



# Wangaratta Creative Precinct Business Case & Concept Design



31 March, 2022



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## DISCLAIMER

This report is a confidential document prepared by the Outside the Square Creative Consulting (OTSCC) consortium for Rural City of Wangaratta Council. The OTSCC consortium has undertaken this analysis within the scope and subject to the terms associated with the independent contractor agreement between Rural City of Wangaratta Council and OTSCC.

The OTSCC consortium has used the information provided through consultation and sought through industry benchmarking processes and industry experience to prepare this report. The OTSCC consortium accepts no liability for any loss suffered in connection with the use of this information.



*We acknowledge the Kulin Nation as the traditional owners and custodians of the land where we live and work and we pay our respects to their Elders past, present and emerging. We also acknowledge the traditional custodians and their ancestors of the lands and waters across Australia where we conduct our business.*

# Executive Summary

The idea of a Creative Precinct in Wangaratta has been on the Rural City of Wangaratta's radar for many years. This Business Case and Concept Design report is a masterplan for the development of the Wangaratta Creative Precinct. It builds from the strategic planning projects that have come before and recommended development of a Creative Precinct as a central city activator and attractor for locals and visitors alike and something that local people wanted.

Its core purpose is to inform and guide the next stages of the Precinct's development, Council's budget development and positioning for external funding opportunities and to provide service development and operational structure direction.

It is a big vision for a beautiful local place but it's also modest, practical and achievable.

This report provides Council with a comprehensive research and consultation evidence base that identifies a broad range of social, cultural and economic benefits that justify and recommend timely and cost-effective investment into the development of the Wangaratta Creative Precinct.

Commitment to the Creative Precinct's development means:

- > Transition of the two arts and cultural services (WAG and WPACC) situated on the Ford and Ovens Streets corner site, as well as the Visitor Information service (relocated from its current Murphy Street location) into an integrated, dynamic and engaging service and programming approach and,
- > Redevelopment and upgrade of the WAG and WPACC facilities and outdoor area to become both a beloved and vibrant local community arts and activity 'hot-spot' and a striking regional visitor drawcard that is a 'distinctly Wangaratta' state-of-the-art Creative Precinct.

The Creative Precinct would be a place for Rural City of Wangaratta people to be proud of. This report recommends the development of the Wangaratta Creative Precinct ideally all at once and as soon as possible, or as a staged development as funding can be allocated and/or becomes available.

An overview of the project's findings and recommendations follow.

## About Wangaratta

Rural City of Wangaratta is a highly desirable place to live as well as visit. It is home to some 29,197 people and attracts just over 726,000 visitors every year. Tourism supports 7% of total employment and contributes around \$160 million to the local economy annually.<sup>1</sup>

Its Art Gallery and Performing Arts and Convention Centre are core attractions for both visitors and local residents.

Known for its waterways, rugged beauty, surrounding landscapes, creative output and as home to some of Australia's best local produce, it is located in north-eastern Victoria, just 236 kilometres north-east of the Melbourne CBD.

## Strategic context

In 2020 the Wangaratta Art Gallery Redevelopment Feasibility Study (Positive Solutions), and the WPACC Future Redevelopment Report (Rob Gebert Arts Consultancy), each identified and confirmed the need for facility upgrade and renewal works for both the Wangaratta Art Gallery and the Performing Arts and Convention Centre. In the case of the WAG, reports date back to 2011 identifying the deteriorating condition of existing facilities and the need for improved functionality. In 2021, the Wangaratta Visitor Information Strategy

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<sup>1</sup> Source: Rural City of Wangaratta Visitor Services Strategy 2021

recommended "Relocation of the City's Visitor Information Centre into the arts and cultural precinct area to scale down investment in a physical VIC in Wangaratta and build on the synergies and economies of scale by operating in conjunction with other Council services".

The benefits of and recommendations to develop a Creative Precinct in Wangaratta have been appearing in core strategic documents dating back to the early 2000's. In a very practical sense, this project is bringing the need for facility upgrade and the aspiration for a creative precinct together.

More broadly, this project also recognises that a Creative Precinct could and should play an important role in delivering outcomes for the community identified in many of Council's other key strategic plans (e.g. Council Plan, Health and Wellbeing Plan, Economic Development Plan etc.) as well as contributing in the regional, state and even national context.

Strategies such the Victorian Government's Creative State 2025 document, (noting Creative Victoria is a major funding stakeholder in the WAG and WPACC services) are an important reference point for ROCW's existing creative facilities and services and its future Creative Precinct. Creative State 2025 positions creative industries as a catalyst for the state's future economic prosperity and social wellbeing and is based on principles of:

- > First Peoples first (including the 11 Guiding Principles of Aboriginal Self-Determination)
- > For every Victorian
- > Whole of state
- > Health and wellbeing, and
- > Environmental impact.

## **WAG and WPACC Service Review**

### **Wangaratta Art Gallery**

Wangaratta Art Gallery (WAG) is owned and operated by the Rural City of Wangaratta and is the only public art gallery in the Wangaratta region.

The Gallery was established in 1988 in a converted and retro-fitted Methodist Church and former Sunday School building in Ovens Street, Wangaratta. It opens six days a week (36 hours) with free entry. It mounts a changing program of up to 25 exhibitions per year, delivers an active education and public programming service and attracts approximately 39,000 visitors annually. It also services a permanent collection of approximately 430 items and specialises in the collection of contemporary textile art, small sculpture, wood, and significant works of art from and about the north-east Victoria region.

The Gallery facilities are in declining condition and in need of upgrade. Given their age and condition, without work, significant maintenance costs will continue to grow.

The facilities are also not big enough to accommodate the required services and activities and this is impacting programming opportunities for the Gallery, as well as presenting OHS issues due to the need to work in an outdated and under-scaled building space.

One of the most critical limitations of the present building is its lack of space to host or curate large, complex and/or technology-based exhibitions within the gallery spaces. Back-of-house areas are severely limited and the lack of a suitable loading bay or dock and storage areas for artworks and crates places the gallery at a disadvantage when looking at travelling exhibitions.

Inadequate climate control (temperature and humidity at international museum standards) and lighting, the lack of a suitable loading dock and insufficient storage areas for crates and exhibition materials, and low staffing numbers also present a major obstacle to the Gallery's programming as it struggles to meet the contractual requirements for first class loans, exhibitions and programming.

Regional benchmarking relating to staffing levels indicates that Wangaratta Art Gallery's staffing levels at 3.52 EFT are below industry norms. The lack of a dedicated curator position (an industry standard role in other galleries), also limits the Gallery's programming capacity.

The WAG operates with an annual Council subsidy for the operating costs, staffing and programming. (\$434K 2019/20, \$352K 2020/21 & est. \$477K 2021/22).

Development of the Creative Precinct with the Gallery as an integrated component of it would benefit operations through increased profile to people attending the WPACC and the VIC, some cross programming, shared resources, shared marketing and allow for the teams to support activity across the precinct. The WAG would continue to present its own specific programs within an integrated setting.

### **Wangaratta Performing Arts and Convention Centre**

The Wangaratta Performing Arts and Convention Centre (WPACC) is owned and operated by the Rural City of Wangaratta. It opened in 2009 having cost \$8.5 million to develop. It replaced the facility which was previously located on the site and incorporated the Memorial Hall.

The venue presents an annual season of professional productions, community and commercial hiring. The venue also caters for the conference and convention market utilising the main function spaces and also the theatre.

The programming and operations of WPACC is currently undertaken by a small team of Council officers (5.05 EFT) and supported by a large volunteer base. Staff must multi-task and in particular the Manager role which is responsible for programming, marketing and the overall day to day management. The programming responds to the actions in the Council Plan and the targeted audience requirements of the Creative Victoria Regional Partnerships funding.

There is an identified need to increase the WPACC's programming focus also the opportunity to increase the conference market activities was the subject of the 2020 WPACC Future Redevelopment report. A growth in the programming and conference market will require additional staffing with expertise in those areas.

Benchmarking relating to staffing levels indicates that WPACC's staffing levels are low compared to other venues. The lack of a programming resource is a gap normally found in other similar sized venues.

The 2020 Future Redevelopment report identified a number of shortcomings in the venue's capacity to cater for the conference/functions market however it did not review the condition or ongoing functional capacity of the theatre facilities. The conference/function facility needs have been addressed in the component brief and concept plans.

Review of the theatre facility condition was not included in the scope of this project, however it is recommended that a 'Venue Health Check' including review of the technical infrastructure and equipment, control systems and operational systems and processes and benchmarked against 'Oh You Beautiful Stage – Australian Design and Technical Benchmarks for Performing Arts Centres'<sup>2</sup>, be undertaken to assist with future planning.

The findings from this review could inform an asset management plan which could form part of the overall development of the Creative Precinct but is also needed to maintain state-of-the-art facilities into the future.

Local Government owned performing arts centres are without exception, subsidised by Councils. The WPACC requires an operational subsidy of \$523,021 to ensure residents are able to participate in cultural activities. Earned income through hiring, box office sales and catering services reduces the overall costs to Council.

As with the WAG, WPACC would continue to present its own specific program, however, to be part of an overall precinct offers a number of opportunities including increased awareness by visitors attending the WAG and the VIC, some cross programming, shared resources, shared marketing and allow for the teams to support activity across the precinct.

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<sup>2</sup> Ibid

## Visitor Information Services and Facilities Review

In June 2021, Rural City of Wangaratta adopted its Visitor Services Strategy. The strategy's purpose was/is to "provide Council with a blueprint for the delivery of physical and digital visitor information services".

The Strategy reports that the Rural City of Wangaratta attracts an average of 726,200 visitors per annum and that in 2018, Wangaratta's Visitor Information Centre recorded 28,175 walk-in visitors.

It identifies that "visitor information servicing plays an important role in enhancing the visitor experience, through delivery of physical and digital content that provides visitors with information at a range of stages in the visitor journey. Furthermore, quality visitor information servicing can assist with building a brand recognised by consumers, and ensuring a positive visitor experience through delivery of targeted and high-quality information"

It notes there is an across the country trend to declining visitation to physical Visitor Information Centres (VICs) and that many local governments and regional tourism boards are rethinking the role and design of the traditional Visitor Information Centre (VIC). Walk-in visitation at the Wangaratta VIC has been declining rapidly at an average rate of 8.4% per annum over the past five years.

Decentralising of physical visitor information services, embracing and investing in digital visitor servicing streams and, engage and empower tourism businesses and residents were identified as strategic directions for the service into the future.

*"Relocation of the City's Visitor Information Centre into the arts and cultural precinct area to scale down investment in a physical VIC in Wangaratta and build on the synergies and economies of scale by operating in conjunction with other Council services", along with "audit and assess available brochures and literature. Focus on having branded official guides and maps that also include localised content for sub regions and destinations"* were specifically recommended key actions to take the service into the future.

There is clearly opportunity to incorporate a modified Visitor Information Service as part of the refurbishment of existing and/or development of new facilities to establish a Wangaratta Creative Precinct. The focus of services as described in the Visitor Information Strategy would fit well with the creation of the features and services identified from previous WPACC and WAG feasibility projects, WPACC and WAG service review and from stakeholder consultation.

There is also opportunity for greater integration of the services provided by the Tourist Information staff and the WAG/WPACC staff who will be providing precinct program, event and wayfinding services and advice for visitors to the precinct. With this, there is also the potential to achieve some staff cost savings.

The increased traffic into the Creative Precinct associated with those seeking visitor information services also has the benefit of increasing visitor exposure to WAG and WPACC programming and events.

## Consultation

Consultation feedback and the aspirations of local people is at the core of this project despite the short project timeline from early September to end of November 2021.

### First Peoples

Ongoing conversation and consultation with representatives of local First Peoples has been undertaken in tandem with and about this project.

Discussions commencing in 2019 and focused particularly on Gallery facilities identified that local First Peoples representatives (Dirrawarra Indigenous Network, Aboriginal Community Development Broker and local elder and Aboriginal artist) and were supportive of any redevelopment or enhancement of the Gallery service, but also made it clear that the local Dirrawarra's Indigenous Network (DIN) desire to establish a local gathering place situated in Wangaratta (not at the Ford and Ovens Street site) was the priority for them.



Partnership with First Peoples and involvement in the decision making for the development of the Cultural Precinct is a priority. Although the Creative Precinct is not as high a priority project for local First Peoples as development of a gathering place, a number of opportunities for and/or the importance of a First People presence within the Creative Precinct (in and/or outdoor) have been raised and will be the subject of further and ongoing discussion as this project progresses into its next phase.

The Wangaratta Creative Precinct project working group has committed to Australian Museums and Galleries Australia (AMAGA) First Peoples: A Roadmap for enhancing the indigenous Engagement in Museums and Galleries<sup>3</sup>, the future planning of the Creative Precinct will happen at each stage of the projects life to ensure the insights from our First Nations community members are considered early on.

Further discussions are to take place in early December 2021 and early January 2022.

### **Local arts, creative and heritage community stakeholders, staff and key industry partners/stakeholders**

Stakeholder consultation was undertaken to inform the Wangaratta Creative Precinct Business Case and Concept Design project. Consultation processes were all online because of COVID-19 lockdown nonetheless they invited and engaged deeply invested local community creative services advocates and stakeholders as well as internal organisational stakeholders to contribute their aspirations, thoughts and priorities to planning for the Precinct.

Stakeholder consultation was undertaken in two phases.

The first phase involved, as the starting point for discussion, consolidation and report back of the consultation and strategy work that had preceded this business case and concept plan process, defining (with key stakeholders) the Creative Precincts vision and purpose, define the scope and scale of the Precinct and prioritise the activities and therefore the facilities needed to be developed on the site.

The second phase was about reporting back to stakeholders to:

- > Confirm that the draft Vision statement was an accurate reflection of previous discussions
- > Feedback and confirm the proposed priority components and/or works from the first phase consultation
- > Share the draft concept designs based on first phase discussions and gather feedback on these.
- > Discuss the project findings, directions and concept designs with key industry partner stakeholders/networks to receive and integrate advice and/or address gaps/priorities.

The consultation findings directly informed the Creative Precinct vision, purpose and objectives, the component schedule, the concept designs and the operational modelling.

### **Creative Industries – Why Invest?**

Considerable Australian and international research about how much Australians value Arts and Culture and what availability of Arts and Cultural facilities, services, programs and events add to local and broader society has been undertaken in recent years.

Research shows conclusively that arts and creative initiatives can and do make a significant contribution to the economic, environmental, social and cultural development and wellbeing of communities.

Analysis of research from within the last 10 years strengthens the argument for Rural City of Wangaratta's investment (capital and operational) into upgrading the WAG and WPACC facilities as part of the development of the Wangaratta Creative Precinct. In fact, it provides good reason for upgrade of these venues even if the Creative Precinct wasn't to proceed. Such an investment will, based on the research evidence, provide a return

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<sup>3</sup> Terri Janke, First Peoples: A Roadmap for Enhancing Indigenous Engagement in Museums and Galleries, Australian Museums and Galleries Association, 2018 © Australian Museums and Galleries Association Incorporated, 2018

on the livability of the region and the wellbeing of ROCW residents, as well as having the clear potential to deliver a positive local and regional economic impact.

It supports the proposition that the Wangaratta Creative Precinct comprised of redeveloped, state of the art Gallery, Performing Arts and Convention facilities a new look Tourist Information Service and vibrant outdoor events and community space should certainly be expected to deliver social, cultural and economic benefits to the City and the broader region.

The Wangaratta Creative Precinct, if redeveloped as more integrated state-of-the-art, high quality, and innovatively programmed Gallery and PACC facilities (inclusive of the Visitor Information Service), would be well placed to become a significant cultural tourism destination. It would also, providing it is appropriately supported financially to deliver innovative and unique programming, be able to deliver a return on investment as has been experienced in other notable locations (e.g. Hobart – MONA, Bendigo – Bendigo Art Gallery) through the flow on effects of drawing people to the venue (e.g. tourism, accommodation, food and beverage and attendance at other local features) and employment.

### Gallery and Performing Arts Centre Trends

An examination of museum, gallery and performing arts centre trends has been undertaken for this report. Some key trends that have influenced the Creative Precinct concept design and recommendations for programming in the future include:

**Gallery and Museum offerings:** Public galleries and museums today offer a multitude of experiences for the visitor and are increasingly becoming destinations, hubs for the generation of skills, ideas and creativity, places where people gather to learn, be inspired, socialise and shop. They are a tourist attraction and in addition to a stimulating program of exhibitions and educational programs.

North-East Victoria has enormous potential to grow and differentiate as a destination and to drive visitation through creative facilities and experience such as could happen through the Creative Precinct. Prioritising building an iconic calendar of programs and events, developing new world-class visitor experiences and events (as well as accommodation options) will attract visitors to the region throughout the year.

**Making the most of your location:** Gallery/museums are increasingly incorporating distinctive garden, café/deck area or natural landscape and outdoor areas and thereby expanding the functional space that is available for cafes and restaurants, the display of artwork in sculpture walks and gardens, and larger gatherings. This is particularly relevant in areas like Wangaratta where the climate allows for outdoor activity throughout most of the year. Additionally, incorporation of Visitor Information services within the building makes the focus on the natural and built environment an important aspect of any future plan.

**Forging an Identity – Programming & Collecting Focus:** Understanding who your core users are and establishing a distinctive identity that enables you to engage with a wide cross-section of the local community, attract national and international visitation, as well as establish a growing audience of virtual visitors, is critical to the support of a program of exhibitions, collecting, events, marketing and sponsorship.

A key element of gallery and museum identity lies in the development of unique programming and signature events. Significant art awards or cultural festivals can also develop a reputation and following. Distinctive programming is also driven by a gallery's permanent collection. With growing philanthropic support the biennial Wangaratta Contemporary Textile Award is emerging as a signature cultural event.

Wangaratta's focus on textile art, small sculpture, wood, and significant works of art sourced from, and reflecting, North-East Victoria, as well as works of art by artists of state and national significance, stands it in good stead to develop a unique collection that has a strong relevance to the region.

**Working Together:** Galleries are increasingly responding to competition for funding and audiences by identifying like-minded partners and co-developing joint programs, initiatives and events.

Wangaratta is well-placed to capitalise on the opportunities afforded by cultural tourism by offering an integrated program and range of experiences developed across the Creative Precinct. This includes the Gallery, Performing Arts Centre, Library and Railway Precinct.

As the premier gallery in the region, WAG is also ideally placed to develop partnership arrangements with other nearby regional galleries including Benalla Art Gallery and Shepparton Art Gallery, including joint programming. The focus on textiles could lead to greater co-operation with other like-minded institutions such as Ararat Art Gallery and Tamworth Regional Gallery. Both institutions have a strong collection and exhibition focus on textile art and its continuing relevance within contemporary art.

There are also strong, though undeveloped links between Benalla and Wangaratta in terms of their focus on Bushrangers and the story of Ned Kelly. A joint program between WAG and Benalla Art Gallery could encourage Melbourne/Victorian residents and tourists to visit both galleries, sharing curatorial, marketing and other resources, as well as promoting the new Interpretative Centre at Glenrowan.

Finally, increased capacity, better climate control security levels will ensure that WAG can build on its relationship with the National Gallery of Victoria, such as its display of Tom Robert's *Shearing the Rams* in 2021, by accessing and drawing upon the vast State Collection.

**Expanding your Audience:** Visitor numbers are an important measure of a gallery's success, however positive visitor experience is no longer solely dependent on a physical encounter inside the gallery. The increasing sophistication of digital technology and potential for virtual offerings which are accessible to viewers anywhere in the world has significantly expanded gallery audiences. While galleries and museums have been incorporating this into their activities for many years making collections and publications available online, filming curator and artist talks etc., the COVID 19 pandemic has prompted a radical expansion of the range of online offerings which will redefine expectations.

### **Performing Arts Centres - From Four to Five Generations**

Performing Arts Centres are said to have evolved through four generations over the last 50 to 60 years from 'Home' – a showcase for the arts and hall for hire in the 1960's to 'Creativity and Innovation' – facilitating a learning environment, new experiences, new knowledge created, enhance cultural awareness, encourage exploration, consider different viewpoints and dialogue in the 2000's.

From 2013 on, a Fifth Generation PAC concept has emerged. Fifth Generation PAC's are sophisticated community resources and public value generators. They:

- > Have an operating vision and purpose that continuously drives artistic excellence while supporting and enabling creativity, innovation and effectiveness.
- > Offer capacity enhancing services for the arts and cultural organisations within and around it.
- > Re-imagine its space/s and activities to encourage a sense of community ownership and broad participation while also enhancing the public realm beyond its walls.
- > Focus beyond being a 'sustainable' enterprise and be 'vital' to the community. This means going beyond traditional measures of activity and recognises that only organisations that are appropriately resourced can achieve vitality.

This 'fifth generation' trend is ideally where WPACC would aim and has opportunity to position itself and while this description reflects a documented performing arts centre trend, it is applicable to the wider Wangaratta Creative Precinct incorporating the PAC and the Gallery.

**Creative Service Facilities Post-COVID 19:** The COVID 19 pandemic has profoundly changed the way we live and while we do not yet know how it will affect the future, its known and potential impact must be taken into consideration in the design of creative and cultural venues, as well as their operations and programming.

The importance of a strong and diverse digital and online offering for galleries, museums and performing arts centres has been core to their survival during the pandemic but has also built new audiences.

The nature of the virus and its transmission also brings into focus:

- > Design and layout of buildings including
- > Staffing and volunteer levels
- > Alternative options for commercial revenue including online if there are fewer visitors onsite.

### Governance Model Review

A review and evaluation of four operational model options was undertaken as part of the planning for the Creative Precinct:

1. Direct Management (Fully staffed by Council).
2. Company limited by guarantee/incorporated association.
3. Third party not-for-profit organisation.
4. Commercial contracted management company.

It concluded that on balance, the preferred operational model for the Wangaratta Creative Precinct is a Direct Council Management model which aligns to Council's vision, quality of service and programming, social impact and community accessibility.

Council subsidy costs are relatively higher for this model due in part to the higher staffing costs of Council as opposed to contractors or not-for-profit organisations. However, although it may appear that the projected subsidies for the cultural facilities are high, there is often a number of additional costs, both financial and reputational when services are outsourced and these are not always fully accounted for.

### Creative Precinct Vision and Purpose

A draft vision, purpose and objectives that directly reflect community and creative precinct stakeholder consultation feedback, have been developed for the Wangaratta Creative Precinct. The draft vision and purpose is:

**Draft Vision:** *The Creative Precinct is a place we're drawn to because there's always something to see, do or experience.*

*It's a place we're proud of and are known for. A place we can meet, create, display or perform, share, interact and learn, be challenged, intrigued and inspired.*

*Welcoming, accessible and vibrant – it's a distinctly 'Wangaratta' place where conversations are started, where we can connect to our past and envision a dynamic future.*

**Draft Purpose:** *The Creative Precinct's purpose is to be a cultural destination of regional significance that is loved and used by locals and visitors alike. Its buildings, uses or artworks are distinctly Wangaratta - It is/will be a place where the character of Wangaratta's landscape and people shines through.*

*The Creative Precinct is a focus for and intensifies Wangaratta's reputation and standing as a place for arts and creativity. It is a central component of the CBD's 'brand'. It is also central to the trail around the CBD making, sharing and exhibiting creative work will bring a multitude of social, economic, tourism and quality of life benefits.*

## Site Planning Review

**Preliminary planning assessment:** A preliminary planning assessment review found no planning impediments to the development of the Creative Precinct.

**Heritage Impacts and Advice:** A Heritage Impacts assessment including review of any Heritage Victoria impacts or requirements was undertaken and concluded:

*"...The proposed works are a fine example of a balanced approach to change to a heritage site. It will conserve the old fabric in a responsive and sensitive way, managing change to its current use whilst respecting the historic form and associated landscaping. The works are consistent with the intent of the heritage overlay, which is to conserve and enhance heritage places and to ensure that new works do not adversely affect them. It is on this basis, that I believe that the proposed works to the Wangaratta Creative Precinct are supportable from a heritage perspective."*<sup>4</sup>

**Safety in design risk assessment:** Typically a safety in design risk assessment is prepared during the detailed design/construction documentation phase of projects however, an early concept design stage version of this was prepared and included at this concept design phase: Casual surveillance / supervision; Storage spaces, loading bay floor height and finished levels; External open areas are maintained; and, Effective zoning of back-of-house activities and public spaces.

**Carparking:** Carparking is a significant issue for local people and visitors. Rural City of Wangaratta's carparking plan (February 2019) and carparking study October 2019 found that there is significant additional and currently un-tapped capacity in the CBD's available car parks and that better signage and promotion of parking options is a key strategy that needs to be implemented prior to building more carparking.

For the proposed Creative Precinct, the implication is that while development of new facilities would remove approximately 43 carparks these are likely to be within the count of off-street car parks for which usage is low.

It is considered that the peak demand times for CBD parking in or around the Creative Precinct are likely not usually peak activity times in the Creative Precinct and/or programming could be arranged to minimise impact of carparking during these peak times.

Development of a Creative Precinct car parking strategy is recommended to look at options and solutions around improved signage relating to parking availability, types of parking and location to minimise any need for additional or replacement car parking.

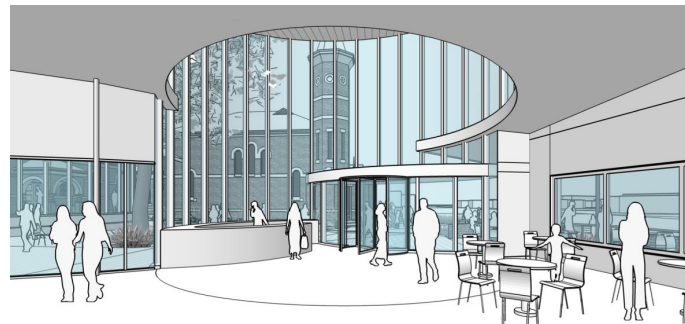
## Site Analysis and Concept Designs

McCabe Architects has undertaken a comprehensive site analysis prepared concept designs for the proposed Creative Precinct on the site on the corner of Ford and Ovens Streets, Wangaratta – the current WPACC and WAG site.

The concept design developed in response to site review and stakeholder consultation includes development of a new, dynamic precinct entry on Ovens Street, refurbishment and repurposing of the existing heritage gallery facilities, development of new state-of-the-art gallery and back of house facilities, renewed theatre back of house facilities, remodeled café area and increased foyer space, a Tourist Information hub, refurbishment and improvements to the Memorial Hall spaces, development of a new commercial kitchen and bar facility, outdoor (decked) event and gathering area and loading docks, as follows:

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<sup>4</sup> Wangaratta Creative Precinct Proposed alterations and additions advice dated 25 October, 2021. Peter Andrew Barrett. Architectural Conservation Consultant



### Development Options

The Creative Precinct concept design provides a masterplan to achieve development of a Wangaratta Creative Precinct on the current WAG and WPACC site.

Three Creative Precinct options have been prepared. The options and the estimated cost for each are outlined below. The cost estimates for the 'all at one' and 'staged' are development options based on cost plan A reports prepared by Turner and Townsend Quantity Surveyors in response to the concept designs developed by McCabe Architects.

- > 1: All at once development option - \$18,495,802
- > 2: Staged development option - \$19,999,393
  - Stage 1: \$1,528,332
  - Stage 2: \$916,420
  - Stage 3: \$2,175,806
  - Stage 4: \$3,761,901
  - Stage 5: \$3,379,927
  - Stage 6: \$8,237,008



- > 3: Do nothing option (maintain the status quo/existing services and facilities) \$2,298,332\*

*\*(this number is based on the combination of proposed but currently unfunded identified priority capital works projects from the WPACC and WAG management team, currently specified maintenance schedule works for the WPACC and WAG and Visitor Information Service strategy cost estimates for maintenance items associated with the current VIC)*

The 'do nothing' option presents an interesting challenge. It is not a facility (or service) development option but a 'maintain existing facilities (and services)' option. This option is effectively a decision to:

- > NOT develop the creative precinct as proposed by the concept design masterplan prepared for this project
- > NOT extend or expand facilities or services and maintain the current facilities and services into the future.

It was identified during the current service review process for this project and again in the process of trying to calculate the capital cost associated with the 'do nothing' option (refer above - \$2,298,332) that the existing Gallery is in urgent need of renewal and maintenance works, the WPACC's needs are less urgent but it is still in need of some facility renewal and maintenance. As identified, there is limited funding currently allocated to these venues for maintenance and virtually no capital or asset renewal funding allocated. Additionally, as there is no asset management plan for these venues, the scope and required timing of works is not known.

The project identifies the need to develop an asset management plan for the WAG and WPACC and/or the Creative Precinct.

### Capital Funding Model

A capital funding model for a staged approach to development is proposed as follows.

Funding Source	Year 1	Year 2	Year 3	Year 4	Total
Council cash	\$0.6M			\$3.97M	\$4.57M
Council Borrowing		\$1.0M	\$3.5M		\$4.5M
Government Grants/ Philanthropics	\$.93		\$10M		\$10.93M
<b>TOTAL:</b>					<b>\$20.0M</b>

*NOTE: Based on information provided by RCOW. December, 2021*

### Operational Modelling

In response to the WAG and WPACC service reviews and in consideration of the proposed capital works program for the Creative Precinct, an operational model for the new precinct has been developed. This includes activity (visitor numbers/attendance) and financial projections. The VIC has also been included in the financial impact and activity levels.

Two detailed models were developed for the build 'all at once' and the 'staged' development models.

The models take into consideration the proposed additional spaces, increased programming opportunities and staffing.

Although the WPACC and WAG would continue to present their specific programs, in the following model the overall precinct could operate as 'one business'. As identified in the Creative Precinct Development Plan – *WPACC & WAG - together but separate*. A refreshed Visitor Information service would also be part of the mix and the benefit of its inclusion in the precinct has been included. This would allow the teams to support activity across the precinct.

An updated proposed staffing structure has been prepared that offers a level of flexibility dependent on Council's future decision making as to timing, staff appointments and overall organisational considerations. Some realignment of existing positions would be required with some new roles also necessary, and some synergies across services where resources could be shared and additional headcount required to have the venue open reduced. The new structure proposes 5 additional positions (4.0 EFT).

The key initiatives of the proposed structure are:

- > Increase and align resources to match the stages of development
- > Ensure there is a Management position that has responsibility for service integration and collaboration across the entire precinct
- > New Marketing Officer and Education Officer to work across the precinct assist in developing the business and strengthening partnerships
- > Realigning existing roles to enhance future income streams by appointing a new coordinator role to create a Programming and Operations Coordinator and a Venue Business and Services Coordinator to focus on business development and conference and convention
- > Appointment of Curator to assist the Gallery Director and a Producer of Theatre and Public Programs to further develop the performing arts program
- > To building upon the strengths of the current teams

In addition to the recommended structure, a secondary/compromise operational structure has been prepared in acknowledgement of the fact that there are financial pressures and existing structures and positions that may require Council to find a 'middle-ground' between the recommended and the existing structures. The secondary compromise structure provides a reduced though improved on current and aligned to the integrated operation Wangaratta Creative Precinct principle, operational model. It introduces a number of new positions to mitigate current skill/resource gaps and enable additional programming capacity, however they are reduced from the preferred/recommended model above. This model requires 4 additional positions (2.4 - 2.7 EFT over time)

### Activity Level and Attendance Numbers

The activity and attendance projections for build 'all at once' model show that the three services - WAG, WPACC and VIC - could attract 149,549 in Year 1 growing to 164,015 visitations by Year 5.

The staged model would achieve slightly lower numbers with 120,239 Stage 1 to 160,885 Stage 6. It is likely that the numbers would increase to the 'all at once' levels once the precinct is completed.

Attendance Projections Build All At Once	2018/2019 comparison	Year 1	Year 2	Year 3	Year 4	Year 5	-
Total Attendance - Build all at once		149,549	153,023	156,590	160,253	164,015	-
Attendance Projections Staged Development	113,497*	Stage 1	Stage 2	Stage 3	Stage 4	Stage 5	Stage 6
Total Attendance – Staged development		120,239	122,644	146,112	149,320	153,666	160,885

**NOTE:** These numbers differ from the projections in the Economic Impact Analysis (EIA) because they include VIC visitor numbers whereas the EIA focusses on the creative services and activity. \*Doesn't include VIC numbers.

### Program and Activity

In response to the review of the current services and the opportunities that the Creative Precinct will provide with improved and increased facilities, the following initiatives have been included in both the 'All at Once' and the 'Staged' Development Models (for the latter, when the relevant improvements/facilities come on-line).

## WAG

- > The introduction of a major exhibition curated by WAG biennially, and one major touring exhibition in alternate years, both with paid entrance fees
- > The introduction of an annual themed Symposium catering for 80-100 people
- > An increase of the display of Council owned artworks from less than 2% per annum to a minimum of 20% per annum
- > The introduction of artist masterclasses in the new studio space
- > Introduction of monthly externally run workshops in the studio space
- > Introduction of weekly rental of artist's workshops on the basis of one night per week in the studio space

## WPACC

- > An increase in the number of venue presented programs in the theatre and also the new Arts Incubator
- > An increase in the number of conferences and meetings in the refurbished Memorial Hall and the new Incubator due to additional space and the facilities being more attractive to a number of market segments

### Five Year Budget Projections

The budget and all activity projections are provided to assist Council in future decision making. They are indicative only and based on some key assumptions, relating to improved facilities, staffing and programming levels, resourcing and fees and charges.

For Year 1 the indicative projected subsidy for the three services would be \$1,654,496. This includes the proposed new staffing roles in WAG and WPACC as well as the Creative Precinct Education Officer, Marketing Officer and the Visitor Information Service.

The table below provides comparison between the previous subsidy levels of the three services and the projected subsidy for the 'All at Once' development option. The base year, has been calculated based on the VIC's 2019/20 budget (Visitor Information Strategy 2021) and WPACC and WAG budget 2018-19 actuals multiplied by 7.5% (2.5% x 3 years) to allow for a reasonable estimate of what 2021-22 might have been if all the operations had continued without the disruption to the services. Staffing rates have been calculated using the current EBA schedules and in the case of WPACC, the current year hire rates have been used as a base and then increased incrementally over the five years.

Service	Previous Subsidy 2018/19	Base Year*	Indicative Subsidy Year 1	Indicative Subsidy Year 5
Creative Precinct - Marketing and Education	-	-	\$136,510	\$150,324
WPACC Subsidy	\$523,021	\$556,316	\$562,063	621,072
WAG Subsidy	\$456,999	\$469,043	\$473,565	521,685
Visitor Information Centre Subsidy 2019/20)	\$476,755	\$470,593	\$482,358	532,433
<b>Total Subsidy</b>	<b>\$1,456,775</b>	<b>\$1,495,952</b>	<b>\$1,654,496</b>	<b>\$1,825,514</b>

Overall it shows an increased subsidy of \$158,544 from the base year to Year 1 (\$136,510 of this is primarily for the two creative precinct wide roles Education Officer and Marketing Officer). These roles would play an integral role in the overall marketing and community engagement across the whole of the precinct's programs.

In the 'Staged' development model the subsidy total ranges from Stage 1 \$1,077,521 (excludes the VIC as they would be resident in Stage 3) to \$1,966,166.

### The Bottom Line - Economic Impact Assessment

A comprehensive economic impact assessment of the redevelopment of Wangaratta’s Creative Precinct has been undertaken.<sup>5</sup> Two development options were analysed in detail and a ‘do nothing option’ was examined.

The two development options comprise:

- > Option 1 ‘All at Once’ with the full project being completed in one go and,
- > Option 2 A ‘Staged’ Development Approach over a 6-year period.

The impact analysis covers the construction phase and the operations phase (when the facilities are completed).

### The ‘Do Nothing’ option

The result of the options to develop the Creative Precinct (all at once or staged) are in contrast with the ‘do nothing option’ where the redevelopment does not take place; visitor levels remain at the 2019 pre-covid levels and ongoing costs are incurred in maintaining the existing buildings. It is estimated that a minimum of \$2,298,332 of renewal and maintenance works are required to retain the current facilities and services.

This situation would see little change in visitor numbers to the precinct and could produce a situation where visitor numbers could decline as Wangaratta is unable to compete with creative facilities in other regional cities.

The number of visitors to the combined WAG and WPACC pre-COVID were estimated to be around 76,431 people.

### The ‘All at Once’ development option

The develop ‘all at once’ option delivers significant employment benefits (34.8 FTE jobs) during the construction period. It would allow Wangaratta to tap into the growing higher value cultural tourism market with visitor numbers and spending in the region by Precinct Visitor expected to grow significantly between year 1 and year 10 of operation. Visitor numbers would be boosted significantly with this option providing a faster growth trajectory than the staged development option.

The full-time equivalent jobs generated by visitors and employees total 112 in year 1 and increase to 150 in year 10.

The table below provides a summary of the estimated annual Precinct visitor numbers and their spending in the Region over the first 10 years of the Creative Precinct’s operation.

	Yr 1	Yr 2	Yr 3	Yr 4	Yr 5	Yr 6	Yr 7	Yr 8	Yr 9	Yr 10
No. of Visitors ‘000’s - annual	130	133	137	140	144	150	156	175	182	190
Visitors spending \$million - annual	\$22.5	\$23.1	\$23.7	\$24.4	\$25.0	\$26.0	\$27.0	\$30.4	\$31.7	\$33.0

This development option delivers a strong Benefit Cost Ratio (BCR) over 10 years of operation (for a 7% discount rate) of 4.0.

### The ‘Staged’ development option

The ‘Staged’ development option delivers significant employment benefits (37.5 FTE direct jobs) during the construction period. It would also allow Wangaratta to tap into to the growing higher value cultural tourism market with visitor numbers and spending in the region by Precinct Visitor expected to grow significantly between year 1 and year 10 of operation.

Visitor numbers would be boosted incrementally with this option. The full-time equivalent jobs generated by visitors and employees total 101.8 in year 1 and increase to 132.2 in year 10.

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<sup>5</sup> The assessment was undertaken by MCA <Michael Connell & Assocs.> - economic consultants, utilising information from the other project consultants as major inputs.

The table below provides a summary of the estimated annual Precinct visitor numbers and their spending in the Region over the first 10 years of the Creative Precinct’s operation.

	Yr 1	Yr 2	Yr 3	Yr 4	Yr 5	Yr 6	Yr 7	Yr 8	Yr 9	Yr 10
No. of Visitors '000's - annual	120	123	126	129	134	141	144	155	159	162
Visitors spending \$million - annual	\$20.9	\$21.3	\$22.0	\$22.5	\$23.2	\$24.5	\$25.0	\$27.0	\$27.5	\$28.2

This development option delivers a strong Benefit Cost Ratio (BCR) over 10 years of operation (for a 7% discount rate) of 3.3.

### Economic Impact Assessment Benefits Snapshot.

The following table provides a snapshot of the Economic Impact Assessment benefit findings.

Spend	Benefit
\$18,495,80 Build all at once	By year 10: <ul style="list-style-type: none"> <li>&gt; 189,512 annual visitors</li> <li>&gt; \$32.925M annual cultural visitor spend</li> <li>&gt; 149.9 FTE jobs in the region</li> <li>&gt; \$11.949M total annual regional income</li> </ul>
\$19,999,393 Build over 6 stages	By year 10: <ul style="list-style-type: none"> <li>&gt; 162,478 annual visitors</li> <li>&gt; \$28.227M annual cultural visitor spend</li> <li>&gt; 132.2 FTE jobs in the region</li> <li>&gt; \$10.556M total annual regional income</li> </ul>
\$2,298,332 (min) – Basic maintenance over 10 years (Do Nothing)	By year 10: <ul style="list-style-type: none"> <li>&gt; &lt; 113,497 visitors by year 10</li> <li>&gt; \$15.785M annual cultural visitor spend</li> <li>&gt; 76.9 FTE jobs in the region</li> <li>&gt; \$6.052M total annual regional income</li> </ul>

### Recommendations

Recommendations are made throughout this report as follows:

It is recommended that:

1. The relationship between the potential RCOW Creative Precinct and other core RCOW, regional and state strategic documents, and the Creative Precinct’s capacity to deliver outcomes in support of these documents, be noted.
2. The new Vision and Purpose Statement for WPACC that was developed as an outcome of the consultation process and this review be adopted.
3. A 'Venue Health Check' benchmarked against 'Oh You Beautiful Stage – Australian Design and Technical Benchmarks for Performing Arts Centres'<sup>6</sup> be undertaken for WPACC to assist with future planning.
4. That the audience engagement plans be updated and form part of an overall Programming Framework to assist in future decision making of the artistic and creative program.

<sup>6</sup> Ibid

5. The Programming Framework references the Victorian Creative State 2025 strategy and aligns to the principles and priorities where possible.
6. The budget reports are restructured to clearly show the activity/cost centres of the venue to allow for clearer budget monitoring. This includes showing the direct costs of the activities against the income received.
7. The Building Services charge be itemised to assist with budget monitoring.
8. Gallery Maintenance issues marked urgent be acted upon in a timely manner.
9. The current Gallery buildings are no longer fit for purpose and that in order to continue (and grow) to serve operational, programming and healthy building checks, planning for new and/or revamped facilities should be a priority, using annual benchmarking delivered by PGAV.
10. Low level staffing levels in the gallery limit the capacity to deliver current and future programming needs, significantly limit visitation and cultural tourism growth in the region. As such they should be brought in closer alignment with other Australian regional galleries of a similar size and standard.
11. The Wangaratta Visitor Information Service, with an emphasis on digital connectivity and display, be incorporated into the Wangaratta Creative Precinct concept design.
12. The opportunity to develop and staff a combined Creative Precinct programs, events, services and wayfinding, and, Visitor Information Services 'visitor and information desk', be incorporated as part of the overall design of the Creative Precinct.
13. In developing the future direction for the Wangaratta Creative Precinct that the gallery co-initiates precinct-wide events and programming as well as looks further afield to generate content through partnerships and the sharing of resources. The establishment of a best practice venue that offers international museum standard climate control, security and visitor experiences will help to grow audiences and create an environment that can best respond to their needs.
14. Concentrated growth on the textile story, enabling a permanent collection space to tell the story of Wangaratta and growing and promoting the National Contemporary Textile Award will enhance WAG's existing strengths. These strengths have the capacity to attract a national audience that is restricted by its current environment and put Wangaratta on the map as the Creative Precinct that hosts the #wangarattatextilecity.
15. In developing the future direction for the Wangaratta Creative Precinct that it strives to be a 5<sup>th</sup> generation Creative Precinct. The elements of a 5<sup>th</sup> generation listed above provide a context and basis on which to crosscheck to ensure the proposed programming and structure will enable the centre to be a best practice venue.
16. The Wangaratta Creative Precinct governance model be Direct Council Management.
17. Council adopts the Creative Precinct draft vision, purpose and objectives as identified in section 10 of the Wangaratta Creative Precinct Business Case and Concept Design report to inform and drive the Creative Precincts business structure and masterplanned approach to capital development.
18. Council develop a Creative Precinct carparking strategy that:
  - a. Determines the number and type of car parks required to support the Creative Precinct considering the number of already existing car parking options in proximity to the Creative Precinct.
  - b. Recommends a parking signage and promotion program that enables Creative Precinct users to easily identify and find parking that meets their requirements. This includes:
    - > Location of long vehicle bays for travellers/visitors wanting to access the visitor information service to be located within the Creative Precinct
    - > Location of appropriate duration parking bays within reasonable walkable distance of the Creative Precinct.
    - > Location of parking bays suitable for Conference attendees during business hours.
    - > Prioritise on-site parking for:
      - all abilities / accessible parking
      - school bus access on site
19. The site analysis diagrams for the Creative Precinct, be noted.



20. The concept design and elevations be adopted as the masterplan for the Wangaratta Creative Precinct (Corner Ford and Ovens Street site).
21. The 3D images of the Creative Precinct be noted.
22. The Artists Impression of the Creative Precinct be noted.
23. Council notes the Creative Precinct Development Options and their estimated capital costs:
  - a. Option 1: 'All at once' development - \$18,495,802
  - b. Option 2: 'Staged' development - \$19,999,393
  - c. Option 3: 'Do nothing' (maintain the status quo) - \$2,298,332 (noting that this estimate is indicative only and based on officer identified but not currently funded capital works projects and some maintenance items).
24. Council develops an asset management plan (AMP) for the Creative Precinct and/or the WPACC and WAG facilities.
25. Council adopt the Creative Precinct/WPACC & WAG asset management principles and the Creative Precinct Venues needs assessment principles as the basis for the development of an asset management plan and within that, the ongoing review of the Creative Precinct Venues and their component parts.
26. The estimated cost of construction of the Creative Precinct as an 'all at once' development at \$18,495,802 or as a staged development at 19,999,393 over six stages based on the cost plan as prepared by Turner and Townsend Quantity Surveyors, be noted.
27. Council includes \$20M into its capital development program as per the possible capital funding model (refer section 14.1) to enable the staged development of the Creative Precinct to begin by 2025.
28. The State and Australian Grant program opportunities are noted and where appropriate, pursued and that ongoing liaison be undertaken with State and Australian local representative to gain their support for the Creative Precinct and for State/Australian Government funding.
29. Council supports development of the Wangaratta Creative precinct and that it:
  - a. Review opportunities within its capital works program to allocate funding to development and,
  - b. Seek external funding through grants to contribute to development of the Creative Precinct as soon as possible.
30. Council consider the operational and financial models detailed in section 15 of this report.

# 1. Introduction

This project is a Business Case and Concept Design for the creation of a wholistic and vibrant creative precinct. It is a plan for greater integration of the two existing and core creative services on the Ovens and Ford St corner site - the Wangaratta Art Gallery with the Wangaratta Performing Arts and Convention Centre.

It also includes consideration of the potential to incorporate a new look Visitor Information service into the Precinct as a replacement for the current Visitor Information Centre in Murphy Street, Wangaratta.

This Wangaratta Creative Precinct Business Case and Concept Designs project follows from and builds on considerable previous Wangaratta CBD strategic planning, Wangaratta Gallery and Performing Arts and Convention Centre research, community engagement, reports and masterplans that have been presented to Council within the last decade.

In particular, it references and builds on the existing strategic work within the following documents, studies and plans:

1. *Creative Precinct Development Plan. September 2021, Rural City of Wangaratta.*
2. *Wangaratta Art Gallery Redevelopment Feasibility Study. January 2020, Positive Solutions.*
3. *Wangaratta Art Gallery Feasibility Study Cost Plan. February 2020, Slattery.*
4. *Future Redevelopment Report – Wangaratta Performing Arts and Convention Centre. Final Draft Report 2019, Rob Gebert Arts Consultancy.*
5. *The Wangaratta Project – A Masterplan for the City, Tract Consultants. 2014.*
6. *Rural City of Wangaratta Visitor Services Strategy 2021*

The outcomes and findings from the Wangaratta Art Gallery Feasibility Redevelopment Study and the Future Redevelopment Report – Wangaratta Performing Arts and Convention Centre Report supported both venues remaining within the current precinct and enhancing and extending the current creative services in this context.

The core purpose of this project has been to:

- > Inform and guide future detailed facility planning, guide council budget development and position for State and Federal funding opportunities, and,
- > Provide direction for council's service development and operational structure.

Figure 1 (right) describes the process undertaken for the project.

Figure 1: Project phases and tasks



## 2. About Wangaratta

Known for its waterways, rugged beauty, surrounding landscapes, and home to some of Australia's best local produce, the Rural City of Wangaratta is a special place.

It includes both a vibrant city and distinctive rural towns and is home to a range of industries including transport and logistics, health services, education and government agencies, small business and a nationally significant agricultural industry.<sup>7</sup>

The Rural City of Wangaratta is in north-eastern Victoria, 236 kilometres north-east of the Melbourne CBD. It's 2020 Estimated Resident Population is 29,197.

Its key townships include Wangaratta CBD, Glenrowan, Milawa, King Valley, Whitfield, Eldorado and Cheshunt and it is bounded by Indigo Shire in the north, Alpine Shire in the east, Wellington Shire and Mansfield Shire in the south, and Benalla Rural City and Moira Shire in the west.<sup>8</sup>

Tourism is a key driver industry in Wangaratta - supporting 7% of total employment and delivering an estimated economic output of \$160 million.<sup>9</sup>

The city attracts an average of 726,200 visitors per annum. Daytrippers account for the majority of visitation at 63%, followed by domestic overnight visitors at 27% and a small number of international visitors (less than 1%).<sup>10</sup>

The Rural City of Wangaratta's Art Gallery and Performing Arts and Convention Centre are important attractors to the city for both for visitors and residents.

Some of the many strengths that the Rural City of Wangaratta and its community is recognised for include<sup>11</sup>:

- > A quality lifestyle in a vibrant, safe and caring community.
- > A hub for recreational, commercial, educational, tourism and health facilities.
- > A small, community responsive Council.
- > Popular sporting, food and cultural festivals and events.
- > An outdoor lifestyle with a strong and commitment to the protection of environmental values.
- > Deep appreciation for and preservation of heritage and history.

For all these reasons and more, Rural City of Wangaratta is a highly desirable place to live as well as visit. These things are also important considerations in determining the needs and future directions of the Wangaratta Creative Precinct.

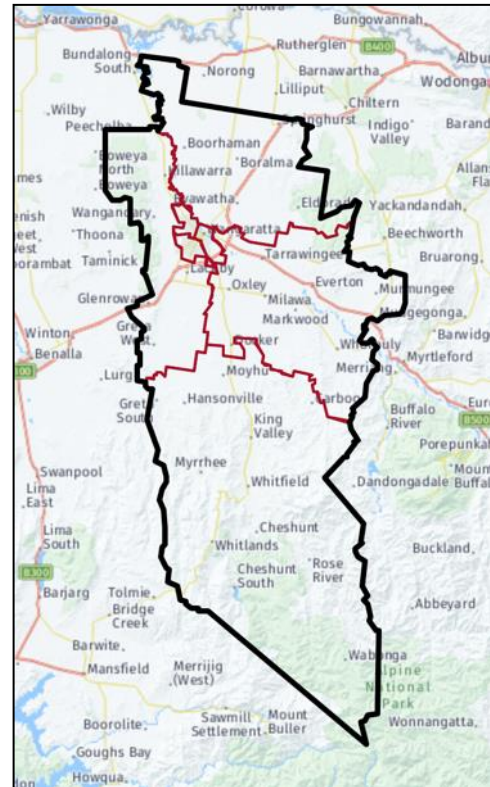


Figure 2: Map of Rural City of Wangaratta (Source: RCOW website - Profile ID)

<sup>7</sup> Source: RCOW Council Plan 2021 - 2025

<sup>8</sup> Rural City of Wangaratta Profile ID data: <https://profile.id.com.au/wangaratta/about?WebID=22667200>

<sup>9</sup> Source: Rural City of Wangaratta Visitor Services Strategy 2021

<sup>10</sup> Source: *Ibid*

<sup>11</sup> Source: RCOW Council Plan 2021 - 2025

## 3. Strategic Context

### 3.1. Creative precinct and venues planning

The need for facility improvement for both the Wangaratta Art Gallery and the Performing Arts and Convention Centre has been identified and confirmed by Wangaratta Art Gallery Redevelopment Feasibility Study, Positive Solutions, January 2020 and, the Future Redevelopment Report – Wangaratta Performing Arts and Convention Centre, Final Report, Rob Gebert Arts Consultancy. 2020.

The aspiration for and identification of development of a Wangaratta Creative Precinct as an advantageous and/or beneficial entity has been mooted since at least 2013.

- > Victoria's High Country Destination Management Plan 2013–2023 identifies development of a Wangaratta Arts and Culture Precinct as a priority action. Action: *Expand and intensify existing cultural infrastructure to create an arts and cultural destination of regional significance.*
- > The Wangaratta Project – A Masterplan for the City - Tract Consultants, identifies as one of its core 'Big Ideas', 'Expand and intensify the arts and cultural precinct'.
- > The Wangaratta Central Activity Area Urban Design Framework 2019 -Tract Consultants, identifies precinct 2 as an Arts and Cultural Hub.

In September 2020, Council officers produced a document called the Creative Precinct Development Plan.

This document (an internal working document) provided an expanded description of what a Wangaratta Creative Precinct could be and set in motion the 'applying for and receiving' an Infrastructure Planning Acceleration Fund (IPAF) grant from Creative Victoria to undertake this project.

A summary of the key findings and/or directions recommended by each of the precinct and venue specific studies, follows.

#### ***Rural City of Wangaratta Creative Precinct Development Plan***

The Plan identifies the Creative Precinct as being located along Ford Street and Ovens Street and including notable landmarks such as the Holy Trinity Anglican Cathedral (built between 1908 and 1909), St Patricks Church (construction commenced in 1865), the Wangaratta Art Gallery (former Presbyterian church which was built between 1898 and 1899), and the modern Wangaratta Performing Arts & Convention Centre opened in 2009.

It introduces the idea that while the core of the Creative Precinct might be the site of the Art Gallery and Performing Arts and Convention Centre, the vision takes in a broader vista. It notes that '*Linking the Creative Precinct from Ford and Ovens Street through Docker and Norton Streets will bring with it many opportunities to expand and enhance the creative offerings in Wangaratta.*'

The Plan presents a bold vision for the Rural City of Wangaratta in 2030 wherein '*our Creative Precinct has evolved into more than just bricks and mortar. In 10 years, our creative spaces have grown in size, in reach and in impact; they have adapted to changes in audience needs and desires; they have taken our community to places and spaces that only existed in their imaginations and they have nurtured local, national and international talent ... Our cultural infrastructure has created an arts and cultural destination of regional significance that is loved and used by locals and visitors alike, ensuring any new buildings, uses or artworks are distinctly Wangaratta ...*'

The plan recommends the development of a Creative Precinct business case and concept designs '*to define what a re-imagined Creative Precinct would look like and what development would be required to achieve that vision.*'

### **Wangaratta Art Gallery Redevelopment Feasibility Study – Jan. 2020**

Positive Solutions, in conjunction with The Maytrix Group and Kerstin Thompson Architects were commissioned in 2019 to undertake an initial feasibility study for a future, enhanced Wangaratta Art Gallery (WAG) that could expand community participation and visitor engagement within the gallery as the current facility and site was not able to meet these requirements.

The report confirmed the need for redevelopment of the Gallery to meet current and future needs, and to provide access to the collection. It found that:

- > The current WAG has safety, access and operational limitations which restrict the sustainability and scope of the gallery
- > Significant cultural infrastructure improvements in the region have raised expectations for regional galleries
- > WAG needs to be brought up to current industry standards to operate efficiently and offer the full social and economic benefits of a regional gallery
- > Continuing a focus on textiles through the collection and art prize offers a unique identity and specialism for the gallery

The report also documented ongoing and unsustainable limitations of the current facilities identified by current staff, including:

- > Dated, tired, unfit infrastructure that does not meet industry standards
- > Lack of exhibition space
- > Lack of education space
- > Major constraints with collection store, work room, and loading restrictions
- > Constant space negotiations, limiting access to quality exhibitions
- > Nowhere to store artworks in transition (touring crates/return of works on loan)
- > Risk of storm damage to the collections store. (noting that this has happened previously, with NGV-loaned containers damaged as a consequence)

It identified future gallery requirements and provided a preliminary schedule of accommodation. (This was used as a key reference in preparing the component schedule as part of this project. Refer Appendix 8).

A number of benefits of a new gallery were identified, including:

- > A successful future WAG will deliver cultural, social, educational and economic benefits
- > WAG will be an active contributor to the revitalisation of Wangaratta and will strengthen the CBD as a cultural destination
- > This will have flow on effects for tourism growth and economic development
- > WAG will deliver benefits against local, regional and state policies and plans

The report assessed a range of specified potential future sites for Wangaratta Art Gallery including the existing site, against agreed criteria and identified two preferred sites for further review - the Mazda site and the Big W site.

A high-level cost plan found a number of site factors which were expected to impact the cost of developing each site. It also found that there were factors that could impact the development opportunities for each of the shortlisted sites, to be investigated through further assessment.

The study articulated a range of steps for further examination of the preferred site or sites, and the broader resourcing, design development and organisational development needs and costs.

### ***Wangaratta Art Gallery Feasibility – Feasibility Cost Plan (Rev B.) – Feb. 2020***

A Feasibility Cost Plan for the redevelopment of Wangaratta Art Gallery (WAG) at the two preferred sites and current site based on full scope and option for reduced scope was prepared by Slattery (quantity surveyors) in February 2020.

Reduced cost estimates for each of the sites (existing and 2 preferred) were prepared, noting that further area reduction would be required to reduce the estimate to as close to \$10M budget as possible. It was also noted that this would affect the WAG's business model.

The reduced cost estimates (excl. GST) were:

- |                                      |         |
|--------------------------------------|---------|
| > Existing Site (Oven Street)        | \$11.3M |
| > Big W Site (23-34 Ford Street)     | \$13.0M |
| > Mazda Site (8-14 Templeton Street) | \$15.8M |

Importantly, the Big W and Mazda sites were/ are not owned by Council and so purchase of these sites would have added significantly to the cost of these options.

### ***Future Redevelopment Report – Wangaratta Performing Arts and Convention Centre – Final Report 2020***

The purpose of the Future Redevelopment Study was to identify capital development options to enable the Wangaratta Performing Arts and Convention Centre (WPACC) to deliver significant business growth and enhanced economic benefit to the Rural City of Wangaratta through its Conference and Functions Business.

It identified that:

- > The WPACC has a number of streams to its business, namely theatre performance events, conference and functions business and Intermezzo Café.
- > A key issue for future conference growth is a limited supply of medium to high quality business accommodation available in Wangaratta which restricts the potential for larger scale business conferences<sup>12</sup>.

The Conference and Functions Business utilises the following spaces:

- > Alpine MDF Theatre for plenary sessions.
- > Memorial Hall A and B for breakout spaces, functions and events.
- > Conference Room for small conferences, meetings and training.
- > Green Room for breakout space and meetings.
- > Foyer for food service and cocktail receptions.

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<sup>12</sup> It is noted that since this reports completion, in late 2020 Quest Apartments opened 500m away with 91 beds



An analysis of the WPACC facilities in relation to potential growth in the Conference and Functions Business found the best business growth opportunities were:

Scale	Identified conferences, functions, events opportunity description
Large	> <b>Limited potential to increase the frequency</b> of larger scale conferences of 300 to 500 delegates.
Small to medium	<ul style="list-style-type: none"> <li>&gt; <b>Strongly positioned for conferences, functions and business events</b> requiring attendance of up to 300 guests, high quality plenary space, range of break out spaces, high quality technical infrastructure and support and CBD location.</li> <li>&gt; <b>Well positioned</b> to cater to this market for <b>business events</b> with the quality of its facilities and CBD location attractive to event organisers. This sector of the business events market is price competitive making the ability to position the price point of WPACC business events critical to the future growth of the business events.</li> <li>&gt; <b>Future growth opportunity (recommended focus) is smaller community functions.</b> Critical factors will be in achieving staffing efficiencies in room set up and catering which will enable functions to be positioned at a price point which is attractive to clients.</li> </ul>

It also found that there is potential to enhance operational efficiencies for the Conference and Functions Business:

- > Ability to run events in parallel in adjacent spaces.
- > Reduced staffing costs including through provision of more efficient storage for equipment.
- > Reduced manual handling risks.

Six redevelopment options were identified and evaluated and based on this, it was recommended that:

1. The WPACC should consider the feasibility for undertaking the following packages of works:
  - a. Provide Additional Storage Space and Medium scale improvements to expand and enhance Memorial Hall.
  - b. Provide Additional Storage Space.
  - c. Improvements to Conference Room and General Upgrades to Facilities.
  - d. Upgrade Green Room.
  - e. Provide Additional Storage Space and Basic Upgrade Memorial Hall.
2. A detailed design for each of the recommended packages of works should be undertaken including development of an interior design approach, design elements and a cost plan.
3. A staged approach to undertaking the packages of works over up to five years should be considered.

### 3.2. How it fits - Wangaratta Creative Precinct in a broader strategic context

The Creative Precinct should and can play a role in delivering outcomes for many of Council’s key strategies such as the Council Plan, the Health and Wellbeing Plan, Economic Plan and so on. As a regional attractor, it also has a role to play and is a contributor in the broader regional, state and even national context.

The ‘need to’ or ‘potential for’ the refurbishment, upgrade and/or the development of new and improved Wangaratta Art Gallery and/or WPACC facilities as part of a newly establishing Creative Precinct needs to be considered within the context of local, state and federal strategic planning objectives. This in turn will influence decisions about how the Creative Precinct’s facilities and services should be focused into the future.

Aside from the specific documents identified above, the Wangaratta Creative Precinct needs to be developed to reflect local, regional and state strategic planning context. Documents such as the Victorian Government’s Creative State 2025 document which is designed to grow jobs and skills, secure Victoria’s reputation as a global cultural destination and bold creative leader and, positions creative industries as a catalyst for the state’s future economic prosperity and social wellbeing are important reference points – not least because Creative Victoria is a key funding stakeholder for the WAG and the WPACC.

While this Business Case and Concept Design report does not contain a detailed review of the numerous local, regional and state strategies that have some bearing on the Creative Precinct, it does recognise that the broader strategic context should influence decisions about the development and future focus of the Creative Precinct's facilities, programs and events.

Reflecting a broad range of local plans, the Creative Precinct would deliver services that proactively contribute to realising the Community Vision Wangaratta 2033 which is:

***"We are an inclusive, courageous and compassionate community, that has built our future on a respectful balance between the urban and the rural. We are known for our natural beauty, access to opportunities and innovation, our resilience, and our community strength. We have a mature and healthy landscape that supports our wellbeing and forms a strong part of our identity. We are the place where everyone has the ability to engage, to prosper, to be supported, and to grow."***

A creative precinct provides the opportunity to respond to the vision by providing the space and programs for the community to 'engage, to prosper, to be supported and to grow'

Creative Venues and by extension, Creative Precincts have the proven capacity to contribute to:

- > Civic pride
- > Community development, health and wellbeing
- > Celebration and interpretation of local heritage
- > Performance, presentation, arts and cultural development
- > Activation of local areas and neighbourhoods through venue-based events and activities
- > Local business, economy and economic development
- > Local and regional tourism.

The list of strategic documents and reports identified as relevant to, being contributed to or impacted by the Wangaratta Creative Precinct includes:

- > *Rural City of Wangaratta Council Plan 2021- 2025 (including Municipal Health and Wellbeing Plan)*
- > *The Wangaratta Central Activity Area Urban Design Framework 2019 -Tract Consultants.*
- > *RCOW Community Access & Inclusion Plan 2018 – 2022*
- > *RCOW Economic Development Strategy 2018 - 2023*
- > *RCOW Events & Attraction Strategy 2018 – 2023*
- > *Rural City of Wangaratta Visitor Services Strategy 2021*
- > *Wangaratta Car Parking Plan. RCOW. 2019*
- > *RCOW Asset Management Strategy 2017 – 2021.*
- > *Visitor Information Centres Report. 2019. State Govt of Victoria.*
- > *Wangaratta PAC Economic Impact October. 2013. Essential Economics Pty. Ltd.*
- > *Victoria's High Country Destination Management Plan 2013–2023*
- > *Tourism North East Three Year Strategy 2019/20 – 2021/22*
- > *Creative State 2020-2025. Placing Creativity at the Heart of Victoria's Recovery and Prosperity*
- > *Department of Infrastructure, Transport, Regional Development and Communications corporate plan 2019-20*
- > *Tourism North East Cultural Tourism Segmentation June 2018. Quantum Market Research*

A summary of the strategic planning objectives most pertinent to the Wangaratta Creative Precinct and the role it does or can play in delivering outcomes into the future, is outlined in the table below.

