



Nillumbik Regional Art Gallery Feasibility Study Report

5 June 2019

Table of Contents

Executive Summary	4
1. Introduction	6
1.1. Project methodology	6
1.2. What is a Regional Gallery?	7
2. Nillumbik profile	8
2.1. Resident profile	8
2.2. Demographic review	8
2.2.1. Population	9
2.2.2. Diversity	9
2.2.3. Disadvantage and social capital	9
2.2.4. Arts participation and audience	9
2.2.5. Housing, homelessness and transport	9
3. The benefits and importance of Arts and Cultural Venues	10
3.1. Why are the arts important?	10
3.2. Australia Council for the Arts Third National Arts Participation Survey 2017: Impact of Art Gallery Provision	11
3.3. The role of arts and culture in livability and competitiveness	12
3.4. The economic impact of Arts and Culture	13
3.5. Adding Value! A report on the economic impact of the cultural infrastructure of the Evocities of NSW	13
4. Strategic review	15
4.1. Previous Nillumbik studies, plans, documents and research	15
5. Existing Nillumbik facilities stocktake	16
5.1. Exhibition and Display	16
5.1.1. Storage	18
6. Surrounding municipalities review	19
6.1. Neighbouring council and region venues and interviews	19
6.1.1. Venues in surrounding municipalities	19
6.2. Dunmoochin and Montsalvat	21
6.2.1. Montsalvat	21
6.2.2. The Dunmoochin Collection and Foundation	21
6.3. Benchmarking	23
7. Case studies	24
7.1. Gallery examples	24
8. Consultation	30
8.1. Consultation findings overview	30

9. Site selection.....	33
9.1. Site Assessment Scorecard - summary.....	34
9.2. Other site options	35
10. Economic impact assessment	36
11. Nillumbik Regional Gallery Feasibility	37
11.1. Is a Nillumbik Regional Gallery Feasible?.....	37
11.2. Nillumbik Regional Gallery components	38
11.2.1. Draft component schedule.....	38
11.2.2. Nillumbik Regional Art Gallery capital cost estimate.....	41
11.2.3. Capital Funding Models.....	41
11.3. Indicative operational modelling	43
12. Appendices	44
Appendix 1: Strategic Document Review.....	44
Appendix 2: Consultation	48
Gallery Summits	48
Community Survey	51
Online Survey	52
Key Stakeholder Interviews	53
Appendix 3: Detailed Site Assessments	55
Appendix 4: Quantity Surveyor (Turner & Townsend) Cost Plan.....	70

DISCLAIMER

This report is a confidential document prepared by the Outside the Square Creative Consulting Nillumbik Shire Council. OTSCC has undertaken this analysis within the scope and subject to the terms associated with the independent contractor agreement between Nillumbik Shire Council and Outside the Square Creative Consulting.

OTSCC has used the information provided through consultation, sought through industry benchmarking processes and industry experience to prepare this report. OTSCC accepts no responsibility for any differences in the financial estimates provided and current or future market conditions. We accept no liability for any loss suffered in connection with the use of this information.

Executive Summary

The purpose of the Nillumbik Regional Gallery feasibility study is to determine the feasibility of a regional gallery in Nillumbik Shire. This executive summary provides a brief overview of the key feasibility study findings.

Is a Nillumbik Regional Gallery feasible?

At the end of a comprehensive research and consultation process, **it has been concluded that a Nillumbik Regional Gallery is feasible** on the basis that:

- It is staffed by qualified and sufficiently senior and experienced staff
- There is ongoing commitment to and funding for high quality programming
- Council is prepared to provide ongoing operational subsidy
- Council is prepared to invest in the capital development and/or attract external funding for the development of the Regional Gallery

This study has confirmed that there is both a shortfall in the provision of professional quality exhibition and cultural venue facilities, and, strong, long standing community support for it to be provided in Nillumbik Shire. There is indication from the consultation and experience of other galleries that a Regional Gallery in Nillumbik will be well attended.

In addition to this:

- Review of Nillumbik Shires demographic profile finds a population with a high requirement for access to an active, cultural and sustainable lifestyle that is affordable and easily locally accessible. Such a lifestyle requires access to appropriate, fit for purpose facilities. Visual and performing arts facilities is an expectation.
- A number of Nillumbik core strategic documents identify the need for or support the development of a Regional Gallery
- There is compelling research evidence of the social, cultural, environmental and economic benefits of investment in cultural facilities
- The trend for increasing community attendance at and participation in visual and performing arts activities has been recorded by Australia Council for the Arts Third National Arts Participation Survey 2017.
- Consultation with and research about neighbouring municipality galleries and other public regional galleries indicates that all require financial subsidy to operate. None ran at a profit; however, their economic benefit was realised through (in some key cases) substantially increased area visitation and secondary spend on food, accommodation and other activities in the area.
- A preliminary economic impact assessment prepared by Nillumbik Shire Council shows that the development of the Nillumbik Regional Gallery is viable, with analysis of gallery's economic benefits (NPV* Benefits [net present value]) showing that the most significant areas of contribution are:
 - Exhibition entry fees (excluding block buster exhibitions) 29.4% (\$51,194,853 over a 30-year period)
 - Donations and sponsorship 21.7% (\$37,781,783 over a 30-year period)
 - Visitor (Victorian) expenditure (restaurants, cafes and retail) 30.6% (\$53,341,989 over a 30-year period)

Site selection

A set of site assessment criteria has been developed to determine which of the identified potential sites is most suitable for the proposed gallery.

The site that is assessed as most suitable and therefore the preferred site for a Regional Gallery is 895 Main Road, Eltham.

The sites assessed and the scores they received, based on the assessment criteria, are:

No.	Site	Score
1.	3 Tulong Street, Hurstbridge (Tulong Res)	21
2.	34-38 Graysharps Road, Hurstbridge	32
3.	50/50A Challenger Street, Diamond Creek	33
4.	109-115 Yan Yean Road, Plenty	6
5.	895 Main Road, Eltham	59
6.	Montsalvat, 7 Hillcrest Avenue, Eltham	30

Component schedule

A component brief has been prepared for the Nillumbik Regional Gallery. It reflects the findings from project consultation, other venue benchmarking and industry best practice in terms of facility components required for a significant Regional Gallery and Cultural Centre.

The component brief details the vision, mission, design principles and the priority facility components that have been established to guide future facility layout plans.

The overarching (draft) vision for the Regional Gallery is:

Nillumbik Gallery is a living and interactive new art museum that reflects, nurtures, sustains and promotes a precious region that has an important association with working artists.

The key components recommended for inclusion into the facility are:

- Entrance foyer/gathering place
- Gallery/exhibition spaces (connection to entrance)
- Flexible multi-media and/or performance space with 250 – 300 seat retractable seating
- Rehearsal/studio space
- Retail area/s
- Café/restaurant
- Outdoor sculpture garden, plaza and/or gathering/performance area
- Artist studios

Preliminary capital cost plan

Quantity surveyors Turner and Townsend prepared a capital cost estimate for the proposed Regional Art Gallery.

The cost plan provides early and conservative cost estimates for all of the components identified in the component brief above. It is based on a generic site and is therefore subject to change on receipt of actual site information.

The preliminary capital cost estimate for a regional gallery that includes the range of components outlined in the component brief is estimated to be \$49,057,400.

Indicative operational modelling

An indicative operational budget has been prepared based on industry benchmarks and consultation. This indicates that the operational cost of the Regional Gallery over its first three years of operation will be:

Year 1: \$1,194,746	Year 2: \$1,174,033	Year 3: \$1,141,837
---------------------	---------------------	---------------------

1. Introduction

Nillumbik Shire has a rich arts and cultural heritage with the area having a long-standing history of being home to many prominent artists and the location of a number of significant artist colonies.

Nillumbik Shire Council has committed to investing in the arts through strategic objective 2 of its Council Plan 2017-2021 whereby active lifestyles and artistic expression are fostered through participation and innovation.

This strategic objective is expanded by the Arts and Cultural Plan 2018-2022 which similarly works to the same objective through three goals:

- Public and participatory arts as an everyday experience
- Develop and grow creative and cultural industries
- Support and promote arts and cultural activities that maximise access

The Regional Art Gallery Feasibility Study is a key action within the Arts and Cultural Plan 2018-2022 and the Council Plan 2017-2021.

In late 2018, Council commissioned this study with the intention that it will position the organisation to undertake master planning, and subsequently attract state and federal funding for major capital works. The study considers:

- Use and demand for a Regional Art Gallery
- Assessment of appropriate locations
- Potential for co-location with other cultural infrastructure (such as pre-existing libraries, and performing arts spaces and theatres not currently in existence)
- Civil infrastructure necessities (such as roads, car parking, public transport)
- Ongoing operating costs required for a regional gallery
- Cost benefits, such as direct and indirect employment generation

1.1. Project methodology

The following details the methodology used to undertake the Nillumbik Regional Gallery Feasibility Study.

Stage	Tasks
Situation Analysis	<ul style="list-style-type: none">▪ Internal officer discussion▪ Key document and relevant research review▪ Demographic review▪ Industry trends and case study review
Consultation	<ul style="list-style-type: none">▪ Regional Gallery Community Summits▪ Industry consultation interviews▪ Stakeholder interviews
Strategic Planning	<ul style="list-style-type: none">▪ Research and consultation synthesis and analysis▪ Site assessment criteria development▪ Sites assessment▪ Vision and Mission confirmation▪ Indicative operational cost assessment▪ QS Cost Plan
Feasibility Report	<ul style="list-style-type: none">▪ Draft report▪ Review and feedback▪ Final report

1.2. What is a Regional Gallery?

For the purpose of this study, a Regional Gallery is defined as follows:

A regional gallery is a vibrant, cohesive and inclusive not-for-profit public organisation that delivers inspiring visual art experiences which are relevant and accessible to the whole community.

Regional galleries aim to deliver valuable cultural, social and economic returns to diverse communities. They offer a welcoming environment in which art and art-making reflect the cultural experiences of the region and the nation; and inspires, stimulates and challenges visitors.

The primary functions of a regional gallery include to:

- collect and preserve works of art related to the region
- initiate major exhibitions, events and special programs
- host temporary touring exhibitions and displays
- provide engaging and education art-related experiences through appropriate, safe and well-maintained facilities, programs, and publications and merchandise supporting the collection and local artists

The primary characteristics of a public library, museum or art gallery

- It is either:
 - a charity registered with Australian Charities and Not-for-profits Commission (ACNC), or operated by a registered charity
 - an Australian government agency (or operated by an Australian government agency).
- It has [public ownership agency](#)
- Its collection is made [available to the public](#)
- It is constituted as a [library, museum or art gallery](#), other people recognise it as such, and it conducts itself in the ways that are consistent with such a character.
- It is an [institution](#)*

*Definition of Institution

A public library, museum or art gallery will be either a:

- separate legal entity, such as a corporation, unincorporated association or trust
- part of a legal entity where that part has a separate institutional character

For a part of an organisation to be a public library, museum or art gallery, it will be necessary that all the following apply:

- The affairs of the library, museum or art gallery are separate from the general affairs of the organisation
- The public can readily distinguish the library, museum or art gallery from the rest of the organisation
- The collection is readily identifiable to the public as the collection of a library, museum or art gallery
- The accounts of the library, museum or art gallery are separate from those of the rest of the organisation
- Any gifts made to the library, museum or art gallery will be used only for library, museum or art gallery purposes

2. Nillumbik profile

2.1. Resident profile

Nillumbik Shire is located on Melbourne's north eastern outskirts. The Shire has a total land area of about 432 square kilometres and includes urban and rural areas, rural townships, and is about 25 kilometres from Melbourne's CBD.

It is bounded by Murrindindi Shire in the north, the Yarra Ranges Council area in the east, the Manningham City Council area and the City of Banyule in the south, and the City of Whittlesea in the west.

Nillumbik Shire includes the suburbs and localities of Arthurs Creek, Bend of Islands, Christmas Hills, Cottles Bridge, Diamond Creek, Doreen (part), Eltham, Eltham North (part), Greensborough (part), Hurstbridge, Kangaroo Ground, Kinglake (part), Kinglake West (part), North Warrandyte, Nutfield, Panton Hill, Plenty, Research, Smiths Gully, St Andrews, Strathewen, Watsons Creek, Wattle Glen, Yan Yean (part) and Yarrambat.

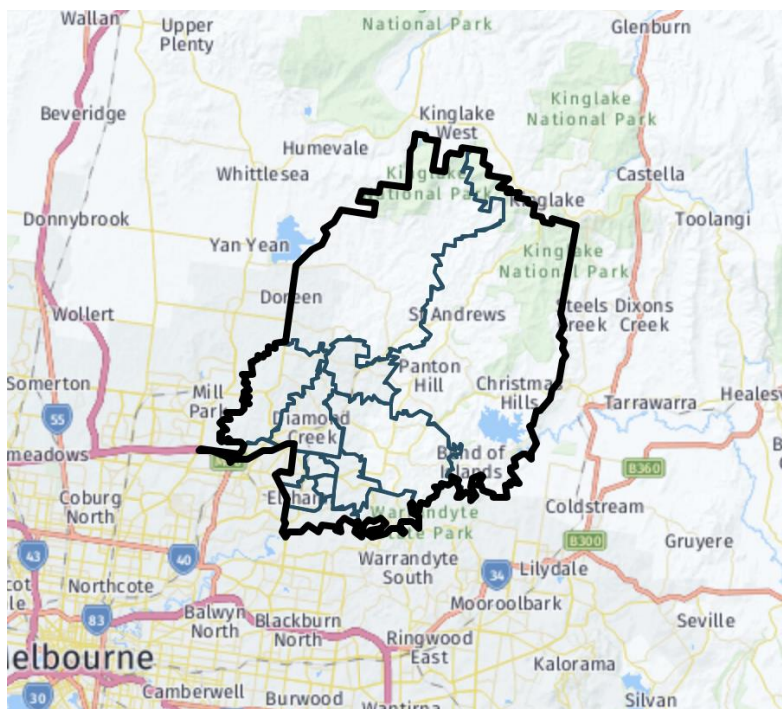


Figure 1: Shire of Nillumbik. Source - Profile ID, Nillumbik Shire Council website

2.2. Demographic review

A review of the demographic profile of the Nillumbik Shire area was undertaken based on information obtained from Nillumbik Shire Council's website that uses information provided by .id, an online demographic-based consulting company, that provides population expertise and demographic information.

Some of the key features of the shire's current and projected demographics that will impact or should be considered in planning arts and cultural facilities are provided below.

They characterise a population with a high requirement for access to an active, cultural and sustainable lifestyle that is affordable and easily locally accessible. Such a lifestyle requires access to appropriate, fit for purpose facilities. Visual and performing arts facilities are typically an expectation.

2.2.1. Population

The Nillumbik Shire had an estimated resident population in 2016 of 61,273 and the population forecast for 2018 is 64,493. The population is projected to grow to 70,391 by 2036, an increase of 9.14%. The Shire's actual and projected growth are lower than Victorian averages.

Almost half (49.40%) of the population were aged between 35 and 69 years of age in 2016. The largest group in the population were between 35 and 49 years representing 21.5% of the population. This was followed by 16% in the 49 to 59 age group and 11.9% in the 60 to 69-year age group.

As with Greater Melbourne, there are slightly more males than females within the population.

In 2016, 47.0% of households were made up of couples with children, compared with 33.5% in Greater Melbourne. The number of couples with children households in Nillumbik Shire decreased between 2001 and 2016 by 168 households. The next largest groups were couples without children at 24.7% and lone person households at 13.8% of the population.

2.2.2. Diversity

In 2016 15% of Nillumbik Shire residents were born overseas and 10.2% have arrived in Australia within the last 5 years, prior to 2016. 41.7% of the non-English speaking population in Nillumbik Shire were born in Australia.

50.6% of recent overseas arrivals spoke English only, and 48.9% spoke a non-English language, compared with 18.8% and 80.8% respectively for Greater Melbourne.

The most common languages spoken at home other than English are Mandarin, spoken by 29.3% of the population, followed by Afrikaans (7.6%), Persian (excluding Dari) (6.9%), Dutch (4.2%), and Thai (3.8%).

Overall, 65.8% of the overseas born population arrived before 2001, and 10.2% arrived during or after 2006, compared with 47.7% and 23.5% respectively for Greater Melbourne.

2.2.3. Disadvantage and social capital

95.7% of Nillumbik Shire's 34,030-person labour force was employed, and 4.3% unemployed, compared with 93.2% and 6.8% respectively for Greater Melbourne.

Individual weekly income of Nillumbik Shire residents compared to Greater Melbourne in 2016 shows that there was a higher proportion of people earning a high income (those earning \$1,750 per week or more) and a lower proportion of low-income people (those earning less than \$500 per week).

Overall, 16.4% of the population earned a high income, and 33.5% earned a low income, compared with 11.9% and 37.8% respectively for Greater Melbourne.

2.2.4. Arts participation and audience

2.3% of Nillumbik Shires population are employed in the Arts and Recreation sector.

2.2.5. Housing, homelessness and transport

Analysis of the housing tenure of Nillumbik Shire's population in 2016 compared to Greater Melbourne shows that there was a larger proportion of households who owned their dwelling; a larger proportion purchasing their dwelling; and a smaller proportion who were renters.

