**Arts and Cultural Facilities**

**Feasibility Study**

**for Cardinia Shire Council**

****

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# EXECUTIVE SUMMARY

The Cardinia Shire Arts and Cultural Facilities Study is the first study of arts and cultural facilities undertaken by the Shire. It demonstrates the Shire’s commitment to plan for arts and cultural facilities that will increase opportunities for participation, engagement and audience development for the whole municipality. It is a forward-looking document with a long-term vision for the future for arts and cultural facilities planning to meet current community needs and forecasted population increases.

Dedicated, purpose built arts and cultural facilities are essential to the development and presentation of arts activity and without these specialised facilities the cultural industries and local arts activity cannot develop. Creative spaces foster opportunities for people to gather, meet and develop new social networks and partnerships, stimulating artistic and community creativity that develop social cohesion, innovation, entrepreneurship and economic growth.

This study proposes an arts and cultural facilities framework to meet the needs of the community and expected population growth in Shire with a fair and equitable geographical spread of facilities that will increase engagement and participation in arts activities.

The Arts and Cultural Facilities Study integrates three key areas to inform planning:

* Frameworks for arts and culture, including Council’s Arts and Culture policy suite, Creative Cities and Agenda 21 for Culture
* National and state Urban Design protocols
* Cardinia and Precinct Plans and other relevant Council policies.

Significant investment including ongoing operational and longer-term maintenance schedules are challenges when building a new facility. Due to a smaller population and demand in smaller town centres it is recognised that it is not feasible for Council to provide arts facilities or spaces in all communities.

In order to gain the maximum results for the community in terms of an equitable spread of and access to arts facilities across the Shire a **Hub and Spokes** Model of operations is proposed and based on the proximity of community infrastructure to improve use of limited resources.

This report includes:

* Vision for arts and cultural facilities
* Cultural Facilities Planning Framework
* Recommendations for implementation

|  | | **Major Recommendations** | **Resourcing** | | **Priority** |
| --- | --- | --- | --- | --- | --- |
|  | Adopt the Hub and Spokes model for the operation of arts and cultural facilities planning and operations | | Planning and Development; Community Wellbeing | Existing budget | High |
|  | Adopt the Hierarchy of Facility Provision (Regional, Municipal and Local significance outlined in this study) as a guide for the future planning and provision of arts facilities in Cardinia Shire and incorporate sites and facilities in Township, planning and structure plans | | Planning and Development;  Community Wellbeing | Existing budget | High |
|  | Adopt a new Vision for cultural facilities planning | | Community Wellbeing | Existing budget | High |
|  | Consider Cultural Precincts as part of the implementation and future planning of structure plans and Shire-wide planning | | Planning and Development;  Community Wellbeing | CWP budget bid | High |
|  | Develop & adopt a Cultural and Community Facilities Provision Plan, similar to the Recreation Reserve Facility Standards Policy (February 2011[[1]](#footnote-1)) | | Planning and Development;  Community Wellbeing | Existing budget & staffing | High |
|  | Develop brief to refurbish Cardinia Cultural Centre as a performing arts centre including a new small exhibition gallery | | Assets and Services;  Planning and Development;  Community Wellbeing | $250k for arts facility design in CWP budget –Suggest part allocation to this project in 2015-2016  Capital Works Bid | High |
|  | Undertake a business case analysis for the proposed Public Gallery in Emerald see Appendix 6  Note ongoing operational costs est. $200K per annum | | Planning and Development;  Assets and Services; Community Wellbeing;  Arts Victoria | Design & build: Approx. $5.5mil (not currently in CWP budget - suggest part allocation of arts facility design in CWP Budget to this project in 2015-2016) | High |
|  | A. Include planning for community art spaces (such as artist studios, exhibition, wet, storage and rehearsal spaces) when reviewing Township and Precinct Structure Plans and when designing new community centres, libraries and other community facilities aligned to Community Arts Centre Requirements Table in Section 8 of this report and based on Hub and Spokes model  B. Amend planning of the proposed Emerald Community Hub to include facilities for community arts | | Planning and Development;  Community Wellbeing  Community consultation | $250k for design and construction in CWP in Council budget –Suggest part allocation to this project in 2016-2018 (for part B) | High |
|  | Identify rehearsal and storage facilities for community arts groups that are located within reasonable proximity to existing arts and cultural facilities such as Cardinia Cultural Centre, the Gem Community Arts Centre and Officer Community Hub | | Planning and Development;  Community Wellbeing | Staff capacity required | High |
|  | Officer Secondary College Community Hub Project - multi-purpose arts facility | | Planning and Development;  Community Wellbeing | Successful 2013 funding application to DTPLI.  Existing DEECD and SRV funding allocations. (Due for completion early 2016) | High |
|  | Undertake a feasibility study on a proposed community arts centre in Officer, Pakenham or Beaconsfield based on Hub and Spokes model. | | Planning and Development;  Community Wellbeing | Short term contracted officer. | Medium |
|  | Engage with community organisations, neighbourhood houses and community centres to plan and/or upgrade three (3) community art galleries across the Shire based on the Hub & Spokes model | | Community Wellbeing | Funding application to DTPLI | Medium |
|  | Scope potential for increasing staffing to support planning and provision of arts and cultural facilities *See note on staff resourcing below and Section 3.3.6 of this Study* | | Planning and Development;  Community Wellbeing | Council annual budget increase | High |

Although not included in the agreed brief for this study, some limited and indicative costings have been provided for the major proposals.

The report concludes with options that can be considered by Council to accept all or some of the recommendations in this report.

It should be further noted that there is very limited staffing capacity within the Cultural Development team to implement the range of recommendations provided. Staffing levels and the structure of the team may need to be reviewed if the provision of arts and culture facilities is to be improved.

# BACKGROUND TO THIS STUDY

### Scope of this Study

*The study will provide direction to Council and the community on the planning and development of purpose built cultural infrastructure and associated services and programs for the current and future provision of arts and culture within the Shire.[[2]](#footnote-2)*

The scope of this project is to determine a framework for the provision of arts and cultural facilities based on an equitable spread throughout the Shire.

Kevin Brennan (United Notions Creative Solutions) and Lynda Newton (Arts and Cultural Services Australia) were appointed as cultural analysts to undertake the Study in March 2014.

Though the Study scope and brief did not include an audit of community buildings, nor consideration of museums, heritage and historical societies, some limited findings have been documented.

Costing of recommended facilities was not part of the agreed brief, but some have been included. These are soundly based but are indicative only. It is recommended that more detailed business case analysis be undertaken should the recommendations be accepted.

### Why have an Arts and Cultural Facilities Study?

Communities, governments and businesses around the world are recognising the contribution of the arts to the vibrancy and dynamism of place and in driving cultural, social and economic revival. In particular, the role of arts and culture – and the facilities or creative spaces in which they are housed - are now accepted as contributing to the liveability of Australia’s cities and shires.

Creative spaces foster opportunities for people to gather, meet and develop new social networks and partnerships, stimulating artistic and community creativity that develop social cohesion, innovation, entrepreneurship and economic growth.

Much of the arts activity across the Cardinia Shire occurs in multi-use facilities such as community centres, neighbourhood houses and public halls or in private venues. The Cardinia Cultural Centre and the Gem Community Arts Centre are the only two purpose built community arts facilities.

Further, community access to suitable purpose built facilities is an important priority in planning and long term budgeting. The fair distribution of suitable facilities across the Shire is necessary for community engagement and the delivery of service. Moreover it is necessary to incorporate accessible design principles as part of redevelopment plans to ensure choice of access for all abilities and all people.

Cardinia Shire has an estimated population growth 2013-31 of 83.12% and needs to ensure community facilities reflect the needs and expectations of local communities. The Cardinia Shire population forecast for 2014 is 86,628, and is forecast to grow to 180,493 by 2036.[[3]](#footnote-3)

Therefore the importance of effective long term infrastructure planning needs to provide an appropriate mix of arts and cultural facilities for the increased liveability and wellbeing of residents, visitors and provide for the expected increase in population within the municipality.

### Methodology and List of consultation undertaken

The Analysts were contracted to undertake a number of activities as part of their proposed methodology. These included:

* Consultation processes (outlined below)
* Literature Review
* Research and analysis

Methodology included extensive research, gap analysis of current facilitates, site visits, tours throughout the Shire, extensive consultation including a community survey and professional knowledge.

|  |  |  |
| --- | --- | --- |
| **Form of Consultation** | **Events held or attended** | **Attendances** |
| **Community Consultation** |  |  |
| **Koo Wee Rup** | 1 | 21 |
| **Cardinia Cultural Centre** | 1 | 44 |
| **Interviews / meetings** | 10 | 18 |
| **Survey Respondents** | 1 | 247 |
| **Written Submissions** | 1 | 3 |
| **Arts and Culture Reference Group (Community and councillor representatives)** | 1 | 6 |
| **Community Consultation** |  | **339** |
| **Other and Staff consultation** |  |  |
| Facilities Study Planning Group (Council Staff) | 3 | 8 |
| **Interviews with staff** | 4 | 3 |
| **No. Site Visits** | 12 | 2 |
| **Totals:** | **34** | **352** |

### Acknowledgements

The analysts acknowledge the traditional custodians of the land that now comprises Cardinia Shire. We pay respect to their tribal elders, we celebrate their continuing culture and we acknowledge the memory of their ancestors.

We wish to acknowledge the support and contribution of the Arts and Culture Reference Group, Planning Group and the community. We particularly wish to thank Fiona Hodges, Jim Davine, Holly DeMaria and Steve Hines for their generous support and advice.

### Disclaimer

The comments and recommendations contained in this report represent the views of the authors and do not necessarily express the views of Cardinia Shire Council.

While every effort has been made to provide a realistic costing of proposed facilities it is recommended that detailed business plans with associated costs be undertaken before land is acquired or planning commences.

# FINDINGS – Community needs and demand

## Intro to findings

Arts and Cultural facilities are often the poor cousins in comparison to other community facilities in Australia and in Cardinia Shire. Despite national and local trends showing significant and increasing levels of participation and attendance in arts and cultural activities, there are limited purpose built facilities available for people to come together to participate in organised arts activity nationally and in Victoria. This shortfall has been particularly noted in all the Victorian Interface Councils, including Cardinia Shire. There is strong evidence that the shortfall in arts facilities may be limiting the range of arts activity and community participation in Cardinia Shire, therefore limiting the community benefits that flow from such participation.

### Why the community needs arts and cultural facilities

* Animate and enliven local areas (safe cities)
* Create distinctiveness and identity
* Contribute to the innovation and creativity of a community (risk + quirkiness)
* Increase aesthetics and beautification
* Increase participation in the arts and arts education activities
* Increases health and well-being of individuals and groups
* Attract residents and visitors, who also support adjacent businesses and grow the local economy

### Why the arts needs facilities

* Places for artists to create new work
* Places for artists and the community to engage with each other
* Places for new possibilities and collaborations
* Sharing of resources and ideas
* Functional needs such as storage, specialised equipment and professional presentation of work.

## Cardinia Shire Policy Alignment

**The role of Council in the provision of arts & cultural facilities**

Principles from Cardinia Shire’s Arts and Culture Policy 2012-2017

* cultural vitality – develop local identity, shared values and a sense of belonging and place
* community building – foster wellbeing, connectedness and cohesion
* social immersion – promote active participation, engagement and social inclusion
* sustainability – build economic, environmental, social and cultural sustainability
* diversity – foster cultural diversity, awareness and expression
* innovation and creativity – support creativity, diversity and innovation.

Council has an important leadership role to play in the provision of arts and cultural facilities. It is not the role of Council to provide all arts and cultural facilities in the Shire. However there is a clear strategic leadership role for Council to identify and support private and community facilities. Where facilities do not exist to meet demand, Council may have a role in either supporting other parties to develop facilities, or to provide facilities for the community in the same way it provides facilities for other community activity such as sports and recreation.

## Cardinia Shire detailed findings

### Comparison with participation in sporting activity

The level of participation in art making is higher than participation in organised sporting activity. 63.9% of Cardinia residents participate in art-making[[4]](#footnote-4) while participation rates in sports and physical recreation activity range downwards from a peak of 58% for persons aged 15-17 years.[[5]](#footnote-5) While specific figures for Cardinia Shire were not available for this study, Australian Bureau of Statistics data shows that 27% of Australians participate in organised sports and physical recreation activity and 53% participated in non-organised activity.

**Table: Comparison of Australian participation rates in most popular arts activities (2013)** [[6]](#footnote-6) **and sports and physical recreation activity (2011-12)[[7]](#footnote-7)**

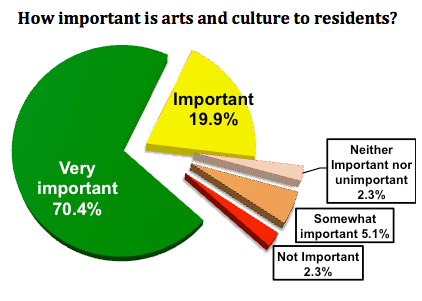
|  |  |
| --- | --- |
| **Activity** | **% of population** |
| Visual arts and craft | 30% (up from 22% in 2009) |
| Walking | 24% |
| Music | 20% (up from 15% in 2009) |
| Fitness and Gym | 17% |
| Craft activity | 14% (up from 9% in 2009) |
| Painting, drawing or street art | 12% (up from 8% in 2009) |
| Photography | 12% (up from 9% in 2009) |
| Theatre and dance | 8% (stable) |
| Swimming | 8% approx. |
| Digital or video art | 6% (up from 4% in 2009) |
| Sculpture or installation art | 4% (up from 2% in 2009) |
| Tennis | 4% approx. |
| Soccer | 4% approx. |

**The Comparison of use of arts facilities with sporting facilities**

Parks and recreation reserves are the most commonly used of all sports and physical recreation facilities. They are used by about 22% of the national population.[[8]](#footnote-8) Indoor sports facilities, such as indoor sports or fitness centres, are the next most popular with public playing fields and ovals behind that.

The most popular form of physical activity is walking (24% of the population) which arguably does not require any use of facilities. Figures for how much of participation in arts activity is dependent on the provision of facilities are not collected, but many of the activities such as theatre and dance clearly require facilities.