Table 1: Wangaratta Creative Precinct contribution to local, regional and state strategic priorities

Plan or Strategy and their vision & objectives	How could Wangaratta Creative Precinct contribute?
<p><b>Rural City of Wangaratta Council Plan 2021- 2025 (including Municipal Health and Wellbeing Plan)</b> Six strategic priorities:</p> <ul style="list-style-type: none"> <li>&gt; Leadership</li> <li>&gt; Wellbeing</li> <li>&gt; Environment</li> <li>&gt; Economy</li> <li>&gt; Lifestyle</li> <li>&gt; Growth</li> </ul>	<p>Wangaratta Creative Precinct can:</p> <ul style="list-style-type: none"> <li>&gt; Reflect, respect, acknowledge, value and celebrate First Nations people, and RCOW's heritage and cultural diversity.</li> <li>&gt; Connect to opportunities for external funding for partnerships, projects and programs that improve the quality of life for our community.</li> <li>&gt; Recognise, support and address issues of mental health and social inequities.</li> <li>&gt; Engage and support people of all abilities and backgrounds and celebrate diversity, connection and belonging for everyone.</li> <li>&gt; Provide innovative and flexible visitor servicing options that respond to the changing expectations of visitors.</li> <li>&gt; Increase the representation of RCOW's cultural story and history.</li> <li>&gt; Support partnership with, reflect and represent local first nations people.</li> <li>&gt; Celebrate and promote the recognition of Wangaratta's rich textile history and manufacturing heritage.</li> <li>&gt; Support an engaging public art program.</li> <li>&gt; Contribute to a diverse and engaging annual events program for the community and visitors to the region.</li> <li>&gt; Provide opportunities for local employment, tourism, art and cultural participation and experiences and contribute to RCOW's local economy and tourism sector.</li> <li>&gt; Attract, promote and support creative industries in RCOW and support and advance the creative industries as integral to its service offerings.</li> <li>&gt; Provide programs and events that encourage community and group interaction.</li> <li>&gt; Work with key stakeholders to understand, build and promote a strong cultural tourism market.</li> </ul>
<p><b>Rural City of Wangaratta Events &amp; Attraction Strategy 2018 – 2023</b> <b>Vision:</b> Wangaratta is established as an events destination, stimulating economic activity and delivering tangible, positive outcomes for our community.</p>	<p>The Wangaratta Creative Precinct can:</p> <ul style="list-style-type: none"> <li>&gt; Support the Wangaratta Festival of Jazz and Blues to build on Wangaratta's and the Creative Precinct's reputation as a regional music destination</li> <li>&gt; Provide live performance marquee events as part of the annual Marquee events program</li> <li>&gt; Ensure that Creative Precinct venues are of the required standard and capacity to attract and support Marquee performance, exhibitions and creative content events</li> <li>&gt; Host live music as part of a strategy for the Rural City of Wangaratta to build local support for live performance</li> </ul>
<p><b>Rural City of Wangaratta Visitor Services Strategy 2021</b> <b>Theme one:</b> Decentralising of physical visitor information services. <b>Objective:</b> Decentralise the approach to visitor servicing across the Rural City of Wangaratta to reflect the growing importance of the King Valley Region and Glenrowan as visitor destinations. <b>Key actions:</b></p> <ul style="list-style-type: none"> <li>&gt; Relocation of the City's Visitor Information Centre into the arts and cultural precinct area to scale down investment in a physical VIC in Wangaratta and build on the synergies and economies of scale by operating in conjunction with other Council services.</li> </ul>	<p>The Wangaratta Creative Precinct can:</p> <ul style="list-style-type: none"> <li>&gt; Be a 'new model' integrated visitor servicing location</li> <li>&gt; Support an integrated tourist servicing model</li> <li>&gt; Maintain an active online and social media presence</li> <li>&gt; Promote positive reviews and/or stories about the Creative Precinct as a destination</li> <li>&gt; Support development and provision of digital information for visitors</li> <li>&gt; Be a wi-fi hotspot for visitors</li> <li>&gt; Increase Conference, Convention &amp; Expo visitation</li> </ul>
<p><b>The Wangaratta Project – A Masterplan for the City.</b> <b>Vision:</b> for CBD: bustling, inspiring, open, just, inviting, easy to navigate. <b>Arts, Culture, Events &amp; Activation Portfolio:</b> 'Big Wins'</p>	<p>The Wangaratta Creative Precinct can:</p> <ul style="list-style-type: none"> <li>&gt; Be an anchor and destination linking key retail and cultural streets</li> <li>&gt; Contribute strongly to creating a unique sense of place</li> <li>&gt; Be a key plank in repositioning Wangaratta as the tourist, cultural and economic heart of the region rather than just the functional centre of the region</li> <li>&gt; Enable, facilitate and promote creativity</li> </ul>

Plan or Strategy and their vision & objectives	How could Wangaratta Creative Precinct contribute?
<ul style="list-style-type: none"> <li>&gt; Expand and intensify the arts and cultural precinct Develop new events, activities, festivals and happenings of all kinds</li> <li>&gt; Celebrate the place of textiles in Wangaratta's story in new street art, exhibitions and programs throughout the city</li> <li>&gt; Create opportunities for live music of all kinds throughout the central city in performance venues, schools, cafes and on the streets</li> <li>&gt; Find many ways to support emergent, temporary, interactive and informal art forms</li> <li>&gt; Expand the role of learning in the CBD</li> </ul>	<ul style="list-style-type: none"> <li>&gt; Be an important presence in creating a strong sense of arrival and welcome</li> <li>&gt; Support arts and culture to be central to Wangaratta and give strong focus to the making, sharing and exhibiting of creative work will bring a multitude of social, economic, tourism and quality of life benefits.</li> <li>&gt; Provide permanent collection access and better access to Wangaratta's story of textiles</li> <li>&gt; Expand and intensify cultural infrastructure as a regionally significant arts and cultural destination that is loved and used by locals and visitors alike, ensuring any new buildings, uses or artworks</li> <li>&gt; Be part of Ford Street's revitalisation as a cultural destination and a key connection to other parts of the CBD.</li> </ul>
<p><b>Tourism North East Three Year Strategy 2019/20 – 2021/22</b></p> <p><b>Seven Goals:</b></p> <p><b>Goal 5:</b> To establish the region's arts and culture credentials to both diversify the demographic attracted to the High Country and increase dispersal.</p>	<p>The Wangaratta Creative Precinct can:</p> <ul style="list-style-type: none"> <li>&gt; Contribute signature arts/cultural heritage experiences that are contemporary, engaging and immersive and meet the needs of target segments</li> <li>&gt; Forge partnerships that recognise, promote and support arts and cultural heritage product as core regional tourism priorities.</li> </ul>
<p><b>Creative State 2020-2025. Placing Creativity at the Heart of Victoria's Recovery and Prosperity</b></p> <p><b>Vision:</b> A state where creative people, ideas and enterprises thrive, and where everyone has equitable access to and benefits from a rich creative culture.</p> <p><b>Principles:</b> The unpinning principles that guide Victoria's future program design, investment and decision-making are:</p> <ul style="list-style-type: none"> <li>&gt; First Peoples first (including the 11 Guiding Principles of Aboriginal Self-Determination)</li> <li>&gt; For every Victorian</li> <li>&gt; Whole of state</li> <li>&gt; Health and wellbeing, and</li> <li>&gt; Environmental impact.</li> </ul> <p><b>Objectives:</b></p> <ul style="list-style-type: none"> <li>&gt; More and better job opportunities and pathways</li> <li>&gt; Innovative creative products and experiences</li> <li>&gt; Industry stability and growth</li> <li>&gt; Equitable access to the creative industries</li> <li>&gt; New audiences and markets</li> </ul>	<p>The Wangaratta Creative Precinct can:</p> <ul style="list-style-type: none"> <li>&gt; Work and partner with First Peoples to develop and promote leadership and practice</li> <li>&gt; Provide development opportunities for young leaders</li> <li>&gt; Provide employment opportunities for creatives with disabilities</li> <li>&gt; Support and commission innovative creative content and programming</li> <li>&gt; Support creative industry employment opportunities</li> <li>&gt; Provide workspaces and facilities that support creatives</li> <li>&gt; Support the recovery and growth of Victoria's contemporary music sector</li> <li>&gt; Improve capacity to collect, store and preserve art and cultural items</li> <li>&gt; Provide access to high-quality creative experiences</li> <li>&gt; Provide and support access to a diverse range of creative learning programs and opportunities</li> <li>&gt; Contribute to promoting and building the market for Victorian First Peoples cultural products</li> <li>&gt; Build and support creatives to build demand, audiences and markets</li> <li>&gt; Support networking and collaboration</li> </ul>

## Recommendation

It is recommended that:

1. The relationship between the potential RCOW Creative Precinct and other core RCOW, regional and state strategic documents, and the Creative Precinct's capacity to deliver outcomes in support of these documents, be noted.

## 4. Current service review

### 4.1. Wangaratta Art Gallery current service review

Wangaratta Art Gallery (WAG) is the only public art gallery in the Wangaratta region, servicing an area of 919 km<sup>2</sup> and a regional population of approximately 30,000 residents. Owned and operated by the Rural City of Wangaratta, the Gallery was established in 1988 in a converted and retro-fitted Methodist Church and former Sunday School building and is situated adjacent to the Performing Arts and Convention Centre in the Wangaratta CBD.

WAG is open 36 hours over a six-day week. It mounts a changing program of up to 25 exhibitions per year, delivers an active education and public programming service and attracts approximately 39,000 visitors annually.

The Gallery also services a permanent collection of approximately 430 items and specialises in the collection of contemporary textile art, small sculpture, wood, and significant works of art from and about the north-east Victoria region. Entry to the gallery is free.

The Gallery currently consists of:

> Gallery 1 (Old Church Hall)	200sqm
> Gallery 2 (Old Sunday School)	117sqm
> Stage area	41sqm
> WPACC Foyer Gallery	Shared Public Space
> Gallery Store	23 sqm
> Staff Room	34sqm
> Meeting Room	35sqm
> Workshop	21sqm
> Director's office	12sqm

Art Space Complex (total building area) 483sqm

#### 4.1.1. WAG Vision, Mission and Objectives

##### Vision

To connect, surprise and inspire and to be a focus for the visual arts in region.

##### Mission

To *Connect, Inspire* and *Surprise*, we do this through engaging a diverse group of stakeholders, age groups, demographics and communities to the many offerings of the creative economies of visual art and other art forms. We educate, enhance well-being, and do everything we can to help our audience explore the benefits of art and culture through a public regional art gallery.

##### Purpose/Objectives

It will:

- > Deliver a visual arts program of national standard and quality.
- > Become recognised as strong supporter of contemporary Australian art and a leader in innovative exhibitions, programming and a permanent collection focusing on textile art, small sculpture, wood and significant works of art sourced from, and reflecting, North-East Victoria, as well as works by artists of state and national significance
- > Present a precinct-wide program that is a vibrant destination, a focal point for visual arts and encourages the convergence of visual art, performance art and the theatre

- > Inspire, be accessible and welcomes and engages all aspects of its community
- > Encourage tolerance, empathy, the generation of ideas, opinion-making and self-reflection
- > Enable local artists to be exposed, engaged and exhibited.
- > Tells our local stories
- > Offer enhance and growth of cultural tourism and our creative economies and contribute to the economic growth of the city
- > Educate creative thinkers

The Gallery’s purpose and principles are in accord with the Rural City of Wangaratta’s 2020 Creative Precinct Development Plan and the Gallery Marketing and Audience Development Plans which together pursue a range of strategies and actions designed to grow and develop the arts, cultural and heritage sectors.

#### 4.1.2. Programming Focus

Wangaratta Art Gallery functions as a small regional gallery that delivers high-end professional exhibition programming accompanied by complementary public and educational programs.

The Gallery presents a diverse visual arts program of national, state and regional exhibitions. The program includes shows by regional artists, touring exhibitions and joint ventures with the public galleries sector in Victoria and elsewhere. The current exhibition programming endeavours to enhance audience engagement by raising the state and national profile of the Gallery.

This has been assisted by the development of the Wangaratta Contemporary Textile \$10,000 Acquisitive Award alongside other profile events.

The Wangaratta Contemporary Textile Award (WCTA) is a biennial award and exhibition that celebrates the diversity and strength of Australia’s contemporary textile artistry. The WCTA is nationally significant and has been presented by Wangaratta Art Gallery since 2009. Wangaratta has a long and prominent history of textiles both in manufacturing and as a craft form. To build on this unique tradition and commit to the advancement and growth of contemporary textiles, the WCTA is an acquisitive prize that continues to capture the current state of play for contemporary textile practice in Australia.

#### 4.1.3. Service Activities

##### Exhibitions

For this review the base figures of utilisation to be used are the 2018-2019 activities. Due to the bushfires and COVID-19 pandemic, the actual usage of the facilities in 2019-20/2020-21 were severely affected and do not provide an accurate depiction of the level of activity.

The 2018/19 annual program featured 25 exhibitions spread across three spaces that combine in-house curated, partnership and touring exhibitions. Exhibitions are planned at least 12 – 18 months in advance and change approximately every 5 to 12 weeks (depending on which space is being used) with a 7-day turnaround.

All exhibitions took place at Wangaratta Art Gallery and the WPACC Foyer Gallery, revealing that historically there has been an attempt to connect the two services. The program balanced exhibitions with strong local content including curated exhibitions of local artists (as well as group shows of community and volunteer groups) with state and national survey exhibitions. Data for exhibitions gathered prior to 2017 reflect a similar trajectory to that of 2018/19.

Table 2: Total program of exhibitions 2018/2019

Exhibitions presented	Self-Curated	Touring	Partnerships
<b>June 2018 – June 2019</b>			
25	22	2	1

## Education and Public Programs

The exhibition program includes an active calendar of events and popular public programs as well as education and learning activities tailored for special interest groups, younger age audiences, schools, tertiary institutions and emerging and established artists.

With each exhibition there are talks, activities and mini-workshops developed for all year levels to suit both the standard curriculum and individual class needs. The Gallery also offers outreach programs and a free Artbus for Wangaratta and surrounding schools. Wangaratta Art Gallery has a registered VIT staff member and provides professional development programs for teaching staff across the curriculum, specialising in art education.

The Gallery also runs regular public events at the gallery that include exhibition openings, artist and curator talks, workshops with visiting artists, Friends of Wangaratta Art Gallery events and volunteer gatherings.

As part of its mission and due to the impact of COVID-19 and the shutdown of the Gallery, the Gallery has been proactive in developing an in-house program of on-line activities, workshops and talks.

Table 3: WAG programming figures 2018/2019

Public Program Sample (July 2018 – August 2019)				
Event	Exhibitions (Unpaid)	Paid workshops, classes and talks	Other events	Total
Number	23	30	0	53
Visitors	37,860	772	0	38,502

### 4.1.4. Specified service standards

The Wangaratta Art Gallery is supported and funded by the Rural City of Wangaratta, for operational, building services and capital works. Further funding support for exhibition, public and educational programming is supported by the Victorian Government via the Creative Victoria Regional Partnerships Program and private benefactors. Because of the State funding base, the Wangaratta Art Gallery has a clear policy of delivering programming on a State and National standard while enabling local artists and local community groups to be engaged and exhibited to provide public exposure for their work and professional development opportunities.

WAG is a designated public space that adheres to Council and State-wide WHS Policy and accessibility requirements and its associated regulations, codes and standards. Council's primary work, health and safety objective is to eliminate or reduce risk by developing proactive strategies and adopting a risk management approach to work, health and safety.

The Gallery upholds fundamental guiding principles including recognition of First Peoples and adherence to the Australian Museums and Galleries Association 10-Year Indigenous Roadmap and its commitment to improving Indigenous engagement and employment.

The Gallery also works within an industry framework developed by the Australian Gallery and Museum sector that has been designed to meet best-practice national and international standards. This includes standards outlining the core functions of art galleries and museums, as well as risk management, accessibility and WHS policies and procedures.

In this respect the Gallery forms part of a network of 50 organisations listed as members of Public Galleries of Victoria (PGAV), the peak membership body for Victoria's public gallery network. Potential venues for touring exhibitions are required to meet minimum levels developed across the sector. Each organization that loans artworks or tours exhibitions have their own special requirements:



Current NETS Victoria touring exhibition maximum requirements include:

- > Sealed stable climate-controlled space, which is on 24/7 at between 21 and 24 degrees. (Not all exhibitions require 24/7 climate control however having this capability allows for greater opportunity for exhibition variety)
- > Storage area to also have 24/7 stable climate control, for collection storage and crate storage
- > A track lighting system for versatility.
- > Walls with weight-bearing capability and ceiling that can suspend heavy artworks
- > Suitable hanging tracks
- > Security: During operational hours have cameras in the exhibition space with vision back to the office or reception, with 24-hour recording. After hours have an alarm system with alarms/monitoring back to a security firm, Council's security personnel or police station.
- > Visibility into the space from outside needs to be limited for security (and UV)
- > Personnel - staff or volunteer able to watch people moving through the exhibition space
- > Movable walls, plinths, and lockable cases available, if required

The National Gallery of Australia follow the BIZOT Green Protocol guidelines of environmental conditions for the management of loans and exhibitions between institutions. They require a stable environment where:

- > Temperatures are in the range of 16-25°C with change no more than ±4°C per 24 hours within this range. This also includes accumulative variation.
- > Relative Humidity is between 40 – 60% with fluctuations of no more than ±10% per 24 hours within this range. Again, this also includes accumulative variations.

A stable environment should show RH levels in the range of 45% - 55% with a daily variation of no more than ±5%, as per the National Standards for Australian Museums and Galleries framework developed by the peak body for museums and galleries in Australia, AMAGA.

#### **4.1.5. Current operational structures and processes**

Wangaratta Art Gallery operates under the auspices of the Rural City of Wangaratta and reports directly to the Manager Arts, Culture and Events and Development Services, after a recent realignment to a 3 Directorate model.

The Gallery is currently managed by a small team of Council officers supported by a large volunteer base. This includes a full time Director, two 0.5 Exhibitions Officers, and 2 x 0.16 Gallery Officers whose primary role is to oversee the gallery’s weekend operations. One of the Exhibition Officers is a trained teacher who also currently doubles as an Education and Public Program Officer.

In addition, the Gallery has a core group of seven casual staff that it calls upon to install exhibitions and for technical assistance as required.

There is an active Friends Group that financially support annual projects. Front of house volunteers also play a significant role in the running of the gallery amounting to a conservative estimate of over 1000 hours per annum. This does not include the hours donated by the Friends of the Gallery who work at openings and functions and provide all catering and provisions. A separate study would ascertain the \$ value of this in-kind support.

Table 4: WAG staffing levels

Permanent Staff EFT	Band	Total FTE
Gallery Director	7	1.00
Exhibitions Officer	5	0.50
Exhibitions Officer	5	0.50
Gallery Officer	4	0.16

Gallery Officer	4	0.16
Total permanent:		2.32
<b>Casual Staff</b>		
Gallery Technicians (x7)	5	1.2
Front of House Volunteers	0	0
TOTAL		3.42

Maintenance of the Gallery is internally managed and supported by external contractors. This includes monitoring and management of the interior climate (humidity and temperature controls, cleaning (general and specialist), maintenance of exhibition hardware and interior spaces and security.

Wangaratta Art Gallery staffing levels, when benchmarked against other like-sized or regionally located galleries in Victoria shows that staffing levels at the WAG are low by comparison. The Gallery's capacity to increase programming at these levels, is limited.

Table 5: Summary of benchmarked staffing levels (including casual staff)

Wangaratta Art Gallery	Warrnambool Art Gallery	MAMA, Albury	Monash Gallery of Art	Bunjil Art Gallery	Mornington Peninsula Regional Gallery
3.52 EFT	4.16 EFT	10.0 EFT	7.1 EFT	6.0 EFT	8.3 EFT

#### 4.1.6. Facility shortcomings, capital expenditure and maintenance

Wangaratta Art Gallery is located at 56 Ovens St, Wangaratta, in proximity to the CBD. The former church building in the complex was repurposed as a Gallery in 1987 with the other buildings on the grounds (former church hall/Sunday school) being adapted for studio and office space. The current heritage listed building has a range of safety, accessibility and functionality issues as well as liability risks, storage issues and operational challenges for staff.

There are three principal exhibition spaces, Gallery 1 (the Church), Gallery 2 (the old Sunday School) and the WPACC Foyer Gallery, and these are utilised continuously throughout the year, leaving little or no time for ongoing maintenance works.

The Gallery occupies 401m<sup>2</sup> in total with 282m<sup>2</sup> exhibition space which makes it comparatively small in terms of what is on offer at other regional galleries. It also makes it difficult to attract or mount larger or more ambitious exhibitions. Designated spaces for exhibition preparation, workshop materials and facilities are poor and dispersed throughout the building. Art storage for the permanent collection and incoming and outgoing loans is limited to a small room that is not fit for purpose.

There is no loading dock or enclosed unloading area so that deliveries of artworks and exhibitions cannot happen during inclement weather. Access to the Gallery is from a side receiving door through the front entrance while the maximum size crate that the Gallery can receive or accommodate is below industry standards.

Climate control (temperature and humidity) is operated through a centralised 24-hour system for exhibition spaces and art storage and temperature control only for offices and support areas. Concerns have been expressed that the air conditioning system has reached the end of its serviceable life, as it experiences frequent breakdowns and struggles to provide the climate conditions necessary to meet museum standards and contractual obligations. This has meant that applications for the lending of certain works or touring shows have been declined in the past due to inconsistent readings.

CCTV cameras are installed in each Gallery as well as the Foyer. These are viewable from a screen in the staff office and there is a direct 24-hour security alarm system in place. The Gallery received an upgrade of CCTV in 2019. A VMIA (Victorian Managed Insurance Agency) assessment done in 2020 found it meeting current service standards.

The gallery operates under the auspices of a dedicated core group of permanent staff (2.32) that is small by other like for like regional and metropolitan art galleries. The major shortcoming is the need for a full-time curator to develop exhibition content, manage the exhibition and collection program, and assist the Director to represent the Gallery and drive its core values.

Many of the issues and concerns noted above have also been raised and explored in more detail reports, such as Wangaratta Art Gallery Redevelopment Feasibility Study – Jan. 2020. This documented ongoing and unsustainable limitations of the current facilities identified by current staff, including:

- > Dated, tired, unfit infrastructure that does not meet industry standards
- > Lack of exhibition space
- > No education spaces
- > Major constraints with collection store, work room, and loading restrictions
- > Constant space negotiations, limiting access to quality exhibitions
- > Nowhere to store artworks in transition (touring crates/return of works on loan)
- > Risk of storm damage to the collections store

A 2013 Upgrade Analysis prepared by a previous WAG Director also noted many constraints with the current Gallery building including the need for:

- > Improved Safety Measures
- > Trip hazards at entrances and steps
- > Lack of disabled access and suitable ramps
- > Access to public toilets
- > Insufficient delivery space – small doorways which limit accessibility
- > Limited and inappropriate access to collection stores from exterior and interior public spaces – breaching insurance requirements, security, and risk management best practice.

### **Operational limitations**

- > Inadequate collection stores
- > A lack of a controlled environment system for the appropriate care and storage of works on loan and planned exhibitions
- > An aged lighting system that does not meet industry standards.
- > Insufficiently sized storage areas
- > Limitations in the ability to move artwork – steps, lack of required equipment and lack of ramps; and
- > Insufficient alarm system to meet security and loan risk management requirements.

### **Scope and sustainability**

- > Need for state-of-the-art spaces to promote proper care for the artwork and cater for patrons needs and experiences.

The Rural City of Wangaratta refurbished the building in 1987 as a Gallery. Since the establishment of the Gallery, the complex of buildings has been connected by a covered walkway with new lighting, air-conditioning and ultra-violet light reduction blinds being installed to bring the main building up to the required standard for exhibitions. Modernisation of the parts of the rear buildings and landscaping of the grounds to complement the usage of the building as a gallery, have also been important developments.

Despite these changes and additions, the gallery is facing mounting issues regarding the need for new lighting (replacement tracks and lights), lining masonry walls in Gallery 1 to enable safe and efficient artwork display, a new air conditioning unit for Collection Store and climate control extended to Gallery 2 to cater for visitor comfort.

Each of these tasks are currently on Council’s maintenance cap-ex schedule but apart from the new air conditioning unit in Gallery 2 have yet to be allocated funds from Council-wide allocated budgets.

Maintenance issues that have been costed and marked urgent include:

- > Replacement roof insulation and electrical rewiring of Gallery 2
- > Replacement doors to rear of building to make them compliant
- > Upgrade of lighting

Other maintenance/ capital expenditure items not on the long-term list have been previously submitted but not completed. This includes:

- > Provision/upgrade of a pathway around side of Gallery 1 which is currently unsafe for crate and plinth movement
- > Non-compliant access parking
- > All-abilities access to Gallery 2

Capital works projects scheduled for the 2021/22 financial year include:

- > A new air conditioning unit for Collection store
- > Collection store racks and storage for paintings
- > Replacement roof for leaking Gallery 2 roof

Table 6: Proposed WAG renewal/ 10-year CAPEX plan

Year	21/22	22/23	23/24	24/25	25/26	26/27	27/28	28/29	29/30	Total
<b>Budget</b>	\$0	\$90,000	160,000	\$60,000	\$0	\$0	\$0	\$0	\$0	\$310,000

#### 4.1.7. Operational Budget

Wangaratta Art Gallery is owned and operated by Rural City of Wangaratta, with its income supplemented by State Government grants, donations, and event, workshop and commission fees which account for a small amount of annual revenue.

Since 2015-16, State Government support for WAG through its Creative Partnership with Creative Victoria has remained capped at \$60,000 per year. In the same period Local Government support has averaged in the low \$400K mark.

Income through private support has dropped significantly in the 2019/20 and 2020/21 periods due to the COVID-19 pandemic and the impact of bushfires, so the relevance of last and current financial year’s figures is unclear in terms of trends and how this might impact upon future Gallery operational budgets.

Table 7: WAG operational budget

Activity	2019-20 (Actuals)	2020-21	2021-22 (Forecast)
<b>Income</b>			
User fees	\$26,836.00	\$22,690.00	\$11,200.00
Creative Victoria Funding/Regional Support	\$80,000.00	\$80,000.00	\$165,500.00
Local Gov - Council	\$434,479.00	\$351,788.00	\$477,514.00
Private Support	\$16,000.00	\$9,600	\$20,000
<b>Total Income</b>	<b>\$557,315.00</b>	<b>\$464,078.00</b>	<b>\$674,214.00</b>
<b>Expenditure</b>			
Employee Benefits	\$291,599.76	\$214,532.93	\$272,509.00
Materials and Services	\$126,588.38	\$121,615.20	\$149,145.00
Operations	\$47,738.71	\$62,350.84	\$60,000.00
<b>Expenditure Total</b>	<b>\$465,926.85</b>	<b>\$398,498.97</b>	<b>\$481,654.00</b>
<b>TOTAL (Rev. less Exp)</b>	<b>(\$91,388.15)</b>	<b>(\$65,579)</b>	<b>(\$192,560.00)</b>

\*Includes \$5070 carryover from 20/21 \*\* Includes an \$8,000 carryover into 2021/22 and \$105,500 one-off funding from the Creative Vic Infrastructure Planning Acceleration Fund, for Creative Precinct Business Case

Since 2016, previously additional funding streams were not sought – 2 additional roles have been created via funding throughout 2019 -2021 – via AMAGA Vic and Regional Arts Victoria.

#### 4.1.8. Challenges and opportunities

The current art gallery buildings have over-reached capacity in their staff accommodation, display and storage facilities, and visitor experience opportunities, presenting challenges with exhibition, collection and workshop management.

This lack is impacting programming opportunities for the Gallery, as well as presenting OHS issues due to the need to work in an outdated and under-scaled building space.

The age and condition of the building means significant maintenance costs are experienced and will continue to grow.

One of the most critical limitations of the present building is its lack of space to host or curate large, complex and/or technology-based exhibitions within the gallery spaces. The varying height of the ceilings and the flow between galleries contributes to this lack. Back-of-house areas are severely limited and the lack of a suitable loading bay or dock and storage areas for artworks and crates places the gallery at a disadvantage when looking at travelling exhibitions.

The size of the building also significantly impacts the Gallery's ability to present and develop its school and artist workshop program to full capacity. In addition, infrastructure limitations directly impact visitation and cultural tourism growth – the 2013 Business case and concept design looked inwards at not being able to program well or look after the artwork. As important as this is, providing an accessible welcoming purpose-built space for both the public and gallery services is now paramount.

Inadequate climate control (temperature and humidity at international museum standards) and lighting, the lack of a suitable loading dock and insufficient storage areas for crates and exhibition materials, and inadequate human resources (low in EFT when benchmarked against similar size galleries) also present a major obstacle to the Gallery's programming as it struggles to meet the requisites that satisfy contractual requirements for first class loans, exhibitions and programming. This has direct relevance for current and future WAG negotiations to host major travelling exhibitions such as those offered regularly through regional, state, and national galleries.

The location of the Gallery and its limited parcel of land significantly impacts upon its service ability and its ongoing ability to provide essential programs, facilities for existing staff and volunteer groups and to attract new audiences.

The Gallery has low visibility from the main road, poor external signage, inadequate provision for coach or service areas and truck deliveries. This in turn impacts upon the Gallery's ability to generate additional income through suitable café, retail, merchandise, workshop and potential gallery entry fees.

The 2020 Report identified significant economic, cultural and social benefits that a redeveloped WAG would deliver for both the Rural City of Wangaratta and regional Victoria. Amongst others these included:

- > Enhanced programming opportunities and visitor experience
- > Enhanced exhibition and economic opportunities for artists and cultural service suppliers
- > Enhanced profile, visibility and engagement with Wangaratta, its community and visitors
- > Enhanced access to its collection through improved and expanded facilities
- > Increased community engagement through improved education spaces and enhanced programming
- > Education and training opportunities for students, artists and the broader workforce
- > Active contribution to revitalisation of Wangaratta
- > Strengthening of the Wangaratta CBD as a cultural destination
- > Economic development and tourism growth for the region.

#### 4.2. Wangaratta Performing Arts & Convention Centre current service review

The Wangaratta Performing Arts and Convention Centre (WPACC) was opened in 2009. The current venue was an \$8.5 million development and the WPACC replaced the facility which was previously located on the site and incorporated the Memorial Hall.

On opening, the venue was known as the Wangaratta Performing Arts Centre. In 2019, the name was changed to incorporate 'Convention' to increase the opportunity to attract a larger conference and convention market.

The venue currently consists of:

- > Alpine MDF Theatre: accommodates 514 tiered seats, including 156 balcony seats. The backstage facilities include a greenroom (which is also used for meetings), six dressing rooms, laundry.
- > Memorial Hall A and B: provides space for 572 seated guests or 300 guests for dining. The facility includes a commercial kitchen. The space is divisible by two. However, due to poor acoustics, both spaces are not able to be used concurrently.
- > Intermezzo Café and a theatre bar: provides seating for 40-60 people (indoor and outdoor)
- > Conference Room: provides seating for up to 70 persons and is used for meetings, training, workshops, and presentations.
- > Foyers: used for pre-show/pre-dinner drinks, food service for conferences and functions.
- > Box Office and reception desk and staff offices.
- > Foyer, BOH amenities and dressing rooms
- > Loading dock, Workshop, Usher meeting room, Biobox

The venue presents an annual season of professional productions, community and commercial hiring. The venue also caters for the conference and convention market utilising the main function spaces and the theatre.

#### **4.2.1. WPACC Vision, Purpose and Principles**

For the purpose of this review, a new draft vision and purpose has been developed as an outcome from the consultation undertaken for this project and also the research of WPACC documents. It has been developed to support the overall Vision for the Creative Precinct. The adoption of the draft Vision and Purpose will form part of the set recommendations.

##### **Vision**

To be the premier performing arts and civic gathering space in the region.

##### **Mission**

*Wangaratta Performing Arts and Convention Centre will be a vibrant community and cultural space for professional and community arts activity and community, civic, corporate and social events.*

##### **Purpose/Objectives**

It will:

- > Attract performing artists and participants of the highest stature and will be a hub for artistic exploration and audience development.
- > Contribute to the city's social, economic and cultural growth.
- > Ensure that the best creative opportunities and product are made available to the Rural City of Wangaratta residents and visitors.
- > Deliver economic benefit to the community as a key attractor to the City and the region
- > Be a spark of creative activity.

#### **4.2.2. Programming Focus**

##### **Arts Programming**

The WPACC presents a broad program of events however, as with all arts facilities, the recent program was severely affected by the bushfires (2020) and COVID-19 (2020/2021).

In previous years and in planning for future programs, the venue presents a professional performing arts program of touring productions, a matinee series for seniors and, children and family's programs. This is in addition to the community and commercial hiring program.

In celebration of the venues 10th birthday, works were co-commissioned with local community companies and partnerships with local artists.

It is evident that the venue seeks opportunities for partnerships and balances the commercial and new works to promote audience development.

As with most regional theatres, the professional theatre season is sourced through industry forums and in many cases is reliant on productions touring to other venues.

The responsibility of the curation of the program from what product is available and best suited for the season (both artistically and financially) is made by management in consultation with theatre staff, Arts & Culture and Event Coordinator, other Council Officers and other key stakeholders. The programming responds to the actions in the Council Plan and the targeted audience requirements of the Creative Victoria Regional Partnerships funding.

In 2017/18 an Audience Development Plan and Audience Engagement Plan were developed however these documents need to be updated to assist in developing a revised artistic framework to assist in the decision-making process. It is recommended that the updated audience engagement plans form part of an overall Programming Framework to assist in future decision making of the artistic and creative program.



### Catering, Hospitality Conference, Convention & Function Services

The catering service at WPACC is an important revenue stream for WPACC and provides a focus for community gathering and attracting business to the region.

In addition to the performance and hiring program, the Conferences & Functions and Cafe, Bar & Catering streams form part of the overall business of the venue.

As discussed previously in this report, the Future Redevelopment Report – Wangaratta Performing Arts and Convention Centre. Final Draft Report 2019 undertaken by Rob Gebert Arts Consultancy identified opportunities for increasing the functions and conferences market. The upgrades required to the conference and function rooms and the provision of an additional space have been included in the component brief and concept designs for this project.

The lease of the Intermezzo Café provides the catering for functions as well as operating the café. Currently the leasing agreement is based on a 6.5% commission on all café and catering. It was identified in the consultation process that the current Catering Service Agreement is required to be fully reviewed at the end of the current lease. It is recommended that the commission be increased in the future. In the indicative financial projections, the commission has been increased to 8% for functions/meetings/conferences catering and 10% for café sales

#### 4.2.3. Service Activities

For the purpose of this review the base figures of utilisation to be used are the 2018-2019 activities. Due to the bushfires and COVID-19 pandemic, the actual usage of the facilities in 2019-20/2020-21 were severely affected and do not provide an accurate depiction of the level of activity.

Table 8: PACC performing arts utilisation 2018-19

Performing Arts Stream	2018-19
Ticketed	23,806
Non Ticketed	12,502
Audience Engagement Activities	1,069
<b>TOTAL</b>	<b>37,377</b>

Table 9: PACC conferences and functions stream utilisation 2018-19

Conference and Function Stream	2018-19
Community	23
Commercial	139
Volunteer	68
<b>Total events</b>	<b>230</b>
<b>Total Attendance</b>	<b>14,711</b>

As identified in the annual reporting to VAPAC (Victorian Association of Performing Arts Centres), WPACC provides a varied program (comparison example 2018 and 2019 calendar years).

Table 10: WPACC annual program

Genre/Performance type	Total performances/events	
	2018	2019
Dance	13	14
Festivals	29	0
Theatre – Drama/Comedy	5	12
Musical Theatre	1	1
Music	30	37
Theatre for Children/Family	15	10
School productions	11	15
Eisteddfods	2	2
Other presentations	4	2
<b>Total</b>	<b>110</b>	<b>93</b>

The table above shows a broad program and is like other regional performing arts centres. Of note is that although 2019 saw less events, mainly due to the festivals, in 2019 there was a significant increase in theatre (drama/comedy). The main variation of the type of programming from other regional venues is that there was only one musical theatre performance per year. This is usually a popular genre by local companies.

#### 4.2.4. Current operational structures and processes

The programming and operations of WPACC is undertaken by a small team of Council officers and supported by a large volunteer base. The current roles and EFTs are:

Table 11: Current WPACC EFT

Current Positions	Band	EFT
Venue Manager	7	1.00
Box Office and Administration Officer	4	0.60
Box Office Team Leader	6	1.00
Technical Team Leader	6	1.00
Conference and Conventions Officer	5	0.80
Technical Officer	3	0.39
Technical Officer	3	0.26
Front of house Supervisors 7 casual	4	
Technical Officers 6 casual	3	
Box Office Attendant casual	3	
Ushers 45 volunteers	-	
<b>EFT (excluding casual positions)</b>		<b>5.05</b>

Considering the activity level, there is multi-tasking of the staff and in particular the Manager role which is responsible for programming, marketing and the overall day-to-day management. The role responsible for Conference and Conventions Officer has been a recent appointment to reflect the need to have a dedicated role in developing the hospitality market.

The available data on benchmarking of the EFT's of other venues identifies a large range that does not always make direct comparisons possible. For performing arts centres, there is significant reliance on casual staff and calculating the casual EFT is not always recorded. However, as a guide, a scan of some venues of similar seating capacity identified that 7 to 8 EFT is common. Therefore WPACC at 5.05 has a relatively low EFT. This was previously noted by the need for key staff to be multi-skilling.

#### 4.2.5. Facility shortcomings, capital expenditure and maintenance

As previously discussed in this report, a review of the venue’s shortcomings in catering for the conference and convention market was identified in the Future Redevelopment Report – Wangaratta Performing Arts and Convention Centre 2019 and these have been addressed in the component brief and concept plans. In addition, consultation with Council Officers have identified a number of other areas that need addressing

In brief, the primary areas to be improved identified in the Future Redevelopment Report and through consultation are:

- > Upgrade /improve acoustic walls in the Memorial Hall
- > Increase storage to solve poor access and excessive lifting, carrying and transfer around PACC (OHS)
- > Appropriate loading dock facilities for functions
- > An additional conference space
- > Current commercial kitchen is not able to service both Halls and rest of the proposed precinct at once.
- > There is no fit for purpose bar facilities to service the Memorial Hall
- > A suitable space for smaller performances and creative development programs
- > Upgrade of Box Office desk area
- > Upgrade technology for conference and /meetings
- > Improved show relay equipment

The overall maintenance program for the venue requires a more detailed plan and Council officers have identified that there are a number of areas that require general maintenance and renewal.

In preparation for the 10-year capital expenditure program WPACC officers identified the following primary areas for upgrading:

- > Lighting installation in Memorial Hall
- > Update lighting and audio consoles
- > Stage resurface
- > Broadcast quality camera
- > Cabling to locations
- > Cyclorama replacement
- > Conversion of existing theatre lights to LED
- > Radio mic replacement
- > Upgrade and equipment to provide facilities for visual and hearing impaired
- > Conferencing & Theatre AV
- > Commercial Kitchen equipment replacement

The above works are yet to be confirmed to proceed, however, the estimated expenditure for the remaining nine years would be (the replacement of the Steinway Piano has also been identified but is not included in the proposed works budget):

Table 12: Proposed WPACC capital works program

Year	21/22	22/23	23/24	24/25	25/26	26/27	27/28	28/29	29/30	Total
<b>Budget</b>	\$87,000	\$57,000	\$97,000	\$37,000	\$49,000	\$0	\$0	\$0	\$37,000	\$364,000

In the WPACC 2019 – 2020 Budget a total of \$13,999 was expended on maintenance for the equipment, buildings, furniture and fittings from the WPACC operational budget.

Although the actual theatre was not included in the scope of this project, it is recommended that a 'Venue Health Check' benchmarked against 'Oh You Beautiful Stage – Australian Design and Technical Benchmarks for Performing Arts Centres'<sup>13</sup> be undertaken to assist with future planning.

A venue health check would include a review of the technical infrastructure and equipment, control systems and operational systems and processes. The findings from this review would then provide the basis of the asset improvement program which could form part of the overall development of the Creative Precinct.

#### 4.2.6. Operational Budget

As with most Local Government owned performing arts centres in Australia, and Council services in general, the WPACC requires an operational subsidy to ensure that residents are able to participate in cultural activities.

A scan of other Local Government owned performing arts centres identifies that they do not make a profit. They are, without exception, services subsidised by Council.

The 2018-2019 actuals for show the Council operational subsidy of \$523,021. However, there is also an additional charge of an interest-bearing loan of \$108,704. Earned income through hiring, box office sales and catering services reduces the overall costs to Council, however, for the centre to remain community focussed and accessible, a subsidy is required. Earned income through hiring, box office sales and catering services reduces the overall costs to Council, however, for the centre to remain community focussed and accessible, a subsidy is required.

The primary areas of activity and the associated income and expenditure is shown in the table below. For the purpose of analysis, the loan and interest charges are not included.

Table 13: WPACC operational budget (2018/2019)

Income	\$
Creative Victoria Grant	\$115,000
Sponsorship	\$4,192.00
Box Office and Programming	\$228,940
Venue and Equipment Hire	\$209,046
Food and Beverage	\$56,941
Recoverables	\$44,829
Other earned income	\$14,732
<b>Total Income</b>	<b>\$673,680</b>

Expenditure	\$
Labour costs	\$603,454
Marketing/Promotions	\$72,900
Show Purchases/royalties	\$185,104
Operational Costs	\$145,063
Maintenance and Equipment	\$30,603
Administration	\$37,012
Internal charges	\$122,556
<b>Total Expenditure</b>	<b>\$1,196,692</b>
<b>Council Subsidy</b>	<b>\$523,021</b>

<sup>13</sup> Ibid

The current structure of the financial reports shows a line item for each of the income and expenditure areas, however, the profit and loss of the primary activity areas of the entrepreneurial program, functions and catering services, the box office operations and the hiring program should be easily identified in the financial reports.

It is recommended that the reports are restructured to clearly show the activity/cost centres of the venue to allow for clearer budget monitoring. This includes showing the direct costs of the activities against the income received. Also, for budget monitoring it is recommended that the building services charge be itemised.

### Benchmarking comparison

The comparison used for benchmarking is the 2018-2019 budget. It should be noted that the 2018-19 budget included a number of one-off projects with free entry in celebration of the 10th Anniversary. The tables below provide analysis of the primary sources of revenue and expenditure for WPACC in comparison to the national findings as provided in the Performing Arts Connections Australia Performing Arts 2019 Economic Activity Report <sup>14</sup>.

As identified previously, to provide a meaningful comparison, the last two years actuals have not been used due to the significant variances because of COVID-19.

As with most benchmarking, direct comparison is not always possible as venues are subject to a range of internal and external influences within their local environment. However, the following comparisons can be used as a guide. For the purpose of analysis, the loan and interest charges are not included.

The percentages represent the revenue and expenditure in relation to the overall budget.

Table 14: Benchmark revenue comparison between WPACC and national average.

Revenue	National Av.	18/19 Budget	Variance
Local and other Government Subsidy	37%	47%	10%
Other Government Funding	4%	10%	6%
Sponsorship/Donations/Non-Gov Grants	2%	0.16%	-1.55%
Box Office and Programming	20%	11%	-9%
Venue Hire	10%	15%	5%
Food and Beverage	8%	6%	-3%
Recoverables	10%	8%	-2%
Other earned income	9%	2%	-7%
	100%	100%	

### Key Findings

- > Venue hires and associated revenue is 5% more than the national average
- > Although the sponsorships revenue in 2018-19 show a small variance, it should be noted that in 2019/20 the actuals show that \$97,775 was received so this would be significantly higher than the national average.
- > Box Office and Programming shows 9% less than the national average
- > WPACC receives a 10% higher subsidy from local government than the national average and 6% higher funding from other government sources. but it should be noted that the subsidy also includes a number of Council inside charges which are not always allocated in other venue budgets

<sup>14</sup> Performing Arts Connections Australia (PACA) 2019 Economic Activity Report

Table 15: Benchmark expenditure comparison between WPACC and national average.

Expenditure	National Av.	18/19 Budget	Variance
Labour costs	44.8%	53.7%	8.8%
Marketing/Promotions	4.3%	6.0%	1.7%
Show Purchases	9.6%	11.9%	2.4%
Other expenses/utilities etc	22.0%	15.8%	-6.2%
Food & Beverage costs	4.6%	1.8%	-2.8%
Administration	14.7%	10.8%	-3.9%
	100.0%	100.0%	

### Key Findings

- > The labour costs show they are 8 % higher than the national average, however the labour costs used for this analysis includes all costs associated with staffing. Other venues may include some of the labour costs under Other Expenses and Administration so in part this may account for some of the variances
- > As identified in the revenue analysis, box office and programming were 9% lower, but the expenditure was 2.4% higher.
- > Other expenditure was lower than the national average

As noted above, direct comparisons are not always possible due to the varied reporting processes, however the key findings will be referred to in developing the future operational budget, in particular the potential of increasing earned income.

#### 4.2.7.Challenges and opportunities

The measurement of top tier regional venues is not only by what the facilities are but by the depth of the programming delivered.

Although it is important to provide a balanced program and having high profile productions and artists to attract new audiences, the venues that do stand out in Australia are ones that invest in offering a broader range of programs and development of local artist and new work.

It is also important that a curated performing arts program and creative development is the main focus of the venue. Although it is acknowledged that the conferences and functions are integral to the operation and provides the income for broadening the program.

The existing structures and roles of WPACC provide a good base for future development and growth. However, there is minimal opportunity to further develop the programs and events of due to the relatively low staffing numbers. The program and audience development of WPACC requires a dedicated programming role.

WPACC has certainly invested in the development of local artists and as noted previously, has also developed strong partnerships with local companies. The creative development work could be further developed by the appointment of a programming position to assist management and the new development of spaces in the proposed Creative Precinct.

As identified in the PAC (Performing Arts Connections) Australia powerPAC Guide<sup>15</sup>, the following are typical of good practice in regional theatres:

- > The performing arts centre is led by a creative vision.
- > A Creative Producer/Public Programs Officer has been engaged to fulfil the key role of developing, nurturing and liaising with artists and theatre makers as well as implementing and managing a new initiatives program.

It is recommended that the Programming Framework references the Victorian Creative State 2025 strategy and aligns to the principles and priorities where possible.

The principles of Creative State 2025 are<sup>16</sup>:

- > First Peoples first - place First Peoples knowledge, practice, protocols and cultural authority front- and- centre and forge stronger and enduring partnerships with First Peoples creative communities
- > For every Victorian - regardless of cultural background, age, gender identity, income or ability every Victorian can take up their right to participation in the cultural and creative life of the state
- > Whole of state - people in remote, regional, and outer-metropolitan areas have improved and more equitable access to cultural experiences, creative expression and creative careers
- > Health and wellbeing - foster healthy, safe and respectful working environments
- > Environment impact - the creative industries reduce environmental impact in everything they make, share, present, tour and consume

## Recommendations

As an outcome of the current service reviews of WAG and WPACC, the following recommendations are made:

It is recommended that:

1. The new Vision and Purpose Statement for WPACC that was developed as an outcome of the consultation process and this review be adopted.
2. A 'Venue Health Check' benchmarked against 'Oh You Beautiful Stage – Australian Design and Technical Benchmarks for Performing Arts Centres'<sup>17</sup> be undertaken for WPACC to assist with future planning.
3. That the audience engagement plans be updated and form part of an overall Programming Framework to assist in future decision making of the artistic and creative program.
4. The Programming Framework references the Victorian Creative State 2025 strategy and aligns to the principles and priorities where possible.
5. The budget reports are restructured to clearly show the activity/cost centres of the venue to allow for clearer budget monitoring. This includes showing the direct costs of the activities against the income received.
6. The Building Services charge be itemised to assist with budget monitoring.
7. Gallery Maintenance issues marked urgent be acted upon in a timely manner.
8. The current Gallery buildings are no longer fit for purpose and that in order to continue (and grow) to serve operational, programming and healthy building checks, planning for new and/or revamped facilities should be a priority, using annual benchmarking delivered by PGAV.
9. Low level staffing levels in the gallery limit the capacity to deliver current and future programming needs, significantly limit visitation and cultural tourism growth in the region. As such they should be brought in closer alignment with other Australian regional galleries of a similar size and standard.

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<sup>15</sup> PowerPAC Guide, Performing Arts Connections 2018

<sup>16</sup> Creative State 2025, Creative Victoria, State of Victoria 2021

<sup>17</sup> Ibid



# 5. Tourism & Visitor Information Facilities

In late July 2021, Council amended the Wangaratta Creative Precinct Business Case and Concept Designs project brief to include consideration of the potential to include a Visitor Information Service into the Creative Precinct. The Visitor Services Strategy June 2021 recommended inclusion of a Visitor Information Service within the Creative Precinct.

This section of the report provides an overview of the current Visitor Information Service, its future needs and the potential for inclusion into the Creative Precinct based on the findings of the Visitor Services Strategy. June 2021.

## 5.1. Rural City of Wangaratta Visitor Services Strategy. June 2021

It is well recognised that tourism is a key industry and major employer in the Rural City of Wangaratta.

In June 2021, Rural City of Wangaratta adopted its Visitor Services Strategy. The strategy's purpose was/is to *"provide Council with a blueprint for the delivery of physical and digital visitor information services"*.

More broadly its aim was to:

- > Assist in driving visitation and increasing expenditure across the municipality.
- > Increase exposure of the Rural City of Wangaratta as a tourism destination.
- > Provide innovative and informative information delivery solutions.
- > Provide the direction and actions to ensure a sustainable visitor servicing model that follows best practice principles and is supported by a long-term growth narrative.

The strategy found that 63% of the Rural City of Wangaratta's approximately 726,200 annual visitors are daytrippers. The highest growth in visitation groups over the last five years has been in the older couple's cohort (35% of visitors) and the visiting friends or relatives' group (31% of visitors).

In terms of Wangaratta's Visitor Information Centre walk-in visitation has been declining by around 8.4% per annum over the past five years. 28,175 walk-in visitors were recorded in 2018. This aligns with:

- > Trend data showing the number Visit Wangaratta website sessions having grown at an average annual rate of 7.4% from 2013 to 2017 and,
- > Findings from the recent King Valley Tourism Development Plan survey which identified that only 16% of visitors prefer to use a physical information centre, and that 83% of visitors prefer to use a smart phone to access information suggesting that the resource allocation to the existing visitor information centre is not seeing an adequate return for Council.

The strategy identified the need for a shift of visitor information resourcing from physical to more flexible and responsive digital information and proposed that *"Reallocation of Councils resources to digital services should be considered to meet visitor need and expectations"*.

It found that a much greater focus of resourcing is needed in digital and the visitor website and that this is a key data source that Council should continue to support. It also identified that in terms of the physical collateral (brochures, maps etc.) in the visitor information centre, there is a lack of consistency in branding and varying quality of information, as well as a lack of brand for the region and this needs to be improved.

The Visitor Services Strategy:

- > Confirmed that there is significant opportunity for tourism industry growth in the future and that visitor information servicing has an essential role in inspiring and supporting realisation of that opportunity and capitalising on the inherent economic and social benefits for the local tourism industry.
- > Recognised that the way visitor information is sought and consumed is continuously evolving with on-demand information through digital media now being the norm.

- > Confirmed the need to reinvigorate and redesign the Council’s visitor services to align with changing consumer trends, needs and expectations.

Three strategic directions were identified for visitor servicing in the Rural City of Wangaratta in response to the current and future needs of providing information tailored to the needs of visitors as follows:

1. Decentralising of physical visitor information services
2. Embracing and investing in digital visitor servicing streams
3. Engage and Empower Tourism Businesses and Residents

Each of the themes carry a core objective and identify a number of actions to achieve the objective. The themes, their objectives and key actions can be found in Appendix 2 of this report.

Of relevance to the proposed creative precinct business case and concept design project are the following:

**Theme one: Decentralising of physical visitor information services**

**Objective:** Decentralise the approach to visitor servicing across the Rural City of Wangaratta to reflect the growing importance of the King Valley Region and Glenrowan as visitor destinations.

**Key actions:**

- > Relocation of the City’s Visitor Information Centre into the arts and cultural precinct area to scale down investment in a physical VIC in Wangaratta and build on the synergies and economies of scale by operating in conjunction with other Council services.
- > Audit and assess available brochures and literature. Focus on having branded official guides and maps that also include localised content for sub regions and destinations.

**Theme two: Embracing and investing in digital visitor servicing streams**

**Objective:** Lift the resources and professionalism across the industry in delivery of digital information, content and social media.

**Key actions:**

- > Review and refresh websites and online content across all digital platforms, with particular focus on:
  - Ensuring they have high mobile optimization,
  - Deliver high quality motivational images and video,
  - Greater opportunity for interactive content,
  - Location tagging,
  - Include PDF downloads of brochures and maps,
  - Live chat and video call option.
- > Increase the level of engagement and two-way communication on digital platforms including council website, social media and travel sites. This includes upskilling of Council staff and industry.
- > Advocate for and implement a range of Wi-Fi hotspots in key visitor destinations and improvement of blackspots across Wangaratta especially along key roads and routes.

***5.1.1. Challenges and opportunities***

The Rural City of Wangaratta Visitor Services Strategy June 2021 findings align strongly with the proposed Wangaratta Creative Precinct.

While the key challenge will be availability of space, there is opportunity to incorporate a modified Visitor Information Service as part of the refurbishment of existing and/or development of new facilities to establish a Wangaratta Creative Precinct. The focus of services as described in the Visitor Information Strategy would fit well with the creation of the features and services identified from previous PACC and WAG feasibility projects, PACC and WAG service review and from stakeholder consultation (refer sections 3, 4 & 6). There is also opportunity for greater integration of the services provided by the Tourist Information staff and the

WAG/WPACC staff who will be providing precinct program, event and wayfinding services and advice for visitors to the precinct. With this, there is also the potential to achieve some staff cost savings.

Additionally, there is potential to extend box office access hours by upskilling/training the VIC staff to assist precinct visitors in navigation of the online ticketing weekend purchasing. This would likely improve income generation potential.

The increased traffic into the Creative Precinct associated with those seeking visitor information services also has the benefit of increasing visitor exposure to WAG and WPACC programming and events.

Planning for the precinct and its services also aligns with the 'cultural tourists' key segments motivations and barriers to visiting and participating in cultural tourism in the region identified in the Tourism North-East Cultural Tourism Segmentation 2018 report (refer section 7.2.1), based on this projects research and review findings (refer sections 3, 4 & 6) as it includes:

- > Intention to add facilities and resourcing that will support enriching educational opportunities associated with the programming in the precinct and potentially the heritage aspects of the site and facilities.
- > Enhancement of the accessibility to and interpretation of the site and its historically important facilities.
- > Intent and planning for the precinct to support a strong and enduring relationship and/or partnership with local first nations peoples.
- > Reflection of and response to the 'art to artisans' pedigree that is identified as being so prominent in the region, through the proposed Creative Precincts services and facilities.

## Recommendations

It is recommended that:

1. The Wangaratta Visitor Information Service, with an emphasis on digital connectivity and display, be incorporated into the Wangaratta Creative Precinct concept design.
2. The opportunity to develop and staff a combined Creative Precinct programs, events, services and wayfinding, and, Visitor Information Services 'visitor and information desk', be incorporated as part of the overall design of the Creative Precinct.

# 6. Consultation

## 6.1. First Peoples consultation – *First Peoples first*

Ongoing conversation about facilities and First Peoples aspirations and needs for the Ford and Ovens Street (proposed as Wangaratta Creative Precinct) site started in 2019 with key local First Peoples representatives, a local elder and Aboriginal artist and Aboriginal Community Development Broker for the Wangaratta region (at that time).

The discussions in 2019 focused particularly on Gallery facilities. Both representatives were supportive of any redevelopment or enhancement of the Gallery service, but also made it clear that the local Dirrawarra's Indigenous Network (DIN) desire to establish a local gathering place situated in Wangaratta (not at the Ford and Ovens Street site) was the priority.

A number of possible locations for the Art Gallery were being reviewed at that time as part of the Wangaratta Art Gallery Redevelopment Feasibility Study and were discussed. It was floated that one of the new sites (either Apex Park or the Mazda site) could allow for the future First Peoples planning as well as a redeveloped art gallery. As identified the current Gallery site was not a priority for them.

At the beginning of this project Wangaratta Gallery Director (and current RCOW Manager Arts Culture & Events) informed local First Peoples key representatives of this project and invited participation. The short timelines for this project, recent changes in local First Peoples key representatives and the impact of COVID-19 lockdowns within these timelines meant that meetings with the projects consultant team were not possible, however dialogue and connection continued through the Wangaratta Gallery Director.

The Wangaratta Art Gallery (and by extension the Wangaratta Creative Precinct), has a genuine and enduring relationship with local First Peoples artist and community representatives. The Gallery upholds fundamental guiding principles including recognition of First Peoples and adherence to the Australian Museums and Galleries Association 10-Year Indigenous Roadmap and its commitment to improving Indigenous engagement and employment.

Partnership with First Peoples and involvement in the decision making for the development of the Cultural Precinct is a priority. Although the Creative Precinct is not as high a priority project for local First Peoples as development of a gathering place, a number of opportunities for First People presence within the Creative Precinct (both in and outdoor) have been raised and will be the subject of further and ongoing discussion as this project progresses into detailed design discussion.

At the time of preparing this report, consultation on the renewed concept of the Art Gallery remaining on its original site and the development of the Creative Precinct Concept has been requested of the Chair of Dirrawarra and the current Aboriginal Community Development Broker. Local Indigenous Artist representatives have also been approached to consult on the Creative Precinct Project and a Bpangerang elder representative is also being consulted when available (planned for mid-December).<sup>18</sup>

Further discussions are to take place in early December 2021 and early January 2022.

The Wangaratta Creative Precinct Project working group has committed to Australian Museums and Galleries Australia (AMAGA) First Peoples: A Roadmap for enhancing the indigenous Engagement in Museums and Galleries, the future planning of the Creative Precinct which involves this consultation which will happen at each stage of the projects life to ensure the insights from our First Nations community members are considered early on.

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<sup>18</sup> Note that names of First Peoples representatives/individuals have not been included in the text to protect their privacy.

A key focus of future planned consultation session with First Peoples community groups will be how the Creative Precinct design could be enhanced through first nation engagement such as responding to the external spaces and gardens, the use of the new main entry as a signpost to first nation art and culture and the inclusion of Indigenous motifs, materials and storytelling with the new facilities-built fabric. Ongoing engagement of first nations people through the planning and implementation of creative programming and opportunities for artists will be essential to the success and longevity of the Creative Precinct.

## 6.2. Key stakeholder consultation

Notwithstanding the short timeframe for this project, a comprehensive stakeholder engagement process has been undertaken. A full list of all the stakeholder consultation sessions and meetings can be found in Appendix 3.

Consultation for this project was undertaken in two phases. A summary of the purpose of and feedback from those stakeholder engagements is provided in the following sections.

### 6.2.1. Phase 1

The initial phase was to:

- > Provide a background of consultation and strategy work that had preceded this business case and concept plan process. The intent was not to repeat work that has been done before and enable this project to build on what had come before.
- > Define key stakeholders' 'vision' for the creative precinct
- > Define the Precinct 'scope' – that is, understand that while the vision extends into the future and is not constrained to the current WPACC and Gallery site, the immediate focus for capital development is the current WPACC and Gallery site.
- > Prioritise the activities and therefore the facilities needed to be developed on the site.

Consultation sessions and meetings were undertaken as follows:

- > 9 x workshops/interviews with internal RCOW department representative
- > 1 x volunteers key WPACC user groups representative workshop
- > 2 x community stakeholder group representative workshops with 22 representatives of:
  - Arts Culture Events and Heritage Advisory Committee (ACEHAC)
  - Wangaratta Art Gallery Friends Committee
  - Wangaratta Textile Arts Association
  - Public Art Acquisitions Panel member
  - Local Secondary School Arts Head of Dept
  - Goulburn And North-East Arts Alliance
  - Wangaratta Festival of Jazz Board
  - Murray Arts
  - Wangaratta Historical Museum
  - Key WPACC user group representatives
- > 1 x briefing and/or consultation meeting with Kyamba Foundation and Into Our Hands Community Foundation representatives

Feedback from these sessions is categorised as follows:

**1. Discussion about RCOW current projects, plans and strategies that need to be considered, reflected and/or incorporated into planning for the Creative Precinct.**

This primarily includes the following:

Ovens and Ford Street urban design/enhancement programs	Opportunity/need to integrate street scape planning and development with any pathway and/or landscaping works that might occur as part of the Creative Precinct planning/development.
RCOW carparking studies and strategies	This work will need to inform any recommendations relating to carparking associated with the Creative Precinct.
RCOW asset management and capital works program	This work will need to inform and/or feed into the 3 development options required for this business case project (i.e. Do nothing option, Staged option or All at once option).
RCOW Visitor Services Strategy (2020)	Provision of a visitor information service in the Creative Precinct is a preferred outcome of the strategy. Facility needs/requirements will need to be (have been) incorporated into the Creative Precinct component schedule (refer Appendix 8)
WAG Redevelopment Feasibility Study (2020)	Facility needs/requirements identified through this strategy will need to be (have been) reviewed, prioritised and as appropriate, incorporated into the Creative Precinct component schedule (refer Appendix 8)
WPACC Future Redevelopment Report 2020	Facility needs/requirements identified through this strategy will need to be (have been) reviewed, prioritised and as appropriate, incorporated into the Creative Precinct component schedule (refer Appendix 8)
Performing Arts Facility needs/shortcomings	As no preceding study has assessed Wangaratta’s performing arts programming and facility needs, the need for these facilities to be assessed has been identified.

**2. Vision for the Creative Precinct**

Discussing and developing a shared vision for the Wangaratta Creative Precinct was one of the most important aspects of the first phase of consultation as it is central to driving and informing all aspects of this business case.

As discussed in the consultation sessions, a vision statement is:

- > An aspirational description of what an organisation would like to achieve or accomplish in the mid-term or long-term future.
- > It is intended to serve as a clear guide for choosing current and future courses of action.

The draft vision developed following from the consultation session is.