Overall, 37.6% of the population owned their dwelling; 47.8% were purchasing, 9.3% were renting compared with 29.0%, 34.3%, 2.6% and 25.8% respectively for Greater Melbourne.

74% of households in Nillumbik Shire had access to two or more motor vehicles, compared to 51% in Greater Melbourne.

3. The benefits and importance of Arts and Cultural Venues

3.1. Why are the arts important?

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

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

In communities, a number of factors have been identified as critical to establishing sustainable local arts and creativity. They include:

- Valuing of local culture, history and heritage, local people, assets and characteristics
- Committed local leadership, positive attitudes, local entrepreneurship and investment
- Government commitment to the value of arts and culture in planning and public policy
- Recognition of the value of local cultural product and practices
- Support for arts in communities, especially through networks of regional arts development officers and assistance for volunteers (including training), and reduction of bureaucratic obstacles

This section looks at some of the key findings from research conducted over the last decade supporting the benefits and importance of Arts and Cultural activity and venues.

'If you don't have an art gallery you don't have a city'

In their endeavours to rethink what an art gallery is and could be, a select number of galleries, museums and other cultural venues throughout Australia have reset the bar on what the cultural sector can achieve and contribute to Australia and the world.

Regional galleries are now recognised as potential community hubs, while local councils harbour ambitions to emulate "The Bendigo Effect". Bendigo Art Gallery is the envy of galleries throughout regional Australia as the generator of \$20 million annually to its local economy. Its success stems from identifying a niche – largely fashion blockbusters – that attracts visitors from around the country. But the gallery doesn't attempt to do everything, says former director Karen Quinlan. According to its own postcode analysis, only 20 per cent of its visitors are locals. (Significantly as programs change, so does the 20 per cent mix.) Indeed Bendigo, with a population of 110,000, a large number of tourist attractions, and more community facilities, doesn't require one institution to do everything.

"Galleries have to think outside their inherited remit from the 19th century," Quinlan says. "You have to have a strong education program and public programming; you have to have cafes and a retail outlet." And exhibitions, of course, that excite a cross-section of people – her big shows have attracted a broad demographic from across the country.

Source: *Branding the Arts. Demonstrating Impact – Four case studies of public art museums.* November 2013

3.2. Australia Council for the Arts Third National Arts Participation Survey 2017: Impact of Art Gallery Provision

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

Data from the survey found that where attending visual arts activities and events was particularly popular among older age groups in the first and second surveys (2009 and 2013), popularity, while remaining strong in older ages groups has grown significantly in the younger age groups in the 2016 survey.

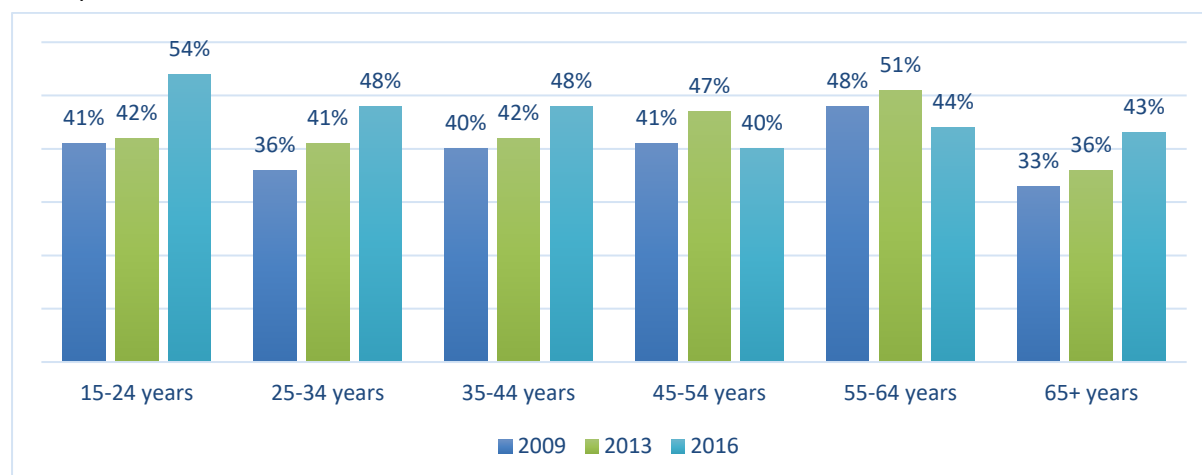


Figure 2 Australians attendance at visual arts and crafts events and activities¹

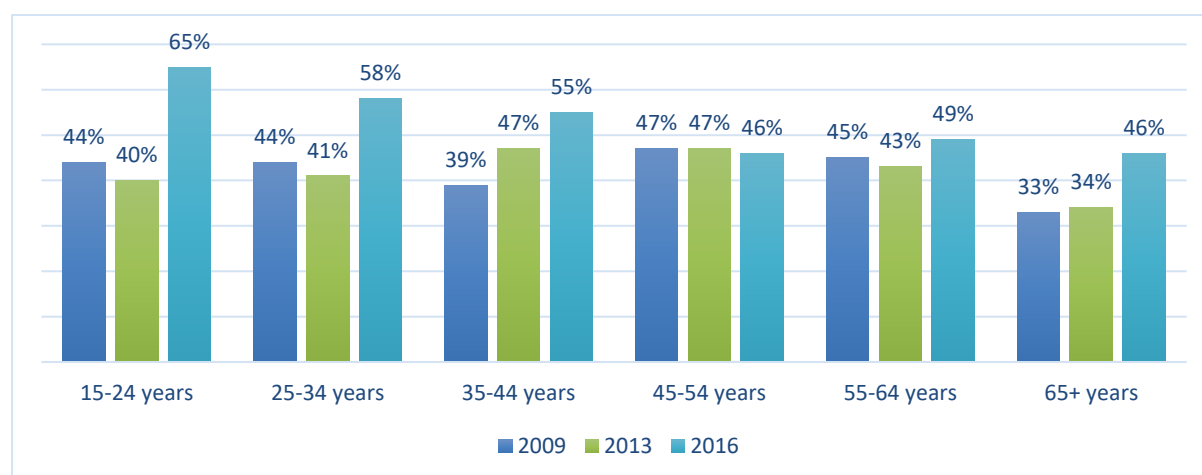


Figure 3 Australians attendance at theatre and dance events and activities²

¹ Australia Council for the Arts *Connecting Australians: National Arts Participation Survey results 2009, 2013 and 2016*

² Australia Council for the Arts *Connecting Australians: National Arts Participation Survey results 2009, 2013 and 2016*

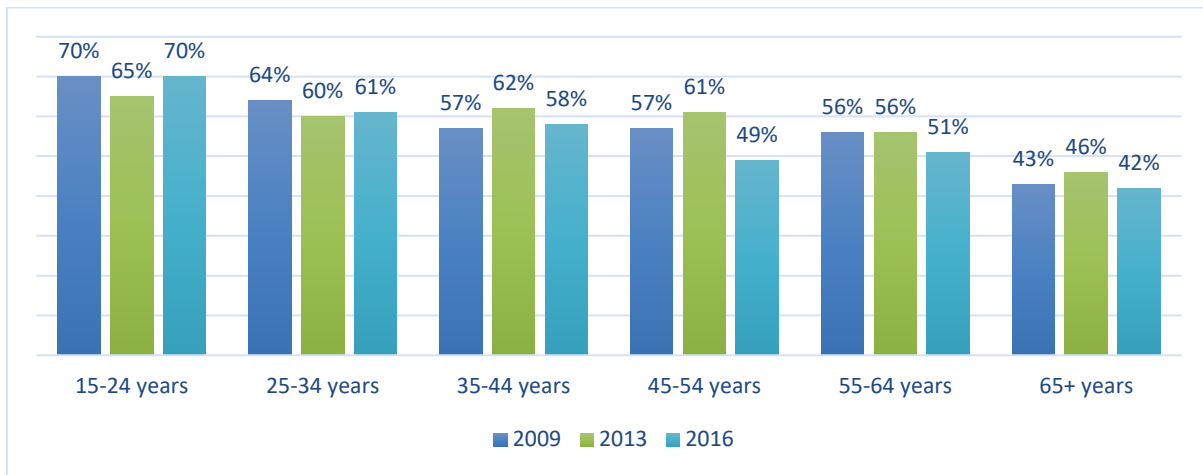


Figure 4 Australians attendance at music events and activities³

3.3. The role of arts and culture in livability and competitiveness

In 2007 Arts Victoria in association with Applied Economics prepared a submission to the Victorian Competition and Efficiency Commission's Inquiry into Enhancing Victoria's Livability called 'The Role of Arts and Culture in Livability and Competitiveness.'

A submission identified that:

- "Livability is a broad concept which includes a combination of the social, cultural, economic and environmental attributes of a place. These attributes determine the attractiveness of a city or region as a place in which to work, live, invest and raise a family.
- There is increased competition, nationally and internationally, between cities and between regions to attract new residents and new businesses.
- Arts and culture contribute directly to the "sense of place" which attracts both residents and investors. There is a merging between the attributes of a city or region that are seen by individuals as offering them a better quality of life, or livability, and those attributes that are seen by investors or businesses as offering them competitive advantage, that is, contributing to the city or region's competitiveness.
- Vibrant and diverse arts and cultural activities are an important contribution to the liveliness and vitality of an urban environment.
- The arts also contribute to well-designed public space making a local environment more attractive and accessible. Engagement with the local community in the development and design of public artworks creates public spaces where people want to meet; enriches urban regeneration projects; and distinctly brands a region or suburb as a destination for new residents, tourists and business.
- Melbourne has a distinctive image as an international centre of innovation, including innovation in arts and culture. Melbourne is well-placed to build further on this sound reputation.
- Outer metropolitan areas and regional cities in Victoria are also investing in cultural infrastructure and activities to create vibrant and diverse local cultural offerings attractive to new residents. In particular, in regional centres, the presence of a diversified lifestyle and cultural choices has been shown to be a key driver of high economic performance."

³ Australia Council for the Arts *Connecting Australians: National Arts Participation Survey results 2009, 2013 and 2016*

3.4. The economic impact of Arts and Culture

In 2013, Arts Victoria released its report *Economic Impact of Arts and Culture in Victoria - Arts and culture are big business for Victoria* (KPMG).

Based on the latest ABS Census data, the report found that the Victorian arts and culture sector generates widespread economic benefits as well as other benefits, such as contributing to livability, providing access to cultural experiences, and promoting innovation and creativity. It found that, in 2010-11:

- The Victorian arts and culture sector added direct value to the economy of \$6.1 billion and employed the equivalent of 68,000 full time workers.
- Taking into account links between the arts and cultural sector with the broader economy and calculating indirect impacts and flow-on effects the total contribution of the arts and sector was estimated as \$11.4 billion of annual Victorian gross state product and 110,000 Victorian full-time equivalent jobs.
- Cultural facilities and activities were an important drawcard for international and interstate visitors with close to 400,000 domestic and international cultural tourists (people who attend three or more cultural attractions during their visit) visiting Victoria in 2011.
- Cultural tourists made significant contribution into the state economy. Cultural tourists purchase other local goods and services, such as meals, accommodation, gifts and transport in addition to direct expenditure on cultural activities. This expenditure was estimated to be almost \$695 million in 2011.
- The economic value of Victoria's cultural sector was comparable to other industry sectors such as mining, electricity, and food and accommodation. It accounted for 3.1 per cent of the State's employment.
- Victorian Government funding of \$580 million is estimated to have stimulated around \$340 million contribution to the Gross State Product and an additional 3,500 full-time equivalent jobs - representing a greater return on investment than other areas of Government.

3.5. Adding Value! A report on the economic impact of the cultural infrastructure of the Evocities of NSW

The Adding Value! report by Museums & Galleries of NSW published in 2014, confirms that cultural venues have bolstered regional domestic product and household income – a significant rise from the last survey in 2009.

The study examines the economic impact of cultural facilities operated by the Evocities of NSW. The Evocities are a partnership between Albury City Council, Armidale Dumaresq Council, Bathurst Regional Council, Dubbo City Council, Orange City Council, Tamworth Regional Council and Wagga Wagga City Council. The study was limited to economic impacts and did not take into account any of the social or artistic benefit that is derived from facility operations and their extensive public programs.

The study found that:

- Once the flow effects are taken into consideration the facilities provide a positive return on investment from Local, State and Federal government funding.
- There is a positive economic impact on the local and regional economies from the operations of the facilities, capital expenditure related to the facilities, and non-local (tourist) visitation in the financial year ending June 2013.
- There is a positive impact on employment and volunteering at the facilities on the local and regional economies

When flow on effects are taken into account, the 26 cultural facilities of the Evocities generate:

- An additional \$23.84 million from an initial impact of \$37.96 million dollars to create a total of \$61.81 million in goods and services at the last stage of production where they are ready for consumption. This total derived from operations (\$41.44 million), capital expenditure (\$2.43 million) and the impact of tourist visitation (\$17.93 million).
- An additional \$10.76 million from an initial impact of \$21.59 million to create a \$32.35 million in net value that is added to the regional gross economies. This is derived from operations (\$24.37 million), capital expenditure (\$820,000) and the impact of tourist visitation (\$7.16 million). This represents 0.24% of the combined Evocities' gross regional product.
- An additional \$4.86 million dollars from an initial impact of \$10.54 million to create \$15.40 million in income to households across the Evocities regions. This is derived from operations (\$11.35 million) capital expenditure (\$420,000) and the impact of tourist visitation (\$3.62 million). This represents 0.24% of regional household income of the combined Evocities
- An additional 8.5 full time equivalent positions for every 10 fulltime equivalent positions. This results in a total of 293 full time equivalent jobs which represents 0.27% of the total full-time equivalent employment for the seven Evocities. This is derived from economic impact of operations (210 FTE), capital expenditure (7 FTE) and the impact of tourist visitation (76 FTE).
- An average return on investment by Local, State and Federal government of 69%.
- Over 500 volunteers were engaged across the 26 facilities providing a combined contribution of almost 25,000 working hours conservatively valued at over \$500,000.

4. Strategic review

4.1. Previous Nillumbik studies, plans, documents and research

The feasibility of developing the Nillumbik Regional Gallery needs to be considered within the current local and regional strategic planning environment. As identified, one of the key principles underpinning this project is to support and where possible, further existing strategic visions and development plans.

Eight strategic documents with particular importance to Nillumbik, its local cultural, social and economic development and/or economic/cultural tourism development have been identified and reviewed for this project.

They are:

- Nillumbik Shire Council Plan 2017-2021, Living in the Landscape
- Nillumbik Arts and Cultural Plan 2018-2022, Celebrating Nillumbik's heARTbeat
- Draft Nillumbik Arts and Cultural Plan 2018-2022 and Discussion Paper, endorsed 14 November 2017
- Arts and Cultural Plan development survey 2017
- Nillumbik Shire Art Collection Policy 2014-2017
- Nillumbik Health and Wellbeing Plan 2017-2021
- Nillumbik Economic Development Strategy 2011-2016
- Nillumbik Destination Management Plan, November 2015

These documents contain visions, goals, strategies, priorities, recommendations and/or research that support or are supported by the Nillumbik Regional Gallery Feasibility Study.

The development of a regional gallery in Nillumbik is specifically identified as a priority in the Council Plan 2017-2021, the Arts and Cultural Plan 2018-2022 and the Nillumbik Economic Development Strategy 2011-2016:

1. Council Plan

- **Priority Action 2.2.4:** Seek government funding for the development of a public art gallery of regional significance

2. Arts and Cultural Plan

- **Goal 2 Output:** Development of gallery and theatre Master Plan

3. Economic Development Strategy

- **Priority Action:** Undertake a study to assess the feasibility of establishing a regional art gallery in the municipality, including potential opportunities to support the role of Monsalvat.

4. Nillumbik Arts and Cultural Plan 2018 – 2022 survey

The survey of Nillumbik residents conducted for development of the Arts and Cultural Plan 2018 – 2022 provided a number of significant indicators of the importance of and support for local exhibition space. A snapshot of this information is:

- People were asked to rate, on a scale of 0 (lowest) to 10 (greatest), in Nillumbik, what is the importance of the following arts and cultural programs and opportunities. The highest rated option was exhibition spaces with 44.14% of people rating as 10. 84.13% gave it a rating of 7 or higher.
- People were asked what the gaps in Arts and Cultural service provision/opportunities in Nillumbik were. Of the 37 individual comments made in relation to facility gaps:
 - 24 identified gallery/exhibition space
 - 11 identified performing arts space
 - 10 identified artist studio, workshop and/community art centre facilities

A review of the key strategic documents, showing where the project supports or is supported by these documents, has been summarised and can be found in Appendix 1.

5. Existing Nillumbik facilities stocktake

The Nillumbik Shire Council currently has five main opportunities to display and view the Nillumbik Art Collection and for the display and exhibition of the visual arts in the Shire.

Curated displays of the Nillumbik Art Collection can be viewed in person in both the foyer of the Shire Offices and the Civic Exhibition Space - access is via reception.

Rotating displays are presented in Eltham and Greensborough Libraries and the Eltham Community Reception Centre.

