homage to a scar tree from the previous trust site, a signature feature which holds memories for many community members</li> <li>- Operable draws of the table encourage people to actively engage with the artefacts</li> <li>- Acknowledgement of cultural importance of the Birrarung (Yarra river) is evidenced through a number of window apertures and balconies which permit visual connectivity with it</li> <li>- Patterns of light on the ceiling and textures on the floor point towards the Birrarung</li> <li>- A number of key informal spaces, such as the kitchenette on the third level, have been strategically included to encourage Indigenous and non-Indigenous communities to interact informally with one another.</li> </ul>
Architectural Program	<ul style="list-style-type: none"> <li>- Storage for collections</li> <li>- Large workshop room (120 students)</li> <li>- Canoe – interactive furniture piece (multiple functions, display cabinet, meeting space, workshop table)</li> <li>- Meeting Rooms (25 people) x 2</li> </ul>
	
References	<p>Mortimer, Natalie. 2018. Designing through dialogue: Koorie Heritage Trust. <a href="https://www.australiansignreview.com/architecture/designing-dialogue-koorie-heritage-trust/">https://www.australiansignreview.com/architecture/designing-dialogue-koorie-heritage-trust/</a></p> <p>2015. The Koorie Heritage Trust re-centres Indigenous communities by design. <a href="http://theconversation.com/the-koorie-heritage-trust-re-centres-indigenous-communities-by-design-47531">http://theconversation.com/the-koorie-heritage-trust-re-centres-indigenous-communities-by-design-47531</a></p>

## Aboriginal Keeping Places

Project Name Koorie Heritage Trust



Partial Plans of Koorie Heritage Trust  
<http://koorieheritagetrust.com.au/exhibitions/expression-interest-2017-exhibition-program/>

Project Name	The Living Kaurna Cultural Centre
Project Type	Cultural Centre
Project Location	Belford Park, South Australia
Aboriginal Group/s	Kaurna People
Architect	Philips Pilkington Architects & Habitable Places Architects
References	Mortimer, Natalie. 2018. Designing through dialogue: Koorie Heritage Trust. <a href="https://www.australiandesignreview.com/architecture/designing-dialogue-koorie-heritage-trust/">https://www.australiandesignreview.com/architecture/designing-dialogue-koorie-heritage-trust/</a>  2015. The Koorie Heritage Trust re-centres Indigenous communities by design <a href="http://theconversation.com/the-koorie-heritage-trust-re-centres-indigenous-communities-by-design-47531">http://theconversation.com/the-koorie-heritage-trust-re-centres-indigenous-communities-by-design-47531</a>
Indigenous Design Considerations/ History	<ul style="list-style-type: none"> <li>- Cultural centre for the Kaurna community in Marion</li> <li>- Design is based on story of creation ancestors Tjilbruke</li> <li>- Design address landmark, reconciliation, tourism and heritage elements</li> <li>- Restoration of environment through wetland system and native planting</li> <li>- Site is a starting point for the Tjilbruke Dreaming Track</li> </ul>
Architectural Program	<ul style="list-style-type: none"> <li>- Interpretative gallery (focusing on past, present and future)</li> <li>- Gallery Space with accompanying retail outlet</li> <li>- Commercial kitchen</li> <li>- Café Space</li> <li>- Function Room (30 people)</li> </ul>

## Aboriginal Keeping Places

Project Name	The Living Kaurna Cultural Centre
Images	 
Reference	Pieris, Anoma. 2016. Indigenous Cultural Centers and Museums: An Illustrated International Survey. Rowman & Littlefield Publishers: pp. 122-129
Project Name	Garma Cultural Knowledge Centre
Project Type	Education and conference facility
Project Location	Gulkula, Arnhem Land, NT
Aboriginal Group/s	Yolngu (built on the land of the Gumatj clan)
Architect	Build Up Design
Indigenous Design Considerations/History	<ul style="list-style-type: none"> <li>- Built to house the annual Garma cultural festival</li> <li>- Sited for particular views on the gulf</li> <li>- The plan form an anchor shape at the request of the Indigenous clients group</li> <li>- The red ochre colouring symbolise the blood of the Yirrija and Dhuwa moiety, a significant duality on for Yolngu people</li> <li>- Laser cut corten steel panels for the shade structure and balustrade are by artist Gulumbu Yunupingu</li> </ul>
Architectural Program	<ul style="list-style-type: none"> <li>- Office x2</li> <li>- Toilet</li> <li>- Kitchenette</li> <li>- Conference</li> <li>- Meeting</li> <li>- Verandah</li> <li>- Seminar</li> </ul>



## Aboriginal Keeping Places

Project Name

Garma Cultural Knowledge Centre

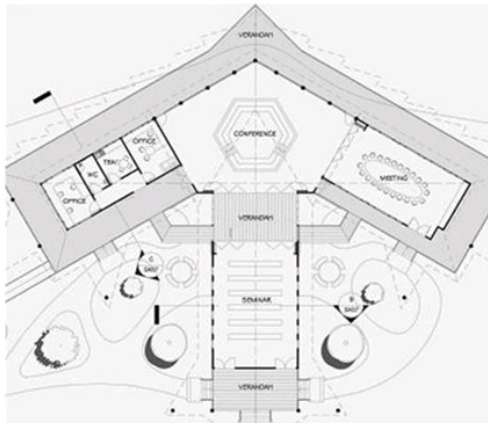
Images



Reference

Grant, E. 2015. The Garma Cultural Knowledge Centre. Australian Design Review, June 17th. <https://www.australiandesignreview.com/architecture/the-garma-cultural-knowledge-centre/>

Pieris, Anoma. 2016. Indigenous Cultural Centers and Museums: An Illustrated International Survey. Rowman & Littlefield Publishers.




Garma Cultural Knowledge Centre Plan

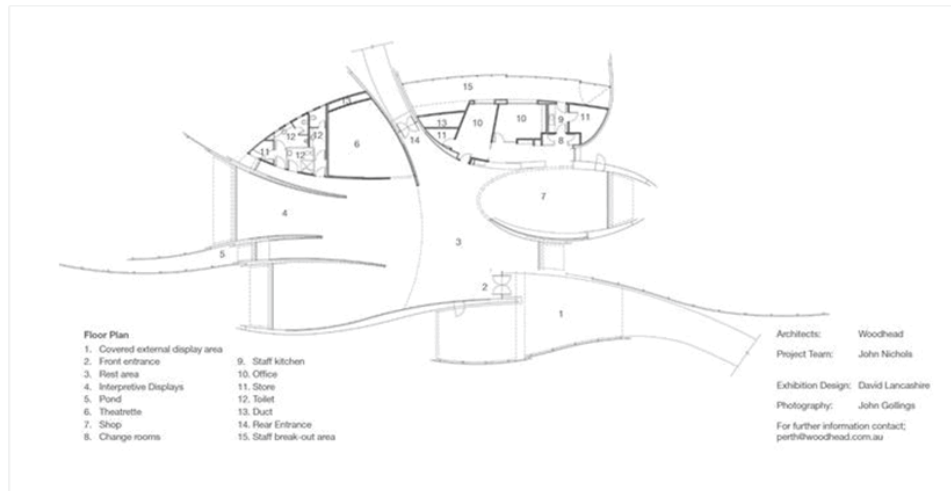
Yothu Yindi Foundation. n.d.