***Draft Vision Statement***

*The Creative Precinct is a place we’re drawn to because there’s always something to see, do or experience.*

*It’s a place we’re proud of and are known for where we can meet, create, display or perform, share, interact and learn, be challenged, intrigued and inspired.*

*Welcoming, accessible and vibrant – it’s a distinctly ‘Wangaratta’ place where conversations are started, where we can connect to our past and envision a dynamic future.*

The discussion and words from these sessions have also helped inform the broader documentation of the Creative Precincts purpose and operational principles.

These are captured in Section 9 of this report.

### 3. Facility shortcomings, needs, proposed works and priorities

A detailed list of facility shortcomings, needs and gaps was provided to workshop participants who were asked to consider the information provided to determine:

- > If they could identify any obvious gaps
- > If they agreed/disagreed with the assessment
- > What their priorities were for the new, upgrade and/or renewal works identified.

The following table provides the summary collation of feedback from that workshop. It identifies the works to be included in the brief for development of the Creative Precinct concept designs.

Table 16: Required creative facilities works and priority of works

	Space	Items confirmed to fix issues and meet needs	
Priority 1	Precinct entry	<ul style="list-style-type: none"> <li>&gt; Improve integration of Gallery &amp; PACC</li> <li>&gt; Services and facilities integration (flow between) and combined entrance supported</li> </ul>	<ul style="list-style-type: none"> <li>&gt; Create combined, highly visible entry/ies with 'street presence</li> <li>&gt; A visit to PACC is visit to Gallery</li> <li>&gt; Reconfigure PACC foyer to be as a 'Precinct Foyer/Entry'</li> </ul>
	Gallery Space	<ul style="list-style-type: none"> <li>&gt; Church &amp; Church Hall beautiful/quirky but not suited as gallery with poor climate control, OHS, poor/no prep areas, loading dock, storage, etc.</li> <li>&gt; Church &amp; Hall high cost &amp; difficult to fix &amp; always a compromise</li> <li>&gt; Need 'AAA' rated permanent collection gallery or touring gallery and access gallery to meet need and to compete regionally, attract touring shows, visitors etc.</li> </ul>	<ul style="list-style-type: none"> <li>&gt; Repurpose church &amp; hall for a more suitable precinct purpose (reserve &amp; enhance heritage features)</li> <li>&gt; Build new permanent &amp; touring gallery spaces to sustain for future</li> <li>&gt; New build should include fit for purpose back of house facilities (exhib. preparation, covered loading dock, artwork/collection storage etc)</li> <li>&gt; Integration of access gallery throughout new foyer spaces</li> </ul>
	Education Studio	<ul style="list-style-type: none"> <li>&gt; An education studio is needed. This is an important facility in any modern public/regional gallery.</li> </ul>	<ul style="list-style-type: none"> <li>&gt; Consider building this into repurposed Church Hall</li> <li>&gt; Potential for Education Studio/meeting room to be used 'out of hours', used for artist in residencies</li> </ul>
Priority 2	Outdoor Space	<ul style="list-style-type: none"> <li>&gt; Tree is a central feature, highly valued and to be retained</li> <li>&gt; Current space is attractive but not highly utilised – need to activate space.</li> <li>&gt; Remodel as a dining, gathering and events area. Allow café to flow more into the outdoor area</li> <li>&gt; Make the outdoor space an entry feature</li> </ul>	<ul style="list-style-type: none"> <li>&gt; Space to be permeable enable seeing into art spaces and interaction with art</li> <li>&gt; Consider inclusion of outdoor screen</li> <li>&gt; Consider inclusion of playable sculpture as a 'barrier free' attractor to kids and families</li> </ul>
Priority 3	Visitor Info Service	<ul style="list-style-type: none"> <li>&gt; Not currently a service provided in the precinct but included in the project brief for possible solution/inclusion.</li> <li>&gt; Inclusion (as a new model) is supported into main foyer/entry to the precinct.</li> </ul>	<ul style="list-style-type: none"> <li>&gt; Provide an attractive visitor information desk - perhaps in combination with other reception desks in precinct and local arts/small gift retail function.</li> </ul>



	Space	Items confirmed to fix issues and meet needs	
	Café	> One cafe to service integrated precinct	> Remodel layout and side entrance supported
Priority 4	Theatre	> Number of functional upgrades identified, storage etc	> Consider possible 'freshen up' if needed
	Memorial Hall A & B	> Upgrade /improve acoustic walls > Increase storage to solve poor access and excessive lifting, carrying and transfer around PACC (OHS)	> Upgrade technology (conf/meeting AV equip) > Improved access/egress and accessibility – possible function foyer expansion to solve bottleneck
	Car parking	> Need for space to develop new/improved facilities is prioritised over onsite carparks that are poorly used > Priority is provision for disability parking onsite and other parking nearby	> Support for use of the carpark space for expanded facilities > Building on one level prioritised because building a second storey adds significant expense > Options for 'nearby' carparking to be explored
	Toilets	> Additional toilets to be provided for the precinct for all services	> These will address current PACC & function centre shortfall
Priority 5	Loading Dock	> Loading dock facilities needed for all service areas	
	Conference Room	> Additional conference space highly desirable to meet demand.	> Aim to incorporate into design/development
Priority 6	Comm Kitchen and Bar	> Current commercial kitchen is not able to service both Halls (or rest of precinct) at once. > There is no fit for purpose bar facilities	> Remodel or relocate kitchen so it can service the precinct's catering requirements > Include a bar facility in new design that is able to service precinct
	Dressing Rms	> No problem identified in feasibility reports.	> Aim to 'freshen up'
	Green room	> Hired for conferences/meetings as well as used for performances	> Needs 'freshen up'
Gaps	Incubator/ creative space	> Identified as a gap not previously identified > Need small performing space for small groups and performances, poetry readings etc	> Possible reuse option for Church facility > Alternative uses for the Church & Hall supported
	Museum	> Probable future stage	

### 6.2.2. Phase 2

The second phase of consultation involved engagement with two categories of stakeholders – local arts, cultural, heritage and community stakeholders, and key industry partners and/or stakeholders.

The aim of the second phase of consultation was to:

- > Return to local stakeholders to:
  - Confirm that the Draft Vision statement was an accurate reflection of the discussions in the first phase consultations
  - Feedback and confirm the proposed priority components and/or works from the first phase consultation
  - Share the draft concept designs and gather feedback on these.
- > Discuss the project findings, directions and concept designs with key industry partner stakeholders/networks to:
  - Receive and integrate advice and/or address gaps/priorities.

The feedback from these consultations is summarised below.

#### 1. Local Stakeholder feedback

The local groups and individuals who were met with for this second phase of consultation and feedback included:

- > RCOW Councillors
- > Project Control Group – RCOW cross organisation representatives
- > Visitor Information Centre, Events and Library Officers
- > WPACC ushers and volunteers
- > WPACC and WAG staff
- > WPACC ushers and volunteers' consultation session
- > ACEHAC
- > Wangaratta Art Gallery Friends
- > Key stakeholder community-based art groups
- > Community stakeholders

The feedback from all stakeholders was positive. There was overarching support and enthusiasm for the vision and proposed concept approach.

There were several design principles and/or functional requirements identified which have been recorded in the creative precinct component schedule (refer Appendix 8).

Key amongst these were:

- > Carpark/carparking
  - Support for use of the current carpark at the back of the PACC & Gallery for development of new/required spaces.
  - Agreement that there is adequate carparking available but that communication about this and better sign posting will be essential.
  - The business case will need to include reference to possible solutions.
  - The broader community will be very interested in this. The issue of long vehicle carparking needs to be acknowledged in the report.
- > The need to incorporate environmental best practice into the design and development.
- > Importance of storage/incorporating adequate storage into the development.
- > Need to mitigate noise transfer from the café area.
- > Possible inclusion of retail space.
- > Importance of possible economic benefit of investment into the Precinct.

- > Include an air-lock entrance into the main foyer
- > The need to refurbish the Box Office desk area
- > Confirmation that the concept designs capture all the required facility priorities identified in previous feasibility studies and by RCOW service teams.

## 2. Industry Partner Stakeholders and Networks

- > Victorian Association of Performing Arts Centres (VAPAC Executive Director)
- > Public Galleries Association of Victoria (PGAV – Executive Officer)
- > Creative Victoria – Senior Manager Organisation and Investment and Senior Project Officers – Infrastructure Delivery
- > Regional Development Victoria – Economic Development Coordinator
- > Regional Arts Victoria CEO and Senior Officers.

There were a number of strategic priority areas identified that need to be considered/incorporated. Key amongst these were:

- > Importance of engagement with first nations people for this project. Importance of self-determination and partnership. (refer Creative State 2020-2025).
- > Need to address opportunities for young people
- > Importance of achieving/meeting touring visual and performing arts standards in new/upgraded facilities.
- > Need to ensure collaboration/networking with other facilities/venues.
- > Need to address the impact of COVID-19 and how to manage this into the future.
- > In terms of funding, the following were identified:
  - Creative Victoria will prioritise projects that align to the priorities identified in Creative State 2020-2025. This will be an important consideration/inclusion into the planning for the Wangaratta Creative Precinct if Creative Vic is to consider capital and/or operational funding.
  - RDV will generally favor projects that connect to/integrate with other projects that it has previously funded. E.g. Railway precinct.
- > Visitor economy roadmap reform 2020 funding stream (with focus on Arts and Culture) is to come on-line soon and may be a possible funding source for this project.
- > Possible inclusion of retail space.
- > Priority for energy efficient design.
- > Would be great if public art were included as part of the design.
- > Importance of the Precinct development with a 'recovery lens' – creative recovery.
- > The benefit of PAC's and Galleries working with cross promotion and programming.

Feedback from the various consultation sessions has been incorporated into the vision, purpose, operational principles, component schedules that have informed the business case and concept designs.

# 7. Creative industries – why invest?

In recent years considerable research has been undertaken to understand how much Australians value Arts and Culture and what availability of Arts and Cultural facilities, services, programs and events add to local and broader society.

Australian and international research provides evidence that arts and creative initiatives can and do contribute significantly to the economic, environmental, social and cultural development and wellbeing of communities.

The level of arts and cultural activity within a community is now commonly recognised as an indicator of the quality of community life. The availability of arts and cultural activity is increasingly an expectation of modern, thriving places where people want to live and visit and while not everyone will be involved in all or any arts and cultural activities, people still expect and want these options to be available.

This section of the report provides a snapshot of some key research studies that demonstrate the social, cultural and economic benefits and opportunities arising from investment in arts and culture.

The findings strengthen the argument for Council’s investment (capital and operational) in upgrade of its cultural venues and the development of a vibrant cultural precinct as such an investment will, based on the research evidence, provide a return on the wellbeing and the livability of the residents of the Rural City of Wangaratta as well as having the clear potential to deliver a positive local and regional economic impact.

## 7.1. Arts & culture value and importance

### Australia Council for the Arts Connecting Australians: National Arts Participation Survey

The Australia Council for the Arts Connecting Australians: National Arts Participation Survey (a landmark series of four survey rounds conducted in 2009, 2013, 2016 and 2019) confirms the significant and increasing personal value Australian’s place on the impact of the arts, and the ways in which they make our communities stronger and more cohesive.

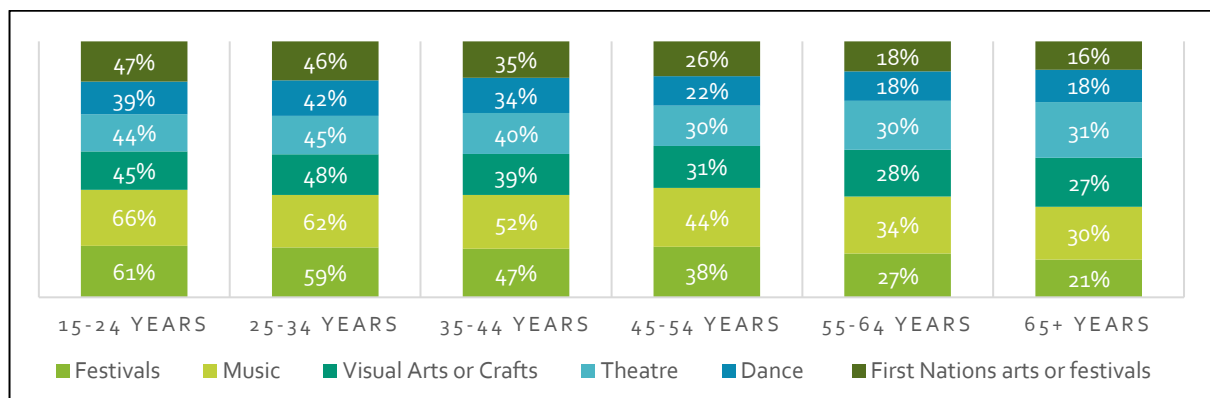
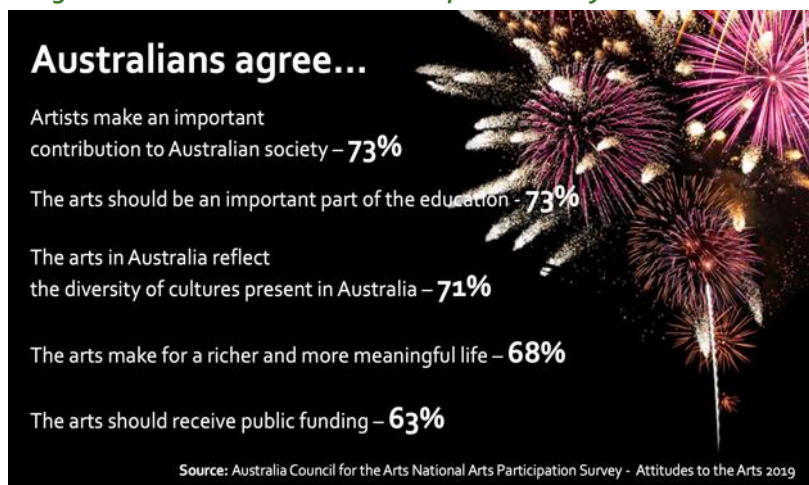


Figure 3: Attendance levels of Australians at festivals, music, visual arts or crafts, theatre, dance, first nations arts or festivals

### **Federal Electorate Profile data<sup>19</sup> - Indi**

In September 2019, the Australia Council for the Arts released an interactive online resource that provides information on arts and culture for each of Australia's 151 federal electorates.

The Rural City of Wangaratta is within the Federal Electoral Division of Indi. The Division of Indi, in addition to the RCOW, also consists of:

- > Alpine Shire Council,
- > Benalla Rural City Council,
- > Indigo Shire Council,
- > Mansfield Shire Council,
- > Murrindindi Shire Council,
- > Towong Shire Council,
- > Wodonga City Council,
- > part of the Strathbogie Shire Council,
- > part of the Yarra Ranges Shire,
- > the unincorporated area of Falls Creek Alpine Resort,
- > the unincorporated area of Lake Mountain Alpine Resort,
- > the unincorporated area of Mount Buller Alpine Resort,
- > the unincorporated area of Mount Hotham Alpine Resort, and
- > the unincorporated area of Mount Stirling Alpine Resort.

It is a large area with a diverse population and no doubt the characteristics of the communities living vary across the division are also diverse. The data relating to the broad area of Indi is however interesting to consider as the Wangaratta Creative Precinct likely draws its audience from across this area and beyond.

The data was collected on a number of topics and from different sources including:

1. Data from the ABS 2017-18 Multi-purpose Household Survey and for the first time, the survey included both children (aged 5-14 years) and adults (aged 15 years and over) providing insight into:
  - > Adult attendance at cultural venues/events: libraries or archives, art galleries, museums, cinemas or drive-ins, live music concerts or performances, operas or musicals, theatre, dance, other performing arts.
  - > Adult participation in creative activities: performed in drama, comedy, musical or variety act, singing or playing a musical instrument, dancing, written as or drive-ins, live music concerts or performances, operas or musicals, theatre, dance, other performing art.
  - > Children attendance at cultural venue/events: libraries or archives, art galleries, museums, cinemas or drive-ins, live music concerts or performances, operas or musicals, theatre, dance, other performing arts.
  - > Children participation in creative activities: drama activities, singing or playing a musical instrument, dancing, art and craft activities, creative writing, creating digital content, screen-based activities, reading for pleasure.
2. Data relating to the number of people employed across cultural and creative occupations within each federal electorate was provided by the ABS from the 2016 Census.
3. Data relating to the number of businesses within the cultural and creative industries for each federal electorate was provided by the ABS. Data is shown for businesses operating at the end of each financial year, 2015-16, 2016-17 and 2017-18.

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<sup>19</sup> <https://www.australiacouncil.gov.au/research/electorate-profiles/> - Australia Council for the Arts Electorate Profiles 2017

The data from the ABS 2017-18 Multipurpose Household Survey (Attendance at Selected Cultural Venues and Events, 2017-18 (cat no. 4114.0); Participation in selected Cultural Activities, 2017-18 (cat no. 4921.0)) shows that people in Indi are engaged with arts and culture.

- > 81% of Indi residents aged 15+ years attend cultural venues or events
- > 34% of Indi residents aged 15+ years participate in creative activities
- > 97% of children aged up to 14 years in Indi participate in creative activities

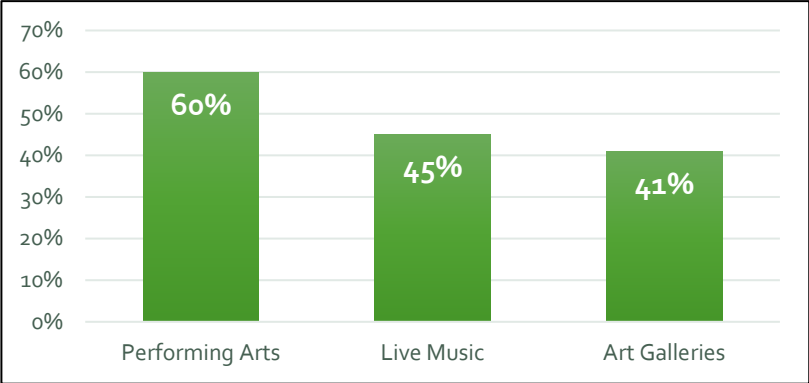


Figure 4: Attendance and participation levels of people aged 15+ in Indi

Creative and cultural industries are an important growing sector in Rural City of Wangaratta. In 2016, there were 1,333 people employed across cultural and creative occupations in the federal seat of Indi.

The graph below shows the increase in creative and cultural occupations since 2006 in Indi. People working in both cultural and creative occupations include musicians, dancers, actors and authors. People working in cultural only occupations include music teachers, library technicians, park rangers and camera operators. People working creative only occupations includes software developers, programmers and systems analysts.

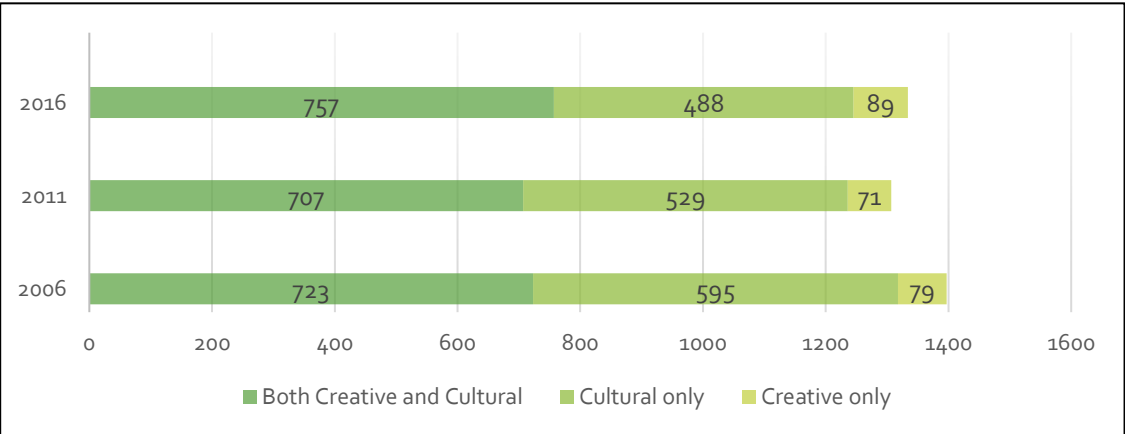


Figure 5: Number of people in Indi in cultural and creative occupations.

## 7.2. The Social, Cultural and Economic Benefits of Arts and Culture

### A New Approach (ANA) series of five reports 2019 to 2020

A New Approach (ANA) is an independent think tank championing effective investment and return in Australian arts and culture. Their aim is “to foster a more robust discussion about cultural policies, underpinned by good data, informed by shared understandings, and through a non-partisan and independent approach”.

Over the period of 2019 and 2020, ANA produced five reports each dealing with an aspect of arts and culture in Australia – now and into the future.

- > **Report 1: The Big Picture: Public Expenditure on Artistic, Cultural and Creative Activity in Australia.**
  - Provides an overview of trends in federal, state, territory and local government public expenditure on artistic, cultural and creative activity in Australia between 2007 and 2018.
  - Aims to ‘establish a baseline understanding of the quantum and trends in expenditure on culture by all levels of government over the last decade’.
- > **Report 2: Transformative: Impacts of Culture and Creativity. November 2019**
  - Recognises some of the challenges Australia faces as a nation and asks, ‘what if creative and cultural activity could make a transformative contribution towards solving them?’
  - Provides a snapshot of current research and findings about the positive impacts of artistic, creative and cultural activity on different parts of Australian’s lives.
- > **Report 3: A view from middle Australia<sup>20</sup>: Perceptions of Arts, Culture and Creativity. 2020**
  - Purpose was to understand whether Australians valued arts and culture, made space for it in their lives, thought it was important to their kids and to society, and what they would and would not be willing to lose from the Australian cultural terrain.
  - Looks at what arts and culture means in the lives middle Australians, considers the implications of these findings and identifies the opportunities for change to help build a more inclusive and relevant arts and cultural landscape.
- > **Report 4: Behind the scenes: Drivers influencing arts and cultural policy settings in Australia and beyond’. July 2020**
  - Considers policy drivers for the future of arts and culture and makes them clearer and more accessible so that a wider range of people could take part in informed discussion about Australia’s cultural policy settings.
- > **Report 5: Australia’s cultural and creative economy: A 21<sup>st</sup> century guide. October 2020**
  - Identifies that “Australia is ready for a National Arts, Culture and Creativity Plan — a plan that would provide a framework to efficiently address the policy, legislative, regulatory and investment settings that span the cultural and creative industries.
  - Explains why making a National Arts, Culture and Creativity Plan now will unleash opportunities for Australians to participate in and contribute to the economy and society in the 21<sup>st</sup> century.

Overarchingly the reports provide evidence confirming that arts and culture are incredibly important to Australians/Australian society in so far as:

- > A rich cultural life generates a range of cultural, economic, social and personal benefits to the Australian community.
- > Opportunities to be involved in arts and culture can be, and often are, transformative in both general and specific ways.

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<sup>20</sup> Middle Australians are defined as middle-aged, middle-income swinging voters from suburban and regional Australia

- > Arts and culture inspire and enable meaningful change across our diverse communities and within individual lives, including in the areas of some of Australia's biggest public policy challenges.
- > Participation in creative endeavours contributes to:
  - a strong cultural life
  - a resilient and innovation-driven national economy
  - advancing Australia's position on the global stage.
- > Australians' high rate of participation in creative and cultural activities helps us develop a sense of belonging, forges social cohesion, stimulates curiosity and the ability to engage with different perspectives, and can have a range of beneficial effects on health, wellbeing, economic, employment and educational outcomes.

More detail on some of the key research data and statistics from these reports is provided in Appendix 5.

### **Cultural and creative activity in Australia 2008-09 to 2016-17 – Working paper. Australian Government Department of Communications and the Arts. October 2018**

This working paper report provides analysis of the economic contribution of cultural and creative activity in Australia from 2008-09 to 2016-17. It finds that:

- > Between 2008-09 and 2016-17, cultural and creative activity in Australia grew to \$111.7 billion, an increase of \$25.8 billion or 30.0 per cent.
- > While this activity is growing in absolute terms, the increase is slightly slower than the pace of the Australian economy overall.
- > As a share of GDP, cultural and creative activity declined by 0.5 percentage points, from 6.9 per cent in 2008-09 to 6.4 per cent in 2016-17.
- > While parts of cultural and creative activity are shrinking as a share of GDP, other activities are outpacing the overall economy.
- > Cultural and creative activity within professional, scientific and technical services, and education and training has increased its share within the economy over the period. These activities utilise highly skilled labour which will be increasingly important to Australia's economic growth.
- > Cultural and creative activity contributed \$111.7 billion, or 6.4 per cent to GDP in 2016-17. Cultural and creative activity can be measured separately or as both cultural and creative activity.
- > Cultural activity contributed \$63.5 billion or 3.6 per cent to GDP in 2016-17, while creative activity contributed \$99.7 billion or 5.7 per cent to GDP in 2016-17. There is considerable overlap of industries and occupations common with these segments. Activity that has identified as both cultural and creative accounted for \$51.5 billion or 3.0 per cent to GDP.
- > The value of cultural and creative activity in industries considered to be cultural or creative was \$85.7 billion in 2016-17. The largest components were design at \$42.8 billion, fashion at \$14.2 billion, and broadcasting, electronic or digital media, and film at \$9.7 billion
- > Cultural and creative activity increased by \$25.8 billion or 30.0 per cent, from \$86.0 billion in 2008-09 to \$111.7 billion in 2016-17. This growth was driven mainly by an increase of \$19.9 billion in gross value added (GVA) from cultural and creative industries—primarily from professional, scientific and technical services with an increase of \$16.4 billion over the period.
- > GVA from cultural and creative industries increased by \$19.9 billion or 30.3 per cent, from \$65.8 billion in 2008-09 to \$85.7 billion in 2016-17. Net taxes on products attributable to cultural and creative industries increased over the period by 0.6 per cent or \$32 million.
- > Compensation of Employees (COE) received by individuals working in cultural and creative occupations that are outside industries identified as cultural and creative was \$21.0 billion in 2016-17. This grew by \$5.8 billion or 38.3 per cent over the period.
- > The value of volunteer services to arts and heritage organisations was \$983 million in 2016-17, \$227 million more than in 2008-09.
- > Non-market output of market producers in cultural and creative industries was \$88 million in 2016-17, an increase of \$20 million compared to 2008-09.



## Measuring the economic value of cultural and creative industries—Statistics Working Group of the Meeting of Cultural Ministers. April 2018<sup>21</sup>

The report identifies that “cultural and creative industries are increasingly acknowledged as important components and drivers of growth in the modern, knowledge-based economy” but that defining what cultural and creative industries are, is difficult and as a result, precisely measuring economic value is also difficult. It states, “There is no universally accepted approach to the analysis and measurement of the economic value of the creative and cultural industries.”

## Economic Regeneration: The impact of the arts in regional Australia. Regional Arts Australia. ©Deakin University 2015.<sup>22</sup>

This report/ project was funded by Regional Arts Australia and Australia Council for the Arts and was about finding “new ways to identify and respond to Australia’s vast land, diversity and differences, including its challenges and opportunities in regional Australia, using the arts as the vehicle.”

The project looked at five themes (inclusive of five case studies) associated with the benefits relating to access to and participation in arts and cultural activity. Namely:

1. Community connectedness
2. Economic regeneration
3. Social inclusion
4. Civic pride and community identity
5. Regional development

It identified a number of opportunities resulting from investment into arts and cultural activity including:

- > the arts and tourism
- > the arts and employment
- > event-related spending and regional value.

Some of the key statistics identified in the report can be found in Appendix 5.

### Economic Impact

- > Cultural and creative industries are important components and drivers of economic growth
- > The ‘value’ of a cultural good or service is invariably not fully captured in the direct dollar value

*Source: Measuring the economic value of cultural and creative industries—Statistics Working Group of the Meeting of Cultural Ministers. April 2018*

### Cultural and creative industries...

- > Contribute (est.) \$86b to the Australian economy annually – *more than the transport industry*
- > Workforce is growing at a faster rate than the average workforce – *A predicted ongoing trend*
- > Jobs are considered highly skilled and are resistant to automation
- > Workforce is 600,000 people in Australia.

*Source: Creating Queensland’s Future: 10-Year Roadmap for the arts, cultural and creative sector – A discussion paper for consultation. October 2018*

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<sup>21</sup> Licensed from the Commonwealth of Australia under a Creative Commons Attribution 4.0 International

<sup>22</sup> © 2015 Deakin University

### 7.2.1. Cultural Tourism

Arts and culture are recognised as an increasingly significant aspect of Australia’s tourism strategies as well as being important as part of a vibrant, creative landscape for the broader visitor economy and society.

This will be particularly relevant for the development of a Creative Precinct in Wangaratta.

Two reports produced by the Australia Council for the Arts look at the role and opportunities relating to Australia’s arts and cultural landscape for international tourism (2018) and domestic tourism (2018-19).

The following section provides a snapshot of some of the research findings from those reports.

#### **Australia Council for the Arts 2020, Domestic Arts Tourism: Connecting the Country, Australia Council for the Arts. Department of Communications and the Arts Annual Report 2018–19**

This report is the companion piece to the research publication International Arts Tourism: Connecting cultures (below).

The report research highlights the value of the arts in both helping Australians understand the place they are visiting, and in supporting local economies and communities. Some of the research with relevance to the Wangaratta Creative Precinct is provided in Appendix 6.

#### **Domestic Tourism**

- > More domestic tourists attend the arts than organised sport, amusement parks or wineries
- > Museums and art galleries are the most popular arts activities on domestic trips
- > Regional Australia destinations are where tourists are especially likely to engage with the arts
- > Arts daytrips to regional areas have increased at a higher rate than arts daytrips to metropolitan areas
- > There were 5.9 million arts daytrips taken to regional areas in 2018

*Source: Australia Council for the Arts 2020, Domestic Arts Tourism: Connecting the Country, Australia Council for the Arts*

#### **Australia Council for the Arts 2018, International Arts Tourism: Connecting cultures, Australia Council for the Arts.**

This report presents trends and insights into arts engagement by international tourists. The research:

- > Adds to the evidence base around the role of the arts in supporting economic activity through tourism, and in contributing to cultural exchange, soft power and our international reputation.
- > Equips artists and arts organisations with valuable market intelligence about the behaviours and interests of international tourists.

The report found that international arts tourism to Australia is growing and that over the last five years, international arts tourism has grown at a higher rate than overall international tourism. Some facts potentially relevant to the Wangaratta Creative Precinct can be found in Appendix 6.

#### **Tourism North-East Cultural Tourism Segmentation June 2018. Quantum Market Research.**

In 2018, Quantum completed a commission from Tourism North-East to conduct market research to identify key segments of ‘cultural tourists’ and understand their motivations and barriers to visiting and participating in cultural tourism in the region.

The study identified that cultural tourism is the largest and fastest growing in global tourism markets. Many areas/regions are developing their cultural assets to create a comparative advantage in a competitive tourism market.

This research from this project provides some interesting insights around demand and, the potential creative precinct’s capacity to provide cultural and creative experiences to attract visitation.

The study identifies that 44% of adult Victorians are cultural tourists (defined as those who participated in arts and cultural activities in the past five years in regional Victoria and do not reject visiting North-East Victoria in the future).

Five core cultural tourist segments were identified by the study - Culture Vultures (22%), Explorer Families (21%), Culture Dabblers (21%), Passive Families (22%) and Spontaneous drop-ins (13%).

Three visitor segments were identified as being particularly relevant to Victoria's North-East region. These are all identified as important segments/opportunity for Cultural Precinct visitation.

- > Culture Vultures – Characteristics of this segment are:
  - Knowledgeable and passionate about arts and culture.
  - In-the-know about arts and culture events and driven to plan trips.
  - Value authenticity and immersion.
  - Regularly travel and spend on arts and culture.
- > Explorer Families – Characteristics of this segment are:
  - Interest in exploring Australia / visiting new places.
  - Child education focused.
  - Arts and culture are part of overall experience, not primary driver.
- > Culture Dabblers – Characteristics of this segment are:
  - Interested in arts and culture as a spectator, not as a participant.
  - Have a shallow knowledge of arts and culture.
  - Interested but don't feel the need to attend widely.
  - Will pay for entry but attend relatively less often.

The key findings from the project are summarised as follows:

- > The most cited motivation to engage in Cultural Tourism is 'to learn and educate myself' (57%). For many families this extends to engaging their children in wholesome and enriching activities.
- > Interest in Australian history is almost universal among Cultural Tourists. Of the arts and cultural experiences available in regional Victoria, 'sites with significant historical importance' and 'museums and exhibitions about Australian history' are among the most attractive, and the most worth travelling for.
- > Almost three quarters (70%) said they, in principle, had at least some interest in finding out more about 'the Ned Kelly story'. In-person interviews found that the optimal execution will be immersive, where the attraction is worth visiting for more than just the story itself.
- > Almost three quarters (72%) are open to engaging with 'the Aboriginal culture of North-East Victoria'. In-person interviews found that a cultural trail promising a real, authentic connection with the heritage, has the potential to invigorate these latent enthusiasms.
- > Historic assets may provide foundation for the NE Region cultural tourism offering. Unlike other offerings, from art to artisans, the region has natural pedigree in this context. Based on this foundation, other offerings can become more appealing. For example, artisans can host a more attractive experience in this setting.

### ***7.2.2. Return on investment from arts and cultural venues***

As outlined in the sections above, one of the key benefits derived from investment into local and regional cultural institutions is significant economic benefit that they can deliver.

This section of the report gives a snapshot of some examples of the reporting around the return on investment that can be experienced. These examples become important case studies when the question of why invest in cultural facilities is raised.

### **The Bendigo Effect:**

**Article: Cost of Bendigo Art Gallery to Bendigo council queried as 2018-19 budget adopted. Bendigo Advertiser – June 21, 2018**

According to the COGB, the net cost of the gallery over the past two financial years was just under \$2 million, that figure is forecast to rise to \$2.4 million in 2017-18, and \$2.5 in 2018-19.

The council believes investment in the art gallery is more complex than simply “dollars and cents”, but one Councillor, George Flack, said in a rate capping environment, the COGB should consider alternative funding arrangements for venues that were costing money.

COGB director of strategy and growth Bernie O’Sullivan said the Bendigo Art Gallery’s success wasn’t measured in “dollars and cents”, rather the social and broader economic development it brings.

He said the four-month Marilyn Monroe exhibition in 2016 brought in more than \$13 million for the region. “The community would be worse off if we didn’t have a very vibrant arts and culture scene that is envied by most other places,” he said.

Since 2015, patronage at the gallery has hovered around 150,000 annually, jumping to 213,000 in the Marilyn year.

Bendigo Tourism Board chair Kathie Bolitho said holistically speaking, tourism in the region generated around \$1.4 million dollars per day, with the gallery being an important part of this.

“As far as tourism goes revenue generated locally from major exhibitions is incredible, it’s a really significant part of generating visitors,” she said.

### **The Mona Effect:**

**MONA effect ripples out beyond Hobart to regional Tasmania (ABC News website – 9 June, 2018)**

<https://www.abc.net.au/news/2018-06-08/mona-effect-ripples-out-to-regional-tasmania/9837626>

In 2010 there were 904,000 visitors to Tasmania, and in MONA’s first year they fell a little lower.

But then in 2012, the numbers of visitors from NSW and Victoria started to rise by a modest 6 per cent.

The growth was for Hobart. Not beyond. And then year-on-year the numbers started to grow.

Hobart’s popularity progressively infected the rest of the state. “Trendy people follow.”

Last year (2017) 1.26 million people visited Tasmania, leaving \$2.33 billion behind.

**Business Council of Australia article – March 2019:**

[https://www.bca.com.au/tourists\\_love\\_mona\\_but\\_tasmanians\\_are\\_proud\\_of\\_it](https://www.bca.com.au/tourists_love_mona_but_tasmanians_are_proud_of_it)

MONA estimates to have created almost 1,300 direct and indirect full-time jobs since 2011 and its total economic contribution to the Tasmanian economy in 2017-18 was projected to be \$134.5 million.

But the number of people flocking to the museum is not the only effect the museum has had on the community.

“There is a sense of pride that people have in Hobart. I think that’s become a tangible thing,” he said.

“We’re working in disadvantaged areas and communities and engaging disenfranchised areas. I think they are making a real difference.”

### **Tasmania the unlikely star of Australia's two-speed economy – Sydney Morning Herald 2016**

Quote by Saul Eslake – Economist and previous chief economist for the ANZ and Bank of America Merrill Lynch

There are a number of things suddenly working well for Tasmania. Helped greatly by the weaker dollar, it's enjoying a MONA-led recovery as David Walsh's private art museum has turned into the island's biggest tourist attraction.

"MONA certainly has made a difference, not only in terms of the number of visitors it attracts but it has also prompted a significant improvement in the quality of restaurants and coffee shops catering to the requirements of the more 'up-market' visitors who come to Tasmania for an arts and cultural experience as opposed to the more traditional type of tourists," says Eslake.

"It has prompted Qantas to put on more flights to Hobart from both Melbourne and Sydney, reversing what had been a trend towards completely Jetstarising Tasmania. There is now also something of a hotel-building boom beginning to get under way."

# 8. Industry Context

## 8.1. Gallery Trends

### 8.1.1. *Gallery and Museum offerings*

Public galleries and museums today endeavour to offer a multitude of experiences for the visitor. More than the traditional 'white cube' for the display of art, they are increasingly becoming destinations, places where people gather to learn, be inspired, socialize and shop. They are hubs for the generation of skills, ideas and creativity.

The new museum is a tourist attraction and in addition to a stimulating program of exhibitions and educational programs, it offers:

- > a welcoming meeting place
- > a place to dine and sample regional produce
- > a place to buy quality art related goods and unique, locally made items
- > an iconic building
- > a place to be
- > a major contribution to a town or city's 'experience economy'

For the local community the new museum is also:

- > a source of community pride
- > a focus for visual arts in the region
- > a keeping place for storytelling, social histories and distinctive points of view
- > dynamic and inspiring incubator of visual arts practice and creative ideas
- > reflective of diverse community aspirations and make-up
- > driver of tourism
- > an employer

Greater value is now placed on unique and immersive cultural experiences, emphasizing the potential for the regions such as North-East Victoria to grow and differentiate as a destination and to drive visitation to regional areas. The building of an iconic calendar of programs and events is a key priority, developing new world-class visitor experiences and events (as well as accommodation options) that will attract visitors to the region throughout the year.

### 8.1.2. *Making the most of your location*

Where the location of the gallery/museum incorporates a distinctive garden, café/deck area or natural landscape, outdoor areas are increasingly included as part of the plan. In addition to capitalising on an existing natural resource, this expands the functional space that is available for cafes and restaurants, the display of artwork in sculpture walks and gardens, and larger gatherings. This is particularly relevant in areas like Wangaratta where the climate allows for outdoor activity throughout most of the year. In addition, the unique position of the Wangaratta Art Gallery and WPACC within the planned Creative Precinct, and the suggested incorporation of Visitor Information services within the building makes the focus on the natural and built environment an important aspect of any future plan.

The example of Bunjil Place, 41 kilometres from the Melbourne CBD, is pertinent. Offering gallery spaces, a black box studio (creative development space), 800 seat theatre, library and café, Bunjil incorporates the use of a wrap-around outdoor courtyard that is used for performances, community events, inflatable sculptures and viewing a giant plasma screen. Set within close walking distance to Council Offices, a large indoor sporting and water play centre and a shopping precinct, Bunjil has become the heart of the City of Casey and a beacon for visitors, with over 100,000 people visiting in the first few months of operation.

### **8.1.3. Forging an Identity – Programming & Collecting Focus**

The journey and recent success of newly branded art galleries and museums with a long and distinguished history including Shepparton Art Museum (SAM), Murray Art Museum Albury (MAMA) and Home of the Arts (HOTA), Gold Coast highlights how contemporary galleries in Australia are reappraising who their audiences are and how to best connect with them. Understanding who your core users are and establishing a distinctive identity that enables you to engage with a wide cross-section of the local community, attract national and international visitation, as well as establish a growing audience of virtual visitors, is critical to the support of a program of exhibitions, collecting, events, marketing and sponsorship.

A key element of gallery and museum identity lies in the development of unique programming and signature events. Major annual, biennial or triennial exhibitions such as the Asia Pacific Triennial (APT) organised by QAG/GOMA or seasonal exhibition series like the National Gallery of Victoria's Melbourne Winter Masterpieces program build anticipation and attract repeat visits from local and distant audiences. Scheduled to coincide with peak holiday periods such events encourage tourism and drive increased visitation to the gallery and associated venues. As the Melbourne Winter Masterpieces program proves, these events can also be scheduled off-season to attract audiences during periods that are otherwise typically quiet. Significant art awards or cultural festivals can also develop a reputation and following. The biennial Wangaratta Contemporary Textile Award has the potential to expand as a signature cultural event.

Distinctive programming is also driven by a gallery's permanent collection. Works of art by individual artists or strong holdings in a particular area (medium, genre, period etc.) provide the impetus for the development of major exhibitions, with the added advantage of encouraging primary research and publications which contribute to the body of knowledge about the visual arts. Regional and state galleries typically have a focus on art which relates to the area in which they are located – particularly in terms of subject matter and works made by locally-based artists – and exhibitions based on such collections therefore often tell local stories, opening little-known aspects of the culture, creativity, personalities and histories of the area, generating knowledge and a sense of community pride. A gallery's permanent collection can provide the springboard for major internally generated exhibitions, supplemented with loans from other collecting institutions. The model of the blockbuster, a popular exhibition which attracts big audiences and makes money, continues to have relevance in contemporary gallery and museum programming. The cost of mounting such exhibitions is significant however, particularly when they involve international loans. The ongoing impact of COVID 19 has the potential to restrict international travel and freight which will likely provide an added incentive for more locally developed content.

Wangaratta's focus on textile art, small sculpture, wood, and significant works of art sourced from, and reflecting, North-East Victoria, as well as works of art by artists of state and national significance, stands it in good stead to develop a unique collection that has a strong relevance to the region. Support, including increased funding for acquisitions made through the Contemporary Textile Award will ensure the Collection continues to grow in a thoughtful way. Increased capacity for artwork storage, display and programming will also ensure the Collection continues to be a dynamic and relevant asset and attraction for the wider community.

### **8.1.4. Working Together**

Galleries are responding to the challenges of the 21st century and the intense competition for funding (government and private sector) and audiences by identifying like-minded partners and co-developing joint programs, initiatives and events. This includes establishing links with commercial as well as not-for-profit galleries to tap into the exciting things being done elsewhere in the region, and pooling resources and expertise with other organisations such as libraries, museums and performing arts venues. This requires long-range programming and the ability to work closely with Council and tourism agencies to make the city and region a must-see destination and place.

Wangaratta is well-placed to capitalise on the opportunities afforded by cultural tourism by offering an integrated program and range of experiences developed across the Creative Precinct. This includes the Gallery, Performing Arts Centre, Library and Railway Precinct.

As the premier gallery in the region, WAG is also ideally placed to develop partnership arrangements with other nearby regional galleries including Benalla Art Gallery and Shepparton Art Gallery, including joint programming. The three or two of the galleries could combine to bring out international exhibitions to display across different 'campuses'. The focus on textiles could lead to greater co-operation with other like-minded institutions such as Ararat Art Gallery and Tamworth Regional Gallery. Both institutions have a strong collection and exhibition focus on textile art and its continuing relevance within contemporary art.

Thematically, there are strong, though undeveloped links between Benalla and Wangaratta in terms of their focus on Bushrangers and the story of Ned Kelly. Benalla Art Gallery is looking to expand in this area and Wangaratta could be a major contributor or partner. A joint program between WAG and Benalla Art Gallery could encourage Melbourne/Victorian residents and tourists to visit both galleries, sharing curatorial, marketing and other resources, as well as promoting the new Interpretative Centre at Glenrowan.

Finally, increased capacity, better climate control security level will ensure that WAG can build on its relationship with the National Gallery of Victoria, such as its display of Tom Robert's *Shearing the Rams* in 2019, by accessing and drawing upon the vast State Collection.

#### **8.1.5. Expanding your Audience**

Visitor numbers are an important measure of a gallery's success, however positive visitor experience is no longer solely dependent on a physical encounter inside the gallery. The increasing sophistication of digital technology and potential for virtual offerings which are accessible to viewers anywhere in the world has significantly expanded gallery audiences. While galleries and museums have been incorporating this into their activities for many years making collections and publications available online, filming curator and artist talks etc, the COVID 19 pandemic has prompted a radical expansion of the range of online offerings which will redefine expectations. The NGV for example, is now offering interviews with artists in their studios, interactive self-guided tours of the permanent collection and selected exhibitions, podcasts, virtual excursions for school groups, as well as a range of at home art and craft activities for children.

Although it typically falls under the banner of marketing, social media is an important means of communication for galleries and is increasingly used for broader purposes including education and public programs, as well as advertising. The immediacy and responsiveness of the medium which enables members of the public to ask questions and receive a quick answer makes it a critical tool for 21st century galleries and museums.

## **8.2. The role of the performing arts centre**

The current best practice for a performing arts venue such as WPACC is not only what show is in the theatre, but it also includes a wide variety of business, civic and other community uses.

Performing Arts Centre (PAC) leadership teams are required to deliver across a broad areas for their centre to be successful. Contemporary PAC's need to be thoroughly enmeshed in the community and need to be agile, creative and responsive to opportunities in order to deliver on their core purpose.

In addition, best practice shows there is an active community engagement program that may consist of work outside of the venue and programs that supports the development of local artists and their work.

One of the references for this contemporary view of the regional performing arts centre is the Four Generations of the PAC as developed by [Steven Wolff AMS Planning and Research.](#)<sup>23</sup>

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<sup>23</sup> Wolf S. The Evolution of the Performing Arts Centre. AMS Planning and Research Corp. 2011



### 8.2.1. From Four to Five Generations of the Performing Arts Centres

The Four Generations of Performing Arts Centre (PAC) that have developed over the last 50 to 60 years are:

1. **Home** (1960's) – showcase for the arts – hall for hire
2. **Place** (1970's) – realised secondary effect on neighbourhoods' economies
3. **Centre** (early 1990's) – broader role in community – civic pride, cohesion, diversity
4. **Creativity and Innovation** (2000 -) – facilitating a learning environment, new experiences, new knowledge created, enhance cultural awareness, encourage exploration, consider different viewpoints and dialogue.

In more recent years, a Fifth Generation PAC concept has been emerging.

5. **Sophisticated community resource and a public value generator (2013 +)**<sup>24</sup>. Communities and customer expectations have changed markedly in the last 20 years and communities now demand/need inclusive, relevant and authentic service strategies. The arts are finally no longer seen as the domain of the elite and so successful PACs need to reflect and encourage this by being enmeshed in and connected with all the different elements of their communities.

## 8.3. Galleries and PAC's Post-COVID 19

The COVID 19 pandemic has profoundly changed the way we live and while we do not yet know how it will affect the future, its known and potential impact must be taken into consideration in the design of creative and cultural venues, as well as their operations and programming.

The importance of a strong and diverse digital and online offering for galleries and museums has been discussed in 9.1.5. The importance of a strong and diverse digital and online offering for galleries, museums and performing arts centres has been core to their survival during the pandemic but has also built new audiences.

The nature of the virus and its transmission also brings into focus:

- > Design and layout of buildings including:
  - pathways through them
  - points of entry and egress
  - scale of public spaces and back of house areas
  - appropriate storage for hazardous materials
- > Staffing and volunteer levels
- > Alternative options for commercial revenue including online if there are fewer visitors onsite.

A Fifth Generation PAC must be a sophisticated community resource and a public value generator.

It must:

- > Have an operating vision and purpose that continuously drives artistic excellence while supporting and enabling creativity, innovation and effectiveness.
- > Offer capacity enhancing services for the arts and cultural organisations within and around it.
- > Re-imagine its space/s and activities to encourage a sense of community ownership and broad participation while also enhancing the public realm beyond its walls. (As an example, WPACC developed a partnership with playwrights Marg Hickey and Rosie Koop which was hosted at Brown Brothers)
- > Focus beyond being a 'sustainable' enterprise and be 'vital' to the community. This means going beyond traditional measures of activity and recognises that only organisations that are appropriately resourced can achieve vitality.

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<sup>24</sup> Source: The Evolved Performing Arts Centre 2013. Steven A. Wolff, CMC, Principal AMS Planning & Research Corp.

For an arts facility to aim to be a 5<sup>th</sup> Generation, it requires a team of staff with a broad range of expertise.

As identified in 'Oh You Beautiful Stage - Australian Design and Technical Benchmarks for Performing Arts Centres', arts centres require highly skilled industry practitioners.

'A performing arts centre is possibly one of the most complex facility a municipality is likely to own and manage'<sup>25</sup>

For those not working directly in a performing arts centre or the wider proposed Creative Precinct, the skills and experience required to operate a successful venue is not always fully understood – selling of tickets, scheduling, identifying appropriate programming, lighting and audio, working with a range of hirers from community groups involving large casts of performers to professional production companies, providing excellent customer service, marketing the events, maintenance, staff and financial management and ensuring the safety of patrons and staff are just some of the activities that are involved.

Although the above description refers to a performing arts centre, it is applicable to the wider Wangaratta Creative Precinct incorporating the PAC and the Gallery.

## Recommendations

It is recommended that:

1. In developing the future direction for the Wangaratta Creative Precinct that the gallery co-initiates precinct-wide events and programming as well as looks further afield to generate content through partnerships and the sharing of resources. The establishment of a best practice venue that offers international museum standard climate control, security and visitor experiences will help to grow audiences and create an environment that can best respond to their needs.
2. Concentrated growth on the textile industry story, enabling a permanent collection space to tell the story of Wangaratta reflecting on the social history and making of the town and growing and promoting the National Contemporary Textile Award will enhance WAG's existing strengths. These strengths have the capacity to attract a national audience that is restricted by its current environment and put Wangaratta on the map as the Creative Precinct that hosts the #wangarattatextilecity.
3. In developing the future direction for the Wangaratta Creative Precinct that it strives to be a 5<sup>th</sup> generation Creative Precinct. The elements of a 5<sup>th</sup> generation listed above provide a context and basis on which to crosscheck to ensure the proposed programming and structure will enable the centre to be a best practice venue.

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<sup>25</sup> Oh You Beautiful Stage – Australian Design and Technical Benchmarks for Performing Arts Centres. 4th Edition 2018 VAPAC. P35

## 9. Governance Model Review

There are several operational models Council could consider for the management and operation of a Wangaratta Creative Precinct.

This section provides a review of the potential operational models that are currently in place in other regions. The options assessed are:

1. Direct Management (Fully staffed by Council).
2. Company limited by guarantee/incorporated association.
3. Third party not-for-profit organisation.
4. Commercial contracted management company.

### 9.1. Governance Context – PAC’s and Galleries

Local Government Authorities are the major owners of suburban and regional performing arts centres in Australia.

The most recent Performing Arts Connections Australia (PACA) Economic Activity Report 2019<sup>26</sup> identified that Local Government Authorities are the major owners of suburban and regional performing arts centres in Australia (80.4%). In Victoria 86.7% of venues are directly managed by Local Government (nationally this figure is 66.7%).

The breakdown of the various models and examples of venue management models are:

Table 17: PAC management models and examples

Management Model	Percentage	Examples
Local Government (direct management)	66.7%	There are a significant number but some examples are: Wangaratta Performing Arts and Convention Centre, West Gippsland, Hamilton Performing Arts Centre, West Gippsland Arts Centre, Clocktower Centre (Moonee Ponds) Bunjil Place (Narre Warren), The Cube (Wodonga) Riverlinks (Shepparton)
Incorporated Association / Company Limited by Guarantee	14.5%	Empire Theatre (Toowoomba, QLD), Illawarra Performing Arts Centre (Illawarra, NSW), Princess Theatre (Hobart, TAS)
Education Institution	5.8%	QUT Gardens Theatre (Brisbane City, QLD), Barossa Arts and Convention Centre (Tanunda, SA), Seymour Centre (Chippendale, NSW)
Statutory Authority	4.3%	Geelong Performing Arts Centre (Geelong, VIC), Theatre Royal (Hobart, TAS), The Hopgood Theatre (Noarlunga Centre, SA)
Contract Management	4.3%	The Concourse (Chatswood, NSW), Bunbury Regional Entertainment Centre (Bunbury, WA)
Business Unit (Government)	2.9%	Araluen Arts Centre (Araluen, NT), Judith Wright Centre of Contemporary Arts (Fortitude Valley, QLD)
Other	1.4%	HOTA – Home of the Arts Gold Coast (Gold Coast, QLD)

As with Performing Arts Centres, Local Government Authorities are the major owners of suburban and regional public galleries.

<sup>26</sup> Performing Arts Connections Australia (PACA) 2019 Economic Activity Report

An analysis of all the listed member galleries of the Public Galleries Association of Victoria (PGAV)<sup>27</sup> has found the following breakdown of management models:

Figure 6: Gallery management models and examples

Management Model	Percentage	Examples
Local Government (direct management)	62%	Wangaratta Art Gallery, Manningham Gallery (Doncaster, VIC), Incinerator Gallery (Aberfeldie, VIC), Counihan Gallery (Brunswick, VIC), Monash Gallery of Art (Wheelers Hill, VIC)
Incorporated Association / Company Limited by Guarantee	28%	Burrinja Gallery (Yarra Ranges, VIC), Heide Museum of Modern Art (Bulleen, VIC), McClelland Sculpture Park + Gallery (Langwarrin, VIC), Linden Gallery (St. Kilda, VIC)
Education Institution	10%	Deakin University Art Gallery (Burwood, VIC), RMIT Gallery (Melbourne, VIC)

In Victoria, Councils own and operate 39 of the 57 art galleries throughout the State (18 regional), 47 of the 51 performing art centres (28 regional), and a number of other creative spaces including Town Halls, community centres, rehearsal rooms, artist studios, and multi-purpose hubs.<sup>28</sup>

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<sup>27</sup> PGAV website: <https://pgav.org.au>

<sup>28</sup> Arts Hub article by Rob Robson, VAPAC Chair: Venues and local government workers left out of Victoria’s arts survival package – April 29<sup>th</sup>, 2020.

## 9.2. Governance Model Review

The table below provides a description of each model and the advantages and disadvantages of each.

Table 18: Management Models Assessment

Option 1: Direct Council Management	
<b>Description</b>	<p>Direct management, fully staffed by Council is the most common operational model for performing arts facilities, public galleries and community arts centres owned by local government. It is usually a department of council with the responsibility for the day-to-day operations, with direct reporting lines to senior management.</p> <p>Some organisations establish a Board or Advisory/Reference group with delegated powers as part of the direct management governance structure. The Board/Group responsibilities may include artistic programming approval or acquisitions. A Board/Group should be a skill-based group that could also include Councillor representation.</p> <p>The direct council management operating model would include a full contingent of full-time, part time and casual paid staff.</p>
<b>Advantages</b>	<ul style="list-style-type: none"> <li>&gt; Council has complete control over facilities operations.</li> <li>&gt; Payment of management fee/subsidy is not required.</li> <li>&gt; Separate contract supervision is not required.</li> <li>&gt; Most suitable option if there is a need to provide social services/programs that may need financial support.</li> <li>&gt; Council provides administrative support for centre operations including financial services, human resources, IT, OH&amp;S, building maintenance etc. and all services are currently available within Council.</li> <li>&gt; Best structure to enable Centre to be a leading performing arts centre. Audience development and community capacity building can be a focus with dedicated programming officer/s.</li> <li>&gt; Ensures a greater Council ownership of the programs and services offered.</li> <li>&gt; Provides an economic benefit through employment and visitation.</li> <li>&gt; Very high social impact as the venue would be fully staffed by people with the appropriate expertise for the delivery of a fully activated program. The Performing Arts Centre program would include creative development, and a touring production program. The Gallery and Community Arts Centre program would include strong community cultural development and education programming.</li> <li>&gt; Reflects the vision and purpose developed through the project community consultation process.</li> </ul>
<b>Disadvantages</b>	<ul style="list-style-type: none"> <li>&gt; Council would have to cover cost of staff. Council salary rates are generally higher and conditions less flexible than those of external contractors or non-profit arrangements.</li> <li>&gt; Council does not have appropriately skilled or experienced performing arts centre management resources nor are their sufficient visual arts centre management/staff resources currently on staff currently so it would need to employ additional staff to fulfil these roles.</li> <li>&gt; Council retains responsibility for asset maintenance and management.</li> <li>&gt; Performing Arts Centres, Public Galleries and Community Arts Centres have need for fast response turnaround in finance, HR, building maintenance and cleaning services. Councils are not typically set up to enable this level of responsiveness.</li> <li>&gt; These venues benefit strongly from establishing a strong market identity and being able to respond quickly and directly to their clients. Councils often have marketing and communication strategies in place that may hinder this from happening and compromise the market positioning/client relationship of the venues.</li> <li>&gt; Political 'embarrassments' are worn directly by Council if program elements receive unwelcome or sensationalist press treatment.</li> <li>&gt; Operational and managerial decisions may be vulnerable to political lobbying and/or opinion which can threaten programming capacity/curatorial vision and purpose of the facilities.</li> </ul>

## Option 2: Company Limited By Guarantee/Incorporated Association

<p style="writing-mode: vertical-rl; transform: rotate(180deg);"><b>Description</b></p>	<p>This model allows for an arms-length operation and autonomous management of facilities. Council would (typically) be the shareholder or member of the company/association and appoints a board of directors to operate the company under agreed financial and performance criteria. Such models need to comply with the Local Government Act.</p> <p>This type of management model in Victoria can operate under Section 193 of the Victorian Local Government Act (Municipal Enterprise). It requires State Government Risk Analysis approval.</p> <p>Companies Limited by Guarantee are overseen by the Australian Securities and Investments Commission under the Corporations Act. There is a requirement for at least one member (of the organisation) and a Board of at least four directors. The structure provides legal protection for Board members. There are requirements for Annual General Meetings and Financial and Directors reporting to ASIC.</p> <p>Operating under the Incorporated Associations or Company Limited by Guarantee model requires additional resources and costs to run separate accounting, reporting and audit systems, operate the Committee or Board and to submit the required statutory reporting to the State or Commonwealth authorities.</p>
<p style="writing-mode: vertical-rl; transform: rotate(180deg);"><b>Advantages</b></p>	<ul style="list-style-type: none"> <li>&gt; More flexible work arrangements that are better suited to the arts industry than to the Local Government award. Staffing costs may also be less.</li> <li>&gt; Allows for an increased ability to take artistic risks as well as negotiate a range of contractual arrangements with artists and performing groups without being limited by Council's tendering and purchasing guidelines.</li> <li>&gt; Increased opportunities to apply for and attract external funding and sponsorship as well as developing a more strategic approach to the marketing and business aspects of the venue.</li> <li>&gt; The role and status of a dedicated Board/Advisory Committee has greater authority/clarity.</li> <li>&gt; A stronger contractual relationship (usually through a service agreement) between the facilities and Council is established.</li> <li>&gt; Centre can implement more nimble, responsive Arts Centre business focused corporate services such as HR, finance, IT, maintenance etc.</li> <li>&gt; Fully cost-centred management accounts provide a higher level of financial transparency.</li> </ul>
<p style="writing-mode: vertical-rl; transform: rotate(180deg);"><b>Disadvantages</b></p>	<ul style="list-style-type: none"> <li>&gt; Possible lower sense of ownership by Council leading to vulnerability of the facilities over time.</li> <li>&gt; There are additional costs associated with maintaining separate finance, human resources, insurances and maintenance services.</li> <li>&gt; The cost and time associated with establishing a company limited by guarantee.</li> <li>&gt; Potential communication problems between Council and the operator.</li> <li>&gt; Operators priorities may be divergent from Council.</li> <li>&gt; An operating grant/subsidy would need to be provided to the entity.</li> </ul>

### Option 3: Third party not-for-profit organisation

<p style="writing-mode: vertical-rl; transform: rotate(180deg);"><b>Description</b></p>	<p>The third-party not-for-profit model is in operation in number of arts facilities in Victoria. Examples of venues operating under this model include:</p> <ul style="list-style-type: none"> <li>&gt; Footscray Community Arts Centre which has been operating from its base in a heritage building for over 40 years,</li> <li>&gt; The Substation at Newport, which was established to utilise an old industrial building, are owned and operated by not-for-profit organisations that were established by the community.</li> </ul> <p>The other application of the third-party not-for-profit model is where a volunteer organisation manages the operations of an arts facility in a Council/Government owned building/s.</p> <p>Examples of this include:</p> <ul style="list-style-type: none"> <li>&gt; Burrinja Upwey, Illawarra Performing Arts Centre, NORPA Lismore, Arts Centre Gold Coast, Brisbane Powerhouse.</li> <li>&gt; The Foundry Arts Space in Echuca is run by the Echuca Moama Arts Initiative (EMAI) a not-for-profit community organisation that was established in 2010 to lift the profile of the arts and culture in the Echuca Moama region. The Foundry Arts Space opened in 2015.</li> <li>&gt; Arc (Art Resource Collective) in Main Street, Yinnar (Arc Yinnar), is a unique centre for creativity and contemporary arts that runs out of the old Yinnar Butter Factory. Arc is an artist-run, non-profit organisation.</li> </ul>
<p style="writing-mode: vertical-rl; transform: rotate(180deg);"><b>Advantages</b></p>	<ul style="list-style-type: none"> <li>&gt; Allows for an arm's length operation and autonomous management.</li> <li>&gt; Provides for more flexible work arrangements that are better suited to the arts industry than to the local government award.</li> <li>&gt; Allows for an increased ability to take artistic risks as well as negotiate a range of contractual arrangements with artists and performing groups without being limited by Council's tendering and purchasing guidelines.</li> <li>&gt; As a separate entity there is an increase in opportunities to apply for and attract external funding and sponsorship as well as developing a more strategic approach to the marketing and business aspects of the venue.</li> </ul>
<p style="writing-mode: vertical-rl; transform: rotate(180deg);"><b>Disadvantages</b></p>	<ul style="list-style-type: none"> <li>&gt; An operating grant/subsidy would need to be provided to the entity.</li> <li>&gt; Potential lower sense of ownership by Council leading to vulnerability of the facilities over time.</li> <li>&gt; Additional costs associated with maintaining separate finance, human resources, insurances and maintenance services.</li> <li>&gt; Capacity to attract and maintain appropriately skilled and motivated members to the board.</li> <li>&gt; Potential communication problems between Council and the operator.</li> <li>&gt; Operators priorities may be divergent from Council.</li> </ul>

#### Option 4: Commercial contracted management company

<p style="writing-mode: vertical-rl; transform: rotate(180deg);"><b>Description</b></p>	<p>A commercial operator is responsible for all operations and programming of the venue. The operator would be required to respond to a tender process.</p> <p>Day to day operations would be undertaken by a commercial operator subject to the terms of agreement with Council.</p> <p>The services offered would be determined by the operator and the agreement developed by Council.</p> <p>In considering the potential to outsource the management of the centre to a commercial body, it is important to note that there are very few successful models currently operating in Australia.</p> <p>The primary role of a commercial company is generally to increase the revenue for the company/shareholders whereas the primary role of a community arts centre is to provide a service and increase arts participation.</p> <p>The expertise of managing a performing art centre, gallery/visual arts centre requires a specific skill set and the ability to program and nurture local community arts is best undertaken by a company/government entity whose primary purpose is to increase arts participation.</p> <p>This study has not identified commercial outsourcing as a viable management option for the Creative Precinct.</p>
<p style="writing-mode: vertical-rl; transform: rotate(180deg);"><b>Advantages</b></p>	<ul style="list-style-type: none"> <li>&gt; Council has no day-to-day administrative responsibility.</li> <li>&gt; Minimal financial risk by council as a set contract fee would be paid to an operator.</li> <li>&gt; Contractor may invest funds in the facility if they have sufficient tenure to generate an acceptable return on their investment.</li> <li>&gt; Broader community benefits sought by Council must be specified in the contract/agreement</li> <li>&gt; Operating costs are the responsibility of the contractor/operator however Council may be responsible for asset renewal costs.</li> <li>&gt; Council minimises its financial risk but can set a series of key performance indicators in the contractual arrangements to ensure that its requirements are met.</li> <li>&gt; Provides economic benefit through visitation and possible local employment.</li> </ul>
<p style="writing-mode: vertical-rl; transform: rotate(180deg);"><b>Disadvantages</b></p>	<ul style="list-style-type: none"> <li>&gt; Limited management options by current industry providers.</li> <li>&gt; Less immediate control of facility.</li> <li>&gt; Will require payment of a management fee/operational subsidy.</li> <li>&gt; Council will need to monitor contract compliance and delivery of specified outcomes.</li> <li>&gt; The contractor will generally retain any operational profits.</li> <li>&gt; The degree of control that the Council has over centre operations is limited by the way the agreement is structured.</li> <li>&gt; Council usually retains responsibility for asset maintenance and management.</li> <li>&gt; A commercial entity/operator less likely to have a focus on the primary purpose of the venue as a community facility as the governing decision-making premise.</li> <li>&gt; The level of fees and charges or investment associated with/required for audience development, new and developmental work may impede or limit community access and activities.</li> <li>&gt; Peak times of the venue may be restricted for community usage.</li> <li>&gt; Low social impact as community access would be subject to the commercial entity. As such, programming would usually be a general commercial appeal and not always promote an activated engaged audience for a range of art experiences.</li> </ul>



### 9.3. Governance Option Evaluation

The following table evaluates of each of the management options. It assesses each option based on the advantages and disadvantages identified in the previous section. It takes into consideration the range of management requirements, activities and/or outcomes important for delivering a successful arts centre service.