The Community Survey conducted for this study suggests that the participation rates in arts activities are closely aligned to state participation figures and shows that between 25-45% of respondents used or had need for arts and cultural facilities. The demographics of respondents to the survey closely aligns overall demographic figures for the Shire. However, even allowing for some statistical error, resident’s needs for arts and cultural facilities are clearly at least on a par with residents needs for sports and physical recreation facilities.A majority of Cardinia residents think arts are important and they are active in the arts

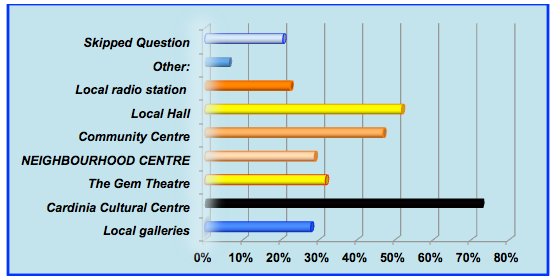


**Where respondents attended selected activities in the previous 12 months**

Of those attending arts and cultural venues and activities

* 28.3 % visited galleries in Cardinia whereas 43.45% visited galleries in south eastern neighbouring shires and 55.1 % in Melbourne
* 78% visited cinemas in neighbouring shires with only 18% attending locally (there is no commercial cinema in the Shire however Cardinia Cultural Centre, the Gem Community Theatre and other events do show some films)
* 46.5 % attended theatre locally with 38% attending in neighbouring local government areas

**Which local facilities were attended over the previous 12 months?**



### There’s just not enough facilities to meet current demand, nor the needs for future growth

**Satisfaction with current provision of arts and cultural facilities**

Residents are not satisfied with the availability of suitable facilities to support their activity or for attending arts and cultural events

* Many residents are leaving the Shire to attend activities elsewhere but would rather attend locally
* There’s a divided sense of identity in the Shire and a sense that there should be an equitable distribution of facilities across the Shire
* Hire rates are not always affordable for many community groups
* Outdoor spaces can meet some degree of demand as well as being more accessible for the broader community
* Storage and back-end facilities are in short supply and critical in the facilities provision
* Residents are not satisfied with the availability of suitable facilities to support their activity or for attending arts and cultural events
* The lack of facilities is holding back growth in activities and attendance at community and cultural events
* There is a strong need for rehearsal spaces for music, theatre and other performing arts
* There is a need for community arts centres both as stand-alone and as co-located with other community spaces

### There is a large range of community organisations delivering arts programs in a variety of community facilities BUT few purpose built arts facilities provided by Council

* There’s a need for a gallery and more facilities overall (exhibition spaces, popup)
* There is an exhibiting space at the Cardinia Cultural Centre though not an industry standard exhibition space (with professional curators) - hire costs are prohibitive for some artists.
* The community want opportunities to see more visual arts from local artists and also visiting exhibitions
* There are very limited opportunities to exhibit arts in the Shire
* There is limited communication and networking in the arts across the Shire, with a demonstrated need for additional leadership in these areas
* There is a strong, experienced community sector including organisations, but working in isolation and with limited resources, needing directions, skill-sharing and coordination
* Cardinia Cultural Centre has a critical role in fostering performing arts networks but needs work – if it’s to grow then it needs to take on a clearer role in the community
* There is a need for greater networking and leadership in visual arts, a role that could be filled by some new and existing community groups
* Festivals remain active, leveraging partnerships and are growing in importance

### There is a need for storage spaces and rehearsal facilities for community groups

Community groups and individuals report a critical lack of storage across the Shire. Almost 40% of respondents highlighted storage as a “high need”.Some groups are using inadequate buildings to house their costumes and props. Other groups have little or no storage, which means that equipment, and collections are housed in various locations making access difficult and very inconvenient. Groups requiring facilities for rehearsal and or storage include:

* Cardinia Performing Arts Company (CPAC)
* Windmill Theatre
* Cardinia Civic Concert Band
* Pakenham Camera Club

With storage a significant issue for local groups, including visual arts groups and workshop providers, one solution may be to explore the provision of storage spaces for current needs as well as for groups that may be identified in the future. Such provision could be subject to an Expression of Interest Process to ensure equitable access to such opportunities. It should be noted that Occupational Health and Safety has been identified as a concern in some buildings currently being used as they may be potentially unsafe for group members due to poor lighting, leaking roofs, lack of heating and cooling, poor security and poorly lit surrounds. Future provision of storage facilities would need to take OH&S into consideration.

### There is considerable support for Council having a role in providing cultural facilities

* There is a strong sense from the community that Council has a role to play
* Council currently has no overarching plan for the provision of cultural facilities across the Shire
* If there are additional facilities leading to an increase in arts activity Cardinia Shire is well placed to develop leading practice in planning and providing arts and cultural facilities
* There are strong links between the provision of facilities, cultural programming, arts policy, community policy and arts facilities

### Council staffing for addressing facilities needs is limited

Council staffing for arts and culture is effectively one full-time staff, shared between two people. Two days of that is dedicated to the successful Public Art program, NAIDOC program and associated programs. The remaining staff time is dedicated to delivery of the Arts and Culture Plan 2012-2017, including providing limited networking for local artists. To support planning for facilities and to support activity and networking to maximise use of existing facilities may require a shift in focus. The survey and community interviews indicate strong support for the Cultural Development staff and activity. To undertake any effective planning for facilities and additional activity to support the provision of facilities would require additional staff time.

It should be noted that demand for, and participation in, arts and cultural activity is comparable to demand and participation in sports and recreation activity in the Shire. Ideally staffing in this area would be on a similar level to staffing for Recreation services. Council may seek to review staffing provision in Cultural Development to ensure capacity to deliver sustainable activity in existing and proposed facilities.

In particular, resourcing networking and supporting the Hub and Spokes Model recommended in this study is likely to require additional capacity.

### Community Museums form part of the cultural facilities fabric of Cardinia Shire

The study of museums is beyond the scope of this project. However it is worth noting that museums play an important role in the cultural and educational life of residents in the Shire by helping to protect local heritage and, through the stories attached to these collections, contribute to a local sense of identity.

There was one written submission that states the Koo Wee Rup museum needs more space to house important historical artefacts relating to Koo Wee Rup and the surrounding area of Lang Lang. The importance and relevance of museums to local communities was also highlighted in the community consultations. It is also noted that Cardinia Shire is home to the Light Horse and Field Artillery Museum with a large collection of restored horse-drawn transport vehicles that were used during the First World War.

The Community Museums Pilot Project Report prepared by Jeanette Pope, Department for Planning and Community Development (DPCD) 2009 is a worthwhile reference as it outlines the contributions of community museums and informs future policies and initiatives to support the community museum sector across the State.

There are “over 740 museums [in Victoria that] hold more than 1.5 million objects of importance to local communities, many of which are of state and national significance. By reminding us about who we are and where we have come from, community museums help shape and sustain our sense of identity and connection to place.” [[9]](#footnote-9)

It should be noted that there appears to be no clear stewardship or ownership of the area of community museums within Cardinia Shire Council. Given the role both community, public and private museums play in cultural life, Council may like to review its role in supporting and fostering these facilities, and consider allocating a staff role in working with museums to strengthen their role in the community. *(See detailed recommendation.)*

# FINDINGS – facilities context

## Cultural facilities interface council context

Ten Victorian Interface Councils have identified the lack of cultural facilities as a limitation in service delivery and that this is disadvantaging their residents and potentially creating Melbourne’s two-tiered society.[[10]](#footnote-10)

The Submission states that during the last decade the Interface Councils have experienced unprecedented growth. During the period 2001-2010 the Interface Councils collectively accommodated some 332,660 new residents. This represents around 55% of Melbourne’s growth during this period. However during this period, investment in infrastructure services and the provision of jobs has not kept pace with growth in the Interface Councils.

The Interface Councils’ Submission lists twelve (12) difficulties faced by their residents including among other requirements the need for increased infrastructure and lists the “Relatively low provision of arts and cultural services (libraries, arts centres etc.).” [[11]](#footnote-11)

The Submission “aims to assist the Committee in identifying the key areas in which the provision of essential services and facilities, to approximately one third of Victoria’s population, need to be improved by 50% over the next 15 years, if we are to avoid exacerbating Melbourne’s two-tiered society.” [[12]](#footnote-12)

Appendix 13.6 gives a broad summary of arts and cultural facilities owned and operated by 10 Victorian Interface Councils. This data has been collected through a web search and therefore has not been verified by the local authorities. It should be noted that although Cardinia Shire has similar number of arts and cultural facilities as many of the other interface council, some such as City of Casey are expanding their range and quality of facilities.

Cardinia’s estimated population forecasts would suggest that the Shire needs to develop more cultural facilities even though neighbouring Councils are investing in this type of infrastructure. As articulated elsewhere in this Study, improved provision of cultural infrastructure leads to better engaged residents and greater participation. These facilities contribute to increased liveability and social cohesion and assist in the delivery of a range of Council’s strategic objectives. There is no evidence that the provision of such facilities in neighbouring Council areas detracts from the need for such provision within Cardinia Shire. Section 6.7 of this study suggests that there is significant unmet demand that will not be changed by planned facilities in neighbouring areas.

## International Planning Context for arts and culture

### Agenda 21 for Culture

*The affirmation of culture, and the policies which support their recognition, are essential factors in the sustainable development of cities and territories[[13]](#footnote-13)*

Arts and culture play a crucial role in increasing liveability and well-being, nurturing leadership through innovation and supporting equity and access for the Community.

*Arts and culture contribute directly to ‘liveability’, in particular through vibrant and diverse activities such as cultural events and celebrations . . . .A diversified lifestyle and cultural choices for residents are a key driver of population growth in the regions[[14]](#footnote-14)*

It is well recognised that arts and cultural activities increase local participation and engagement and in doing so develop connected and vital communities. This builds social, economic and environmental wellbeing.

Agenda 21 is a non-binding action plan of the United Nations with regard to sustainable local development. Hundreds of municipalities have signed up to this action plan on every continent. Australia is second only to the United States in the number of signatories, having 88 municipalities signed up, though Cardinia is not a signatory.

Agenda 21 for Culture is the first document with a worldwide mission that advocates undertakings by cities and local governments for cultural development. It outlines 67 principles and recommendations. Several are particularly relevant in establishing the role of Local Government in developing culture and cultural facilities, of which the following directly inform the underlying architecture of the proposed Arts and Cultural Facilities Development Plan for Cardinia:

* *To foster the public and collective character of culture, promoting the contact of all sectors of the city with all forms of expression that favour conviviality*
* *To encourage the free exploration of cultural heritage by all citizens in all parts of the world. To promote, in relation with the professionals in the sector, forms of tourism that respect the cultures and customs of the localities and territories visited.*

The Agenda 21 recommendations include the provision of infrastructure to support cultural development and cultural vitality.

### Creative Cities

*“[The Creative City] aims to create the conditions within which people can think, plan, and act creatively. In the urban context this means providing an enabling environment that facilitates ideas exchange and the possibility to turn ideas into products, services and innovative solutions to urban problems”*. [[15]](#footnote-15)

This section outlines the recognised values of creativity and its place in planning cities and regions. It is worth going into some detail in this area, as placing more emphasis on the infrastructure and facilities to support creativity is the major thrust of this study. All governments face an on-going challenge in the shift from a hierarchical to an integrated approach to planning, and a focus on creative infrastructure is an essential part of that shift.

The term Creative City was coined by theorist Charles Landry in the 1980s and was popularised in his influential work, ***The Creative City: a toolkit for urban innovators[[16]](#footnote-16)***. Landry outlined the importance of creativity in addressing complex and apparently intractable urban and social issues, as opposed to an hierarchical ***urban* *engineering*** approach, which tends to stifle creativity and innovative solutions. His initial emphasis on cultural infrastructure has broadened to include the importance of a ***culture of creativity*** in changing organisational cultures to unleash human potential and their dynamic interactions with each other in space.

A creative place or region is one that respects and encourages diversity, creative dynamic thinkers and practitioners and emphasises well-designed, aesthetically pleasing and accessible public spaces and facilities. Creative spaces foster opportunities for people to gather, meet and develop new social networks and partnerships, stimulating artistic and community creativity that develop social cohesion, innovation, entrepreneurship and economic growth.

In essence, planning and policymaking need to provide for both *hard* and *soft* infrastructure and be considered at the initial planning stage to maximise potential. Hard infrastructure includes such things as facilities, public spaces, walking paths, street furniture and built and natural environments whilst soft infrastructure includes integrated approaches to programming, networking and partnership development as well as prospects for cross fertilisation of ideas, art forms and businesses. Both hard and soft infrastructure is dynamically intertwined and a growth in one can stimulate further growth in the other.

Cities and towns around the world are recognising the contribution of the arts to the vibrancy and dynamism of place and in driving an enlivening economic and social revival. Landry’s work directly influenced the United Nations Educational, Scientific and Cultural Organisation (UNESCO) to establish a Creative Cities Network, whose members include Beijing, Berlin, Bogotá, Buenos Aires, Dublin, Edinburgh, Kobe, Krakow, Montreal, Melbourne, Norwich, Reykjavik, Seoul and many more of the world’s leading cities.[[17]](#footnote-17)

Landry’s current interest in Creative Clusters and Creative Hubs enables the ideas of the Creative City to be applied directly to towns, regions and local communities. The concept of “clustering” and creative hubs points to co-locating creative services, events, activity, businesses and facilities to improve the dynamism and synergies of specific communities (including creative communities).

*Arts and culture contribute directly to ‘liveability’, in particular through vibrant and diverse activities such as cultural events and celebrations[[18]](#footnote-18).*

Liveability is a term that reflects an integrated planning approach and the importance of establishing indicators to measure progress. It is widely applied in the Australian context, and has a central role in Victorian Government planning and reporting.

A creative liveable community is one where we feel welcome, participate and contribute to both the physical place and a community of people. It is vibrant, diverse, tolerant and engaged. Others too, are enticed by vibrancy and vitality and this strengthens community sustainability.

A Creative City approach is relevant to the underlying principles of Council’s existing approach to urban planning, which highlights a whole-of-Council approach to issues based on meeting resident’s needs. This will entail collaborations between units within Council.

## Economic and tourism context

### There is significant potential economic benefits from tourism

Tourism attracts an increasing number of visitors to cultural sites as noted in Arts in Daily Life: Australian Participation in the Arts 2014. The report states “ 94 percent of Australians are attending arts at live events, at galleries, or by reading literature, an increase of 2 percentage points since 2009”.

According to Arts Victoria statistics the average length of stay for 2012 domestic cultural visitors to Victoria was 3.5 nights and around 3.6 million day visitors attended cultural venues and events in Victoria. At present there is a noted lack of accommodation available in Cardinia Shire, so for the short-medium term the Shire may attract mostly day visitors, or visitors who stay in neighbouring regions.

The most popular attractions for Victoria's domestic tourists are:

* Museums and art galleries (48%)
* Historic buildings and monuments (28%)
* Theatre, concerts and performing arts events (22%)
* Festivals, fairs or cultural events (22%)[[19]](#footnote-19)

# LEADERSHIP IN FACILITY PLANNING

## Elements contributing to the Facilities Framework

This section outlines the background to a coherent planning framework for arts and cultural facilities based on national and Victorian urban design principles and objectives. This approach enables integration and alignment of Arts and Cultural Facilities Planning with other areas of council and government planning.