Larger exhibitions such as the Nillumbik Art Prize are presented at Montsalvat studios and gallery, Eltham.

5.1. Exhibition and Display

Nillumbik Council Offices and Foyer, Greensborough

Nillumbik Council Offices and Foyer is the primary venue for the display of the Art Collection. The entrance foyer(s) and surrounding staff areas and offices receive a changing rostrum of artworks, ranging from paintings, photography and drawing through to sculpture and ceramics. Short change over periods maximise access to the Art Collection and minimize exposure to the potentially harmful effects of light and changes in temperature and humidity.

In addition to the display of the main Art Collection, there are an additional 16 public sculptures and installations by recent and contemporary artists scattered at various locations around the Shire.

Eltham Community and Reception Centre

Larger 2-d works are displayed on a rotational basis in the refurbished Eltham Community and Reception Centre, on walls in the function space.

Yarra Plenty Regional Libraries

Works from the Council Art Collection are displayed on a rotational shared basis at the Regional Libraries at Eltham and Greensborough, on designated art walls and display cabinets. The display areas feature changing displays of the work of local artists, community groups and festivals.

The Eltham Library Community Gallery provides a dedicated art makers space which hosts changing exhibitions of artists and groups such as the Nillumbik Artists Open Studios. Collection works are not displayed in the Eltham Library Community Gallery as it is a hire/programmed space for artists in the community.

Bendigo Bank

The Bendigo Community Bank in Diamond Creek is another place to display 3D works (in a secure lockable cabinet), this is further way of displaying the Collection to community and building corporate relationships for future sponsorship.

Montsalvat

Montsalvat is a not-for-profit arts organisation that offers studio space and a commercial exhibition venue for artists and arts organisations, including the Barn Gallery, Long Gallery and Residents Gallery, and the Boulevard@Montsalvat.

In 2016 and 2018, Montsalvat hosted the Nillumbik Art Prize, a Council sponsored and run event, a biannual Collection based exhibition is also run biennially.

The following table provides a summary of the facilities provided by the range of Nillumbik exhibition and display venues.

Table 1: Current Nillumbik exhibition and display facilities

Venue	Total Floor Area (sq. metres)	Total Wall Length (running metres)	Temperature Controls	Relative Humidity Controls	Low UV Emission Lighting	Access
Civic Exhibition Space, Civic Centre, Greensborough	30 sq. metres	12 metres	Yes	No	No	Office Hours and by appointment
Foyer, Civic Centre Greensborough	120 sq. metres	6 metres	Yes	No	No	Office Hours
Diamond Valley Library Greensborough	3 Cabinets 200cm x 60cm x 60cm	8 metres (back wall)	Yes	No	No	Library Hours
Eltham Library	Cabinets x 5 80cm x 50cm x 50cm	6 metres (scattered around the Library)	Yes	No	No	Library Hours
Eltham Community and Recreation Centre	Walter Withers Gallery: 187.5 sq. metres Dorian Hall: 231 sq. metres	Walter Withers Gallery: 454 metres Dorian Hall: 50 metres	Yes	No	No	Venue Hours
Bendigo Community Bank Diamond Creek	Cabinet 160cm x 120cm x 50cm	N/A	Yes	No	No	Bank Hours
Hurstbridge Community Hub	150 sq. metres <i>Nakervis room: 2D works display only</i>	10 metres	Yes	No	No	Venue Hours
Art Storage Civic Centre Greensborough	15-20 sq. metres	N/A	Yes	No	No	Office hours and by appointment
Montsalvat Eltham (Collection exhibitions bi-annual)	275 sq. metres	55 metres	Yes	No	Yes	Venue/ Exhibition hours

5.1.1. Storage

The Nillumbik Art Collection has over 400 works of art including 16 sculptures in public places throughout the Shire. Artworks are sourced through the Nillumbik Art Award, donations from community groups and Shire Presidents and Mayors who have donated a work at the end of their term. The visual art collection includes two and three-dimensional contemporary and historical visual artworks of excellence, of traditional and non-traditional mediums, by emerging, mid-career and established artists.

Storage of the Nillumbik Art Collection ('the Art Collection') is shared with Council archives in a section of a basement at the Civic Offices in Greensborough. The allocated area measures approximately 32m² and contains some metal shelving.

Temperature control is the relevant building's air conditioning system, which is adjusted to cater for staff. There is no Relative Humidity Control system in the buildings and lighting is designed for energy efficiency, rather than specifically low UV.

The Collection (visual art, public art and civic memorabilia) was valued in 2016 for \$2.5 million.

6. Surrounding municipalities review

6.1. Neighbouring council and region venues and interviews

Local government makes up the largest single public agency for the exhibition and collection of both historical and contemporary visual arts in Victoria. There are currently 35 separate local government entities that collect, exhibit and interpret art.

Within a short reach of Nillumbik there are seven other local government owned and operated art collections and galleries.

- Hatch Contemporary Art Space, to be superseded by Ivanhoe Library and Cultural Hub, Banyule
- Bundoora Homestead Art Centre, Darebin
- Burringa, Yarra Ranges
- Manningham Art Gallery, Manningham
- ArtSpace REALM/Maroondah Access Gallery, Maroondah
- Whitehorse Artspace, Whitehorse
- Marysville Information and Regional Artspace, Murrindindi Shire Council

Each of these Councils manage permanent collections and run dedicated exhibition spaces. The two are generally entwined – with the Collections activated through distinctive programming and collection policies. Most Councils see their collections as representing a significant community, cultural and educational asset.

In addition, there are three main private or independently operated venues in the region, including: Monsalvat, Eltham; Heide Museum of Modern Art, Bulleen; and Tarrawarra Art Museum, Healesville.

Interviews were undertaken with each of these galleries as part of this project.

6.1.1. Venues in surrounding municipalities

Banyule

Hatch Contemporary Arts Space is Banyule's premiere art gallery, however with the development of the Ivanhoe Library and Cultural Hub it is scheduled to close.

Currently, Hatch is a creative space to present a range of temporary exhibitions, performances, workshops and poetry readings, and more. Throughout the year Hatch also showcases the Banyule Art Collection, as well as providing a resource for local artists. The redevelopment of the former town hall in 2018 provides a purpose-built/adapted exhibition gallery suitable for Collection displays and temporary exhibitions.

There will be five dedicated arts components in the new Ivanhoe Library and Cultural Hub.

- **The Main Gallery:** the home for Banyule's Art Collection as well as quarterly exhibitions curated by Banyule's Art Curator. It will be designed to meet museum accreditation standards with regards to air management and security and thus be able to host touring exhibitions. It is situated in a prominent position adjacent to the main entrance of the new building.
- **Community Access Gallery:** will be a flexible space designed to meet the needs of Banyule's many artistic and cultural organisations. It will be used primarily for community exhibitions and will also have the capacity to host demonstrations, workshops and artist talks.
- **Arts Studio and Workshop:** is both a feature of the architecture as well as an active making space hosting: artist in residence programs, professional development activities for artists,

art classes and more – with a direct connection to the library’s ‘makers space’ the studio will be the vibrant, creative heart of the new facility.

- **Informal Theatre:** designed to be flexible and meet a range of needs for both the library and the performing arts community, it will be an acoustically dynamic space which will support a range of experiences, including, but not limited to author’s talks, small musical ensemble, spoken word, children’s and comedy performances. It also features an operable wall which creates an indoor / outdoor connection to the landscaped outdoor courtyard.
- **Arts Storage:** a purpose built and designed facility which is climate controlled and provides the storage equipment and space to ensure the security and longevity of Banyule’s collection.

Darebin

Built in 1900, Bundoora Homestead is a Queen Anne style Federation mansion operating as a historic house, art gallery and café, registered by Heritage Victoria and certified by the National Trust. Bundoora Homestead Art Centre is the public art gallery for the City of Darebin hosting contemporary visual arts and craft exhibitions, a public education program including artist talks, workshops and events, and the biennial Darebin Art Prize. It comprises nine adjoining exhibition spaces.

Whittlesea

Whittlesea supports local artists by regularly exhibiting their artwork at community facilities and offering art programs through local neighbourhood and community houses. Each year they hold an art exhibition to showcase and celebrate the work of artists who live, work or are connected to the City of Whittlesea. There is no permanent exhibition gallery.

Manningham

Manningham Art Gallery presents an eclectic program of contemporary art exhibitions that includes curated group exhibitions, shows by emerging and mid-career Victorian artists and touring exhibitions from interstate and state galleries. The gallery regularly hosts exhibitions of work by celebrated Australian ceramic artists as well as the biennial Manningham Victorian Ceramic Art Award. It operates from a dedicated exhibition space.

Maroondah

Realm is Maroondah City Council’s new library, cultural, knowledge and innovation centre, and home to the contemporary ArtSpace. The curated ArtSpace features contemporary exhibitions by leading artists and hosts a range of events, performances, workshops and artist-in-residence programs to engage community members and visitors to the municipality. In addition, Maroondah runs the Federation Estate Gallery, a space dedicated to community exhibitions and annual exhibitions from the permanent collection.

Yarra Ranges

Yarra Ranges Regional Museum opened in 2011. The museum features three exhibition spaces that present a range of historic and present-day exhibitions, a resource library, museum shop and café. In addition Yarra Ranges Shire operate Burrinja at Upwey, a multi-platform entertainment venue that comprises a theatre, dedicated gallery and café.

Murrindindi Shire Council

MiRA (Marysville Information + Regional Artspace) comprises a tourist information centre, a gallery, the Phoenix Museum as well as a retail space stocking locally made artisan wares and produce.

6.2. Dunmoochin and Montsalvat

Site visits and discussions were conducted with management at both Dunmoochin and Montsalvat. A summary of feedback from those meetings is recorded in the following sections.

6.2.1. Montsalvat

Montsalvat management provided the following background.

Montsalvat:

- Is Australia's oldest artists' community, set amid unique grounds and buildings, a place where art is made, taught, exhibited, performed and celebrated
- Was founded by Justus Jørgensen in 1934
- Throughout its history, has nurtured the creation of art in all its forms – painting, drawing, sculpture, photography, film, jewellery, ceramics, glass, textiles, poetry and literature, drama, musical composition, performance and musical instrument making
- Is classified by the National Trust of Australia (Victoria)
- Is self-supporting. It receives no ongoing funding from state or federal governments.
- Is located in Eltham, thirty-five minutes from central Melbourne, at the entrance of the Yarra Valley
- Welcomes the local community and visitors to its exhibitions and performances. All visitors can enjoy its unique buildings, restaurant, extensive gardens and rich cultural history

In relation to potential development of a Regional Art Gallery in Nillumbik, management identified the following:

- Development of another gallery is on the agenda for Montsalvat
- The opportunity to develop the Nillumbik Regional Gallery on the grounds of Montsalvat would enable the gallery to take advantage of an already established reputation and visitor base
- Montsalvat is an iconic location. An estimated 50,000 people visit annually
- Entry/Exit is a problem. Hillcrest Avenue needs upgrade/improvement
- The vision for a new gallery at Montsalvat includes the gallery being on the hillside overlooking the cemetery. Ideally it will be underground. The overall development will include accommodation
- Montsalvat feel that their potential management of the Regional Gallery could ensure the independence of its operation
- The board has not yet developed feasibility or business planning solidifying the scope or intent of the gallery space at Montsalvat, however management believe there is a good opportunity to combine Council's community driven vision for a gallery, with Montsalvat's early vision work

6.2.2. The Dunmoochin Collection and Foundation

Dunmoochin derives its cultural and artistic heritage from the collaborative efforts of a group of artists who purchased land in Cottles Bridge in the early 1950's. These artists pioneered one of the first artistic communes in Australia and created a lasting vision of how a community can gain knowledge and inspiration from living in a close relationship with nature.

One of these artists, Clifton Pugh, achieved national and international recognition during his lifetime and in 1989 he established the Dunmoochin Foundation. Upon his death in 1990 he left an art collection and extensive properties within the Dunmoochin area, to be developed and maintained by the Dunmoochin Foundation.

By preserving its natural and cultural heritage and providing access to its residential properties, studios and art collection, the Dunmoochin Foundation attracts Australian and international artists, environmentalists and scholars and promotes an understanding and appreciation of Australia's unique bushland and culture.

La Trobe University is the custodian for the Dunmoochin Foundation Art Collection. There are some three hundred works of art by Pugh and his artist friends who spent time at his Cottles Bridge property 'Dunmoochin'. The collection includes examples of Pugh's formal and intimate portraits, as well as works dealing with environmental issues and the artist's limited-edition prints. Among the friends whose works are in the collection are Rick Amor, John Brack, Frank Hodgkinson and John Olsen.

The Collection is currently stored at La Trobe University, exhibited in travelling exhibitions and included in displays around the University. However, while the Dunmoochin Foundation Collection has been in the university's custody since 1992 it is not legally owned by La Trobe University. At various times discussions have been held about returning it to the owners. Valued at several million dollars the Collection would however be put at risk if returned to the Foundation due to the ever-present threat of bushfire and other natural occurrences.

The opportunity for the Dunmoochin Collection, currently on loan to La Trobe University, to be loaned or donated to Nillumbik Council should a suitably equipped regional gallery be developed, should be further discussed with the collection owner. This has been reinforced by the Operational Manager of Dunmoochin, Barbara Joyce, who noted 'The Foundation has a significant art collection currently held through an Agreement with Latrobe University. It would be great to have various works displayed at a regional gallery. This is Australia's artistic heritage and the people should be able to view it.'

There was indication during consultation that there are at least two collections of art owned by local benefactors who may consider donating their works to a new regional gallery.

Collection Development Opportunities

Since its inception in the mid-nineteenth century, Victoria's premier network of regional galleries has benefited greatly from the generosity of local art collectors and patrons. Such patrons and collectors have established the core collections of galleries as well as played an ongoing role in their financial well-being.

As a region closely associated with many of Australia's most revered artists and artist-run galleries, studios and communities, the establishment of Nillumbik Regional Gallery would make it well-placed to capitalise on the association and goodwill of artists and collectors in its region. Several prominent arts identities and collectors have already made significant verbal commitments along these lines.

The acceptance of gifted artworks would potentially strengthen the Nillumbik collection, both through the donation of established collections as well as gifts of individual works by well-known artists. There is also the potential to gain significant financial advantages both in the formation period and once the Gallery is established.

6.3. Benchmarking

In addition to the exhibition spaces in adjoining municipalities, there are a range of larger municipal galleries within easy reach of Nillumbik, as well as private and predominantly state funded galleries which include Tarrawarra and Heide Museum of Modern Art.

Gallery	Description/Commentary
Town Hall Gallery, Boroondara <ul style="list-style-type: none"> ▪ <i>Exhibition Space: 378m²</i> ▪ <i>Running Space: 112 lineal metres</i> ▪ <i>Back of House: 166m² approx.</i> 	<p>The Town Hall Gallery opened in late 2013 following a major refurbishment of the Hawthorn Town Hall.</p> <p>The Gallery hosts a range of touring exhibitions and curated exhibitions and is responsible for the storage and display of the Boroondara Art Council Collection.</p> <p>The Gallery consists of three interconnecting spaces. In addition to the main gallery spaces there is a Community Project Wall. Back of house consists of collection store, curator's rooms and a loading bay.</p>
Monash Gallery of Art, Wheelers Hill <ul style="list-style-type: none"> ▪ <i>Exhibition Space: 468m²</i> ▪ <i>Running Space: 165 lineal metres</i> ▪ <i>Back of House: 100m² approx.</i> 	<p>Monash specialises in the collection of Australian photography. It has a permanent collection comprising over 1,700 works and the Gallery mounts around 20 exhibitions a year in the three spaces.</p> <p>The Gallery forms part of a building that includes the regional library and cafe, as well as about one hectare of surrounding landscaped open space.</p>
Mornington Peninsula Regional Gallery, Mornington <ul style="list-style-type: none"> ▪ <i>Exhibition Space: 441m²</i> ▪ <i>Running Space: 125 lineal metres</i> ▪ <i>Back of House: 100m² approx.</i> 	<p>The Gallery was established in 1971 and presents a changing program of exhibitions, workshops and events, including the biennial acquisitive National Works on Paper. In addition, it hosts touring exhibitions from galleries and organisations across the country and in 2013/14 hosted the Archibald Prize.</p> <p>The gallery has a permanent collection of around 2,000 works that focuses on works of cultural significance to the Mornington Peninsula and contemporary works on paper.</p> <p>Back of house includes a store and workspace as well as loading bay/crate store.</p> <p>Set in a 8-hectare civic reserve that houses the Shires main leisure centre, plans are underway to significantly increase the amount of exhibition and back of house space.</p>
Glen Eira Gallery <ul style="list-style-type: none"> ▪ <i>Exhibition Space: 400m²</i> ▪ <i>Running Space: 130 lineal metres</i> ▪ <i>Back of House: 28m² approx.</i> 	<p>The gallery was opened in 1975 and occupies the ground floor of the former Glen Eira town hall. It displays curated and touring exhibitions as well as displays the Glen Eira Collection of approximately 1,200 works.</p> <p>Spaces are available for hire, subject to availability, and the Gallery can be divided into one-third, half, or a flexible full-size gallery.</p>
Tarrawarra Museum of Art, Healesville <ul style="list-style-type: none"> ▪ <i>Exhibition Space: 534 m²</i> ▪ <i>Running Space: 152 lineal metres</i> ▪ <i>Back of House: 350 m² approx.</i> 	<p>The Tarrawarra Museum was founded by Eva and Marc Besen and opened in 2003.</p> <p>It was the first privately funded, significant visual arts museum and houses the Besen collection, and hosts a range of touring and curated exhibitions.</p> <p>Measurements included the three main gallery spaces, there is also a Vista Walk space that is occasionally used and provides an additional 73.5 running metres of exhibition space. Storage and delivery run the length of the building and is situated in the basement.</p> <p>The gallery is linked to a Tarrawarra restaurant via an outdoor courtyard and surrounded by vineyards and landscaped gardens.</p>

7.1. Gallery examples

Public galleries and museums today endeavor to offer a multitude of experiences, roles and benefits that differ from a traditional 'white cube' approach.