Table 19: Evaluation of management models

Outcomes Required	Option 1 Direct Council Management	Option 2 Company Limited by Guarantee	Option 3 Third party not-for- profit organisation	Option 4 Commercial Contracted management company
Aligned with Vision	4	4	3	2
Quality of Service	4	4	2	2
Subsidy/Costs	3	3	2	4
Programming	4	4	3	3
Risk Management	4	4	1	2
Council Reputation	4	3	1	1
Opportunity for activated programming	4	4	2	2
Opportunity to incorporate audience development and community capacity building as a priority	4	3	3	2
Changes in service levels and scope	4	4	2	3
Community accessibility	4	3	3	1
Social Impact	4	3	4	2
Quality Systems	4	4	1	3
Flexibility	2	4	2	2
Council contract/agreement admin/support time/cost	4	2	1	1
Good Governance	4	3	3	3
Strategic and business plan monitoring	4	3	2	2
Attractive, fit for purpose and well looked after facility	4	1	1	1
Diverse funding sources	2	4	4	3
Enough people with the right skills	3	3	3	2
Innovation	3	3	3	3
Partnerships	2	4	3	3
Appropriate authority/direct decision making	3	4	4	4
Community engagement	4	3	3	2
Marketing and audience development	3	4	3	3
Connected to the industry	4	4	3	3
<b>TOTALS</b>	<b>89</b>	<b>85</b>	<b>62</b>	<b>59</b>

**Legend:** 4 is excellent or best able to meet the criteria. 1 is poor or least able to meet the criteria.

The primary reasoning for the respective scores are:

- > As indicated previously, local government authorities are the major owners of suburban and regional arts and cultural facilities in Australia. Therefore there is an extensive network of industry support agencies that are specifically structured to respond to the needs of Council facilities.
- > Subsidy/Costs – Although the subsidy costs may appear high, in comparison to outsourcing the service, there are a number of costs that Councils are able to absorb due to the very nature of the size of the organisation. In outsourcing the service, third parties would need to fully account for all costs incurred i.e. financial, business and payroll processes and IT services. Although these services are still a cost to Council, due to volume the individual costs would be less than a standalone third party. Therefore, the costs for administration would be higher and the available funds for core programming may be reduced to compensate.
- > Reputation - It is important to note that over the last 20 years there has been a noticeable shift of Councils moving to bring in outsourced services in-house. This is not only for arts and cultural facilities but also library services and a growing trend for aquatic centres, previously mainly outsourced, also being managed directly by Council
- > Programming – to ensure appropriate, innovative and vibrant programming, the adoption of a programming framework will assist in providing an opportunity for a range of programming initiatives.
- > Commercial Contract Management – the relatively low score for the contract management option is primarily due to the very few successful models currently in operation in Australia. As indicated above, there is now a trend for LGA's to bring previous external management contracts in-house.

### **9.3.1. Preferred Management Model**

As identified in the above table, Option 1: Direct Council Management has a high score in a number of outcomes, in particular alignment to Council's vision, quality of service and programming, social impact and community accessibility.

The subsidy/costs ranking is lower due in part to the higher staffing costs of Council as opposed to contractors or not-for-profit organisations. However, although it may appear that the projected subsidies for the cultural facilities are high, there is often a number of additional costs, both financial and reputation when services are outsourced and these are not always fully accounted for.

Option 3 and 4 rank low in a number of areas mainly due to the inability for Council to have direct management in crucial areas of operations.

Based on the evaluation above, the recommended management model for the Wangaratta Creative Precinct is Direct Council Management.

## **Recommendations**

It is recommended that:

1. The Wangaratta Creative Precinct governance model be Direct Council Management.

# 10. Draft Vision, Purpose and Objectives

A draft vision, purpose and objectives have been developed for the Wangaratta Creative Precinct.

They reflect feedback from Rural City of Wangaratta community and Creative Precinct stakeholders undertaken as part of this project as well as aspirations documented within previous strategic planning projects (reviewed for this project - refer section 3) about what local people want the Creative Precinct to be and achieve. The Vision and Purpose of the Creative Precinct also reflects the Vision and Purpose of the WAG and WPACC as identified in this report.

The draft vision, purpose and objectives for Wangaratta Creative Precinct follow.

## Draft Vision

The Creative Precinct is a place we're drawn to because there's always something to see, do or experience.

It's a place we're proud of and are known for. A place we can meet, create, display or perform, share, interact and learn, be challenged, intrigued and inspired.

Welcoming, accessible and vibrant – it's a distinctly 'Wangaratta' place where conversations are started, where we can connect to our past and envision a dynamic future.

## Draft Purpose

The Creative Precinct's purpose is to be a cultural destination of regional significance that is loved and used by locals and visitors alike. Its buildings, uses or artworks are distinctly Wangaratta - It is/will be a place where the character of Wangaratta's landscape and people shine through.

The Creative Precinct is a focus for and intensifies Wangaratta's reputation and standing as a place for arts and creativity. It is a central component of the CBD's 'brand'. It is also central to the trail around the CBD making, sharing and exhibiting of creative work will bring a multitude of social, economic, tourism and quality of life benefits.

## Draft Objectives

The core objectives for the Creative Precinct are for it to:

- > Enable and support creativity
- > Be a key Creative Industry contributor to developing a broader and more resilient economic base in Wangaratta
- > Be a hive of day and night action and activity that draws people in and connects them with each other - Wangaratta's creative spark
- > Be a 'must visit' destination that provides a sense of welcome or arrival to the city centre.
- > Be an important way that people navigate and locate themselves in Wangaratta - a connector between key city centre destinations
- > Be at the core of a bigger vision that stitches the river, the parks and the CBD together, amplifies Wangaratta as the creative, economic and tourist heart of the region and maximises local peoples and visitors' quality of life
- > Play a lead role in embracing and developing Wangaratta's unique sense of place
- > Be a point of difference for Wangaratta and be central to Wangaratta's 'brand'

## Recommendations

It is recommended that:

1. Council adopts the Creative Precinct draft vision, purpose and objectives to inform and drive the Creative Precincts business structure and masterplanned approach to capital development.

## 10.1. Components Schedule

A components schedule has been developed to identify the facility components required to be incorporated into the design development process for the Wangaratta Creative Precinct.

The components schedule has been informed by the outcomes of the research, consultation and needs analysis undertaken in the first stage of this project.

The facility components specified in the components schedule reflect the draft vision, purpose and objectives identified for the facility (refer above).

A copy of the component schedule can be found in Appendix 8.

# 11. Site Planning Review

## 11.1. Preliminary planning assessment

A preliminary planning assessment has been undertaken by project subconsultants, Oxley and Co who are based in Wangaratta. A copy of the full assessment advice can be found in Appendix 9 of this report.

A summary of the findings is outlined below.

### Subject Land and Zones/Overlays

The subject land on the corner of Ford and Ovens Street Wangaratta and is made up of three parcels: Lots 1, 2 & 6 TP 4855818. It has multiple addresses, namely, 29, 31 & 37 Ford Street and 56-60 Ovens Street.

The property falls within the Commercial 1 Zone and is affected by Heritage Overlay (HO13) and Parking Overlay – Schedule 1. VHR Item H2297 (relating to the Marianne Gibson Quilt which is housed within the Gallery) is also noted as being in situ.

### Planning Analysis:

#### Commercial 1 Zone (C1Z)

The use of the land for a Performing Arts Centre and Gallery would likely fall under a Place of Assembly definition. A Place of Assembly is a Section 2 Use under the C1Z, however, is an established use on the subject land and therefore, no permit would be required for the use of the land.

Pursuant to Clause 34.01-4 a permit is required to construct a building or construct or carry out works. Therefore, a permit is triggered under Clause 34.01-4.

#### Heritage Overlay (HO13)

Pursuant to Clause 43.01-1 of the HO a permit is required to construct a building or construct or carry out works. A permit may also be triggered by works including externally alter a building by structural work, rendering, sandblasting or in any other way, constructing or displaying a sign, externally painting a building if the schedule to this overlay specifies the heritage place as one where external paint controls apply, externally painting an unpainted surface or externally painting a building if the painting constitutes an advertisement.

HO13 relates to The Vicinity of St Patrick's Church (Precinct) Ford, Ovens and Ryley Streets, and there are three buildings on the subject land that are specifically cited in the Rural City of Wangaratta Heritage Study dated May 2004 including the former St Paul's Presbyterian Church and Elm Trees, 56-60 Ovens Street, Wangaratta (Study Item Number 012) and the former Church Hall, rear of Former St Paul's Presbyterian Church, 56-60 Ovens St., Wangaratta (Study Item Number 012a).

The HO13 is also incorporated into the RCOW HO Permit Exemptions Plan. it identifies the significance of places and may afford some exemptions for minor works. Both the buildings on the precinct site are considered to be Individually Significant Places.

#### Parking Overlay (PO1)

The subject land is located within a Parking Overlay – Schedule 1 which relates to the Wangaratta Central Activities Area and objective is to identify appropriate car parking rates for various uses within the Wangaratta Central Activities Area.

No permits are triggered under this overlay; however, car parking rates are to be applied in accordance with the table at Schedule 1 to Clause 45.09 Parking Overlay. A Place of Assembly requires 3 car spaces to each 100 sqm of gross floor area according to this table.

No financial contribution requirement is specified in the Schedule to the Parking Overlay, therefore, either the number of car spaces must be provided on the subject land or, pursuant to Clause 52.06-3 a permit is required to:

- > Reduce (including reduce to zero) the number of car parking spaces required under Clause 52.06- 5 or in a schedule to the Parking Overlay.
- > Provide some or all the car parking spaces required under Clause 52.06-5 or in a schedule to the Parking Overlay on another site.

#### Calculation of car spaces

There are 43 car spaces on the subject land for the existing use, so this is accepted for the current use of the land. The calculation of car parking will be on the gross floor area of the new works.

Applying a car parking rate of 3 car spaces per 100sqm of gross floor area, a total of 35 car spaces would be required for the increased floor area. A total of 78 car spaces would be required for the existing use and the increased floor area of the new works.

With 6 carparks shown on the new plans, there would be a shortfall of 72 car spaces. This would trigger a permit under Clause 52.06-3 to either reduce the number of car parking spaces required or provide car parking spaces on another site.

To reduce the car parking requirement, an application would need to be made to reduce (including reduce to zero) the number of car parking spaces required under Clause 52.06-5 or in a schedule to the Parking Overlay. This must be accompanied by a Car Parking Demand Assessment.

#### Traffic/Safety/Access

The matter of traffic safety with trucks/deliveries entering and exiting the site will need to be addressed as there is no room to manoeuvre a truck within the site to exit in a forward direction.

It is recommended that preliminary discussions with Council's Engineers be undertaken to determine the safety of this element and provide recommendations.

#### Local Government Projects

A permit exemption applies pursuant to Clause 52.31-1 Local Government Projects "to facilitate the development of land by or on behalf of municipal councils." However, this does not apply where a development is estimated to cost more than \$10million.

This exemption does not apply to a permit to reduce/waiver the number of car spaces as this is triggered under the Particular Provisions and not a Zone.

## 11.2. Heritage Impacts and Advice

A Heritage Impacts assessment including review of any Heritage Victoria impacts or requirements has been undertaken by project subconsultant, Peter Andrew Barrett, Architectural Conservation Consultant.

A copy of the full assessment advice can be found in Appendix 10 of this report.

The conclusion of the heritage impacts assessment is:

*"The proposed alterations and additions to the Wangaratta Creative Precinct will not impact upon the recognised architectural and social values of the HO13 'The Vicinity of St Patrick's Church (Precinct), Ford, Ovens and Ryley Streets, Wangaratta', heritage overlay of the Wangaratta Planning Scheme; in particular, the former St Paul's Presbyterian Church and Hall. The location, scale, bulk, form and appearance of the works, in particular when viewed from the Ovens Street frontage, are appropriate in their response to the church and hall. The proposed works will not adversely affect the broader heritage place, including the adjacent individually significant house at 54 Ovens Street and the W H Edwards Museum in Ford Street.*

*The proposed works will enhance the cultural values of the former St Paul's Presbyterian Church and Hall; strengthening its social significance as a place that is known, used and valued by the local community as an arts complex, whilst their earlier use as a church and church hall will remain interpretable.*

## Conclusion

*The proposed works are a fine example of a balanced approach to change to a heritage site. It will conserve the old fabric in a responsive and sensitive way, managing change to its current use whilst respecting the historic form and associated landscaping. The works are consistent with the intent of the heritage overlay, which is to conserve and enhance heritage places and to ensure that new works do not adversely affect them. It is on this basis, that I believe that the proposed works to the Wangaratta Creative Precinct are supportable from a heritage perspective.”<sup>29</sup>*

### 11.3. Safety in design risk assessment

The consultancy project brief requires preparation of a safety in design risk assessment of the project (included in 'Services & Permits').

Typically, a safety in design risk assessment is prepared during the detailed design/construction documentation phase of projects however, an early concept design stage version of this has been prepared by the project consultant team architect, Mike McCabe – McCabe Architects as follows.

*We consider that it is appropriate to include the following considerations at this concept design phase:*

- > *Casual surveillance / supervision – opportunities for sight lines are established between staff and public areas, café and deck, and office to loading bay. Other opportunities exist for one-way or two-way internal glazing connections either between staff areas or connecting staff to public areas throughout. Internal glazing or other visually permeable connections can be explored in Design Development. These connections allow members of the public to be supervised where appropriate, and for management to observe staff undertaking physical work such as off-loading trucks.*
- > *Storage spaces, loading bay floor height and finished levels are equal in height, minimising the risks associated with moving heavy and large equipment up and down levels and oversteps / thresholds. The external loading bay hardstand height will allow trucks to meet the loading bay floor heights.*
- > *External open areas are maintained. Amenity provided includes emergency meeting point with street-visibility, and a decreased requirement to mitigate risks to pedestrian safety during construction.*
- > *Effective zoning of back-of-house activities and public spaces, decreasing the risk of members of the public being exposed to safety hazards.*

*Other project-specific Safety-in-Design issues to be considered during Design Development for a building of this use may include:*

- > *Security controls and access – ongoing management of public separation from back-of-house, especially loading bay activities.*
- > *Managing the physical risks to staff associated with the handling and storage of heavy / large items. Reviews may be needed to understand the range of items commonly received and dispatched, and provision made for possible exceptional items. This may impact the Design Development of doorways, passage widths and the configuration of storage spaces.*
- > *Safety-in-Design reviews of performance spaces should be considered to understand the risks associated with the management of performance spaces – structural framing and detailed design appropriate for set design, propping and rigging of heavy equipment and considered services engineering designs for the safety of performers, support staff and audiences.*
- > *Storage spaces may need to be reviewed and assessed for: accessibility (including frequency of access); ventilation; after hours usage and duress/alarm functionality for the safe storage and handling of goods including chemicals.*

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<sup>29</sup> Wangaratta Creative Precinct Proposed alterations and additions advice dated 25 October, 2021. Peter Andrew Barrett. Architectural Conservation Consultant

## 11.4. Carparking

Carparking is a significant issue for local people and visitors.

Since 2019, Rural City of Wangaratta completed a carparking plan (February 2019) and has undertaken a carparking study October 2019.

Both pieces of work show that there is a significant amount of carparking available in the Wangaratta CBD and that it is not used to capacity.

A summary of the key findings relevant to this project are outlined below.

### RCOW Car Parking Plan, February 2019.

In 2019, Rural City of Wangaratta council adopted the Wangaratta Car Parking Plan.

The Plan outlines Council's potential solutions for current and future car parking needs within the city centre and its fringes for the next five years.

It identifies that there are currently 3,044 parking spaces (1,963 publicly available on-street, and 1,081 off-street) in the CBD and that *"With a number of significant planning and development projects underway – development of the CBD Masterplan, Urban Design Framework, Hospital Precinct Structure Plan, and the Railway Precinct Enhancement Project - there is an opportunity for Council to rethink car parking within the city to ensure that the supply and location of parking supports our long-term vision and objectives. As projects come to fruition from these plans, we will adjust our car parking arrangements accordingly, to continue to meet the requirements of our changing community and infrastructure."*

In adopting this plan, Council has committed to a number of guiding principles for parking for the next 5 years in to ensure the vision and objectives for 'The Wangaratta Project' are able to be realised, as follows.

*"Council will:*

- > Prioritise people over vehicles within the CBD precinct/*
- > Minimise net loss of parking spaces within the CBD and Hospital precincts.*
- > Implement no net increase to parking meters within the CBD precinct.*
- > Continue to move and develop all day parking to outside of the core CBD precinct.*
- > Continue to support alternate all day parking options such as the multi-deck car park and Council parking permits."*

Better use of the existing 3,044 parking spaces is identified as being central to achieving best parking outcomes for Wangaratta. A number of actions are earmarked to achieve better use of existing parking. These are:

- > Making parking more efficient by reducing circulating vehicles
- > Formalising on-street spaces, and relocating all day spaces away from high priority commercial locations
- > Improving pedestrian accessibility and safety, and
- > Making sure that residents, staff and visitors have suitable information and direction to make informed parking decisions.

A car parking study undertaken preceding development of car parking plan analysed carparking occupancy data across the CBD and found that CBD car parking had a typical occupancy rate less than 85%.

The Plan notes that *"According to Austroads, the peak organisation of Australasian Road transport and traffic agencies, an occupancy rate of 85% is the level at which supply, and demand of car parking spaces is optimised. This tells us that the supply of car parking in Wangaratta is suitable for the current demands and medium-term projected growth."*

The highest occupancy rate for unrestricted parking (all day parking) was on weekdays on the fringes of the CBD, primarily Ovens, Chisholm, Templeton and Mackay Streets, at peak times (12:00 and 14:00).

At this time, over 85% of car parking was/is occupied.



In terms of off-street parking supply, the plan identifies that across the off-street parking network, occupancy does not exceed the 85% threshold.

A number of short- and medium-term priority actions to support RCOW's supply of parking, and to ensure the balance right for all users were identified. Those most relevant to the Creative Precinct project include:

- > **Short term:** Review all-day parking near the CBD (Ovens St near Ford St, Baker St near Templeton St, Templeton St near Ovens St, Sydney Beach), to ensure restrictions suit nearby land uses.
- > **Short term:** Council to work with the multi-storey car park operators to increase multi-storey parking usage/increase patronage through the provision of long term permits and opening top level up for public access. Improve wayfinding signage.
- > **Medium term:** Formalise existing on-street parking (Spearing St south and north of Docker St) to optimize the utilization of parking preventing inefficient use.
- > **Medium term:** Review all parking signs and information across the city to develop a signing scheme that is in accordance with Australian Standards best practice and offers suitable information for users.
- > **Medium term:** Increase disability parking areas within the CBD and hospital (Ovens St; Docker St; Ryley St and Templeton St)
- > **Medium term:** Implement dynamic signage to encourage use of the multi-storey car park. Variable Message Signage (VMS) can provide real time space availability and direction information for drivers to direct them towards the facility. This can reduce circulation on local streets, increase patronage of the car park, and therefore reduce the demand on nearby overburdened locations.
- > **Medium term:** Promotion of the variety of parking arrangements and the importance of each type. Promotion program to inform of options, costs, and benefits for parking across the city.

### Rural City of Wangaratta Community Consultation – Carpark Research (Quantum Market Research). Final Report - October 23, 2019

From 2nd – 5th October, 2019, intercept interviews were undertaken with 76 drivers over the age of 18 parked in or around Wangaratta's CBD.

The study found that:

- > "Almost half of drivers had parked in the Co-Store multi-level. Visitors to the CBD tended to prefer free public parking, either street parking or customer carparks.
- > The key consideration for drivers when looking for a park was that it's near where they need to go. However, where possible, free parking was preferred. In fact, two thirds of drivers would walk more than 5 minutes to their destination if it meant they could find a free park with a sufficient time limit.
- > Two in three drivers were aware of the Co-Store multi-level and almost half of them had previously parked there. Although, they tended to use it only rarely. Its main appeal is the cinema – which was one of the only times drivers opted to park there. It's conveniently located and with no time limit.
- > Key barriers to using the multi-level were its confusing access point, poor signage and no pedestrian street access. The traveller presents a particular challenge for elderly visitors or those with prams and mobility issues."

It recommended that Council:

1. "Consider an initial free parking period in the Co-Store to incentivize use and potentially foster familiarity. A permit scheme was also appealing, particularly for those with long term parking needs such as full-timeworkers.
2. Increase signage to help direct drivers to the Victoria Parade entrance.
3. Consider the possibility of additional pedestrian exit points. Having to walk through the Co-Store shopping complex creates more effort for visitors, and discomfort for those with difficulty using the escalator."

## Conclusion

Findings and/or recommendations from the car parking plan and research indicate that there is significant additional and currently un-tapped capacity in the CBD's available car parks and that better signage and promotion of parking options is a key strategy that needs to be implemented prior to building more carparking. In relation to the proposed Creative Precinct, the implication is that while development of new facilities would remove approximately 43 carparks these are likely within the count of off-street car parks for which usage is low. It also seems probable that:

- > Improved signage relating to parking availability, types of parking and location would minimise any need for additional or replacement carparking, and
- > The identified peak demand times for CBD parking in or around the Creative Precinct are likely not peak activity times in the Creative Precinct or, programming could be arranged to minimise impact of carparking during these peak times.

## Recommendations

It is recommended that:

1. Council develop a Creative Precinct carparking strategy that:
  - a. Determines the number and type of car parks required to support the Creative Precinct considering the number of already existing car parking options in proximity to the Creative Precinct.
  - b. Recommends a parking signage and promotion program that enables Creative Precinct users to easily identify and find parking that meets their requirements. This includes:
    - > Location of long vehicle bays for travellers/visitors wanting to access the visitor information service to be located within the Creative Precinct
    - > Location of appropriate duration parking bays within reasonable walkable distance of the Creative Precinct.
    - > Location of parking bays suitable for Conference attendees during business hours.
    - > Prioritise on-site parking for:
      - all abilities / accessible parking
      - school bus access on site

# 12. Concept Designs

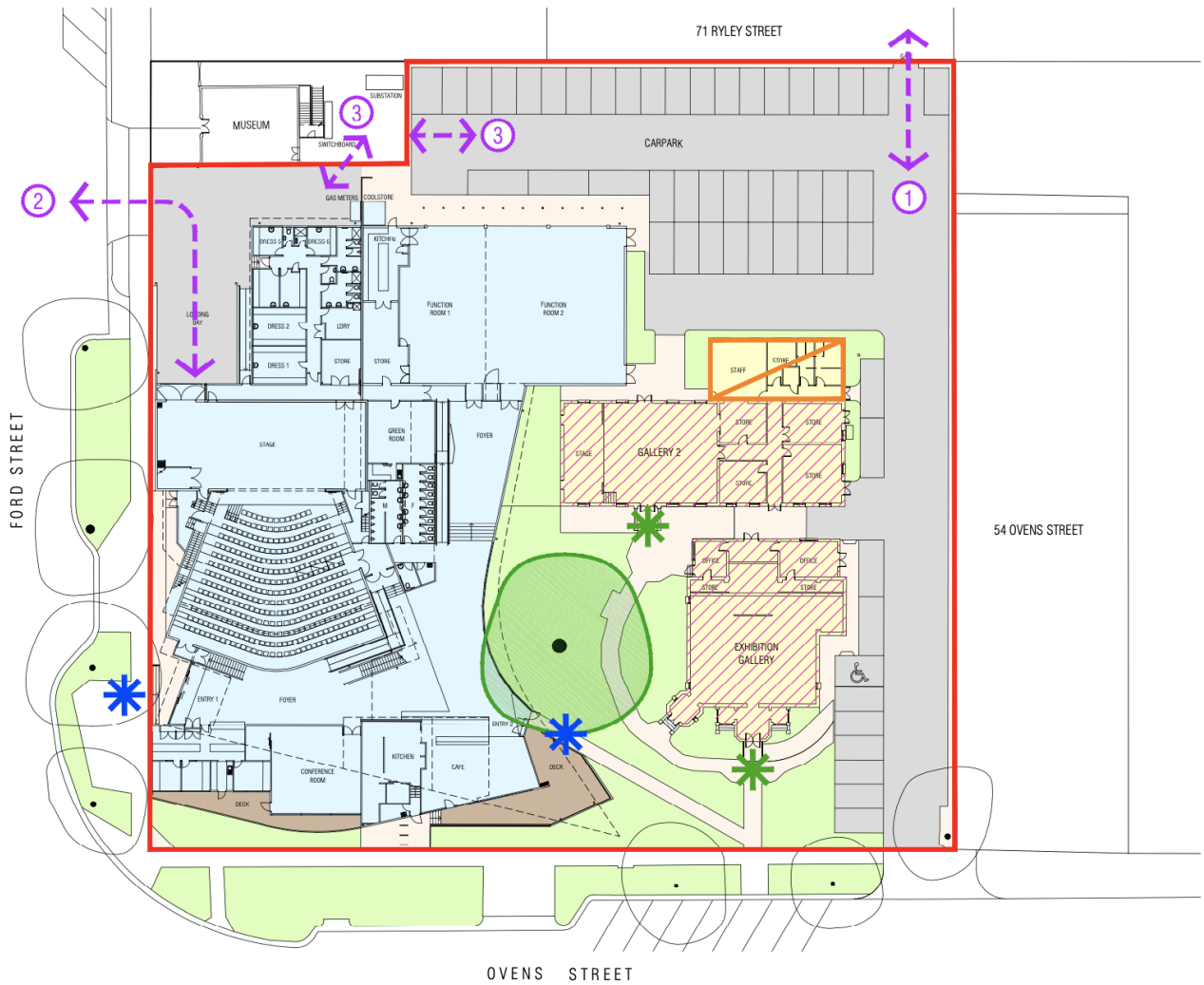
## 12.1. Site analysis drawings

McCabe Architects has undertaken a comprehensive review of the Wangaratta Creative Precinct site (corner Ford and Ovens Street) in consultation with Rural City of Wangaratta officers.











The site plans that follow show the existing conditions and analysis of the site's potential to accommodate the Creative Precinct components described in the component schedule (Refer Appendix 8).

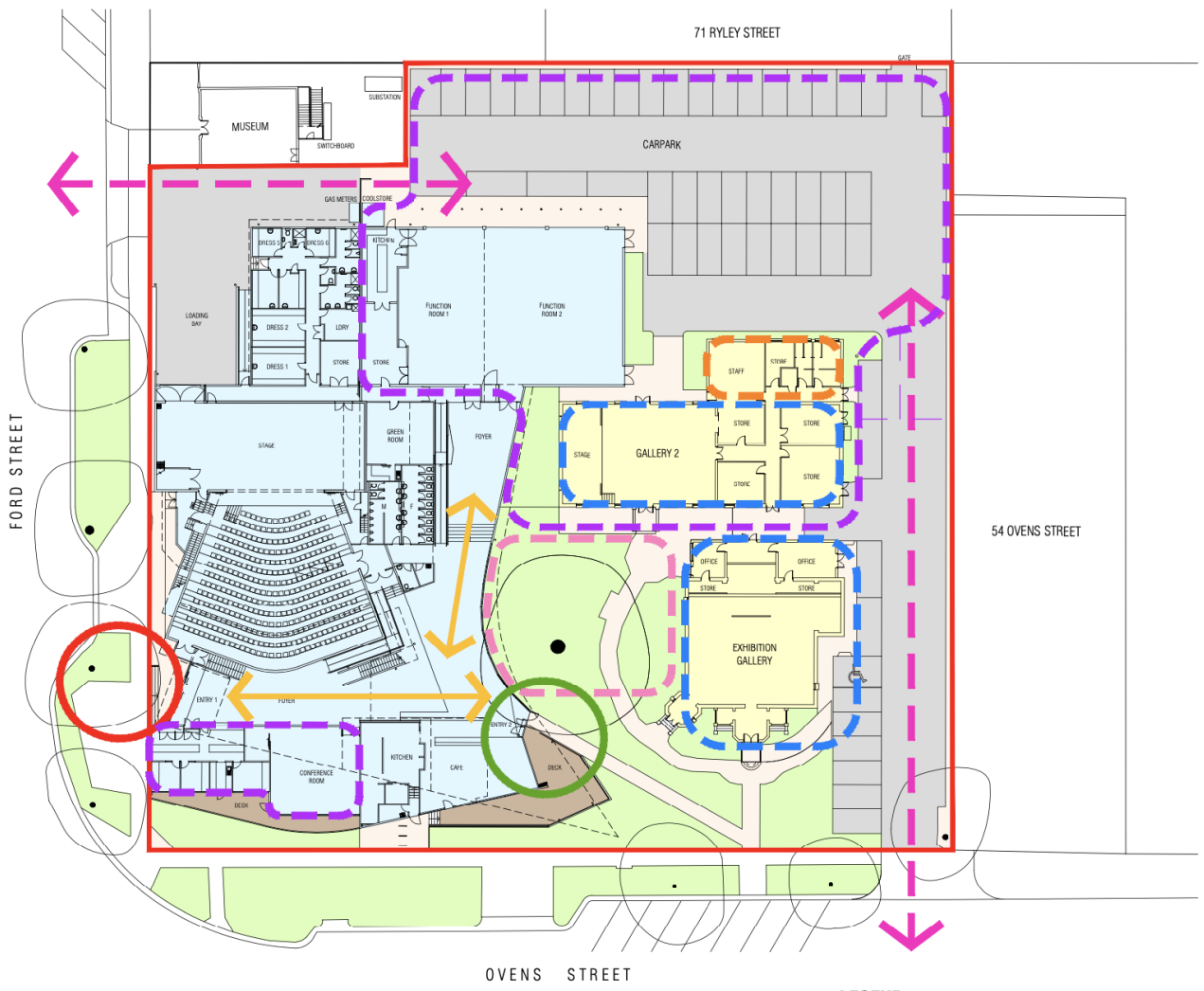


- LEGEND**
- Extent of subject study site
  - PAC facilities
  - Gallery facilities
  - 0.00 Relative floor/site level to the PAC foyer
  - Carparking & vehicle access
  - Landscape
  - Paths
  - Decks
  - ♿ DDA Car Parking Space
  - Elm Tree



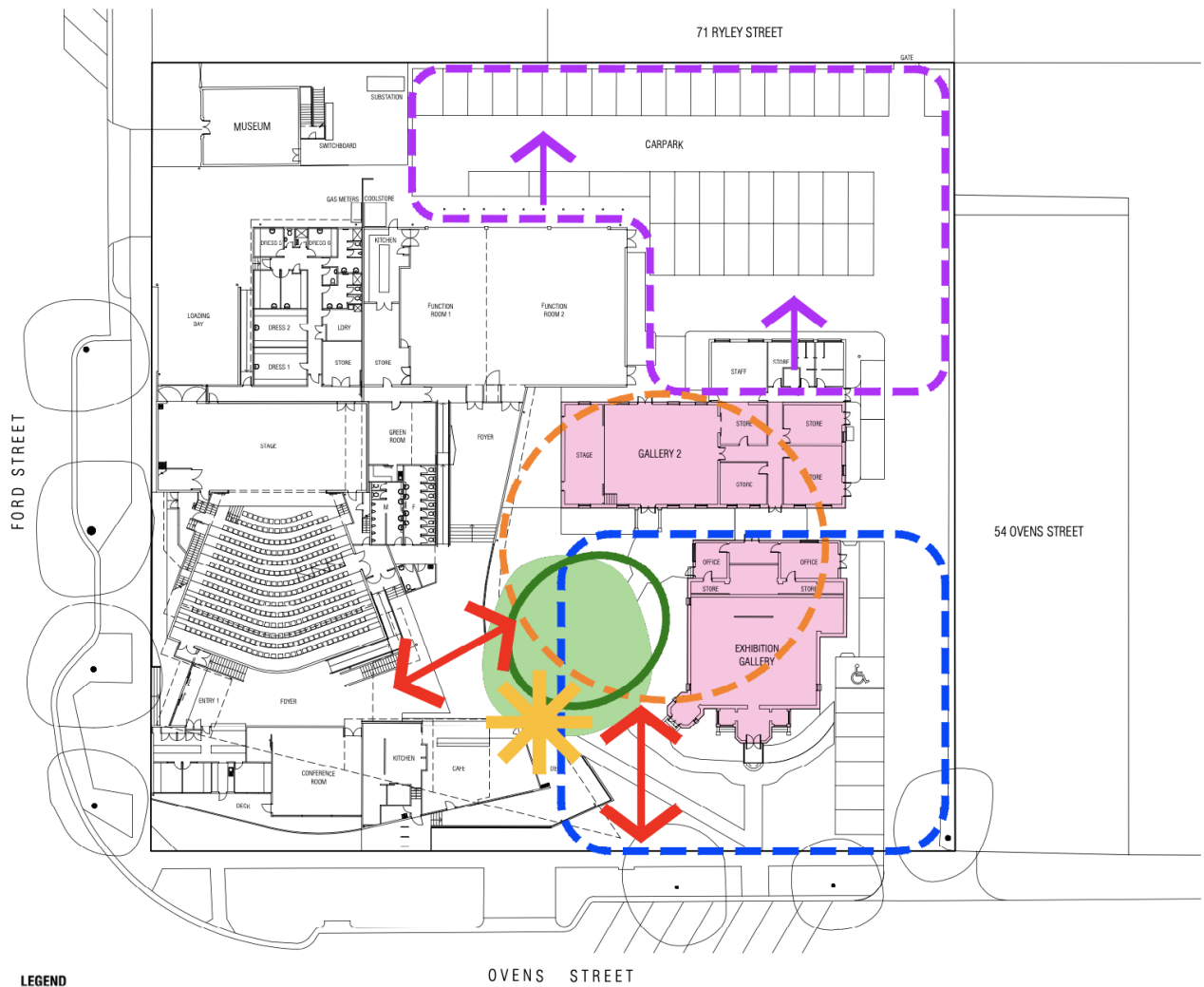
**LEGEND**

-  Existing public entries (DDA compliant)
-  Existing public entries (NOT DDA compliant)
-  Extent of subject site
-  Significant existing Elm tree
-  Recent addition
-  Existing access to adjoining property
-  Existing loading access
-  Access to substation
-  Heritage significant buildings
-  DDA Car Parking Space



**LEGEND**

- Retention of the existing entry as the main entry to the creative precinct
- Promotion of existing entry as an alternative entry to the creative precinct
- - - Creation of sculptural garden / deck and outdoor seating / gathering / performance space
- ↔ Enhancement of the primary circulation spines within the building
- - - Repurpose of the heritage buildings
- - - Removal of recent non heritage addition
- - - Opportunities for reconfiguration, activation and extension
- - - Loading access alternatives



**LEGEND**

- Retention & rejuvenation of the heritage significant buildings
- Retention of the Elm tree
- Maintain the heritage building's contribution to the streetscape and precinct identity
- Equalising the contribution of the visual arts to the creative precinct
- Efficiently planned buildings providing the functions and spaces required to support the creative precinct
- Active open space heart of the precinct
- Establish strong and direct connection of the gallery with the foyer & streetscape
- \* Enhancement of secondary entry



**Design Approach**  
Wangaratta Creative Precinct

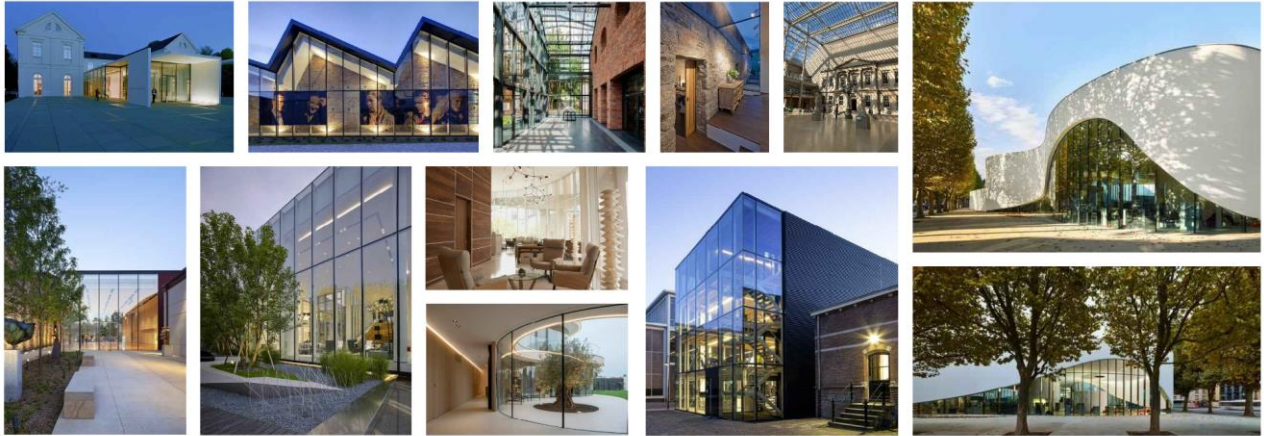
## Recommendations

It is recommended that:

1. The site analysis diagrams for the Creative Precinct, be noted.

**12.1.1.1. Indicative site images**

The following collection of images has been prepared by McCabe Architects to give an indication of the types of finishes and vistas could be possible at part of the Creative Precinct design and development.



**Reference Images**  
Wangaratta Creative Precinct



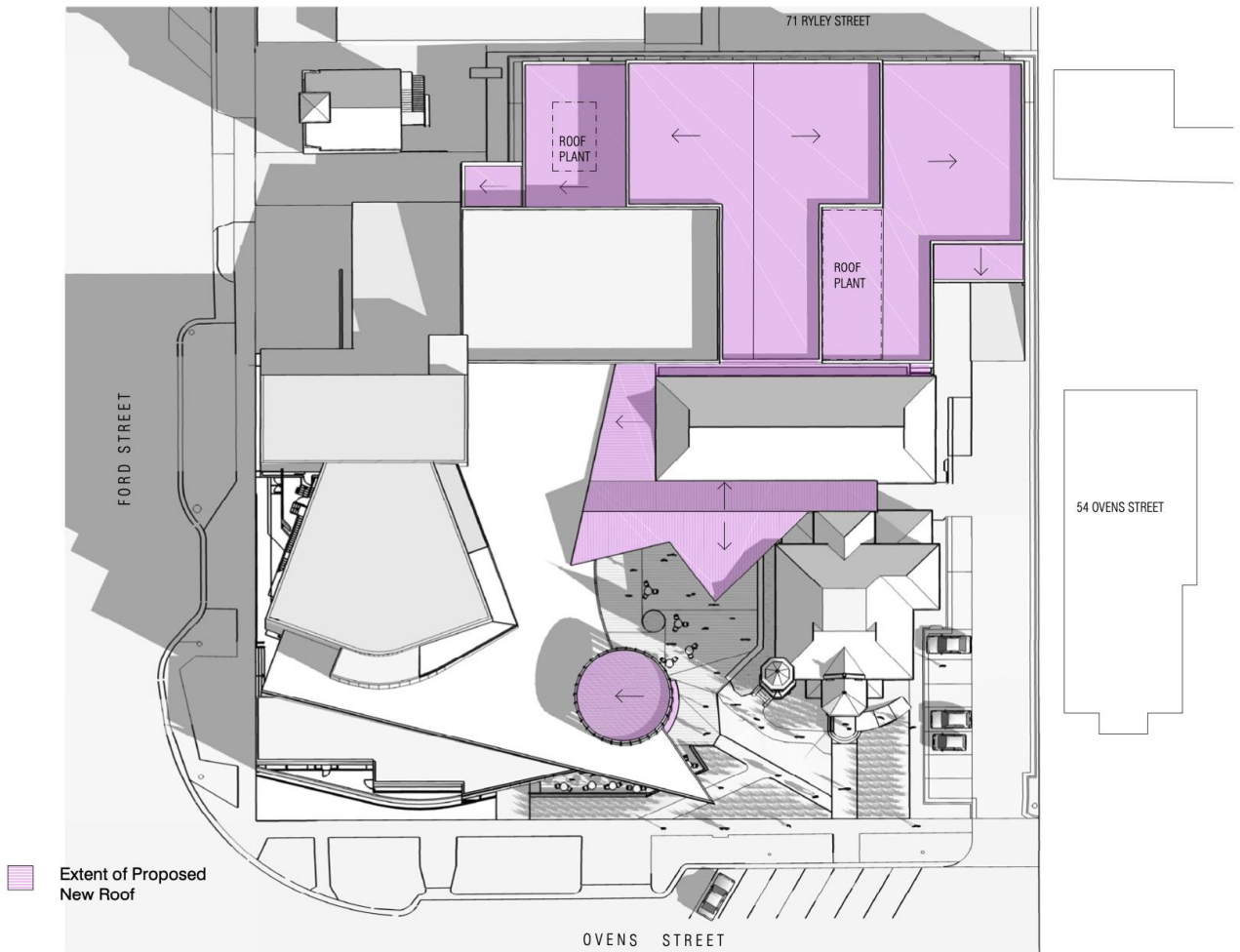
## 12.2. Concept designs

The facility components specified in the component schedule (Appendix 8) reflect the draft vision, purpose and goals identified for the Wangaratta Creative Precinct.

The following concept designs prepared by McCabe Architects, provide a site masterplan and show the scale, range and location for the facilities components recommended for the Creative Precinct.

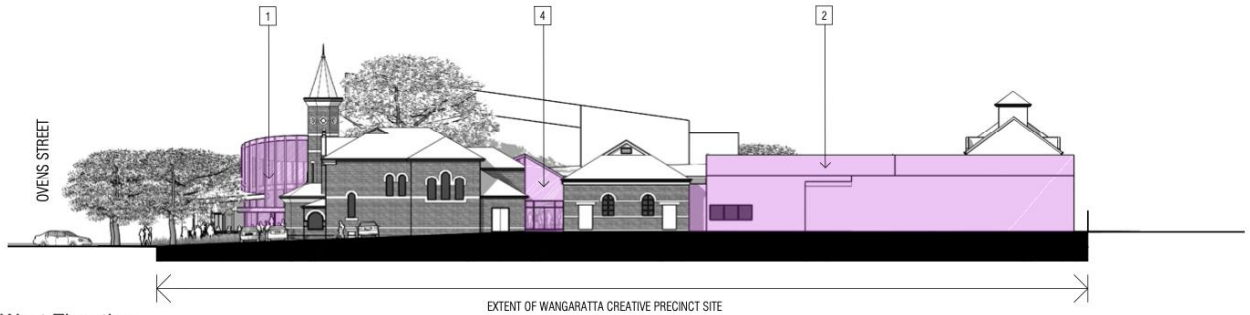




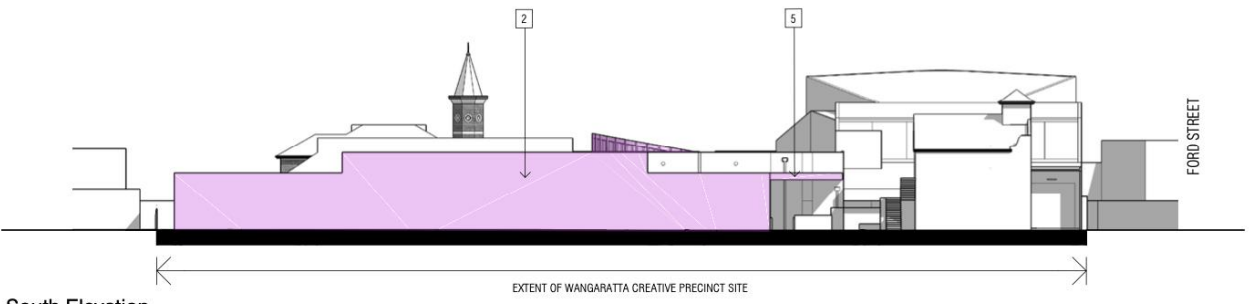




Ovens Street Elevation



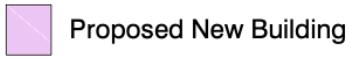
West Elevation



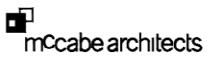
South Elevation

MATERIALS KEY

- 1 GLAZED WALLING SYSTEM
- 2 PRE CAST CONCRETE PANELS
- 3 COLORBOND ROOF
- 4 LIGHT WEIGHT CLADDING SYSTEM
- 5 STEEL FRAMED CANOPY



Proposed New Building



Concept Elevations  
Wangaratta Creative Precinct

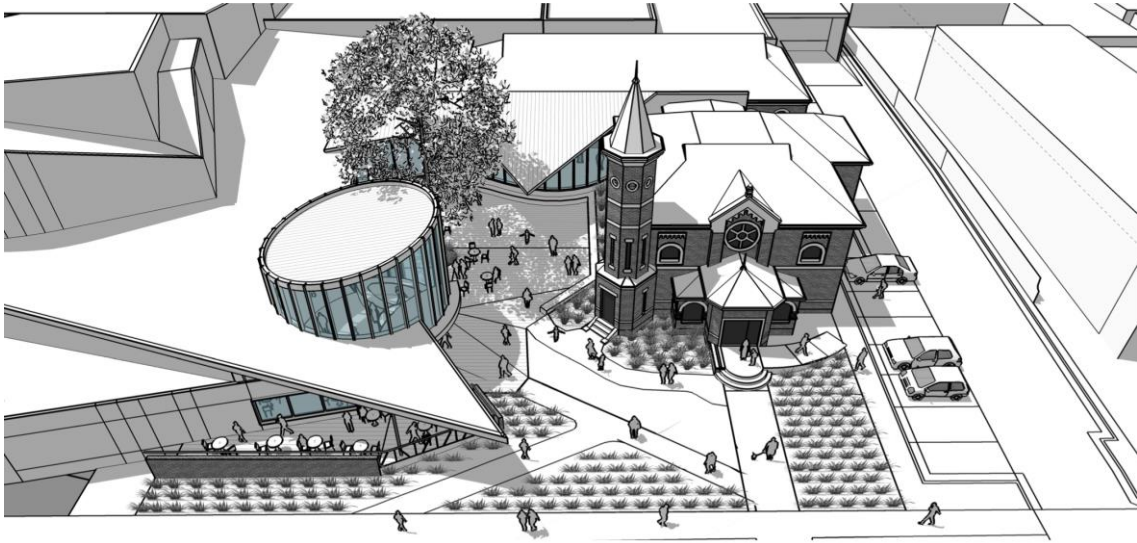
## Recommendations

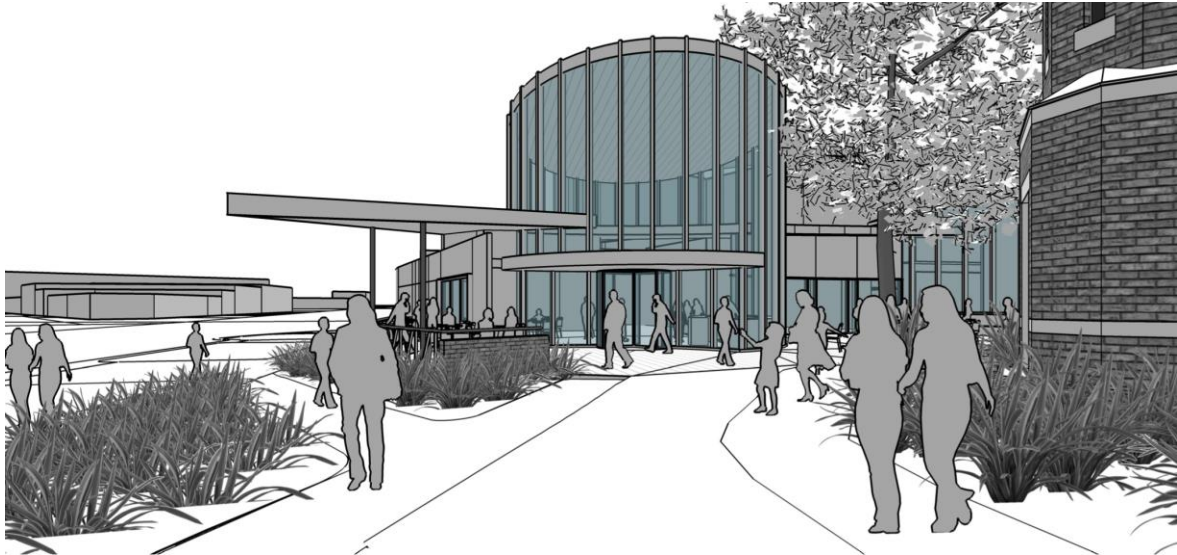
It is recommended that:

1. The concept design and elevations be adopted as the masterplan for the Wangaratta Creative Precinct (Corner Ford and Ovens Street site).

### 12.2.1. 3D Images

A few 3D images have been prepared to give an indication of what the Creative Precinct concepts could look like.





## Recommendation

It is recommended that:

1. The 3D images of the Creative Precinct be noted.

### **12.2.2. Artist Impression (Render)**

The image on the following page is an artist's render produced from McCabe Architects studio. It provides an artist impression of how open, vibrant and exciting the Wangaratta Creative Precinct could be.



Figure 7: Artist impression of Wangaratta Creative Precinct at dusk.







## Recommendation

It is recommended that:

1. The Artists Impression of the Creative Precinct be noted.

# 13. Capital Development

## 13.1. Creative Precinct Development Options

The Creative Precinct concept design provides a masterplan to achieve development of a Wangaratta Creative Precinct on the current WAG and WPACC site.

The brief for this project required three Creative Precinct development options be prepared.

- > 1: All at once
- > 2: Staged development
- > 3: Do nothing option

This section of the report looks at the estimated capital cost of each of these options.

## 13.2. Capital Cost Estimate – ‘all at once’ development option

The ‘all at once’ development option is the least complicated of the options as it requires only one tendering and construction period.

Quantity surveyors Turner and Townsend have prepared a capital cost estimate for the development of the proposed Wangaratta Creative Precinct, ‘all at once’ development option.

The cost plan provides early and conservative cost estimates for all the components identified in the component brief (refer Appendix 8).

The costs are provided in 2021 dollars (as of November 2021). Five years cost escalation has been included for the project to November 2026.

A summary of the cost estimates is providing in the table below.

Figure 8: Summary of capital cost estimate for the Wangaratta Creative Precinct developed ‘all at once’ development option.

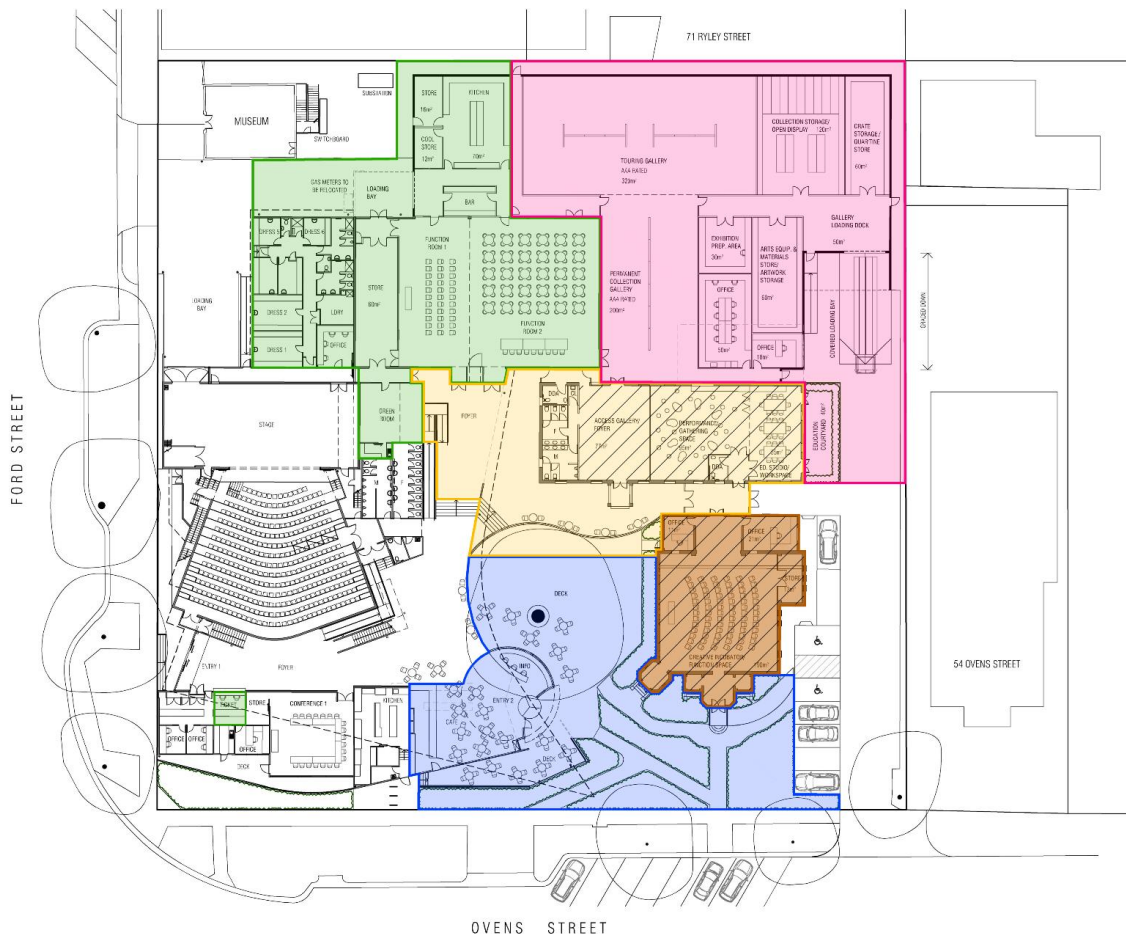
Component	Description	Totals
Building Works	Includes New Development, New Building Works within existing Heritage Building Fabric (rear), Renovation Works to Heritage Exhibition Gallery (Front), Existing WPACC modifications and refurbishment.	\$9,987,071
Site Works and Services	Includes Earthworks, Loading Bays and Roof, Education Courtyard incl screen, Landscaping incl decking, allowance for upgrade of services infrastructure.	\$882,251
ESD & Design Contingency	ESD allowance to enabling options such as solar panels, rainwater harvesting/retention, extra insulation, improved sealing, use of recycled materials etc. Design Contingency includes allowance for additional design/adjustments required to get project to construction phase.	\$1,413,012
Construction Contingency, Professional Fees, Authority Fees, FF&E, ICT Allowances	Const. Cont. is an allowance to cover unanticipated costs during construction. Professional fees are architects, engineers etc. Authority Fees includes an allowance for water, gas and electricity permits/costs during construction, FF&E (Furniture, Fittings and Equipment) allows for loose furniture items. ICT allows for Information and Communications Technology in the venues.	\$3,800,973
Cost Escalation	Assumes 5 years to tender	\$2,412,496
<b>TOTAL</b>		<b>\$18,495,802</b>

The full cost plan is available as a separate document.

### 13.3. Capital Cost Estimate – ‘staged’ development option

The ‘staged’ development option is significantly more complicated than the ‘all at once’ option as it requires the overall Creative Precinct development program to be broken down into a logical order of separate development projects.

The following diagram prepared by McCabe Architects describes the proposed staged development program for the Creative Precinct.



#### LEGEND

- |   |   |
|---|---|
| <p><b>Stage 1</b><br/>Existing Galleries renewal including:</p> <ul style="list-style-type: none"> <li>• New lighting system</li> <li>• Plaster/ walls - stabilise</li> <li>• Heating / cooling - make good</li> </ul> <p><b>Stage 2</b><br/>Creative Precinct detailed design development and approvals</p>  | <p><b>Stage 5</b><br/>Curved wall and Sunday School (church hall) repurpose/ upgrade. Includes:</p> <ul style="list-style-type: none"> <li>• All works to enclose church hall and roof/ connect up to back of Church (current gallery).</li> <li>• Breakthrough of the PACC wall, widening foyer entrance to function rooms and to church hall/ access gallery foyer.</li> <li>• Creation of new toilets, education studio and gathering space</li> </ul> |
| <p><b>Stage 3</b><br/>Landscape and Precinct Entrance:</p> <ul style="list-style-type: none"> <li>• Detailed design of new entrance and remodel of cafe (include acoustic engineering design)</li> <li>• Detailed landscaping and streetscape designs (precinct interface) and including part of the new courtyard decking</li> <li>• Construct new entrance and realigned cafe</li> <li>• Implement/ install landscaping and decking</li> <li>• Development (relocation) of new format Tourist Information Service</li> </ul>                            | <p><b>Stage 6</b><br/>New Gallery</p> <ul style="list-style-type: none"> <li>• Development of all new gallery and back of house facilities</li> <li>• Convert existing gallery to creative incubator/ function space, offices and store.</li> </ul>   |
| <p><b>Stage 4</b><br/>Function Rooms upgrade and PACC refresh. Includes:</p> <ul style="list-style-type: none"> <li>• Storage development (old kitchen &amp; store) for PACC &amp; functions</li> <li>• New Kitchen/ Bar development</li> <li>• All the required technology and climate management upgrades plus new furniture and fittings</li> <li>• New PACC tech office (refurb. of existing PACC store)</li> <li>• Box Office refurbishment (renewal)</li> <li>• Theatre back of house (green room, dressing rooms etc) refresh (renewal)</li> </ul> |   |



Quantity surveyors Turner and Townsend have prepared a capital cost estimate for the development of the proposed Wangaratta Creative Precinct, 'staged' development option.

The cost plan provides early and conservative cost estimates for all the components identified in the component brief (refer Appendix 8. *It should be noted that the cost plan identifies stage 2 as stage 3 and stage 3 as stage 2. This is because during the period of finalisation of this report, Council has applied for grants that would effectively shift the order of works – i.e. stage 3 to stage 2).*

The costs are provided in 2021 dollars (as of November 2021). Five years cost escalation has been included for the project to November 2026.

A summary of the cost estimates is providing in the table below.