Council strategy and urban planning units may wish to reference the Arts & Cultural Facilities Guidelines (detailed in Section 6) as a guide to planning cultural activity and facilities. While sporting and recreation facilities receive significant planning attention, there is a more limited strategic approach to developing arts and cultural facilities. Arguably, more of the local population is engaged in cultural activity (much of it requiring facilities) than are engaged in sporting and physical recreation. With increasing recognition and support for the important role of cultural activity in local communities, addressing this oversight is arguably a strong imperative.

Arts and cultural facilities are increasingly being recognised by governments, communities and businesses as a vehicle to deliver a range of social and economic as well as cultural benefits. In particular, the role of arts and culture – and the facilities in which they are housed are recognised as contributing to the liveability of Australia’s cities and regions.

However there are significant challenges in undertaking a needs assessment or development plan for arts and cultural facilities. Leading reports, policy and planning documents (some of which are noted below) highlight that integration of planning across government is a critical factor in effective urban design. Research conducted for this study reveals a lack of models, as well as planning and assessment frameworks, that specifically address culture or cultural facilities.[[20]](#footnote-20) Further, there is growing recognition that arts and cultural planning in general is compartmentalised from other areas of government planning paradigms.[[21]](#footnote-21)

This study proposes a framework that integrates a range of planning regimes and principles. The framework brings together four key areas effecting planning for Arts and Cultural Facilities in the Cardinia Shire:

1. Frameworks for arts and culture, including Council’s Arts and Culture Policy suite and particularly Agenda 21 and Creative Cities
2. Urban Design protocols, policy and principles, together with Liveability Frameworks
3. Cardinia Shire Council’s Organisational Values, Planning Scheme, Activity Centre Structure Plans and other relevant Council policies;
4. Community Needs (articulated through community consultation) and audits of other community facilities

Drawing upon these sources, representing best practice in urban design and cultural planning, offers a concrete methodology for cultural facilities needs assessment and planning. The resulting Arts and Cultural Facilities Planning Guidelines of Principles and Strategic Objectives, informed by the principles and documents examined below, results in a useful framework for Local Government applying to the development of Arts and Cultural Facilities.

## Urban design context – toward a Facilities Planning Framework

A Creative City approach is relevant to the underlying principles of Council’s approach to urban planning. This will entail collaborations between units within Council.

**Urban Design Protocols and Principles**

As the need for planning for and integration of arts and cultural infrastructure is affirmed in the national urban design policy, ***Our Cities, Our Future***,[[22]](#footnote-22) the framework proposed here is based on its Goals and the five pillars of Good Urban Design as outlined in the ***Urban Design Protocol for Australian Cities[[23]](#footnote-23)***

Providing a framework for the equitable distribution of facilities across the Shire is an important part of this study. Research has indicated that there is existing provision within urban planning frameworks at a federal, state and local level for cultural facilities: cultural facilities are specifically referenced in the National and State frameworks. However there are almost no models for such a framework.

The Urban Design protocol has been accepted by the Australian Government and by each state and territory in Australia.

### Urban Design Protocol

The Urban Design Protocol is founded on five pillars:

* Productivity
* Sustainability
* Liveability
* Leadership
* Design excellence

### Victorian Urban Design Principles

*“Good urban design - the making of a* *good public environment – supports the social, cultural and environmental well-being of communities that live in, or are affected by urban areas.”[[24]](#footnote-24)*

Victoria has its own urban design frameworks, aligned with the national policy and protocol. There are significant principles outlined in the Victorian Urban Design Charter informing the liveability of Australian cities. The principles from the Victorian Charter are offered here as a basis for integrating arts and cultural infrastructure into Urban Design frameworks and Precinct and Structure Plans.

It should be noted that Cardinia Shire’s planning regime directly reflects the urban design framework presented here.

***The 12 principles of Good Public Environments***

***STRUCTURE:***

*Organise places so their parts relate well to each other*

***ACCESSIBILITY:***

*Provide ease, safety and choice of access for all people*

***LEGIBILITY:***

*Help people to understand how places work and to find their way around*

***ANIMATION:***

*Stimulate activity and a sense of vitality in public places*

***FIT and FUNCTION:***

*Support the intended uses of spaces while also allowing for adaptability*

***COMPLEMENTARY MIXED USES:***

*Integrate complementary activities to promote synergies between them*

***SENSE OF PLACE:***

*Recognise and enhance the qualities that give places a valued identity*

***CONSISTENCY and VARIETY:***

*Balance order and diversity in the interests of appreciating both*

***CONTINUITY and CHANGE:***

*Maintain a sense of place & time by embracing change yet respecting heritage values*

***SAFETY:***

*Design spaces that minimise risks of personal harm and support safety*

***INCLUSIVENESS and INTERACTION:***

*Create places where all people are free to encounter each other as*

*equals*

***SENSORY PLEASURE:***

*Create spaces that engage the senses and delight the mind*

The following section presents a Strategic Framework firmly rooted in community consultation, and directly aligned to urban design protocols and Council’s planning frameworks.

The protocols in the Framework have been consolidated and filtered to focus on:

1. those that most directly align with the Creative Cities approach for integrated planning, and
2. those that have the direct application to the provision of arts and cultural facilities.

# Arts and Cultural Facilities Development Framework

## Purpose

The Arts and Cultural Facilities Framework presents a strategic approach to planning for short, medium and long-term needs of the community and Cardinia Shire. It is intended as a guide for Council staff and a communication tool for the community. It aims to guide decision making and to establish priorities for planning, development and delivery of a range of facilities for the planning, making and presentation of arts activity and events within the Shire.

This framework consists of

* Vision for arts and cultural facilities in Cardinia
* Activity Centres and Cultural precincts
* Hierarchy cultural provision: Municipal, Regional and Local Provision
* Hub and Spokes model
* Guidelines for arts and cultural facilities development
* Evaluation and review

## Background

This document is based on extensive community consultation as part of the Arts and Cultural Facilities Feasibility Study, together with research on best practice and facility planning guidelines.

## Vision

**In 2030 Cardinia will be home to a diverse range of quality arts and cultural facilities that will house the making, development and presentation of arts activity and provide increased opportunities for engagement and participation by the general community, artists and visitors to the Shire.**

## Principles

The following overarching principles to guide arts and cultural facility planning are drawn from Council’s Arts and Culture Policy 2012-2017:

* cultural vitality – develop local identity, shared values and a sense of belonging and place
* community building – foster wellbeing, connectedness and cohesion
* social immersion – promote active participation, engagement and social inclusion
* sustainability – build economic, environmental, social and cultural sustainability
* diversity – foster cultural diversity, awareness and expression
* innovation and creativity – support creativity, diversity and innovation.

These principles are directly aligned to ***Creating the Future***, Cardinia Shire’s Council Plan 2012-2017.

In addition, the Guideline for Arts and Cultural Facilities Development below also directly addresses urban planning principles drawn from national and state planning regimes.

## Guideline for Arts and Cultural Facilities Development

The following table is intended to guide integrated planning and may be helpful in the planning process for arts and cultural facilities to ensure that the principles and objectives are met. It provides strategic directions for incorporating planning for cultural facilities into future planning in urban design. The guidelines directly align with Council’s current urban planning regime, including Activity Centre Planning.

| **Facility Development**  **Principle** | **Facility Strategic Objective** |
| --- | --- |
| **1. Leadership and Governance** | |
| **STRUCTURE and CONNECTIONS**  *Organise places so their parts relate well to each other (integrated planning)* | Integrate Cultural Facilities Planning into urban plans, precinct, district and structure plans, facility development plans and future Activity Centre Plans |
| Integrate cultural facilities with transport corridors and linear open space corridors to improve accessibility, aligned with the Cardinia Shire Council’s Transport Planning Strategies |
| **ACCESSIBILITY**  *Provide ease, safety and choice of access for all people* | Align facilities planning with Community Plan frameworks, ensuring residents have access to facilities within reasonable proximity of equitable access across the Shire |
|  | Upgrade existing facilities to incorporate accessible design principles |
| **GOVERNANCE and**  **CUSTODIANSHIP**  *Integrate arts and cultural facilities development into planning, governance and management systems* | Develop organisational objectives for cultural facilities based on community needs, organisational values and arts and culture plans |
| Include ongoing maintenance, resourcing and governance at early stages of planning and development of facilities |
| **2. Sustainability** |  |
| **ENVIRONMENT**  *Supporting sustainable development and refurbishment of built environment* | Construct new facilities and upgrade existing facilities to incorporate environmentally sustainable design principles |
| Identify sites for location of low-impact facilities such as amphitheatres, performance sites, with required utilities (e.g. environment parks, locations along walking trails, bike trails) |
|  | Utilise arts strategies to engage communities on environmental projects and places by developing projects based in and raising awareness of built and natural sites |

|  |  |
| --- | --- |
| **3. Liveability** |  |
| **INCLUSIVITY and INTERACTION**  *Create places where all people are free to encounter each other as equals* | Develop multi-artform facilities (including purpose-built utilities and rooms) co-located within community venues for use by community groups |
| Provide spaces that welcome and encourage diverse connections and ideas as places of possibility. |
| Ensure facility planning projections include affordable leasing and hire schedules for local low income and not-for-profit groups |
| **CONTINUITY and CHANGE**  *Maintain a sense of place and time by embracing change yet respecting heritage values* | Partner arts projects with local museums and historical groups to assist in utilising sites and buildings identified in Cardinia’s Heritage Studies, including planning for growth of facilities to meet growing community and tourism demands |
| **SENSE OF PLACE**  *Recognise and enhance the qualities that give places a valued identity* | Provide sufficient numbers of facilities to meet and develop audience demand for local cultural activity |
| Develop cultural facility provision hierarchy, aligned to regional/state, municipal, and local significance |
| Ensure that adequate utilities are provided at festival and public spaces (e.g. three-phase power, audio-visual cabling) using mobile equipment |
| **CONSISTENCY and VARIETY**  *Balance order and diversity in the interests of appreciating both* | Provide a range of arts and cultural facility types and functions, catering for a diverse range of artforms and cultural activity aligned to Council’s Arts and Culture Policy suite and community services delivery |
|  | Explore provision of facilities for all ages as well as specific priority target groups, including Indigenous, youth, aged, CALD etc. |
| **PARTICIPATION and ANIMATION**  *Create spaces that invite participation that brings them to life* | Ensure (re)development of cultural or community infrastructure includes dedicated arts spaces and appropriate management structures to deliver programming |
| Provide a sufficient number of facilities to assist the short-medium term viability of existing user groups – artists, arts organisations and community organisations |
| Consider how all proposed developments can increase participation in making arts and cultural activity by diverse communities, young people, families and visitors |
| **SENSORY PLEASURE**  *Create spaces that engage the senses and delight the mind* | Ensure that community and cultural venues have provision to incorporate community and professionally produced artworks |
| Consider involving independent artists and designers in arts and cultural facility design and planning |

|  |  |
| --- | --- |
| **4. Productivity** |  |
| **ACCESS TO OPPORTUNITIES**  *Create spaces that recognise, attract and develop creative businesses and economic activity* | Ensure provision of spaces that support the creation, production and presentation of arts and culture |
| Provide sufficient facilities to assist the short-medium term viability of user groups – arts organisations and community organisations |
| Support the development of affordable artist studios (with residential opportunities) |
| **CONNECTING INVESTMENT**  *Align investment strategies to spaces and assets of high public benefit* | Integrate cultural attractions into planning and investment strategies, with a focus on cultural facilities at appropriate locations to contribute to cultural tourism |
| Develop partnerships with diverse agencies to plan, fund and deliver new infrastructure |
| Develop arts incubator spaces in vacant or disused spaces to foster creative enterprises and cross-fertilisation |
| **5. Design Excellence** |  |
| **FIT and FUNCTION**  *Support the intended uses of spaces while also allowing for their adaptability* | Provide purpose-built cultural facilities with high quality, inspirational design to meet the needs of specific user groups and to provide a focus for cultural activity |
| Provide essential upgrades to facilities that are necessary for the safety and health of presenters, audiences and other stakeholders |
| Facilities have the potential to adapt to growth and the flexibility to respond to changing needs and growth |
| Maximise opportunities for multi-use and shared use of cultural facilities by including meeting spaces, storage facilities and administration offices |
| **LEGIBILITY**  *Help people to understand how places work and to find their way around* | Engage communities to ensure that facility development and planning contributes to local identity  Ensure facilities are located and linked to transport corridors and activity centres |
| **COMPLEMENTARY MIXED USES**  *Integrate complementary activities to promote synergies between them* | Maximise opportunities for design integration by the creation of arts precincts, based on clusters of arts and cultural facilities, commercial cultural businesses, private artist studios and art in public space |
| Design and provide “pop-up” mobile infrastructure (e.g. truck, container, caravans and tents) to address critical lack of existing built infrastructure |

## Activity Centres and Cultural Precincts

### Activity Centres

Within the Australian and Victorian Urban Planning frameworks, the planning and development of Activity Centres is a requirement of urban planning for local government. Cardinia Shire Council has Structure Plans for major townships, identifying activity centres. The thrust of this Cultural Facilities Framework is to focus and concentrate the provision of key facilities within identified Activity Centres across the Shire.

### Cultural Precincts

A further trend in Activity Centre planning is the development of Precincts within Activity Centres. There is logic to co-locating facilities for arts activity around other sites where cultural activity occurs, such as libraries, sporting facilities and community centres.

In order to further focus activity and planning, it is recommended that the concept of Cultural Precincts be considered in Council’s urban planning. The exact location and specific facilities within each precinct will need to be determined by Planning and Development units and based on consultation with Township Committees.

For equitable access across the Shire, the following table shows identified locations and priorities for precincts. The following page shows a map of Cardinia Shire with suggested priority sites for Cultural Precincts identified.

|  |  |  |
| --- | --- | --- |
| **Precinct** | **Sites, Description and short term focus** | **Longer term development** |
| **Bunyip** | Bunyip Neighbourhood House and nearby Bunyip Hall  **Focus:** Community Arts Development – all ages | Site for future community gallery, potentially run by the neighbourhood house or community group |
| **Emerald** | **Precinct 1:** Located around The Gem Community Theatre and in close proximity to Puffing Billy  **Focus:** Community art, performing arts  **Precinct 2:** Incorporating Library, U3A, Men’s shed, Emerald Hall and office for 3MDR  **Focus:** Community arts, engagement, seniors and young people | Link both precincts through art trails, capturing also Nobelius Heritage Site;  Potential site for new regional gallery  Develop outdoor sites for festivals, events and outdoor performances |
| **Koo Wee Rup** | Based around Koo Wee Rup Community Centre  **Focus:** Community art, music, visual arts | Redevelopment of Community centre to provide exhibition spaces and new staging equipment. |
| **Officer** | Officer Secondary College Community Hub  **Focus:** Performing arts, rehearsal, storage and theatre, especially targeting young people | Explore development of multi-arts facilities for young people |
| **Pakenham** | Library, Living and Learning Pakenham, U3A arts program  **Focus:** Visual arts, community arts, writing and literature  Short-term development of a permanent community gallery, potentially at LLP - dependent on available external funding. | Potentially link with My Place Youth Centre in Pakenham;  Potential to increase focus on youth arts |

### Planning and Development portfolio recommendations

The expertise in this area rests with the Planning and Development portfolio within Council. The Arts and Cultural Facilities Framework is provided as a guide to inform planning for the Shire. Specific sites and facilities need to be included and fully integrated within existing structures, processes and plans. The following recommendations for this portfolio are to ensure arts and cultural facilities are given equal priority to other facilities, such as sporting and other recreational facilities.