They are 'not just a gallery' but meeting places that bring together like-minded people in new ways.

The new museums are:

- dynamic and inspiring incubators of visual arts practice and ideas
- reflective of diverse community aspirations and make-up
- welcoming meeting places
- sources of community pride
- an iconic building
- tourist attractions
- places to dine and sample regional fare
- where artists make, exhibit and sell their work
- environmentally and economically sustainable
- generate jobs
- a focus for the visual arts in the region

Throughout Australia and overseas there are an increasing number of older, redeveloped and newly built public art galleries that have responded to the challenges of the 21st century by developing state of the art facilities that provide for the future needs of its artists and engage with wider communities. The new gallery/museum model often includes a cluster of supportive facilities, spaces and retail opportunities.

A sample of four such galleries is presented in the following:

- Bunjil Place Gallery, City of Casey, Victoria
- Shepparton Art Museum (SAM), Victoria
- Museum of Murray Albury, (MAMA), Albury, NSW
- Tweed River Art Gallery and Margaret Olley Centre, Murwillumbah South, NSW
- Heide Museum of Modern Art

Bunjil Place Gallery, City of Casey, Victoria



Bunjil Art Gallery forms part of a larger purpose-built arts and civic precinct in Melbourne's south east that was developed and funded by the City of Casey in 2017. This multi-awarding building, designed by Francis-Jones Morehen and Thorp, is built in the form of an eagle landing on the plains and encompasses a regional gallery, multi-purpose black box studio, 800 seat theatre, three level regional library, Council offices, function room, café and outdoor plaza with a large digital screen.

Bunjil Place Gallery's exhibition program aims to present and promote the best Australian and international art that engages, challenges and inspires local audiences. The Gallery is driven by vibrant artistic programming, contemporary visitor experience and community engagement. The Gallery is built to international museum standards, includes fully digital and wi-fi capabilities and has a range of supporting back of house spaces, including: a separate storage room, workshop, offices, undercover loading bay, and access to the adjacent Black Box studio. The Gallery features four self-curated exhibitions and publications a year and uses the adjacent Black Box Theatre for talks and lectures, VCE student exhibitions and artists performances.

Since opening in late 2017, Bunjil Place has attracted over one million visitors with 50,000 people visiting the gallery in its first four months of operation. Bunjil Place Gallery will acquire significant Australian and international works of art through commissioning, donations and bequests that will be of benefit to the community of the City of Casey. In its entirety, Bunjil Place cost \$125 million to build with \$20 million coming from state and federal governments.

Crossovers with Nillumbik

- Responded to long-held community-perceived need for a dynamic cultural centre that included provision of spaces to meet, dine, view exhibitions, participate in theatre and enjoy the natural and built amenity of the area
- Links the main gallery space (one room of 340m²) with the adjoining Black Box Studio
- Cross-programming opportunities with library, theatre and restaurant/café
- Capacity for digital programming throughout building and incorporation of external large screen into adjacent amphitheatre
- Provision of flexible spaces suitable for student and community exhibitions
- An iconic and award-winning building that brings kudos to the region and promotes Casey world-wide

Shepparton Art Museum (SAM), Victoria



Shepparton Art Museum is one of Australia's leading art museums located in Greater Shepparton and the north central corridor of Victoria. Its purpose is to present great art to local and national audiences, through the development and care of collections, research, the curation of exhibitions and programs, the growth of digital strategies, and by playing a leading role within a thriving arts and cultural sector in Greater Shepparton.

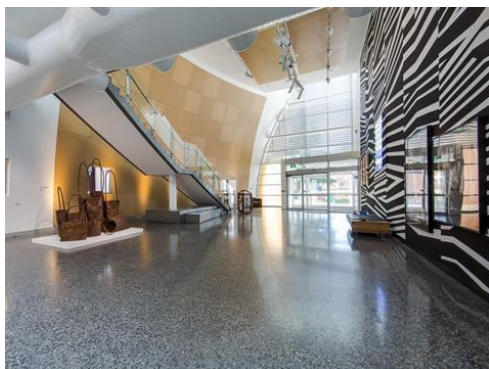
Their vision is for a thriving visual arts community in which SAM plays a key role, and where it is celebrated for exciting exhibitions and programs, as part of a prosperous, resilient Greater Shepparton. As part of this strategy the new Shepparton Art Museum (SAM) building (currently under development at a cost of \$37m) will be an outstanding example of exciting, best-practice contemporary museum architecture, designed by internationally renowned architects Denton Corker Marshall. It will be a five-storey building housing the Museum, Visitor Centre, and the Kaiela Art Gallery and Studio. The 5,300m² building also houses a café and event space, with a rooftop viewing deck.

A 33m x 33m cube like form, the new Museum is located on the south-eastern corner of Victoria Park Lake to maximise SAM's greatest asset, the park setting. Four L-shaped plates, each of different heights, make up the building's façade. Each plate is of a different metallic finish: low sheen zinc on the southern approach; matt soft charcoal above the entry to SAM on Wyndham Street; metallic mid-grey facing the park; and rich ochre-red corten steel facing the lake and river plain.

Crossovers with Nillumbik

- An integrated cultural hub that brings together art, food and entertainment into one precinct
- A focus for visual arts in the region, a welcoming meeting place and an economic driver for the Shire
- An environmentally sustainable building that responds to its site and makes full use of the surrounding natural amenity
- An iconic building and cultural tourism destination
- Large spaces suitable for the display of the permanent collection, large touring and self-curated exhibitions and ongoing local artist and community involvement

Museum of Murray Albury, (MAMA), Albury, NSW



Murray Art Museum Albury (MAMA) is a contemporary art museum located in Albury, Australia. Formerly known as the Albury Regional Art Gallery, it was renamed as part of a \$11.3 million refurbishment which included renovations to the former gallery building, the neighbouring Burrows House and the extensions linking and extending both buildings into QEII Square. Space in MAMA has extended from 832m² to 2,036m² and has 10 gallery spaces over two levels. The building was designed by architect firm NBRS and Partners.

In its own words, MAMA has tried to reimagine what a gallery can be. It balances international touring exhibitions with connections to the surrounding regional area and cultural identity. Along with an emphasis on innovative, self-curated exhibitions, MAMA features a 24-hour 'art skin', interactive workshops and immersive cultural experiences.

In terms of economic performance, the first year (2015/2016) forecast impact of MAMA was a \$9.66M boost to the visitor economy, growing to \$12.2M after five years. In 2015/2016 given the results that had been achieved since reopening, the actual combined economic impact of the facility in its first year of operation was estimated to be in excess of \$20M.

An initial target \$1.05M of philanthropic support was identified as being required toward the capital cost of the facility. This was achieved and by 2016 had been exceeded with more than \$2M in donations or pledges received. Additionally, in the first nine months of operation, artwork valued at over \$750,000 had been donated to MAMA.

Crossovers with Nillumbik

- An integrated cultural hub that has reenergized the Albury City centre and become a source of community pride and activation
- Combines art displays with broadcasting and workshop studios, along with retail and commercial opportunities

Tweed River Art Gallery and Margaret Olley Centre, Murwillumbah South NSW



Surrounded by beautiful gardens and lawns and offering panoramic views of the Tweed River, the Tweed Regional Gallery is an inspiring setting in which to view exhibitions, share lunch or visit the new Margaret Olley Centre nearby.

The Gallery's six exhibition spaces host a vibrant program of historical and contemporary touring [exhibitions](#) of national significance, alongside curated exhibitions of established national and regional artists. The program includes the [Olive Cotton Award](#) for photographic portraiture. The Gallery's collection includes a world class collection of portraits representing Australians from all walks of life.

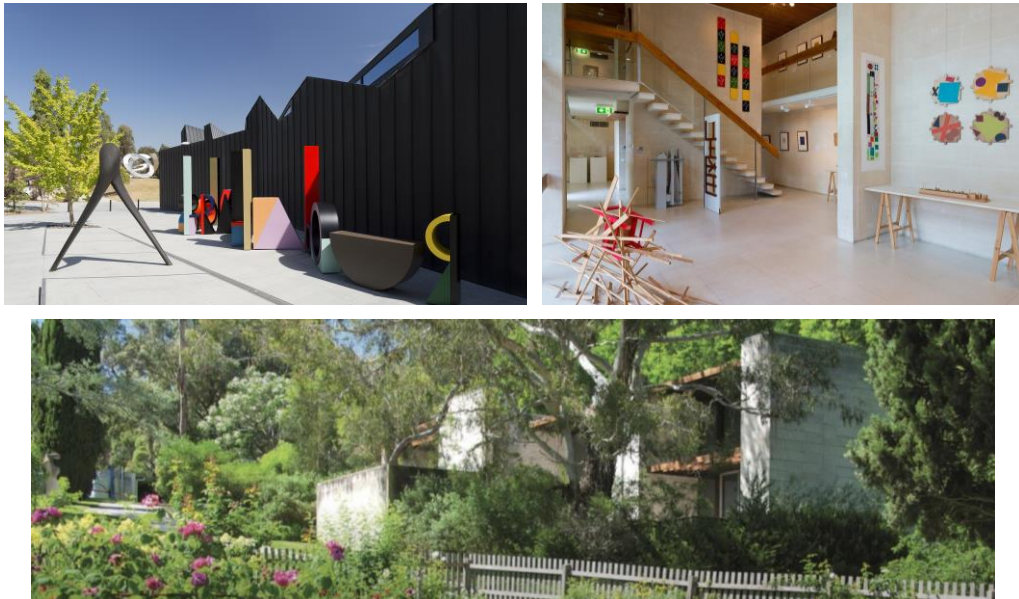
Visitors can participate in the Gallery's variety of programs including public events, concerts, exhibition openings, artists' talks, demonstrations and workshops which cater for all ages. The Gallery also offers a workshop and education area, Gallery Café with indoor and outdoor seating, Gallery Shop and research library.

The Margaret Olley Art Centre (MOAC) is the third and final stage of the Tweed Regional Gallery. MOAC celebrates the career, life and legacy of its namesake, Margaret Olley – Australia's most celebrated painter of still life and interiors. It combines exhibitions of paintings and objects, an interactive multi-media drawing activity, research library and education workshop, and is complemented by the Nancy Fairfax Artist in Residence Studio.

Crossovers with Nillumbik

- Strong links with region known for its natural amenity and sympathetic built environment and built in direct response to the surrounding landscape
- Successfully combines passive and active artmaking and appreciation
- Tourist attraction and key economic driver

Heide Museum of Modern Art



Heide Museum of Modern Art is one of Australia's most important cultural institutions

Soon after purchasing it as their home in 1934, John and Sunday Reed opened it up to like-minded individuals such as artists Sidney Nolan, Albert Tucker, Joy Hester, John Perceval and Danila Vassilieff.

In the mid-1950s the Reeds established the Gallery of Contemporary Art and in 1958, with the assistance of friend and entrepreneur Georges Mora, they re-launched the gallery as the Museum of Modern Art of Australia. This eventually led to the formal establishment of the museum.

They accumulated a substantial collection of contemporary art and outgrew their original farmhouse, now known as Heide I. In 1964 they commissioned David McGlashan to construct a 'gallery to be lived in' (now known as Heide II) which eventually opened as a public art museum in November 1981 following its purchase by the Victorian State Government.

The original Heide III building was designed by Andrew Andersons of Peddle Thorp Architects as a series of gallery spaces adjoining the Heide II building. O'Connor + Houle Architecture redeveloped Heide III in 2005–06, adding the Albert and Barbara Tucker Gallery, the Tucker Study Centre and Kerry Gardner and Andrew Myer Project Gallery; and designing renovations to the Central Galleries and Heide Store; and new amenities for storage and staff accommodation.

Heide is a not-for-profit entity formed in 1981 for the purposes of operating and managing the assets of Heide when it was purchased by the State Government. It derives its income from a range of sources including government grants, philanthropic and commercial activities and it operates with the support of over two hundred volunteers who work in Visitor Services, Education, Public Programs and the gardens.

Heide charges admission that covers entry to all three buildings and current exhibitions (there are no separate tickets for the different parts of the museum), but it has a membership program which is a once yearly payment that allows free entry into all exhibitions.

Open to the public all year round, Heide's gardens incorporate a sculpture park and several of the original gardens, which are now heritage listed. The café at Heide (Café Heide) focusses on providing great coffee, simple, fresh food that uses seasonal produce from the Heide I kitchen garden.

Crossovers with Nillumbik

- A culturally significant location and architecture and a cultural tourism destination
- Large spaces suitable for the display of the permanent collection, large touring and self-curated exhibitions
- Successfully combines passive and active artmaking and appreciation

8. Consultation

8.1. Consultation findings overview

The consultation undertaken to inform the Nillumbik Regional Gallery Feasibility Report was comprehensive and included engagement with: community members, artists, arts and community organisations, schools, libraries, business and tourism associations, local businesses, relevant galleries and museums, and neighbouring local government authorities.

Following is an overview of the consultation methodology:

- Community Summits - two summits were held and attracted approximately 60 participants
- Community Summit Surveys - summit participants were also invited to complete a short-written survey and 48 people took the opportunity to complete the survey
- Online Survey - 29 people completed the online survey
- Key Stakeholders - a range of key stakeholders were engaged through interviews/discussions in person, by email and/or telephone (over 20), they included: local artists, community organisations, traders' associations, business and tourism associations, schools, libraries, arts and cultural businesses
- Discussions with Shire of Nillumbik relevant staff, and neighbouring Councils (3): Banyule, Yarra Ranges and Whittlesea
- Discussions with relevant galleries/museums (5)

A range of themes emerged from the consultation undertaken for the Nillumbik Regional Gallery Feasibility Study Report, these are outlined as follows:

1. A Cultural Precinct

There is a widely held view that Nillumbik needs a gallery and a clear understanding that the gallery needs to be, and can be, more than a traditional 'white cube'. The synergies created by bringing together art, environment, heritage and architecture are well understood, especially given the rich heritage of Nillumbik. There is a desire to create an iconic cultural precinct that is boldly contemporary and founded on Nillumbik's arts heritage.

2. The Arts Experience

There are high expectations for the gallery program to be contemporary and challenging, dynamic and diverse, featuring work of local artists, as well national and international, emerging and established artists. There is a desire for the program to have a comprehensive exhibition program, which includes touring and blockbuster shows, and encompasses Aboriginal art, new media and multimedia, and is interactive.

For the exhibition program to be enhanced and supported by public and education programs, as well as offering workshops for artists, a performing arts program - music, theatre, dance, film, concerts, and outdoor activities.

It is well understood that the visitor's arts experience is enhanced and complemented by incorporating a café or restaurant and a retail outlet into the cultural precinct, as well as complementary outdoor spaces.

3. Iconic Architecture

There is a desire and expectation that the architecture of the gallery will be iconic and contemporary, while referencing Nillumbik's unique and distinctive architectural heritage and relating strongly to the natural environment and landscape.

4. Cultural and Social Benefits

It is perceived that the gallery will create significant cultural and social benefits for Nillumbik, strengthening community identity and sense of belonging, creating a cultural hub, contributing to community wellbeing, community connections and community cohesiveness.

5. Accessible and All-Inclusive

It is a high priority for the Nillumbik community that the gallery is accessible and all-inclusive. It is very important that the location and design of the gallery and its surrounds enables easy access regardless of ability. Easy access to public transport, ample parking for cars and buses, highly visible, inviting and accessible to passing traffic, including pedestrians – these are all important features.

There is a strong desire and commitment by the Nillumbik community for the gallery and its program to be all-inclusive, catering for all artists, the broader community, tourists and visitors, students and arts professionals.

6. Financial sustainability

The gallery is not expected to make a profit and there is a strong emphasis on valuing a gallery beyond an economic model with an emphasis on cultural, social, health and wellbeing value.

However, it is recognised that sound long-term business and financial planning is important for the success of the gallery and there are a range of strategies that could contribute to offsetting operational costs. It is understood that establishing and operating a gallery requires a significant investment and it is expected that Council will contribute and other sources of funding and sponsorship will be sought.

7. Independent and Professional

There is a preference for the gallery to be managed by an independent board with broad expertise and extensive experience, including artist representation. For the gallery to be run by professional staff with suitable qualifications, expertise and experience, and that they receive appropriate remuneration. Also, there is a need for a well-managed and resourced volunteer program to fulfill roles such as exhibition guides.