Figure 9: Summary of capital cost estimate for the Wangaratta Creative Precinct 'staged' development option. – Stage 1

<b>Stage 1. Existing gallery facilities renewal</b>		
<b>Component</b>	<b>Description</b>	<b>Totals</b>
Building Works	Includes Renovation works to Heritage Exhibition Gallery (Front building) and minor refurb/make good of Existing Heritage building (Rear building).	\$987,094
ESD & Design Contingency	Allowance for ESD initiatives. Design Contingency includes allowance for additional design/adjustments required to get project to construction phase.	\$128,322
Construction Contingency, Professional Fees, Authority Fees, FF&E, ICT Allowances	Const. Cont. is an allowance to cover unanticipated costs during construction. Professional fees are architects, engineers etc. Authority Fees includes an allowance for water, gas and electricity permits/costs during construction, FF&E (Furniture, Fittings and Equipment) allows for loose furniture items. ICT allows for Information and Communications Technology in the venue.	\$368,401
Cost Escalation	Assumes 1 years to tender	\$44,515
<b>TOTAL</b>		<b>\$1,528,322</b>

Figure 10: Summary of capital cost estimate for the Wangaratta Creative Precinct 'staged' development option. – Stage 2

<b>Stage 2. Detailed design development and approvals (Stage 3 as per cost plan appendix 8)</b>		
<b>Component</b>	<b>Description</b>	<b>Totals</b>
Professional Fees, Authority Fees	Includes professional fees such as architects, engineers etc. Authority Fees includes an allowance for water, gas and electricity permits/costs during construction.	\$751,164
ESD & Design Contingency	Allowance for ESD & Design Contingency	\$97,651
Cost Escalation	Assumes 3 years to tender	\$67,605
<b>TOTAL</b>		<b>\$916,420</b>

Figure 11: Summary of capital cost estimate for the Wangaratta Creative Precinct 'staged' development option. – Stage 3

<b>Stage 3. Precinct entry, visitor Information relocation and external landscaping (Stage 2 as per cost plan appendix 8)</b>		
<b>Component</b>	<b>Description</b>	<b>Totals</b>
Building Works	Includes development of new precinct entry and round turret feature with revolving door, visitor information station, modification of café.	\$975,216
Site Works and Services	Includes allowances for earthworks, Landscaping incl decking, allowance for upgrade of services infrastructure.	\$397,328
ESD & Design Contingency	ESD allowance to enabling options such as extra insulation, improved sealing, use of recycled materials etc. Design Contingency includes allowance for additional design/adjustments required to get project to construction phase.	\$178,430
Construction Contingency,	Const. Cont. is an allowance to cover unanticipated costs during construction. Professional fees are architects, engineers etc. Authority Fees	\$501,673

<b>Stage 3. Precinct entry, visitor Information relocation and external landscaping (Stage 2 as per cost plan appendix 8)</b>		
<b>Component</b>	<b>Description</b>	<b>Totals</b>
Professional Fees, Authority Fees, FF&E, ICT Allowances	includes an allowance for water, gas and electricity permits/costs during construction, FF&E (Furniture, Fittings and Equipment) allows for loose furniture items. ICT allows for Information and Communications Technology in the venues.	
Cost Escalation	Assumes 2 years to tender	\$123,159
<b>TOTAL</b>		<b>\$2,175,806</b>

Figure 12: Summary of capital cost estimate for the Wangaratta Creative Precinct 'staged' development option. – Stage 4

<b>Stage 4. Function room upgrade and PACC refresh</b>		
<b>Component</b>	<b>Description</b>	<b>Totals</b>
Building Works	Kitchen, Bar and Theatre Back of House upgrade.	\$2,151,662
Site Works and Services	Includes Earthworks, Loading Bay and Roof, Education Courtyard incl screen, Landscaping incl decking, allowance for services infrastructure.	\$243,404
ESD & Design Contingency	ESD allowance to enabling options such as extra insulation, improved sealing, use of recycled materials etc. Design Contingency includes allowance for additional design/adjustments required to get project to construction phase.	\$311,359
Construction Contingency, Professional Fees, Authority Fees, FF&E, ICT Allowances	Const. Cont. is an allowance to cover unanticipated costs during construction. Professional fees are architects, engineers etc. Authority Fees includes an allowance for water, gas and electricity permits/costs during construction, FF&E (Furniture, Fittings and Equipment) allows for loose furniture items. ICT allows for Information and Communications Technology in the venues.	\$652,415
Cost Escalation	Assumes 4 years to tender	\$403,061
<b>TOTAL</b>		<b>\$3,761,901</b>

Figure 13: Summary of capital cost estimate for the Wangaratta Creative Precinct 'staged' development option. – Stage 5

<b>Stage 5. Curved wall and Sunday School/Church Hall repurpose/upgrade</b>		
<b>Component</b>	<b>Description</b>	<b>Totals</b>
Building Works	Includes internal renovation/repurpose of Sunday school/church hall and make good existing heritage building façade, roof and structure, function room foyer modification, new access gallery, demolition of part of roof and add extra curved façade to access gallery.	\$2,055,443
Site Works and Services	Includes site clear, earthworks, allowance for services infrastructure.	\$50,933
ESD & Design Contingency	ESD allowance to enabling options such as extra insulation, improved sealing, use of recycled materials etc. Design Contingency includes allowance for additional design/adjustments required to get project to construction phase.	\$273,829
Construction Contingency, Professional Fees, Authority Fees, FF&E, ICT Allowances	Const. Cont. is an allowance to cover unanticipated costs during construction. Professional fees are architects, engineers etc. Authority Fees includes an allowance for water, gas and electricity permits/costs during construction, FF&E (Furniture, Fittings and Equipment) allows for loose furniture items. ICT allows for Information and Communications Technology in the venues.	\$558,862
Cost Escalation	Assumes 5 years to tender	\$440,860
<b>TOTAL</b>		<b>\$3,379,927</b>

Figure 14: Summary of capital cost estimate for the Wangaratta Creative Precinct 'staged' development option. – Stage 6

Stage 6. New Gallery		
Component	Description	Totals
Building Works	Includes New Gallery construction and renovation of Heritage Exhibition Gallery (Front/Church) to be creative incubator/function space.	\$4,804,434
Site Works and Services	Includes site clear,/demolish pavements and carpark. earthworks, allowance for services infrastructure. Allowance for loading driveway upgrade, education courtyard (inc screen).	\$190,511
ESD & Design Contingency	ESD allowance to enabling options such as extra insulation, improved sealing, use of recycled materials etc. Design Contingency includes allowance for additional design/adjustments required to get project to construction phase.	\$649,343
Construction Contingency, Professional Fees, Authority Fees, FF&E, ICT Allowances	Const. Cont. is an allowance to cover unanticipated costs during construction. Professional fees are architects, engineers etc. Authority Fees includes an allowance for water, gas and electricity permits/costs during construction, FF&E (Furniture, Fittings and Equipment) allows for loose furniture items. ICT allows for Information and Communications Technology in the venues.	\$1,336,227
Cost Escalation	Assumes 6 years to tender	\$1,256,493
<b>TOTAL</b>		<b>\$8,237,008</b>

The full cost plan is available as a separate document – refer appendix 8.

### 13.4. 'Do Nothing' option

The Staged development and all at once options are relatively easy to prepare information for as they are directly based on the concept design developed for the Creative Precinct. Cost plans have been prepared for these options by the consultancy team's quantity surveyors, Turner and Townsend. (Refer sections 14.2 & 14.3).

The 'do nothing' development option however presents an interesting challenge. This option is effectively a decision to:

- > NOT develop the creative precinct as proposed by the concept design masterplan prepared for this project (refer section 13).
- > NOT extend or expand facilities or services and maintain the current facilities and services into the future.

In terms of facilities, this is an asset management approach insofar as the existing facilities would be renewed as and when required, but not expanded.

Ideally this would mean that current services would be able to be maintained but would be very unlikely to be able to be expanded as the facilities themselves as well as the current available operational resourcing limits any capacity to increase services.

The challenge in preparing the financial analysis for this option is that Council's current asset management and/or capital funding plans do not include programmed funding for the Gallery, Performing Arts Centre or the Visitor Information Centre based on either the current condition or the functional needs of the services.

The current situation is:

- > It has been identified for close to a decade now that the Gallery facilities are in a state of decline and are no longer fully fit for purpose but there is no/minor capital, renewal and very limited maintenance funding allocated to this venue.
- > The PACC facilities while thought to be good condition, will as the venue ages, and it is now just over 10 years old, need renewal works to be undertaken. There is no/minor capital, renewal and very limited maintenance funding allocated to this venue.

- > Council does not own the facility that the VIC service is currently accommodated in but there is need for renewal and maintenance works to be undertaken. There is no/minor capital, renewal and very limited maintenance funding allocated to this venue.

A service-based assessment is recommended to be undertaken for the WAG, WPACC and VIC facilities and a programmed renewal program developed and funded based on this, if current service levels are to be maintained into the future.

For the purposes of this project, the estimated capital cost of the 'Do Nothing' option is based on a combination of the:

- > **WAG facilities:** The QS cost plan prepared for stage one of the 'staged development' option. Stage one of the development plan makes allowance for the refurbishment of the gallery facilities to enable them to continue function in their current form, until such time as the other staged facilities development is completed.
- > **WPACC facilities:** The capital works cost estimates for WPACC works were identified by the WPACC Coordinator. These works are not currently funded and, it is important to note that the identification renewal works required for these facilities is not comprehensive. The identified works are based on what operational staff have nominated as needs from a functional perspective. They are not based on a thorough understanding of the condition of the venues and their capacity to provide the required level of functionality for delivery of services into the future.
- > **VIC facilities:** As with the WPACC above, the capital works cost estimates for VIC works were identified by the Centre Coordinator. It is understood that these works are not currently funded and, it is important to note that the identification renewal works required for these facilities is also not comprehensive. The identified works are based on what operational staff have nominated as needs from a functional perspective. They are not based on a thorough understanding of the condition of the venues and their capacity to provide the required level of functionality for delivery of services into the future.
- > Works and associated costings identified in the maintenance registers for each of these facilities

The following table provides a summary of the capital works, renewal and/or maintenance funding identified above, combined and expressed as a ten-year funding program to give an estimate of the cost of the 'do nothing' option. It identifies that the cost of 'doing nothing' will conservatively cost Council close to \$2.3 million dollars over 10 years.

Table 20: Summary of capital cost estimate for the Wangaratta Creative Precinct 'Do Nothing' option

Do Nothing Scenario	Indicative Costs Only									
	2022/23	2023/24	2024/25	2025/26	2026/27	2027/28	2028/29	2029/30	2030/31	Total
Buildings/Facilities Asset Maintenance	\$	\$	\$	\$	\$	\$	\$	\$	\$	\$
Wangaratta Art Gallery	0	150,000	160,000	100,000	100,000	400,000	268,332	250,000	100,000	1,528,332
Wangaratta Performing Arts & Convention Centre	104,000	57,000	170,500	65,500	170,500	126,000	7,500	0	37,000	738,000
Visitor Information Centre	87,000	182,000	82,000	72,000	32,000	32,000	32,000	32,000	32,000	32,000
<b>Total</b>	<b>191,000</b>	<b>389,000</b>	<b>412,500</b>	<b>237,500</b>	<b>302,500</b>	<b>558,000</b>	<b>307,832</b>	<b>282,000</b>	<b>169,000</b>	<b>2,298,332</b>

The lack of a programmed (and funded) approach to upkeep and management of these important service assets is a risk for Council in terms of its capacity to continue to provide these services.

The lack of evidence driven and service informed asset management funding data for this project indicates that strong need for a more formalised approach to management of these assets into the future. (refer Section 16 Need for a formalised approach to Asset Management).

## 13.5. Need for a formalised approach to Asset Management

In the absence of a formal asset management approach, knowledge of Wangaratta's Performing Arts and Convention Centre and Gallery facilities infrastructure and components maintenance and condition relies on what long-term staff have in their heads. As staff leave the organisation, this information is lost.

Until recently there has been limited documented information on the condition of these venues and even now, the knowledge is not based on functional requirements. Without this information and a means to collate and use it, Council is unable to accurately assess needs, maximise their life and minimise asset failures.

There are significant consequences that can result from failure of the PACC and Gallery facilities or their components. The consequences of a major asset failure include (although is not limited to):

- > Loss of revenue
- > Loss of jobs
- > Loss of service
- > Limited access to facilities
- > Inconvenience to community
- > Migration of users to other centres

Asset management is a continuous process, covering the full life of the asset. It is a practical and financially responsible means of managing assets through the creation, acquisition, maintenance, operation, rehabilitation and disposal of assets enabling service provision for present and future users/community need.

The key elements of successful infrastructure asset management are:

- > Ensuring appropriate use and maintenance
- > Making the most out of the assets (service potential optimised)
- > Applying full life cycle costing
- > Pursuing reduction or optimisation and integration of those assets not achieving the most productive outcome
- > Defining clear responsibilities for asset, accountability and reporting, and
- > Recognising that infrastructure assets must support Council in the delivery of services to its community.

### **The benefits of Asset Management**

The benefits of a systemised asset management approach include:

- > Increased accuracy for long term financial forecasting
- > Increased knowledge of the asset condition and performance providing the ability to stage expenditure in the most cost-effective way
- > Refined and/or more accurate valuations
- > Institutional knowledge recorded (not in someone's head)
- > Financial and physical recording of assets improved
- > Improved management information
- > Improved accuracy in budget planning, and
- > Asset process developed (acquisition, maintenance, disposal etc.).

### 13.5.1. What is an Asset Management Plan?

An asset management plan (AMP) is a plan that provides for the acquisition, use and disposal of assets in the most efficient and effective manner ensuring that the assets continue to provide a specified level of service to defined standards over their entire life. (Life Cycle Asset Management).

It is principally a plan that incorporates a summary of the Council and Financial Plans as they relate to an infrastructure asset such as the PACC and WAG.

Importantly, an asset management plan should be seen as dynamic document that must be updated with reasonable regularity to ensure its ongoing effectiveness as a management tool and reference document.

Asset management plans should reflect changes in objectives/policies, customer expectations, improvements in asset management systems or data in general.

#### Key terms: maintenance, renewal and upgrade

Some of the key terms used in an asset management plan for the works to be undertaken in an asset management program are:

**Maintenance:** All actions necessary for retaining an asset in operational condition but excluding renewal.

**Refurbishment and Renewal:** Works to rebuild or replace parts or components of an asset to restore it to a required functional condition and extend its life.

**Upgrade:** New works (capital) to add to or increase the size, scale, function and/or performance capability of the asset. (Note: this plan does not include upgrade works however the definition is included as it is important to understand the delineation between renewal and upgrade works.)

### 13.5.2. The Creative Precinct Asset Management Plan

A critical gap in ROCW's current long term strategic planning for the WPACC, the WAG and the Visitor Information Centre/Service is that it does not have a service driven asset management plan.

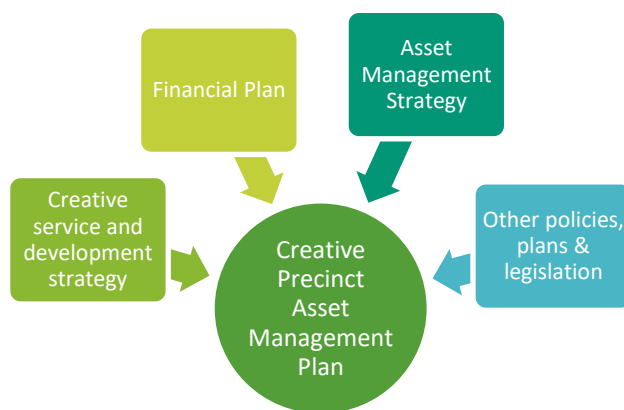
The decision to develop a Creative Precinct asset management plan (AMP) would recognise the need for a strategically driven and systematic approach to the long-term management of the Creative Precinct.

The Creative Precinct AMP would ideally bring together the separate planning processes for Arts and Culture Services, Financial Services, Asset Management and other strategies, plans and policies and key legislation and ensures that they are effectively working toward the same end.

The critical principle underpinning a Creative Precinct Asset Management Plan would be the recognition that assets need to be properly maintained but also regularly refurbished/renewed to ensure that they continue to meet the needs of the users.

Most buildings and in this case the WPACC and WAG, are given a significant 'facelift' ideally around every 15-20 years on the basis that during that period, facility standards as well as community and user expectations change, technology improvements occur and new, innovative materials are devised to meet these changing needs and standards.

The intent in developing an asset management plan would be to improve broad future planning capacity and assist key decisions about the WPACC and the WAG in a timely fashion that will allow more detailed planning and necessary funding to occur as part of an ongoing cycle. This includes decisions about renewal and/or renewal in combination with upgrade.



Reflecting this, a series of asset management plan principles are proposed as follows:

### Asset Management Principles

1. The Creative Precinct Venues Asset Management Plan is linked to Council's Financial Plan and (future) Asset Management Policy & Strategy
2. The Creative Precinct Venues will undergo continual maintenance (annual and reactive) according to a clear program of works and refurbishment/renewal linked to facility component lifecycle to ensure that it continues to meet aquatic centre standards of 'the current day'
3. Any major changes or upgrade to the Creative Precinct Venues would be considered as part of Council's Capital Works evaluation process
4. A whole of Council responsibility approach will be taken to ongoing management of the Creative Precinct Venues. This recognises that the state and/or standard of up-keep of the Creative Precinct Venues and other supporting infrastructure/amenity will all be maintained, renewed and/or improved at a consistent level.
5. The funding process for this asset management plan is about identifying the Creative Precinct's Venues real renewal and/or upgrade requirements and allocating the appropriate funds for that, in a timely manner through Council's financial plan (short and long-term)
6. Cost estimates within the asset management plan will be based on facility and component condition as they are understood at the time of the plan's development. An ongoing 'review, plan and renew (and/or upgrade)' process spanning a 1–3-year timeframe preceding the scheduled timing of identified works, would need to be initiated to more fully detail the scope and specific needs for the larger renewal items identified in the plan.

### Wangaratta Creative Precinct Venue needs assessment principles

Further to the above, a series of principles have been developed as a basis for specifically assessing the need for, function of and priority of works for each Creative Precinct Venue component over time. It is proposed that Council's decision to invest in the renewal (and/or upgrade) of the Creative Precinct Venues should be informed by assessment against the following core principles.

1. User needs as they evolve and change over time
2. Capacity and/or constraints of the overall facility (including external site and supporting infrastructure)
3. Legislative requirements
4. Opportunities for broader and/or increased use
5. Opportunities for improved sustainability (sustainability design principles)
6. Capacity of the Creative Precinct to generate increased income and/or to increase revenue in Wangaratta's broader economy.
7. External funding availability

### Recommendation

It is recommended that:

1. Council notes the Creative Precinct Development Options and their estimated capital costs:
  - a. Option 1: 'All at once' development - \$18,495,802
  - b. Option 2: 'Staged' development - \$19,999,393
  - c. Option 3: 'Do nothing' (maintain the status quo) - \$2,298,332 (noting that this estimate is indicative only and based on officer identified but not currently funded capital works projects and some maintenance items).
2. Council develops an asset management plan (AMP) for the Creative Precinct and/or the WPACC and WAG facilities.

3. Council adopt the Creative Precinct/WPACC & WAG asset management principles and the Creative Precinct Venues needs assessment principles as the basis for the development of an asset management plan and within that, the ongoing review of the Creative Precinct Venues and their component parts.



# 14. Capital Funding Model

Development of the Creative Precinct will require funding from a combination of sources including potentially, Council's capital program, reserves, borrowings, sale of assets and externally sources grants (refer Appendix 13. Government Grant opportunities).

## 14.1. Possible Creative Precinct funding model

The following indicates a potential/indicative funding model that could be pursued for development of the Creative Precinct.

Table 21: Indicative Creative Precinct capital funding model

Funding Source	Year 1	Year 2	Year 3	Year 4	Total
Council cash	\$0.6M			\$3.97M	\$4.57M
Council Borrowing		\$1.0M	\$3.5M		\$4.5M
Government Grants/ Philanthropics	\$0.93M		\$10M		\$10.93M
<b>TOTAL:</b>					<b>\$20.0M</b>

NOTE: Based on information provided by RCOW. December, 2021

## Recommendations

It is recommended that:

1. The estimated cost of construction of the Creative Precinct as an 'all at once' development at \$18,495,802 or as a staged development at 19,999,393 over six stages based on the cost plan as prepared by Turner and Townsend Quantity Surveyors, be noted.
2. Council includes \$20M into its capital development program as per the possible capital funding model (refer section 14.1) to enable the staged development of the Creative Precinct to begin by 2025.
3. The State and Australian Grant program opportunities are noted and where appropriate, pursued and that ongoing liaison be undertaken with State and Australian local representative to gain their support for the Creative Precinct and for State/Australian Government funding.

# 15. Operational Modelling

## 15.1. Staffing and Organisational Structure

As identified previously in this report, the complexity and range of skills and experience required to operate a successful creative precinct are frequently underestimated. Curating exhibitions, caring for Collections, scheduling, identifying appropriate performing arts programming, presenting workshops, business development and working with a range of hirers from community groups, providing excellent customer service and marketing the events are just some of the activities that are involved.

The leadership of the Creative Precinct will be required to coordinate and deliver across a broad range of areas including (though not limited to):

- > Building appropriate programming, engaging and developing audiences.
- > Supporting, facilitating arts and cultural development and building partnerships
- > Coordinating facility hire.
- > Negotiating the right balance of use and users.
- > Developing the conference and convention market
- > Planning and curating an ongoing, engaging, challenging and educative exhibitions program.
- > Planning and delivering arts and cultural events.
- > Provision of high-quality technical services
- > Marketing of centre programs and events.
- > Ensuring facility maintenance.
- > Ensuring the safety of patrons and staff.
- > Providing excellent customer service.
- > Supporting the staff and services of the Visitor Information Service

The existing structures and roles of WPACC and WAG provide a good base for future development and growth. However, there is minimal opportunity to further develop the programs and events of both services due to the relatively low staffing numbers.

The following indicative staffing roles and responsibilities have been developed with reference to the current structure (and identified gaps in skills/resources refer section 4.1.5, 4.1.8 and 4.2.4) but also to deliver the programs across the precinct and provide for future programming growth.

Although the WPACC and WAG would continue to present their specific programs, in the following model the overall precinct could operate as 'one business'. However, as identified in the Creative Precinct Development Plan – *WPACC & WAG - together but separate*. This would allow for the teams to support activity across the precinct. For example, WPACC Front of House and Technical services could assist where appropriate with the WAG events. This would provide an opportunity for up-skilling and increased efficiencies.


The proposed roles would require some realignment of existing positions and the proposed structure offers a level of flexibility dependent on Council's future decision making as to timing, staff appointments and overall organisational considerations.

The proposed staffing structure has been used for the indicative financial modelling (see Section 15.2). Although in the financial modelling, some staging of the appointments has been identified, this could be further explored when the timing of the capital works program is finalised.

The key initiatives of the proposed structure are:

- > Increase and align resources to match the stages of development
- > Ensure there is a management position that has responsibility for service integration and collaboration across the entire precinct
- > New Marketing Officer and Education Officer to work across the precinct assist in developing the business and strengthening partnerships
- > Realigning existing roles to enhance future income streams by appointing a new coordinator role to create a Programming and Operations Coordinator and a Venue Business and Services Coordinator to focus on business development and conference and convention

- > Appointment of Curator to assist the Gallery Director and a Producer of Theatre and Public Programs to further develop the performing arts program
- > To building upon the strengths of the current teams

Manager – SEO position			Visitor Information Centre
Marketing Officer - Marketing and promotions across the Creative Precinct	Education Officer -Development of the educational programs across the Creative Precinct.		
Programming and Operations	Venue and Business Services	Gallery Team	
<p><b>Key Responsibilities:</b></p> <ul style="list-style-type: none"> <li>&gt; Program sourcing for all performances/theatre seasons</li> <li>&gt; Artist and Creative Development</li> <li>&gt; Audience development</li> <li>&gt; Technical and Production</li> <li>&gt; Operational Logistics</li> <li>&gt; Maintenance and Asset management</li> <li>&gt; Workplace safety</li> </ul> <p>The Programming and Operations team is responsible for delivering the performance, artistic development and events program. This includes the logistical plans, sourcing appropriate productions and artists for the Cultural Precinct programs as well as events and productions in the theatre, arts incubator and external area. The team is also responsible for all operational and technical support for the Cultural Precinct including performances, events and gallery.</p> <p>The team supports and develops links with the Gallery exhibition and education program.</p> <p><b>Positions:</b></p> <ul style="list-style-type: none"> <li>&gt; <b>Programming Coordinator</b></li> <li>&gt; Producer, Theatre and Public Programs</li> <li>&gt; Operations Lead</li> <li>&gt; Technical Officers</li> <li>&gt; Casual Technicians</li> </ul>	<p><b>Key Responsibilities:</b></p> <ul style="list-style-type: none"> <li>&gt; Customer Service</li> <li>&gt; Business Development</li> <li>&gt; Box Office and Front of House</li> <li>&gt; Functions, Conventions and catering</li> <li>&gt; Administration and financial services</li> </ul> <p>The Venue Business and Services team is the first point of contact for all patrons and visitors to the Creative Precinct. It is responsible for all box office services, business development and convention/function services.</p> <p><b>Positions:</b></p> <ul style="list-style-type: none"> <li>&gt; <b>Venue and Business Coordinator</b></li> <li>&gt; Functions and Conventions Officer</li> <li>&gt; Administration</li> <li>&gt; Box Office Supervisor</li> <li>&gt; Box Office Attendant</li> <li>&gt; Front of House casual</li> <li>&gt; Volunteers</li> </ul>	<p><b>Key Responsibilities:</b></p> <ul style="list-style-type: none"> <li>&gt; Exhibitions</li> <li>&gt; Visual Arts programming</li> <li>&gt; Education programs</li> </ul> <p>The Gallery team is responsible for the programming, curating and servicing of the gallery's exhibition program. It also provides support in the development of the educational programs across the Creative Precinct.</p> <p><b>Positions:</b></p> <ul style="list-style-type: none"> <li>&gt; <b>Gallery Director</b></li> <li>&gt; Curator</li> <li>&gt; Exhibition Officer</li> <li>&gt; Gallery casuals</li> <li>&gt; Volunteers</li> </ul>	
<p><b>Technical Support, Marketing, Education</b></p> 			

The following provide the key responsibilities of the roles as identified in the previous chart. Most of the roles are based on existing titles and responsibilities except the new and realigned positions.

### Roles and Responsibilities

**Manager (SEO role).** The Manager is responsible for the overall strategic direction of the Creative Precinct. This position is also responsible for the development and implementation of policies and programs to build and promote all levels of the Creative Precinct. The role's purpose is to develop and implement sustainable entrepreneurial strategies that strengthen the Creative Precinct's position. (Note: this role is likely to be the current Manager Arts, Culture and Events role and is not included in the budget consideration).

**Programming Coordinator (Band 7)** The Programming Coordinator position would be responsible for delivering logistical plans for the WPACC programs as well as delivering the performance, artistic development and events program. This includes the logistical plans, sourcing appropriate productions and artists for the Creative Precinct programs as well as events and productions in the theatre, arts incubator and external area. It is also responsible for all operational and technical support for the Creative Precinct. This role assists the Manager Creative Precinct in achieving the vision for Creative Precinct.

**Venue and Business Coordinator (Band 7).** This role would be responsible for all business development initiatives, administration systems, customer services, venue bookings, conferences, functions and hospitality services of the Creative Precinct. This role assists the Manager Creative Precinct in achieving the vision for Creative Precinct.

**Gallery Director (Band 7)** The Gallery Director is responsible for the operational and administrative management of the Wangaratta Gallery's infrastructure, strategic planning, business development and audience engagement. This role assists the Manager Creative Precinct in achieving the vision for Creative Precinct.

**Curator (Band 6)** The Curator/ Exhibition Coordinator is responsible for sourcing, producing and presenting the Wangaratta Gallery program to the highest artistic, technical and financial standards. The curator will manage all associated activities related to the Gallery's programs and all aspects of its exhibitions program including Wangaratta Performing Arts Centre foyer exhibitions and identify opportunities to enhance the Gallery Collection.

**Exhibition Officer (Band 5)** The Exhibition Officer coordinates the registration, movement and storage of all moveable objects including temporary loans for the Wangaratta Gallery. The position also assists in the installation of exhibitions and preparation of gallery spaces and with the planning and implementation of the Permanent Collection maintenance and development.

**Gallery Officer (Band 4)** Assists with gallery administration, FOH, and the practical implementation of a comprehensive program of exhibitions, curatorial projects and programs through the Wangaratta Art Gallery.

**Producer, Theatre and Public Programs (Band 6)** The Producer, Theatre and Public Programs is responsible for developing a range of innovative interpretive education and public programs and events that will cultivate the interests of new and existing audiences who visit the WPACC. The role also develops, implements and evaluates community outreach programs relating to the performing arts.

**Box Office Team Leader (Band 6)** This role is responsible for the management of all aspects of the Box Office operations including event builds, reporting, ticket selling, invoicing, generating event settlements. The role also includes recruiting, managing, motivating, training and rostering casual box office, front of house staff, volunteers and hands-on box office service.

**Box Office and Administration Officer (Band 4)** This position provides efficient and effective administrative support and is responsible for sale of tickets and is usually the first point of contact for all audiences and visitors to the Creative Precinct.

**Box Office Attendant (Band 3 casual)** The box Office attendant role is to provide efficient and effective information and box office services in person or by telephone or email to all Creative Precinct patrons.

**Front of House Team Leader (Band 5)** The Front of House Supervisor is responsible for the operation of all Front of House areas including reception and foyer, theatre, and galleries. This role co-ordinates all Front of House Supervisors and Volunteers for performances and events.

**Front of House Supervisor.** This position supervises the Front of House operations relating to performances, events and any other activity presented at the Creative Precinct to ensure a safe, positive experience by hirers and venue patrons.

**Conferences and Conventions Officer (Band 5)** In association with the Venue and Business Coordinator, this role is responsible for the coordinating professional meetings, conventions, trade shows, exhibitions and private functions and events at WPACC from initial enquiry to final invoice. The role’s goal is to achieve maximum sales profitability and venue utilisation within the area of Functions, Conferences and Business Events

**Education Officer (Band 5)** The Education Officer creates exciting and engaging experiences for members of the community. The role coordinates and develops school excursions and innovative education programs for the precinct’s visitors as well as developing and maintaining relationships with local schools.

**Marketing Officer (Band 5)** The Marketing Officer is responsible for promotion and marketing requirements of the Creative Precinct including advertising, online strategies and communications for all programs.

**Technical Team Leader (Band 6)** The Technical Lead is responsible for all operational and technical support to presenters and clients to meet production requirements and to support a range of live performances, conferences, meetings and events. The position is also responsible for the management, maintenance and security of all the precinct’s technical equipment including lighting, sound and audio visual in each of the spaces.

**Technical Officers (Band 3)** The Technical Officers work with the Technical Lead to provide services and technical support to presenters and clients. These services include the management and maintenance of all theatrical and gallery technical equipment including lighting, sound and audio visual, mechanist, room set ups, cleaning and wardrobe duties.

**Technical Officers (Band 3) casual.** The technicians would work across all the precinct’s spaces and provide installation/technical support to assist with installation of exhibitions, lighting and workshop

**Volunteers** play an integral part in the operations and programs of WPACC and WG. The Volunteers can perform a variety of roles including, ushering, reception, and hospitality merchandising and guided tours.

An indicative structure showing reporting lines is included in Appendix 12.

The above positions have been included in the financial models in Section 15.2.

The new structure proposes 5 additional positions (4.0 EFT). A comparison between the current structure and the fully implemented proposed structure is provided in the following table. *(Note: new roles are shaded green)*

Table 22: comparison between current staffing levels and recommended proposed new staffing (implemented in line with staged development)

Current Structure Positions	Band	EFT	Proposed Structure Positions	Band	EFT
Manager	SEO	1.0	Manager	SEO	1.0
PACC Coordinator	7	1.0	Marketing Officer	5	0.5
Box Office & Admin Officer	4	0.6	Education Officer	5	1.0
Box Office Team Leader	6	1.0	Gallery Director	7	1.0
Technical Team Leader	6	1.0	Programming Coordinator*	7	1.0
Conference & Conventions Officer	5	0.8	Venue & Business Coordinator*	7	1.0
Technical Officer	3	0.39	Box Office & Admin Officer	4	0.6

Current Structure Positions	Band	EFT	Proposed Structure Positions	Band	EFT
Technical Officer	3	0.26	Box Office Team Leader	6	1.0
Front of House Supervisors (X7)	4	Cas	Technical Team Leader	6	1.0
Technical Officers (X6)	3	Cas	Conference & Conventions Officer	5	0.8
Box Office Attendant	3	Cas	Producer Theatre & Public Programs	5	0.5
Ushers (X45)		Vols	Technical Officer	3	0.39
PACC casuals	3/4	1.5	Technical Officer	3	0.26
Gallery Director	7	1.0	PACC casuals	3&4	1.5
Exhibitions Officer	5	0.5	Curator	6	1.0
Exhibitions Officer	5	0.5	Exhibitions Officer	5	0.5
Gallery Officer	4	0.16	Exhibitions Officer	5	0.5
Gallery Officer	4	0.16	Gallery Officer	4	0.16
Gallery Casuals	Cas	0.76	Gallery Officer	4	0.16
			Front of House Supervisors (X7)	4	Cas
			Technical Officers (X6)	3	Cas
			Box Office Attendant	3	Cas
			Ushers (X45)		Vols
			Gallery Casuals	Cas	0.76
<b>TOTAL EFT</b>		<b>10.63</b>	<b>TOTAL EFT</b>		<b>14.63</b>

\* An additional coordinator role has been created in this structure. In the existing structure there is only one coordinator role.

## 15.2. Staffing and Organisational Structure – compromise option

As identified, the staffing and organisational structure proposed above (15.1) is proposed with reference to the current structure but also considering a modest though to some extent 'green field' approach to determining position/skill requirements. A key purpose of the structure was/is resolution of identified gaps in skills and resources across the current services.

It remains the recommended structure for this project, however, it is important to acknowledge that there are financial pressures and existing structures and positions that will likely require Council to reduce the financial impact of an updated structure – in essence, to reach a compromise between the recommended and the existing structures.

To this end, discussion with Council officers has identified that a reduced though improved on current and aligned to the Wangaratta Creative Precinct integrated operational model objectives could be a possible compromise option. This model introduces a number of new positions to mitigate current skill/resource gaps and enable additional programming capacity, however they are reduced from the preferred/recommended model above. This model requires 4 additional positions (2.4 - 2.7 EFT over time) and is outlined in the table below.

Table 23: comparison between current staffing levels and a compromise option for new staffing (implemented in line with staged development)

Current Structure Positions	Band	EFT	Proposed Structure Positions	Band	EFT
Manager	SEO	1.0	Manager	SEO	1.0
PACC Coordinator	7	1.0	Marketing Officer (commence stage 2)	5	0.5
Box Office & Admin Officer	4	0.6	Education Officer (com. S3 - 0.5. S6 - 0.8)	5	0.5 - 0.8
Box Office Team Leader	6	1.0	Gallery Director	7	1.0
Technical Team Leader	6	1.0	PACC Coordinator	7	1.0
Conference & Conventions Officer	5	0.8	Box Office & Admin Officer	4	0.6

Current Structure Positions	Band	EFT	Proposed Structure Positions	Band	EFT
Technical Officer	3	0.39	Box Office Team Leader	6	1.0
Technical Officer	3	0.26	Technical Team Leader	6	1.0
Front of House Supervisors (X7)	4	Cas	Conference & Conventions Officer	5	0.8
Technical Officers (X6)	3	Cas	Producer Theatre & Public Programs <i>(commence 12 months before start of stage 4)</i>	6	0.6
Box Office Attendant	3	Cas	Technical Officer	3	0.39
Ushers (X45)		Vols	Technical Officer	3	0.26
PACC casuals	3/4	1.5	Curator <i>(commence 12 months before start of stage 6)</i>	6	0.8
Gallery Director	7	1.0	Exhibitions Officer	5	0.5
Exhibitions Officer	5	0.5	Exhibitions Officer	5	0.5
Exhibitions Officer	5	0.5	Gallery Officer	4	0.16
Gallery Officer	4	0.16	Gallery Officer	4	0.16
Gallery Officer	4	0.16	Front of House Supervisors (X7)	4	Cas
Gallery Casuals	Cas	0.76	Technical Officers (X6)	3	Cas
			Box Office Attendant	3	Cas
			Ushers (X45)		Vols
			PACC casuals	3/4	1.5
			Gallery Casuals	Cas	0.76
<b>TOTAL EFT</b>		<b>10.63</b>	<b>TOTAL EFT</b>		<b>13.03 - 13.33</b>

### 15.3. Program, Financial and Activity Models

The modelling for the program and operations of the Creative Precinct considers the three options as identified in Section 13.

- > All At Once
- > Staged Build
- > Do Nothing (Status Quo)

There are several assumptions that have been made and it is to be noted that all budget and activity projections are indicative and are provided to assist Council in future decision making.

Due to the impact of COVID-19 and the bushfires, the base figures used for both the WPACC and WAG are the 2018-19 actuals. This was the last year that both services were operating as per usual.

For the purpose of understanding the overall financial and activity impact of the Creative Precinct, the operations of the Visitor Information Service have also been included in the relevant sections.

In this section, the projections for the build all at once and the staged models are for a five-year period using the base level as described above. Although it is fully understood that the building works will not be commenced in the next couple of years, for budget purposes an indicative program and budget needed a starting point based on available data.

### 15.3.1. Program and Activity Initiatives

In response to the review of the current services and the opportunities that the Creative Precinct will provide with improved and increased facilities, the following initiatives have been included in both the All at Once and the Staged Models (for the latter, when the relevant improvements/facilities come on-line).

The overall increase in activity levels takes into consideration that the programs of the WPACC and WAG will be supported and initiated by the new key staff as identified in Section 15.1, in particular the curatorial, theatre programming, business development, education and marketing roles.

#### WAG

- > The introduction of a major exhibition curated by WAG biennially, and one major touring exhibition in alternate years, both with paid entrance fees
- > The introduction of an annual themed Symposium catering for 80-100 people
- > An increase of the display of Council owned artworks from less than 2% per annum to a minimum of 20% per annum
- > The introduction of artist masterclasses in the new studio space
- > Introduction of monthly externally run workshops in the studio space
- > Introduction of weekly rental of artist's workshops based on one night per week in the studio space
- > The provision of exhibitions, programs and events will increase from 76 in 2018/19 to a projected 129 in Year 1 of a Build at Once option and 177 in Year 5.

Table 24: Current WAG and projected Creative Precinct gallery events

	WAG 2018-19	Indicative Projected Events Year 1	Indicative Projected Events Year 5
<b>Total Events</b>			
Exhibitions	23	26	32
Classes/Workshops	10	12	12
Lectures, talks and seminars	20	24	26
Externally run workshops	0	24	48
Education classes/sessions	23	28	36
Artists' Masterclasses	0	2	4
Film screenings	0	12	18
National Symposium	0	1	1
<b>Total No. of Events</b>	<b>76</b>	<b>129</b>	<b>177</b>



## WPACC

- > An increase in the number of venue presented programs in the theatre and the new Arts Incubator supported, initiated and resourced by additional staffing positions (Marketing, Education Officer, Theatre and Public Programs Officer)
- > Programming initiatives to build upon current program. The budget projections have allowed for an increase in venue-initiated programming. This would include developing the engagement and presentation of First Nations work, creative development, education program and further developing programs for local artists
- > An increase in the number of conferences and meetings in the refurbished Memorial Hall and the new Incubator due to additional space and the facilities being more attractive to a number of market segments and focus on business development
- > The indicative number of events for WPACC in Year 5 is 538 compared to 2018/19 406<sup>30</sup>.

Table 25: Current WPACC and projected Creative Precinct WPACC events

	WPACC 2018-19	Indicative Projected Year 1	Indicative Projected Year 5
<b>Total Events and Attendance</b>			
Theatre performances and rehearsals	157 <sup>31</sup>	176	194
Meetings, conferences, Civic events	230	282	311
Festivals <sup>32</sup>	3	3	3
Entrepreneurial performances/events <sup>33</sup>	16	26	29
<b>Total No. of Events</b>	<b>406</b>	<b>487</b>	<b>538<sup>34</sup></b>

### 15.3.2. Attendance Numbers

As identified in the review of the WAG and WPACA. The 2018-19 attendance numbers of the WAG were 38,502 and for WPACC the total attendance of the performing arts and conference streams was 52,088. In addition, WPACC recorded café attendance of 57,267. It is assumed that the total attendance of the café also includes patrons who are also counted in programs and events. For the purpose of obtaining an indicative total attendance of the precinct, the café total visitation has been reduced by 60% to account for unique visits and patrons who are also accounted for in the other activities.

The Visitor Information Centre has been included in the attendances and the current visitation is estimated at 25,000 per year, however, as identified in Visitor Information Centre Strategy 2021, the actual visitation has been decreasing so for the purpose of estimating an indicative when the centre moves to the precinct, the visitation has been included as 20,000 per annum.

<sup>30</sup> For indicative projected budget purposes events were calculated on an average of 4 hours. WPACC 2018/19 data shows events average 4.8 hours

<sup>31</sup> For 18/19 rehearsals/bump ins estimated from total theatre days of 186 est. at 50 events

<sup>32</sup> The Jazz Festival and Festival of Dance were included in the total attendance numbers but due to the nature of the events they were not included in the available data as a series of events. Therefore, to allow for appropriate comparison they are not fully included in the projections except as notional 3 x 4-hour events. Therefore, if fully included, the actual number of events would be higher for both 18/19 and the projections.

<sup>33</sup> Increase in programming expenditure/income is also reflected in the financial projections

<sup>34</sup> Estimated 2.5% increase per year from Year 1 of full program and facilities

Table 26: Indicative Attendance for Build all at once model.

<b>Model 1 - Build all at once</b>						
Attendance Projections - Build all at once	2018/19	Year 1	Year 2	Year 3	Year 4	Year 5
<b>Wangaratta Performing Arts and Convention Centre</b>						
Ticketed theatre events, audience engagement activities & Incubator Performances (Incubator not included in 2018/19)	24,875	27,876	28,573	29,288	30,020	30,770
Meetings, conferences, Civic events, social events	14,711	16,280	16,687	17,104	17,532	17,970
Festivals and non-ticketed	12,502	12,500	12,813	13,133	13,461	13,798
WPACC Total Program and Event Attendance	52,088	56,656	58,073	59,525	61,013	62,538
<b>Cafe</b>						
Café Attendance Total	57,267	65,000	66,625	68,291	69,998	71,748
Reduction for patrons also counted in programs and events - less 60%	-34,360	-39,000	-39,975	-40,974	-41,999	-43,049
Estimated Café Attendance unique visits	22,907	26,000	26,650	27,316	27,999	28,699
<b>Wangaratta Art Gallery</b>						
Wangaratta Gallery attendance	38,502	46,893	48,300	49,749	51,241	52,778
<b>Visitor Information Centre</b>						
Visitor Information Centre estimate	-	20,000	20,000	20,000	20,000	20,000
<b>TOTAL ATTENDANCE</b>	<b>113,497</b>	<b>149,549</b>	<b>153,023</b>	<b>156,590</b>	<b>160,253</b>	<b>164,015</b>

Table 27: Indicative Attendance for Staged model.

<b>Model 2 – Staged Build</b>							
	2018/19	Stage 1	Stage 2	Stage 3	Stage 4	Stage 5	Stage 6
<b>Wangaratta Performing Arts and Convention Centre</b>							
Attendance							
Ticketed theatre events & Incubator Performances	24,875	25,234	25,739	26,383	27,042	28,394	29,104
Meetings, conferences, Civic events, social events	14,711	15,594	15,906	16,303	17,118	17,546	17,985
Festivals and non-ticketed	12,502	12,500	12,750	113,069	13,395	13,730	14,704
WPACC Total Program and Event Attendance	52,088	53,328	54,395	55,754	57,556	59,671	61,163
<b>Cafe</b>							
Café Attendance Total	57,267	60,703	61,917	65,013	66,313	69,629	71,021
Reduction for patrons also counted in programs and events - less 60%	-34,360	-36,422	-37,150	-39,008	-39,788	-41,777	-42,613
Estimated Café Attendance unique visits	22,907	24,281	24,767	26,005	26,525	27,852	28,409
<b>Wangaratta Art Gallery</b>							
Wangaratta Gallery attendance	38,502	42,630	43,483	44,352	45,239	46,144	51,314
<b>Visitor Information Centre</b>							
	-	-		20,000	20,000	20,000	20,000
<b>TOTAL ATTENDANCE</b>	<b>113,497</b>	<b>120,239</b>	<b>122,644</b>	<b>146,112</b>	<b>149,320</b>	<b>153,666</b>	<b>160,885</b>

Table 28: WCP development stage that each new role comes on-line

Proposed Structure Positions	Stage 1	Stage 2	Stage 3	Stage 4	Stage 5	Stage 6
Marketing Officer		✓				
Education Officer		✓				
Curator	✓					
Programming Coordinator			✓			
Venue & Business Coordinator			✓			
Producer Theatre & Public Programs			✓			

### 15.3.3. Five Year Budget Projections

Below is a summary of the five-year budget projections for both the Build All at Once and the Staged models and includes all three services WAG, WPACC and VIC. The projected income and expenditure also provide the base data for the Economic Impact Assessment in Section 16. Further details of the projected budgets are included in Appendix 14.

The specific breakdown of the WAG and WPACC are further discussed later in this section.

To develop a base level, in most cases, the 2018-19 actuals have been multiplied by 7.5% (2.5% x 3 years) to allow for an estimate of 2021-22 if all the operations had continued without the disruption to the services. The exception is the staffing rates which have been calculated using the current EBA schedules and in the case of WPACC, the current year hire rates have been used as a base and then increased incrementally over the five years.

For Year 1 the indicative projected subsidy for the three services would be \$1,654,496. This includes the proposed new staffing roles in WAG and WPACC as well as the Creative Precinct Education Officer, Marketing Officer and the Visitor Information Service.

As a comparison, the table below identifies the previous subsidy levels of the three services.

Table 29: Previous (current) WPACC, WAG & VIC Vs projected subsidy levels in the Creative Precinct

Service	Previous Subsidy 2018/19	Base Year*	Indicative Subsidy Year 1	Indicative Subsidy Year 5
Creative Precinct - Marketing and Education roles	-	-	\$136,510	\$150,324
WPACC Subsidy	\$523,021	\$556,316	\$562,063	621,072
WAG Subsidy	\$456,999	\$469,043	\$473,565	521,685
Visitor Information Centre Subsidy 2019/20)	\$476,755	\$470,593	\$482,358	532,433
<b>Total Subsidy</b>	<b>\$1,456,775</b>	<b>\$1,495,952</b>	<b>\$1,654,496</b>	<b>\$1,825,514</b>

Overall it shows an increased subsidy of \$158,544 from the base year to Year 1 (\$136, 510 of this is primarily for the two creative precinct wide roles - Education Officer and Marketing Officer). These roles would play an integral role in the overall marketing and community engagement across the whole of the precinct's programs.

In the 'Staged' development model the subsidy total ranges from Stage 1 \$1,077,521 (excludes the VIC as they would be resident in Stage 3) to \$1,966,166 in Stage 6.

The tables below show indicative operating costs for the 'all at once' and 'staged' Creative Precinct development models.

Table 30: Indicative operating costs for the 'all at once' Creative Precinct development model.

<b>Model 1 Build all at once</b>		<b>Opening on New Precinct</b>				
<b>Creative Precinct Marketing and Education Roles</b>	<b>Base Year*</b>	<b>Year 1</b>	<b>Year 2</b>	<b>Year 3</b>	<b>Year 4</b>	<b>year 5</b>
Total Expenditure	-	\$136,510	\$139,844	\$143,256	\$146,749	\$150,324
Precinct Marketing and Education Council Subsidy	-	\$136,510	\$139,844	\$143,256	\$146,749	\$150,324
<b>Wangaratta Performing Arts and Convention Centre</b>						
Total Income	\$721,075	\$879,329	\$900,938	\$920,139	\$947,768	\$967,942
Total Operational Expenditure	\$1,277,392	\$1,444,393	\$1,476,980	\$1,532,379	\$1,550,769	\$1,589,013
WPACC Council Subsidy	\$556,316	\$562,063	\$576,043	\$612,240	\$603,002	\$621,072
<b>Wangaratta Art Gallery</b>						
Total Income	\$137,241	\$215,210	\$220,590	\$226,105	\$231,758	\$237,552
Total Operational Expenditure	\$606,284	\$688,774	\$705,763	\$723,163	\$740,984	\$759,237
WAG Council Subsidy	\$469,043	\$473,565	\$485,173	\$497,058	\$509,226	\$521,685
<b>Visitor Information Centre</b>						
Savings from relocation	\$30,000	\$30,750	\$31,519	\$32,307	\$33,114	\$33,942
Total Operational Expenditure	\$500,593	\$513,108	\$525,935	\$539,084	\$552,561	\$566,375
VIC Council Subsidy	\$470,593	\$482,358	\$494,417	\$506,777	\$519,446	\$532,433
<b>Wangaratta Creative Precinct Total Subsidy</b>	<b>\$1,495,952</b>	<b>\$1,654,496</b>	<b>\$1,695,476</b>	<b>\$1,759,331</b>	<b>\$1,778,423</b>	<b>\$1,825,513</b>

The Staged Model shows the total indicative subsidy for Stage 6 would be \$1,966,166. This is an approximate increase of \$140,653 in comparison to the Model 1 Build 'All at Once' in Year 5.

Table 31: Indicative operating costs for the 'staged' Creative Precinct development model.

Model 2- Staged Build	Base Year*	Stage 1	Stage 2	Stage 3	Stage 4	Stage 5	Stage 6
<b>Creative Precinct Marketing and Education roles</b>							
Total Expenditure	-	-	139,844	143,256	146,749	150,324	153,358
<b>Precinct Marketing and Education roles Subsidy</b>	-	-	<b>139,844</b>	<b>143,256</b>	<b>146,749</b>	<b>150,324</b>	<b>153,358</b>
<b>Wangaratta Performing Arts and Convention Centre</b>							
Total Income	721,075	740,977	759,127	786,037	836,319	886,152	904,785
Total Operational Expenditure	1,277,392	1,306,128	1,335,519	1,461,872	1,516,944	1,554,361	1,592,686
<b>WPACC Council Subsidy</b>	<b>556,316</b>	<b>565,151</b>	<b>576,392</b>	<b>675,834</b>	<b>680,625</b>	<b>668,209</b>	<b>687,901</b>
<b>Wangaratta Art Gallery</b>							
Total Income	137,241	139,986	142,786	145,641	147,944	176,196	222,773
Total Operational Expenditure	606,284	652,356	665,403	678,711	692,285	730,808	801,936
<b>WAG Council Subsidy</b>	<b>469,043</b>	<b>512,370</b>	<b>522,617</b>	<b>533,070</b>	<b>544,341</b>	<b>554,612</b>	<b>579,163</b>
<b>Visitor Information Centre</b>							
Savings from relocation	-	-	-	\$32,307	\$33,114	\$33,942	\$34,791
Total Operational Expenditure	-	-	-	\$539,084	\$552,561	\$566,375	\$580,534
<b>VIC Council Subsidy</b>	-	-	-	<b>\$506,777</b>	<b>\$519,446</b>	<b>\$532,433</b>	<b>\$545,743</b>
<b>Wangaratta Creative Precinct Total Subsidy</b>	<b>1,025,359</b>	<b>1,077,521</b>	<b>1,238,853</b>	<b>1,858,937</b>	<b>1,891,162</b>	<b>1,905,578</b>	<b>1,966,166</b>

## WAG

In 2018/19, the budget actuals for Wangaratta Art Gallery show it was operating on a yearly expenditure of \$557,315, off set with Grants and other income of \$100,316 resulting in a Council Operational subsidy of \$456,999.

Taking into consideration the new programming initiatives, increased sponsorship and an additional Curator role, increased expenditure for the gallery in the 'Build all at Once' model, would be \$688,774 in Year 1 with a projected Council subsidy of 473,565. In the final or fifth year of the operations it is expected that the WAG would cost \$759,237 to run with Council's contribution at \$521,685. So, that while being fully operational brings an annual operating budget increase, Council's contribution in the fifth year of the Gallery being fully operational will increase by less than 10% from the 2019 actuals (in percentage terms) to \$64,686 per annum.

In a Creative Precinct staged build of six increments, annual operational expenditure would be \$652,356 in Stage 1, with a Council Operational subsidy of \$512,370. In Stage 6 with the completion of the new gallery, the operating costs could be \$801,936, with a subsidy of \$579,163.

In a Creative Precinct staged build of six increments, annual operational expenditure would increase to \$652,366 in Year 1, with a Council Operational subsidy of \$512,370. After the fifth year of operations, the operating costs could be \$786,251, with a subsidy of 564,803, showing a gradual decrease in Council's financial commitment, again in percentage terms.

Table 32: WAG Financial Modelling Comparison

Years	2018/19 Actuals	Base Year	Creative Precinct – All at Once Year 1	Creative Precinct – All at Once Year 5	Creative Precinct – Staged Stage 1	Creative Precinct – Staged Stage 6
Total Inc.	\$100,316	\$137,241	\$215,210	\$237,552	\$139,986	\$222,773
Total Exp.	\$557,315	\$606,284	\$688,774	\$759,237	\$652,356	\$801,936
Council Subsidy	\$456,999	469,043	\$473,565	\$521,685	\$512,370	\$579,163

## WPACC

In 2018/19 the budget actuals for Wangaratta Performing Arts and Convention Centre show it operating on a yearly expenditure of \$ 1,196,692, off set by grants and earned income of \$673,671 resulting in a Council Operational subsidy of \$523,021.

Taking into the consideration the new programming initiatives, increased conference facilities and the additional staffing roles, in the 'Build all at Once' model, increased expenditure would be partly offset by increased attendances and earned income generation. In Year 1, operational expenditure would be \$879,329 with a projected Council subsidy of \$562,063. In the Staged Model Stage 1 would be a similar subsidy of \$561,151 but with less activity.

Table 33: WAPACC Financial Modelling Comparison

Years	2018/19 Actuals	Creative Precinct – All at Once Year 1	Creative Precinct – All at Once Year 5	Creative Precinct – Staged Stage 1	Creative Precinct – Staged Stage 6
Total Inc.	\$673,671	\$879,329	\$967,942	\$740,977	\$904,785
Total Exp.	\$1,196,692	\$1,441,393	\$1,589,013	\$1,306,128	\$1,592,686
Council Subsidy	\$523,021	\$562,063	\$621,072	\$561,151	\$687,901

### 15.3.4. Status Quo - Do nothing

The impact of doing nothing is examined in the Economic impact Assessment.

The major programming impact would be the inability to further develop the program of both the WAG and WPACC. There would still be opportunities for curated program presentations of broad appeal, but the market growth would be limited.

## Recommendations

It is recommended that:

31. Council consider the operational and financial models detailed in section 15 of this report.

# 16. Economic impact assessment

## 16.1. Overview

This chapter provides an economic impact assessment of the redevelopment of Wangaratta's Creative Precinct.

<sup>35</sup>

Two development scenarios are examined: Option 1 the full project. being completed in one go; and Option 2 a staged approach over a 6-year period. The impact analysis covers the construction phase and the operations phase (when facilities are completed).

The results are in contrast with a "**do nothing scenario**" where the redevelopment does not take place; visitor levels remain at the 2019 pre-covid levels and ongoing costs are incurred in maintaining the existing buildings. This situation would see little change in visitor numbers to the precinct and could produce a situation where visitor numbers could decline as Wangaratta is unable to compete with creative facilities in other regional cities.

- > Option 1 delivers significant employment benefits (41 FTE jobs) during the 18-month construction period.
- > The redevelopment would allow Wangaratta to tap into to the growing higher value cultural tourism market.
- > Visitor numbers would be boosted significantly under both options. Option 1 puts the Creative Precinct on an earlier growth trajectory. The full-time equivalent jobs generated by visitors and employees total 110 in year 1 and increase to 149 in year 10.
- > Both options deliver strong Benefit Cost Ratios (BCRs) over 10 years of operations (for a 7% discount rate): Option 1 BCR 4.0 and Option 2 BCR 3.3.

## 16.2. Do Nothing Option

The *do nothing option* involves no investment in the redevelopment of facilities in the Creative Precinct and significant maintenance over a 10 year period to maintain the current buildings.

### Investment

The *do nothing option* involves no investment in new buildings and facilities in the Creative Precinct. Spending is limited to ongoing asset maintenance.

- > The table shows expected spending on building and asset maintenance over the period to 2030/31. It is indicative only, as the Council does not have a formal asset renewal plan and budgets for this work.
- > The indicative costs are based on maintenance requirements identified in discussions with Council staff, and the QS cost plan for Stage 1 (renewal of the Gallery church and Sunday school buildings).
- > The estimated expenditure (in \$2021 prices) totals \$2.298 million. As the spending comprises relatively small annual expenditure over the period, the job impacts of this are minimal.

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<sup>35</sup> The assessment was undertaken by MCa <Michael Connell & Assocs.> - economic consultants, utilising information from the other project consultants as major inputs.



Table 34: Indicative costs for the 'Do Nothing Option'

Do Nothing Scenario	Indicative Costs Only									
	2022/23	2023/24	2024/25	2025/26	2026/27	2027/28	2028/29	2029/30	2030/31	Total
Buildings/Facilities Asset Maintenance	\$	\$	\$	\$	\$	\$	\$	\$	\$	\$
Wangaratta Art Gallery	\$0	\$150,000	\$160,000	\$100,000	\$100,000	\$400,000	\$268,332	\$250,000	\$100,000	\$1,528,332
Wangaratta Performing Arts & Convention Centre	\$104,000	\$57,000	\$170,500	\$65,500	\$170,500	\$126,000	\$7,500	\$0	\$37,000	\$738,000
Visitor Information Centre	\$87,000	\$182,000	\$82,000	\$72,000	\$32,000	\$32,000	\$32,000	\$32,000	\$32,000	\$32,000
<b>Total</b>	<b>\$191,000</b>	<b>\$389,000</b>	<b>\$412,500</b>	<b>\$237,500</b>	<b>\$302,500</b>	<b>\$558,000</b>	<b>\$307,832</b>	<b>\$282,000</b>	<b>\$169,000</b>	<b>\$2,298,332</b>

### Operations Phase

For the do nothing option, visitor numbers are likely to return to the pre-Covid levels (2019 visitors levels for WPACC and WAG) at best. There is significant potential for some downside, as without investment in buildings and facilities, there may be difficulties in attracting touring exhibitions and some performances. In addition for cultural tourists, Wangaratta is competing with other regional cities that have new or upgraded buildings and facilities.

To compete for these visitors, Wangaratta need quality facilities and innovative programming.

**In summary, visitor numbers to the Precinct are likely to at best remain stable at the levels experienced in the 3 years to 2019 (around 113,500) and show limited growth. For the reasons above there is also the possibility that visitor numbers do not recover to this level and may decline. For comparison with the development options, we have assumed that visitor numbers are constant at the pre-covid level.**

### 16.3. Development Options

The 2 options examined in detail are:

- > **Option 1 All at Once** involves commencing the redevelopment on 2022/23 and completing it over an 18-month period. The capital cost is estimated at \$18,495,802 (in \$2021 prices).
- > **Option 2 Staged Build** involves staging the redevelopment over a 6-year period with Stage 1 commencing in 2022/23. For the staged option total capital cost is estimated at \$19,999,393 (in \$2021 prices).
- > The difference in capital costs between the two options is that the staged option involves an around an additional \$1.4 million.

Table 35: Option 2 Staged Development – Timing & Costs

Summary	Timing	Cost \$2021
<b>Option 2 Staged Development</b>		
Stage 1 - Renovation Works to Heritage Exhibition Gallery [Front] Building	2022/23	\$1,528,332
Stage 2 - Creative Precinct detailed design development and approvals	2024/25	\$916,420
Stage 3 - Landscape and Precinct Entrance	2023/24	\$2,175,806
Stage 4 - Function Rooms upgrade and PACC refresh	2025/26	\$3,761,901
Stage 5 - Curved wall and Sunday School (church hall) repurpose/upgrade	2026/27	\$3,379,927
Stage 6 - New gallery	2027/28	\$8,237,008
<b>Total Project Staged</b>		<b>\$19,999,393</b>

## 16.4. Comparisons of Options - Summary

The following charts and tables provide a summary comparison of the two development options for the Creative Precinct (for the construction phase and operations phase). The operations modelling covers: visitor numbers; spending in the region by visitors; economic impacts in terms of jobs and regional income; and Benefit Cost Ratios (BCR) for the two options. Detailed analysis of each option follows in the next sections.

### Comparison - Construction Phase

The construction phase was modelled using the cost figures for the new facilities. The differences between the 2 construction scenarios is \$1.361 million.

Construction activity was modelled, and estimates were developed for: onsite construction jobs in the region; professional jobs; and the jobs generated in the supply of materials and equipment to the project. The number of indirect jobs generated through the spending of construction, professional and material supply employees was also estimated.

The two options produce a similar number of total jobs: Option 1 41.8 FTE jobs and Option 2 45.0 FTE jobs. In Option 1 these are concentrated in 18 months, while in Option 2 these jobs are dispersed over a 6-year period.

Table 36: Summary Construction Phase – Option 1 & Option 2

Summary Construction Phase			Jobs Generated						Increase Regional Income \$2021
	Timing	Cost (\$2021 prices)	Construction (onsite)	Professional Jobs (State-wide)	Materials & Equipment Jobs (State-wide)	Total Direct Jobs	Indirect/ Induced Jobs	Total All Jobs	
Option 1: 'All at Once'	18 months								
<b>Total Project 'All at Once'</b>	2022/23	\$18,495,802	27.2	2.9	4.7	34.8	7.0	41.8	\$8,373,726
Option 2: Staged Development	5 years								
<b>Total Project Staged</b>		\$19,999,393	29.4	3.0	5.1	37.5	7.5	45.0	\$9,060,678
Stage 1 - Renovation Works to Heritage Exhibition Gallery [Front] Building	2022/23	\$1,528,332	2.2	0.2	0.4	2.9	0.6	3.4	\$687,262
Stage 2 - Creative Precinct detailed design development and approvals	2023/24	\$916,420	0	1.8	0	1.8	0.4	2.1	\$0
Stage 3 - Landscape and Precinct Entrance	2024/25	\$2,175,806	3.4	0.2	0.6	4.3	0.9	5.1	\$1,057,408
Stage 4 - Function Rooms upgrade and PACC refresh	2025/26	\$3,761,901	6.0	0.2	1.0	7.2	1.4	8.7	\$1,845,150

<sup>36</sup> Detail Concept Design Cost Plan – R4 -Staged (Update), Turner & Townsend , November 16, 2021; Detail Concept Design Cost Plan - R3 - Combined, Turner & Townsend , November 9, 2021

Summary Construction Phase			Jobs Generated						Increase Regional Income \$2021
Timing	Cost (\$2021 prices)	Construction (onsite)	Professional Jobs (State-wide)	Materials & Equipment Jobs (State-wide)	Total Direct Jobs	Indirect/ Induced Jobs	Total All Jobs		
Stage 5 - Curved wall and Sunday School (church hall) repurpose/ upgrade	2026/27	\$3,379,927	5.3	0.2	0.9	6.4	1.3	7.6	\$1,622,754
Stage 6 - New gallery	2027/28	\$8,237,008	12.5	0.4	2.2	15.1	3.0	18.1	\$3,848,105

Source: MCA modelling & analysis, November 2021

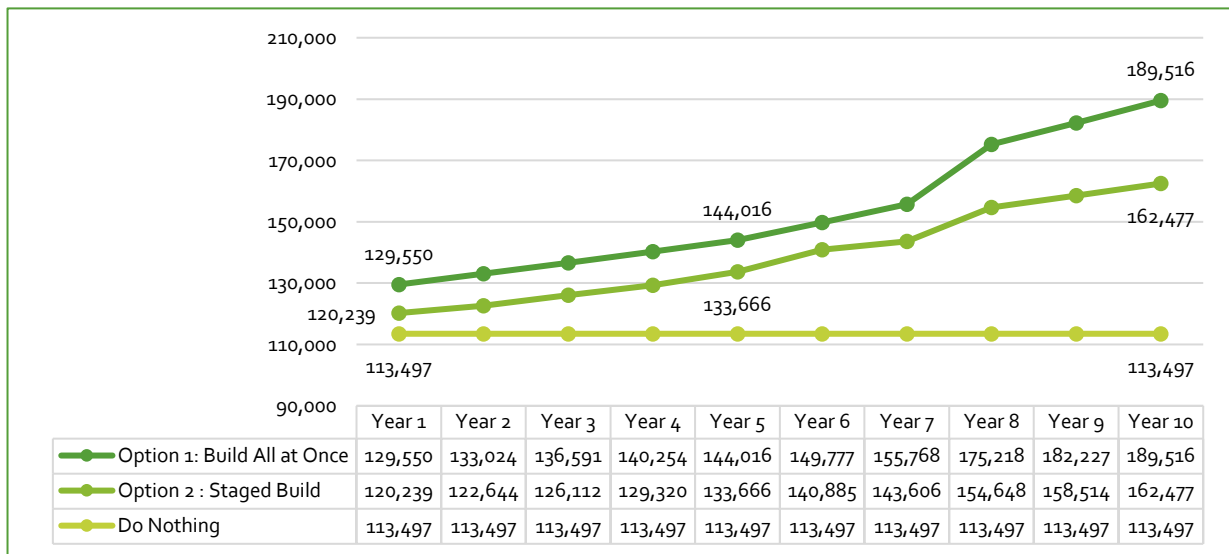
## Comparison - Operations Phase

### Visitors to Precinct

Visitor estimates for the first 5 years are based on the projections in the financial analysis. To extend the analysis to 10 years an annual growth rate of 2.5% was assumed for years 6 to 10 for the staged option and 4% per year for Option 1. This higher growth for Option 1 reflects the completion of the redevelopment, earlier commencement of quality programming (performing arts and exhibitions) and an ability to compete with other locations. These growth assumptions are conservative and there is potential for stronger growth to be achieved.