**Recommendations**

Adopt the Hierarchy of Facility Provision (Regional, Municipal and Local significance outlined in this study) as a guide for the future planning and provision of arts facilities in Cardinia Shire and incorporate sites and facilities in Township, planning and structure plans

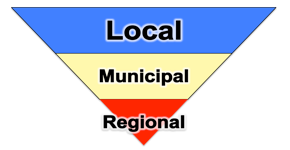
**Suggested actions:**

1. That arts and cultural precincts in major townships and population areas be formally identified and closely aligned to Activity Centres and other community activity zones, and that future arts and cultural facilities are planned within these precincts and Activity Centres alongside other community infrastructure.
2. That the establishment of Cultural Precincts be formally adopted as part of the implementation and future planning of Structure Plans and Shire-wide planning.
3. Include planning for community art spaces (such as artist studios, exhibition, wet, storage and rehearsal spaces) when developing Township Plans and designing new community centres, libraries and other community facilities aligned to Community Arts Centre Requirements Table in Section 8
4. Amend planning of the proposed Emerald Community Hub to include facilities for community arts

**Diagram: indicative locations of Cultural precincts or zones in Cardinia Shire**

## Hierarchy of cultural facilities provision

A hierarchy of facilities provides a guide to identifying, prioritising and developing facilities. The following diagram shows the categories ranging from facilities of local significance to those of regional significance. Those of local significance are of higher priority for Cardinia Shire, representing the importance of developing grass roots infrastructure to build engagement and support local artists. Facilities of Regional Significance are important for the Shire, residents and businesses. They rely to some degree of a basic level of activity and local infrastructure, but also have a role in focussing profile and activity that can generate more interest in local and municipal activity.



### Local Level Facilities

Local level facilities will generally cater for community arts groups and small workshops or classes. These facilities may be included as part of a community centre, neighbourhood house or other community infrastructure. Catchment for these facilities will primarily be from the immediate local and neighbourhood areas and may include facilities co-located with or adjacent to schools, shopping centres and other infrastructure.

#### Role of Local Level Facilities

A local arts space provides opportunities for practising artists of all disciplines, local arts groups, schools and local communities within the local and neighbouring areas.

Aims to provide:

* Access to quality arts spaces for local use within existing or new multi-use facilities e.g. libraries, community centres, neighbourhood houses etc.
* A focal point for local arts groups to galvanise and collaborate
* Opportunities for multicultural groups, new communities, youth, disability
* Opportunities for local artists and performers to make, produce and present local work
* These spaces are the spokes within the Hub and Spokes management model

#### Local facilities examples

Learning and Living Pakenham, community halls

### Municipal Level facilities

It is not be feasible for the Council to provide purpose built arts facilities in all town centres. Municipal level facilities will cater for and have a Shire-wide catchment. These facilities are dedicated, purpose built to accommodate visiting, professional and community arts practitioners and the general public. The facilities will cater for a variety of arts disciplines and requirements including performing arts, visual arts, multimedia, and the arts industries. The functions of these facilities may be combined in multipurpose arts facilities or stand-alone based on the purposed Cultural Precinct Schema.

#### Role of a municipal facility

A municipal arts facility provides opportunities for practising artists of all disciplines, local arts groups, schools and local communities across the Shire.

Aims to provide:

* Access to quality arts spaces for shire wide use
* Community engagement programs, e.g. disability, multicultural, youth arts programs etc.
* A focal point for local arts groups to galvanise and collaborate
* Opportunities for visiting artists and performers
* Make, produce and present local work
* A Hub and Spokes management model providing leadership and coordination throughout the Shire[[25]](#footnote-25)

The following facilities are recommended to have a municipal focus based on

* Growth in population
* Community needs determined through consultation
* Existing and reviewed structures plans
* Available capital expenditure and infrastructure grants.

It is proposed that the Cardinia Cultural Centre is refurbished and a new Community Arts Centre built in Officer, in the medium to long term.

#### Municipal facilities examples

Cardinia Cultural Centre, The Gem Community Arts Centre, the proposed Officer Secondary College Community Hub, Cora Lynn Cheese Factory, Costume hire facilities at PB Ronald Reserve (run by CPAC and Windmill Theatre). It should be noted that these facilities service groups and artists across the Shire.

### Regional Level Facilities

Regional level facilities will cater for and have catchment greater than Cardinia Shire boundaries therefore attracting people from within and outside the municipality. The infrastructure is purpose built and of a high standard based on industry standards. The Cardinia Shire does not currently have a facility of significance for the broader region beyond its borders.

#### The need for a regional facility

The need for a regional facility is supported by the research and extensive community consultation. The vision articulated by the community in the consultation process is that Cardinia Shire needs a public art gallery where the residents and visitors can engage with visual arts. A new public gallery will meet the needs of residents, visitors and would enable intrastate and interstate exhibitions to be held.

It is proposed that a new public gallery functioning within the regional classification criteria be scoped for the Emerald area to provide an iconic building that would attract local, intrastate and interstate visitors, with a particular focus on visitors to the south east of Melbourne.

#### The need for improved service delivery

Access to a dedicated public art gallery and visual arts programming is limited in Cardinia and the surrounding Shires.

The Cardinia Cultural Centre has a small gallery within its complex however this is not a dedicated exhibition space that meets industry standards as it is used for other functions and does not have a curator or annual program of visual arts. The community survey and the consultation process undertaken as part of this study support the need for a dedicated gallery to exhibit local work and for improved service delivery to the visual arts community.

The neighbouring Councils of Casey or Yarra Ranges do not have a regional public gallery and therefore there is a gap in this type of facility.

Frankston has an exhibition gallery within an annex attached to the Frankston Performing Arts Centre and it appears this would be classified as a municipal facility whereas the stand-alone purpose built Mornington Peninsula Regional Gallery, which hosts a wide range of programs that caters for both locals and visitors to the area, would be classified as Regional.

The City of Casey is developing a civic centre, which will include an exhibition gallery. Plans for the positioning and focus of the gallery are as yet not finalised and dependent on funding. Regardless of its classification the proposed facility will be an important addition to the region and provide increased opportunities for artists and the community.

The provision of facilities in neighbouring council areas should be seen as a benefit for Cardinia Shire. Rather than being seen as being in competition with Cardinia facilities, there is strong evidence that new facilities are meeting unmet demand, and will in themselves create further demand. Any success in building an active gallery in Casey can be seen as building support and leveraging synergies with developments proposed for Cardinia. With the forecasted population increase in Cardinia Shire, the Casey development cannot be expected to fulfil the needs of professional artists and the surrounding communities in Cardinia Shire.

### Economic and Social Impact to the Shire

The study found that the economic impact is demonstrated through direct employment by the gallery and indirect employment through tourism expenditure and attracting new businesses. Similarly the social impact of art galleries in the study contributes to social cohesion and identity, social regeneration, a decrease in social isolation and the development of local enterprises.

### Long term facilities provision

The following table presents a variety of facilities and spaces that would form the make-up of effective facility provision in the longer term. They are not presented in any priority, as the specific mix depends on animated and engaged populations of artists specific to locations across the Shire. Not all the spaces identified would need to be provided by Council – some may be provided by private, commercial or community enterprises. Council does have a role in fostering relationships with these groups and clearing logistical hurdles to enable these facilities to be developed and operated successfully.

| **Indicative arts and cultural facilities – long-term provision** | | | |
| --- | --- | --- | --- |
| **FacilitIES** | **Local** | **Municipal** | **Regional** |
| 1. **Public Art Gallery** | ✓ | ✓ | ✓ |
| 1. **Performing Arts Centre** | ✓ | ✓ | ✓ |
| 1. **Community Arts Centre** | ✓ | ✓ | X |
| 1. **Community Museums** | ✓ | ✓ | X |
| **spaces** | **Local** | **Municipal** | **Regional** |
| 1. **Administration /office space for arts use with internet** with data cabling, audio and internet | ✓ | ✓ | ✓ |
| 1. **Artist studios -** a variety of spaces where artists produce work, often owned and run by artists, but Council has a role providing or coordinating studio spaces in other facilities, disused spaces and empty shopfronts.   Maximize opportunities to maintain and develop affordable studios over the mid to long term or as appropriate spaces become available | ✓ | ✓ | X |
| 1. **Artist-in-residence studio** a variety of spaces where artists live and produce work.   Maximize opportunities to maintain and develop affordable artists live/work studios over the mid to long term or as appropriate spaces become available | ✓ | ✓ | ✓ |
| 1. **Arts Incubator spaces** Facilitate vacant or disused spaces across the Shire for use by artists and creative businesses to provide supportive opportunities for cross-fertilization, collaboration and growth | **x** | ✓ | X |
| 1. **Dance Studio** specialised equipment, sprung floor | x | ✓ | X |
| 1. **Dedicated performance space (up to 150 seats) bump in and out includes music presentation** | x | ✓ | X |
| 1. **Dedicated performance space (up to 300 seats)**   **This is at Cardinia Cultural Centre** | x | ✓ | ✓ |
| 1. **Outdoor Exhibition space** with lighting, security, etc. | Optional | ✓ | ✓ |
| 1. **Outdoor performance space** with three phase power, lighting and sound | ✓ | ✓ | ✓ |
| 1. **Performance production space** for rehearsal, prop building, music etc. | ✓ | ✓ | ✓ |
| 1. **Pop Up infrastructure** e.g. purpose built truck for touring and small exhibitions | ✓ | ✓ | X |
| 1. **Permanent Exhibit space (indoor)** with specialised hanging, display equipment and lighting | ✓ | ✓ | ✓ |
| 1. **Presentation space Media/Film/Screen/Digital, Music Screening** and live music presentation, 3-phase power and lighting, | x | ✓ | ✓ |
| 1. **Storage** temporary**,** permanent and lockable | ✓ | ✓ | ✓ |
| 1. **Visual arts production space workshop**, wet areas, specialist studio (e.g. ceramics) | ✓ | ✓ | ✓ |
| 1. **Workshop and training room (up to 25 people)** with data cabling, audio and internet | ✓ | ✓ | ✓ |

## Hub and Spokes Model of Operation

Significant investment including ongoing operational and longer-term maintenance schedules are challenges when building a new facility. Due to a lesser population and demand in smaller town centres it is recognised that it is not be feasible for Council to provide exhibition spaces or community spaces in all communities.

Hub & Spokes Model of Operations

In order to gain the maximum results for the community in terms of an equitable spread of and access to arts facilities across the Shire it is proposed that a **hub and spokes** model be introduced based on the proximity of community infrastructure to improve use of limited resources.

Further the **hub and spokes** model can be operational in the short to medium term and begin to fulfil the needs of the community. The hub is a single centralised operation centre and the spokesare other opportunities for service delivery. This is best explained in the diagram above.

Therefore it is proposed that as part of a Regional and Municipal arts facility operational model it is a prerequisite to coordinate a **hub-and-spokes** model to provide connecting art spaces in other locations across the Shire, to provide better access to the much needed range of arts facilities within the 27 townships.

The Spokes would be small community spaces identified as suitable for making or presenting local work and for conducting workshops or master classes. The spokes could also include identified outdoor public areas suitable for festivals, performance or music events. An integral part of the Spokes is the purchase of portable infrastructure, which may include a truck or caravan that would supplement arts and cultural facilities in smaller townships and provide touring opportunities for local artists’ work.

***An example of how the Hub and Spokes model would operate***

A new public art gallery at a Regional level would have a focus on professional local, regional and interstate exhibitions. The additional spokes would focus on providing exhibiting opportunities for local artists in all mediums. The gallery would coordinate spaces, provide professional advice for visual artists and facilitate a range of opportunities for the community across a geographic spread in the Shire.

## Implementation

This framework can be used to inform decision-making about the priorities in the types and locations of arts and cultural facilities needed and developed. In addition, it provides a compatible framework for comparing arts and cultural facilities with sporting and physical recreation facilities.

This framework can be utilised in planning structure plans and when preparing budget bids for specific facilities.

## Evaluation and review

An annual review of this framework should be undertaken jointly by representatives from Planning and Strategy, Open Spaces and Cultural Development Units of Council.

# Supporting Community Organisations

Cities and towns can be reactivated through the arts. Many arts groups and organisations work in a volunteer capacity and rely on Council for support and as a key partner.

Artists and audiences need each other and often the differentiation between each is interchangeable as individuals and groups are sometimes producers, creators and audiences. Both need facilities and also opportunities to engage and participate.

The Survey was completed by 247 community members and 72% of these respondents were a member of a group or organisation. The number of groups or organisations represented in the survey is an impressive fifty-nine (59). A number of organisations identified are listed as Appendix 2.

Volunteers run most of these community arts and cultural groups and findings show there is a desire for ongoing support, skills development, professional advice and increased marketing opportunities.

In order to increase capacity for local groups there is also a need to provide suitable community facilities including storage and rehearsal spaces to support ongoing activity and increase engagement.

Storage space to include as a minimum:

* 24 hour access
* Adequate height clearance
* Access doors for loading
* Lighting both internal and site
* Safe surrounds
* May be for a single group or shared between geographic location of groups or similar purpose groups.

Rehearsal Spaces to include as a minimum:

* 24 hour access
* Adequate flooring
* Sound equipment or provision
* Lighting both internal and site
* Toilets and change rooms
* Small kitchen if possible
* Safe surrounds
* May be for a single group or shared between geographic location of groups or similar purpose groups.

**Collaboration between artists, shop or factory owners and Council may include**:

**Artists’ studio Spaces:** Cardinia Shire could act as a broker with regard to the availability of disused shops, factories or public buildings for the use of studio spaces for local artists.

* Identify disused shops, factories etc. across the Shire that may be suitable for studio spaces
* Contact the owner to ascertain interest in the project
* Advertise an Expressions of Interest
* With the owner and artist assist in the development of a deed of agreement
* Payment is between the artist and the owner
* The Shire does not have any responsibility in this agreement

**Facilitate a shared arrangement between community groups and Council may assist with:**

**Administration:** Appropriate administration spaces with internet connection are important if the arts are to grow and be fully realised. Arts groups need community spaces with affordable lease arrangements for administration spaces and this could be collectively operated to enable access to shared computers, photocopiers and equipment.