<https://www.yyf.com.au/news/detail.aspx?SubjectID=1&ArticleID=15>

## Aboriginal Keeping Places

Project Name	Karijini Visitor Centre
Project Type	Cultural Centre
Project Location	Karijini National Park Western Australia
Aboriginal Group/s	Banyjima, Yinhawangka and Kurrama communities
Architect	Woodhead International BDH
Indigenous Design Considerations/ History	<ul style="list-style-type: none"> <li>- Represents the cultural history of three primary language groups, located on the land of one of the groups</li> <li>- Challenge of settling on a mode of combine representation that respected the three group, whilst respecting their differences</li> <li>- Indigenous Stakeholders chose the kurrumanthu or goanna as their shared cultural symbol, the elongated form of the animal giving a distinct spatial character to the building</li> <li>- The centre provides information on the natural and cultural histories as well as information about the National Park</li> </ul>
Architectural Program	<ul style="list-style-type: none"> <li>- External display area</li> <li>- Rest area</li> <li>- Interpretative displays</li> <li>- Theatre</li> <li>- Shop</li> <li>- Changing rooms</li> <li>- Staff kitchen</li> <li>- Office</li> <li>- Store</li> <li>- Amenities</li> </ul>
	
References	<p>Woodhead International. 2010. Karijini. <a href="https://issuu.com/woodheadarchitecture/docs/karajini">https://issuu.com/woodheadarchitecture/docs/karajini</a>.</p> <p>Pieris, Anoma. 2016. Indigenous Cultural Centers and Museums: An Illustrated International Survey. Rowman &amp; Littlefield Publishers.</p>

## Aboriginal Keeping Places



Karijini Visitor Centre Plan  
Woodhead International, 2010. Karijini. <https://issuu.com/woodheadarchitecture/docs/karijini>.

## Aboriginal Keeping Places

Key themes and architectural techniques observed in case studies:

- Community engagement and exchange essential
- Connection to country (metaphorical, physical)
- Proximity to landscape (visually or physically)
- Location of cultural centre decided on through consultation with Traditional Owners
- Keeping Places offer opportunities for Indigenous communities to curate collections
- Indigenous art integration: pavement, sun-shading, murals, screens, joinery, sculpture, paintings.
- Indigenous language integrated into the project
- Opportunities for cultural expression through the buildings location, form, materiality, colour, engagement, ongoing employment, keeping place curation.

General Brief Drawn from Case Studies and other examples researched:

- Exhibition spaces
- Café
- Commercial Kitchen
- Meeting Rooms
- Meeting Spaces (Informal/ formal on the interior/ exterior)
- Seminar/ Workshop/ Conference spaces (that can be hired out)
- Interactive artefact display
- Interpretive displays (both internal and external)
- Amenities
- Storage Areas
- Office
- Reception
- Souvenirs Shop
- Outdoor gathering spaces
- Outdoor waiting areas
- Small theatre
- Auditorium
- Commissioned permanent art by local Indigenous artists (integrated or extra architectural)
- Indigenous native plants in landscaping design

### Design Guidelines:

Australian Indigenous Design Charter – Communication Design  
<https://www.design.org.au/documents/item/216>

### Additional Resources:

Mc Gaw, Janet & Pieris, Anoma. 2015. Assembling the Centre: Architecture for Indigenous Cultures: Australia and Beyond. Taylor and Francis.

Pieris, Anoma. 2016. Indigenous Cultural Centers and Museums: An Illustrated International Survey. Rowman & Littlefield Publishers.

## Aboriginal Keeping Places

List of Cultural Centre Architectural Examples:

Aboriginal Advancement Centre	KTA Partnerships, George Vassiliou/ Kris Keen (Design Architects)	Perth, WA
Bangerang Cultural Centre	Fredrick Romberg	Shepparton
Bowali Visitors Centre	Tropo Architects, Glen Murcuff	Kakadu National Park, NT
Brambuk Cultural Centre	Gregory Burgess Architects	Grampians National Park, VIC
Brewarrina Aboriginal Cultural Centre	NSW Public Works Department, Lindsay Kelly Architects	Brewarrina, NSW
Burrinja Cultural Centre	Gegory Burgess Architects, Taylor Cullity Lethlan (landscape)	Uqwey, VIC
Djakanimba Pavilions	Insideout Architects	Wugular, NT
Gab Titui Cultural Centre	James Davison Architect	Thursday Island, QLD
Galina Beek Cultural Centre	Anthony Styant Browne	Healesville, VIC
Garma Cultural Knowledge Centre	Build Up Design	Gulkula, Arnhem Land, NT
Gwoonwardu Mia Gascoyne Aboriginal Heritage and Cultural Centre	JYC Architects & Urban Designers	Carnarvon, WA
Karijini National Park Visitor Centre	Woodhead International BDH	East Pilbara, WA
Koorie Heritage Trust	Greenaway Architects in association with Lyons Architecture and Indigenous Architecture and Design Victoria	Melbourne, VIC
The Living Kaurna Cultural Centre	Philips Pilkington Architects & Habitable Places Architects	Bedford, SA
Musgrave Park Cultural Centre	Richard Kirk and Innovarchi	Brisbane, QLD
National Museum of Australia	ARM	Canberra, ACT
Ngarluma Yindjibarndi Cultural Complex	Robert Toland	Roebourne, WA
Nyinkka-Nyunyu Art and Cultural Centre	Tangentyere Design XSquared Design	Tennant Creek, NT
Tasmanian Aboriginal Centre (TAC) Pyramids	Tim Penny Architecture + Interiors	Risdon Cove, TAS
Tasmanian Aboriginal Cultural Centre	BPSH Pty Ltd	TAS
Tiagrra Aboriginal Cultural Centre and Museum	Albert A. Feal Associates	Devenport, TAS
Tjapukai Aboriginal Cultural Park	Coburn Architects	Caravonica, QLD
Tjulyuru Ngaanyatjaraku Cultural Centre	Inside Out Architects	Warburton, WA
Uluru-Kata Tjuta Cultural Centre	Gregory Burgess Architects	Uluru, NT

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# Appendix C Multi-Criteria Assessment Scoring Criteria

Scoring Criteria

			1	2
Economic Development	1.1	Employment opportunities	Lowest employment opportunities	Low employment opportunities
	1.2	Productivity (travel)	Generally most travel time for staff (i.e. travelling between locations)	Generally more travel time for staff
Affordability and Access	2.1	Capital Expenditure (Capex) - Building footprint	Comparatively highest capital expenditure	Comparatively high capital expenditure
	2.2	Land acquisition	Comparatively highest land acquisition requirements / size / cost / complexity	Comparatively high land acquisition requirements / size / cost / complexity
	2.3	Operational Expenditure (Opex) - Utilities, maintenance, services	Comparatively highest operational expenditure	Comparatively high operational expenditure
Effective and efficient use	3.1	Resilience / location diversification	Lowest resilience in terms of fewer facility locations, corresponding to higher risk if a facility is damaged (e.g. natural disaster, vandalism, fire etc.)	Low resilience in terms of fewer facility locations, corresponding to higher risk if a facility is damaged (e.g. natural disaster, vandalism, fire etc.)
	3.2	New vs retrofit opportunities	Least amount of opportunities to retrofit existing structures, requiring additional new buildings	Low amount of opportunities to retrofit existing structures, requiring additional new buildings
	3.3	Stageability and phasing	Least amount of opportunities for staging and phasing	Low number of opportunities for staging and phasing
Collaborations	4.1	Collaboration potential	Lowest potential for collaboration between venues / facilities and local communities	Low potential for collaboration between venues / facilities and local communities
	4.2	Exposure and strong / memorable visitor experience	Least likely to create a strong and memorable visitor experience	Less likely to create a strong and memorable visitor experience
	4.3	Ability and ease of co-location with Aboriginal Keeping Places	Does not promote ease of co-location with Aboriginal Keeping Places	Promotes minimal ability to co-locate with Aboriginal Keeping Places
	4.4	Ability and ease of co-location with existing social infrastructure	Does not promote ease of co-location with existing social infrastructure	Promotes minimal ability to co-locate with existing social infrastructure
	4.5	Knowledge sharing potential	Promotes the lowest knowledge sharing potential	Promotes minimal knowledge sharing potential
Community Access	5.1	Public and active transport accessibility	Likely to have comparatively the worst active transport and public transport accessibility	Likely to have comparatively poor active transport and public transport accessibility
	5.2	Proximity to population centres	Greatest amount of infrastructure located furthest from large population centre(s)	Some infrastructure located far from large population centre(s)