The analysis shows the trajectory for each of the options. The staged development tracks below Option 1, with a difference of around 9300 visitors in year 1 and 27,000 in year 10. The completion of the redevelopment all at once sets the scene for earlier and stronger growth. These visitor estimates are conservative and could be bettered, with ongoing high-quality programming of performances and exhibitions.

Figure 15: Comparison - Visitors to Creative Precinct (annual no.)



Source: Financial analysis projections & MCA modelling, March, 2022

### Visitor Spending

Visitors are in several categories, local residents of Wangaratta LGA; day visitors from the broader region; and overnight visitors coming for cultural events and staying in the LGA. Each of these groups have different levels of spending, which is detailed in later sections. The chart shows aggregate annual spending over the 10-year period. In line with the differences in visitor numbers, Option 2 tracks below Option 1 by around \$2 million in year 1 and this widens to \$474 million in year 10.

Figure 16: Comparison - Annual Spending in Region by Creative Precinct Visitors (\$m 2021 prices)



Source: MCA modelling & analysis, March, 2022.

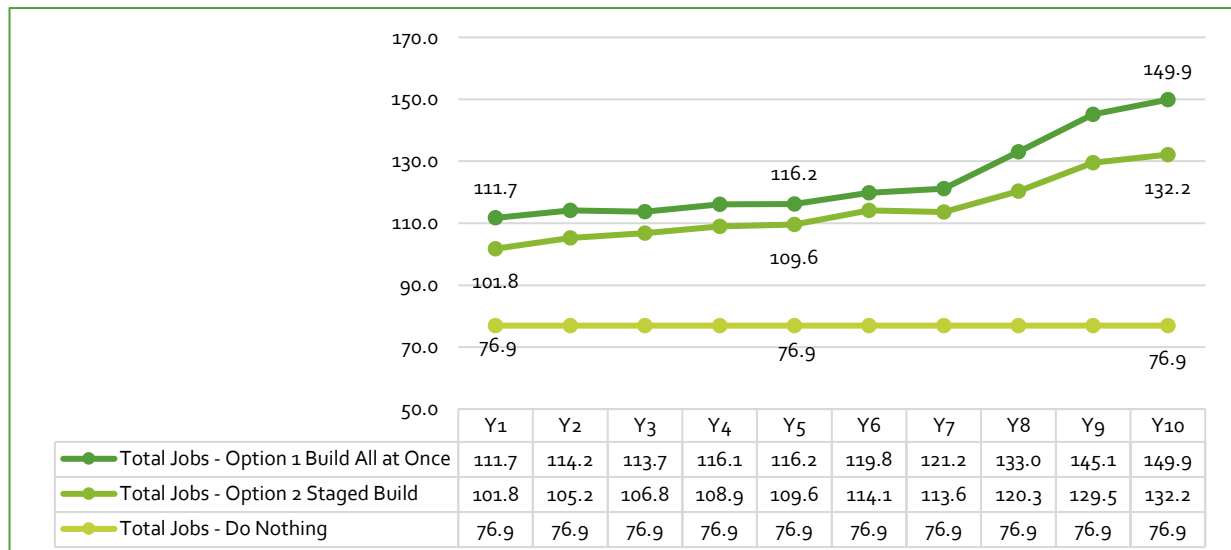
### Economic Impacts - Jobs

The following chart shows the jobs generated in the LGA by the spending of visitors to the Creative Precinct. The estimates are derived using our regional economic model.

- > Again given the trajectory of visitors and spending the differences in jobs are not significant (around 10 in year 1 and 17.7 in year 10).
- > For Option 1 jobs increase from around 111.7 in year 1 to 149.9 in year 10. For Option 2 the jobs are 101.8 in year 1 and 132.2 year 10.
- > For the do nothing scenario, around 77 jobs are generated in the region (based on pre-covid visitor numbers).

These are total jobs and include direct jobs (in the Creative Precinct and in businesses where spending occurs) and indirect/induced jobs generated by the spending of the employees in the direct jobs. A full analysis of each option is contained later in this chapter.

Figure 17: Comparison Total Jobs Generated in Region by Visitor Spending (FTE no.)

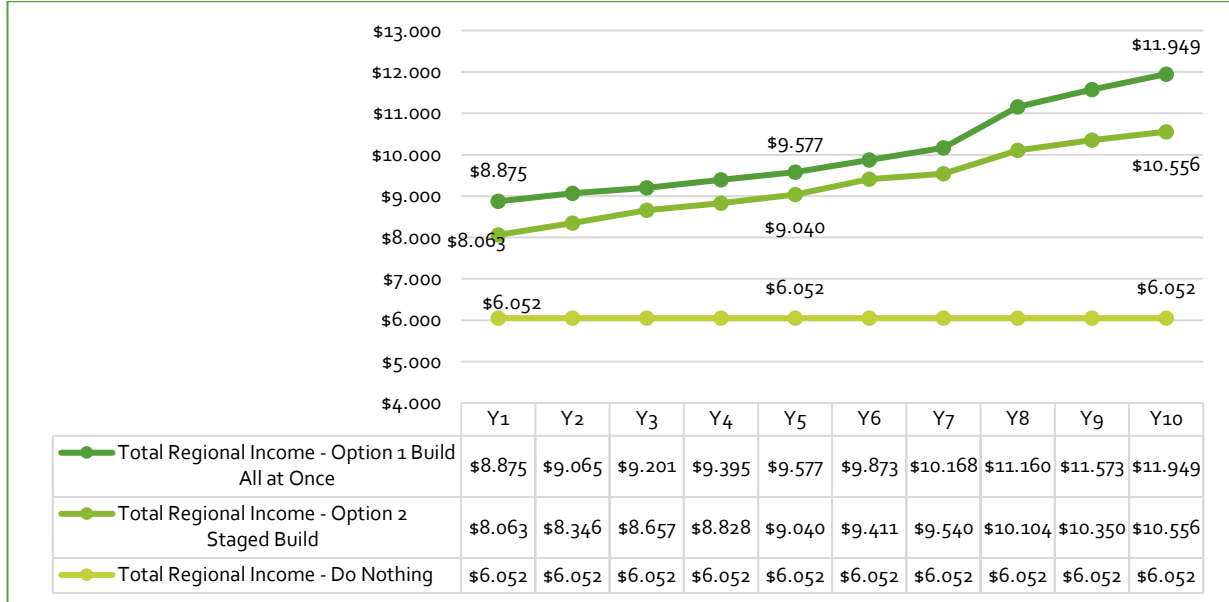


Source: MCA modelling & analysis, March, 2022

## Economic Impacts – Regional Income

The following chart shows the regional income (wages & salaries, business profits) generated by the spending of by precinct employees and spending by visitors to the Creative Precinct. For Option 1 annual regional income increases from \$8.875 million to \$11.949 million (in \$2021 prices) in year 10. For Option 2 regional income increases from \$8.063 million to \$10.556 million.

Figure 18: Total Regional Income - 10 Years (\$m 2021 prices)

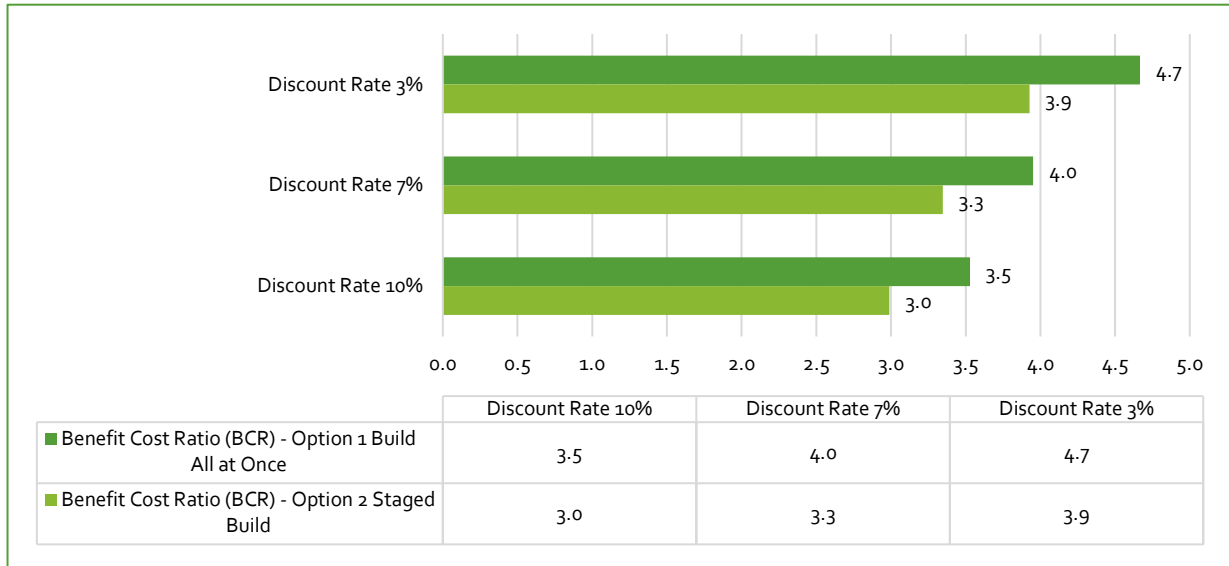


Source: MCA modelling & analysis, March, 2022

## Benefits and Costs

The benefit cost analysis shows strong Benefit Cost Ratios (BCR) for each option. For a 7% discount rate Option 1 has a BCR of 4.0 and Option 2 a BCR of 3.3.<sup>37</sup> The analysis is for the 10-year period of operations.

Figure 19: Comparison - Benefit Cost Ratios



Source: MCA modelling & analysis, March, 2022

<sup>37</sup> Costs comprise the capital cost (including contingencies) and asset maintenance costs over a 10-year period and benefits are regional income generated and the consumer value (measured by Creative Precinct revenue).

## 16.5. Economic Impacts – Option 1 All at Once

This section provides the detailed analysis of Option 1 for the construction phase and operations phase.

### 16.5.1. Construction Phase - Option 1

For this option construction would be completed in an 18 month period from 2022/23. Total costs are \$18.496 million.<sup>38</sup>

Table 37: Option 1 Project Costs

Option 1 ALL at Once	
Total Project	Costs (ex GST)
Building Works	\$9,987,071
Site Works/Services	\$882,251
Construction & Site Works	\$10,869,322
ESD Initiative	\$326,080
Design Contingency	\$1,086,932
Construction Subtotal	\$12,282,334
Construction Contingency	\$1,228,233
Design Fees	\$1,228,233
Authority Fees & Charges	\$123,331
Furniture & Equipment	\$307,058
Exhibition Equipment	\$300,000
ICT Equipment	\$614,117
Subtotal	\$3,800,972
Cost Escalation	\$2,412,496
Total Project	
Total Project Cost	\$18,495,802

Source: Turner & Townsend Costings, November 2021

### Economic Impacts - Jobs

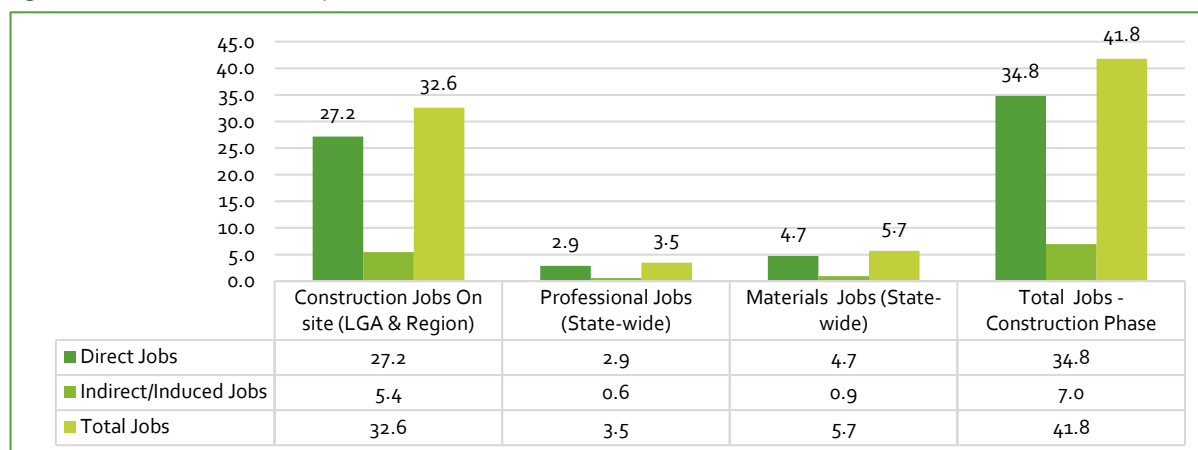
Construction phase jobs are generated over the 18-month period.

- > A total of 34.8 direct jobs (FTE) would be generated during the construction period.
- > This comprises 27.2 onsite construction jobs; 2.9 professional jobs and 4.7 jobs in the materials and equipment supply sectors. Construction jobs are likely to be held by residents of Wangaratta LGA and the broader region and materials/equipment supply jobs would be spread across Victoria.
- > When the multiplier effects of spending are taken into account, total jobs (direct and indirect) associated with the project in the construction phase is 41.8 FTE jobs.
- > The increase in regional income generated by the project was estimated to be \$8.374 million (\$6.978 million direct and \$1.396 million indirect/induced).<sup>39</sup>

<sup>38</sup> Detail Concept Design Cost Plan - R3 - Staged (Update), Turner & Townsend, November 9, 2021; Detail Concept Design Cost Plan - R3 - Combined, Turner & Townsend, November 9, 2021

<sup>39</sup> Regional income is the total net income generated from the activity and covers wages and salaries of employees and profits of businesses within the region. It includes income generated directly within the business and indirect income, which is generated in other regional businesses (wages and profits) from the multiplier impacts of employee spending on the region. In the modelling of income generated income tax and GST on spending, are both treated as leakages from the region

Figure 20: Construction Phase: Option 1 All at Once - Jobs (FTE no.)



Source: MCA Modelling and Analysis, October 2021

Table 38: Creative Precinct Construction Option 1 - Employment Impacts (FTE no.)

Construction Phase Jobs	Direct Jobs FTE	Indirect Jobs FTE	Total Jobs FTE
Construction Jobs (Region)	27.2	5.4	32.6
Professional Jobs (State-wide)	2.9	0.6	3.5
Materials Jobs (State-wide)	4.7	0.9	5.7
Total Jobs - Construction Phase	34.8	7.0	41.8

Source: MCA Modelling and Analysis, November 2021. Note may be some differences due to rounding.

Table 39: Creative Precinct Construction Option 1 - Regional Income Impacts (\$ million 2021 prices)

Creative Precinct	\$ million <2021 prices>
Construction Phase - Regional Income	
Regional Income (Direct)	\$6.978
Total Indirect /Induced(Expenditure Impacts)	\$1.396
Total Regional Income	\$8.374

Source: MCA Modelling and Analysis, November 2021. Note may be some differences due to rounding.

## 16.5.2. Operations Phase - Option 1 All at Once

### Economic Impact Modelling

Detailed modelling was undertaken of the operations the cultural precinct for a 10-year period. This economic impact modelling covered:

- > Employment in the Precinct: this uses the estimates of the fulltime equivalent jobs by category and salary rates. Estimates were also made of the indirect/induced jobs generated in the region by the spending of these employees.
- > Jobs generated in Wangaratta and the region by spending by visitors to the precinct. The categories of users are locals, day visitors (from the broader region) and overnight visitors who are attending events or exhibitions in the precinct.
- > Regional income generated by operations and visitor spending.
- > Benefit Cost analysis.



## Visitors and Spending

The following table shows estimates of visitors to the Creative Precinct over a 10-year period.<sup>40</sup> Total visitors increase from around 129,500 in year 1 following the completion of the development and reach around 189,500 in year 10. Major growth is in tourist visits (regional day visitors and overnight visitors from further afield). This would be expected as this segment is a fast-growing sector of tourism markets. The combination of the redeveloped facilities and innovative program will allow Wangaratta to tap this market.

Table 40: Visitors to Creative Precinct – Option 1 (annual no.)

Option 1 - All at Once	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6	Year 7	Year 8	Year 9	Year 10
<b>Cultural Precinct - Visitors</b>										
Locals	33,552	34,452	35,375	36,324	37,298	38,790	40,342	45,379	47,194	49,082
Tourists										
Day Visitors	51,771	53,159	54,585	56,048	57,552	59,854	62,248	70,021	72,822	75,734
Overnight Visitors	44,227	45,413	46,631	47,881	49,166	51,132	53,178	59,818	62,210	64,699
<b>Total Tourists</b>	<b>95,998</b>	<b>98,572</b>	<b>101,216</b>	<b>103,930</b>	<b>106,718</b>	<b>110,987</b>	<b>115,426</b>	<b>129,839</b>	<b>135,032</b>	<b>140,433</b>
<b>Total Visitors</b>	<b>129,550</b>	<b>133,024</b>	<b>136,591</b>	<b>140,254</b>	<b>144,016</b>	<b>149,777</b>	<b>155,768</b>	<b>175,218</b>	<b>182,227</b>	<b>189,516</b>

Source: MCA Modelling and Analysis, December 2021.

Spending in the region increases from \$22.507 million in year 1 to \$32.925million in year 10.<sup>41</sup>

Table 41: Spending in Region by Precinct Visitors – Option 1 (annual \$million 2021 prices)

Option 1 - All at Once	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6	Year 7	Year 8	Year 9	Year 10
<b>Cultural Precinct – Visitors Spending (\$ m 2021 prices)</b>										
Locals	\$2.516	\$2.584	\$2.653	\$2.724	\$2.797	\$2.909	\$3.026	\$3.403	\$3.540	\$3.681
Tourists										
Day Visitors	\$6.523	\$6.698	\$6.878	\$7.062	\$7.252	\$7.542	\$7.843	\$8.823	\$9.176	\$9.543
Overnight Visitors	\$13.467	\$13.828	\$14.199	\$14.580	\$14.971	\$15.570	\$16.193	\$18.215	\$18.943	\$19.701
<b>Total Tourists</b>	<b>\$19.990</b>	<b>\$20.526</b>	<b>\$21.077</b>	<b>\$21.642</b>	<b>\$22.223</b>	<b>\$23.111</b>	<b>\$24.036</b>	<b>\$27.037</b>	<b>\$28.119</b>	<b>\$29.243</b>
<b>Total Visitors</b>	<b>\$22.507</b>	<b>\$23.110</b>	<b>\$23.730</b>	<b>\$24.366</b>	<b>\$25.020</b>	<b>\$26.021</b>	<b>\$27.062</b>	<b>\$30.441</b>	<b>\$31.658</b>	<b>\$32.925</b>

Source: MCA Modelling and Analysis, December 2021.

## Economic Impacts- Jobs

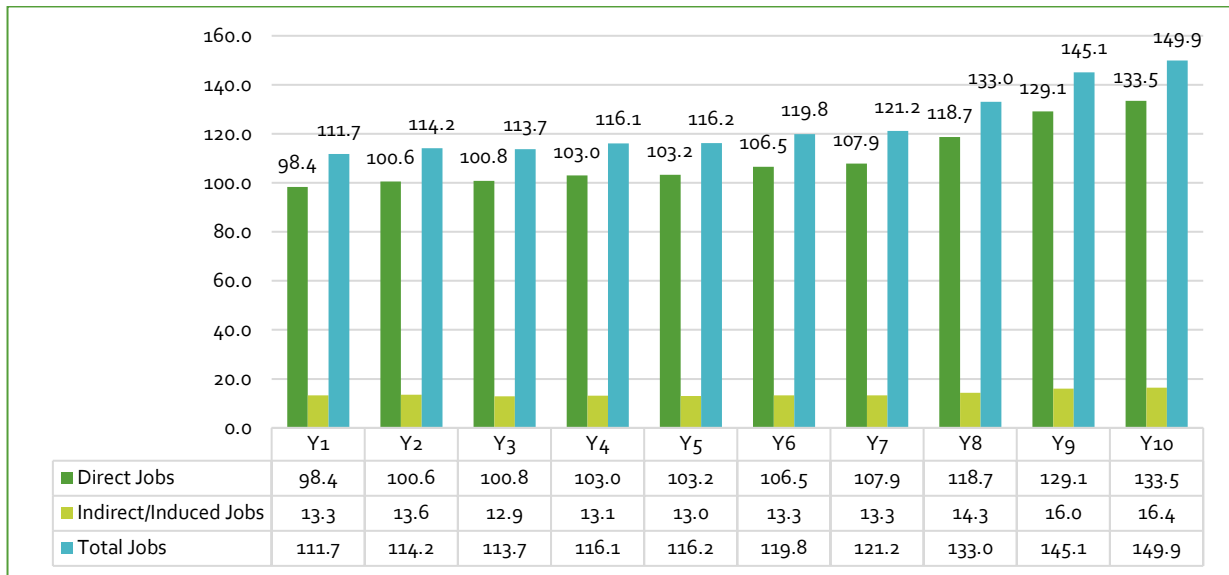
The table and charts show the estimated full time equivalent jobs generated by activity and visitors to the Creative Precinct. This is a combination of direct jobs in the facilities and the jobs generated in Wangaratta and the region by visitors' spending and indirect/induced jobs.

<sup>40</sup> Years 1 to 5 are based on the estimates for the financial modelling and years 6 to 10 assume an annual growth of 4 % per year in total visitors. The visitor mix is based on earlier research on the cultural tourist market.

<sup>41</sup> Spending is based on average spend per person for each group. These are: locals \$75; day visitors \$126; overnight visitors \$206 per night & an average stay of 1.5 nights (50% stay 1 night and 50% stay 2 nights).

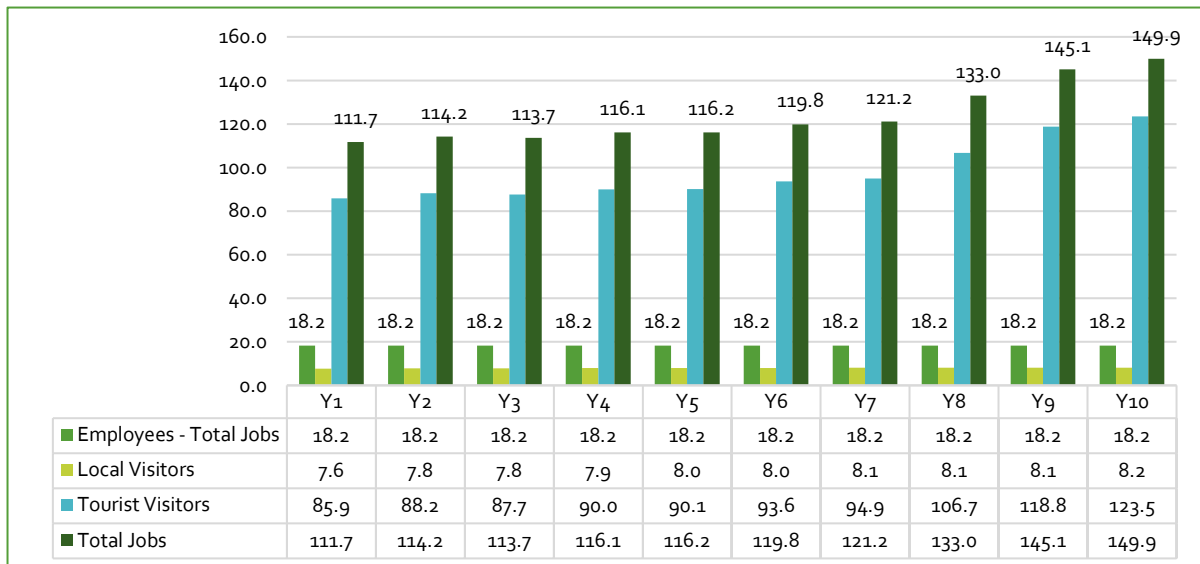
- > Over the 10 year period the staffing of the precinct will account for an average of 18.2 FTE jobs (14.6 direct precinct employees on site and 3.6 indirect/induced jobs in the region).
- > Spending by tourist visitors generates an average of 98.0 FTE jobs (88.7 direct jobs, with a further 9.3 indirect/induce jobs in the region) over the 10-year period. Total jobs increase from 85.9 in year 1 to 123.5 in year 10.
- > In total, precinct employees and the spending by all visitors would generate an average of 124.1 FTE jobs (110.2 direct and 13.9 indirect/induced jobs) per year. Total jobs increase from 111.7 FTE jobs in year 1 to 149.9 in year 10.

Figure 21: Jobs Generated by Creative Precinct- Option 1 (FTE no.)



Source: MCA modelling & analysis March, 2022. Note may be some differences due to rounding.

Figure 22: Total Jobs Generated by Creative Precinct - Option 1 (FTE no.)



Source: MCA modelling & analysis March, 2022. Note may be some differences due to rounding.

## Jobs by Industry Sector

The following table shows the sectors where the jobs occur. Precinct employees account for 14.6 direct FTE jobs. The major sectors are: food and beverage (average 37.8 jobs - cafes, restaurants, takeaway food etc.); accommodation (20.8 jobs); other recreation/visitor services (23.0 jobs); and retail (7.6 jobs).

Table 42: Creative Precinct Operations: Option 1 - Total Jobs by Industry (FTE no.)

Creative Precinct	Y1	Y2	Y3	Y4	Y5	Y6	Y7	Y8	Y9	Y10	Ave. 10 Years
Creative Precinct Employees	14.6	14.6	14.6	14.6	14.6	14.6	14.6	14.6	14.6	14.6	14.6
Accommodation	18.2	18.7	18.6	19.1	19.1	19.9	20.1	22.7	25.2	26.2	20.8
Food & Beverage	33.5	34.3	34.3	35.1	35.2	36.4	36.9	40.9	44.8	46.4	37.8
Retail	6.8	7.0	6.9	7.0	7.0	7.3	7.4	8.2	9.0	9.3	7.6
Health	1.3	1.3	1.3	1.3	1.3	1.3	1.3	1.4	1.6	1.6	1.4
Transportation	6.1	6.2	6.2	6.3	6.3	6.6	6.6	7.4	8.1	8.4	6.8
Communication	0.2	0.2	0.2	0.2	0.2	0.2	0.2	0.2	0.2	0.2	0.2
Recreation/Other Visitor Services	20.3	20.8	20.7	21.2	21.2	22.0	22.3	25.0	27.7	28.7	23.0
Education	0.7	0.7	0.7	0.7	0.7	0.7	0.7	0.8	0.9	0.9	0.7
Miscellaneous Services	10.0	10.3	10.2	10.5	10.5	10.8	10.9	12.0	13.1	13.5	11.2
<b>Total</b>	<b>111.7</b>	<b>114.1</b>	<b>113.7</b>	<b>116.1</b>	<b>116.2</b>	<b>119.8</b>	<b>121.2</b>	<b>133.0</b>	<b>145.1</b>	<b>149.9</b>	<b>124.1</b>

Source: MCA modelling & analysis March, 2022. Note may be some differences due to rounding.

## Regional Income Impacts

The increase in activity and employment provides a boost to regional income and this is summarised in the following table.

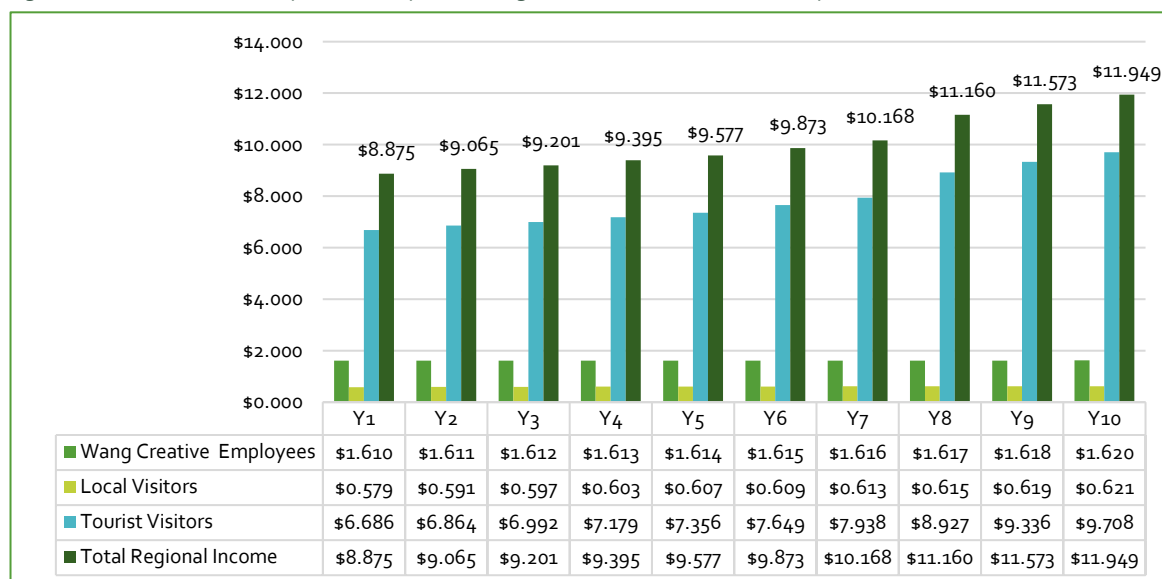
- > Over the 10 years, annual regional income arising from the precinct would be an average of \$10.084 million, when all direct and indirect impacts are taken into account.
- > Regional income generated increases from \$8.875 million in year 1 to \$11.949 million in year 10.
- > Over the 10-year period regional income would total \$100.835 million (in \$2021 prices).

Table 43: Creative Precinct Operations: Option 1 – Regional Income (\$ million 2021 prices)

Total Regional Income	Y1	Y2	Y3	Y4	Y5	Y6	Y7	Y8	Y9	Y10	Total 10 Years
Wangaratta Cultural Precinct Model 1 - Build all at once											
Wang Creative Employees	\$1.610	\$1.611	\$1.612	\$1.613	\$1.614	\$1.615	\$1.616	\$1.617	\$1.618	\$1.620	\$16.145
Local Visitors	\$0.579	\$0.591	\$0.597	\$0.603	\$0.607	\$0.609	\$0.613	\$0.615	\$0.619	\$0.621	\$6.054
Tourist Visitors	\$6.686	\$6.864	\$6.992	\$7.179	\$7.356	\$7.649	\$7.938	\$8.927	\$9.336	\$9.708	\$78.636
<b>Total Regional Income</b>	<b>\$8.875</b>	<b>\$9.065</b>	<b>\$9.201</b>	<b>\$9.395</b>	<b>\$9.577</b>	<b>\$9.873</b>	<b>\$10.168</b>	<b>\$11.160</b>	<b>\$11.573</b>	<b>\$11.949</b>	<b>\$100.835</b>

Source: MCA modelling & analysis March, 2022. Note may be some differences due to rounding.

Figure 23: Creative Precinct Operations: Option 1 - Regional Income (\$ million – 2021 prices)



Source: MCA modelling & analysis March, 2022. Note may be some differences due to rounding

### Benefit & Cost Analysis - Option 1

The benefits and costs of the new facilities are analysed for the 10-year period of operations.

#### Project Costs - 10 Years

The estimated cost of the project is \$18.496 million, and the 10-year maintenance costs are million \$2.774 for a total 10-year project cost of \$21.270 million.

Table 44: Total Costs of Creative Precinct Redevelopment Option 1 - 10 Years (\$2021 prices)

Summary	Precinct Redevelopment All at Once <\$ 2021 Prices>
Development Cost	
Redevelopment (including contingencies)	\$18,495,802
Maintenance Costs	
Total Maintenance (10 Years) <sup>42</sup>	\$2,774,370
Total Costs 10 Years	
Total Construction / Maintenance Cost	<b>\$21,270,172</b>

Source: Turner & Townsend Costings, November 2021

<sup>42</sup> Annual maintenance costs are assumed to be 1.5% of capital costs

## 16.6. Measuring Benefits-10 Years

The following table shows estimated benefits of the operations of the Creative Precinct.

The measured benefits comprise: the value of benefits to individuals from the new facilities (these are valued at market value and measured by the revenue associated with the new facilities); and the increase in regional income generated by the operations of the new facilities (by precinct employees and spending by facilities users/visitors in the area). These combined benefits total \$113.675 million (in \$2021 prices) over 10 years.

Table 45: Summary Estimated Benefits of Creative Precinct – Option 1 Build All at Once

Total Benefits - 10 Years Operations	Total 10 Years (\$ 2021 Prices)
Direct Benefits	
Consumer Value (Centre Revenue)	\$13,083,138
Increase in Regional Income	\$100,835,195
<b>Total Benefits</b>	<b>\$113,918,333</b>

Source: MCA modelling & analysis March, 2022.

### 16.6.1. Direct Benefits

#### Consumer Value

A benefit of a service is the value that a user places on it and is prepared to pay for it. As a measure of this benefit total precinct revenue is used. The consumer value averages \$1.308 million per year over the 10-year period, for a total benefit of \$13.083 million (in constant \$2021 prices).

Table 46: Creative Precinct - Estimated Consumer Value - Option 1 (\$ million 2021 prices)

Consumer Value - Centre Revenue (\$ million 2021 prices)	Y <sub>1</sub>	Y <sub>2</sub>	Y <sub>3</sub>	Y <sub>4</sub>	Y <sub>5</sub>	Y <sub>6</sub>	Y <sub>7</sub>	Y <sub>8</sub>	Y <sub>9</sub>	Y <sub>10</sub>	Total 10 Years	Ave. per year
Total Revenue	\$1.161	\$1.190	\$1.216	\$1.251	\$1.279	\$1.317	\$1.356	\$1.396	\$1.437	\$1.480	\$13.083	\$1.308

Source: Creative Precinct Financial Analysis, December 2021.

#### Increase in Regional Income

The new facilities provide a boost to regional income mainly through spending in Wangaratta LGA by precinct employees and visitors. The total boost to regional income averages \$10.059 million per year over the 10-year period, for a total benefit of \$100.835 million (\$2021 prices).

Table 47: Precinct Operations – Increase in Regional Income – Option 1 (\$ million 2021 prices)

Increase in Regional Income (Option 1 All at Once) (\$ million 2021 prices)	Y <sub>1</sub>	Y <sub>2</sub>	Y <sub>3</sub>	Y <sub>4</sub>	Y <sub>5</sub>	Y <sub>6</sub>	Y <sub>7</sub>	Y <sub>8</sub>	Y <sub>9</sub>	Y <sub>10</sub>	Total 10 Years
Wang Creative Employees	\$1.610	\$1.611	\$1.612	\$1.613	\$1.614	\$1.615	\$1.616	\$1.617	\$1.618	\$1.620	\$16.145
Local Visitors	\$0.579	\$0.591	\$0.597	\$0.603	\$0.607	\$0.609	\$0.613	\$0.615	\$0.619	\$0.621	\$6.054
Tourist Visitors	\$6.686	\$6.864	\$6.992	\$7.179	\$7.356	\$7.649	\$7.938	\$8.927	\$9.336	\$9.708	\$78.636
<b>Total Regional Income</b>	<b>\$8.875</b>	<b>\$9.065</b>	<b>\$9.201</b>	<b>\$9.395</b>	<b>\$9.577</b>	<b>\$9.873</b>	<b>\$10.168</b>	<b>\$11.160</b>	<b>\$11.573</b>	<b>\$11.949</b>	<b>\$100.835</b>

Source: MCA modelling & analysis December 2021. Note may be some differences due to rounding.

## Benefits and Costs – Option 1

The following table show the benefits and costs associated with the Creative Precinct redevelopment.

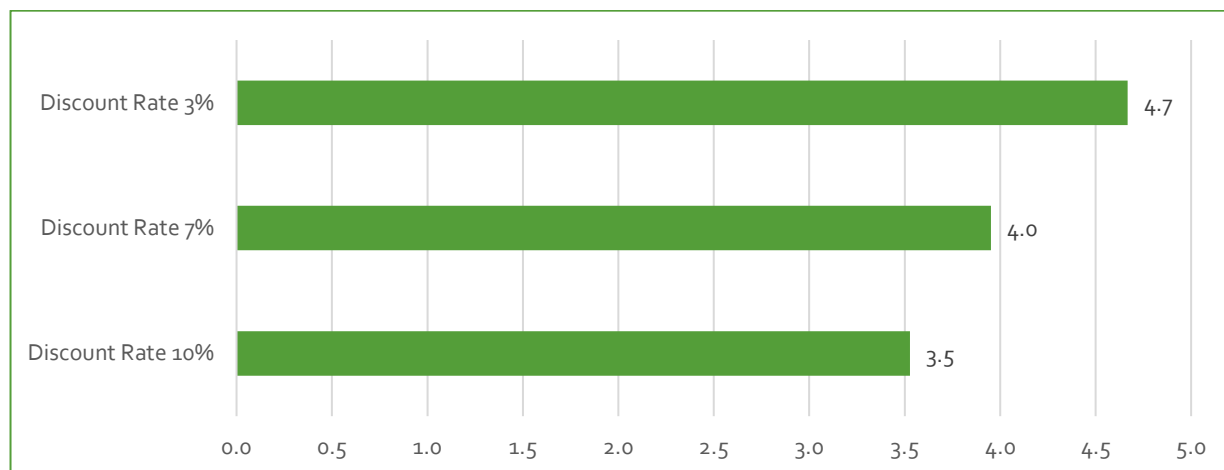
- > The measured benefits comprise: the value of benefits to individuals from the new facilities (these are valued at market value, and this is measured by the revenue associated with each of the new facilities); the increase in regional income generated by the operations of the new facilities (by employees; and spending by users/visitors in the precinct. These benefits total \$113.918 million (in \$2021 prices).
- > The estimated total cost of the project is \$18.496 million (including contingencies), and the 10-year maintenance costs are \$2.774 million for a total 10-year project cost of \$21.270 million.
- > In line with the guidelines for the Building Better Regions Fund (BBRF) and other Victorian and Commonwealth funding programs, three discount rates were applied to the annual benefits (discount rates of 3%, 7% and 10%).
- > The project has a Benefit Cost Ratio (BCR) of 4.7 for a 3% discount rate and the suggested discount rate for a larger project (7%) yields a BCR of 4.0.

Table 48: Benefit Cost Analysis – Creative Precinct Redevelopment Project – Option 1 All at Once

Project: Creative Precinct (All at Once)	Discount Rate	Discount Rate	Discount Rate
Regional Cost Benefit (\$2021 prices)	3%	7%	10%
Period: 10 Years			
Project Costs			
Capital Costs (\$2021)	\$18,495,802	\$18,495,802	\$18,495,802
Costs - Maintenance (10 years)	\$2,774,370	\$2,774,370	\$2,774,370
Total Costs	\$21,270,172	\$21,270,172	\$21,270,172
Project Benefits			
Direct Benefits (users) (10 years)			
Consumer Value	\$13,083,138	\$13,083,138	\$13,083,138
Regional Income Increase	\$100,835,195	\$100,835,195	\$100,835,195
Total Benefits (\$2021 prices)	\$113,918,333	\$113,918,333	\$113,918,333
Total Benefits (\$) Present Value	\$98,990,408	\$84,042,031	\$75,041,576
Benefits & Costs			
Net Present Value (\$) Total Benefits	\$78,003,933	\$62,771,859	\$53,771,403
NPV/Cost	3.7	3.0	2.5
Benefit Cost Ratio (BCR)	4.7	4.0	3.5

Source: MCA modelling & analysis March 2022.

Figure 24: Benefit Cost Ratio (BCR) Creative Precinct Redevelopment. Option 1 Build All at Once



Source: MCA modelling & analysis March, 2022.

## 16.7. Economic Impacts - Option 2 Staged Development

This section provides the detailed analysis of Option 2 for the construction phase and operations phase.

### 16.7.1. Construction Phase - Option 2

For this option construction would be phased in 6 stages over a 6-year period. Total costs for the staged redevelopment are \$19.999 million.<sup>43</sup>

Table 49: Option 2 - Staged Development – Timing & Costs

Wangaratta Creative Precinct – Option 2 Staged Development	Total Cost (\$2021 prices)
Staging Scenario	
Stage 1 - Renovation Works to Heritage Exhibition Gallery [Front] Building - 2022/23	\$1,528,332
Stage 2 - Creative Precinct detailed design development and approvals - 2024/25	\$916,420
Stage 3 - Landscape and Precinct Entrance - 2023/24	\$2,175,806
Stage 4 - Function Rooms upgrade and PACC refresh - 2025/26	\$3,761,901
Stage 5 - Curved wall and Sunday School (church hall) repurpose/upgrade - 2026/27	\$3,379,927
Stage 6 - New gallery - 2027/28	\$8,237,008
<b>Total Cost</b>	<b>\$19,999,393</b>

Source: Turner & Townsend Costings, November 2021

Construction phase jobs are generated over the 5-year period.

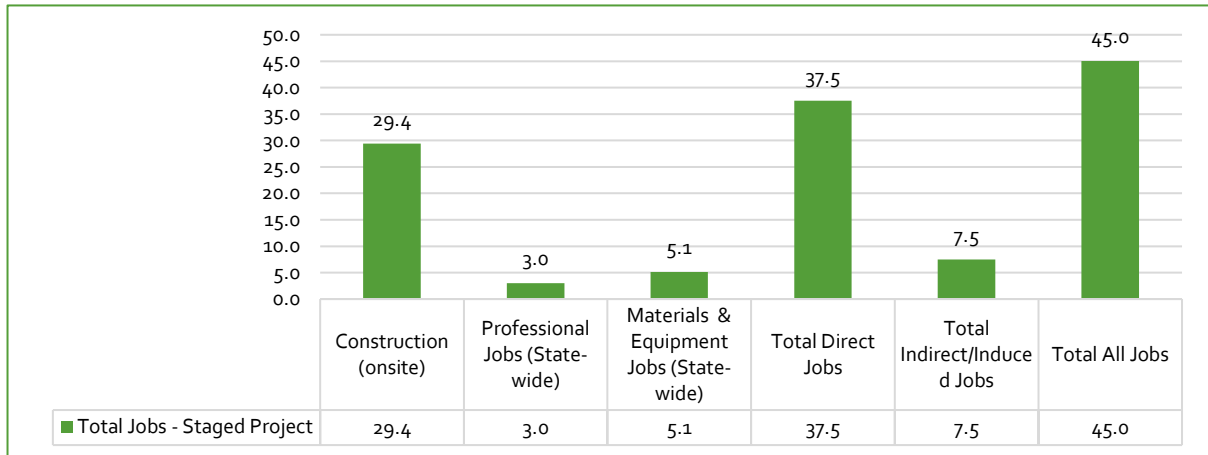
- > A total of 37.5 direct jobs (FTE) would be generated during the construction period.
- > This comprises 29.4 onsite construction jobs; 3.0 professional jobs and 5.1 jobs in the materials and equipment supply sectors. Construction jobs are likely to be held by residents of Wangaratta LGA and the broader region and materials/equipment supply jobs would be spread across Victoria.
- > When the multiplier effects of spending are taken into account, total jobs (direct and indirect) associated with the project in the construction phase is 45.0 FTE jobs.

<sup>43</sup> Detail Concept Design Cost Plan - R3 -Staged (Update), Turner & Townsend, November 9, 2021; Detail Concept Design Cost Plan - R3 - Combined, Turner & Townsend, November 9, 2021



> The increase in regional income generated by the construction was estimated to be \$9.061 million.<sup>44</sup>

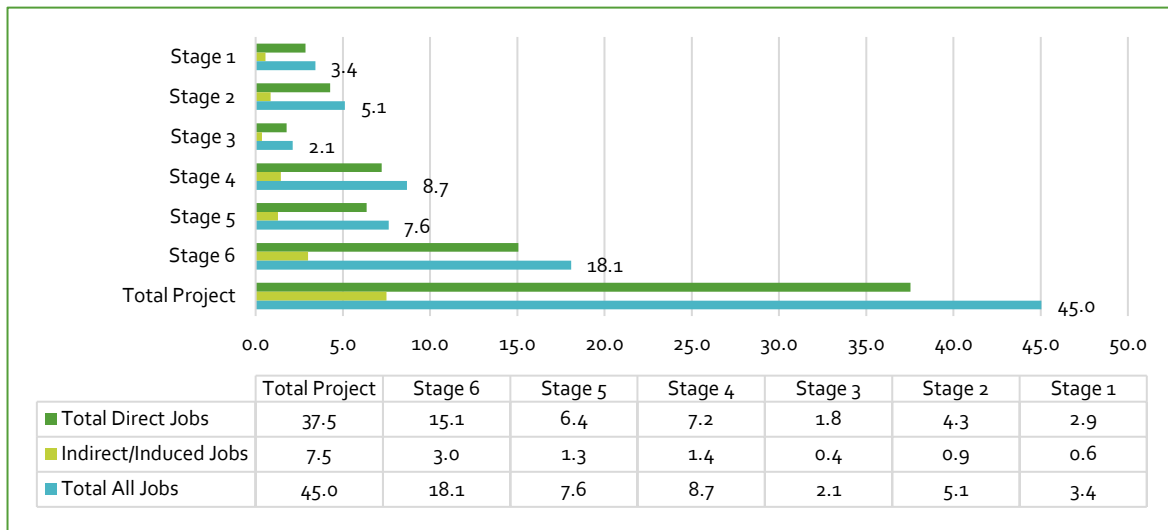
Figure 25: Wangaratta Creative Precinct Total Jobs - Option 2 Staged Project (FTE no.)



Source: MCA Modelling and Analysis, November 2021. Note may be some differences due to rounding.

The charts (jobs and regional income) below show the stages at which the economic benefits are generated.

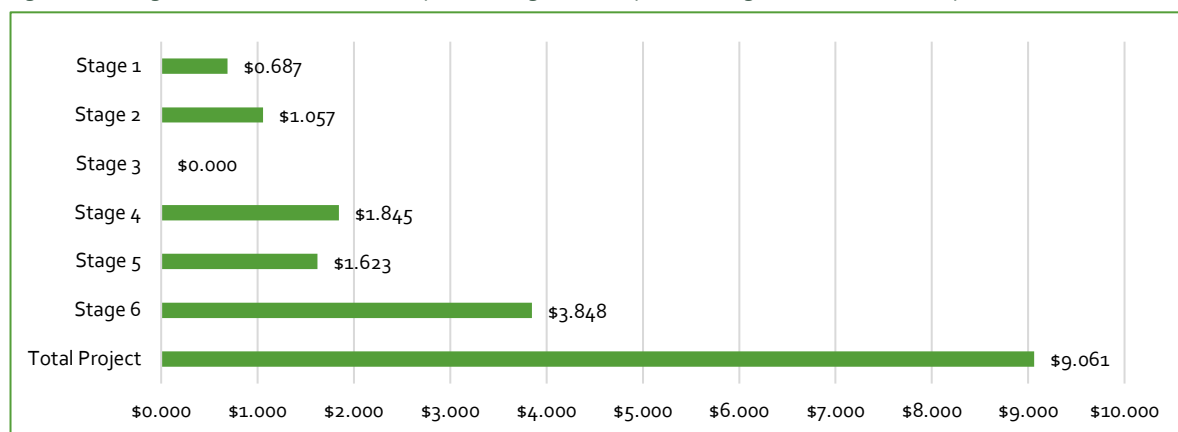
Figure 26: Wangaratta Creative Precinct: Option 2 Staged Development - Jobs (FTE no.)



Source: MCA Modelling and Analysis, November 2021. Note may be some differences due to rounding.

<sup>44</sup> Regional income is the total net income generated from the activity and covers wages and salaries of employees and profits of businesses within the region. It includes income generated directly within the business and indirect income, which is generated in other regional businesses (wages and profits) from the multiplier impacts of employee spending on the region. In the modelling of income generated income tax and GST on spending, are both treated as leakages from the region.

Figure 27: Wangaratta Creative Precinct: Option 2 Staged Development – Regional Income (\$2021 prices)



Source: MCA Modelling and Analysis, November 2021. Note may be some differences due to rounding.

### 16.7.2. Operations Phase – Option 2 Staged Development

#### Economic Impact Modelling

Detailed modelling was undertaken of the operations the Creative Precinct for a 10-year period. This economic impact modelling covered:

- > Employment in the Precinct: this uses the estimates of the full-time equivalent jobs by category and salary rates. Estimates were also made of the indirect/induced jobs generated in the region by the spending of these employees.
- > Jobs generated in Wangaratta and the region by spending by visitors to the precinct. The categories of users are locals, day visitors and overnight visitors who are attending events or exhibitions in the precinct.
- > Regional income generated by operations and visitor spending.
- > Benefit Cost analysis of the option.

#### Visitors and Spending

The following table shows estimates of visitors to the Creative Precinct over a 10-year period. <sup>45</sup> Total visitors increase from around 120,200 in year 1 and reach around 162,500 in year 10. Major growth is in tourist visits (regional day visitors and overnight visitors from further afield). This would be expected as cultural tourism is a fast growing and higher value segment. The combination of the redeveloped facilities and innovative programming will allow Wangaratta to tap this market.

Compared with Option 1 Build All at Once (with all redevelopment completed in 18 months, rather than 6 years), visitor numbers track lower over the period and this impacts on total spending in the region by visitors to the precinct.

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<sup>45</sup> Years 1 to 5 are based on the estimates for the financial modelling and years 6 to 10 assume an annual growth of 2.5% per year in total visitors. The visitor mix is based on earlier research on the cultural tourist market.

Table 50: Visitors to Creative Precinct – Option 2 (annual no.)

Scenario 2 Staged Development										
Cultural Precinct - Visitors	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6	Year 7	Year 8	Year 9	Year 10
Locals	31,141	31,764	32,662	33,493	34,618	36,488	37,192	40,052	41,054	42,080
Tourists										
Day Visitors	48,051	49,012	50,397	51,680	53,416	56,301	57,388	61,801	63,346	64,930
Overnight Visitors	41,049	41,870	43,054	44,149	45,633	48,097	49,026	52,796	54,116	55,469
<b>Total Tourists</b>	<b>89,099</b>	<b>90,881</b>	<b>93,451</b>	<b>95,829</b>	<b>99,049</b>	<b>104,398</b>	<b>106,415</b>	<b>114,597</b>	<b>117,462</b>	<b>120,398</b>
<b>Total Visitors</b>	<b>120,240</b>	<b>122,645</b>	<b>126,113</b>	<b>129,322</b>	<b>133,668</b>	<b>140,886</b>	<b>143,607</b>	<b>154,649</b>	<b>158,515</b>	<b>162,478</b>

Source: MCA Modelling and Analysis, Based on financial analysis, March, 2022.

Spending in the region increases from \$20.889 million in year 1 to \$28.227 million in year 10.<sup>46</sup>

Table 51: Spending in Region by Precinct Visitors – Option 2 (annual \$million 2021 prices)

Option 2 Staged Development										
Cultural Precinct – Visitors Spending (\$ m 2021 prices)	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6	Year 7	Year 8	Year 9	Year 10
Locals	\$2.336	\$2.382	\$2.450	\$2.512	\$2.596	\$2.737	\$2.789	\$3.004	\$3.079	\$3.156
Tourists										
Day Visitors	\$6.054	\$6.175	\$6.350	\$6.512	\$6.730	\$7.094	\$7.231	\$7.787	\$7.982	\$8.181
Overnight Visitors	\$12.499	\$12.749	\$13.110	\$13.443	\$13.895	\$14.646	\$14.928	\$16.076	\$16.478	\$16.890
<b>Total Tourists</b>	<b>\$18.554</b>	<b>\$18.925</b>	<b>\$19.460</b>	<b>\$19.955</b>	<b>\$20.626</b>	<b>\$21.740</b>	<b>\$22.159</b>	<b>\$23.863</b>	<b>\$24.460</b>	<b>\$25.071</b>
<b>Total Visitors</b>	<b>\$20.889</b>	<b>\$21.307</b>	<b>\$21.910</b>	<b>\$22.467</b>	<b>\$23.222</b>	<b>\$24.476</b>	<b>\$24.949</b>	<b>\$26.867</b>	<b>\$27.539</b>	<b>\$28.227</b>

Source: MCA Modelling and Analysis, based on financial analysis, March, 2022.

### Economic Impacts - jobs

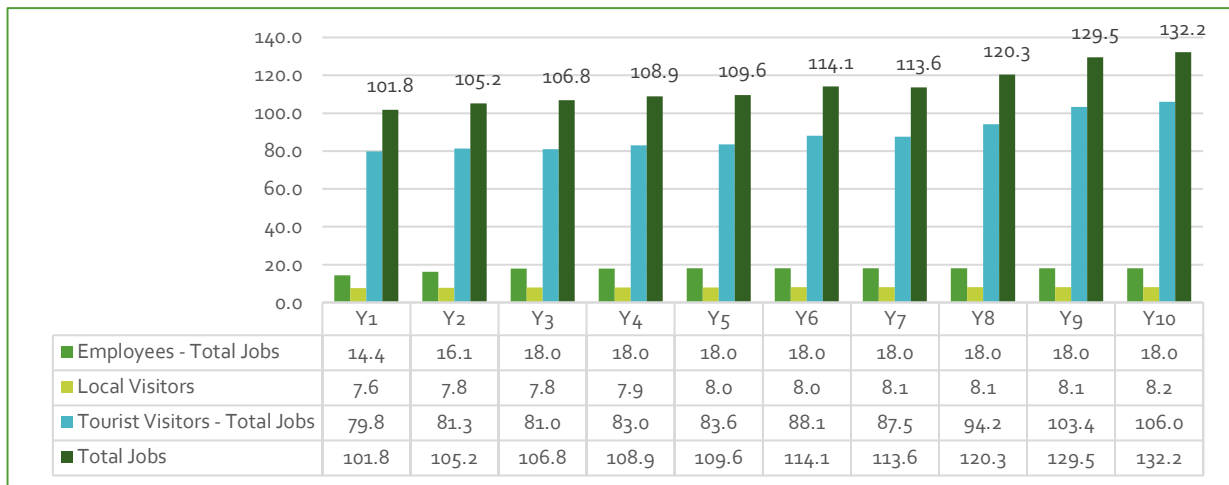
The table and charts show the estimated full time equivalent jobs generated by activity and visitors to the Creative Precinct. This is a combination of direct jobs in the facilities and the jobs generated in the Wangaratta and the region by visitors' spending.

- > Over the 10-year period, the operations of the precinct will account for an average of 17.4 FTE jobs (14.1 direct precinct employees on site and 3.3 indirect/induced jobs in the region).
- > Spending by tourist visitors generates an average of 88.8 FTE jobs (80.3 direct jobs, with a further 8.5 indirect/induce jobs in the region) over the 10-year period.

<sup>46</sup> Spending is based on average spend per person for each group. These are: locals \$75; day visitors \$126; overnight visitors \$206 per night & an average stay of 1.5 nights (50% stay 1 night and 50% stay 2 nights).

- > In total, precinct employees and the spending by users/visitors would generate an average of 114.2 jobs (101.4 direct and 12.8 indirect/induced jobs). Total jobs generated increase from 101.8 in year 1 to 132.2 in year 10.

Figure 28: Jobs Generated by Creative Precinct Option 2 Staged Development (FTE no.)



Source: MCA modelling & analysis March, 2022. Note may be some differences due to rounding.

Figure 29: Total Jobs Generated by Creative Precinct - Option 2 Staged Development (FTE no.)



Source: MCA modelling & analysis March 2022. Note may be some differences due to rounding.

### Jobs by Industry Sector

The following table shows the sectors where the jobs occur. Precinct employees account for an average of 14.1 FTE jobs. The major sectors are food and beverage – average 34.7 jobs in cafes, restaurants, takeaway food etc.); accommodation (18.8 jobs); other visitor services (20.1 jobs); and retail (6.9 jobs).

Table 52: Creative Precinct Operations: Option 2 - Total Jobs by Industry (FTE no.)

Creative Precinct Staged Development	Y1	Y2	Y3	Y4	Y5	Y6	Y7	Y8	Y9	Y10	Ave. 10 Years
Creative Precinct Employees	11.6	13.1	14.6	14.6	14.6	14.6	14.6	14.6	14.6	14.6	14.1
Accommodation	16.9	17.2	17.2	17.6	17.7	18.7	18.6	20.0	21.9	22.4	18.8
Food & Beverage	31.2	31.9	32.1	32.8	33.0	34.5	34.4	36.7	39.6	40.5	34.7
Retail	6.3	6.4	6.4	6.6	6.6	6.9	6.8	7.3	8.0	8.1	6.9
Health	1.2	1.2	1.2	1.2	1.2	1.2	1.2	1.3	1.4	1.4	1.3
Transportation	5.7	5.8	5.8	5.9	5.9	6.2	6.2	6.6	7.2	7.3	6.2
Communication	0.2	0.2	0.2	0.2	0.2	0.2	0.2	0.2	0.2	0.2	0.2
Recreation/Other Visitor Services	18.8	19.2	19.2	19.6	19.8	20.8	20.7	22.2	24.2	24.8	20.9
Education	0.6	0.7	0.6	0.7	0.7	0.7	0.7	0.7	0.8	0.8	0.7
Miscellaneous Services	9.4	9.6	9.7	9.9	9.9	10.3	10.3	10.9	11.7	11.9	10.4
<b>Total</b>	<b>101.8</b>	<b>105.2</b>	<b>106.8</b>	<b>108.9</b>	<b>109.6</b>	<b>114.1</b>	<b>113.6</b>	<b>120.3</b>	<b>129.5</b>	<b>132.2</b>	<b>114.2</b>

Source: MCA modelling & analysis March, 2022. Note may be some differences due to rounding.

### Regional Income Impacts

The increase in activity and employment provides a boost to regional income and this is summarised in the following table.

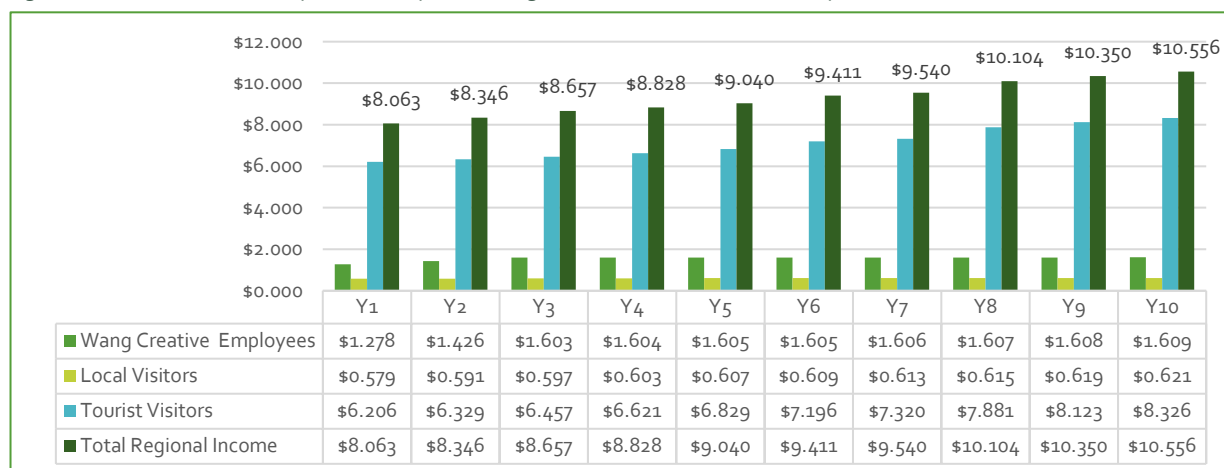
- > Over the 10years, annual regional income arising from the operations of the precinct would be an average of \$9.289 million per year higher when all direct and indirect impacts are taken into account.
- > Regional income generated increases from \$8.063 million in year 1 to \$10,556 million in year 10.
- > Over the 10-year period regional income generated would total \$92.896 million (in \$2021 prices).

Table 53: Creative Precinct Operations: Option 2 – Regional Income (\$ million 2021 prices)

Total Regional Income											
Wangaratta Cultural Precinct Option 2 Staged Development	Y1	Y2	Y3	Y4	Y5	Y6	Y7	Y8	Y9	Y10	Total 10 Years
Wang Creative Employees	\$1.278	\$1.426	\$1.603	\$1.604	\$1.605	\$1.605	\$1.606	\$1.607	\$1.608	\$1.609	\$15.552
Local Visitors	\$0.579	\$0.591	\$0.597	\$0.603	\$0.607	\$0.609	\$0.613	\$0.615	\$0.619	\$0.621	\$6.054
Tourist Visitors	\$6.206	\$6.329	\$6.457	\$6.621	\$6.829	\$7.196	\$7.320	\$7.881	\$8.123	\$8.326	\$71.290
<b>Total Regional Income</b>	<b>\$8.063</b>	<b>\$8.346</b>	<b>\$8.657</b>	<b>\$8.828</b>	<b>\$9.040</b>	<b>\$9.411</b>	<b>\$9.540</b>	<b>\$10.104</b>	<b>\$10.350</b>	<b>\$10.556</b>	<b>\$92.896</b>

Source: MCA modelling & analysis March, 2022. Note may be some differences due to rounding

Figure 30: Creative Precinct Operations: Option 2 - Regional Income (\$ million – 2021 prices)



Source: MCA modelling & analysis March, 2022. Note may be some differences due to rounding.

### Benefit & Cost Analysis – Option 2

The benefits and costs of the new facilities are analysed for the 10-year period of operations.

#### Project Costs - 10 Years

The estimated cost of the project is \$19.999 million, and the 10-year maintenance costs are \$2.999 million for a total 10-year project cost of \$22.999 million.

Table 54: Total Costs of Creative Precinct Redevelopment Option 2 - 10 Years (\$2021 prices)

Summary	Precinct Redevelopment Staged Development <\$ 2021 Prices>
Development Cost	
Redevelopment (including contingencies)	\$19,999,393
Maintenance Costs	
Total Maintenance (10 Years) <sup>47</sup>	\$2,999,909
Total Costs 10 Years	
Total Construction / Maintenance Cost	\$22,999,302

Source: Turner & Townsend Costings R4, November 16 2021

#### Measuring Benefits – 10 Years

The following table shows estimate benefits of the operations of the Creative Precinct.

The measured benefits comprise: the value of benefits to individuals from the new facilities (these are valued at market value and measured by the revenue associated with the new facilities); the increase in regional income generated by the operations of the new facilities (by precinct employees and spending by facilities users/visitors in the area). These combined benefits total \$103.583 million over 10 years.

<sup>47</sup> Annual maintenance costs are 1.5% of capital costs.

Table 55: Summary Estimated Benefits of Creative Precinct- Option 1

Total Benefits - 10 Years Operations Staged Development	Total 10 Years (\$ 2021 Prices)
<b>Direct Benefits</b>	
Consumer Value (Centre Revenue)	\$10,687,978
Increase in Regional Income	\$92,895,635
<b>Total Benefits</b>	<b>\$103,583,613</b>

Source: MCA modelling & analysis March, 2022.