**Develop an alliance with non-arts facility managers:**

**Exhibition spaces:** The Cultural Development Officer, in partnership with Community Strengthening Unit, could identify appropriate foyers and spaces in libraries, learning and community centres to be fitted with suitable hanging and lighting systems. This may be funded through the community capital works grants. A program for exhibition and music in local cafes associated with local festival could also be developed.

If the Cardinia Council wishes to retain existing artists and arts groups working and living in the local community and attract new artists then new collaborations and alliances need to be forged between local groups, non-arts groups and Council to ensure needs are met and the arts are further activated.

**Additional staffing resources:** The above suggestions for Council to foster community organisations and artists will assist in the delivery of Council’s objectives and are aligned with strategies contained in Council’s Arts and Culture Policy 2012-2017. However it is clear that addressing these areas would be subject to having staff to undertake this work.

### SUPPORTING people and organisations- not-for-profits, private and other providers

Like most community services, arts activity in Cardinia Shire - programming, events and workshops - is delivered by a range of providers. These include:

* Private operators, such as individual artists who aim to make a living by selling works or being engaged to work with communities as well as people running small organisations such as theatre companies or visual arts workshops
* Not-for-profit community organisations, running programmes for specific community purposes, such as Living and Learning Pakenham, U3A, GEMCO Theatre Company, Ermha (“Eastern Regions Mental Health Association”)
* Cardinia Council facilities, such as Pakenham Library, Neighbourhood houses and community centres
* Cardinia Council units, such as cultural development, community strengthening and youth services, providing services to specific target groups
* Commercial enterprises, such as café’s, hotels, wineries and restaurants providing live music and supporting other community events

All these types of providers perform critical roles and together form a synergy that make up the arts “community.” Different categories of providers often share facilities, partner to deliver events and workshops and have a role in adding to the fabric of services offered by the community.

In community services in general, it is often recognised that the lines are blurred between “for-profit” and “not-for-profit” enterprises. When they deliver a service with a particular focus on contributing to the social and community fabric of a community, they can be grouped under the rubric of “social enterprises.”

Cardinia Shire Council has specific strategies and partnerships to support and encourage private and commercial businesses listed in the Council Plan. It seems reasonable therefore to look at the social and community role delivered by an individual or organisation. Council support for such entities in arts and cultural activity and facilities should be based on whether their role and activity is aligned to Council’s objectives and principles as articulated in the Council Plan and in the Arts and Culture Policy suite.

**Leadership Organisations in Cardinia Shire**

This Study identified a number of organisations that are playing a leadership role in the community that have facility needs. These include (but are not limited to) those organisations mentioned elsewhere in this Study, but also new groups such as the Cardinia Art Society and the South Eastern Contemporary Arts Network (SECON). Many of these organisations require a home base, some requiring office and workshop spaces. Mountain District Radio, for example, was identified as having a significant role in providing activity as well as a key role in promoting activity and facilities. 3MDR is currently a tenant in the Emerald Mechanics Hall and is utilising cramped and inadequate spaces. Living and Learning Pakenham have spaces for workshops and strong potential for providing facilities for increased activity. These important organisations are among many assisting in delivering outcomes for the community that are seeking Council support and assistance for facilities.

**Storage**

Storage was identified as a critical issue for many groups and was one of the top priorities at community consultation. There is strong demand for storage, but many groups lack resources and knowledge to identify and acquire such facilities. There is a role for Council in assisting with storage facilities at minimal cost. It would require some staff capacity that is not currently available.

One solution would be for Council to identify under-utilised facilities, depots and halls and develop an Expression of interest process to offer leases on such facilities. Groups across the Shire would then be able to apply for access to storage facilities. Most groups’ needs are small, but some such as Windmill Theatre and Cardinia Performing Arts Company have needs for a significant amount of space (see below).

### Groups based at PB Ronald Reserve, Pakenham

There are two arts organisations currently based at the PB Ronald Reserve. These facilities are scheduled for demolition in 2016. Both companies have needs for rehearsal areas, set and costume storage, a workshop area for set construction. Both organisations provide a costume hire service, which is utilised by schools and other groups mounting productions.

**Windmill Theatre Company**

Windmill is currently using an old Council depot building at PB Ronald Reserve in Pakenham, which they suggest is inadequate for their needs. A large number of their members are based in Casey and Cardinia. The Cultural Centre has proven inadequate to their performance needs. In recent years they have performed at the Drum Theatre in the City of Greater Dandenong.

**Cardinia Performing Arts Company (CPAC)**

CPAC is currently based at the former football changing room building at PB Ronald Reserve in Pakenham, following the relocation of the football club to improved facilities. Representatives have suggested that this facility is adequate for their needs, though it is cramped, has a leaking roof and significant security issues. Other members of the groups find it inadequate. Further consultation with the group may be necessary.

Although strictly speaking a private business, CPAC plays a community role in providing performance opportunities for residents, particularly young people and does not appear to work on a “for-profit” basis. The company builds all its own sets as well as offering workshop space for classes and operates a hire costume business for other community groups.

Windmill Theatre Company and CPAC need storage area for sets and costumes as well as for set construction and costume hire services. Should Council wish to support the provision of storage facilities for community groups, Demolition of the facilities currently being used could be postponed until alternative facilities can be identified.

# COMMUNITY ARTS FACILITIES

## Provision of community arts facilities in the shire

Art can be created in a multitude of ways and in various facilities. Whilst it is recognised that artists need purpose built facilities there are many multiuse community facilities such as community centres, neighbourhood houses, libraries, public halls and churches that can be also be harnessed for art making.

Artists and arts groups need affordable, accessible and appropriate facilities in the Shire. This requires a variety of spaces where local artists and performers can make, produce and present local work either as individual projects or collaborations. Appropriate, secure storage and administration spaces with internet connection are also important if the arts are to be realised.

Community arts facilities primarily cater for the local community where local art is produced and opportunities for collaboration are enhanced. The proposed cultural precincts should, in time, include community arts facilities to provide spaces for communities to come together to make art. Community arts spaces can be co-located in other community facilities or take the form of a dedicated community arts centre.

### Some benefits of community arts facilities

There are many benefits in having community arts facilities and spaces in Cardinia Shire, including:

* Engagement and participation with local and neighbourhood communities
* Better access by the community to arts facilities
* Increase creation, development and presentation of local arts and cultural activity
* Increased opportunities for local artists
* Opportunities for artists to collaborate
* Better use of shared resources
* Flow on benefits to small business
* Safer workplaces for artists and the community
* Increase liveability and social cohesiveness.

### Community arts centres

Community Arts Centres provide a multi-arts function and can be a single building or a cluster of buildings, providing a focus for local artists to galvanise, share resources, develop marketing and project partnerships including possible employment opportunities. They can be a focal point for local festivals with a focus on produced work by local communities and can also provide opportunities for shared resource areas e.g. internet access, computer and data projection for community groups.

### Management model

It is proposed that in time, the community arts centre management model would coordinate other community arts spaces **across the Shire** to provide connecting arts activities in other locations, to provide better access to the much needed range of arts spaces. They would be a Hub and coordinate the Spokes in their vicinity.

The table below indicated spaces to be considered if and when a community arts centre is built. These spaces can be included in one building or in a cluster of buildings and may incorporate existing facilities at schools, halls, disused churches or community centres. The important aspect is that they are close together.

|  |  |  |  |
| --- | --- | --- | --- |
| **Community Arts Centres Indicative Spaces** | | | |
| **Spaces** | **Description** | **Use** | **Capacity** |
| Performance space | Flexible space  Double for rehearsal  lighting/ audio visual system wireless technology, blackout curtains, looped for hearing impaired | Music, multimedia, film, literature, drama, dance  Artists and community groups | 150 seat – Officer Secondary college has plans for this  capacity  200m2 |
| Exhibition space | Hanging and lighting systems | Practising local and non local artists, community arts groups, schools | 80m2 |
| Workshop | Furniture and fittings, data projection | community groups, schools, youth arts, senior citizens | 20-25 participants  40m2 |
| Wet space | Sink, cupboards, suitable flooring | Master classes community groups, schools, youth arts | 20-25 participants  40m2 |
| Artist studio | Studio and possibly small flat to host visiting artists | Local or visiting resident artist | 80m2 |
| Storage | User groups have diverse needs for small to medium storage areas, for storing visual arts equipment, technical equipment, etc. | Community groups | Area should be determined by community groups in local area and may be off site as part of a cluster |
| Meeting/conference room | Data projection furniture and fittings | Community groups | 25 participants  40m2 |
| Green rooms | Showers, dressing and toilets | Performers, artists | 30m2 |
| Office | Computer and fittings  Telephone | Paid / Volunteer staff | 8m2 |
| Foyer /reception | Desk, telephone computer |  | Access for all –  required standard |
| Toilets | Disabled | Users and patrons | Access for all –  required standard |

# CARDINIA CULTURAL CENTRE - towards a performing arts hub

### Description

The Cardinia Cultural Centre is the only major arts and cultural facility in the Cardinia Shire owned and operated by Council. Built in 2003, the Cultural Centre has very high quality function rooms, café and theatre for hire. It is located on Lakeside Boulevard between Pakenham Township and Officer. It is set on a prominent two hectares site with views over the lake and can be seen clearly from the Boulevard.

Consultation indicated that residents initially identified this site as a site for a new gallery. There appears to have been an assumption that the Cultural Centre would be the home for a new gallery, mainly because one had originally been proposed as part of that development.

**Background context for the Cardinia Cultural Centre**

A brief overview of the history of the Centre gives an insight into current challenges and perceptions facing the centre.

The Cardinia Cultural Centre was originally envisaged as a multi-use cultural centre, providing facilities and program in visual arts and a range of performing arts. Plans included a visual arts exhibition gallery and commitments to provide set construction and storage areas for local performing groups.

In its built form no Gallery was provided, although a room was called the “Gallery Room.” What can be called “The West Wing” was not fitted out, with no insulation or heating and cooling for the area installed, other than what is now the Seminar Room. The plans allowed for later refurbishment and completion of stage 2, including an expansion of the size of the theatre.

### Community perceptions

**The community value the Cardinia Cultural Centre and would like to see more focus on cultural events at the centre**

An internal survey of theatre patrons was conducted in July 2014.[[26]](#footnote-26) It found a high level of satisfaction with the facilities and overall services provided, as may be expected in a relatively modern facility. It found that 55% of respondents were satisfied with the program on offer. However only 18.5% were very satisfied and over 20% were undecided on how satisfied they were. This reflects significant ambivalence about the centre’s programming and confirms findings from the community survey conducted for this study.

Consultation indicated that residents initially identified this site as a site for a new gallery. Exploration indicated that this was mainly because a gallery had originally been planned for the site.

In the consultation forums and some interviews, the analysts heard some strong dissatisfaction with the Cultural Centre, both from hirers, patrons and other members of the community. There was dissatisfaction with some aspects of the centre, mainly centring on a sense that it does not have a clear purpose except a corporate function as a “venue for hire”. There has been a consistent view from the community that the Cultural Centre should have an overt arts and cultural focus. There has been dissatisfaction with the lack of a visual arts space or gallery in the centre, which was “promised” in the original vision for the centre. This dissatisfaction was noted in the large community forum conducted at the centre in 2006[[27]](#footnote-27)

### Current Operations

The Cardinia Cultural Centre currently functions as a “venue for hire”, aiming to “provide the highest quality facilities to corporate and community clients”.[[28]](#footnote-28) Aside from the theatre hire, the majority of spaces in the centre are targeted towards corporate and community clients for celebrations and events (with little or no arts focus) and operates largely on a commercial basis. Its cultural role is not clear and arguably it has never functioned as a Cultural Centre.

**Current Business Plan**

The current business plan offers no arts or cultural rationale for activity. It does briefly address “community benefit” in the following objective, but no documentation was found articulating benchmarks.

**Objective: “**Convey the value of the Cardinia Cultural Centre by applying both financial and community benefit benchmarks.”

There is a strong case for the Business Plan for the Centre to be rewritten with a greater focus and analysis of its role as an arts centre.

**Occupancy:** In 2013, 14 events with 24,645 patrons were recorded for the main theatre, though with some events looking after their own ticketing, the number is probably much higher. It is estimated that the number of patrons utilising the function room is at least equivalent and probably higher. Together with workshops, meetings and café visits, the total annual attendance is in the vicinity of 60-90,000 visits per year.

### Management Expertise

The centre has had at least four managers in less than 10 years, none of whom appear to have training or expertise in programming or running arts or cultural events. The turnover may be coincidental, but may also be read as a reflection on the lack of a clear direction for the centre. There is an argument that current staff could undertake professional development or training in performing arts management, or that Position Descriptions be reviewed to ensure that some professional experience can be applied to revitalising programming for the centre. At the least, a source of external professional advice, possibly pro bono, could be identified.

### Repositioning the Cardinia Cultural Centre

The findings indicate that CCC would be better placed to deliver a comprehensive performing arts program focussing on theatre, live music, film, dance and rehearsal spaces. A range of community arts events can also be part of the programming mix.

### Finding: That the Cardinia Cultural Centre is not the best location for a large scale gallery, but may be home to a smaller gallery

### Finding: That the Cardinia Cultural Centre be refocussed primarily as a Performing Arts Hub

### Role of the repositioned Performing Arts Hub

**Rationale for a change of focus**

With the primary facility of the Centre being the theatre and with strong community support and demand for increased programming at the centre, networking and leadership in performing arts, the analysts recommend that the focus of the centre be refocussed on performing arts. The Centre will maintain a focus on functions and events in the main function rooms primarily for the purpose of subsidising the costs of running the centre. In the medium term, it is proposed that a small scale, purpose built gallery be included in the west wing, along with new rehearsal and workshop facilities, with associated storage and services.

**Management Model**

It is proposed that the new direction for the Cardinia Cultural Centre would operate as a Performing Arts Hub based on the Hub and Spokes model in Section 6. The Performing Arts Hub would facilitate linking performance opportunities in the Spokes of Koo Wee Rup, Emerald/Cockatoo, Bunyip, Officer, and Beaconsfield to provide better access to the much-needed range of performance facilities in the many townships.

The Performing Arts Hub would develop an annual performing arts program for CCC and also develop opportunities for the Spokes focussing on performance and music opportunities for local artists and groups. The management model needs to ensure that the Hub will provide to the Spokes:

* small productions from the Hub performing arts program for one night only
* outreach program of master classes or talks from Hub performing arts program (may utilise Pop Up infrastructure also)
* opportunities for local performances of play or  poetry readings (may utilise Pop Up infrastructure also)
* opportunities for intimate musical performances of local bands and musicians.