8. The Local Economy and Tourism

It is widely believed that a gallery will generate important economic benefits for Nillumbik through increased tourism and greater opportunities for the arts community, increasing demand in the service and hospitality sectors – local accommodation, cafes, restaurants, etc., and creating employment.

9. Sustainability

It is important to the Nillumbik community that the development and operation of the gallery is ecologically sustainable, that the gallery's design and the type of technologies used enable it to be very energy efficient and so more sustainable. There is an expectation the gallery will incorporate new 'green' technologies, be a leader.

10. Caring for and Appreciating the Shire Art Collection

The Nillumbik community has a long-held desire for the highly regarded Shire Art Collection to have a suitable home, to be well managed, accessible and to have the opportunity to grow. There is a high expectation that a Nillumbik gallery will achieve this.

11. The Gallery Facilities

To achieve the vision for the gallery it is well understood that the gallery needs to incorporate suitable and adequate facilities. Foremost multiple flexible exhibition spaces that have the capacity to accommodate contemporary art, including digital media, as well as a performance space or black box, and artists' studios and workshop spaces.

For these core spaces to be serviced by appropriate back-of-house facilities and infrastructure, including: staff offices, artwork storage, art conservation and preparation area, loading dock/s, climate control, state-of-the-art lighting, IT / AV / digital, and security.

Importantly a restaurant or café and a retail space, as well as outdoor spaces creating the essential indoor/outdoor connection, such as: deck/s, courtyard/s, community space, event space, amphitheater, relaxation contemplation space, sculpture park and gardens.

Greater detail of the consultation key findings can be found in Appendix 2.

9. Site selection

One of the key requirements of this project is to determine which, if any buildings/sites available are suitable for development of a significant gallery, and, if there is more than one, determine the preferred option.

A set of site assessment criteria has been developed to determine how suitable for the proposed gallery, each site is. The assessment criteria take into consideration all that has been learned through the consultation and research for this project, as well as from previous gallery planning and development projects undertaken by members of the consultant team, about the features that should be considered when developing such a space.

Council's strategic planning team undertook an initial scan to identify sites that could deliver on the site selection criteria. The sites initially identified were:

- | | |
|--|---|
| 1. 3 Tulong Street, Hurstbridge (Tulong Res) | 7. 270 Christian Road, Cottles Bridge 3099 |
| 2. 34-38 Graysharps Road, Hurstbridge | 8. 550 Eltham-Yarra Glen Road, Kangaroo Ground 3097 |
| 3. 50/50A Challenger Street, Diamond Ck | 9. 3 Tulong Street, Hurstbridge 3099 |
| 4. 109-115 Yan Yean Road, Plenty | 10. 4A Doowi Court, Greensborough 3088 |
| 5. 895 Main Road, Eltham | 11. 23 Knowle Grove, Hurstbridge 3099 |
| 6. Montsalvat, 7 Hillcrest Avenue, Eltham | 12. 15 Treetop Terrace, Plenty 3090 |
| | 13. 1 Antoinette Boulevard, Eltham 3095 |

Of the sites identified in the initial sweep, only sites 1 through to 6 were considered to provide enough of the site selection criteria to warrant a detailed review.

The various site criteria, as well as a 'scoring' system has been developed into a site assessment score card. The summary score card showing the final assessment results for each site/facility assessed, follows.

The detailed assessment for each site is provided in Appendix 3.

9.1. Site Assessment Scorecard - summary

Assessment Criteria	Components	Highly Desirable or Desirable Feature	Available score (5)best, (1)worst Yes/No	Assessed Sites					
				3 Tulong Street, Hurstbridge (Tulong Res)	34-38 Graysharps Road, Hurstbridge	50/50A Challenger Street, Diamond Ck	109-115 Yan Yean Road, Plenty	895 Main Road, Eltham	Montsalvat 7 Hillcrest Avenue, Eltham
Proximity to Activity Centre	Location close to passing people traffic	Highly Desirable	Yes/No	N	N	N	N	Y	N
	Location close to local schools	Highly Desirable	Yes/No	N	Y	Y	N	Y	N
	Location close to shops, offices, pubs, restaurants	Highly Desirable	Yes/No	N	N	N	N	Y	N
	Location close public transport (bus, train)	Highly Desirable	Yes/No	N	Y	N	N	Y	N
	Location has adequate public car parking	Highly Desirable	Yes/No	N	Y	N	N	N	N
Site size	Capacity to fit the proposed scale of facility and all its components?	Highly Desirable	Yes/No	Y	N	Y	N	Y	N
	Capacity to accommodate associated outdoor events/activities?	Highly Desirable	Yes/No	Y	N	Y	N	N	Y
	Capacity for the building to be expanded and/or additional facilities to be developed on the site?	Highly Desirable	Yes/No	N	N	Y	N	N	N
View, orientation and topography	Is the site attractive/conducive to a gallery?	Highly Desirable	Yes/No	N	N	Y	N	Y	Y
Planning/Zoning	Is the site's zoning/planning conducive to development of a Regional Gallery?	Desirable	1-5	2	4	1	1	5	1
	Will the site require significant roads/footpaths upgrades?	Highly Desirable	Yes/No	N	N	N	N	Y	Y
	Will development impact any potential commercial development potential for the site?	Desirable	1-5	1	3	1	1	3	2
	Will the site be likely to increase development capital cost?	Desirable	1-5	1	3	3	1	5	3
Community impact	Is there any positive or negative impact on current site users?	Desirable	1-5	1	1	1	1	5	5
	Will there be any positive or negative impact on neighbours?	Desirable	1-5	1	5	1	1	5	1
	Is the site compatible with pre-existing industry reputation/brand?	Desirable	1-5	5	1	1	1	1	3
Mandatory score				10	15	25	0	35	15
Desirable score				11	17	8	6	24	15
TOTAL SCORE				21	32	33	6	59	30

9.2. Other site options

Although no other sites were identified during this project, the potential for a local winery as an option came up during project discussions. This is a model that has been successful in other localities and it was suggested that this may provide an opportunity for a public/private partnership development. The downside of a partnership with a winery is that this will provide a very similar experience to Tarrawarra Gallery which is within the broader region. Ideally, a new gallery in the region will provide a different experience from one already on offer.

10. Economic impact assessment

A preliminary economic impact assessment prepared by Nillumbik Shire Council has shown that the development of the Nillumbik Regional Gallery is viable.

This analysis has indicated a favourable benefit-cost ratio (BCR) of 1.74 (a project with a ratio greater than 1 is expected to deliver a positive net present value).

The analysis of gallery's economic benefits (NPV* Benefits [net present value]) shows that the most significant areas of contribution are:

- Exhibition entry fees (excluding block buster exhibitions) 29.4% (\$51,194,853**)
- Donations and sponsorship 21.7% (\$37,781,783**)
- Visitor (Victorian) expenditure (restaurants, cafes and retail) 30.6% (\$53,341,989**)

While it is also worth noting that volunteering contributes 4.5% (\$7,889,598**) and public and education programs 2.7% (\$4,672,126**).

It is estimated that initially nearly 27 full time equivalent positions (FTE) will be created by gallery visitor expenditure (restaurants, cafes and retail) in Nillumbik, and 9.5 full time equivalent positions will be created during the construction phase of the gallery (approximately 20,000 people are employed in Nillumbik).

The expenditure multiplier is 1.2.

** NPV (net present value) represents the difference between the present value of cash inflows and the present value of cash outflows over a period of time.*

*** Over a 30-year period*

Assumptions and Sources of Data

The economic impact assessment is based on the following assumptions:

- The NRG will cost approximately \$30M to build#
- The NRG will cost approximately \$3.8M to operate annually (current)

It is based on building a gallery of similar size to Heide Museum of Modern Art and with a similar annual visitation, 133,000 in 2017 (comprising of 30% local, 63% non-local (Victorian), 7% interstate and international).

It is important to note that while Heide provides a valuable aspirational comparison for long term financial planning, there may also be benefit in a comparison with other similar galleries such as Shepparton Art Museum or Mornington Peninsula Regional Gallery. Heide has several different operational features to the Nillumbik Gallery, it is a well-established gallery with a high national profile and a significant and diverse heritage on which to draw, and Heide charges entry fees to all exhibitions while it is proposed that Nillumbik will only charge for blockbuster shows (based on consultation findings).

The economic impact assessment for the feasibility of the NRG is based on information that was collected during the consultation phase of the project. Data was specifically drawn from a written survey distributed at the two community summits, 48 people completed this survey.

The economic impact assessment also draws on information available from the 2018-19 Victorian Budget, Tourism Australia, Victoria in the Future 2016 and ID Forecast.

Note: The Economic Impact Assessment was prepared before the preliminary capital cost plan was completed. The preliminary cost plan prepared by quantity surveyors Turner and Townsend estimates the Nillumbik Gallery will cost approximately \$50M.

11. Nillumbik Regional Gallery Feasibility

11.1. Is a Nillumbik Regional Gallery Feasible?

This study has confirmed that there is both a shortfall in the provision of professional quality exhibition and cultural venue facilities, and, strong, long standing community support for it to be provided in Nillumbik Shire. There is an indication from the consultation and experience of other galleries that a Regional Gallery in Nillumbik will be well attended.

In addition to this:

- Review of Nillumbik Shires demographic profile found a population with a high requirement for access to an active, cultural and sustainable lifestyle that is affordable and easily locally accessible. Such a lifestyle requires access to appropriate, fit for purpose facilities. Visual and performing arts facilities are an expectation.
- A number of Nillumbik core strategic documents identify the need for or support the development of a Regional Gallery
- There is compelling research evidence of the social, cultural, environmental and economic benefits of investment in cultural facilities
- The trend for increasing community attendance at and participation in visual and performing arts activities was recorded by Australia Council for the Arts Third National Arts Participation Survey 2017
- Consultation with and research about neighbouring municipality galleries and other public regional galleries indicates that all require financial subsidy to operate. None ran at a profit; however, their economic benefit was realised through (in some key cases) substantially increased area visitation and secondary spend on food, accommodation and other activities in the area

It is concluded that the development of the proposed Nillumbik Regional Gallery is feasible, providing the gallery is:

- Staffed by qualified and sufficiently senior and experienced staff
- There is ongoing commitment to and funding for high quality programming
- Council is prepared to provide ongoing operational subsidy and
- Council is prepared to invest in the capital development and/or attract external funding for the development of the Regional Gallery

11.2. Nillumbik Regional Gallery components

A component brief has been prepared for the Nillumbik Regional Gallery. The brief reflects the findings from project consultation, other venue benchmarking and industry best practice in terms of the facility components required for a significant Regional Gallery and Cultural Centre.

The component brief (refer following page) details the vision, mission, design principles and the priority facility components that have been established to guide future facility layout plans.

11.2.1. Draft component schedule

Vision

Nillumbik Gallery is a living and interactive new art museum that reflects, nurtures, sustains and promotes a precious region that has an important association with working artists.

Mission

Nillumbik Gallery delves into the region's strong artistic heritage but has its eye firmly focused on the present and future. It will be a state-of-the-art, best practice, expertly curated gallery and arts space complex that delivers a challenging, dynamic and highly professional program of exhibitions and events. Together these will build Nillumbik's reputation as an important and distinctive arts region and tourist destination. It will:

- Be a leader. It will push the boundaries and challenge conventions while being warm, friendly, open and welcoming to all
- Be a place for important conversations, respect, education and expanding ideas
- Engage with its local and regional community at the same time as providing a conduit to a broader national and international audience
- Care for and celebrate the past but look to the horizon....push into the new and evolving artistic future....support, encourage and promote the new
- Be an active, doing place where interaction with artists and arts workers will be an integral part of the experience
- Be the home for the Nillumbik Shire art collection and encourage its future growth and development
- Showcase, celebrate and promote established and emerging artists from the region, as well as making accessible national and international artists and arts movements
- Integrate art, environment and sustainable living both in its built form and its programming
- Be a building that is activated and living and breathing 24 hours a day

Design Principles

The priority design elements identified include sustainability, open spaces and iconic design.

The Nillumbik Gallery must:

- Be 'Iconic' – a drawcard to the area
- Be a showpiece in environmental sustainability and design
- Have 'scale'
- Enable arts practice and management to be seen and not be behind closed doors
- Enable work in development to be seen by having open or viewing areas into:
 - the exhibition preparation areas
 - studio/workshop/development space
- Be integrated into and connect with the environment. The flow between the internal and external has to be open and seamless
- Have an easy flow between spaces that is intuitive, comfortable and accessible to all
- Be universally accessible to all with the design based on 'universal access design principles'
- Be inclusive of both quiet and peaceful, as well as potentially loud, active spaces

- Have capacity for different spaces to be open while others remain closed and secure
- Embrace landscape and nature within the building
- Have capacity for low scale performance in a non-traditional performance space
- Enable artwork to be seen from the outside even when closed
- Accommodate eating areas and retail areas (shops) that take advantage of the natural amenity of the area
- Incorporate art work/s into the building fabric

Key components

- Entrance foyer/gathering place
- Gallery/exhibition spaces (connection to entrance)
- Flexible multi-media and/or performance space with 250 – 300 seat retractable seating
- Rehearsal/studio space
- Retail area/s
- Café/restaurant
- Outdoor sculpture garden, plaza and/or gathering/performance area
- Artist studios

Area	Components	Area	Area Schedules
Entrance Foyer	<ul style="list-style-type: none"> ▪ Reception Desk ▪ Shared zone with presentation space ▪ Open space/display and/or gathering area ▪ Break-out space during performance or presentation ▪ A welcoming entry area that allows users to relax, orientate and socialise before entering main gallery or activity areas 	540m ²	<ul style="list-style-type: none"> ▪ Reception/ Box Office function ▪ Area for 2 points of sale ▪ Provide relay (audio/visual of the show in the theatre) ▪ Large open space foyer area ▪ Display and visual arts/ gallery space to allow for arts displays
	Gallery Shop		
	Administration/ Front of House office		<ul style="list-style-type: none"> ▪ Office 25m² ▪ Storage
	Public Toilets		<ul style="list-style-type: none"> ▪ Unisex accessible toilet and cubicles and standard male and female amenities
	Members Lounge		<ul style="list-style-type: none"> ▪ Needs to connect back of house areas
Gallery Spaces	Foyer/Makers Gallery	Within the foyer	<ul style="list-style-type: none"> ▪ Approx. 30 liner metres wall hanging space ▪ Moveable panels can be used for flexible exhibition purposes ▪ Capacity for digital projection ▪ Ceiling height minimum 4.3m to 6m
	Collections Galleries	375m ²	<ul style="list-style-type: none"> ▪ Climate control (museum standard) ▪ Capacity to be partitioned to create two smaller spaces to enable at least two collection exhibitions at one time ▪ Consider inclusion of movable/operable walls ▪ Capacity for digital projection ▪ Ceiling height minimum 4.3m
	Artist/Temporary Exhibition Gallery	550m ²	<ul style="list-style-type: none"> ▪ Climate control (museum standard) ▪ Capacity to be partitioned to create two smaller spaces to enable at least two collection exhibitions at one time ▪ Consider inclusion of movable/operable walls ▪ Capacity for digital projection ▪ Ceiling height minimum 4.3m
	Digital Wall	80m ²	<ul style="list-style-type: none"> ▪ Envisaged as an external wall/walls of the building ▪ Potential to also project internally ▪ Ceiling height minimum 6m
	Internal/External Sculpture Courtyard	200m ²	<ul style="list-style-type: none"> ▪ Strong connection to/be visible from internal spaces
Gallery Support Areas	Education Studio	150m ²	<ul style="list-style-type: none"> ▪ Classroom and gathering space for visiting schools and/or large groups ▪ Must be in close proximity to foyer/front of house ▪ Ideally accessible from building exterior, but not through the front entrance, to minimise crowding at front entrance/foyer area
	Exhibition Preparation Area	100m ²	<ul style="list-style-type: none"> ▪ Climate control (museum standard)
	Artwork Conservation Area	120m ²	