### 16.7.3. Direct Benefits

#### Consumer Value

A benefit of a service is the value that a user places on it and is prepared to pay for it. As a measure of this benefit total centre revenue is used. The consumer value averages \$1.069 million per year over the 10-year period, for a total benefit of \$10.688 million (in constant \$2021 prices).

Table 56: Creative Precinct – Estimated Consumer Value – Option 2 (\$ million 2021 prices)

Consumer Value - Centre Revenue Option 2 Staged Development												
(\$ million 2021 prices)	Y1	Y2	Y3	Y4	Y5	Y6	Y7	Y8	Y9	Y10	Total 10 Years	Ave. per year
<b>Total Revenue</b>	\$0.881	\$0.902	\$0.932	\$0.984	\$1.062	\$1.128	\$1.156	\$1.185	\$1.214	\$1.245	\$10.688	\$1.069

Source: MCA modelling & analysis March, 2022. Note may be some differences due to rounding.

#### Increase in Regional Income

The new facilities provide a boost to regional income mainly through spending in Wangaratta and region by precinct employees and visitors. The total boost to regional income averages \$9.289 million per year over the 10-year period, for a total benefit of \$92.896 million (\$2021 prices).

Table 57: Precinct Operations - Increase in Regional Income – Option 2 (\$ million 2021 prices)

Increase in Regional Income Option 2 Staged Development											
(\$ million 2021 prices)	Y1	Y2	Y3	Y4	Y5	Y6	Y7	Y8	Y9	Y10	Total 10 Years
Wang Creative Employees	\$1.278	\$1.426	\$1.603	\$1.604	\$1.605	\$1.605	\$1.606	\$1.607	\$1.608	\$1.609	\$15.552
Local Visitors	\$0.579	\$0.591	\$0.597	\$0.603	\$0.607	\$0.609	\$0.613	\$0.615	\$0.619	\$0.621	\$6.054
Tourist Visitors	\$6.206	\$6.329	\$6.457	\$6.621	\$6.829	\$7.196	\$7.320	\$7.881	\$8.123	\$8.326	\$71.290
<b>Total Regional Income</b>	<b>\$8.063</b>	<b>\$8.346</b>	<b>\$8.657</b>	<b>\$8.828</b>	<b>\$9.040</b>	<b>\$9.411</b>	<b>\$9.540</b>	<b>\$10.104</b>	<b>\$10.350</b>	<b>\$10.556</b>	<b>\$92.896</b>

Source: MCA modelling & analysis March 2022. Note may be some differences due to rounding.



## Benefits and Costs – Option 2 Staged Build

The following table show the benefits and costs associated with the Creative Precinct.

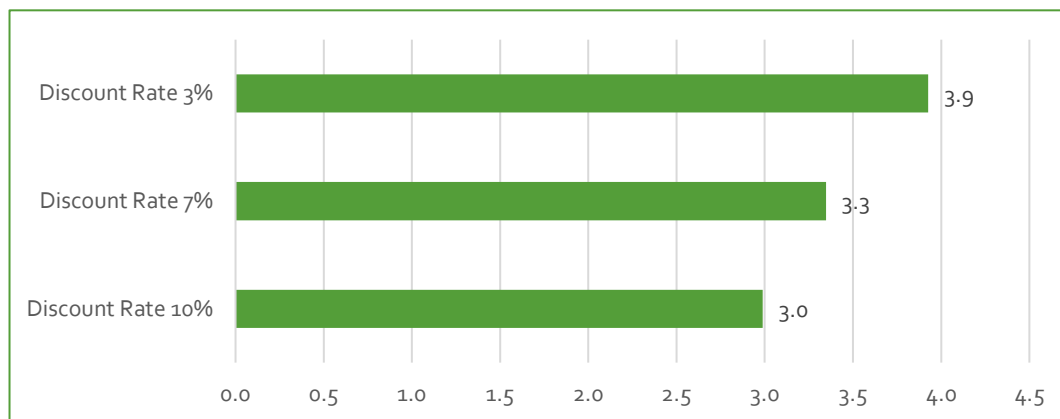
- > The measured benefits comprise: the value of benefits to individuals from the new facilities (these are valued at market value, and this is measured by the revenue associated with each of the new facilities); the increase in regional income generated by the operations of the new facilities (by employees; and spending by users/visitors in the precinct). These benefits total \$103.583 million (in \$2021 prices).
- > The estimated total cost of the project is \$19.999 million (including contingencies), and the 10-year maintenance costs are \$2.999 million for a total 10-year project cost of \$22.999 million.
- > In line with the guidelines for the Building Better Regions Fund (BBRF) and other Victorian and Commonwealth funding programs, three discount rates were applied to the annual benefits (discount rates of 3%, 7% and 10%).
- > The project has a Benefit Cost Ratio (BCR) of 3.9 for a 3% discount rate and for the suggested discount rate for a large project (7%) yields a BCR of 3.3.

Table 58: Benefit Cost Analysis – Creative Precinct Redevelopment Project – Option 2 Staged Development

Project: Creative Precinct (Option 2 Staged Development)	Discount Rate	Discount Rate	Discount Rate
Regional Cost Benefit (\$2021 prices)	3%	7%	10%
Period: 10 Years			
Project Costs			
Capital Costs (\$2021)	\$19,999,393	\$19,999,393	\$19,999,393
Costs - Maintenance (10 years)	\$2,999,909	\$2,999,909	\$2,999,909
<b>Total Costs</b>	<b>\$22,999,302</b>	<b>\$22,999,302</b>	<b>\$22,999,302</b>
Project Benefits			
Direct Benefits (users) (10 years)			
Consumer Value	\$10,687,978	\$10,687,978	\$10,687,978
Regional Income Increase	\$92,895,635	\$92,895,635	\$92,895,635
<b>Total Benefits (\$2021 prices)</b>	<b>\$103,583,614</b>	<b>\$103,583,614</b>	<b>\$103,583,614</b>
<b>Total Benefits (\$) Present Value</b>	<b>\$90,316,556</b>	<b>\$76,497,790</b>	<b>\$68,321,335</b>
Benefits & Costs			
Net Present Value (\$) Total Benefits	\$67,317,254	\$53,640,592	\$45,464,137
NPV/Cost	2.9	2.3	2.0
<b>Benefit Cost Ratio (BCR)</b>	<b>3.9</b>	<b>3.3</b>	<b>3.0</b>

Source: MCA modelling & analysis March, 2022.

Figure 31: Benefit Cost Ratio (BCR) Creative Precinct Redevelopment. Option 2 Staged Build



Source: MCA modelling & analysis March 2022.

**Disclaimer**

*This report is for the use only of the party to whom it is addressed and for the specific purposes to which it refers. We disclaim any responsibility to any third party acting upon or using the whole or part of the report and its contents.*

*This report (including appendices) is based on estimates, assumptions and information sourced and referenced by MCA < Michael Connell & Assocs.>. These estimates, assumptions and projections are provided as a basis for the reader's interpretation and analysis. In the case of projections, they are not presented as results that will actually be achieved.*

*The report has been prepared on the basis of information available at the time of writing. While all possible care has been taken by the authors in preparing the report, no responsibility can be undertaken for errors or inaccuracies that may be in the data used.*

# 17. Conclusion

At the conclusion of this project, it is evident that there are many reasons to consider development of a Creative Precinct in Wangaratta. These include:

- > The WAG and WPACC facilities need improvement works if they are to sustain services into the future. The current facilities are in declining condition with the WAG facilities being in far more urgent need of works. Without capital investment into the WAG, it will in the relatively immediate future, be unable to sustain its current level of service and this will continue to decline as long as the facilities remain increasingly unfit for purpose/unable to meet industry standards. The WPACC, though not at urgently in need of works, has no plan in place for cyclic maintenance or renewal that will ensure it maintains its status as a state-of-the-art venue. At just over 10 years old, it would be normal for the venue to require some renewal and/or upgrade works. A venue health check for the WPACC and development and asset management plan with scheduled funding for both facilities is highly recommended.
- > The VIC service needs to be relocated and the Visitor Information Strategy completed in July of this year recommended relocation of a 'reimagined' more digitally focused service into the Creative Precinct. This refreshed service would fit well in a more integrated Creative Precinct approach.
- > Numerous local and regional strategic plans dating back for close to 10 years have identified the social, cultural and economic benefits that could be gained from development of a Wangaratta Creative Precinct and recommended its development. There is strong historic support for the development of a Creative Precinct and the consultation undertaken for this project has reconfirmed that support. It has articulated a Vision for the precinct and the Vision has driven development of a Creative Precinct concept design and operational modelling for that design.
- > The WAG and WPACC are core and highly valued services by locals and are responsible for already bringing more than 76,000 locals and visitors annually into their facilities and programs.
- > The Economic Impact Assessment undertaken for this project indicates that development of the Creative Precinct would bring more than up to 162,000 visitors into Wangaratta city and would inject up to \$33,000,000 annually into the local regional economy. It would be responsible for bringing a total of up to 35 additional jobs into the area during construction and a total of up to 149.9 full time equivalent jobs in the region by year ten of its operation.
- > The Creative Precinct concept design developed as part of this project is based on facility upgrade/redevelopment needs as understood from RCOW's previous feasibility studies for these venues as well as the consultation undertaken for this project.
- > Examination of the 'Do nothing' just maintain existing facilities and services, develop 'All at Once' and 'Staged' development options found:
  - 'Do nothing' option involves no investment in the redevelopment of facilities in the Creative Precinct and significant (at least \$2,298,332) maintenance over a 10-year period to maintain the current buildings. For the do nothing option, visitor numbers are likely to return to the pre-Covid levels (2019 visitors levels for WPACC and WAG) at best. There is potential for some downside, as without investment in buildings and facilities, there may be difficulties in attracting touring exhibitions and some performances. In addition for cultural tourists, Wangaratta is competing with other regional cities that have new or upgraded buildings and facilities. For these reasons there is also the possibility that visitor numbers do not recover to this level.
  - 'All at Once' development would be full implementation of the concept design masterplan as one project. The QS estimated cost is \$18,495,802.
  - 'Staged' development would be full implementation of the concept design masterplan over six stages. The QS estimated cost is \$19,999,393.
- > The cost of operating the Creative Precinct would be higher than the current cost of the WAG, WPACC and VIC services but, the level of programming and output would be increased markedly and would, as

identified in the Economic Impact Assessment drive significantly increased visitor numbers and income into the local economy.

It is recognised that RCOW does not currently have the required funding to proceed with immediate development of the Creative Precinct however, it is recommended that development of the Wangaratta Creative precinct should be supported and that Council:

- > Review opportunities within its capital works program to allocate funding to development and,
- > Seek external funding through grants to contribute to development of the Creative Precinct as soon as possible.

## Recommendations

It is recommended that:

1. Council supports development of the Wangaratta Creative precinct and that it:
  - a. Review opportunities within its capital works program to allocate funding to development and,
  - b. Seek external funding through grants to contribute to development of the Creative Precinct as soon as possible.

# 18. Appendices

## Appendix 1: Programming Framework Development

### Programming Framework Development

In 2017/18 an Audience Development Plan and Audience Engagement Plan were developed however it is recommended that these documents be updated to assist in developing a revised artistic framework to assist in the decision-making process.

It is recommended that Programming Framework be developed for WPACC as part of the Creative Precinct redevelopment. This will be a key document for guiding the future programming and audience development. JB to re-write.

In the initial format it should be a two-page document that is developed in consultation with the venue staff, key stakeholders and patron feedback/surveys. However, each section will have significant data and information behind it.

The key questions to be addressed in the document are:

What does WPACC want to achieve?

Who is the program for?

What type of theatre/arts activities does the WPACC want to present?

What are the range of artforms that WPACC wishes to present?

Who does WPACC want to work with?

What connections are to be made?

What mechanisms are there to develop relationships with professional artists and theatre makers?

Actions and Key Performance Indicators in response to the above.

It is also recommended that the Programming Framework references the Victorian *Creative State 2025 Strategy* and aligns to the principles and priorities where possible.

- > First Peoples first - place First Peoples knowledge, practice, protocols and cultural authority front- and- centre and forge stronger and enduring partnerships with First Peoples creative communities
- > For every Victorian - regardless of cultural background, age, gender identity, income or ability every Victorian can take up their right to participation in the cultural and creative life of the state
- > Whole of state - people in remote, regional, and outer-metropolitan areas have improved and more equitable access to cultural experiences, creative expression and creative careers
- > Health and wellbeing - foster healthy, safe and respectful working environments
- > Environment impact - the creative industries reduce environmental impact in everything they make, share, present, tour and consume

## Appendix 2: Rural City of Wangaratta Visitor Services Strategy in June 2021

### Theme one: Decentralising of physical visitor information services

**Objective:** Decentralise the approach to visitor servicing across the Rural City of Wangaratta to reflect the growing importance of the King Valley Region and Glenrowan as visitor destinations.

**Key actions:**

- > Relocation of the City's Visitor Information Centre into the arts and cultural precinct area to scale down investment in a physical VIC in Wangaratta and build on the synergies and economies of scale by operating in conjunction with other Council services.
- > Establish park-based visitor hubs in Glenrowan, Milawa and Whitfield which provide a location that visitors are drawn to, stop at and can access information.
- > Establish new branded brochure racks in businesses located in the rural tourism villages such as Milawa, Oxley, Whitfield, Moyhu, Glenrowan, Everton and Eldorado.
- > Invest in a mobile VIC to operate across the RCoW during peak periods and events.
- > Audit and assess available brochures and literature. Focus on having branded official guides and maps that also include localised content for sub regions and destinations.

### Theme two: Embracing and investing in digital visitor servicing streams

**Objective:** Lift the resources and professionalism across the industry in delivery of digital information, content and social media.

**Key actions:**

- > Review and refresh websites and online content across all digital platforms, with particular focus on:
  - Ensuring they have high mobile optimisation;
  - Deliver high quality motivational images and video;
  - Greater opportunity for interactive content;
  - Location tagging;
  - Include PDF downloads of brochures and maps;
  - Live chat and video call option.
- > Increase the level of engagement and two-way communication on digital platforms including council website, social media and travel sites. This includes upskilling of Council staff and industry.
- > Establish consistent tracking methods and review processes to capture the following data points:
  - Two-way engagement;
  - No. of Tripadvisor reviews;
  - Average product ratings;
  - Brochure downloads.
- > Advocate for and implement a range of Wifi hotspots in key visitor destinations and improvement of blackspots across Wangaratta especially along key roads and routes.

### Theme Three: Engage and Empower Tourism Businesses and Residents

**Objective:** Improve the level and quality of information being distributed through word-of-mouth channels including tourism operators, residents and past visitors.

**Key actions:**

- > Establish a 'know your own backyard program' for RCoW residents. This will prompt social media posts and drive sharing of what residents' love about their local areas.
- > Offer a series of famils to local business owners and staff to explore the product within the region.
- > Develop a communication plan that provides a clear strategy for promoting activities, products and events to industry and residents.

- > Establish stronger alignment and relationships between the LTAs and their members to share knowledge and inter-regional referrals.



### Appendix 3: List of stakeholder consultations and meetings

Date	Meeting
12/08/2021	Project Inception Meeting (PCG)
17/08/2021	Gallery consultation meeting
17/08/2021	Visitor Information Centre needs consultation
17/08/2021	Friends of Wangaratta Gallery – project introduction meeting
18/08/2021	<i>Wangaratta Creative Precinct Site Meeting</i>
19/08/2021	RCOW Asset Management Team consultation meeting
20/08/2021	PACC Manager and Gallery Director consultation meeting
30/08/2021	RCOW Councillor Briefing
31/08/2021	Project PCG Meeting
03/09/2021	Kyamba Foundation (Brown Family) and Into Our Hands Foundation Consultation
06/09/2021	Venue Managers Meeting
08/09/2021	Project PCG Meeting
14/09/2021	Stakeholder Consultation Session
15/09/2021	Stakeholder Consultation Session
16/09/2021	WPACC staff consultation meeting
17/09/2021	Venue Managers Meeting
20/09/2021	Event Coordinator consultation meeting
23/09/2021	Project PCG Meeting
23/09/2021	VAPAC Executive Director consultation meeting
04/10/2021	RCOW Councillor Briefing
05/10/2021	VIC, Events and Library consultation meeting
05/10/2021	PACC ushers, volunteers and key stakeholders' consultation session
06/10/2021	Creative Victoria and RDV consultation meeting
06/10/2021	Combined community stakeholder consultation session
07/10/2021	Regional Arts Victoria consultation meeting
11/10/2021	Visitor Information Services consultation meeting
13/10/2021	Project PCG Meeting
26/10/2021	PACC ushers and volunteers' consultation session

## Appendix 4: National and International Arts Tourism facts

### *Australia Council for the Arts 2018, International Arts Tourism: Connecting cultures, Australia Council for the Arts.*

#### Research findings:

- > Visiting museums and galleries is the most popular form of international arts tourism. This is likely because museums and galleries are a readily accessible form of arts engagement for tourists.
- > Three in every ten international visitors to Australia in 2017 visited a museum or gallery while they were here.
- > More than two and a half million international tourists visited museums and galleries while they were in Australia in 2017, an increase of 46% since 2013.
- > International Arts Tourists are more likely to visit regional Australia than international tourists overall.
- > With three in ten international tourists (31%) and seven in ten international arts tourists (71%) visiting museums and galleries in 2017, it continues to be the most popular arts activity, irrespective of the visitor's main reason for visiting Australia.
- > The many rich arts offerings in regional areas may be helping to drive regional tourism among international visitors.
- > Tourists visiting for educational purposes were particularly engaged, with 43% attending, compared to 36% of holiday makers.
- > Over one million international tourists attended festivals, fairs and cultural events in 2017. This has increased by 61% since 2013.
- > Festivals skew towards younger audiences more so than any other arts activity. However, they still have broad appeal, with around one in five international arts tourists aged 45 years and over attending a festival, fair or cultural event in 2017.
- > First Nations arts engage international tourists, especially those who travel outside capital cities. Engagement with First Nations arts was higher for arts tourists who travelled beyond metropolitan areas. More than a third of these travellers attended a First Nations arts activity in 2017.
- > There is strong and growing potential for the arts to help drive regional tourism. International arts tourists are more likely to visit regional Australia than international tourists overall.
- > The proportion of international tourists engaging with the arts while in Australia has ranged between 39% and 43% over the last decade. It has been on an upward trend since 2011.
- > Forecasts predict that international tourists to Australia will grow to close to ten million in 2018–19, and as total aviation capacity to Australia continues to grow, we can expect numbers of international arts tourists to continue to grow.
- > The amount international arts tourists spent in Australia was \$17 billion in 2017, making up 60% of the \$28.4 billion spent in Australia by all international tourists.
- > The amount spent has increased by 55% since 2013, a greater increase than the total international visitor spends in Australia (46%).
- > Social media is an important consideration. Recent research from the US suggests that intention to travel to a destination is influenced by social media generated from other visitors to that place.

### *Australia Council for the Arts 2020, Domestic Arts Tourism: Connecting the Country, Australia Council for the Arts. Department of Communications and the Arts Annual Report 2018–19*

- > Domestic arts tourism is growing
- > Museums and art galleries are the most popular arts activities on domestic trips for both daytrips and overnight trips in Australia.
- > This is likely because museums and art galleries are an accessible and affordable form of engagement with the arts, and often require less forward planning to attend than other arts activities.

- > In 2018, Australians took 12.3 million daytrips and 13.4 million overnight trips within Australia that included arts activities. 5.1 million daytrips and 7.3 million overnight trips included visits to museums or art galleries.
- > There have been increases across all arts activities: visiting museums and art galleries; attending performing arts; visiting art or craft workshops or studios; attending festivals; and experiencing First Nations arts and craft.
- > There is no one-size-fits all for arts engagement on a domestic trip – Australians connect with the arts in a broad range of ways.
- > The most popular and fastest- growing arts tourism activities vary across the country. Each state, territory and region offer unique arts and creative experiences.
- > The destinations where tourists are especially likely to engage with the arts are in regional Australia, including many arts tourism 'hot spots':
  - Areas with both a high volume and a high likelihood of tourists engaging with the arts while there.
  - Art or craft workshops or studios are particularly popular in regional areas.
- > First Nations arts and craft are a strong and growing area of domestic arts tourism
- > First Nations arts tourism is increasing, reflecting Australians' strong and growing interest in engaging with First Nations arts for their beauty, strength and power, and to understand who we are as a nation.
- > There is a growing body of evidence about the opportunity that First Nations arts provide to support First Nations peoples' economic development and Australia's national culture and identity, based on the strength of the world's oldest continuing living culture and storytelling stretching back for millennia. It reinforces the particular strength and value of First Nations arts to regional and remote communities and economies and to tourism in Australia.
- > Arts tourists are high value tourists – they are more likely to stay longer and spend more when travelling than domestic tourists overall.
- > In 2018, arts activities attracted more than double the number of daytrips compared to organised sport events, and were more popular than markets, heritage sites, wineries, wildlife parks, zoos and aquariums, amusement parks and casinos.
- > As well as the activities listed for daytrips, overnight tourists are also more likely to engage with the arts than visit national or state parks.
- > There is growth in domestic tourists' engagement with First Nations arts and craft. Australians' interest in, and attendance at, First Nations arts and craft activities has continued to increase in recent years. The Australia Council's National Arts Participation Survey found that nearly half of all Australians are actively interested in First Nations arts (47%) and seven million attended in 2016 – a record level of attendance and double that of 2009. Attendance has increased across art forms.
- > Tourism Research Australia's domestic tourism data shows that many Australians want to experience First Nations culture while on holiday or are willing to travel to experience First Nations arts and craft. Supporting this finding, research from the Northern Territory found that nearly two thirds of Australians want to learn about First Nations beliefs and connection to the land while on holiday.
- > In metropolitan Australia, overnight domestic arts tourism is popular and showing strong growth. In 2018, Australians took 13.4 million overnight trips within Australia that included an arts activity ('overnight arts trips'). Overnight arts trips have grown by 71% since 2009 and by 20% since 2014.
- > Overall engagement with the arts during overnight trips is slightly stronger in metropolitan locations compared to regional locations – both in terms of total numbers of overnight arts stopovers and the likelihood of tourists to attend arts activities in metropolitan regions.

## Appendix 5: The Social, Cultural and Economic Benefits of Arts and Culture

### A New Approach (ANA) series of five reports 2019 to 2020 – Key findings

Figure 32: Summary data from A New Approach (ANA) series of five reports 2019 to 2020

Issue	Findings
<b>Most Australians participate in some form of creative and cultural activities</b>	<ul style="list-style-type: none"> <li>&gt; 82.4 % attended cultural venues and events in 2017–18</li> <li>&gt; Young people aged five to 14 years had a particularly high rate of direct participation in cultural activities with 95.6 % participating</li> <li>&gt; In 2009–10 Australian households spent \$19.87 billion, or 4.0 per cent of their total expenditure, on cultural goods and services.</li> </ul>
<b>The impact of Arts and Culture on Australia's economy</b>	<ul style="list-style-type: none"> <li>&gt; Australia's creative and cultural activity is a significant component of Australia's national economy</li> <li>&gt; In 2017–18 the three levels of government allocated a combined \$6.86 billion.</li> <li>&gt; Creative and cultural activities contributed more than \$111.7 billion, or a 6.4 per cent share of Australia's Gross Domestic Product (GDP), in 2016–17.</li> <li>&gt; More than half a million Australians work in the creative economy, which employed 593,830 people in 2016, representing about 5.5 per cent of the national workforce. Australia's federal, state, territory and local governments (in recognition of these benefits) all commit funds to artistic, cultural and creative activity.</li> <li>&gt; Australia has one of the biggest creative trade deficits in the world.               <ul style="list-style-type: none"> <li>- For every dollar exported in creative goods, \$8 is imported</li> <li>- For every dollar of creative services exported, \$2 is imported.</li> </ul> <p>This suggests Australia is not effectively identifying and leveraging comparative advantages in creative goods and services for the global market.</p> </li> <li>&gt; <i>Cultural and creative activities already make a significant contribution to Australia's:</i> <ul style="list-style-type: none"> <li>- <i>Gross Domestic Product (GDP) (6.4%)</i></li> <li>- <i>Gross Value Added (5.6%)</i></li> <li>- <i>As well as employing 5.5% of the total workforce.</i></li> </ul> </li> <li>&gt; <i>Given that creative services such as design and game development are in hot demand globally—and these are areas in which Australia excels—there are significant opportunities for growth.</i></li> </ul>
<b>The impact of Arts and Culture on society and place</b>	<ul style="list-style-type: none"> <li>&gt; Almost 50% of Australians report feeling that society is broken.</li> <li>&gt; 36% feel like a stranger in their own country.</li> <li>&gt; One in four Australians report frequent feelings of loneliness, and the risks of premature death due to loneliness and social isolation have been found to be as big or bigger than obesity, smoking up to 15 cigarettes a day, or air pollution.</li> <li>&gt; It is now widely accepted (and supported by global studies) that engaging in cultural and creative activities helps us develop a sense of belonging, forges social cohesion, stimulates curiosity and the ability to engage with different perspectives, and can have a range of beneficial effects on health, wellbeing and education outcomes.</li> <li>&gt; A range of studies have found that deliberately focusing cultural and creative activities on social cohesion impacts:               <ul style="list-style-type: none"> <li>- Helps to build community, belonging, and trust; enhances empathy and inclusion; helps combat the growing issues of loneliness and isolation</li> <li>- Assists individuals and communities to recover from disasters and trauma; and</li> <li>- Makes cities, suburbs and regions more liveable.</li> <li>- OECD research has shown that a more cohesive society often also has a stronger and faster-growing economy.</li> </ul> </li> </ul>
<b>The impact of Arts and Culture on Health and Wellbeing</b>	<ul style="list-style-type: none"> <li>&gt; Australia has an aging population with conditions like dementia estimated to cost more than AUD\$1 trillion over the next 40 years.</li> <li>&gt; Australia has strong policies about using arts and culture to influence the conditions in which we grow, live, work and age, including how strong our social networks are, lifestyle factors, and our psychological states, which have been strongly linked to health, wellness, and life expectancy (the social determinants of health).               <ul style="list-style-type: none"> <li>- These policies, however, are often not being systematically implemented.</li> </ul> </li> <li>&gt; There is substantial evidence that:</li> </ul>

Issue	Findings
	<ul style="list-style-type: none"> <li>- When art and culture are used in clinical settings, they consistently deliver improved physical, mental and emotional health outcomes.</li> <li>- Engaging with arts and cultural activities impacts the social determinants of health and has been found to mitigate the risks of dementia.</li> </ul> <p>&gt; In 2016, Australian researchers produced the first dose-response style study of arts and mental health, showing that 2-hour “doses” of creative activities per week could enhance mental wellbeing in a general population.</p>
<b>The impact of Arts and Culture on Education and learning</b>	<p>&gt; Australia has been steadily declining in its mean scores in international education measures over the last 20 years. In an analysis of the fall in results between the 2009 and 2015 the OECD’s PISA test found that the economic cost of this decline was estimated at close to AUD\$120 billion.</p> <p>&gt; Arts and culture-based education has been found to be beneficial in developing intellectual skills and enhancing educational impacts. It helps:</p> <ul style="list-style-type: none"> <li>- Future-proof Australia’s workforce, and</li> </ul> <p>&gt; Mitigate disadvantage, particularly with students who are “at-risk”: who is socio-economically disadvantaged, at risk of prematurely disengaging from schooling, and/or expressing anti-social or non-coping behaviours.</p>
<b>Innovation challenge facing Australia</b>	<p>&gt; Australia is lagging many economic peers in innovation and future indicators, including economic complexity (from 57th in 1995 to 93rd in 2017):</p> <ul style="list-style-type: none"> <li>- Research and development expenditure (half the per capita spending compared to the top performing country, Switzerland)</li> <li>- Innovation inputs and outputs (currently 22nd in the world, down from 17th in 2014).</li> </ul> <p>&gt; Creative capability has been demonstrated to:</p> <ul style="list-style-type: none"> <li>- Be the driving force behind innovation- driven, economically diversified economies.</li> </ul> <p>&gt; Preparing Australia for the future of work in the Fourth Industrial Revolution requires workers to develop skills in creativity.</p> <ul style="list-style-type: none"> <li>- Engaging in creative and cultural activities has been found in global studies to help build the skills needed for these rapid changes.</li> </ul>
<b>International engagement challenge facing Australia</b>	<p>&gt; Australia has traded its positive reputation worldwide for many years but has been falling in global reputation rankings since 2013.</p> <p>&gt; Global reputation has an impact on tourism and trade with a one-point increase in country reputation predicting a 0.9% increase in the proportion of tourists per capita, and a 0.3% increase in export rates (\$).</p> <p>&gt; Arts and culture have been used successfully by other countries to achieve diplomatic soft power objectives:</p> <ul style="list-style-type: none"> <li>- Improving relations and trust between countries</li> <li>- Increasing levels of trade, investment, security and exchanges of talent.</li> </ul> <p>Australia is active in this area, but there is a need to strengthen our efforts, especially in the Asia-Pacific region.</p>
<b>Middle Australians believe:</b>	<p>&gt; Arts and culture to be essential to the Australian way of life.</p> <p>&gt; The value of arts and culture was expressed through two key themes:</p> <ul style="list-style-type: none"> <li>- creativity, imagination and inspiration; and</li> <li>- participation, belonging and community.</li> </ul> <p>&gt; Directly connect participating in arts and cultural activities with experiencing better mental health, as well as with improved creativity and lateral thinking in the workplace.</p> <p>&gt; Arts and culture help bring communities together, break down barriers between different groups within society and encourage greater communication. Participating often means opportunities to socialise with friends and family. Consequently, the most valued activities involved attending and participating in local activities, such as festivals, live performances and local libraries.</p> <p>&gt; That children develop better when broadly exposed to arts and culture both in and out of school time. Arts and culture help children to: enhance their self-esteem; find new ways to express themselves; build social and intellectual skills; and prepare for the future—both socially and in terms of their career opportunities.</p>

Issue	Findings
	<ul style="list-style-type: none"> <li>&gt; Recognise that different people have different definitions and values in arts and culture and are generally comfortable with this. This extends across generations, with parents acknowledging that their definitions of arts and culture are narrower than their children's definitions, and that what they value does not always align with what their children value.</li> <li>&gt; That Australian content and cultural heritage icons should reflect Australians' (all Australians, in all their diversity) stories back to them, while also being an important tool for representing Australia on the world stage.</li> </ul>
<b>Most Middle Australians</b>	<ul style="list-style-type: none"> <li>&gt; Are largely unaware of the contributions that arts, cultural and creative activities make to the economy, including to employment. When activities are seen as purely profit-driven, they are considered superficial, and this erases them from most middle Australians' definition of arts and culture. This, along with the belief that access to arts and culture is essential to the Australian way of life, indicates that middle Australians believe arts and culture are what economists call 'a public good'.</li> </ul>
<b>Collective identity, reputation-building, social improvement and economic contribution are the four key policy drivers that underpin recent cultural policy around the world.</b>	<ul style="list-style-type: none"> <li>&gt; If public and private investments in arts and culture are to be effective and relevant, then what motivates the investments matter.</li> <li>&gt; Neither of the two major Australian political parties has significantly prioritised public expenditure on arts and culture more than the other. However, different governments have been influenced more by some drivers than others. At times, this has led some stakeholders to feel that arts and culture are being prioritised or deprioritised, depending on whether those stakeholders value the same cultural policy drivers as the government of the day.</li> <li>&gt; The most effective cultural policies underpinned by economic contribution drivers take a creative industries approach and demonstrate how arts, culture and creative activities interact with each other to increase creativity and innovation across the economy.</li> <li>&gt; The last decade has seen a greater concentration of different policy drivers in a range of policy settings across all three levels of government, and this has made arts and culture an increasingly complex area of public policy.</li> <li>&gt; COVID-19 has accelerated innovation in the production, distribution and consumption of arts and culture via digital means. These trends need to be specifically addressed when updating our cultural policy settings for the 21st century.</li> </ul>
<b>There is a strong relationship between the success of subsidised and non-subsidised cultural and creative industries.</b>	<ul style="list-style-type: none"> <li>&gt; International evidence suggests public and private subsidy of arts, culture and creativity has a positive impact on the success of commercial creative businesses and other businesses.</li> <li>&gt; Compared with other industries, the cultural and creative industries also have higher spillover effects into other industries in terms of total output, value-added and employment multipliers.</li> </ul>

**Economic Regeneration: The impact of the arts in regional Australia. Regional Arts Australia. ©Deakin University 2015 – key data**

Figure 33: Summary data Economic Regeneration: The impact of the arts in regional Australia. Regional Arts Australia. ©Deakin Uni. 2015

Issue	Findings
<b>Reasons to visit Regional Destinations</b>	<ul style="list-style-type: none"> <li>&gt; 58% - Domestic day and overnight trips are to regional destinations<sup>48</sup></li> <li>&gt; \$34 b - Spent by visitors in regional areas during 2013<sup>49</sup></li> <li>&gt; 57% - First-time visitors to a region state an event is their main reason for visiting<sup>50</sup></li> </ul>
<b>Boosting Regional Employment</b>	<ul style="list-style-type: none"> <li>&gt; 176,560 Jobs are created each year in the planning and operation of festivals in non-metropolitan Australia.<sup>51</sup></li> <li>&gt; 2,800+ Rural festivals in Australia per year<sup>52</sup></li> <li>&gt; 4 Full-time jobs on average are directly created in festivals during the planning stage<sup>53</sup></li> <li>&gt; 13 Full-time jobs are created on average in the planning stage of festivals.<sup>54</sup></li> <li>&gt; 12.6 Part-time jobs on average are created at the time of operation.<sup>55</sup></li> <li>&gt; 99,448 Jobs are directly created on average in the planning and running of festivals collectively in Victoria, Tasmania and NSW.<sup>56</sup></li> <li>&gt; 310,723 People within Australia are employed within the arts and cultural industry<sup>57</sup></li> <li>&gt; 6% Increase in regional employment through investment in the arts<sup>58</sup></li> <li>&gt; 22% Increase in total non-farm employment through investment in the arts<sup>59</sup></li> </ul>
<b>Audiences and Economy</b>	<ul style="list-style-type: none"> <li>&gt; 38% Australians attend visual arts and craft events<sup>60</sup></li> <li>&gt; 86% Australians attend at least one cultural event or performance each year.<sup>61</sup></li> <li>&gt; \$10b Economic activity is generated by rural communities in Victoria, New South Wales &amp; Tasmania.<sup>62</sup></li> <li>&gt; 45% International tourists enjoy seeing Aboriginal art, craft and cultural displays.<sup>63</sup></li> <li>&gt; 32% International tourists visit Aboriginal galleries.<sup>64</sup></li> <li>&gt; 22% Domestic tourists visit an Aboriginal cultural centre.<sup>65</sup></li> </ul>
<b>Regional snapshot: Grace Kelly: Style Icon exhibition, Bendigo Art Gallery, VIC</b>	<ul style="list-style-type: none"> <li>&gt; 152,500 - Audiences visited the Grace Kelly: Style Icon exhibition in Bendigo, a town of less than 100,000 people.<sup>66</sup></li> <li>&gt; \$16.3m Contributed to Bendigo's local economy due to the Grace Kelly: Style Icon exhibition.<sup>67</sup></li> </ul>

<sup>48</sup> Austrade 2014, *Events: Drivers of Regional Tourism Summary*, Tourism Research Australia, retrieved 4 November 2014, <[http://www.tra.gov.au/documents/DVS\\_Events\\_\\_Drivers\\_\\_of\\_\\_Regional\\_Tourism\\_FINAL\\_04082014.pdf](http://www.tra.gov.au/documents/DVS_Events__Drivers__of__Regional_Tourism_FINAL_04082014.pdf)>.

<sup>49</sup> Ibid

<sup>50</sup> Ibid

<sup>51</sup> Gibson, C & Stewart, A 2009, *Reinventing rural places: The extent and impact of festivals in rural and regional Australia*, Australian Research Council & University of Wollongong, Wollongong.

<sup>52</sup> Ibid

<sup>53</sup> Ibid

<sup>54</sup> Ibid

<sup>55</sup> Ibid

<sup>56</sup> Ibid

<sup>57</sup> Australian Bureau of Statistics 2014, *Arts and Culture in Australia: A Statistical Overview*, July 2014, cat. no. 4172.0, retrieved 3 November 2014, <<http://www.abs.gov.au/ausstats/abs@.nsf/Lookup/p/4172.0main+features242014>>.

<sup>58</sup> Dunphy, K. F 2009, *Developing and Revitalizing Rural Communities through Arts and Creativity: Australia*, Cultural Development Network, Victoria.

<sup>59</sup> Ibid

<sup>60</sup> Australia Council for the Arts 2010, *More than bums on seats: Australian participation in the arts*, Australia Council for the Arts, retrieved 16 December 2014, <[http://www.austriacouncil.gov.au/workspace/uploads/files/research/full\\_report\\_more\\_than\\_bums\\_on\\_54325919b74d6.pdf](http://www.austriacouncil.gov.au/workspace/uploads/files/research/full_report_more_than_bums_on_54325919b74d6.pdf)>.

<sup>61</sup> Australian Bureau of Statistics 2011, *Australian Social Trends*, Jun 2011, cat. no. 4102.0, retrieved 4 November 2014, <<http://www.abs.gov.au/AUSSTATS/abs@.nsf/Lookup/4102.0Main+Features40JUN+2011>>.

<sup>62</sup> Duffy, M & Waite, G 2011, 'Rural Festivals and Processes of Belonging', in C Gibson and J Connell (eds.), *Festival Places: Revitalising Rural Australia*, Channel View Publications, UK.

<sup>63</sup> Ibid

<sup>64</sup> Ibid

<sup>65</sup> Ho, H & Ali, S 2013, 'Understanding Negative Visitor Experiences at Indigenous Cultural Tourism Venues: Marketing and Operational Implications', *Journal of Marketing Development and Competitiveness*, vol. 7, no. 2, p. 138-145.

<sup>66</sup> KPMG 2013, *Economic Impact of the Victorian Arts and Cultural Sector*, KPMG, retrieved 4 November 2014 <[http://www.arts.vic.gov.au/files/ef593af2-6b70-427a-af87-a26c00e69eb6/Economic\\_Impact\\_of\\_the\\_Victorian\\_Arts\\_and\\_Cultural\\_Sector\\_2013.pdf](http://www.arts.vic.gov.au/files/ef593af2-6b70-427a-af87-a26c00e69eb6/Economic_Impact_of_the_Victorian_Arts_and_Cultural_Sector_2013.pdf)>.

<sup>67</sup> Ibid

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- > Three in every ten international visitors to Australia in 2017 visited a museum or gallery while they were here.
- > More than two and a half million international tourists visited museums and galleries while they were in Australia in 2017, an increase of 46% since 2013.
- > International Arts Tourists are more likely to visit regional Australia than international tourists overall.
- > With three in ten international tourists (31%) and seven in ten international arts tourists (71%) visiting museums and galleries in 2017, it continues to be the most popular arts activity, irrespective of the visitor's main reason for visiting Australia.
- > The many rich arts offerings in regional areas may be helping to drive regional tourism among international visitors.
- > Tourists visiting for educational purposes were particularly engaged, with 43% attending, compared to 36% of holiday makers.
- > Over one million international tourists attended festivals, fairs and cultural events in 2017. This has increased by 61% since 2013.
- > Festivals skew towards younger audiences more so than any other arts activity. However, they still have broad appeal, with around one in five international arts tourists aged 45 years and over attending a festival, fair or cultural event in 2017.
- > First Nations arts engage international tourists, especially those who travel outside capital cities. Engagement with First Nations arts was higher for arts tourists who travelled beyond metropolitan areas. More than a third of these travellers attended a First Nations arts activity in 2017.
- > There is strong and growing potential for the arts to help drive regional tourism. International arts tourists are more likely to visit regional Australia than international tourists overall.
- > The proportion of international tourists engaging with the arts while in Australia has ranged between 39% and 43% over the last decade. It has been on an upward trend since 2011.
- > Forecasts predict that international tourists to Australia will grow to close to ten million in 2018–19, and as total aviation capacity to Australia continues to grow, we can expect numbers of international arts tourists to continue to grow.
- > The amount international arts tourists spent in Australia was \$17 billion in 2017, making up 60% of the \$28.4 billion spent in Australia by all international tourists.
- > The amount spent has increased by 55% since 2013, a greater increase than the total international visitor spends in Australia (46%).
- > Social media is an important consideration. Recent research from the US suggests that intention to travel to a destination is influenced by social media generated from other visitors to that place.

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- > Domestic arts tourism is growing
- > Museums and art galleries are the most popular arts activities on domestic trips for both daytrips and overnight trips in Australia.



- > This is likely because museums and art galleries are an accessible and affordable form of engagement with the arts, and often require less forward planning to attend than other arts activities.
- > In 2018, Australians took 12.3 million daytrips and 13.4 million overnight trips within Australia that included arts activities. 5.1 million daytrips and 7.3 million overnight trips included visits to museums or art galleries.
- > There have been increases across all arts activities: visiting museums and art galleries; attending performing arts; visiting art or craft workshops or studios; attending festivals; and experiencing First Nations arts and craft.
- > There is no one-size-fits all for arts engagement on a domestic trip – Australians connect with the arts in a broad range of ways.
- > The most popular and fastest- growing arts tourism activities vary across the country. Each state, territory and region offer unique arts and creative experiences.
- > The destinations where tourists are especially likely to engage with the arts are in regional Australia, including many arts tourism 'hot spots':
  - Areas with both a high volume and a high likelihood of tourists engaging with the arts while there.
  - Art or craft workshops or studios are particularly popular in regional areas.
- > First Nations arts and craft are a strong and growing area of domestic arts tourism
- > First Nations arts tourism is increasing, reflecting Australians' strong and growing interest in engaging with First Nations arts for their beauty, strength and power, and to understand who we are as a nation.
- > There is a growing body of evidence about the opportunity that First Nations arts provide to support First Nations peoples' economic development and Australia's national culture and identity, based on the strength of the world's oldest continuing living culture and storytelling stretching back for millennia. It reinforces the particular strength and value of First Nations arts to regional and remote communities and economies and to tourism in Australia.
- > Arts tourists are high value tourists – they are more likely to stay longer and spend more when travelling than domestic tourists overall.
- > In 2018, arts activities attracted more than double the number of daytrips compared to organised sport events, and were more popular than markets, heritage sites, wineries, wildlife parks, zoos and aquariums, amusement parks and casinos.
- > As well as the activities listed for daytrips, overnight tourists are also more likely to engage with the arts than visit national or state parks.
- > There is growth in domestic tourists' engagement with First Nations arts and craft. Australians' interest in, and attendance at, First Nations arts and craft activities has continued to increase in recent years. The Australia Council's National Arts Participation Survey found that nearly half of all Australians are actively interested in First Nations arts (47%) and seven million attended in 2016 – a record level of attendance and double that of 2009. Attendance has increased across art forms.
- > Tourism Research Australia's domestic tourism data shows that many Australians want to experience First Nations culture while on holiday or are willing to travel to experience First Nations arts and craft. Supporting this finding, research from the Northern Territory found that nearly two thirds of Australians want to learn about First Nations beliefs and connection to the land while on holiday.
- > In metropolitan Australia, overnight domestic arts tourism is popular and showing strong growth. In 2018, Australians took 13.4 million overnight trips within Australia that included an arts activity ('overnight arts trips'). Overnight arts trips have grown by 71% since 2009 and by 20% since 2014.
- > Overall engagement with the arts during overnight trips is slightly stronger in metropolitan locations compared to regional locations – both in terms of total numbers of overnight arts stopovers and the likelihood of tourists to attend arts activities in metropolitan regions.

## Appendix 7: The Social, Cultural and Economic Benefits of Arts and Culture

### A New Approach (ANA) series of five reports 2019 to 2020 – Key findings

Figure 34: Summary data from A New Approach (ANA) series of five reports 2019 to 2020

Issue	Findings
<b>Most Australians participate in some form of creative and cultural activities</b>	<ul style="list-style-type: none"> <li>&gt; 82.4 % attended cultural venues and events in 2017–18</li> <li>&gt; Young people aged five to 14 years had a particularly high rate of direct participation in cultural activities with 95.6 % participating</li> <li>&gt; In 2009–10 Australian households spent \$19.87 billion, or 4.0 per cent of their total expenditure, on cultural goods and services.</li> </ul>
<b>The impact of Arts and Culture on Australia's economy</b>	<ul style="list-style-type: none"> <li>&gt; Australia's creative and cultural activity is a significant component of Australia's national economy</li> <li>&gt; In 2017–18 the three levels of government allocated a combined \$6.86 billion.</li> <li>&gt; Creative and cultural activities contributed more than \$111.7 billion, or a 6.4 per cent share of Australia's Gross Domestic Product (GDP), in 2016–17.</li> <li>&gt; More than half a million Australians work in the creative economy, which employed 593,830 people in 2016, representing about 5.5 per cent of the national workforce. Australia's federal, state, territory and local governments (in recognition of these benefits) all commit funds to artistic, cultural and creative activity.</li> <li>&gt; Australia has one of the biggest creative trade deficits in the world. <ul style="list-style-type: none"> <li>- For every dollar exported in creative goods, \$8 is imported</li> <li>- For every dollar of creative services exported, \$2 is imported.</li> </ul> <p>This suggests Australia is not effectively identifying and leveraging comparative advantages in creative goods and services for the global market.</p> </li> <li>&gt; <i>Cultural and creative activities already make a significant contribution to Australia's:</i> <ul style="list-style-type: none"> <li>- <i>Gross Domestic Product (GDP) (6.4%)</i></li> <li>- <i>Gross Value Added (5.6%)</i></li> <li>- <i>As well as employing 5.5% of the total workforce.</i></li> </ul> </li> <li>&gt; <i>Given that creative services such as design and game development are in hot demand globally—and these are areas in which Australia excels—there are significant opportunities for growth.</i></li> </ul>
<b>The impact of Arts and Culture on society and place</b>	<ul style="list-style-type: none"> <li>&gt; Almost 50% of Australians report feeling that society is broken.</li> <li>&gt; 36% feel like a stranger in their own country.</li> <li>&gt; One in four Australians report frequent feelings of loneliness, and the risks of premature death due to loneliness and social isolation have been found to be as big or bigger than obesity, smoking up to 15 cigarettes a day, or air pollution.</li> <li>&gt; It is now widely accepted (and supported by global studies) that engaging in cultural and creative activities helps us develop a sense of belonging, forges social cohesion, stimulates curiosity and the ability to engage with different perspectives, and can have a range of beneficial effects on health, wellbeing and education outcomes.</li> <li>&gt; A range of studies have found that deliberately focusing cultural and creative activities on social cohesion impacts: <ul style="list-style-type: none"> <li>- Helps to build community, belonging, and trust; enhances empathy and inclusion; helps combat the growing issues of loneliness and isolation</li> <li>- Assists individuals and communities to recover from disasters and trauma; and</li> <li>- Makes cities, suburbs and regions more liveable.</li> <li>- OECD research has shown that a more cohesive society often also has a stronger and faster-growing economy.</li> </ul> </li> </ul>
<b>The impact of Arts and Culture on Health and Wellbeing</b>	<ul style="list-style-type: none"> <li>&gt; Australia has an aging population with conditions like dementia estimated to cost more than AUD\$1 trillion over the next 40 years.</li> <li>&gt; Australia has strong policies about using arts and culture to influence the conditions in which we grow, live, work and age, including how strong our social networks are, lifestyle factors, and our psychological states, which have been strongly linked to health, wellness, and life expectancy (the social determinants of health). <ul style="list-style-type: none"> <li>- These policies, however, are often not being systematically implemented.</li> </ul> </li> <li>&gt; There is substantial evidence that:</li> </ul>

Issue	Findings
	<ul style="list-style-type: none"> <li>- When art and culture are used in clinical settings, they consistently deliver improved physical, mental and emotional health outcomes.</li> <li>- Engaging with arts and cultural activities impacts the social determinants of health and has been found to mitigate the risks of dementia.</li> </ul> <p>&gt; In 2016, Australian researchers produced the first dose-response style study of arts and mental health, showing that 2-hour “doses” of creative activities per week could enhance mental wellbeing in a general population.</p>
<b>The impact of Arts and Culture on Education and learning</b>	<p>&gt; Australia has been steadily declining in its mean scores in international education measures over the last 20 years. In an analysis of the fall in results between the 2009 and 2015 the OECD’s PISA test found that the economic cost of this decline was estimated at close to AUD\$120 billion.</p> <p>&gt; Arts and culture-based education has been found to be beneficial in developing intellectual skills and enhancing educational impacts. It helps:</p> <ul style="list-style-type: none"> <li>- Future-proof Australia’s workforce, and</li> </ul> <p>&gt; Mitigate disadvantage, particularly with students who are “at-risk”: who is socio-economically disadvantaged, at risk of prematurely disengaging from schooling, and/or expressing anti-social or non-coping behaviours.</p>
<b>Innovation challenge facing Australia</b>	<p>&gt; Australia is lagging many economic peers in innovation and future indicators, including economic complexity (from 57th in 1995 to 93rd in 2017):</p> <ul style="list-style-type: none"> <li>- Research and development expenditure (half the per capita spending compared to the top performing country, Switzerland)</li> <li>- Innovation inputs and outputs (currently 22nd in the world, down from 17th in 2014).</li> </ul> <p>&gt; Creative capability has been demonstrated to:</p> <ul style="list-style-type: none"> <li>- Be the driving force behind innovation- driven, economically diversified economies.</li> </ul> <p>&gt; Preparing Australia for the future of work in the Fourth Industrial Revolution requires workers to develop skills in creativity.</p> <ul style="list-style-type: none"> <li>- Engaging in creative and cultural activities has been found in global studies to help build the skills needed for these rapid changes.</li> </ul>
<b>International engagement challenge facing Australia</b>	<p>&gt; Australia has traded its positive reputation worldwide for many years but has been falling in global reputation rankings since 2013.</p> <p>&gt; Global reputation has an impact on tourism and trade with a one-point increase in country reputation predicting a 0.9% increase in the proportion of tourists per capita, and a 0.3% increase in export rates (\$).</p> <p>&gt; Arts and culture have been used successfully by other countries to achieve diplomatic soft power objectives:</p> <ul style="list-style-type: none"> <li>- Improving relations and trust between countries</li> <li>- Increasing levels of trade, investment, security and exchanges of talent.</li> </ul> <p>Australia is active in this area, but there is a need to strengthen our efforts, especially in the Asia-Pacific region.</p>
<b>Middle Australians believe:</b>	<p>&gt; Arts and culture to be essential to the Australian way of life.</p> <p>&gt; The value of arts and culture was expressed through two key themes:</p> <ul style="list-style-type: none"> <li>- creativity, imagination and inspiration; and</li> <li>- participation, belonging and community.</li> </ul> <p>&gt; Directly connect participating in arts and cultural activities with experiencing better mental health, as well as with improved creativity and lateral thinking in the workplace.</p> <p>&gt; Arts and culture help bring communities together, break down barriers between different groups within society and encourage greater communication. Participating often means opportunities to socialise with friends and family. Consequently, the most valued activities involved attending and participating in local activities, such as festivals, live performances and local libraries.</p> <p>&gt; That children develop better when broadly exposed to arts and culture both in and out of school time. Arts and culture help children to: enhance their self-esteem; find new ways to express themselves; build social and intellectual skills; and prepare for the future—both socially and in terms of their career opportunities.</p>

Issue	Findings
	<ul style="list-style-type: none"> <li>&gt; Recognise that different people have different definitions and values in arts and culture and are generally comfortable with this. This extends across generations, with parents acknowledging that their definitions of arts and culture are narrower than their children's definitions, and that what they value does not always align with what their children value.</li> <li>&gt; That Australian content and cultural heritage icons should reflect Australians' (all Australians, in all their diversity) stories back to them, while also being an important tool for representing Australia on the world stage.</li> </ul>
<b>Most Middle Australians</b>	<ul style="list-style-type: none"> <li>&gt; Are largely unaware of the contributions that arts, cultural and creative activities make to the economy, including to employment. When activities are seen as purely profit-driven, they are considered superficial, and this erases them from most middle Australians' definition of arts and culture. This, along with the belief that access to arts and culture is essential to the Australian way of life, indicates that middle Australians believe arts and culture are what economists call 'a public good'.</li> </ul>
<b>Collective identity, reputation-building, social improvement and economic contribution are the four key policy drivers that underpin recent cultural policy around the world.</b>	<ul style="list-style-type: none"> <li>&gt; If public and private investments in arts and culture are to be effective and relevant, then what motivates the investments matter.</li> <li>&gt; Neither of the two major Australian political parties has significantly prioritised public expenditure on arts and culture more than the other. However, different governments have been influenced more by some drivers than others. At times, this has led some stakeholders to feel that arts and culture are being prioritised or deprioritised, depending on whether those stakeholders value the same cultural policy drivers as the government of the day.</li> <li>&gt; The most effective cultural policies underpinned by economic contribution drivers take a creative industries approach and demonstrate how arts, culture and creative activities interact with each other to increase creativity and innovation across the economy.</li> <li>&gt; The last decade has seen a greater concentration of different policy drivers in a range of policy settings across all three levels of government, and this has made arts and culture an increasingly complex area of public policy.</li> <li>&gt; COVID-19 has accelerated innovation in the production, distribution and consumption of arts and culture via digital means. These trends need to be specifically addressed when updating our cultural policy settings for the 21st century.</li> </ul>
<b>There is a strong relationship between the success of subsidised and non-subsidised cultural and creative industries.</b>	<ul style="list-style-type: none"> <li>&gt; International evidence suggests public and private subsidy of arts, culture and creativity has a positive impact on the success of commercial creative businesses and other businesses.</li> <li>&gt; Compared with other industries, the cultural and creative industries also have higher spillover effects into other industries in terms of total output, value-added and employment multipliers.</li> </ul>

**Economic Regeneration: The impact of the arts in regional Australia. Regional Arts Australia. ©Deakin University 2015 – key data**

Figure 35: Summary data Economic Regeneration: The impact of the arts in regional Australia. Regional Arts Australia. ©Deakin Uni. 2015

Issue	Findings
<b>Reasons to visit Regional Destinations</b>	<ul style="list-style-type: none"> <li>&gt; 58% - Domestic day and overnight trips are to regional destinations<sup>68</sup></li> <li>&gt; \$34 b - Spent by visitors in regional areas during 2013<sup>69</sup></li> <li>&gt; 57% - First-time visitors to a region state an event is their main reason for visiting<sup>70</sup></li> </ul>
<b>Boosting Regional Employment</b>	<ul style="list-style-type: none"> <li>&gt; 176,560 Jobs are created each year in the planning and operation of festivals in non-metropolitan Australia.<sup>71</sup></li> <li>&gt; 2,800+ Rural festivals in Australia per year<sup>72</sup></li> <li>&gt; 4 Full-time jobs on average are directly created in festivals during the planning stage<sup>73</sup></li> <li>&gt; 13 Full-time jobs are created on average in the planning stage of festivals.<sup>74</sup></li> <li>&gt; 12.6 Part-time jobs on average are created at the time of operation.<sup>75</sup></li> <li>&gt; 99,448 Jobs are directly created on average in the planning and running of festivals collectively in Victoria, Tasmania and NSW.<sup>76</sup></li> <li>&gt; 310,723 People within Australia are employed within the arts and cultural industry<sup>77</sup></li> <li>&gt; 6% Increase in regional employment through investment in the arts<sup>78</sup></li> <li>&gt; 22% Increase in total non-farm employment through investment in the arts<sup>79</sup></li> </ul>
<b>Audiences and Economy</b>	<ul style="list-style-type: none"> <li>&gt; 38% Australians attend visual arts and craft events<sup>80</sup></li> <li>&gt; 86% Australians attend at least one cultural event or performance each year.<sup>81</sup></li> <li>&gt; \$10b Economic activity is generated by rural communities in Victoria, New South Wales &amp; Tasmania.<sup>82</sup></li> <li>&gt; 45% International tourists enjoy seeing Aboriginal art, craft and cultural displays.<sup>83</sup></li> <li>&gt; 32% International tourists visit Aboriginal galleries.<sup>84</sup></li> <li>&gt; 22% Domestic tourists visit an Aboriginal cultural centre.<sup>85</sup></li> </ul>
<b>Regional snapshot: Grace Kelly: Style Icon exhibition, Bendigo Art Gallery, VIC</b>	<ul style="list-style-type: none"> <li>&gt; 152,500 - Audiences visited the Grace Kelly: Style Icon exhibition in Bendigo, a town of less than 100,000 people.<sup>86</sup></li> <li>&gt; \$16.3m Contributed to Bendigo's local economy due to the Grace Kelly: Style Icon exhibition.<sup>87</sup></li> </ul>

<sup>68</sup> Austrade 2014, *Events: Drivers of Regional Tourism Summary*, Tourism Research Australia, retrieved 4 November 2014, <[http://www.tra.gov.au/documents/DVS\\_Events\\_\\_Drivers\\_\\_of\\_\\_Regional\\_Tourism\\_FINAL\\_04082014.pdf](http://www.tra.gov.au/documents/DVS_Events__Drivers__of__Regional_Tourism_FINAL_04082014.pdf)>.

<sup>69</sup> Ibid

<sup>70</sup> Ibid

<sup>71</sup> Gibson, C & Stewart, A 2009, *Reinventing rural places: The extent and impact of festivals in rural and regional Australia*, Australian Research Council & University of Wollongong, Wollongong.

<sup>72</sup> Ibid

<sup>73</sup> Ibid

<sup>74</sup> Ibid

<sup>75</sup> Ibid

<sup>76</sup> Ibid

<sup>77</sup> Australian Bureau of Statistics 2014, *Arts and Culture in Australia: A Statistical Overview*, July 2014, cat. no. 4172.0, retrieved 3 November 2014, <<http://www.abs.gov.au/ausstats/abs@.nsf/Lookup/p/4172.0main+features242014>>.

<sup>78</sup> Dunphy, K. F 2009, *Developing and Revitalizing Rural Communities through Arts and Creativity: Australia*, Cultural Development Network, Victoria.

<sup>79</sup> Ibid

<sup>80</sup> Australia Council for the Arts 2010, *More than bums on seats: Australian participation in the arts*, Australia Council for the Arts, retrieved 16 December 2014, <[http://www.austriacouncil.gov.au/workspace/uploads/files/research/full\\_report\\_more\\_than\\_bums\\_on\\_54325919b74d6.pdf](http://www.austriacouncil.gov.au/workspace/uploads/files/research/full_report_more_than_bums_on_54325919b74d6.pdf)>.

<sup>81</sup> Australian Bureau of Statistics 2011, *Australian Social Trends*, Jun 2011, cat. no. 4102.0, retrieved 4 November 2014, <<http://www.abs.gov.au/AUSSTATS/abs@.nsf/Lookup/4102.0Main+Features40JUN+2011>>.

<sup>82</sup> Duffy, M & Waite, G 2011, 'Rural Festivals and Processes of Belonging', in C Gibson and J Connell (eds.), *Festival Places: Revitalising Rural Australia*, Channel View Publications, UK.

<sup>83</sup> Ibid

<sup>84</sup> Ibid

<sup>85</sup> Ho, H & Ali, S 2013, 'Understanding Negative Visitor Experiences at Indigenous Cultural Tourism Venues: Marketing and Operational Implications', *Journal of Marketing Development and Competitiveness*, vol. 7, no. 2, p. 138-145.

<sup>86</sup> KPMG 2013, *Economic Impact of the Victorian Arts and Cultural Sector*, KPMG, retrieved 4 November 2014 <[http://www.arts.vic.gov.au/files/ef593af2-6b70-427a-af87-a26c00e69eb6/Economic\\_Impact\\_of\\_the\\_Victorian\\_Arts\\_and\\_Cultural\\_Sector\\_2013.pdf](http://www.arts.vic.gov.au/files/ef593af2-6b70-427a-af87-a26c00e69eb6/Economic_Impact_of_the_Victorian_Arts_and_Cultural_Sector_2013.pdf)>.

<sup>87</sup> Ibid

## Appendix 8: Wangaratta Creative Precinct Component Schedule

The purpose of this draft component schedule is to provide an overview of the proposed elements to be incorporated into the schematic design process for the regional performing arts centre. Following discussion and feedback from the Project Working Group, the consultant team and architect will undertake the development of the schematic design and business case.

The component schedule has been informed by strategic planning work relating to the Rural City of Wangaratta broadly as well as specific gallery and performing arts centre needs studies undertaken over recent years. It also reflects discussions with key management staff.

The development of a Creative Precinct will be guided by Vision and Purpose statements which reflect the aspirations of the Rural City of Wangaratta residents who contributed to those preceding documents and/or provided feedback through consultation processes for the Creative Precinct project.

### 3. About the Creative Precinct

The Wangaratta Creative Precinct Business Case and Concept Design focusses on the planning and development potential of the site that the Wangaratta Gallery and the Wangaratta Performing Arts and Convention Centre are situated.

This site, the key facilities and their programs are clearly the central core of a Wangaratta Creative Precinct, but in view of the broader objectives, this site should be seen as the Cultural Precinct 'seed' that with the right care, will grow and spread *'Linking the Creative Precinct from Ford and Ovens Street through Docker and Norton Streets will bring with it many opportunities to expand and enhance the creative offerings in Wangaratta.'*<sup>88</sup> through ongoing and incremental development/redevelopment of facilities, programming, public art, festivals and events and so on.

The development of this site is viewed as Wangaratta Creative Precinct – Stage 1.

At the core of the precinct in its establishment, are two services – The Wangaratta Gallery and the Wangaratta Performing Arts and Convention Centre.

The Creative Precinct Business Case and Concept Design is a chance to look at these services and activities with a fresh set of eyes.

Whereas in the past, they have operated as two closely located and aligned but separate services, now they are being considered as more merged (together but separate) with more integrated facilities.

**Notwithstanding, a move to integration, maintenance of an equitable profile and importance of both the Gallery and the Performing Arts and Convention activities is paramount to the success of the precinct. There cannot be any 'poor cousin' in this new approach.**

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<sup>88</sup> Rural City of Wangaratta Creative Precinct Development Plan September 2020

#### 4. Creative Precinct Vision

The Creative Precinct is a place we're drawn to because there's always something to see, do or experience.

It's a place we're proud of and are known for. A place we can meet, create, display or perform, share, interact and learn, be challenged, intrigued and inspired.

Welcoming, accessible and vibrant – it's a distinctly 'Wangaratta' place where conversations are started, where we can connect to our past and envision a dynamic future.

#### 5. Mission

The Creative Precinct's mission is to be a cultural destination of regional significance that is loved and used by locals and visitors alike. Its buildings, uses or artworks are distinctly Wangaratta - It is/will be a place where the character of Wangaratta's landscape and people shine through.