**Some benefits of repositioning the centre as a performing arts hub**

* **Primary facility:** The primary facility of the centre is the theatre.
* **Staffing skills sets:** Staff and management have some limited expertise in performing arts programming and management from running the Centre and can build on this expertise.
* **Leadership in performing arts:** Whilst there is a diverse range of theatre and other performing arts activity within the Shire, there is very little networking, communication or coordination of activities, programming, knowledge or resources. There is significant potential to develop capacity in the wider community by leveraging and building on the paid expertise of staff at the Cultural Centre. In the Short term, this role may be undertaken by existing staff, Business planning should examine the potential for increasing staffing capacity in the future to adequately fulfil this role.
* **Improving programming:** There is strong demand for increased programming of performing arts events at the centre. Reviewing the business plan to focus on supporting and increasing the number of events will reposition the centre for greater municipal significance, increase the number and variety of events and increase patronage.

## Scoping refurbishment of the performing arts hub

**Table of Actions required**

|  |  |
| --- | --- |
| **Strategy** | **Action** |
| Reposition the centre as a hub for performing arts of greater municipal significance | Centre management to have a key role in leading networking and communication with performing arts groups (dance, music and theatre) across the Shire |
| Review the centre’s business plan | Engage an external consultant with cultural facilities expertise to work with the centre manager to develop a root and branch rewrite of the business plan (and marketing plan) including:   * Performing arts focus as above * Further community engagement to test detailed assumptions * Testing business model and existing commercial partners |
| Provide improved facilities for performing arts groups and other arts hirers | Undertake refurbishment of the centre with a focus on the west wing to provide:   * additional rehearsal and workshop spaces * a green room in the dressing room area that can also be utilised to replace the existing seminar room |
| Improve pedestrian traffic flow for operational staff and patrons within and around the centre | * Move the function room storage closer to the function rooms * Open up the west side with new entrances and terrace, with isolated after-hours access to reduce costs for hirers; |
| Rename the centre and some rooms | * Identify a new name for the centre to reflect its dual purpose * Rename the Gallery Room to remove perception that is has a gallery function |

### Scoping works & estimated cost

A site analysis is provided at Appendix 4, outlining a possible refurbishment of the centre to provide improved facilities for performing arts groups at the venue. These ideas should be tested in the development of a new Business plan for the Centre (see above.) An indicative costing is provided at Appendix 5, suggested an estimated cost of approximately $2.25million.

### Indicative Plan with proposed amended layout

# TOWARD A NEW PUBLIC GALLERY – a visual arts hub

**Why a Public Gallery?**

Public Art Galleries contribute to public debate, undertake research, are entrusted with the safekeeping of collections and provide professional exhibition spaces for contemporary artists.

According to Jodie Evans and Kerri Bridson in their 2013 paper Demonstrating Impact: Four Case Studies of Public Art Museums, Public Art Galleries significantly contribute to both the economic and social sustainability of place and make meaningful long term contributions to their communities***.***

**Case Study:** the case studies in this paper validates the contribution of the Bendigo Art Gallery to the local community’s identity and cohesion as well the positive impact on cultural tourism generated through increased visitation to the gallery and subsequently to the growth of cultural tourism in the region.

Access to a dedicated Public Art Gallery in Cardinia and the surrounding Shires is limited. The neighbouring Councils of Casey or Yarra Ranges do not have a public gallery. Frankston has an exhibition space within an annex attached to the Frankston Performing Arts Centre, Greater Dandenong has some limited exhibition spaces and Yarra Ranges has Gallery spaces at the Burrinja Cultural Centre. At present the Mornington Peninsula Regional Gallery is the only dedicated public gallery in the region. Given that Casey is developing a Civic Centre with a large performing arts centre and an attached gallery it seems opportune for Cardinia to develop a public gallery to complement the service delivery across the region. One public gallery cannot service the needs of the region and visitors.

Cultural tourism has the potential to grow and expand if infrastructure is developed to meet demand. Puffing Billy attracts many tourists to the Hills region of Cardinia and an art gallery based in this region would provide a further experience for visitors to explore the Shire and surrounds.

### Potential Locations for the Gallery

Emerald is the preferred location for a public gallery. The American academic Richard Florida writes about the importance of recognising and cultivating what he calls ‘the clustering force’. Florida argues that where there is already a concentration of talented and productive creative people it is best to locate similar endeavours within the same proximity. This, he argues, activates the area through a concentration of activity that enables the generation of new ideas thus leading to an increase in productivity. Florida believes creativity is the vital driving force of economic growth.

Also research and feedback has identified numerous significant opportunities for a public art gallery including the following:

* Activate an arts hub or precinct within reasonable proximity to The Gem Community Arts Centre at Emerald
* Consider tourist information to be part of the facility [[29]](#footnote-29)
* Provide possible artist studios and opportunities for local exhibitions
* Foster opportunities to galvanise the arts community via networking, master classes and workshops
* Consolidate *the clustering force.* Many practising visual artists work and live in Emerald, Cockatoo and hinterland therefore it is ideal to strengthen this cluster of visual arts activity
* Construct a new contemporary Public Gallery that is environmentally sensitive to the surrounding area and the local flora

Tourism and a significant visitor number are critical to the success of any public gallery. Clearly there is no significant value in a gallery if it does not attract visitors. While galleries attract tourism in their own right over time, it is critical that any new gallery be located in proximity to activity centres that are well utilised by local residents and external visitors. Emerald is the strongest candidate to meet these criteria. Other locations such as Pakenham or Officer do not provide tourism opportunities and therefore would be unsuitable for a significant public gallery.

**From Emerald District Strategy (adopted by Council 15 June 2009)**

Strategic objectives (16)

The key objectives for the Emerald district to achieve the vision are:

* To strengthen the role of the Emerald town centre in meeting the needs of the Emerald community and the broader catchment.
* To develop tourism as a viable and sustainable economic activity.
* To support and foster a partnership approach towards achieving a strong, healthy, resilient and integrated community.
* To facilitate the incorporation of environmental sustainability principles in developments
* To create an attractive and functional town centre that has a sense of place and identity for the community and enhances the village atmosphere.

**Regional context**

According to the Emerald District Strategy, Emerald is part of Tourism Victoria’s Yarra Valley, Dandenongs and the Ranges campaign region. Tourism employment trends 1997-98 to 2002-03 *“shows that the tourism sector provided 7,954 direct tourism jobs to the campaign region representing 4.5% of total employment.”[[30]](#footnote-30)*

*Strategic Direction 5.7 of the Emerald District Strategy: Economic Development Opportunities*

*In a tourist sense, Emerald lacks a marketing position. There are opportunities to provide higher order facilities that can take better advantage of passing tourist and visitor numbers, particularly in the vicinity of Emerald Station[[31]](#footnote-31).*

## Role of new public art gallery

Public art galleries play an important role in the cultural life of residents.

**Galleries provide:**

* Management and conservation of visual art collections on behalf of the Australian community
* Ensure the acquisition of contemporary and relevant visual arts
* Contribute to public debate and education on the visual arts
* Undertake research
* Ensure the safekeeping of collections
* Provide professional exhibition space for contemporary artists.

**Some community benefits of a new art public gallery**

There are many benefits in having a public art gallery in Cardinia Shire, some include:

* Increase participation in the visual arts
* Increase in the community’s understanding of arts education
* Better access by the community to arts facilities
* Increased opportunities for local artists
* Increased community access to and education about Council’s collections
* Increase in cultural tourism
* Flow on benefits to small business
* Safer workplaces for visual artists and the community
* The safe keeping of collections
* Stimulate tourism potential: needs to be located where tourists can readily access the facility (e.g. within reasonable proximity to Puffing Billy to attract existing visitors)

**Management Model**

It is proposed that a new public art gallery would coordinate a visual arts **hub-and-spokes** model to provide connecting visual art spaces in three other locations across the Shire, to provide better access to the much needed range of visual arts facilities in the many townships.

A new public art gallery would have a focus on professional local, regional and interstate exhibitions. The additional spokes would focus on providing exhibiting opportunities for local artists in all mediums. The ideal place for a public art gallery is where there is existing visual arts activity and practising artists.

## Scoping a new public gallery

**The Project**

Cardinia Shire Council would seek to engage an appropriately qualified architect(s) or designer(s) to provide plans, specifications and costing for a new public art gallery for consideration by Council.

**The Client**

Cardinia Shire Council would be represented by the Chief Executive Officer, Mr Garry McQuillan.

**The Project Management Team**

The Client would need to establish a Project Management Team during the development phase of the project consisting of (but not exclusively):

* Chief Executive Officer
* General Managers; Community Well Being, Assets and Services, Planning and Development
* Manager Sustainable Communities, Cultural Development Officer
* Councillors
* Recognised visual artist
* Community representatives
* Local MP

**Proposed Location:** Emerald

**Regional Considerations**

The facility will

* Be an iconic and significant cultural landmark
* Reflect the environment and sense of place
* Be welcoming and accessible to everyone
* Attract high quality exhibitions (local, intrastate and interstate)
* Meet industry standards for a public art gallery
* Develop a regional identity for Cardinia.

As a community leader, Council aims to reduce its carbon footprint and therefore there must be consideration of:

* Environmental and sustainable design criteria
* Possible partnership with local architectural firm/s (to build up skills and economic activity within the shire).

**Design Considerations**

The design is to give consideration to the following:

* Australian Standard AS 1428 Disability (Access to Premises – Buildings) Standards (the Premises Standards) 2010
* The Building Code of Australia (BCA) 2014
* Urban Design Protocol for Australian Cities
* Environmental and sustainable design and building practices
* Relevant Council planning and building strategies

**Design Concepts**

The following spaces are recommended for a public art gallery.

|  |  |  |
| --- | --- | --- |
| **Spaces** | **Number** | **Dimensions** |
| Touring exhibition gallery | 1 | 10x15 (150m2) |
| Cardinia exhibition gallery | 1 | 10x8 (80m2) |
| Community access gallery | 1 | 8x10 (80m2) |
| Collection Storage Space | 1 | 10x8 (80m2) |
| Assoc storage space | 3 | 4x4 (16m2) |
| Assoc storage space | 3 | 3x3 (9m2) |
| Storage sheds/garages | 2 | 7x3 (21m2) |
| Foyer | 1 | 8x5 (40m2) |
| Reception Desk Area | 1 | 4x4 (16m2) |
| Shop area | 1 | 4x3 (12m2) |
| Office | 1 | 5x5 (25m2) |
| Staff toilets | 1 | 4x3 (12m2) |
| Meeting Room (staff) | 1 | 5x5 (25m2) |
| Meeting Room (Public - seats 25) | 1 | 8x8 (64m2) |
| Service Kitchen | 1 | 5x5 (25m2) |
| Commercial (café) Kitchen | 1 | 10x4 (40m2) |
| Café area | 1 | 8x8 (64m2) |
| Public Toilets (accessible) | 2 | 5x5 (25m2) |
| Services area | 3 | 2x2 (4m2) |
| Major utilities area | 1 | 4x5 (20m2) |
| Cleaners store | 1 | 4x4 (16m2) |
| Outdoor sculpture garden | 1 | 10x10(100m2) |
| Outdoor Paved /landscape | 1 | 10x10(100m2) |
| Total area |  | 1,024m2 |

**Specifications (not limited to)**

* No windows in the galleries and storage areas for conservation requirements
* Movable walls/modules for gallery areas
* Solid walls for safe hanging of heavy artworks
* Ceilings minimum of 4 metres or more.
* Flooring to be able to support heavy art works and sculptures
* Air-conditioning in line with national standards for public galleries
* Adjustable hanging system
* Specialised and adjustable lighting
* Installation of a storage system such as Spacesaver Hangglider Pro and sliding art panels
* Internet and audio-visual networking
* Access and parking are to be included in the design
* Landscaping.

## Estimated Cost of a new Gallery

An indicative analysis of the cost of the new facility has been prepared with an estimated cost of $5.852 million. The cost estimate includes provision for car parking, but does not include costs of acquiring land. An indicative costing has been prepared and can be found in Appendix 6.

A full business case will need to be prepared as part of the design brief for this project. That business case may affect the design specifications and costings.

### Resourcing Opportunities

A rough estimate of running costs was examined, based on a similar level of staffing as the Cardinia Cultural Centre, but with a more highly paid, high profile Director. Taking into account some limited potential for hiring gallery spaces and other minor income, it is estimated that a dedicated gallery of the type envisaged here would require approximately $200,000 in Council investment in running costs per annum. That figure does not include the significant potential to attract donors and philanthropic support that would contribute to the running costs and purchasing program of the gallery.

One of the most significant challenges to the delivery of infrastructure is the limited funding capacity of local government. A suggested investment structure in which several partners contribute seems the best way to gain innovative, arts infrastructure within budget constraints.

Possible partnerships may include Commonwealth Government

* State government departments, including Arts Victoria, Department of Infrastructure and Regional planning
* Green building Council of Australia
* Royal Australian Institute of Architects
* Private investors
* Politicians: State and Commonwealth MPs
* Philanthropists

Council may be eligible for some planning grants from the following sources:

* Victorian Government’s Community Facility Funding Program.
* Victorian Government’s Community Infrastructure Fund
* Victorian Government’s Multicultural Community Infrastructure Fund
* Australian Government’s Liveable Communities Programme

Opportunities for part funding by government could be better leveraged by a combination of philanthropic funding and some commitment from Council’s Capital Works Program. Momentum for building resource opportunities could be gained by ensuring strong community support and identifying community leaders and engaging with local members of parliament, combined with a clearly identified lobbying strategy.