## Scoring Criteria

Score		
3	4	5
Moderate employment opportunities	High employment opportunities	Highest employment opportunities
Comparatively average travel time for staff	Generally low travel time for staff	Generally least anticipated amount travel time for staff
Comparatively average capital expenditure	Comparatively low capital expenditure	Comparatively lowest capital expenditure
Comparatively moderate land acquisition requirements / size / cost / complexity	Comparatively low land acquisition requirements / size / cost / complexity	Comparatively lowest land acquisition requirements / size / cost / complexity
Comparatively average operational expenditure	Comparatively low operational expenditure	Comparatively lowest operational expenditure
Average resilience in terms of moderate number of facility locations, corresponding to comparatively average risk if a facility is damaged (e.g. natural disaster, vandalism, fire etc.)	High resilience in terms of more facility locations, corresponding to lower risk if a facility is damaged (e.g. natural disaster, vandalism, fire etc.)	Highest resilience in terms of more facility locations, corresponding to lower risk if a facility is damaged (e.g. natural disaster, vandalism, fire etc.)
Some opportunities to retrofit existing structures, requiring additional new buildings	Many opportunities to retrofit existing structures, likely not requiring many new structures	Highest amount of opportunities to retrofit existing structures, likely not requiring any or many new structures
Some opportunities for staging and phasing	Good opportunities for staging and phasing	Greatest opportunities for staging and phasing
Some potential for collaboration between venues / facilities and local communities	High potential for collaboration between venues / facilities and local communities	Highest potential for collaboration between venues / facilities and local communities
Moderately likely to a create a strong and memorable visitor experience	Likely to create a strong and memorable visitor experience	Most likely to create a strong and memorable visitor experience
Promotes some ability to co-locate with Aboriginal Keeping Places	Promotes ease of co-location with Aboriginal Keeping Places	Promotes significant ease of co-location with Aboriginal Keeping Places
Promotes some ability to co-locate with existing social infrastructure	Promotes ease of co-location with existing social infrastructure	Promotes significant ease of co-location with existing social infrastructure
Promotes some knowledge sharing potential	Promotes significant knowledge sharing potential	Promotes the highest knowledge sharing potential
Likely to have comparatively average active transport and public transport accessibility	Likely to have comparatively good active transport and public transport accessibility	Likely to have comparatively the best active transport and public transport accessibility
Infrastructure located in average proximity to large population centre(s)	Some infrastructure located close proximity to large population centre(s)	Greatest amount of infrastructure, located in the closest proximity to large population centre(s)



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# Appendix D Feasibility Cost Plan

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## Feasibility of Preferred Option



### SCC Interpretive Centre & Collections Store High Level Feasibility Cost Plan

Location Summary

GFA: Gross Floor Area  
 Rates Current At March 2019

Location	GFA m <sup>2</sup>	Cost/m <sup>2</sup>	Total Cost
<b>A INTERPRETIVE CENTRE</b>			
A1 Stage 1	1,057	4,605	4,867,650
A2 Future	805	4,339	3,492,500
<b>A - INTERPRETIVE CENTRE</b>	<b>1,862</b>	<b>\$4,490</b>	<b>\$8,360,150</b>
<b>B COLLECTIONS STORE</b>			
B1 Stage 1	1,350	3,577	4,829,250
B2 Future	300	3,300	990,000
<b>B - COLLECTIONS STORE</b>	<b>1,650</b>	<b>\$3,527</b>	<b>\$5,819,250</b>
<b>ESTIMATED NET COST</b>	<b>3,512</b>	<b>\$4,037</b>	<b>\$14,179,400</b>
<b>MARGINS &amp; ADJUSTMENTS</b>			
ESD Provision / PV System	3.0 %		\$426,000
Design Contingency	7.3 %		\$1,063,600
Builder's Preliminaries and Supervision	15.0 %		\$2,351,000
Builder's Margin	5.0 %		\$901,000
Cost Escalation to commencement - Mid 2020	4.5 %		\$852,000
Cost Escalation during construction (12 to 18 Mths)	3.0 %		\$594,000
Cost Escalation for 'Future' Stages			Excl.
<b>SUB-TOTAL - ESTIMATED CONTRACT SUM</b>	<b>3,512</b>	<b>\$5,799</b>	<b>\$20,367,000</b>
Construction Contingency	5.0 %		\$1,019,000
<b>SUB-TOTAL - ESTIMATED CONSTRUCTION COST</b>	<b>3,512</b>	<b>\$6,089</b>	<b>\$21,386,000</b>
Professional Consultant Fees	10.0 %		\$2,139,000
Loose FF&E Provision	2.0 %		\$471,000
Audio Visual Provision	1.0 %		\$240,000
ICT Provision	1.0 %		\$243,000
Allowance for Commissioning / Decanting / Removals / Moving In Costs	0.2 %		\$49,000
Authority Fees and Charges Provision	0.5 %		\$123,000
Excavation in Rock / Dealing with Contaminated Materials			Excl.
Artworks / Installations / Features / Displays			Excl.
Site Infrastructure Allowance	0.5 %		\$124,000
Authority imposed headworks / Infrastructure charges			Excl.
Land Purchase / Interest / Bank Fees / Holding & Legal Fees			Excl.
QLeave	0.5 %		\$118,000
Project Contingency	2.0 %		\$498,000
Costs relating to the Building Industry Fairness Act 2017			Excl.
Goods and Services Tax			Excl.
<b>ESTIMATED TOTAL COST</b>	<b>3,512</b>	<b>\$7,230</b>	<b>\$25,391,000</b>

## Feasibility of Preferred Option



### SCC Interpretive Centre & Collections Store

#### High Level Feasibility Cost Plan

Location Elements Item

#### A INTERPRETIVE CENTRE

A1 Stage 1

GFA: 1,057 m<sup>2</sup> Cost/m<sup>2</sup>: \$4,605  
 Rates Current At March 2019