The Creative Precinct is a focus for and intensifies Wangaratta's reputation and standing as a place for arts and creativity. It is a central component of the CBD's 'brand'. It is also central to the trail around the CBD making, sharing and exhibiting of creative work will bring a multitude of social, economic, tourism and quality of life benefits.

#### 6. Purpose/Objectives

The core objectives of the Creative Precinct are to:

- > Play a lead role in embracing and developing Wangaratta's unique sense of place
- > Enable and support creativity
- > Be a point of difference for Wangaratta and be central to Wangaratta's 'brand'
- > Be a hive of day and night action and activity that draws people in and connects them with each other - Wangaratta's creative spark
- > Be a must visit destination that provides a sense of welcome or arrival to the city centre.
- > Be an important way that people navigate and locate themselves in Wangaratta - a connector between key city centre destinations
- > Be a key industry contributor to developing a broader and more resilient economic base in Wangaratta
- > Be at the core of a bigger vision that:
  - o stitches the river, the parks and the CBD together
  - o amplifies Wangaratta as the creative, economic and tourist heart of the region
  - o maximises local peoples and visitors' quality of life

#### 7. Design Principles

The priority design elements identified included indoor/outdoor connection, open spaces and iconic, integrated design. Rural City of Wangaratta's Creative Precinct/Facilities must:

- > Inviting and enticing - it will be a signpost for the precinct and a drawcard to the area
- > Combination fixed purpose and multi-use, multi activity spaces
- > Read as a precinct but with capacity to continue to expand and evolve
- > Large, airy and open plan
- > Disability inclusive – vision/hearing impaired, frail/limited mobility
- > Have an easy flow between spaces that is be intuitive, comfortable and accessible to all
- > Be universally accessible to all with its design based on 'universal access design principles'
- > Be inclusive of both quiet and peaceful as well as potentially loud, active spaces
- > Have capacity for different spaces to be open while others remain closed and secure
- > Embrace landscape and nature within the building
- > Enable artwork to be seen from the outside in even when closed
- > Incorporate artwork/s as part of the fabric of the building/s.

- > Enable arts practice and management to be seen and not be behind closed doors
- > Be responsive to the local climate conditions. Design and construction must be based on Environmentally Sustainable Design Principles and include features such as passive design for summer and winter conditions, energy efficiency (lighting, heating, ventilation and cooling) and use of renewable energy, including solar, water efficiency (fixtures and fittings -toilets, showers, kitchen) and materials and use of E glass. It must be compliant with/reflect Council's Urban Design Framework 2019.
- > Integrated into and connect with the environment. The flow between internal and outdoor space must be open and seamless.
- > Facilities should include where possible, recycled elements, water saving, and environmental value.

## 8. Key components

- > Creative Precinct (shared) Entrance Foyer
- > Café
- > Gallery Space
- > Gallery Support Areas
- > Theatre Auditorium
- > Theatre Support Areas
- > Convention & meeting facilities
- > Visitor Information desk
- > Creative Precinct – shared:
  - Office, meeting rooms and amenities zone
  - Black box performance/exhibition space
  - Education studio
- > Outdoor sculpture, events and gathering courtyard (seamless indoor/outdoor integration)



Area	Space Requirements	Functional Relationships and other notes	New, Share Potential, Refurb, Repurpose	Sqm
Precinct Entrance	A welcoming 'Wow Factor' entry that draws people into the precinct and into the main foyer/reception area.	<ul style="list-style-type: none"> <li>&gt; Must announce the precinct</li> <li>&gt; Must be central and enable visibility of and seamless wayfinding to/from gallery, outdoor area and PACC</li> </ul>	New	
PACC Entrance	Existing entrance off Ford Street	<ul style="list-style-type: none"> <li>&gt; As is</li> <li>&gt; Remains PACC entrance and closest access to box office</li> </ul>	Refurb	
Precinct Foyer (previously only PACC foyer)	Allows users to relax orientate and socialise before entering PAC, gallery or activity areas.	<ul style="list-style-type: none"> <li>&gt; Ideally there will be one foyer for the PACC and Gallery facilities and one reception/box office – this would provide security for entry into the galleries.</li> <li>&gt; The foyer should be light, open and spacious – it would incorporate the access/community gallery/exhibition area. It is envisaged that this would be one way that people are led to the gallery space</li> <li>&gt; Current PACC foyer is very corporate. Needs to be livened up.</li> <li>&gt; The lighting needs to be more vibrant and welcoming</li> </ul>	Refurb, Share Potential	
	Visitor Information/Welcome/Reception Desk	<ul style="list-style-type: none"> <li>&gt; To be located main precinct entrance/foyer</li> <li>&gt; To accommodate Visitor info and Gallery staff/volunteers</li> <li>&gt; 3 workstations/computer points required</li> <li>&gt; Acoustic treatment of this area will be paramount to ensure noise levels do not make conversation and exchange of information difficult. Noise exchange from the café and broader foyer area needs to be minimised.</li> </ul>	New Share Potential	
	Box Office (ticket office)	<ul style="list-style-type: none"> <li>&gt; Box office remodel/refurb required</li> <li>&gt; Workstations for 2 people</li> </ul>	Refurb	
	Retail area/Gallery Shop	<ul style="list-style-type: none"> <li>&gt; Retail area/Arts Shop could have link to Visitor Info retail. Especially small artworks/items/gifts for sale</li> </ul>	New	
	Administration/ Front of House office	<ul style="list-style-type: none"> <li>&gt; Refer Creative Precinct Staff offices and amenities section below</li> </ul>	Refurb	
	Public Toilets	<ul style="list-style-type: none"> <li>&gt; Existing PACC public toilets (and gallery toilets) inadequate to meet current let alone expanded facilities requirement.</li> <li>&gt; Additional public toilets required in easy proximity to function rooms and gallery space.</li> </ul>	Refurb and New	
	All access ramp (in foyer to memo hall)	<ul style="list-style-type: none"> <li>&gt; Current design is cramped at the top. Would be good to remodel to enable exit into middle of foyer area</li> </ul>	Refurb	

Area	Space Requirements	Functional Relationships and other notes	New, Share Potential, Refurb, Repurpose	Sqm
	VIP room for performance times, Cloakroom and Stroller/Walker storage	> this function is fulfilled by the conference room. It is proposed that this will continue	Refurb, Share Potential	
Café	Café (inc. dry and cool room), indoor and outdoor seating. Shared/integrated facility	> Reconfigure café to open up current café corner of PACC foyer and make more visible/accessible to new outdoor courtyard/decked event area	Refurb	
	Café Deck	> Remodel door into foyer/café on that side of the PACC (to become new main precinct entrance.	Refurb	
	Outdoor area (integrated as part of overall outdoor area – refer below to outdoor area section)	> Current café deck feature, remodelled to fit/accomplish integrated creative precinct. > Acoustic treatment of this area will be paramount to ensure noise levels do not make conversation and exchange of information at the reception/visitor information desk difficult.	Refurb	
Gallery Spaces	Church (current Gallery)	> Current facility has numerous OHS, layout, space deficiency and climate control issues > Repurpose function of current church gallery. > Consider new use as function/event/performance/creative incubator space	Refurb, Share Potential	
	Sunday School (current Gallery)	> Current facility has numerous OHS, layout, space deficiency and climate control issues > Repurpose function of building to accommodate a creative precinct component requirement > Consider new use as access gallery, meeting, performance/creative incubator and/ or education studio	Refurb, Share Potential	
	Permanent Collection Gallery	> New build or building repurpose > Temperature and humidity controlled > Journey to/from/between galleries and main entrance is important. Must be intuitive, inviting and interested. > Important considerations for the Gallery are: <ul style="list-style-type: none"> <li>- Need a sense of visitor arrival. There can be no visual and physical barriers to entering the gallery</li> <li>- Street visibility is vital for tourism (current gallery has street frontage which is highly favoured)</li> <li>- Preference for an Ovens Street entry and central reception hub entry from this point.</li> </ul>	New Share Potential	150-180

Area	Space Requirements	Functional Relationships and other notes	New, Share Potential, Refurb, Repurpose	Sqm
		<ul style="list-style-type: none"> <li>&gt; Would be good to have permanent display of Marianne Gibson's 1890s crazy patchwork quilt (ie. Eureka Flag)</li> </ul>		
	Touring Gallery	<ul style="list-style-type: none"> <li>&gt; AAA RATED. New build. Could link with G1 Space and back of house</li> <li>&gt; Possible loop back-to-back to G3</li> <li>&gt; Temperature and humidity controlled</li> <li>&gt; Journey to/from/between galleries and main entrance is important. Must be intuitive, inviting and interested.</li> <li>&gt; Important considerations for the Gallery are:               <ul style="list-style-type: none"> <li>- Need a sense of visitor arrival. There can be no visual and physical barriers to entering the gallery</li> <li>- Street visibility is vital for tourism (current gallery has street frontage which is highly favoured.</li> <li>- Preference for an Ovens Street entry and central reception hub entry from this point.</li> </ul> </li> </ul>	New Share Potential	300
	Access Gallery	<ul style="list-style-type: none"> <li>&gt; Could be integrated into and/or extend from main foyer area.</li> <li>&gt; Temperature and humidity controlled</li> <li>&gt; Journey to/from/between galleries and main entrance is important. Must be intuitive, inviting and interested.</li> <li>&gt; Possible repurpose option for Sunday School (refer above)</li> </ul>	Refurb, Share Potential	80
	Small sculpture/3d artwork niches or built-in display, either separating old and from new build or part of a walk, self-lit and within direct light shafts	<ul style="list-style-type: none"> <li>&gt; Linking theme as you move through (e.g., Bendigo from old to new)</li> <li>&gt; Temperature and humidity controlled</li> </ul>	New	25
	Education Studio	<ul style="list-style-type: none"> <li>&gt; This may be able to be a repurposed space or could be a new build - Possible repurpose option for Sunday School (refer above)</li> <li>&gt; Requires running water, art class amenities</li> <li>&gt; Must be able to be accessed externally enabling standalone use without need to open who precinct.</li> <li>&gt; Must have access to toilets/amenities</li> </ul>	New/Refurb	60
	Public amenities	<ul style="list-style-type: none"> <li>&gt; Ideally these will be shared facilities across the precinct</li> <li>&gt; Possible inclusion into repurposed Sunday School (refer above)</li> <li>&gt; Refer Precinct Foyer – Public Toilets above</li> </ul>	Share Potential	20

Area	Space Requirements	Functional Relationships and other notes	New, Share Potential, Refurb, Repurpose	Sqm
Gallery Support Areas	Exhibition preparation area	<ul style="list-style-type: none"> <li>&gt; Suggest this as an all-new build as we need good climate control and security also needs to be near the loading bay.</li> <li>&gt; Temperature and humidity controlled</li> </ul>	New	30
	Collection store	<ul style="list-style-type: none"> <li>&gt; Must be close to loading bay – could be shared/linked storage with Crate, Artwork etc.</li> <li>&gt; Temperature and humidity controlled</li> <li>&gt; Quarantine must be immediately adjacent to loading dock</li> </ul>	New	120
	Artwork storage		New	40
	Crate Storage/Quarantine Store		New	60
	Arts Equipment and Materials Store	<ul style="list-style-type: none"> <li>&gt; Temperature and humidity controlled</li> </ul>	New	40
	Loading dock (including undercover space for reticulated vehicle)	<ul style="list-style-type: none"> <li>&gt; Would need to come out about 6 metres</li> <li>&gt; Should consider if possible to be shared with functions loading requirements.</li> </ul>		40
	Plant room/s	<ul style="list-style-type: none"> <li>&gt; If new build this could be shared with PAC. Leave existing units as is.</li> </ul>	New	12
Theatre	Auditorium	<ul style="list-style-type: none"> <li>&gt; There is no plan/need to make changes or additions to the theatre and its core support facilities</li> <li>&gt; Update as appropriate</li> </ul>	Refurb	266.94
	Stage		Refurb	198.62
Theatre Support Areas	Green Room upgrade	<ul style="list-style-type: none"> <li>&gt; Recommendations in the Future Redevelopment Report – Wangaratta Performing Arts and Convention Centre report use of this space as occasional meeting room.</li> <li>&gt; Refurb works are required.</li> <li>&gt; Sound relay needed from the theatre to memo hall, green room or dressing rooms and backstage</li> </ul>	Refurb	
	Dressing rooms and all other theatre back of house facilities	<ul style="list-style-type: none"> <li>&gt; Refurb works are required. Spruce up – repaint etc.</li> <li>&gt; Sound relay needed from the theatre to memo hall, green room or dressing rooms and backstage</li> </ul>		
	Equipment storage	<ul style="list-style-type: none"> <li>&gt; Increased equipment storage space is needed</li> <li>&gt; Close proximity to functions storage important so they can be used together or in quick secession.</li> </ul>		40
Flexible Performance Space	Performance Incubator and/or alternative performance space/s	<ul style="list-style-type: none"> <li>&gt; Small performance/ development space/s (refer possible repurpose option for Sunday School and Church above)</li> </ul>		
	Function Room A/Memorial Hall A	<ul style="list-style-type: none"> <li>&gt; Investigate expansion to S.E. of current kitchen</li> <li>&gt; Upgrade décor</li> </ul>	Refurb	

Area	Space Requirements	Functional Relationships and other notes	New, Share Potential, Refurb, Repurpose	Sqm
Convention & meeting facilities		<ul style="list-style-type: none"> <li>&gt; Install conference/meeting AV equipment</li> <li>&gt; Acoustic wall treatment between Hall A and B</li> <li>&gt; Improved access and egress</li> <li>&gt; Consider (as per WPACC future development ops 2019 doc):               <ul style="list-style-type: none"> <li>- Upgrade interior layout and design to provide a high-quality facility in line with expectations of professional event organisers.</li> <li>- Upgrade of interior wall finishes and décor.</li> <li>- Carpet floor area (permanent vs removable vs dancefloor).</li> <li>- Upgrade functions furniture to a higher standard.</li> <li>- Upgrade lighting treatment. Replace fluorescent fittings.</li> </ul> </li> </ul>		
	Function Room B/ Memorial Hall B	<ul style="list-style-type: none"> <li>&gt; Investigate expansion to S.E. of current kitchen</li> <li>&gt; Upgrade décor</li> <li>&gt; Install conference/meeting AV equipment</li> <li>&gt; Acoustic wall treatment between Hall A and B</li> <li>&gt; Improved access and egress</li> <li>&gt; Consider (as per WPACC future development opps 2019 doc):               <ul style="list-style-type: none"> <li>- Upgrade interior layout and design to provide a high-quality facility in line with expectations of professional event organisers.</li> <li>- Upgrade of interior wall finishes and décor.</li> <li>- Carpet floor area (permanent vs removable vs dancefloor).</li> <li>- Upgrade functions furniture to a higher standard.</li> <li>- Upgrade lighting treatment. Replace fluorescent fittings.</li> </ul> </li> </ul>	Refurb	
	Function Room 3	<ul style="list-style-type: none"> <li>&gt; Larger space to accommodate larger functions/events</li> <li>&gt; Large events may be occasional only</li> <li>&gt; <i>Opportunity to use gallery space/s as occasional event/function space</i></li> </ul>	New, Share Potential	260
	Function Room Foyer	<ul style="list-style-type: none"> <li>&gt; Current space can become 'bottlenecked' when spaces are in high use (eg. arrival and pickups for ballet classes)</li> <li>&gt; This may be exacerbated if this is also the entry point through to the gallery</li> </ul>		
	Conference/meeting room	<ul style="list-style-type: none"> <li>&gt; Facility is highly valued/utilised</li> <li>&gt; This space is currently used (during performances) as:               <ul style="list-style-type: none"> <li>- Interval VIP room</li> <li>- Stroller/Walker storage</li> </ul> </li> </ul>	Refurb	Approx. 80

Area	Space Requirements	Functional Relationships and other notes	New, Share Potential, Refurb, Repurpose	Sqm
		<ul style="list-style-type: none"> <li>- Cloakroom</li> </ul>		
	Conference room (new)	<ul style="list-style-type: none"> <li>&gt; Suitable for 70 people conference/theatre style or 36 boardroom style</li> <li>&gt; Possible Sunday School repurpose option (refer Sunday School above)</li> </ul>	Repurpose, New	80
	Commercial Kitchen	<ul style="list-style-type: none"> <li>&gt; New commercial kitchen required to improve functionality and connection to function rooms</li> <li>&gt; Repurpose of existing space as storage for the function rooms</li> <li>&gt; Create a bar facility that can service the function rooms</li> <li>&gt; Consider (as per PACC future development opps 2019 doc):               <ul style="list-style-type: none"> <li>- Expand kitchen</li> <li>- Break through existing exterior wall of the kitchen.</li> <li>- Build new commercial kitchen approximately double the area of the current kitchen.</li> <li>- Incorporate cool room and drystore.</li> <li>- Provide new loading dock for deliveries/rubbish removal.</li> </ul> </li> </ul>	New	
	Bar	<ul style="list-style-type: none"> <li>&gt; Incorporate new bar facilities</li> <li>&gt; Build new permanent bar in extension.</li> <li>&gt; Provide service counters into Memorial Hall A and B (and C if developed)</li> <li>&gt; Incorporate refrigerator and dry storage for stock, glass washer.</li> </ul>	New	
	Cool Store	<ul style="list-style-type: none"> <li>&gt; Consider if current location is appropriate</li> <li>&gt; Possible relocation</li> </ul>	New	
	Loading and service entry	<ul style="list-style-type: none"> <li>&gt; Improve access. Ideally, an easy, direct route from delivery to unload/storage is required.</li> <li>&gt; New function loading and service entry required</li> <li>&gt; Consider if one loading dock can do both - Gallery/Functions loading dock (including undercover space for reticulated vehicle. Would need to come out about 6 metres</li> </ul>	New, Share Potential	
	Memorial Hall/Function room storage	<ul style="list-style-type: none"> <li>&gt; Increase table and chair storage.</li> <li>&gt; Current provision is inefficient requiring tables, chairs and equipment to be moved excessively around the venue.</li> <li>&gt; Investigate possible repurposing of existing kitchen (above) as storage space</li> <li>&gt; Refurbish current table store and kitchen annex providing enhanced storage for function furniture and equipment.</li> </ul>	New	40

Area	Space Requirements	Functional Relationships and other notes	New, Share Potential, Refurb, Repurpose	Sqm
		> Retain pathway from kitchen to northwest doors into Memorial Hall A.		
	Toilets/Amenities	<ul style="list-style-type: none"> <li>&gt; Improve current and provide additional toilets</li> <li>&gt; Provide staff toilet accessed off kitchen.</li> </ul>	New, Refurb	20
Visitor Information (VIC services)	<i>*Refer above to Precinct Foyer: Visitor Information/Welcome Desk</i>	<ul style="list-style-type: none"> <li>&gt; Could be part of an enlarged front reception desk – large lovely, curved desk</li> <li>&gt; Staff able to see all spaces</li> <li>&gt; Electronic display and promotion will be a feature. Wi-Fi access and tactile activations highlighting the latest events and activities happening in/across the RCoW.</li> <li>&gt; Range of information to celebrate and promote Wangaratta, including its creative precinct, events program and much-loved character and heritage, along with broader RCoW experiences.</li> <li>&gt; Possible link with gallery retail area for local artists/artisan wares.</li> </ul>	Share Potential	
Creative Precinct staff offices and amenities	Precinct and area managers offices Precinct Manager PACC and Gallery Manager/Directors	<ul style="list-style-type: none"> <li>&gt; 4 X 1 desk + small mtg table required.</li> <li>&gt; Location: <ul style="list-style-type: none"> <li>- 1 X Front of House (near box office)</li> <li>- 3 X near new gallery &amp; shared office area</li> </ul> </li> </ul>	New and/or Refurb	12
	Staff Office Gallery, Precinct and Visitor Services	<ul style="list-style-type: none"> <li>&gt; Open/shared office space near gallery and also easy access to front welcome desk/reception area</li> <li>&gt; To accommodate <ul style="list-style-type: none"> <li>- 7 permanent workstations (or hot desks)</li> <li>- 3 hot desks</li> </ul> </li> </ul>	New	50
	PACC Staff Office > Box Office and Admin Officer > Box Office Team Leader > Front of House Supervisors > Ushers	<ul style="list-style-type: none"> <li>&gt; Open/shared office space at PACC front of house/foyer</li> <li>&gt; To accommodate <ul style="list-style-type: none"> <li>- 3 permanent workstations (or hot desks)</li> <li>- 1 hot desks</li> </ul> </li> </ul>	New or Refurb	
	PACC Tech Staff > Tech Team Leader > Tech Officers	<ul style="list-style-type: none"> <li>&gt; Open/shared office space located at theatre back of house – possible utilise current PACC storeroom and break into memo hall store for storage</li> <li>&gt; To accommodate <ul style="list-style-type: none"> <li>- 3 permanent workstations (or hot desks)</li> <li>- 1 hot desks</li> </ul> </li> </ul>	New or Refurb	

Area	Space Requirements	Functional Relationships and other notes	New, Share Potential, Refurb, Repurpose	Sqm
	Kitchen/Staffroom	> Staff kitchen/staffroom is nice to have if possible to accommodate	New or Refurb	
	Gender neutral toilet/s	> Staff toilets are nice to have if possible to accommodate	New	20
	Laundry facilities	>	New	
> Creative Precinct Shared Spaces and support areas	Cleaners' store/s	>	Refurb Share Potential	6
	General Storage for each activity space	> At different points of building. i.e., chairs near Church. > Each space should have easily accessible storage meaning that carrying things (chairs etc) across precinct is minimised	Refurb Share Potential	
> Other Creative Precinct shared facility services and features	<i>General upgrade (as identified in Future Redevelopment Report – Wangaratta Performing Arts and Convention Centre – 2019)</i>	> <i>May not be necessary, if we do new build first, or at least staged to comply natural die out</i> > <i>The following upgrades were specified in Future Redevelopment Report – Wangaratta Performing Arts and Convention Centre report</i> > <i>Air conditioning – upgrade across precinct</i> > <i>Electronic event and directional signage</i> > <i>RFID card-based access system – intro of zones applicable to staff and clients</i> > <i>(Review and upgrade) WiFi infrastructure to allow for high quality video transmission and video conferencing</i> > <i>AV infrastructure (including data projectors) upgrade/installation in all applicable meeting/function/exhibition/display areas.</i> > <i>Sound proofing between all spaces across site.</i>	Refurb	
> Central Outdoor Area	A gathering space, a place for events and activities > It's an outdoor gallery that breaks down 'fear of entry' > Must be friendly, attractive, interactive, enticing gathering space that draws people into and links the precinct together	> Elm Tree must be protected and integrated. It's a core feature. > Designed to encourage/support gathering and activities (think bean bags at MONA maybe?). > Seamless integration of indoor and outdoor paramount > Inclusion of inviting and 'playable' sculpture /sculpture garden > Precinct orientation signage > Technology/electricity connectively (multiple connection points) is essential to enable staging of events and music.	Refurb Shared community space	



Area	Space Requirements	Functional Relationships and other notes	New, Share Potential, Refurb, Repurpose	Sqm
	Outdoor screen – situated to enable precinct and creative activity promotion and presentation of artwork and performances.	<ul style="list-style-type: none"> <li>&gt; Possible projection onto the PACC and/or other surfaces</li> <li>&gt; Attractor – think water wall at Nat Gall.</li> </ul>		
	Outdoors - general	<ul style="list-style-type: none"> <li>&gt; Ability to change lighting outside of the building to reflect new programs or things we want to bring to people's attention. Screens outside too.</li> </ul>		
Carparking		As per RCOW carpark plan. 2019		

## Appendix 9: Preliminary Planning Assessment



# OXLEY + CO

SURVEYORS ENGINEERS PLANNERS DEVELOPMENT CONSULTANTS

15 October 2021  
Reference S9704

Michael McCabe  
Director  
Michael McCabe Architects Pty Ltd  
L2 West, 620 High Street  
KEW VIC 3101

[MMcCabe@mccabearchitects.com.au](mailto:MMcCabe@mccabearchitects.com.au)  
(original not following in mail)

Dear Michael,

RE: High Level Planning Advice  
Wangaratta Creative Precinct Project  
33-37 Ford Street, Wangaratta

45 Ovens Street  
Wangaratta VIC 3677  
PO Box 382  
Wangaratta VIC 3676  
P 03 5721 6255  
E [admin@oxleyco.com.au](mailto:admin@oxleyco.com.au)

[Woxleyco.com.au](http://Woxleyco.com.au)

Further to previous discussions regarding the above, I acknowledge the Draft Design Concept Plans received and provide the following planning advice.

### **Subject Land**

The subject land is located on the corner of Ford and Ovens Street Wangaratta and is made up of three parcels as follows:

- Lot 1 Sec 23 TP485818
- Lot 2 Sec 23 TP485818
- Lot 6 Sec 23 TP485818

The subject land has multiple addresses associated with the following addresses also attached:

- 29 Ford Street
- 31 Ford Street
- 37 Ford Street
- 56-60 Ovens Street

### **Zones/Overlays**

The property falls within the Commercial 1 Zone and is affected by the following overlays:

- Heritage Overlay (HO13)
- Parking Overlay – Schedule 1

VHR Item H2297 is also noted as being in situ at the Exhibitions Gallery however, this relates to the *Marianne Gibson Quilt* which is housed within the Gallery.

### **Planning Analysis:**

#### Commercial 1 Zone (C1Z)

The use of the land for a Performing Arts Centre and Gallery would likely fall under a *Place of Assembly* definition. A *Place of Assembly* is a Section 2 Use under the C1Z, however, is an established use on the subject land. Therefore, no permit would be required for the use of the land.

Pursuant to Clause 34.01-4 a permit is required to *construct a building or construct or carry out works*. Therefore, a permit is triggered under Clause 34.01-4.

The following application requirements relate to Buildings and Works in a C1Z:

- A plan drawn to scale which shows:
  - The boundaries and dimensions of the site.
  - Adjoining roads.
  - The location, height and purpose of buildings and works on adjoining land.
  - Relevant ground levels.
  - The layout of existing and proposed buildings and works.
  - All driveway, car parking and loading areas.
  - Proposed landscape areas.
  - All external storage and waste treatment areas.
  - Areas not required for immediate use.
- Elevation drawings to scale showing the colour and materials of all buildings and works.
- Construction details of all drainage works, driveways, vehicle parking and loading areas.
- A landscape layout which includes the description of vegetation to be planted, the surfaces to be constructed, site works specification and method of preparing, draining, watering and maintaining the landscape area.

#### Heritage Overlay (HO13)

From the plans provided, it does not look as if any demolition is proposed, therefore, pursuant to Clause 43.01-1 of the HO a permit is required to *construct a building or construct or carry out works*.

Permit triggers may also apply to the following under Clause 43.01-1:

- *Externally alter a building by structural work, rendering, sandblasting or in any other way.*
- *Construct or display a sign.*
- *Externally paint a building if the schedule to this overlay specifies the heritage place as one where external paint controls apply.*
- *Externally paint an unpainted surface.*
- *Externally paint a building if the painting constitutes an advertisement.*

HO13 relates to *The Vicinity of St Patrick's Church (Precinct) Ford, Ovens and Ryley Streets, Wangaratta*.

There are three buildings on the subject land that are specifically cited in the *Rural City of Wangaratta Heritage Study* dated May 2004:

- Former St Paul's Presbyterian Church and Elm Trees, 56-60 Ovens Street, Wangaratta (Study Item Number 012)
- Former Church Hall, rear of Former St Paul's Presbyterian Church, 56-60 Ovens St., Wangaratta (Study Item Number 012a)
- W.H. (Billy) Edwards Building, 29 Ford Street, Wangaratta (Study Item Number 040)
- PRECINCT: The Vicinity of St Patrick's Church (Study Item Number 909)

The HO13 is also incorporated into the *RCOW HO Permit Exemptions Plan* which identifies the significance of places and may afford some exemptions for minor works. The three individual buildings cited above are all considered to be *Individually Significant Places*. A copy of the *Exemptions Plan* is attached for your information.

I have also attached the Study Items relating to the above for your assistance, however, I understand you have engaged a specialist Heritage Consultant to address the heritage matters, therefore, I will not provide any further assessment under these provisions.

#### Parking Overlay (PO1)

The subject land is located within a Parking Overlay – Schedule 1 which relates to the *Wangaratta Central Activities Area* and objective is to *identify appropriate car parking rates for various uses within the Wangaratta Central Activities Area*.

No permits are triggered under this overlay, however, car parking rates are to be applied in accordance with the table at Schedule 1 to Clause 45.09 *Parking Overlay*. A *Place of Assembly* requires 3 car spaces to each 100 sqm of gross floor area according to this table.

Gross floor area is defined at Clause 73.01 *General Terms* as *the total floor area of a building, measured from the outside of external walls or the centre of party walls, and includes all roofed areas*.

Pursuant to Clause 52.06 *Car Parking*, sub clause 52.06-2 *Provision of car parking spaces*, before either new use commences, or floor area/site area of an existing use is increased, *the number of car parking spaces under Clause 52.06-2 or in a schedule to the Parking Overlay must be provided to the satisfaction of the responsible authority in one or more of the following ways:*

- *on the land; or*
- *in accordance with a permit issued under Clause 52.06-3; or*
- *in accordance with a financial contribution requirement specified in a schedule to the Parking Overlay.*

No financial contribution requirement is specified in the Schedule to the *Parking Overlay*, therefore, either the number of car spaces must be provided on the subject land or, pursuant to Clause 52.06-3 a permit is required to:

- *Reduce (including reduce to zero) the number of car parking spaces required under Clause 52.06-5 or in a schedule to the Parking Overlay.*
- *Provide some or all of the car parking spaces required under Clause 52.06-5 or in a schedule to the Parking Overlay on another site.*

When calculating the number of car spaces required, Clause 52.06-5 states *where an existing use is increased by the measure specified in Column C of Table 1 for that use, the car parking requirement only applies to the increase, provided the existing number of car parking spaces currently being provided in connection with the existing use is not reduced*.

In this case, the measure relates to the Schedule of the Parking Overlay.

#### Calculation of car spaces

The existing number of car spaces on the subject land for the existing use are 43 car spaces. Therefore, 43 car spaces are accepted for the current use of the land. The calculation of car parking will be on the gross floor area of the new works.

As stated previously, pursuant to Schedule 1 of the *Parking Overlay*, 3 car spaces to each 100 sqm of gross floor area is required.

A rough calculation of the new gross floor area based on the areas provided on the plans and taking into consideration existing floor area (this will need to be confirmed) is approximately 1,170m<sup>2</sup>.

Applying a car parking rate of 3 car spaces per 100sqm of gross floor area, a total of **35 car spaces** would be required for the increased floor area.

The plans provided show only a total of 6 car spaces, including two disabled spaces. Combining the existing car parks currently provided of 43 car spaces and the required car spaces for the new works of 35 car spaces, a requirement of **78 car spaces** for the existing use and the increased floor area of the new works. This creates a shortfall of 72 car spaces for the proposed development.

This would trigger a permit under Clause 52.06-3 to either *reduce the number of car parking spaces required* or *provide car parking spaces on another site*.

For applications to reduce the car parking requirement:

*An application to reduce (including reduce to zero) the number of car parking spaces required under Clause 52.06-5 or in a schedule to the Parking Overlay must be accompanied by a Car Parking Demand Assessment.*

*The Car Parking Demand Assessment must assess the car parking demand likely to be generated by the proposed: new use; or increase in the floor areas or site area of the existing use; or increase to the existing use by the measure specified in Column C of Table 1 in Clause 52.06-5 for that use.*

*The Car Parking Demand Assessment must address the following matters, to the satisfaction of the responsible authority:*

- *The likelihood of multi-purpose trips within the locality which are likely to be combined with a trip to the land in connection with the proposed use.*
- *The variation of car parking demand likely to be generated by the proposed use over time.*
- *The short-stay and long-stay car parking demand likely to be generated by the proposed use.*
- *The availability of public transport in the locality of the land.*
- *The convenience of pedestrian and cyclist access to the land.*
- *The provision of bicycle parking and end of trip facilities for cyclists in the locality of the land.*
- *The anticipated car ownership rates of likely or proposed visitors to or occupants (residents or employees) of the land.*
- *Any empirical assessment or case study.*

#### Traffic/Safety/Access

Another key issue that will need to be addressed will be the matter of traffic safety with trucks/deliveries entering and exiting the site. There is no room to manoeuvre a truck within the site to exit in a forward direction.

It is recommended that preliminary discussions with Council's Engineers be undertaken to determine the safety of this element and provide recommendations.

#### Local Government Projects

Notwithstanding the above advice, a permit exemption applies pursuant to Clause 52.31-1 *Local Government Projects* "to facilitate the development of land by or on behalf of municipal councils."

Any requirement in a **zone or a schedule to a zone** to obtain a permit to construct a building or construct or carry out works does not apply to the development of land carried out by or on behalf of a municipal council. This exemption does not apply to **(inter alia)**:

- A development with an estimated cost of more than \$10 million.

This exemption does not apply to a permit to reduce/waiver the number of car spaces as this is triggered under the *Particular Provisions* and not a Zone.

Likewise, it does not exempt buildings and works under the provisions of any overlay.

#### **CONCLUDING REMARKS**

Please find attached the following documents referred to in the above letter for your assistance and relevant to the subject land:

- Planning Property Reports (Allotments 1, 2 and 6 and whole of land)
- Schedule to Clause 43.01 Heritage Overlay
- Heritage Study Items 012, 012a, 040 and 909
- Rural City of Wangaratta Heritage Overlay Permit Exemptions Incorporated Plan

I trust the above is of assistance in your understanding of the planning requirements for the development. Should you require any further clarification at this stage, please contact me.

Yours faithfully,



JENNIE BALDRY  
Principal Planner

## Appendix 10: Heritage Impacts Assessment and Advice

27 October 2021

Michael McCabe  
McCabe Architects  
620 High Street  
Kew Victoria 3101

**Peter Andrew Barrett**

Architectural Conservation  
Consultant

Melbourne  
San Francisco

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120 Collins Street  
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Victoria 3000  
Australia

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Dear Michael

**Re: Wangaratta Creative Precinct  
Proposed alterations and additions**

Thank you for asking me to review this proposal, which involves alterations and additions to heritage buildings at the Wangaratta Creative Precinct.

I have now had the opportunity to visit the site, and to review drawings of the proposed works. These drawings are prepared by McCabe Architects, and are titled 'Wangaratta Creative Precinct', dated September 2021.

I make the following comments from a heritage perspective.

*Heritage Controls – Wangaratta Planning Scheme*

The subject site is within the 'HO13 The Vicinity of St Patrick's Church (Precinct), Ford, Ovens and Ryley Streets, Wangaratta' heritage overlay of the *Wangaratta Planning Scheme*. The precinct contains a number of buildings built from the late-nineteenth century through to recent decades.

Many of the older buildings in the precinct are existing or former ecclesiastical buildings. On the subject site are the individually significant former St Paul's Presbyterian Church and its former hall, and a mature elm, at 54-56 Ovens Street, which form part of the Wangaratta Creative Arts Precinct. The church and hall are now used as gallery spaces.

Peter Andrew Barrett

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Many of the other buildings in the HO13 heritage precinct are associated with St Patrick's Catholic Church, including St Patrick's Primary School further southwest along Ovens Street. Other buildings in the heritage overlay, immediately to the southwest of the subject site in Ovens Street (No 54) a two-storey former house that is now used for commercial uses; and the W H Edwards Museum in Ford Street (No 29). Both are identified as individually significant buildings of the HO13 heritage overlay precinct.

Immediately to the northeast of the former St Paul's church and hall is the Wangaratta Performing Arts complex that is of recent origin, which will also undergo alterations and additions as part of the proposed works. It is identified as a non-contributory place of the HO13 heritage overlay precinct.

#### *Other Heritage Controls – Victorian Heritage Register*

Although the buildings affected by the proposed works are not included on the *Victorian Heritage Register* as places of State significance, a part of the collection of the Wangaratta Gallery is included on the *Victorian Heritage Register* – VHR H2297 Marianne Gibson Quilt, which is considered by the Heritage Council of Victoria to be of aesthetic and historical significance at a State level.

While undertaking works to the site, the Marianne Gibson Quilt should be stored in a safe and secure place so as not to be damaged. It is recommended that Heritage Victoria are consulted prior to the commencement of the works, advising them of the measures to ensure the quilt is not damaged.

Opposite the subject site in Ovens Street is the Holy Trinity Anglican Cathedral, which is included on the *Victorian Heritage Register* - VHR H1065 Holy Trinity Anglican Cathedral Close, as a place of architectural significance at a State level. There are no physical or visual impacts to that heritage place from the proposed works.

#### *Proposed Works*

The works involve alterations and additions that will redefine the existing landscaped courtyard between the St Paul's church and hall, and the Wangaratta Performing Arts complex. A new glazed link will be built between Galleries 1 & 2 (former church and hall) and the performing arts centre. A curved tower, clad in glazing in bays defined by steel vertical elements, will be built towards the front at one corner of the performing arts building. The tower will be lower than the brick octagonal spire of the church, which is also located adjacent to the courtyard.

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Gallery 2 will be remodelled internally, removing existing storage spaces to create larger spaces suitable as educational workspaces and performance spaces. A larger addition containing a gallery and auxiliary spaces will be built at the rear of the site on land that is currently used as a car park.

#### *Assessment of the Proposed Works*

The Wangaratta Creative Precinct is contained within the HO13 'The Vicinity of St Patrick's Church (Precinct), Ford, Ovens and Ryley Streets, Wangaratta', heritage overlay of the *Wangaratta Planning Scheme*. The purpose of this heritage overlay, as defined by Clause 43.01 Heritage Overlay of the *Wangaratta Planning Scheme* is to conserve and enhance heritage places, and to ensure that new works do not adversely affect a heritage place/precinct.

In order to understand what needs to be conserved and enhanced in a heritage place, the statement of significances for the St Paul's church and its hall will provide guidance. The statement of significance for the St Paul's Presbyterian Church in the 'Rural City of Wangaratta – Heritage Study (2004)' identifies it to be architectural and social significance, with these derived from:

*A strong and most unusual design, particularly for a country town. The design lends itself to alternative uses, such as its present incarnation as a municipal art gallery...The large, old, elm trees and their grateful shade on both sides of the former church make an important contribution to the amenity of the site, particularly in this hot climate.*

The proposed works will not lessen the visual impact of the architectural composition of the church. The proposed glazed tower is responsive to the church and in particular its octagonal brick spire, as the proposed tower is lower, visually lightweight in appearance from its glazing, and is set back some distance from the brick octagonal spire. The mature elm of the courtyard will be retained and remain a focal point of the courtyard.

The proposed works will not diminish the social significance of St Paul's Presbyterian Church as a former place of worship, known to generations in the local community; and in more recent times, as a place that is known, used and valued by the local community as an art gallery.

The statement of significance for the former St Paul's Presbyterian Church Hall notes it to be of social significance, with this derived from it being:

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*...a community centre which was part of the former Presbyterian Church.*

The proposed works will not impact upon this recognised social significance, nor will it impact upon its social significance derived from its more recent use as a gallery. It will remain a place known, used and valued by the local community as a centre for the arts in Wangaratta.

No internal controls apply to both the St Paul's Presbyterian Church and Hall, but in approaching works to the interior the recognised conservation practice of *adopting a cautious and considered approach of changing as much as necessary, but as little as possible*, is recommended (Burra Charter, Article 3.1). In this regard, where internal finishes can be retained and conserved eg proscenium in the hall and its pressed metal ceilings, these should.

The works are responsive to the heritage fabric on the site (church and hall). Rather than obliterating the existing façade of the hall to create a link, the proposal has built the link forward of the existing facade and incorporating internally the existing arched porch.

A significant part of the proposed works is the addition to the rear of the hall on land currently being used as a car park. The recessive location of this part of the site means that the proposed addition will have no impact of any appreciable value on surrounding heritage buildings in Ford and Ovens Streets.

The decision guidelines in Clause 43.01 Heritage Overlay require consideration of (**bold** my emphasis):

- *The Municipal Planning Strategy and the Planning Policy Framework.*
- *The significance of the heritage place and whether the proposal will adversely affect the natural or cultural significance of the place.*
- *Any applicable statement of significance (whether or not specified in the schedule to this overlay), heritage study and any applicable conservation policy.*
- *Any applicable heritage design guideline specified in the schedule to this overlay.*
- *Whether the location, bulk, form or appearance of the proposed building will adversely affect the significance of the heritage place.*
- *Whether the location, bulk, form and appearance of the proposed building is in keeping with the character and appearance of adjacent buildings and the heritage place.*

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- *Whether the demolition, removal or external alteration will adversely affect the significance of the heritage place.*
- *Whether the proposed works will adversely affect the significance, character or appearance of the heritage place.*
- *Whether the proposed subdivision will adversely affect the significance of the heritage place. **Not applicable.***
- *Whether the proposed subdivision may result in development which will adversely affect the significance, character or appearance of the heritage place. **Not applicable***
- *Whether the proposed sign will adversely affect the significance, character or appearance of the heritage place. **Not applicable***
- *Whether the lopping or development will adversely affect the health, appearance or significance of the tree.*
- *Whether the location, style, size, colour and materials of the proposed solar energy system will adversely affect the significance, character or appearance of the heritage place. **Not applicable***

The proposed alterations and additions to the Wangaratta Creative Precinct will not impact upon the recognised architectural and social values of the HO13 'The Vicinity of St Patrick's Church (Precinct), Ford, Ovens and Ryley Streets, Wangaratta', heritage overlay of the *Wangaratta Planning Scheme*; in particular, the former St Paul's Presbyterian Church and Hall. The location, scale, bulk, form and appearance of the works, in particular when viewed from the Ovens Street frontage, are appropriate in their response to the church and hall. The proposed works will not adversely affect the broader heritage place, including the adjacent individually significant house at 54 Ovens Street and the W H Edwards Museum in Ford Street.

The proposed works will enhance the cultural values of the former St Paul's Presbyterian Church and Hall; strengthening its social significance as a place that is known, used and valued by the local community as an arts complex, whilst their earlier use as a church and church hall will remain interpretable.

#### *Conclusion*

The proposed works are a fine example of a balanced approach to change to a heritage site. It will conserve the old fabric in a responsive and sensitive way, managing change to its current use whilst respecting the historic form and associated landscaping. The works are consistent with the intent of the heritage overlay, which is to conserve and enhance heritage places and to ensure that new works do not adversely affect them. It is on this basis, that I believe that the proposed works to the Wangaratta Creative Precinct are supportable from a heritage perspective.

Peter Andrew Barrett

I trust that this is of assistance to you and Council in moving forward with the project. Please contact me if you have any further questions concerning this matter.

Yours sincerely

A handwritten signature in blue ink, appearing to read 'Peter Barrett', with a stylized flourish at the end.

**Peter Barrett**  
Master of Architectural  
History & Conservation (Melb.)

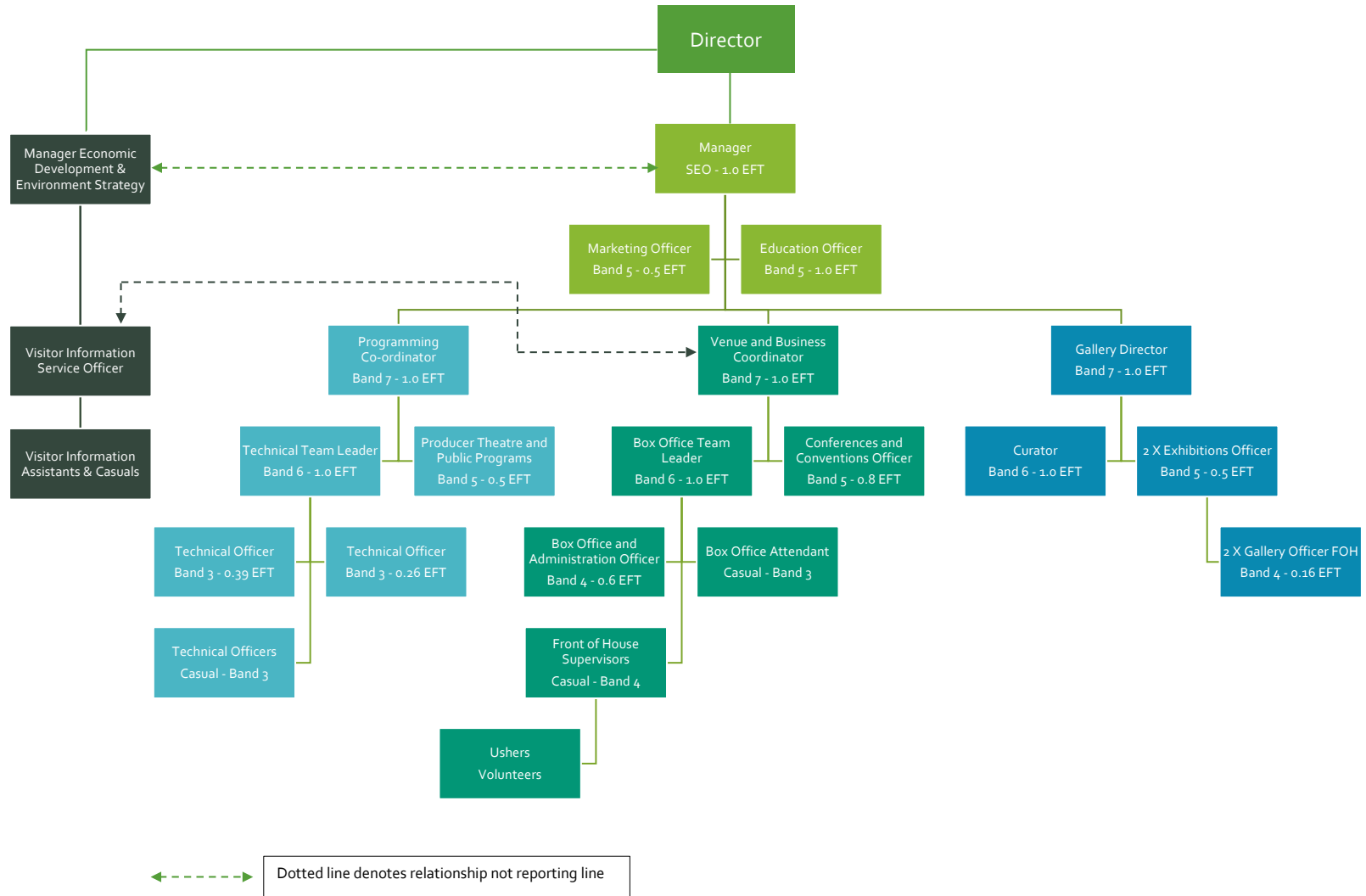
Peter Andrew Barrett

## Appendix 11: Modelling Assumptions

### Modelling Assumptions

Assumptions	Sources & Description
<b>Local Attendance</b>	
<b>Population - LGA</b>	
LGA Population Estimates	Victoria in Future 2019 (VIF2019) Population and Household Projections, 2019 - LGA Data Office of Planning
<b>Attendance</b>	
Attendance At Venues & Events	ABS , Attendance at Selected Cultural Venues and Events, Australia, 2017–18. Averages for Victoria
Music Performance	39.0 % of population
Performing Arts	19.6 % of population
Art Galleries	32.2 % of population
<b>Arts Visitors - Wangaratta LGA</b>	
<b>Visitor Numbers</b>	
Visitor Numbers	Tourism Research Australia , Local Government Areas Profile 2019 – Wangaratta LGA
Visitor Growth Projections (10 Years)	Tourism Research Australia , Forecasts of Domestic Traveler Activity (Victoria) , 2019
Overnight Visitors	Average annual growth = 3.5% (TRA)
Day Visitors	Average annual growth = 1.0% (MCA Assumption)
<b>Arts Tourists</b>	
Share Of Visitors	Domestic Arts Tourism: Connecting the Country, Australia Council for The Arts, 2019
Day Visitors	7% of all visitors – average for Victoria (P72)
Overnight Visitors	13% of all visitors – average for Victoria (P72)
<b>Arts Tourists - Participation</b>	
Share Of Visitors (average Australia)	Domestic Arts Tourism: Connecting the Country, Australia Council for The Arts, 2019 (P15 & P8)
Theatres /Concerts/Performing arts	Day visitors 30.1%; Overnight visitors 26.9%
Galleries	Day visitors 41.5%; Overnight visitors 54.5%
Festivals /Fairs/Events	Day visitors 28.5%; Overnight visitors 26.9%
<b>Arts Visitor Spending</b>	
Average Spending	Domestic Arts Tourism: Connecting the Country, Australia Council for The Arts, 2019
Day Visitors	Spend = \$138 (P12) per person/day – national average
Overnight Visitors	Spend = \$212 (P16) per person/day – national average
Average Stay	5 nights (P13) – national average – national average : Used 3 for Wangaratta (TRA)
<b>General Visitor Spending</b>	
Average Spending	Tourism Research Australia , Local Government Areas Profile 2019 – Wangaratta LGA
Day Visitors	Spend = \$113 per person/day
Overnight Visitors	Spend = \$193 per person/day
Average Stay	3 nights
<b>Local Attendance - Spending</b>	
Music Performance	Spend = \$100 (admission & other spending ) MCA assumption
Performing Arts	Spend = \$100 (admission & other spending) MCA assumption
Art Galleries	Spend = \$50 (admission & other spending) MCA assumption
Locals	All are day visitors only

## Appendix 12: Wangaratta Creative Precinct – Indicative Staffing Structure



## Appendix 13: Government Grant opportunities

New grant and/or funding opportunities can arise without notice and as we are now heading into a State and Australian government electoral cycle, it is likely that opportunities for funding will emerge. The need to work with state and federal government representatives and/or aspirants will be an important part of securing external funding.

At the time of preparing this report, the following funding streams were identified (though not necessarily open).

### ***The Regional Tourism Investment Fund – open November 11, 2021. Closing January 14, 2022.***

The Regional Tourism Investment Fund will support new and innovative tourism infrastructure projects that will increase visitation, drive private investment, and deliver more jobs.

This investment is to help revitalise and grow Victoria’s visitor economy and is a key part of the Visitor Economy Recovery and Reform Plan.

The fund will deliver grants up to \$10 million per project, with a minimum funding amount of \$150,000 per project, focusing on four growth sectors identified in the Visitor Economy Recovery and Reform Plan – nature, epicurean, arts and culture, and First Peoples’ led experiences.

**Eligible applicants may seek funding for up to \$10 million per project, with a minimum funding amount of \$150,000 per project.**

Co-contributions are required as part of the Regional Tourism Investment Fund (RTIF) grant funding. The rate of co-contribution varies depending on the applicant, and is detailed below:

- > **Private:** Applicants must contribute \$2.00 for every \$1.00 of RTIF grant funding
- > **Public and Not for Profit:**
  - Applicants in a Tier 1 Location (see program guidelines for LGA list) must contribute \$1.00 for every \$2.00 of RTIF grant funding (Wangaratta is designated a tier 1 location)
  - Applicants in a Tier 2 Location (see program guidelines for LGA list) must contribute \$1.00 for every \$3.00 of RTIF grant funding
- > **Traditional Owner:** Applicants must contribute \$1.00 for every \$3.00 of RTIF grant funding.

(Further information: <https://business.vic.gov.au/grants-and-programs/regional-tourism-investment-fund-competitive-round>)

### ***Bushfire Recovery Local Community Projects Grants Fund – currently closed. New round in 2022***

These grants have been established to support local community recovery by funding projects that are important to achieving the aspirations and priorities of local communities.

Grants up to \$2,000,000 are available.

Program objectives include:

- > increase economic and social benefits through enabling infrastructure
- > increase employment opportunities and decrease skills shortages
- > increase the capacity of the business community by enhancing employment, business and economic opportunities with a focus on tourism and primary industries, including small businesses
- > increase and restore visitor confidence in the region
- > improve community wellbeing
- > restore or improve the natural environment
- > promote Aboriginal participation and ownership; protect and enhance Aboriginal culture.

Eligible projects must directly benefit one or more local communities within a fire affected region and align with one or more of the LER Program categories. The program most closely aligned to the Creative Precinct project is - **Enabling infrastructure:** new infrastructure and functionality enhancements or upgrades to existing infrastructure including betterment.



## Appendix 14: Indicative Operational Budgets -WAG and WPACC

To develop a base level, in most cases, the 2018-19 actuals have been multiplied by 7.5% (2.5% x 3 years) to allow for an estimate of 2021-22 if all the operations had continued without the disruption to the services. The exception is the staffing rates which have been calculated using the current EBA schedules and in the case of WPACC, the current year hire rates have been used as a base and then increased incrementally over the five

<b>Wangaratta Art Gallery</b>	<b>Base*</b>	<b>Year 1</b>	<b>Year 2</b>	<b>Year 3</b>	<b>Year 4</b>	<b>Year 5</b>
<b>Grants and Sponsorship</b>						
Creative Victoria	60,000	61,500	63,038	64,613	66,229	67,884
Sponsorship/Philanthropy	48,486	69,698	71,440	73,226	75,057	76,934
<b>Total Grants and Sponsorship</b>	<b>108,486</b>	<b>131,198</b>	<b>134,478</b>	<b>137,840</b>	<b>141,286</b>	<b>144,818</b>
<b>Earned Revenue</b>						
User Fees	24,255	79,399	81,384	83,419	85,505	87,643
Other Revenue	4,500	4,613	4,728	4,846	4,967	5,091
<b>Total Earned Revenue</b>	<b>28,755</b>	<b>84,012</b>	<b>86,112</b>	<b>88,265</b>	<b>90,472</b>	<b>92,734</b>
<b>Total Income</b>	<b>137,241</b>	<b>215,210</b>	<b>220,590</b>	<b>226,105</b>	<b>231,758</b>	<b>237,552</b>
<b>Expenditure</b>						
Salaries and Wages	342,263	383,055	392,400	401,966	411,758	421,780
Materials and services	135,129	138,507	141,970	145,519	149,157	152,886
Operational Costs	94,053	67,552	69,241	70,972	72,746	74,565
Additional program fees and services*	34,683	99,500	101,988	104,538	107,151	109,830
Miscellaneous	156	160	164	168	172	176
<b>Total Expenditure</b>	<b>606,284</b>	<b>688,774</b>	<b>705,763</b>	<b>723,163</b>	<b>740,984</b>	<b>759,237</b>
<b>Council Subsidy</b>	<b>469,043</b>	<b>473,565</b>	<b>485,173</b>	<b>497,058</b>	<b>509,226</b>	<b>521,685</b>

**CONFIDENTIAL**

**Model - All at Once**

<b>Wangaratta Creative Precinct</b>	<b>Base Year*</b>	<b>Year 1</b>	<b>Year 2</b>	<b>Year 3</b>	<b>Year 4</b>	<b>Year 5</b>
<b>Activity</b>						
<b>Creative Precinct Management</b>						
Salaries and on -costs (3 positions)	-	282,310	289,198	296,247	303,464	310,850
Administration	-	5,000	5,125	5,253	5,384	5,519
<b>Total Expenditure</b>	-	<b>287,310</b>	<b>294,323</b>	<b>301,501</b>	<b>308,848</b>	<b>316,369</b>
<b>Total Council Subsidy</b>	-	<b>287,310</b>	<b>294,323</b>	<b>301,501</b>	<b>308,848</b>	<b>316,369</b>
<b>Performing Arts and Convention Centre</b>						
<b>Income</b>						
<b>Grants and Sponsorship</b>						
Creative Victoria	115,000	115,000	117,875	117,875	120,822	120,822
Sponsorship	10,000	15,000	15,000	15,000	20,000	20,000
<b>Total Grants and Sponsorship</b>	<b>125,000</b>	<b>130,000</b>	<b>132,875</b>	<b>132,875</b>	<b>140,822</b>	<b>140,822</b>
<b>Earned Revenue</b>						
Box Office Sales	229,868	229,966	235,715	241,608	247,648	253,839
Box office fees	16,243	54,314	55,672	57,064	58,490	59,952
Staff Recoverables	48,191	64,212	65,818	67,463	69,150	70,878
Theatre and Room Hire	212,657	259,127	265,605	272,246	279,052	286,028
Equipment Hire	12,068	15,000	15,375	15,759	16,153	16,557
Café leasing and commission	61,212	106,710	109,378	112,113	114,916	117,788
Sundry Income/Merchandise	15,837	20,000	20,500	21,013	21,538	22,076
<b>Total Earned Revenue</b>	<b>596,075</b>	<b>749,329</b>	<b>768,063</b>	<b>787,264</b>	<b>806,946</b>	<b>827,120</b>
<b>Total Income</b>	<b>721,075</b>	<b>879,329</b>	<b>900,938</b>	<b>920,139</b>	<b>947,768</b>	<b>967,942</b>
<b>Expenditure</b>						
Salaries and on costs	639,661	741,214	759,297	796,754	796,754	816,147
Promotion and Marketing	78,368	95,000	97,375	99,809	102,305	104,862
Maintenance and Equipment	32,898	33,720	34,563	35,427	36,313	37,221
Administration	39,788	40,783	41,802	42,847	43,918	45,016
Operational Costs	155,943	159,841	163,837	167,933	172,131	176,435
Programming	198,987	235,793	241,688	247,730	253,923	260,272
Council inside Charges	131,748	135,041	138,417	141,878	145,425	149,060
<b>Total Operational Expenditure</b>	<b>1,277,392</b>	<b>1,441,393</b>	<b>1,476,980</b>	<b>1,532,379</b>	<b>1,550,769</b>	<b>1,589,013</b>
<b>Total Council Subsidy</b>	<b>556,316</b>	<b>562,063</b>	<b>576,043</b>	<b>612,240</b>	<b>603,002</b>	<b>621,072</b>

**Notes:**

- > The significant variance in the Box Office fees is due to some of the fees currently being allocated to Theatre Hire. In the projections, these fees are allocated fully to Box Office Fees
- > The café leasing and functions the commission has been increased from the current flat 6.5% to 8% for functions/meetings/conferences catering and 10% for café sales.
- > Income and expenditure reflective of the increased number of events, programming initiatives and hiring.
- > Subsidy levels reflective of an increase in indicative projected earned income to partly off-set increased programming

**Staged Model**

		Stage 1	Stage 2	Stage 3 & 4	Stage 5	Stage 6
<b>Wangaratta Creative Precinct</b>	<b>Base Year*</b>	<b>Year 1</b>	<b>Year 2</b>	<b>Year 3</b>	<b>Year 4</b>	<b>Year 5</b>
<b>Activity</b>						
<b>Creative Precinct Management</b>						
Salaries and on -costs	-	-	289,198	296,247	303,464	310,850
Administration	-	-	5,125	5,384	5,519	5,657
<b>Total Expenditure</b>	-	-	<b>294,323</b>	<b>301,632</b>	<b>308,983</b>	<b>316,507</b>
<b>Total Council Subsidy</b>						
	-	-	294,323	301,632	308,983	316,507
<b>Performing Arts and Convention Centre</b>						
<b>Income</b>						
<b>Grants and Sponsorship</b>						
Creative Victoria	115,000	115,000	117,875	117,875	120,822	120,822
Sponsorship	10,000	15,000	15,000	15,000	20,000	20,000
<b>Total Grants and Sponsorship</b>	<b>125,000</b>	<b>130,000</b>	<b>132,875</b>	<b>132,875</b>	<b>140,822</b>	<b>140,822</b>
<b>Earned Revenue</b>						
Box Office Sales	229,868	235,614	241,505	265,000	271,625	298,788
Box office fees	16,243	16,649	17,065	57,064	58,490	59,952
Staff Recoverables	48,191	49,396	50,631	67,463	69,150	70,878
Theatre and Room Hire	212,657	217,973	223,423	231,409	237,194	249,054
Equipment Hire	12,068	12,370	12,679	15,759	16,153	16,557
Café leasing and commission	61,212	62,742	64,311	112,113	114,916	117,788
Sundry Income/Merchandise	15,837	16,233	16,639	21,013	21,538	22,076
<b>Total Earned Revenue</b>	<b>596,075</b>	<b>610,977</b>	<b>626,252</b>	<b>769,820</b>	<b>789,066</b>	<b>835,094</b>
<b>Total Income</b>	<b>721,075</b>	<b>740,977</b>	<b>759,127</b>	<b>902,695</b>	<b>929,888</b>	<b>975,916</b>
<b>Expenditure</b>						
Salaries and on costs	639,661	655,652	672,044	777,807	796,754	816,147
Promotion and Marketing	78,368	80,327	82,335	102,305	104,862	107,484
Maintenance and Equipment	32,898	33,720	34,563	36,313	37,221	38,151
Administration	39,788	40,783	41,802	43,918	45,016	46,142
Operational Costs	155,943	159,841	163,837	172,131	176,435	180,846
Programming	198,987	203,962	209,061	248,539	254,752	261,121
Council inside Charges	131,748	135,041	138,417	145,425	149,060	152,787
<b>Total Operational Expenditure</b>	<b>1,277,392</b>	<b>1,309,327</b>	<b>1,342,060</b>	<b>1,526,438</b>	<b>1,564,101</b>	<b>1,602,678</b>
<b>Total Council Subsidy</b>						
	556,316	568,349	582,933	623,743	634,213	626,762

\*excludes interest charges, borrowings

Staged Model						
Wangaratta Art Gallery	Base Year	Year 1	Year 2	Year 3	Year 4	Year 5
Activity Level	0%	0%	0%	0%	20%	100%
<b>Income</b>						
<b>Grants and Sponsorship</b>						
Creative Victoria	60,000	61,200	62,424	63,672	64,946	66,245
Sponsorship	48,486	49,456	50,445	51,454	69,698	71,092
<b>Total Grants and Sponsorship</b>	<b>108,486</b>	<b>110,656</b>	<b>112,869</b>	<b>115,126</b>	<b>134,644</b>	<b>137,337</b>
<b>Earned Revenue</b>						
User Fees	24,255	24,740	25,235	25,740	35,382	78,266
Other Revenue	4,500	4,590	4,682	4,775	4,871	5,845
<b>Total Earned Revenue</b>	<b>28,755</b>	<b>29,330</b>	<b>29,917</b>	<b>30,515</b>	<b>40,253</b>	<b>84,111</b>
<b>Total Income</b>	<b>137,241</b>	<b>139,986</b>	<b>142,786</b>	<b>145,641</b>	<b>174,897</b>	<b>221,448</b>
<b>Expenditure</b>						
Salaries and Wages*	342,263	383,055	390,716	398,531	406,501	414,631
Materials and services#	135,129	137,831	140,588	143,400	157,739	189,287
Operational Costs	94,053	95,934	97,853	99,810	109,791	131,749
Additional program fees and services***	34,683	35,377	36,084	36,806	40,486	48,584
Miscellaneous	156	159	162	165	2,000	2,000
<b>Total Expenditure</b>	<b>606,284</b>	<b>652,356</b>	<b>665,403</b>	<b>678,711</b>	<b>716,518</b>	<b>786,251</b>
<b>Total Council Subsidy</b>	<b>469,043</b>	<b>512,370</b>	<b>522,617</b>	<b>533,070</b>	<b>541,621</b>	<b>564,803</b>