Area	Components	Area	Area Schedules
	Collection Storage/Open Display Area	200m ²	<ul style="list-style-type: none"> All or some of this area will be visible from gallery and/or other public areas of the venue Work tables Storage racks
	Crate Storage	60m ²	
	General Storage	30m ²	
	Loading Bay (including undercover space for reticulated vehicle)	120m ²	<ul style="list-style-type: none"> Dock doors to be 3m wide and 6m high and enter into backstage space Allow 20m² for dock and 10m² for rear access area Must have truck access into back of stage area, good sight lines Must be back of venue rear access <p><i>NOTE: ideally this and the black box dock (below) will be the same dock</i></p>
	Plant Room/s	40m ²	<ul style="list-style-type: none"> May be one or two plant rooms as necessary
Offices and Meeting Rooms	Directors Office Curators Office 4 x hot desks	100m ²	<ul style="list-style-type: none"> Includes desks Storage
	Meeting Room	32 m ²	<ul style="list-style-type: none"> Table, chairs, multi-media projection/connection
	Toilets	30m ²	
	SUB TOTAL SPACE:	2,727M²	
Blackbox Studio	Flexible multi-media and/or performance space	450m ²	<ul style="list-style-type: none"> 250 seat retractable seating structure
Blackbox Studio Support Spaces	Dressing Rooms	80m ²	<ul style="list-style-type: none"> Changing area with lockers, mirrors and closet space 2 X smaller rooms (up to 4 people each) 1 X larger room (up to 20 people)
	Greenroom	50m ²	<ul style="list-style-type: none"> Must be in close proximity to stage and dressing rooms and include support amenities i.e. kitchenette
	Blackbox Studio Storage	20m ²	<ul style="list-style-type: none"> Doors allow access to studio space Shelving Lighting and sound equipment - caged area/racking
	Hirers Equipment Store	20m ²	<ul style="list-style-type: none"> Separate secure store for hirers equipment
	Technical Workshop	20m ²	<ul style="list-style-type: none"> Area for technical and back stage staff Workbench, maintenance area Easy access to backstage and exterior doors Can be shared with lighting and sound storage if secured/caged areas are provided
	Lighting Equipment Store	20m ²	<ul style="list-style-type: none"> Central secured/caged area located at stage level with functional racking for lighting equipment
	Sound Equipment Store	20m ²	<ul style="list-style-type: none"> Central secured/caged area located at stage level with functional racking for sound equipment
	Scenic Dock	30m ²	<ul style="list-style-type: none"> For back stage staff and hirers. Adjacent to the stage and ideally with workbench, area used for scenic storage and assembly
	Blackbox Studio Loading Dock	20m ²	<ul style="list-style-type: none"> Dock doors to be 3m wide and 6m high and enter into backstage space Allow 20m² for dock and 10m² for rear access area Must have truck access into back of stage area with good sight lines Must be back of venue rear access
	General Store	20m ²	
Multi-Use Rooms	Rehearsal/Multi-Purpose Studio	175m ²	<ul style="list-style-type: none"> Timber floor and wall mirrors on one side (same dimensions as stage) Soundproofed Simple lighting rig Audio visual system – wireless technology Sound <p>Note: Connect to theatre for ensemble/chorus overflow change. Ideally also connect to change rooms to use toilets/shower without need for double up of services.</p>
Other Back-of-House Areas	Cleaners Store	10m ²	<ul style="list-style-type: none"> Allowance
SUB TOTAL SPACE:		935M²	
Makers Space	3 X Artist Studios	120m ²	<ul style="list-style-type: none"> Suitable working space for artists in residence who may also make use of other studio/workshop spaces Must include secure storage and high-speed broadband access
SUB TOTAL SPACE:		120M²	
Hospitality	Seating for up to 150 Kitchen and Back of House Bar External terrace	600m ²	<ul style="list-style-type: none"> Subject to business case review

Area	Components	Area	Area Schedules
Commercial Shop Lease	4 x commercially leased 'shops' Based on 160 m ² per shop	640m ²	<ul style="list-style-type: none"> Subject to business case review
Public Amenities	Sufficient for seating numbers above	45m ²	<ul style="list-style-type: none"> Must include DDA compliant and male and female facilities
SUB TOTAL SPACE:		1,285M²	
Carparking	To suit size, design and function of building	2,100m ² (approx.)	<ul style="list-style-type: none"> Subject to building/planning code requirements Surrounding space or underneath/under-croft building
Outdoor space	Designed art garden with sculptures Consider capacity for events and activities	1,000m ²	<ul style="list-style-type: none"> Consider inclusion of amphitheatre style space to accommodate performance Consider capacity for at least one internal space to be fully opened to this space to support performing arts activities
SUB TOTAL SPACE:		3,200M²	
TOTAL:		8,267M²	

11.2.2. Nillumbik Regional Art Gallery capital cost estimate

Quantity surveyors Turner and Townsend have prepared a capital cost estimate for the proposed Regional Art Gallery.

The cost plan provides early and conservative cost estimates for all of the components identified in the component brief above. It is based on a generic site and is therefore subject to change on receipt of actual site information.

The costs are provided in 2019 dollars. Cost escalation has been included for the project to April 2020. A summary of the cost estimates follows:

Building Works	\$25,778,400
External Works and Services	\$4,122,000
Design/Construction Contingency	\$6,280,000
Prof. Fees (Design/Planning), Furniture and Equipment Allowances	\$10,554,000
Cost Escalation (assume 12months to tender)	\$2,323,000
TOTAL	\$49,057,400

The full cost plan can be found in Appendix 4.

11.2.3. Capital Funding Models

The question of how to fund the capital cost is a significant one.

These types of projects are generally funded through a combination of several funding sources. The following real-life examples provide an indication of the range of funding combinations that are possible.

Bunjil Place (City of Casey)

Total Cost: \$125,750,000

- Casey City Council: \$115M
- Federal Government: \$10M
- State Government (tied to the Library): \$750K

Shepparton Art Museum (SAM), Victoria

Total Cost Stage 1: \$47.4m (excluding GST)

Total Cost Stage 2: \$2.5m (excluding GST)

- \$15,000,000 – Local Government
- \$10,000,000– State (regional development)
- \$15,000,000 - Fed Govt (National Stronger Regions Fund (NSRF).)
- \$12.5M private giving and philanthropy, made up of \$6.5M for the build, and \$6M for an endowment, whose interest would contribute to operational costs

- Further \$2.5 sourced from State governments, and identification of grants and opportunities continues.

Museum of Murray Albury, (MAMA), Albury, NSW

Total Cost: \$11.3 million

- Local Government: \$6.3M
- Australian Government: \$3.5M
- Philanthropic contributions: \$1.5M

Tweed River Art Gallery and Margaret Olley Centre, Murwillumbah South NSW

Stage I: Tweed River Art Gallery redevelopment

- Land Donation: Doug and Margot Anthony
- Community Contributions: \$2M +
- Other contributions not known

Stage II: Margaret Olley Centre project 2013

Total Cost: \$4+ million

- Federal Government Community Infrastructure Grants Program: \$1M
- NSW State Government: \$200,000
- Local Government: \$1.1M
- Margaret Olley Art Trust: \$1M
- Tweed River Art Gallery Foundation Ltd: \$850,000
- Tweed River Art Gallery Foundation Ltd: \$620,000
- Friends of the Tweed River Gallery Inc. \$80,000

Heidi Museum of Modern Art

2005 – 2006 redevelopment Funding Model:

Contributors included:

- Victorian State Government through the Community Support Fund
- Australian Government through the Federation Cultural and Heritage Projects Program
- Sidney Myer Fund
- Helen Macpherson Smith Trust
- Australian Government under its Regional Partnerships Program
- Australian Government through the Department of the Environment and Heritage
- Victorian State Government through the Creating Better Places Program

MC2

Total Cost: \$38 million

- \$15 million private sector
- \$11 million government grants (including Australian Government - Regional and Local Community Infrastructure Program, Australian Government - Green Precincts Program and Sustainability Victoria - SmartEnergy Zones Program).
- \$12 million MCC

Banyule Library and Cultural Hub (due for completion 2020)

Total Cost: \$29.34million

- Banyule City Council: \$29.34M

11.3. Indicative operational modelling

This project did not include the preparation of a full business plan and operational budget, however based the scale of facility proposed by the component schedule, industry research and operational experience of the consultant team, an indicative operational budget has been prepared.

Industry experience suggests it normally takes up to three years to establish new arts cultural venue usage and business. The financial modelling therefore assumes third year as the first year of 'average' operation with years one and two gradually building as the business grows.

A base management and staffing structure have been assumed based on industry benchmarks.

Table 2: Nillumbik Regional Gallery Operational Model

Three Year Plan - Operational Modelling				
	First Year	Second Year	Third Year	
Annual Visitation	70,000	90,000	110,000	
GENERATED REVENUE				
Special exhibition entry tickets	\$126,000	\$162,000	\$198,000	Based on 15% paying customer at average of \$12 per ticket
Education	\$17,500	\$22,500	\$27,500	Based on 5% of visitation x \$ 5 (Schools, unemployed etc)
Public programs	\$18,000	\$23,000	\$26,000	Based on similar size venues
Commercial operations (artists' studios/small gift shop/restaurant or café)	\$200,000	\$200,000	\$200,000	Annual rent for 3 shops (40K per annum) plus rent for restaurant (\$80,000)
EXTERNAL REVENUE				
Government Sponsorship	\$60,000	\$75,000	\$100,000	
Private sponsorship	\$60,000	\$70,000	\$85,000	
TOTAL REVENUE	\$481,500	\$552,500	\$636,500	
EXPENDITURE				Based on 3% CPI increase per year
Wages	\$544,136	\$560,460	\$577,273	
Operating Costs	\$507,110	\$522,323	\$537,992	
Exhibition/Collection Program costs	\$300,000	\$309,000	\$318,270	
Education	\$30,000	\$30,900	\$31,837	
Public programs	\$20,000	\$20,600	\$21,218	
Commercial	\$25,000	\$25,750	\$26,522	
Security/Cleaning/Pest Control/Maintenance	\$100,000	\$103,000	\$106,090	
Miscellaneous 10%	\$150,000	\$154,500	\$159,135	
TOTAL EXPENDITURE	\$1,676,246	\$1,726,533	\$1,778,337	
Operating expenses	\$1,194,746	\$1,174,033	\$1,141,837	

12. Appendices

Appendix 1: Strategic Document Review

A review of key strategic documents, showing where the development of a Nillumbik Regional Gallery supports or is supported by these documents, has been summarised in the following.

The documents are:

- Nillumbik Shire Council Plan 2017-2021, Living in the Landscape
- Nillumbik Arts and Cultural Plan 2018-2022, Celebrating Nillumbik's heARTbeat
- Draft Nillumbik Arts and Cultural Plan 2018-2022 and Discussion Paper, endorsed 14 November 2017
- Nillumbik Shire Art Collection Policy 2014-2017
- Nillumbik Health and Wellbeing Plan 2017-2021
- Nillumbik Economic Development Strategy 2011-2016
- Nillumbik Destination Management Plan, November 2015

Council Plan 2017-2021

The development of a regional gallery in Nillumbik is identified as a priority in the Council Plan 2017-2021, specifically in Strategic Objective 2 - Active and Creative People: active lifestyles and artistic expression are fostered through participation and innovation.

Strategy 2.2: Create and activate places and spaces that have good connectivity, provide needed infrastructure and promote social interaction

Priority Action 2.2.4: Seek government funding for the development of a public art gallery of regional significance

This action has the capacity to address several of the Strategic Indicators for this Strategic Objective:

- Increase community satisfaction with arts and cultural activities
- Increase participation rates in arts and culture programs

The development of a gallery is also supported by or clearly relates to several other priority actions connected to this strategy:

- 2.2.1 Develop and implement an Arts and Culture Plan that builds on Nillumbik's rich artistic, cultural and Green Wedge heritage
- 2.2.2 Review the Artist in Residence Program and Art Acquisition Policy
- 2.2.3 Review and extend Council's policy for attractions, events and festivals
- 2.2.5 Recognise and support opportunities which develop and grow creative and cultural industries positioning Nillumbik – the Green Wedge Shire, as a key destination
- 2.2.6 Support and promote arts and culture activities that maximise access across the Shire
- 2.2.7 Recognise performing arts through facilitation and promotion throughout the Shire

In addition, the development of a regional gallery will contribute to achieving Strategic Objective 4 - A Prosperous Economy: A strong local economy that supports business growth, jobs and community wealth. Particularly through the following priority actions:

- 4.2 Develop and market the tourism industry in Nillumbik
 - 4.2.1 Implement the actions in the Destination Management Plan and Marketing Plan to facilitate the development of new tourism accommodation
 - 4.2.2 Support and promote the Artisan Hills businesses and destinations
 - 4.2.3 Continue to work collaboratively with the Nillumbik Tourism Association

Arts and Cultural Plan 2018-2022

The Nillumbik Arts and Cultural Plan supports the development of a gallery, specifically the 'development of gallery and theatre Master Plan' (Goal 2 Output). More broadly the three goals of the plan support the development of a gallery and likewise the development of a gallery would support achieving these goals:

1. Natural Environment: Public and participatory arts as an everyday experience
2. Artistic Heritage: Develop and grow creative and cultural industries
 - Output - development of gallery and theatre Master Plan
 - Output - innovative opportunities for engagement with the Nillumbik Shire Art Collection, alongside major bi-annual exhibitions
3. Community Connectedness: Support and promote arts and cultural activities that maximise access

Draft Nillumbik Arts and Cultural Plan 2018-2022 and Discussion Paper

The development of the Nillumbik Arts and Cultural Plan 2018-2022 was informed by extensive community engagement, namely the *Travelling Teapot* focus groups. A number of themes recurred during this consultation and the development of a gallery has the capacity to address many of them. It is also important to note that there is a strong consistency with the themes that emerged from the Nillumbik Regional Gallery Feasibility Study consultation.

Themes:

- Indigenous heritage
- Green Wedge and the natural environment
- Access to space
- Access to the Nillumbik Shire Art Collection
- Contemporary arts
- Placemaking
- Non-Eltham-centric
- Community cultural development
- Networking and mentoring
- Youth
- Access to information
- Laughing Waters Artist Residency

Nillumbik Shire Art Collection Policy 2014-2017

The development of a gallery in Nillumbik will enhance Council's ability to manage the Nillumbik Shire Art Collection, particularly the Visual Art category, and make it more accessible to the community. As such a gallery will support the Art Collection Policy to achieve a number of its goals and purpose, specifically:

- Goal (f): Public accessibility of the Collection through exhibitions programs so as to educate, challenge and engage the community.
- Collection Purpose:

Nillumbik Shire Council highly values the Nillumbik Shire Art Collection and is the custodian on behalf of Nillumbik's residents. The collection is an important Shire asset, not only in monetary value, but also for the public outcomes in:

- Fostering understanding, enjoyment and appreciation of the visual and public arts
- Enhancement of public spaces of the Shire of Nillumbik and development of community wellbeing and place making through the arts

- Engaging with the widest possible audience
- Supporting economic development and the creative economy within the local art community and contemporary art practice
- Collection Display, Exhibition and Conservation:

The collection is intended to be accessible to the community and to enhance awareness, understanding and appreciation of art through exhibition and display at publicly accessible spaces in Council buildings.

Nillumbik Health and Wellbeing Plan 2017-2021

The development of a gallery in Nillumbik has the capacity to contribute to addressing the priorities nominated in the Health and Wellbeing Plan:

- promote healthy eating and sustainable food
- encourage active living
- enhance mental wellbeing
- advance gender equality and respectful relationships
- prevent harm from alcohol, other drugs and gambling
- improve sexual and reproductive health
- support healthy ageing

Nillumbik Economic Development Strategy 2011-2016

The Nillumbik Economic Development Strategy nominates the Arts as one of the strategy's five inter-linked themes to work towards achieving a 'vibrant local economy':

- Arts – celebrate our creative heritage: Capitalise on the creative heritage of our Shire and position it as a continuing centre for the arts.

One of the strategy's priority actions relate directly to establishing a regional gallery, as well as the arts more broadly:

- **Undertake a study to assess the feasibility of establishing a regional art gallery in the municipality**, including potential opportunities to support the role of Monsalvat.
- Explore funding opportunities that are available to develop tourism, the arts, and agribusiness on a local and regional basis, including potential marketing alliances with adjoining municipalities and regional organisations.

The strategy identifies a number of issues and opportunities including one relating to the need for a gallery:

- A number of local people have made the observation that there is no serious permanent showcase or gallery for the work of local artists. This is a missing link in an area which has a reputation outside the municipality as a place of arts and culture.

Nillumbik Destination Management Plan, November 2015

The Destination Management Plan identifies the arts, heritage and culture as one of five Product Strengths:

Authentic Arts, Heritage, and Culture. The most well-developed product in Nillumbik is the arts and cultural offer. Monsalvat is an icon that represents this multi layered experience unlike any other product. Nillumbik's arts and cultural offer differs from many other regions that only have static art galleries, with many artists hosted in throughout the Shire.

Nillumbik has a 'living' arts and cultural experience.

Key Findings include: Key tourism product and experiences of Nillumbik include nature-based tourism, heritage tourism and the arts.

Key visitor markets for the Nillumbik include:

- Lifestyle Leaders (including older adult couples and mid-life middle class family groups);
- Traditional Family Life (family groups).

The activity and experience preferences of these markets are well matched to the product offer in the Nillumbik (food and wine, arts and culture, nature-based, recreation, and agri-tourism).

Although data is not available on the size of these markets currently visiting the Nillumbik, they represent over 70% of visitor trips in Victoria.

Appendix 2: Consultation

The consultation undertaken to inform the Nillumbik Regional Gallery Feasibility Report included the following engagement:

- Community Summits (2)
- Community Summit Surveys (48)
- Online Survey (29)
- Key Stakeholder engagement (over 20)
- Discussions with Nillumbik Councillor's and staff and neighbouring Councils (3)
- Discussions with relevant galleries/museums (5)

Following is an overview of the key findings for the consultation undertaken for the Nillumbik Regional Gallery Feasibility Study Report.

Gallery Summits

Approximately 60 people participated in the two Gallery Summits, one was held at the Eltham Community and Reception Centre and the other at the Hurstbridge Community Hub. Participants discussed a range of topics and questions in small groups that related to the feasibility of developing a gallery in the Shire of Nillumbik. Following is a summary of the key findings from the Summit's.