Description	Unit	Qty	Rate	Total
<b>BX Building Works</b>				
1 Entry (Stage 1)	m <sup>2</sup>	50	3,500	175,000
4 Gallery - Community (Stage 1) ** 6m high space	m <sup>2</sup>	250	4,000	1,000,000
5 Gallery - Foyer (Stage 1)	m <sup>2</sup>	120	3,500	420,000
7 Cafe / Restaurant (Stage 1)	m <sup>2</sup>	150	6,500	975,000
9 Public Amenities (Stage 1)	m <sup>2</sup>	40	4,000	160,000
10 Reception (Stage 1)	m <sup>2</sup>	10	3,500	35,000
12 Administration (Stage 1)	m <sup>2</sup>	30	3,500	105,000
13 Workshop (Stage 1)	m <sup>2</sup>	30	3,000	90,000
14 Lunchroom (Stage 1)	m <sup>2</sup>	15	3,500	52,500
15 Staff Amenities (Stage 1)	m <sup>2</sup>	20	4,000	80,000
17 Loading (Stage 1)	m <sup>2</sup>	15	3,000	45,000
18 Crate Storage (Stage 1)	m <sup>2</sup>	15	3,000	45,000
19 General Store (Stage 1)	m <sup>2</sup>	15	3,000	45,000
21 Building Services (Stage 1)	m <sup>2</sup>	75	2,500	187,500
22 Circulation (Stage 1)	m <sup>2</sup>	110	3,500	385,000
			<b>Building Works</b>	<b>\$3,595/m<sup>2</sup> \$3,800,000</b>
<b>AR Alterations and Renovations</b>				
47 Demolition of existing on site	Item			Excl.
48 Allowance for clear and level site	m <sup>2</sup>	10,000	2	20,000
49 Major earthworks / cut to fill	Item			Excl.
			<b>Alterations and Renovations</b>	<b>\$19/m<sup>2</sup> \$20,000</b>
<b>XR Roads, Footpaths and Paved Areas</b>				
25 Bus Parking and Car Parking	m <sup>2</sup>	675	200	135,000
			<b>Roads, Footpaths and Paved Areas</b>	<b>\$128/m<sup>2</sup> \$135,000</b>
<b>XB Outbuildings and Covered Ways</b>				
24 Grounds Workshop	m <sup>2</sup>	12	1,500	18,000
			<b>Outbuildings and Covered Ways</b>	<b>\$17/m<sup>2</sup> \$18,000</b>
<b>XL Landscaping and Improvements</b>				
26 Overflow car park on turfing	m <sup>2</sup>	675	50	33,750
27 Soft Landscaping generally to the remainder of the site (Mix of planting and grass)	m <sup>2</sup>	5,109	100	510,900
			<b>Landscaping and Improvements</b>	<b>\$515/m<sup>2</sup> \$544,650</b>
<b>YY Special Provisions</b>				
46 Allowance for external services / transformers etc	Item			350,000
			<b>Special Provisions</b>	<b>\$331/m<sup>2</sup> \$350,000</b>
			<b>STAGE 1</b>	<b>\$4,605/m<sup>2</sup> \$4,867,650</b>

## Feasibility of Preferred Option



### SCC Interpretive Centre & Collections Store

#### High Level Feasibility Cost Plan

Location Elements Item

#### A INTERPRETIVE CENTRE

A2 Future

GFA: 805 m<sup>2</sup> Cost/m<sup>2</sup>: \$4,339  
 Rates Current At March 2019

Description	Unit	Qty	Rate	Total
<b>BX Building Works</b>				
2 Gallery - Permanent Exhibitions ** 6m high space	m <sup>2</sup>	250	4,400	1,100,000
3 Gallery - Temporary Exhibitions ** 6m high space	m <sup>2</sup>	250	4,400	1,100,000
6 Gallery - External	m <sup>2</sup>	75	2,750	206,250
8 Cafe - External	m <sup>2</sup>	75	2,750	206,250
11 Outdoor Shade Seating Area	m <sup>2</sup>	100	2,750	275,000
16 Research	m <sup>2</sup>	25	3,850	96,250
20 Meeting Room	m <sup>2</sup>	30	4,125	123,750
23 Circulation	m <sup>2</sup>	100	3,850	385,000
			<b>Building Works</b>	<b>\$4,339/m<sup>2</sup> \$3,492,500</b>
			<b>FUTURE</b>	<b>\$4,339/m<sup>2</sup> \$3,492,500</b>

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## Feasibility of Preferred Option



### SCC Interpretive Centre & Collections Store

#### High Level Feasibility Cost Plan

Location Elements Item

#### B COLLECTIONS STORE

B1 Stage 1

GFA: 1,350 m<sup>2</sup> Cost/m<sup>2</sup>: \$3,577  
 Rates Current At March 2019

Description	Unit	Qty	Rate	Total
<b>BX Building Works</b>				
28 General Storage (Stage 1)	m <sup>2</sup>	590	3,000	1,770,000
29 Allowance for large items (eg train engine) (Stage 1)	m <sup>2</sup>	75	3,000	225,000
30 Allowance for building services (Stage 1)	m <sup>2</sup>	30	2,500	75,000
31 Allowance for goods lift (Stage 1)	m <sup>2</sup>	5	100,000	500,000
50 Art Gallery Storage (Stage 1)	m <sup>2</sup>	400	3,000	1,200,000
33 Hazardous Goods (Stage 1)	m <sup>2</sup>	5	4,000	20,000
34 Arrival / Dirty Store (Stage 1)	m <sup>2</sup>	10	3,250	32,500
35 Fumigation (Stage 1)	m <sup>2</sup>	18	5,000	90,000
36 Conservation Workshop (Stage 1)	m <sup>2</sup>	25	3,250	81,250
37 Loading Dock (Stage 1)	m <sup>2</sup>	40	3,000	120,000
38 Equipment Storage (Stage 1)	m <sup>2</sup>	10	3,000	30,000
39 Amenities (Stage 1)	m <sup>2</sup>	12	4,000	48,000
40 Lunch Room (Stage 1)	m <sup>2</sup>	10	3,500	35,000
41 Outdoor Shaded Structure (Stage 1)	m <sup>2</sup>	15	2,500	37,500
42 Administration & Entry (Stage 1)	m <sup>2</sup>	20	3,500	70,000
43 Research Area (Stage 1)	m <sup>2</sup>	35	4,000	140,000
44 Circulation (Stage 1)	m <sup>2</sup>	30	3,500	105,000
45 Allowance for Building Services (Stage 1)	m <sup>2</sup>	20	2,500	50,000
			<b>Building Works</b>	<b>\$3,429/m<sup>2</sup> \$4,629,250</b>
<b>YY Special Provisions</b>				
46 Allowance for external services / transformers etc	Item			200,000
			<b>Special Provisions</b>	<b>\$148/m<sup>2</sup> \$200,000</b>
			<b>STAGE 1</b>	<b>\$3,577/m<sup>2</sup> \$4,829,250</b>

Feasibility of Preferred Option



**SCC Interpretive Centre & Collections Store**

High Level Feasibility Cost Plan

Location Elements Item

**B COLLECTIONS STORE**

B2 Future

GFA: 300 m<sup>2</sup> Cost/m<sup>2</sup>: \$3,300  
 Rates Current At March 2019

Description	Unit	Qty	Rate	Total
<b>BX Building Works</b>				
32 Future Storage Expansion	m <sup>2</sup>	300	3,300	990,000
			<b>Building Works</b>	<b>\$3,300/m<sup>2</sup> \$990,000</b>
			<b>FUTURE</b>	<b>\$3,300/m<sup>2</sup> \$990,000</b>

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# Appendix E

## CHS Museum Vision



### Vision for a Sunshine Coast Museum

A visual storyboard to inspire and inform the conceptualisation of a new museum for the Sunshine Coast

## Background & Policy Context

Sunshine Coast Council's Corporate Vision:  
*A region that is healthy, smart and creative.*

The Sunshine Coast Council area is one of the largest and fastest growing local government areas in Australia, with the current population of approximately 320,000 people projected to reach approximately 500,000 people by 2041.