# SUMMARY OF RECOMMENDATIONS

## Major Recommendations for provision of facilities

The following table provides a list of opportunities that would enable increased arts and cultural facilities across the Shire. It is envisaged some or all of these would be implemented over the time period of 2015-25. While the following recommendations are given in order of priority, it is recognised that achieving the delivery of some of the recommendations depends on Capital Works budget bids aligned to Council’s annual priorities as well as grants from State and Commonwealth departments. From the original brief for this study and from research and consultation, establishing a framework for planning facilities and the provision of gallery spaces are clearly priorities. The longer term provision of a larger, purpose-built art gallery can start with establishing planning committees, public engagement and developing a business case – a process that should gain its own momentum if it has Council and public support.

|  | **Major Recommendations** | **Resourcing** | | **Priority** |
| --- | --- | --- | --- | --- |
| **1.** | Adopt the Hub and Spokes model for the operation of arts and cultural facilities planning and operations | Planning and Development; Community Wellbeing | Existing budget | High |
| **2.** | Adopt the Hierarchy of Facility Provision (Regional, Municipal and Local significance outlined in this study) as a guide for the future planning and provision of arts facilities in Cardinia Shire and incorporate sites and facilities in Township, planning and structure plans | Planning and Development;  Community Wellbeing | Existing budget | High |
| **3.** | Adopt a new Vision for cultural facilities planning | Community Wellbeing | Existing budget | High |
| **4.** | Consider Cultural Precincts as part of the implementation and future planning of structure plans and Shire-wide planning | Planning and Development;  Community Wellbeing | CWP budget bid | High |
| **5.** | Develop & adopt a Cultural and Community Facilities Provision Plan, similar to the Recreation Reserve Facility Standards Policy (February 2011[[32]](#footnote-32)) | Planning and Development;  Community Wellbeing | Existing budget & staffing | High |
| **6.** | Develop brief to refurbish Cardinia Cultural Centre as a performing arts centre including a new small exhibition gallery | Assets and Services;  Planning and Development;  Community Wellbeing | $250k for arts facility design in CWP budget –Suggest part allocation to this project in 2015-2016  Capital Works Bid | High |
| **7.** | A. Include planning for community art spaces (such as artist studios, exhibition, wet, storage and rehearsal spaces) when reviewing Township and Precinct Structure Plans and when designing new community centres, libraries and other community facilities aligned to Community Arts Centre Requirements Table in Section 8 of this report and based on Hub and Spokes model  B. Amend planning of the proposed Emerald Community Hub to include facilities for community arts | Planning and Development;  Community Wellbeing  Community consultation | $250k for design and construction in CWP in Council budget –Suggest part allocation to this project in 2016-2018 (for part B) | High |
| **8.** | Officer Secondary College Community Hub Project - multi-purpose arts facility | Planning and Development;  Community Wellbeing | Successful 2013 funding application to DTPLI.  Existing DEECD and SRV funding allocations. (Due for completion early 2016) | High |
| **9.** | Scope potential for increasing staffing to support planning and provision of arts and cultural facilities *See note on staff resourcing below and Section 3.3.6 of this Study* | Planning and Development;  Community Wellbeing | Council annual budget increase | High |
| **10.** | Identify rehearsal and storage facilities for community arts groups that are located within reasonable proximity to existing arts and cultural facilities such as Cardinia Cultural Centre, the Gem Community Arts Centre and Officer Community Hub | Planning and Development;  Community Wellbeing | Staff capacity required | High |
| **11.** | Undertake a feasibility study on a proposed community arts centre in Officer, Pakenham or Beaconsfield based on Hub and Spokes model. | Planning and Development;  Community Wellbeing | Short term contracted officer. | Medium |
| **12.** | Engage with community organisations, neighbourhood houses and community centres to plan and/or upgrade three (3) community art galleries across the Shire based on the Hub & Spokes model | Community Wellbeing | Funding application to DTPLI | Medium |
| **13.** | Undertake a business case analysis for the proposed Public Gallery in Emerald see Appendix 6  Note ongoing operational costs est. $200K per annum | Planning and Development;  Assets and Services; Community Wellbeing;  Arts Victoria | Design & build: Approx. $5.5mil (not currently in CWP budget - suggest part allocation of arts facility design in CWP Budget to this project in 2015-2016) | High |

**Abbreviations**

* CWP = Cardinia Shire Council’s draft Capital Works Program
* DTPLI = Department of Transport, Planning and Local Infrastructure: Metropolitan Growth Infrastructure Program
* DEECD = Department of Education and Early Childhood Development
* SRV = Sport and Recreation Victoria

**Staff Resourcing**

As noted in Section 3.3.6 of this study, Cultural Development staffing is limited to 1EFT. Realistically, planning and delivery of the above recommendations will require either a refocus of existing staff time, with the resulting loss of existing programming, or an increase in staff to support effective planning for arts and cultural facilities.

It has been confirmed that there is the following allocations in Council’s Draft Forward Capital Works Program:

* $250,000 in the 2015-16 financial year for design of a community arts facility
* $1,000,000 in the 2016-17 financial year for construction of a community arts facility
* $2,000,000 in 2017-18 financial year for construction of a community arts facility
* $600,000 in 2016-17 to develop car parks and demolish buildings at PB Ronald Reserve.  This would include the buildings currently utilised by CPAC and Windmill.

## Recommendations for supporting community organisations and social enterprises – short term

The table below proposes a range of short-term opportunities for improved provision of arts and cultural facilitates across the Shire. It is envisaged some or all of these would be implemented over the time period of 2015-18 and it is recognised this would depend on budget allocations. The opportunities are in order of priority.

As with recommendations in the previous section, additional staffing may be required to undertake these recommendations as they are beyond the scope of the current levels of staffing.

|  | * **Recommendations** | **Resourcing** | | **Priority** |
| --- | --- | --- | --- | --- |
| **S1** | * Identify council owned and community facilities that could be utilised for storage and office accommodation throughout the Shire. Explore developing an Expression of Interest process to ensure equitable access | Planning and Development; CDO  Assets and Services | Mostly staff capacity required | High |
| **S2** | * Complete work on identifying all community facilities (e.g. halls) and essential data and enter all data into the Cultural Spaces Database developed by the Victorian Government and City of Melbourne | Community Strengthening (possible Short term contracted officer) | $10,000 | High |
| **S3** | * Consider postponing demolition of facilities at PB Ronald Reserve until alternative storage facilities can be identified for user groups | Assets and Services | None | High |
| **S4** | * Expand networking events for local artists and groups; five events per year based on Hub and Spokes model e.g. Pakenham, Emerald, Beaconsfield, Bunyip and Koo wee Rup (e.g. City of Kingston’s schmooze events) | CDO | $10,000 in addition to existing  budget;  Cultural Dev. Staff also required | High |
| **S5** | * Engage with local Festivals to provide opportunities for arts events and exhibitions. | New P/T  Events officer | $50,000 | High |
| **S6** | * Shire wide marketing strategy to target arts and festival activity | Communications | Communications budget | High |
| **S7** | * Identify key arts and cultural organisations fulfilling a leadership role in the Shire and explore new partnerships to assist them in attracting new resources and support | Planning and Development and CDO | Cultural Dev. Staff time required | High |
| **S8** | A. Develop *How to set up an Exhibition Space* with tips and advice for local community houses, learning centres, senior centres etc. (based on the Hub & Spokes this would space would act as a spoke)  B. Host a follow up workshop for interested parties with a gallery curator as guest speaker. | CDO (short term contract officer to deliver) | $10,000 | High |
| **S9** | * Refurbish Koo Wee Rup Community Centre to upgrade and modernise facilities, including lighting, exploring the provision of additional performing and exhibition facilities | Planning and Development; Assets and Services | Design & build explored for future CWP bids | High |
| **S10** | * Review community hire costs at Cardinia Cultural Centre as part of business plan development | CCC manager | CCC budget | High |
| **S11** | * Establish visual arts program in the proposed new gallery space at CCC | CCC manager;  CDO | CCC budget | High |
| **S12** | A. Pop Up - purchase portable infrastructure  (truck and/or caravan) to supplement arts and cultural facilities in smaller townships and provide touring opportunities for local artists’ work based on Hub and Spokes model.  B. Develop a program for Shire- wide Pop Up through community grants program | CDO  Assets and Services | $50,000 | Medium |
| **S13** | * Establish shared administration program for arts groups through community grants program (see Section 11) | Community Strengthening and libraries | $4,000  Community grant allocation | Medium |
| **S14** | * Identify a new site for Emerald Art Society for conducting classes and workshops close to the town centre. Possibly vacant shop in Emerald for workshops/classes or as part of new proposed gallery in Emerald. | Planning and Development; CDO  Assets and Services |  | Medium |
| **S15** | * Develop Artist in Resident program in vacant shops, buildings, factories etc. * Meet with Trader groups to identify vacant shops & buildings and Council to act as broker for artists and arts groups (see Section 11) | CDO | Cultural Dev. Staff budget required | Medium, subject to staffing for co-ordination |
| **S16** | * Cardinia Shire to consider how to support community museums. This may include a contracted short term staff member to oversee a scoping study of local community museums undertaken in collaboration with historical societies to: * strengthen the role of collecting organisations * increase public access to significant historical objects and stories * ascertain the needs of sector in relationship to current and new facilities | Short term contract officer | $30,000 | Medium |

# Short-medium term priority directions

This study provides an approach to integrating planning for arts and cultural facilities into Council’s overarching planning regimes. This includes the adoption of a framework to guide long-term planning of these facilities.

In the short to medium term, there are a range of directions that have been proposed that are resource dependent and subject to capital works allocations. While the analysts propose that all the directions are pursued, there is a need to establish priorities to guide internal planning and budget bids that are put before Council over the next 3-10 years.

The following points outline options for setting priorities. Council may choose to adopt a single option or combine options for a more optimal model.

**Priority Directions: Options 1 – Minimal Model**

All the following directions would be pursued to meet the immediate needs of the community.

1. Reposition and refurbish the Cardinia Cultural Centre as a performing arts centre to include additional performing arts rehearsal space and the development of a small gallery of municipal significance
2. Incorporate community arts facilities and housing for local arts groups in the proposed Community Hub in Emerald.
3. Provide low-cost storage facilities for local visual arts and performing arts groups
4. Prioritise the support and networking of local arts organisations and community facilities to enable them to develop community-run galleries and coordinate information sharing
5. Scope and cost mobile infrastructure for visual arts equipment, including lighting and display panels, to support touring, pop-up events, displays, festivals and exhibitions

**Priority Directions: Option 2 – Medium level model**

This option includes all the priorities for Option 1 with the addition of the following:

1. Develop a feasibility study and plans for a new community arts centre of municipal significance in the Officer Precinct or Beaconsfield Precinct. (This may be as a stand-alone facility or co-located with other community services.)
2. Implement the Hub and Spokes Model, by prioritising the support of visual arts and performing arts groups and working towards providing hub facilities and services to support community groups and facilities
3. Undertake a low-cost program of installing audio, sound and lighting cabling in selected outdoor sites to support outdoor events and festivals
4. Scope and cost mobile infrastructure for performing arts equipment, including staging, lighting and audio, to support touring, pop-up events, displays, festivals and music.

**Priority Directions: Option 3 – Full model**

This option includes all the priorities for the above Options with the addition of the following:

1. Establish an internal planning group and a community reference group to guide the development and planning of a new public gallery of regional significance, which can also function as a visual arts hub for Cardinia in the longer term.

**Recommendation:** The analysts recommend adopting Priority Directions Option 3.

# Appendices

## Appendix 1 – Glossary of Terms

**The Arts** may be defined as involving any activity encompassing artistic or creative expression. Examples include:

* Performing arts – theatre, performance, dance, circus and music
* Visual arts – painting, drawing, sculpture, installation, photography, printmaking, photo-media, ceramics, glass, fibre-arts, jewellery
* Writing – non-fiction, fiction, poetry, journalism and scriptwriting
* Media – film, video, multi-media
* Cultural Heritage- museums, historical sites, and associated collections

***NB:*** *Different artforms are sometimes given priority by Councils, and not all areas are subject to policy development*

**Emerging Artist** is a practicing artist who is in the first five years of their professional practice *(Australia Council 2007)*

**Professional artist** has specialist training in their field (not necessarily in academic institutions), is recognised by their peers (professional practitioners working in the art form area) and is committed to devoting significant time to the artistic activity. Has a history of professional public presentation. *(Arts Victoria 2010)*

**Community** may be defined culturally, geographically and/or by other distinguishing characteristics **–** any group of people that identify with each other through commons such as geographical location, shared cultural heritage, age group, professional, social or recreational. *(Australia Council for the Arts Scoping Study 2006***)**

**Community Group is a**n informal group made up of local community members brought together for common purpose who do not have a legally constituted structure *(Arts Victoria 2010)*

**Community Organisation**

A legally constituted Not-For-Profit organisation based in or on members of the community and with an intention to provide services to or for the community (*Arts Victoria 2010)*

**Culture**

Culture is a broad term used to describe particular ways of life, whether for a group of people or a time. A way of life can be known as a ‘culture’ if it is collectively understood to be representations of customs, traditions, beliefs or values shared by a group or prevailing during a period. (*Australia Council for the Arts Scoping Study 2006)*

**Leadership**

Leadership is about having a vision, advocating this to others and acting upon it .The ability to show the way, to bring others along with a shared sense of direction and vision.

**Liveability**

Embraces factors including the ‘character’ of a place, quality of life, sustainability, and various social, economic, environmental and cultural attributes. The combination of factors that make a city, suburban centre or provincial centre an attractive place to live include *tangible* features such as public spaces, urban transit, health and education services, or effective waste disposal; and *intangible* features, including a ‘sense of place’, a distinctive local identity, and well-established social networks. *(Arts Victoria 2008)*

**Partnership**

Is an alliance between a group, organisation or individuals to a shared goal or deliverable and has benefits to each party in the partnership.

## Appendix 2– List of identified community groups providing arts participation opportunities

**List of Arts and Community Groups**

The Survey was completed by 247 community members and 72% of these respondents were a member of a group or organisation. The number of groups or organisations represented in the survey is an impressive fifty-nine (59).

| **No.** | **Community Groups** | **Survey**  **Responses** |
| --- | --- | --- |
|  | Art and Soul Kaleidoscope | 5 |
|  | Art Seekers | 2 |
|  | Arts Access | 1 |
|  | Australian Society of Artists | 1 |
|  | Belgrave Survival Day | 1 |
|  | Berwick Youth Choir | 1 |
|  | Bunyip and District Community Centre | 1 |
|  | Bunyip Bookworms | 1 |
|  | Bunyip Hall Art group | 1 |
|  | Cardinia Christian Centre | 2 |
|  | Cardinia Civic Concert Band | 4 |
|  | Cardinia Performing Arts Company | 14 |
|  | Casey Craft Circle | 1 |
|  | Choirs in Casey and Baw Baw | 1 |
|  | Cockatoo Ash Wednesday Memorial | 1 |
|  | Cockatoo Women’s group | 1 |
|  | Craft Markets (Redhill, Esplanade, Yarragon) | 1 |
|  | Cranbourne Choral | 1 |
|  | Dance Hub (Knox) | 1 |
|  | Dandenong Ranges Music Council | 1 |
|  | Dandenong Ranges Orchestra | 1 |
|  | Eastern Dandenong Ranges Tourism | 1 |
|  | Emerald Arts Society | 1 |
|  | Emerald Community House | 1 |
|  | Emerald for Sustainability | 1 |
|  | Emerald Library | 1 |
|  | ERMHA | 4 |
|  | Freeza | 1 |
|  | Friends of the Cardinia Embroidery (FOTCE) | 7 |
|  | FunFest | 1 |
|  | GEMCO Players | 7 |
|  | The Gem Community Arts Centre | 3 |
|  | Janine Goode Painting | 1 |
|  | KLD All Stars Cheerleading | 1 |
|  | Kooweerup Health Service | 1 |
|  | Kooweerup Secondary College | 1 |
|  | Landcare | 1 |
|  | Lazy River Writers | 1 |
|  | Living and Learning Pakenham | 3 |
|  | Living and Learning Art Class | 3 |
|  | Make and Mingle Beaconsfield Baptist church | 1 |
|  | Masquerade Performing Arts | 1 |
|  | Mountain District Radio (3MDR) | 7 |
|  | New Horizons Band | 1 |
|  | Pakenham Camera Club | 3 |
|  | Pakenham Carols Choir | 1 |
|  | Pakenham Community House | 1 |
|  | PATMOS | 2 |
|  | PAVE festival | 4 |
|  | Rotary | 1 |
|  | Songbird School of Performing Arts | 1 |
|  | South Eastern Contemporary Art Network | 14 |
|  | Storytelling Australia (Vic branch) | 1 |
|  | Toomuc Valley Art Group | 1 |
|  | Trust for Nature | 1 |
|  | Waverley Community Learning Centre | 1 |
|  | Windmill Theatre Company | 4 |
|  | Writing group U3A | 1 |
|  | Yakkerboo Art Show Committee | 4 |