1. Most liked galleries

Heide Museum of Modern Art, Bendigo Art Gallery, NGV International and Australia and TarraWarra Museum of Art are the most liked galleries. Other popular galleries include: Victorian regional galleries Benalla Art Gallery, Shepparton Art Museum and Art Gallery of Ballarat; also, Manningham Art Gallery and Montsalvat, and MONA (Museum of Old and New Art).

These galleries are most liked because of the synergies created by bringing together art, environment, heritage and architecture; as well as exhibition programming for all ages: children, teenagers and adults; the mix/variety of exhibitions, both touring and from permanent collections, local, national and international; mix of free and paid entry to exhibitions; and galleries that are a destination.

*'Tarrawarra - setting in landscape, storage and flexible space, architecture and window = landscape views.'*⁴

'Heide - contemporary / architecture, history and ecology.'

'Heide - history, setting, space / building, collection.'

'Beautiful relationship with outdoors - Heide, Tarrawarra.'

2. NRG Purpose

Summit participants want the NRG to fulfill a broad purpose and there is significant consistency between discussion groups. Of importance is housing and exhibiting the Shire Art Collection, other purposes include:

- Exhibiting work of local artists and touring shows
- Space for community and artists to interact, participate and engage
- Art education

⁴ All quotes in this section are from the Community Summits (in italics).

- Provide a performing arts space, be multipurpose and multifunctional
'Space to engage different art forms.'
- Reflect and acknowledge Nillumbik's art heritage while featuring contemporary art
'Carry on artistic heritage, context to contemporary artists.'
'Move with the times, support Innovation in the Arts = NEW STUFF!'
- Be bold; internationally relevant and locally unique
'Bold, pushing the boundaries, not conservative.'
- Be a tourist destination
- Be accessible and all inclusive; for all artists, broader community, tourists and visitors, students, arts professionals

3. NRG Vision

The Summit participants' visions for the NRG are aspirational, heartfelt, wide-ranging and uniquely 'Nillumbik':

- To be more than a gallery, to be a cultural precinct
- Founded in Nillumbik's arts heritage, but boldly contemporary
- Feature local and international artists
- Iconic architecture that references Nillumbik's unique architectural heritage
'Be architecturally unique and in harmony with the environment, world-class facility';
'Smell' - mud brick, wood, trees, landscape'
- Sustainable and relates strongly to the natural environment and landscape
'Be energy efficient and sustainable, incorporate new 'green' technologies'
'To be of this place'; 'Immersed with natural environment'
- All inclusive
- Acknowledge and respect Aboriginal history and cultures
- Puts Nillumbik on the map
'Be a place people want to visit and include other attractions such as a cafe, music program, outside gardens with art'; 'Heart of (the) region'
- Educate and entertain
- To be relevant, unique, dynamic, responsive, inspirational and innovative, excellent

4. NRG programming

Summit participants want the NRG program to include:

- Exhibitions - collection, local artists, touring, blockbusters
- Public and education programs
- Workshops for artists
- Performing arts, such as: music, theatre, film, concerts, dance
- New media / multimedia / digital
- Aboriginal art
- Interactive
- Outdoor activities, sculpture park

5. NRG benefits

Summit participants identified that the NRG will bring many valuable benefits to the municipality, including:

- Access to high quality art experiences and professional facilities
- Opportunities for local artists to exhibit
- Strengthen Nillumbik's identity and sense of belonging
- Contribute to cultural capital '*Creative hub for locals and wider afield*'
- Social benefits: increasing community wellbeing, community connections and community cohesiveness
- Economic benefits
- Preserve and enhance Nillumbik's history

6. NRG building

Summit participants are generally consistent in what they want the NRG building to include:

- Multiple exhibition spaces that are flexible and have the capacity to accommodate contemporary art, including digital media (3 spaces were often nominated)
- Performance space / Black Box
- Artists' studios and workshop spaces
- Restaurant/café
- Retail space
- Back-of-house facilities and infrastructure, such as: staff offices, artwork storage, art conservation and preparation area, loading dock/s, climate control, state-of-the-art lighting, IT / AV / digital, security
- Outdoor spaces – amphitheater, deck, courtyard/s, community space, event space, relaxation contemplation space, sculpture park and gardens
- Indoor/outdoor connection
- Parking
- Environmentally sustainable technology and energy
- Capacity to grow and evolve

7. NRG location

Summit participants are largely in agreement about what are the important features for the NRG location / site:

- Accessibility and visibility – adequate space for parking, easy access to public transport, capacity to stand out and have a street presence
- Ample space for both indoor and outdoor facilities and activities, as well as growth
- Natural environmental qualities and features, aesthetically pleasing
 - 'Environment / landscape as much of a destination as the gallery'*
 - 'WOW factor, beautiful environment'*
- Part of a cultural precinct
 - 'allowing progression between activities and experiences'*
 - 'site needs to encourage spontaneous visits'*

8. NRG management

The preference of Summit participants is for the gallery to be managed by a Board that is independent of Council.

'Board - advisory, knowledgeable, locals with expertise in running a gallery, Indigenous representation'

'Arm's length from Council', 'Independent board with artist representation'

Also, the majority of Summit participants indicated that the gallery needs to be operated by professional staff with suitable qualifications, expertise and experience (including indigenous expertise), and that they receive appropriate remuneration.

Likewise, most Summit participants identified the need for a well-managed and resourced volunteer program to fulfill roles such as exhibition guides.

9. NRG financial sustainability

Summit participants recognise that it costs money to setup and run a gallery and that sound long-term business and financial planning is important and that Council funding is required.

'Make sure initial investment is right'

'Need to acknowledge that there will be costs to community and Council to run a Regional Gallery, benefits outweigh the financial costs'

Summit participants also typically do not expect the gallery to make a profit, but suggested a diverse range of strategies to contribute to offsetting operational costs, such as: paid entry to some exhibitions, for example blockbusters; generating income through the restaurant/café and retail shop; hiring out spaces; volunteer program; membership fees; grants and sponsorship; and the use of sustainable energy.

The majority of Summit participants spoke about the importance of valuing a gallery beyond an economic model and emphasised the cultural, social, health and wellbeing value.

'Cultural value is more important, social value is more important'

'Cultural capital is benefit'

'No not important (to make a profit) as it gives more benefits via health / cultural and social'

Community Survey

The majority of the Community Summit participants, 48 people, took the opportunity to complete a short-written survey at the conclusion of the Summit's. The survey asked questions about gallery attendance, frequency of attendance, preparedness to pay entry fees, and expenditure at associated restaurants, cafes and shops.

Following is a summary of the key survey findings:

- Nearly all would visit NRG at least twice a year (96%) and many more frequently
- The majority of visitors would pay an entry fee to NRG of at least \$5 (67%), of these 42% would be prepared to pay between \$5 and \$10, but a significant proportion expect entry to be free (29%)
- Visitors to NRG special/blockbuster exhibitions would pay an entry fee (96%), over three quarters would pay at least \$10 (77%) and of these 42% would be prepared to pay between \$10 and \$20
- There is a correlation between what people would pay to visit NRG and what they have paid to visit other galleries, however typically people are willing to pay more to visit other galleries

particularly for normal entry (i.e. not for a special or block buster exhibition), 96% would pay at least \$5 and 50% would pay between \$5 and \$10

- Most gallery visitors spend at the associated restaurants and cafes (92%) and shops (87%), this is an integral part of the gallery experience for many. It is notable that the majority of gallery visitors spend more than \$20 at restaurants and cafes (67%) and shops (50%) respectively

Online Survey

29 people responded to the Online Survey. The survey covered the same topics as those discussed at the Community Summit's.

Following is a summary of the key Online Survey findings:

- **Need** - nearly all agree that Nillumbik needs a gallery (86%)
- **Who** - the majority agree that the gallery will be for a range of artists and audiences, including:
 - local artists and audiences (90%)
 - emerging (83%) and established (79%) artists
 - school students (62%)
 - visitors/tourists to Nillumbik (90%)
- **What** - respondents want the gallery to provide a wide range of shows and activities, particularly:
 - local emerging (83%) and established (90%) artists exhibitions
 - open call for artists to exhibit (62%)
 - curated collection (79%) and major curated shows (72%)
 - touring shows (76%)
 - public programs for adults (e.g. artists/curator talks, workshops) (83%)
 - public programs for children (e.g. exhibition activities, workshops) (69%)
 - artist in residence (59%)
 - café (79%),
 - retail (59%)
 - outdoor areas (59%) and sculpture garden (72%)
- **Gallery rooms and spaces** - respondents indicated that the gallery needs to have a range of facilities typical of a well-designed gallery complex that has the capacity to provide a breadth of cultural experiences, including:
 - exhibition spaces for temporary exhibitions (90%) and the municipal collection (79%)
 - entry/foyer (83%)
 - café (76%) and retail (62%)
 - research library (55%)
 - artist studio/s (48%)
 - multi-purpose/performance space (45%)
 - meeting rooms (45%)
 - back-of-house facilities: loading dock (83%); toilets (83%); art preparation areas (79%); storage areas for the municipal collection (76%), other artworks (62%) and equipment (62%); offices (66%); and kitchen (66%)
- **Gallery location requirements** - the most important elements include:
 - accessibility is the highest priority and includes: vehicle access - adequate car parking (86%), parking for buses (72%) and loading dock access for trucks (69%); accessible paths (83%) and entrances (83%); close to public transport (79%) and close to passing pedestrian traffic (59%); and close to other services such as shops, offices and pubs (52%)

- as well as adequate space for all the required facilities (69%), café (86%), outdoor events (55%) and expansion overtime (76%)
- attractive site (83%) and visible on site (69%)
- good access to utility services: power (72%), water (66%), gas (48%)
- potential to landscape (79%)
- **Gallery Management** - preference for the gallery to be Council owned but managed by a Board (66%), to be professionally staffed (79%) and to run a volunteer program (72%)
- **Financial sustainability** - many respondents indicated that it is not important for the gallery to be profitable (55%), but a significant number were unsure (28%)

Key Stakeholder Interviews

Of the key stakeholders approached (over 20) a number responded, including: traders associations, business and tourism associations, schools and artists. They were asked two broad questions:

- what benefits and opportunities would the NRG deliver
- what sort of exhibitions and activities does the NRG need to provide to create these benefits and opportunities

Following is an overview of key stakeholders' responses, it is worth noting that all respondents are very supportive of the development of a gallery and that this is consistent with the other consultation findings.

Benefits and opportunities

- a gallery would provide a much-needed space for Nillumbik's *'vibrant community of artists'*⁵ to exhibit and sell their artwork. Currently there very limited opportunities to exhibit artwork
- location of a gallery in one of the townships would greatly improve accessibility to local artists and their artworks, particularly by train rather than relying on private car
- *'a gallery would have significant flow on economic, artistic and community benefits for Nillumbik'*
- *'Gallery important part of a tourism strategy, area where there is growth potential'*
- *'Gallery would generate jobs and other economic benefit. Needs to be co-located with other activities, not isolated.'*
- *'A Regional Art Gallery will act as a cultural hub for the whole community'*
- *... 'such a gallery would be a focal point for quality arts activities close to where I live, instead of having to travel to the inner-city area. It would mean opportunities for me to interact and socialise with other likeminded people in Nillumbik, so strengthening my links to the community around me.'*
- useful for VCE Studio Arts studies and STEAM activities (Science, Technology, Engineering, Art and Math)
- opportunities for partnerships and collaboration with schools (19 secondary schools (15,000 students) in the region)
- potential visitors, for example from the inner city, currently driving through area as don't have gallery like Heide or Tarrawarra, would create a destination
- Nillumbik has a lot of successful contemporary artists who are currently showing outside the municipality, need a *'museum quality'* gallery

⁵ All quotes in this section are from Key Stakeholders (in italics).

Exhibitions and activities

All respondents emphasised the need for a diverse and vibrant gallery program to attract and cater for a broad range of visitors: adults, children, families and students; those living locally, as well as from wider Melbourne and beyond.

To feature local, as well as national and international artists, offering a wide range of activities such as: curated shows – solo, group and participatory themed exhibitions, art prizes, a biennale, an education focus, family activities and immersive experiences – make/do/engage.

Appendix 3: Detailed Site Assessments

Detailed site assessment: 3 Tulong Street, Hurstbridge (Tulong Res)



Assessment Criteria	Components	Mandatory or Desirable feature	Available score (5)best, (1)worst Yes/No	Score	Score Rationale
Proximity to Activity Centre	Location close to passing people traffic	Mandatory	Yes/No	N	This site is bushland within a low population residential street. There would be virtually no passing traffic.
	Location close to local schools	Mandatory	Yes/No	N	Not close to schools
	Location close to shops, offices, pubs, restaurants	Mandatory	Yes/No	N	Not within walking distance of shops/activity centre
	Location close public transport (bus, train)	Mandatory	Yes/No	N	No public transport within walking distance. Approximately 25mins walk from Hurstbridge Train Station.
	Location has adequate public car parking	Mandatory	Yes/No	N	No
Size of the site	Capacity to fit the proposed scale of facility and all its components?	Mandatory	Yes/No	Y	Property area size is 62684m ² , the proposed facility is 7,670m ² . A reduced facility scale would be required to fit on this site. Facility would fit on the site, but would need to be multi-storey and would be effectively 'tucked away'. Unlikely that local residents would approve.
	Capacity to accommodate associated outdoor events/activities?	Mandatory	Yes/No	Y	There would be some capacity for outdoor event/activities but this would be limited by residential setting on fence line.
	Capacity for the building to be expanded and/or additional facilities to be developed on the site?	Mandatory	Yes/No	N	There would not be capacity for expansion.
View, orientation and topography	Is the site attractive/conducive to a gallery?	Mandatory	Yes/No	N	No
Planning/Zoning	Is the site's zoning/planning conducive to development of a Regional Gallery?	Desirable	1-5	2	Planning zones and overlays: RCZ3, BMO
	Will the site require significant roads/footpaths upgrades?	Mandatory	Yes/No	N	
	Will development impact any potential commercial development potential for the site?	Desirable	1-5	1	Unlikely that the development would impact the commercial potential of the site
	Will the site be likely to increase development capital cost?	Desirable	1-5	1	
Impact on current users	Is there any positive or negative impact on current site users?	Desirable	1-5	1	There are limited current site users.
Neighbourhood impact	Will there be any positive or negative impact on neighbours?	Desirable	1-5	1	There will be impact on neighbours who are located on the fence line. The site is residential
Compatible use	Is the site compatible with pre-existing industry reputation?	Desirable	1-5	5	The site is not compatible with a gallery function
Mandatory score				10	
Desirable score				11	
Total score				21	

Detailed site assessment: 34-38 Graysharps Road, Hurstbridge



Assessment Criteria	Components	Mandatory or Desirable feature	Available score (5)best, (1)worst Yes/No	Score	Score Rationale
Proximity to Activity Centre	Location close to passing people traffic	Mandatory	Yes/No	N	Site is part of activity/recreation hub, but there would be limited passing traffic
	Location close to local schools	Mandatory	Yes/No	Y	
	Location close to shops, offices, pubs, restaurants	Mandatory	Yes/No	N	Hurstbridge township located across railway lines. Would be possible to walk
	Location close public transport (bus, train)	Mandatory	Yes/No	Y	Close to railway station
	Location has adequate public car parking	Mandatory	Yes/No	Y	There is carparking, but there are a number of other recreation and community service venues in this location that use the existing carparking. It is assumed that the current provision would not be sufficient to accommodate a new facility.
Size of the site	Capacity to fit the proposed scale of facility and all its components?	Mandatory	Yes/No	N	Property area size is 62684m ² , the proposed facility is 7,670m ² A reduced facility scale would be required to fit on this site.
	Capacity to accommodate associated outdoor events/activities?	Mandatory	Yes/No	N	There would be capacity for outdoor events/activities perhaps by using other components of the overall recreation/community service site.