Sunshine Coast Council's Heritage Plan 2015 – 2020 Vision:  
*Our heritage is our gift for the future.*

*Our heritage is central to the character, identity, liveability and prosperity of the Sunshine Coast, and is interwoven within the region's landscape. It is a fundamental element of the region's sense of community in an environment of rapid growth and change.*

Heritage Plan 2015 – 2020



2 A visual storyboard for a Sunshine Coast Museum

Background & Policy Context



3 A visual storyboard for a Sunshine Coast Museum



Sunshine Coast Council's Arts Plan 2018- 2038 Vision:  
*The soul of our community is our flourishing arts ecology:  
nurturing connections, promoting experimentation and  
inspiring collaboration.*

**Sunshine Coast Reconciliation Action Plan 2017- 2019**  
Our vision and pathway to reconciliation:  
*The Sunshine Coast Council and its community value the diverse  
First Peoples of the Sunshine Coast Region. In partnership with  
our Aboriginal and Torres Strait Islander community, we commit to  
advancing reconciliation by fostering meaningful partnerships and  
relationships, embracing diversity and enhancing respect, and  
providing equitable opportunities for our Aboriginal and Torres  
Strait Islander community.*

Background & Policy Context

### Defining Museums

*A museum helps people understand the world by using objects and ideas to interpret the past and present and explore the future. A museum preserves and researches collections, and makes objects and information accessible in actual and virtual environments. Museums are established in the public interest as permanent, not-for-profit organisations that contribute long-term value to communities.*

Museums Australia 2002

*A museum is a non-profit making permanent institution in the service of society and of its development, open to the public, which acquires, conserves, researches, communicates and exhibits, for the purposes of study, education and enjoyment, the tangible and intangible evidence of people and their environment.*

International Council of Museums (ICOM) 2013

*Our vision is for the arts, natural and cultural heritage to be valued, sustained and communicated as it represents the shared histories, heritage, and creativity, and identities of all Australians.*

Australian Museums and Galleries Association Vision 2017



**MUSEUMS CHANGE PEOPLE'S LIVES. THEY ENRICH THE LIVES OF INDIVIDUALS, CONTRIBUTE TO STRONG AND RESILIENT COMMUNITIES, AND HELP CREATE A FAIR AND JUST SOCIETY. MUSEUMS IN TURN ARE IMMENSELY ENRICHED BY THE SKILLS AND CREATIVITY OF THEIR PUBLIC.**

Museums Association (UK) 2017

4 A visual storyboard for a Sunshine Coast Museum

Defining Museums



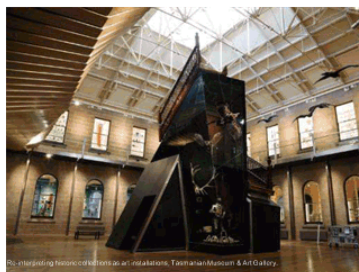
5 A visual storyboard for a Sunshine Coast Museum

Defining Museums

## Role & Function

### What does a Museum need to be?

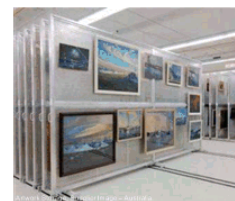
- An ever-changing, dynamic and creative visitor experience which contains flexible, active and content-rich spaces.
- A place to feature collections, artworks, interactive exhibits, dynamic and immersive multimedia, participatory opportunities to create content and touring exhibitions.
- To create spaces that promote engagement and collaboration.
- An intergenerational guardian of cultural heritage and create an ongoing link to the past thanks to universal messages.
- To preserve collections for future generations, strive to store and display significant cultural collections.
- More than just a building, the Museum interprets the stories, cultures and places of the region, displaying artefacts that trigger memories, engage audiences and inspire new ways of thinking about history and cultures.



6 A visual storyboard for a Sunshine Coast Museum

Role & Function





#### Role of the proposed Museum

- Orient visitors and the community to the history, heritage, people and cultures shaping the development of the region.
- Present high quality exhibitions to engage the community and visitors, including temporary and travelling exhibitions.
- Enrich visitors' experience of the district, and encourage exploration and appreciation of heritage places, museums and villages.
- Foster a sense of place and community engagement, discovery and conversations.
- Develop collaborative programs with Council's cultural facilities and stakeholders.
- Develop collaborative programs with the community and other museums to document, interpret and promote appreciation of objects and collections.
- Document, research, collect, conserve and interpret significant objects and collections.
- Provide education opportunities for people of all ages, including remote access to collections, places, stories and museums.
- Work in partnership with community museums in the region to develop sustainable museums that are well-supported in their communities.

7 A visual storyboard for a Sunshine Coast Museum

Role & Function

### Role & Function – Collections Management

*Museums are experts at recording and caring for people's memories.*  
*The museum should establish and apply policies to ensure that its collections (both permanent and temporary) and associated information, properly recorded, are available for current use and will be passed on to future generations in as good and safe a condition as practicable, having regard to current knowledge and resources.*  
ICOM 2017



8 A visual storyboard for a Sunshine Coast Museum



2.1 Ensure best practice heritage conservation management is integrated into all council heritage practices.  
2.5 Ensure council-owned heritage assets are managed in accordance with best practice conservation principles.  
SCC Heritage Plan 2015 – 2020

Role & Function

**Collections Management:**

- Controlling the environment – light, temperature, humidity.
- Special conditions for different object types e.g.:
  - Film deteriorates quickly and requires low temperature/cold storage.
  - Textiles are wrapped and/or rolled to avoid creases and folds; clothing may be hung on specially padded hangers.
  - Artworks (2D) are stored on vertical racks or panels to maximise storage and airflow.
  - Objects are wrapped, packed, boxed and stored in compactus units to maximise storage and minimise vibration as the compactus is moved.
  - Larger objects are also stored on compactus units if possible, fixed industrial shelving otherwise.
  - Less fragile artefacts (industrial items and machinery) do not need the same level of environmental control.
- For obvious reasons, storage of like objects together is the best way to maximise storage space, climate conditions, and for efficiencies in retrieval and access.
- Conservation treatment and preparation areas are needed, in keeping with best practice.
- Appropriate collections management software is required to track and monitor objects in storage, on exhibition and on loan.

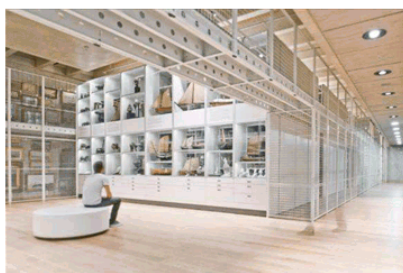
9 A visual storyboard for a Sunshine Coast Museum Role & Function

Collections storage facilities are more than warehouses full of objects, and many institutions offer "behind the scenes" or "white gloves" tours to the public and school groups. Collections Areas and Conservation Workshops can be designed to optimise visibility without compromising security, health and safety, or environmental conditions.



10 A visual storyboard for a Sunshine Coast Museum

Role & Function



Elements of Collections Areas open to the public, Museum aan de stroom (MAS), Belgium.