## Appendix 3 – Brief for the Arts and Cultural Facilities Feasibility Study

The following are drawn from the Consultants’ brief.

| **Objectives *(from Consultants brief)*** | **Agreed Brief** |
| --- | --- |
| 1. Review Council’s existing strategic documentation |  |
| 1. Develop a vision for an appropriate arts and cultural facility/ies |  |
| 1. Identification of roles and responsibilities of Council |  |
| 1. Outline the purpose and context of any new facility /ies |  |
| 1. Consider future facility provision in Cardinia |  |
| 1. Undertake consultation with key stakeholders |  |
| 1. Identify any additional future specific planning |  |
| 1. Review regional planning |  |
| 1. Analyse current arts and cultural participation trends |  |
| 1. Provide an assessment of current and future demands for arts and cultural facilities |  |
| 1. Identify any gaps in existing arts and cultural facility provision |  |
| 1. Provide scope for any proposed arts and cultural facilities | *Not Costed* |
| 1. Develop a model to identify priority infrastructure |  |
| 1. Identify use, demand & opportunities for private and other facilities in the shire | *Limited* |
| 1. Investigate and identify any potential external funding options |  |
| 1. Review and recommend on management options |  |
| 1. Consider Councils role in supporting *for* profit organisations |  |
| 1. Identify and define Council’s role in arts and cultural facility development |  |
| 1. Participation behaviour trends | *Limited* |
| 1. Identify a strategic direction to increase participation |  |
| 1. Scope any required facilities | *Not Costed* |
| 1. Identify support offered to cultural groups |  |
| 1. Consider opportunities to expand the CCC |  |
| 1. Consider opportunities for shared use of school and private facilities | *Limited* |

## Appendix 4 – Cardinia Cultural Centre Site Analysis

| **Space / Function** | **Analysis** | **Recommendation** |
| --- | --- | --- |
| **“Gallery Room”** | There is virtually no hanging space or capacity for exhibiting visual art; the room is primarily used as a meeting or function space | Utilise solely for meetings and functions, with potential also to be used for multimedia exhibitions and displays not requiring full blackout |
| **Foyer areas**  **and box office** | Functioning effectively  Artworks displayed on walls of foyer areas are at risk from patrons and catering staff, with numerous risks and some damage to artworks reported | Review and develop documented display/exhibition guidelines and implement risk management procedures to protect artworks |
| **Café area** | Functioning well | No Change |
| **Lakeside Room** | Functioning well | No Change |
| **Dance room** | Functioning well in conjunction with Lakeside Room but cannot be utilised when a function is on in the adjoining room;  Could be utilised for live music | Explore programming small live music events (e.g. jazz) at a monthly weeknight slot |
| **Outdoor**  **Amphitheatre** | A well designed outdoor space, but with potential noise issues for residents around Lakeside  Does not appear to be used for events; has minor use by personal trainers and exercise groups | Refurbish the amphitheatre to allow quality arts programming and events on the site  *See refurbishment proposal* |
| **Seminar Room** | Currently working well and attracting revenue for the centre. | *See refurbishment proposal* |
| **Theatre space**  ***(up to 356 seats)*** | Currently functioning well as a theatre, but some minor issues with sight lines may need to be addressed | * Conduct a thorough review of the Theatre and service rooms * Document and explore Stage 3 development of the Centre, including expansion of the theatre |
| **Dressing rooms and small hirer spaces** | Dressing rooms appear to be functioning well. However there are some unused and under-developed areas in the zone  A need for a green room has been identified | Refurbish the dressing room and service areas to provide a Green Room (capacity 50 people standing) and upgraded kitchen facilities |
| **Large Visual Arts Workshop space** | There are inadequate facilities for community workshops with significant OHandS issues | Complete fit-out of the space  *See refurbishment proposal* |
| **Storage and loading bays** | There is currently inadequate storage for chairs and tables for the function rooms, which are stored at the extreme opposite end of the West Wing | * Identify alternative housing for CPAC sets and relocate off-site * Relocate storage of chairs and tables closer to the function rooms. |
| **Open Space and car parks** | Car parks are at capacity and a new car park is planned for the site  There is a large unused open space to the west of the building | * Utilise the open space for additional car parking and open the west side of the centre to improve services and overlooking of the west of the building |

## Appendix 5 – INDICATIVE COSTING: Refurbishment of Cardinia Cultural Centre

## Appendix 6 – COSTING: New Public Art Gallery

## Appendix 7 - Cultural facilities of interface Councils

The Table below gives a broad summary of arts and cultural facilities owned and operated by 10 Victorian Interface Councils. This data has been collected through a web search and therefore has not been verified by the local authorities.

|  |  |  |  |
| --- | --- | --- | --- |
|  | **Victorian Interface Councils** | **arts and cultural facilities** | **Arts and Cultural faculties**  **owned and operated by council** |
| **1** | **Cardinia Shire Council** | 1 | Cardinia Cultural Centre |
| **2** | **City of Casey** | 2 | Civic Centre Arts Space\*  **The Factory Rehearsal Centre for the Arts** |
| **3** | **Hume City Council** | 2 plus Boilerhouse | Gee Lee-Wik Doleen Gallery @HGLC Craigieburn,  George Evans Museum @ Sunbury  Boilerhouse Community Arts Centre (Vic Uni with Council support) |
| **4** | **Melton Shire Council** | 1 | Caroline Springs Gallery |
| **5** | **Mitchell Shire Council** | 1 | Chambers Gallery Space, Broadford |
| **6** | **Mornington Peninsula Shire Council** | 1 | Mornington Peninsula Regional Gallery |
| **7** | **Nillumbik Shire Council** | 3 plus Montsalvat | Eltham Library Community Gallery,  Eltham Community and Reception Centre,  Eltham Performing Arts Centre, Research.  Montsalvat (Arts Vic, Nillumbik Shire and Heritage Vic) |
| **8** | **City of Whittlesea** | 1 | Plenty Ranges Arts Centre |
| **9** | **Wyndham City Council** | 1 | Wyndham Cultural Centre includes Arts Gallery  NB: Art Gallery and Cultural Centre managed independently of each other |
| **10** | **Yarra Ranges Council** | 4. | Yarra Ranges Regional Museum  Burrinja Cultural Centre  Mooroolbark Community Centre  The Upper Yarra Arts Centre |

\* The City of Casey is developing a civic centre, which will include a performing arts centre with an exhibition gallery however it is not a standalone public gallery. The proposed facility will be an important addition to the region and provide increased opportunities for artists and the community however due to the forecasted population increase to Cardinia this is not expected to totally fulfil the needs of professional artists and the surrounding communities

## Appendix 8 – BENCHMARKING GALLERIES

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **Public Art gallery** | **Spaces** | **Cafe /Art Shop** | **CollectioN** | **Area** |
| **Burrinja**  **Cultural**  **Centre**  351 Glenfern Road Upwey | Three exhibition spaces  1. Jarmbi Gallery  2. Burrinja Gallery  3. Café Gallery offers space within the Burrinja Café | Cafe Yes  Art Shop No | Yes: McLeod Gift Collection of Aboriginal and Pacific Art. | Jarmbi gallery: 280sqm  Burrinja Gallery: 450 m2 |
| **Gippsland Art Gallery**  68-70 Foster Street, Sale | Three exhibition spaces including :   * sculpture courtyard, * kid’s cube * art reference library | Cafe yes | Collection includes over 1,200 artworks. | 800 m2 (expanding to 1800 m2 with new development) |
| **Latrobe Regional Gallery**  138 Commercial Road Morwell | Seven gallery spaces plus an outdoor sculpture courtyard | Cafe yes | Collection includes 1,500 works of art in all media, and includes a diverse range of historical and contemporary images of the Gippsland region | N/A |
| **City of Casey**  *New development proposal* | Exhibition spaces  Collection store  Exhibition Prep | Commercial kitchen | N/A | 200m2  50m2  20m2 |
| Mornington Peninsula Regional Gallery | Two exhibition spaces but no permanent gallery space for the collection | Kitchen facilities avail  Art Shop Yes | Yes | Not available |

1. *Cardinia Recreation Reserve Facility Standards Policy*, draft February 2011 [↑](#footnote-ref-1)
2. Opening paragraph of the Request for Tender brief to Consultants. A synopsis of the agreed response to Council’s Brief can be found in the Appendix 3. [↑](#footnote-ref-2)
3. <http://forecast.id.com.au/cardinia> [↑](#footnote-ref-3)
4. *SOURCE: Community Indicators Victoria, 2011,* [*http://www.communityindicators.net.au/lga\_profiles*](http://www.communityindicators.net.au/lga_profiles)*; accessed 10th April 2014.* The high level of participation in making art is on a par with participation in art-making across Victoria. [↑](#footnote-ref-4)
5. *Specific figures for participation in sporting activity by Cardinia residents were not available for this study. Figures for sporting activity are based on national figures drawn from ABS Data:* ***4177.0 - Participation in Sport and Physical Recreation, Australia, 2011-12*** *Released 19/12/2012* [↑](#footnote-ref-5)
6. *SOURCE: ABS, as published in Arts in Daily Life: Australian participation in the arts, (Australia Council), Sydney, May 2014. These figures are for participation levels in 2013.* [↑](#footnote-ref-6)
7. *ABS Data:* ***4177.0*** [↑](#footnote-ref-7)
8. Outdoor facilities such as beaches, parks and reserves are used by 40% of those participating in sports and physical activity, equating to 22% of the population. The figures quoted are all drawn from [*http://www.abs.gov.au/ausstats/abs@.nsf/Latestproducts/4177.0Main%20Features52011-12?opendocument&tabname=Summary&prodno=4177.0&issue=2011-12&num=&view*](http://www.abs.gov.au/ausstats/abs@.nsf/Latestproducts/4177.0Main%20Features52011-12?opendocument&tabname=Summary&prodno=4177.0&issue=2011-12&num=&view)*=* accessed 10th July 2014. SOURCE: *ABS. 4177.0 -* “Facilities Used For Sport And Physical Recreation” in *Sports and Physical Recreation: A Statistical Overview, Australia, 2011-12* [↑](#footnote-ref-8)
9. Department for Planning and Community Development *Community Museums Pilot Project Report, 2009 p3.)* [↑](#footnote-ref-9)
10. *Submission to the Inquiry on Growing the Suburbs: Infrastructure and Business Development in Outer Suburban Melbourne,* (February 2012) [↑](#footnote-ref-10)
11. Ibid, page 2 [↑](#footnote-ref-11)
12. Ibid page 4 [↑](#footnote-ref-12)
13. Principle 10, ***Agenda 21 for Culture***, Committee on Culture, United Cities and Local Governments, Barcelona, 2004 [↑](#footnote-ref-13)
14. Arts Victoria *The Role of Arts and Culture in Liveability and Competitiveness,* Melbourne, June 2008 [↑](#footnote-ref-14)
15. Landry Charles , *Re-thinking the Creative City*, 2004 [↑](#footnote-ref-15)
16. Landry,Charles ***The Creative City: a toolkit for urban innovators*** Routledge, 1995. Biographical information on Landry is drawn from Charles Landry’s website Charleslandry.com and Wikipedia. The outline of Creative City in this section is drawn from a variety of sources, including Landry’s texts quoted here, his website, conference papers and personal understanding of this Plan’s analysts. [↑](#footnote-ref-16)
17. http://www.unesco.org/new/en/culture/themes/creativity/creative-cities-network [↑](#footnote-ref-17)
18. ***The Role of Arts and Culture in Liveability and Competitiveness***, Arts Victoria, 2008 [↑](#footnote-ref-18)
19. http://www.arts.vic.gov.au/Research\_Resources/Cultural\_Data [↑](#footnote-ref-19)
20. For example, the lack of international models and frameworks is noted in the VCEC’s ***Sharing of Government and Community Facilities Report*,** noting that the planning and funding settings in Victoria can be seen as best practice internationally. Only one Framework model was identified in research for this Study: [↑](#footnote-ref-20)
21. See for example, Tabret, ***It’s Culture, Stupid*** 2013 [↑](#footnote-ref-21)
22. Department of Infrastructure and Transport, ***Our Cities, Our Future: A national urban policy for a productive, sustainable and liveable future***, Canberra, May 2011 [↑](#footnote-ref-22)
23. ***Creating Places for People***: An Urban Design Protocol for Australian Cities, Department of Infrastructure and Regional Development, <https://www.infrastructure.gov.au/infrastructure/pab/urbandesign/>, accessed 13 May 2014 [↑](#footnote-ref-23)
24. Victorian Department of Transport, Planning and Local infrastructure, Urban Design Charter Principles, p1, downloaded from <http://www.dpcd.vic.gov.au/planning/urbandesign/what-is-urban-design>; accessed 13 May 2014 [↑](#footnote-ref-24)
25. *See “Hub and Spokes Model” outlined later in Section 6.8 of this report* [↑](#footnote-ref-25)
26. ***SOURCE:*** *Cardinia Cultural Centre, internal patron survey. Comments about activities are addressed in questions 6-10 of the survey. It should be noted the survey sampled views of existing users only, so does not capture views of those NOT using the Centre.* [↑](#footnote-ref-26)
27. *A Report on the Consultation was delivered to Council in March 2007 by* ***United Notions Creative Solutions*** *and informed the development of Cardinia Shire’s first ever Arts & Culture Policy.* [↑](#footnote-ref-27)
28. *Quote taken from Council’s website page for the Cardinia Cultural Centre*  [↑](#footnote-ref-28)
29. Tourist information is currently available at the Emerald Community Centre, but the Centre is not in the immediate precinct where tourists arrive for Puffing Billy. [↑](#footnote-ref-29)
30. Cardinia Shire Council, ***Emerald District Strategy* adopted by Council June 2009, p27** [↑](#footnote-ref-30)
31. Op. Cit. p28 [↑](#footnote-ref-31)
32. *Cardinia Recreation Reserve Facility Standards Policy*, draft February 2011 [↑](#footnote-ref-32)