Assessment Criteria	Components	Mandatory or Desirable feature	Available score (5)best, (1)worst Yes/No	Score	Score Rationale
	Capacity for the building to be expanded and/or additional facilities to be developed on the site?	Mandatory	Yes/No	N	There would not be capacity for expansion unless another part of the overall site could be utilised.
View, orientation and topography	Is the site attractive/conducive to a gallery?	Mandatory	Yes/No	N	The site is attractive with good bushland views. The range of other recreation and community service venues could be conducive to the 'makers/hand's on' aspect of the proposed venue.
Planning/Zoning	Is the site's zoning/planning conducive to development of a Regional Gallery?	Desirable	1-5	4	It is conducive for recreation purposes but would not be suited to commercial retail functions. Planning zones and overlays: RCZ3, PPRZ, HO57, HO260, LSIO, BMO, ESO1, ESO4 and I in 100 Flood zone
	Will the site require significant roads/footpaths upgrades?	Mandatory	Yes/No	N	
	Will development impact any potential commercial development potential for the site?	Desirable	1-5	3	It is unlikely.
	Will the site be likely to increase development capital cost?	Desirable	1-5	3	No
Community Impact	Is there any positive or negative impact on current site users?	Desirable	1-5	1	Increased traffic into the site may cause some inconvenience for other site users
	Will there be positive or negative impact on neighbours?	Desirable	1-5	5	It is not envisaged that there would be significant impact.
	Is the image of a Regional Gallery compatible with pre-existing industry reputation/brand?	Desirable	1-5	1	The site is not an obvious choice for a Regional Gallery and this site would limit some of the opportunity for commercial activity, but it is compatible to the extent that it is part of a recreation and community facility activity precinct.
Mandatory score				15	
Desirable score				17	
Total score				32	

Detailed site assessment: 50/50A Challenger Street, Diamond Creek





Assessment Criteria	Components	Mandatory or Desirable feature	Available score (5)best, (1)worst Yes/No	Score	Score Rationale
Proximity to Activity Centre	Location close to passing people traffic	Mandatory	Yes/No	N	This site is bushland within a low population residential street. There would be virtually no passing traffic.
	Location close to local schools	Mandatory	Yes/No	Y	Not close to schools
	Location close to shops, offices, pubs, restaurants	Mandatory	Yes/No	N	Not within walking distance of shops/activity centre

	Location close public transport (bus, train)	Mandatory	Yes/No	N	No public transport within walking distance. It's an approximately 15-minute walk from the Bus Stop.
	Location has adequate public car parking	Mandatory	Yes/No	N	It would be possible to develop sufficient carparking on site, but this is not currently available.
Size of the site	Capacity to fit the proposed scale of facility and all its components?	Mandatory	Yes/No	Y	The combined property size of 50 and 50A Challenger Street Diamond Creek is 200,745m ² (174,000 m ² + 26,745 m ²) and the size of the proposed Regional Gallery is 7,670m ² . There is sufficient room on this site for the venue to include artist residence in combination with the artist studios if this was desired.
	Capacity to accommodate associated outdoor events/activities?	Mandatory	Yes/No	Y	Yes
	Capacity for the building to be expanded and/or additional facilities to be developed on the site?	Mandatory	Yes/No	Y	Yes
View, orientation and topography	Is the site attractive/conducive to a gallery?	Mandatory	Yes/No	Y	Yes
Planning/Zoning	Is the site's zoning/planning conducive to development of a Regional Gallery?	Desirable	1-5	1	The site is within a General Residential Zone and so is not particularly geared to a Regional Gallery complex, however it could work on this site. The various planning zones and overlays that apply across the combined sites are: PPRZ, ESO1, ESO4, HO25, HO24, LSIO, UFZ, GRZ1, ESO1 and I in 100 flood zone.
	Will the site require significant roads/footpaths upgrades?	Mandatory	Yes/No	N	
	Will development impact any potential commercial development potential for the site?	Desirable	1-5	1	Unlikely to have any impact on commercial development.
	Will the site be likely to increase development capital cost?	Desirable	1-5	3	No
Community impact	Is there any positive or negative impact on current site users?	Desirable	1-5	1	Current site users are limited. Probably only dog walkers.
	Will there be positive or negative impact on neighbours?	Desirable	1-5	1	There may be impact for residential neighbours as cars would have to access through residential streets and any development would be visibly to neighbouring properties. Most of these have been developed to take in the view. It may be argued that a Regional Gallery would interrupt that view.
	Is the site compatible with pre-existing industry reputation/brand?	Desirable	1-5	1	The image of the site would be compatible with a gallery that had a 'makers' focus. Commercial aspects of a gallery facility (e.g. retail shop/s, café etc.) would be difficult in this location.
Mandatory score				25	
Desirable score				8	
Total score				33	

Detailed site assessment: 109-115 Yan Yean Road, Plenty





Assessment Criteria	Components	Mandatory or Desirable feature	Available score (5)best, (1)worst Yes/No	Score	Score Rationale
Proximity to Activity Centre	Location close to passing people traffic	Mandatory	Yes/No	N	No
	Location close to local schools	Mandatory	Yes/No	N	No
	Location close to shops, offices, pubs, restaurants	Mandatory	Yes/No	N	No
	Location close public transport (bus, train)	Mandatory	Yes/No	N	There is a bus stop
	Location has adequate car parking	Mandatory	Yes/No	N	No
Size of the site	Capacity to fit the proposed scale of facility and all its components?	Mandatory	Yes/No	N	The proposed facility would not fit on this site. Property area size: 0.081ha (810 m²), the size of the proposed Regional Gallery is 7,670m².
	Capacity to accommodate associated outdoor events/activities?	Mandatory	Yes/No	N	No
	Capacity for the building to be expanded and/or additional facilities to be developed on the site?	Mandatory	Yes/No	N	No
View, orientation and topography	Is the site attractive/conducive to a gallery?	Mandatory	Yes/No	N	No
Planning/Zoning	Is the site's zoning/planning conducive to development of a Regional Gallery?	Desirable	1-5	1	The site is not conducive to development of a Regional Gallery. The site is within a neighbourhood residential zone. Planning zones and overlays: PPRZ, NRZ1, RDZ1, DDO3, BMO, HO248, HO249
	Will the site require significant roads/footpaths upgrades?	Mandatory	Yes/No	N	
	Will development impact any potential commercial development potential for the site?	Desirable	1-5	1	No
	Will the site be likely to increase development capital cost?	Desirable	1-5	1	No
Community Impact	Is there any positive or negative impact on current site users?	Desirable	1-5	1	Site has a number of recreation and community activity facilities located on it. Addition of another facility would have an impact although there would likely be very little overlap in activity between the venues.
	Will there be positive or negative impact on neighbours?	Desirable	1-5	1	There may be impact on residential neighbours who are used to looking out on trees. Use of this site would require significant tree removal
	Is the site compatible with pre-existing industry reputation/brand?	Desirable	1-5	1	No
Mandatory score				0	
Desirable score				6	
Total score				6	

Detailed site assessment: 895 Main Road, Eltham





Assessment Criteria	Components	Mandatory or Desirable feature	Available score (5)best, (1)worst Yes/No	Score	Score Rationale
Proximity to Activity Centre	Location close to passing people traffic	Mandatory	Yes/No	Y	Site is in main shopping/activity centre and next to the library
	Location close to local schools	Mandatory	Yes/No	Y	There is a school directly across the road. Other schools in close proximity
	Location close to shops, offices, pubs, restaurants	Mandatory	Yes/No	Y	Site is in main activity centre and all associated amenities
	Location close public transport (bus, train)	Mandatory	Yes/No	Y	Site is close to train station
	Location has adequate public car parking	Mandatory	Yes/No	N	
Size of the site	Capacity to fit the proposed scale of facility and all its components?	Mandatory	Yes/No	Y	Property area size: 5967 m2 the size of the proposed Regional Gallery is 7,670m². In terms of ground footprint, this scale of facility would not fit, however it would be possible to develop the facility across a number of levels (the site would require this anyway) or, some aspects of the facility could be left out.
	Capacity to accommodate associated outdoor events/activities?	Mandatory	Yes/No	N	There would be some capacity for outdoor event/activities within the facility brief footprint.
	Capacity for the building to be expanded and/or additional facilities to be developed on the site?	Mandatory	Yes/No	N	This is a limited footprint. Potential to expand beyond the original brief would be more limited than other sites reviewed.
View, orientation and topography	Is the site attractive/conducive to a gallery?	Mandatory	Yes/No	Y	The site is conducive to a gallery
Planning/Zoning	Is the site's zoning/planning conducive to development of a Regional Gallery?	Desirable	1-5	5	The site is subject to the following planning zones and overlays: ACZ1 (Activity Centre Zone), ESO1 (Environmental Significance overlay), SLO1 (significant landscape overlay), HO230 (Heritage overlay), PO1 (Parking overlay)
	Will the site require significant roads/footpaths upgrades?	Mandatory	Yes/No	Y	
	Will development impact any potential commercial development potential for the site?	Desirable	1-5	3	It would limit the use of the site for pure commercial purposes however this site would also enable the facility to have some more commercial aspects to it.
	Will the site be likely to increase development capital cost?	Desirable	1-5	5	There would be some impact from building over multiple levels.
Community Impact	Is there any positive or negative impact on current site users?	Desirable	1-5	5	There are no current site users
	Will there be positive or negative impact on neighbours?	Desirable	1-5	5	It is within an activity centre zone. It will increase traffic and parking requirements however, it will provide another drawcard to the area and should benefit the other facilities/services that are adjacent to it.
	Is the site compatible with pre-existing industry reputation/brand?	Desirable	1-5	1	Yes
Mandatory score				35	
Desirable score				24	
Total score				59	

Detailed site assessment: Montsalvat, 7 Hillcrest Avenue, Eltham



Assessment Criteria	Components	Mandatory or Desirable feature	Available score (5)best, (1)worst Yes/No	Score	Score Rationale
Proximity to Activity Centre	Location close to passing people traffic	Mandatory	Yes/No	N	Passing traffic aside from the current Montsalvat visitors, would be limited. Montsalvat has an annual visitation of approximately 8700 people (based on 2011/2012 annual report figures).
	Location close to local schools	Mandatory	Yes/No	N	The closest school is Eltham Primary School which is 1.1kms away.
	Location close to shops, offices, pubs, restaurants	Mandatory	Yes/No	N	No
	Location close public transport (bus, train)	Mandatory	Yes/No	N	It is a 15-minute walk from the nearest bus stop.
	Location has adequate public car parking	Mandatory	Yes/No	N	The site would need additional carparking
Size of the site	Capacity to fit the proposed scale of facility and all its components?	Mandatory	Yes/No	N	The estimated size of the available proposed Montsalvat size is approximately 2500m ² . The size of the proposed Regional Gallery is 7,670m ² . The site footprint is not large enough to accommodate the proposed facility. Even if the facility were reduced to the core gallery, support facilities and carparking, the required size would be 3,740m ² .
	Capacity to accommodate associated outdoor events/activities?	Mandatory	Yes/No	Y	There is good capacity
	Capacity for the building to be expanded and/or additional facilities to be developed on the site?	Mandatory	Yes/No	N	There is no capacity on the proposed site.
View, orientation and topography	Is the site attractive/conducive to a gallery	Mandatory	Yes/No	Y	Yes, although proximity to neighbours may need to be considered.
Planning/Zoning	Is the site's zoning/planning conducive to development of a Regional Gallery?	Desirable	1-5	1	The site is subject to the following planning zones and overlays: Bushfire Management Overlay (BMO) and Heritage Overlay (HO82).

	Will the site require significant roads/footpaths upgrades?	Mandatory	Yes/No	Y	
	Will development impact any potential commercial development potential for the site?	Desirable	1-5	2	No
	Will the site be likely to increase development capital cost?	Desirable	1-5	3	Building on the slope or into the hill would increase the capital cost.
Community Impact	Is there any positive or negative impact on current site users?	Desirable	1-5	5	The impact for current site users would be positive as it would increase the visitation offering of the site.
	Will there be positive or negative impact on neighbours?	Desirable	1-5	1	There are neighbours that would potentially overlook the proposed development. The impact would need to be further explored.
	Is the site compatible with pre-existing industry reputation/brand?	Desirable	1-5	3	Yes
Mandatory score				15	
Desirable score				15	
Total score				30	

Appendix 4: Quantity Surveyor (Turner & Townsend) Cost Plan

Nillumbik Shire Council Nillumbik Regional Gallery



Preliminary Cost Plan

QS REF: me
Date: 6/04/2019

Function	area m2	rate \$/m2	cost \$
Entrance / Foyer			
Entry / Foyer	515	\$ 3,200	\$ 1,648,000
- Extra for Reception / Box office	Allow		\$ 40,000
- Allow for office	25	\$ 2,800	\$ 70,000
- Extra for public toilets	Allow		\$ 100,000
- Extra for members lounge	Allow		\$ 30,000
Gallery Spaces			
Foyer / Makers gallery	30 lm		\$ 75,000
Collections galleries	375	\$ 5,700	\$ 2,137,500
Artis / Temporary Exhibition Gallery	550	\$ 5,700	\$ 3,135,000
Digital wall	80	\$ 5,700	\$ 456,000
Internal / external sculpture courtyard	200	\$ 750	\$ 150,000
Gallery Support Areas			
Education Studio	150	\$ 4,200	\$ 630,000
Exhibition preparation area	100	\$ 4,800	\$ 480,000
Artwork conservation area	120	\$ 4,800	\$ 576,000
Collection storage / open display area	200	\$ 4,200	\$ 840,000
Crate storage	60	\$ 3,300	\$ 198,000
General storage	30	\$ 3,300	\$ 99,000
Loading bay	120	\$ 4,200	\$ 504,000
Plant rooms	40	\$ 2,400	\$ 96,000
Offices and Meeting Rooms			
Directors / Curators / hot desks	100	\$ 2,800	\$ 280,000
Meeting rooms	32	\$ 3,200	\$ 102,400
Toilets	30	\$ 3,300	\$ 99,000
Blackbox Studio			
Flexible multi media / performance space	450	\$ 5,700	\$ 2,565,000
- extra for retractable seating [250 seat]	Allow		\$ 16,500
- extra for theatre equipment	PROVISIONAL SUM		\$ 600,000
Dressing rooms	80	\$ 3,000	\$ 240,000
Blackbox Studio Support spaces			
Green room	50	\$ 3,800	\$ 190,000
Blackbox studio storage	20	\$ 3,300	\$ 66,000
Hirers Equipment store	20	\$ 3,300	\$ 66,000
Technical Workshop	20	\$ 3,600	\$ 76,000
Lighting equipment store	20	\$ 3,300	\$ 66,000
Sound equipment store	20	\$ 3,300	\$ 66,000
Scenic dock	30	\$ 4,200	\$ 126,000
Blackbox studio loading dock	20	\$ 4,200	\$ 84,000
General storage	20	\$ 3,300	\$ 66,000
Multi-use Rooms			
Rehearsal / multi purpose studio	165	\$ 5,700	\$ 997,500
Other Back-of-house areas			
Cleaners store	10	\$ 2,600	\$ 26,000
Makers Space			
Artist studios [3 no]	120	\$ 4,200	\$ 504,000
Hospitality			
Kitchen and BoH, seating for 150 ppl, Bar and terrace	600	\$ 3,100	\$ 1,860,000
- Allow for kitchen equipment [assume commercial type for functions]	Allow		\$ 300,000
Commercial Shop Lease			
Commercial Shop [4 no] - shell only	640	\$ 2,200	\$ 1,408,000
Public Amenities			
Public Amenities	45	\$ 3,300	\$ 148,500
Allowance for plant rooms / plant platforms	Allow		\$ 150,000
Extra for piled or bored pier foundations	Allow		\$ 1,521,000
Extra for security system	Allow		\$ 150,000
Allowance for signage - building / branding	Allow		\$ 150,000
Allowance for entrance canopy	Allow		\$ 100,000
Allowance for ESD initiatives	Allow	10%	\$ 2,344,000
Total Building Works	5,067	\$ 5,088	\$ 25,778,400
External Works & Services			
Site Preparation	Allow		\$ 166,000
Earthworks	Allow		\$ 373,000
Carpark	2100		\$ 420,000
Fencing and gates	Allow		\$ 100,000
Footpaths / paved area to entry	Allow		\$ 100,000
Design art garden with sculptures	1000		\$ 450,000
Allowance for external services			
- Stormwater including onsite detention	Allow		\$ 913,000
- Sewer	Allow		\$ 330,000
- Water	Allow		\$ 203,000
- Gas	Allow		\$ 203,000
- Fire	Allow		\$ 153,000
- Light and Power	Allow		\$ 609,000
- Communications	Allow		\$ 102,000
Total External Works & Services			\$ 4,122,000
Construction Cost			\$ 29,900,400
Design Contingency	10%		\$ 2,991,000
Construction Contingency	10%		\$ 3,289,000
Sub Total			\$ 6,280,000
Professional Fee Allowance (Design)	10%		\$ 3,619,000
Professional Fee Allowance (Planning)	Provisional Sum		\$ 1,000,000
Gallery Director (early engagement)	Allow		\$ 150,000

Nillumbik Shire Council
Nillumbik Regional Gallery



Preliminary Cost Plan

QS REF: me
Date: 6/04/2019

Function	area m2	rate \$/m2	cost \$
Board Establishment	Allow		\$ 150,000
Authority Fees & Charges	Allow		\$ 200,000
Contribution to new authority substation	Allow		\$ 50,000
Loose Furniture Fittings and Equipment (FF&E)	Allow		\$ 1,197,000
- Extra for exhibition equipment / items	Allow		\$ 1,197,000
ICT equipment / AV / Digital systems / PABX and telephone equipment	Allow		\$ 2,991,000
Sub Total			\$ 10,554,000
Cost Escalation [assume 12mths to tender]	3% pa		\$ 2,323,000
Total Project Cost (Ex GST)			\$ 49,057,400

Exclusions:

GST	Cost Escalation beyond April 2019
Exhibition displays, frames, lighting etc	Office Equipment costs
Roadworks	Public Art
Land, legal, marketing and finance costs	Asbestos & other hazardous materials removal
Relocation / Decanting Costs	Council internal costs
Staging Costs	No allowance for lifts / hoists
Adverse soil conditions incl. excavation in rock, contaminated soil, soft spot	
Upgrade or provision of authority services infrastructure external to the site	Demolition Works
Diversion / relocation of existing in ground services	

NOTE: This cost plan is based on a generic site and is therefore subject to change on receipt of actual site information.

DRAFT for DISCUSSION