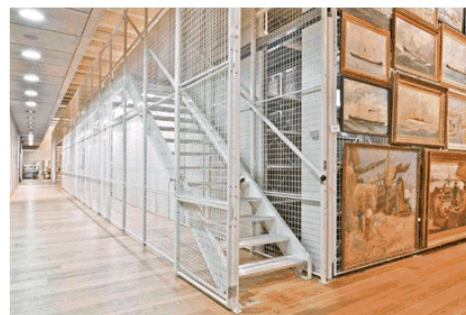
Storage and larger objects, Museum aan de stroom (MAS), Belgium.



From the innovative vertical storage of vehicles along the end of the gallery, London Science Museum - UK.



Storage in drawers for exploration, Museum aan de stroom (MAS), Belgium.



Some Collections Areas still have restricted access, Museum aan de stroom (MAS), Belgium.

Lending programs can be established to showcase local stories and content – in fact, the Queensland Museum (QM) has the largest loans program in Australia. These educational kits, using duplicate objects, books and replicas, are available for a fee to schools across the state. The regional centre for QM loans on the Sunshine Coast is Maroochydore Library.

A significant, locally focussed, lending program could be established using duplicates found in many of the local collections.

11 A visual storyboard for a Sunshine Coast Museum

Role & Function

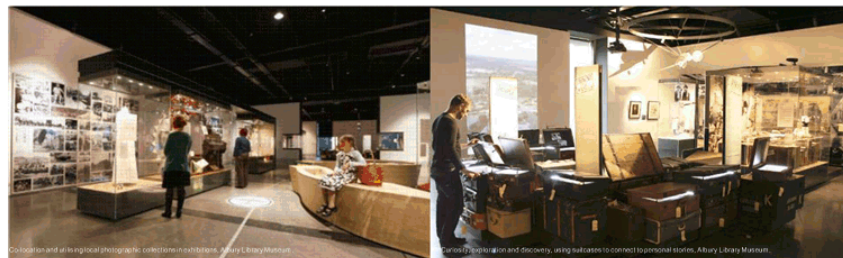
### Role & Function – Exhibitions

Exhibitions entertain, educate, enlighten and inspire, and present evidence through artefacts, documents, works of art, photographs, etc to communicate and share stories.

**Permanent Exhibitions:** focus on the key themes of the museum or gallery, and usually have a 5-7 year lifespan.

**Temporary Exhibitions:** organised to align to themes, events and celebrations, and may last a few weeks or months – providing an incentive for repeat visitation.

**Travelling Exhibitions:** may be curated by the organisation and travel out, or be brought into the organisation from elsewhere. Like temporary exhibitions, they are designed to attract repeat visitation, and are shorter term.



12 A visual storyboard for a Sunshine Coast Museum



Role & Function



*Museums lead the world in so many ways, and it is good to see that the... museum sector recognises that its relationship with the public sits at the heart of its success.*

*No longer do we create museums which are locked into traditional approaches to display and interpretation, instead we create museums that are full of debate and controversy.*

*Consequently, our museums are visited by an increasingly diverse audience. This is the best result we could hope for in our drive to modernise museums.*

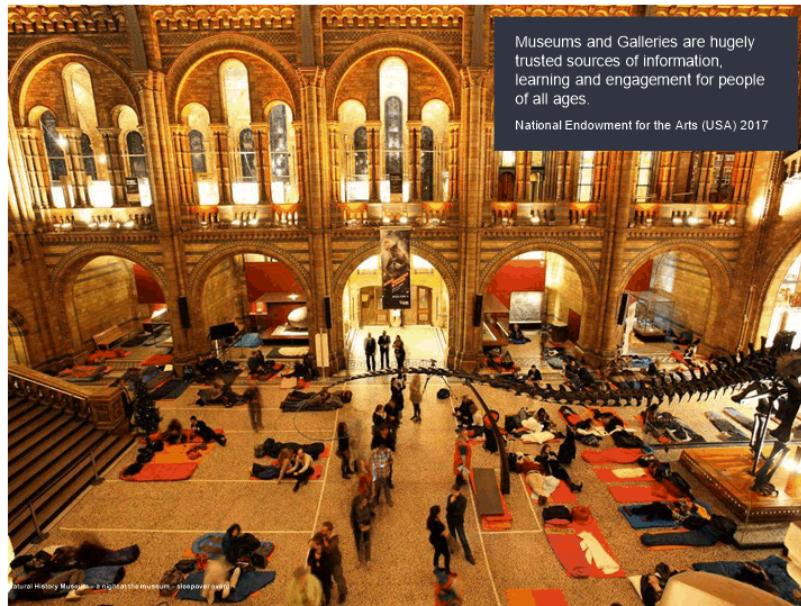
David Fleming, National Museums Liverpool qtd. in *Open Up: Museums for Everyone* 2017



13 A visual storyboard for a Sunshine Coast Museum

Role & Function

### Role & Function – Public Programs



14 A visual storyboard for a Sunshine Coast Museum

Role & Function

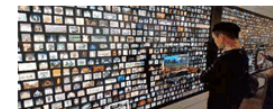
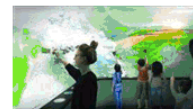




### Role & Function – Digital and Multimedia



Museums and Galleries are increasingly embracing digital technologies to interpret stories, present exhibitions, preserve collections, and provide access to fragile objects.



### Role & Function – Research

Museums collect artefacts for the education and enjoyment of the public. Artefacts have their own stories to tell, and research yields new discoveries about their secrets.

The collections sector (Galleries, Museums, Keeping Places, Libraries and Archives) is both a resource for innovation and creativity, and a basis for learning and knowledge production on many levels.

National Endowment for the Arts (USA) 2017



Museums and Galleries undertake research for a variety of purposes. From exhibitions to publications, catalogues to labels, manuals to technical studies, the sector not only creates content, but is an important source of information for researchers, family historians, and academics alike.



17 A visual storyboard for a Sunshine Coast Museum

Role & Function

### Revenue Streams



Retail, restaurant/café, and functions spaces are important in enhancing the visitor experience, extending opening hours to capture different audiences – and, significantly, in providing revenue streams for the museum or gallery.



Cultural facilities are creative spaces that support cultural and creative activities and industries. Cultural facilities may be for the creation and art-making, artefact storage and preservation, or for rehearsal, performance and exhibition of arts, culture or heritage. A council-wide cultural facility provides high quality spaces for the incubation, development, interpretation and presentation of culture and the arts.

ELS 2017



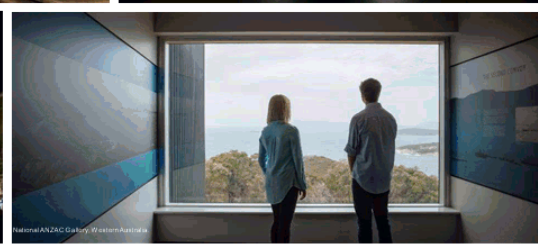
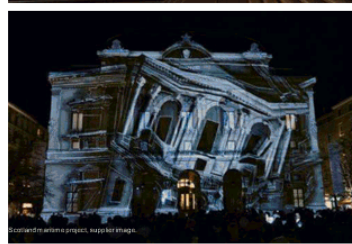
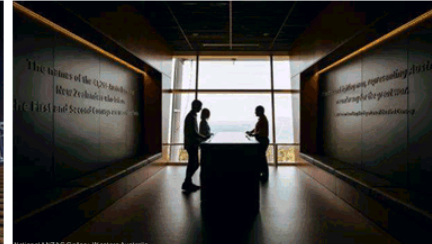
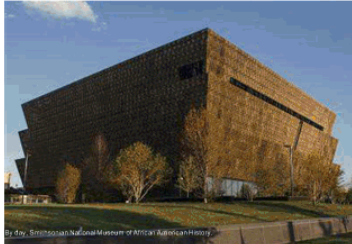
Even if an organisation does not charge an entry fee, many "Blockbuster" or high-profile touring exhibitions do, as do some public programs e.g. workshops, school groups, and so on have costs for materials and presenters.



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Revenue Streams

### In & Out – Connections



Museums and Galleries are increasingly active spaces – even at night – with projection/installation pieces adding to the stories and connection to community. Internal spaces are also connected to their external environment, especially where fragile objects are not on display.



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In & Out – Connections

### Economic Benefits

Museums and cultural heritage sites are powerful assets for local development. They can inspire creativity, boost cultural diversity, help regenerate local economies, attract visitors and bring revenues. There is also increasing evidence that they can contribute to social cohesion, civic engagement, health and well-being.

For several decades now, cities and regions have been drawing on these assets to put in place heritage-led actions as part of their wider economic development strategies. Nation, city and regional governments, the museum community, and other stakeholders are increasingly interested in these issues.

International Council of Museums (ICOM) and Organisation for Economic Co-operation and Development (OECD) 2018: *Culture and Local Development: Maximising the Impact. Guide for Local Governments, Communities and Museums.*



This National American design studio is a social business and educational program.



Historical map of the city of London.



Revitalisation of an industrial factory, conversion into a co-located arts, heritage and library space - Localt in Tiburg.



"Performance" interactive exhibition to showcase everyday objects at the Liverpool Regional Museum, Sydney.



Blurring traditional design and exhibition formats - this award winning piece is designed to contest the world's largest of 200 Nations Project used in the exhibition "Encounters with the World" at the British Museum, at the National Museum of American History.



Localt in Tiburg.

Arts and cultural spending has a ripple effect on the overall economy, boosting both communities and jobs.

National Endowment for the Arts (USA) 2017

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Economic Benefits



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#### Economic development and innovation

The contribution of museums to local development through the creation of jobs and the generation of new revenues related to the visitors economy is well recognised.

More long term benefits can arise from partnerships ... leading to the dissemination of new technologies, creation of new products and support for creativity.

#### Urban regeneration and community development

At the core of many cities, museums are places that contribute to both physical and social design. Their renovation (or construction) can stimulate urban regeneration and bring new life into areas losing their social dynamism and traditional economic base.

#### Cultural development, education and creativity

Museums have mainly been created to increase the cultural and educational level of the population. With time, this objective has become more complex to encompass now, not only education but training and life-long learning; not only knowledge but also creativity; and not only native populations but immigrants and marginalised communities.

#### Inclusion, health and well-being

Traditionally local governments do not consider museums as direct actors of social development beyond their educational role. However, museums increasingly contribute to individual and collective well-being. Many initiatives appear significant in the domain of health, particularly when we look at the issues of aging populations. Other initiatives relating to rehabilitation and the improvement of self-confidence are also significant, but are sometimes neglected since their effects are only evident in the long run.

ICOM & OECD 2018: *Culture and Local Development*.

*Economic Benefits*

**Museums Change Lives** highlights these principles:

- Audiences are creators as well as consumers of knowledge; their insights and expertise enrich and transform the museum experience for others.
- Active public participation changes museums for the better.
- Museums foster questioning, debate and critical thinking.
- Good museums offer excellent experiences that meet public needs.
- Effective museums engage with contemporary issues.
- Museums are rooted in places and contribute to local distinctiveness.

Museums Association (UK) 2017

**MUSEUMS ENHANCE WELLBEING**

**MUSEUMS CAN INCREASE OUR SENSE OF WELLBEING, HELP US FEEL PROUD OF WHERE WE HAVE COME FROM, CAN INSPIRE, CHALLENGE AND STIMULATE US, AND MAKE US FEEL HEALTHIER.**

Museums Association (UK) 2017

Museums boost people's quality of life and improve mental and physical health. Meaningful participation and volunteering promotes wellbeing and self-confidence and can broaden the horizons of participants, the museum and the public.

Museums Association (UK) 2017

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Broader Benefits



**MUSEUMS CREATE BETTER PLACES**

**"MUSEUMS FOSTER QUESTIONING, DEBATE AND CRITICAL THINKING"**

**"ACTIVE PUBLIC PARTICIPATION CHANGES MUSEUMS FOR THE BETTER"**

**MUSEUMS INSPIRE PEOPLE AND IDEAS**

Research into public attitudes to museums shows people see museums as places of stimulating ideas, where learning is active.

People see museums as fundamentally about learning for all. From supporting school children's education, to motivating adults to discover more about history, art, science and life today, museums inspire a passion for knowledge and a lifelong love of learning.

Museums facilitate discovery, share knowledge and inspire thought. They put people into a receptive frame of mind and foster questioning, debate and critical thinking. They stimulate contemplation, curiosity and creativity. They nurture and support artists, help preserve traditional craft skills and encourage people to make things.

Museums Association (UK) 2017

The creativity inherent in arts and culture helps drive community development and business innovation and enhances the quality of life.

National Endowment for the Arts (USA) 2017

Museums are one of the things that make a place worth living in and worth visiting. They help define a place – a city, a town, a village, sometimes a nation.

Museums Association (UK) 2017

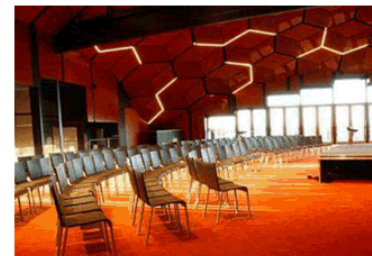
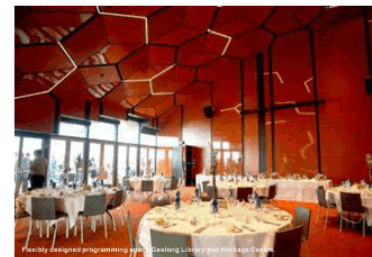
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*Broader Benefits*

### Recommendations & Requirements

The essential elements in the proposed Museum are as follows:

- A publicly identifiable, operationally functional Museum building that is of innovative architectural design, complementing the architecture of the region.
- A building that meets modern museum security and controlled environment conditions.
- Uses innovative and sustainable energy practices.
- A purpose built permanent museum building with highly flexible spaces that utilises moveable walls to create exhibition and functions spaces.
- The exhibition space must be able to accommodate all or a combination of a semi-permanent exhibition space, a temporary exhibition space and a community exhibition space.
- The exhibition space is to be constructed to museum standards, and to have built-in floor cabling for communication, electricity points enabling interactive, audio-visual facility installation, climate control and specialised lighting.



*Continued*

The essential elements in the proposed Museum are as follows:

- A children's explorative space including wet area with an internal and external entrance for children/adults.
- Incorporation of a foyer or window display.
- Collection Management area and workroom/storage area
- An incorporated loading bay adjoining the collection management area.
- Office space for staff.
- A cloak room/baggage store and retail spaces.

Museums help us to value the places where we live, work and visit, and help us to understand where we have come from.

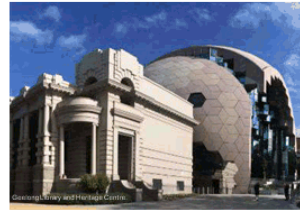
Kids spaces.

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Recommendations & Requirements

**ELS (2017) Category Directions – Cultural facilities:**

- A network of cultural facilities is established to facilitate incubation, development, preservation and presentation of arts, culture and heritage.
- Cultural facilities are planned and delivered according to specific proposed function, viability, need and historical opportunity and integrated into community venues and libraries where appropriate.
- Culturally significant collections and heritage listed sites are protected and made accessible for community use and appreciation.



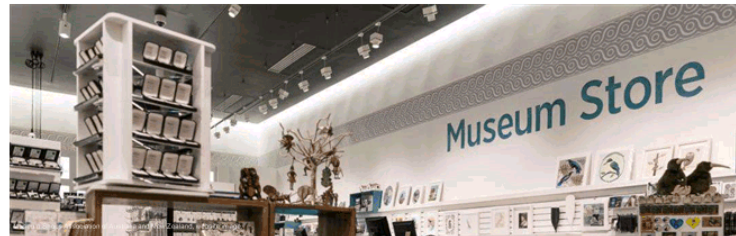
*Auxiliary areas:*

Spaces for related and complementary functions such as:

- cultural, heritage and environment 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.

*Core areas:*

- 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.





### Case Study – Children’s Creativity Museum



The **Children's Creativity Museum** is an interactive museum for children aged 2-12 years, located in San Francisco. It offers workshops and exhibits which allow children to produce their own media through various interactive, creative processes: stop motion animation, programming robots, music video production, design challenges, art projects, and more. In 2016/17 there were 100,000 museum visitors.



**What do we like?**

- A museum with little to no collection, focussing on interactivity and programming in a variety of media and new technologies.
- It has its own carousel!





**Cairns Museum** has amazing stories to share about living in the tropics. Stories of heat, sweat and hard work. Of cane, railways, rainforests and reefs. Of White Australia, Aboriginal resistance and European isolation. Tales of tourists, hippies and local celebrations, amidst humidity, cyclones, toads, mould and mozzies. Come in and discover the real Cairns!

**What do we like?**

- A partnership between Council and a local historical society, and an injection of \$1.6M, has seen a significant increase in school group and tourist visitation.
- Adaptive reuse of an historical building – former School of Arts.
- Learning through “handling” collections.

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### Case Study – Orange Regional Museum

Orange Regional Museum interprets the stories, cultures and places of the region, displaying artefacts that trigger memories, engage audiences and inspire new ways of thinking about history and cultures.

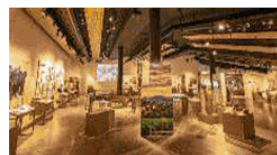
The Museum supports and works with museums and historical societies across the region to ensure objects and sites of significance are cared for and available for public display.

Orange Regional Museum enhances the vibrant cultural precinct established, with exciting spaces for exhibitions, innovative education and public programs, and collaborative interdisciplinary programs with the gallery, library and theatre.

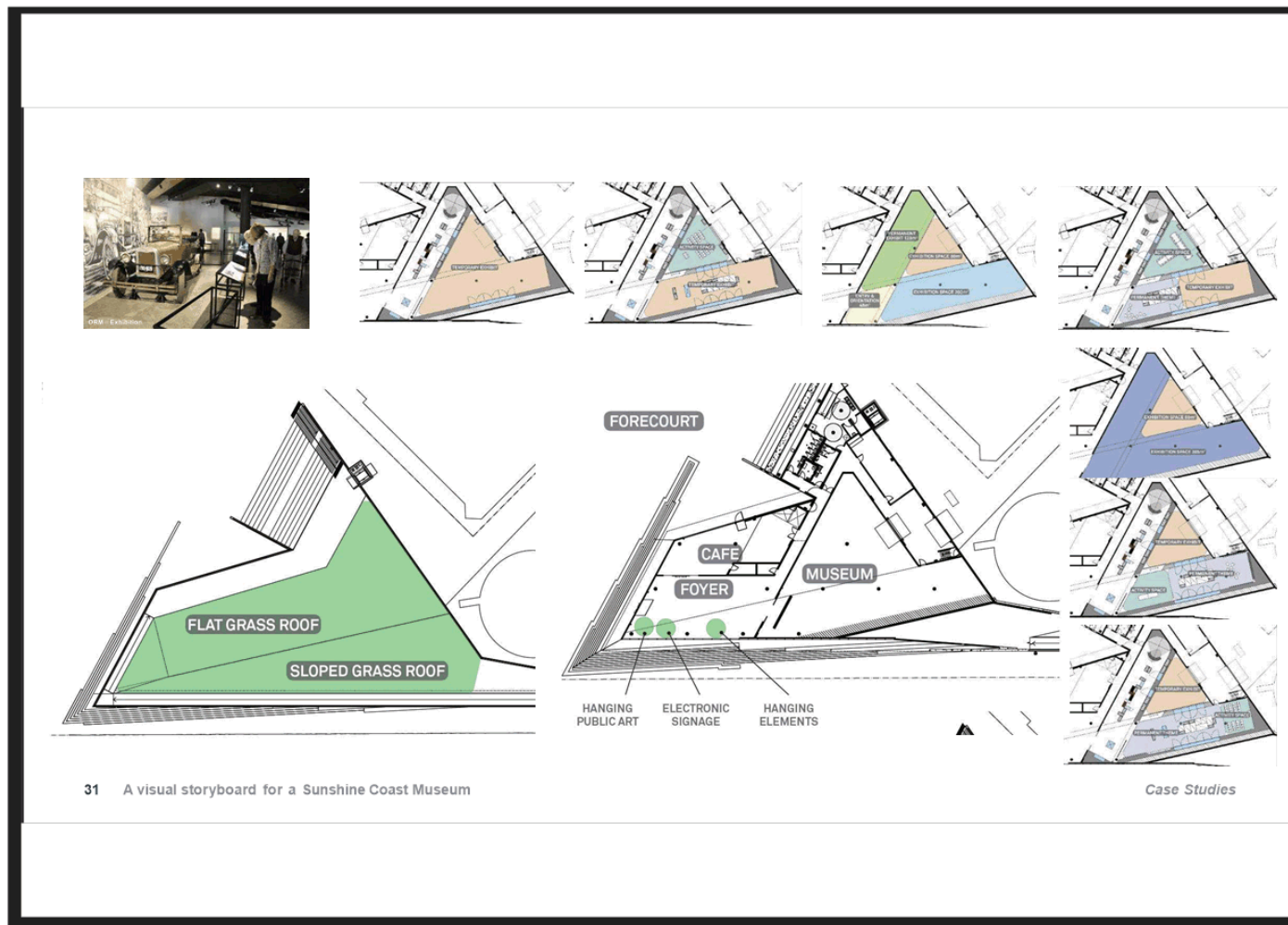


#### What do we like?

- Co-location within a civic precinct with gallery, library and theatre.
- Co-location with Visitor Information Centre helps to drive tourists to ORM.
- Hub and spoke model of support for regional museums, including exhibitions in partnership.
- Flexible exhibition and programming spaces (see next page).
- Amphitheatre.
- Green roof!







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Case Studies



A visual storyboard for a Sunshine Coast Museum

architectus"

