

**CAIRNS CULTURAL PRECINCT COMMITTEE****16 FEBRUARY 2011****1**

## REPORT FROM THE PROJECT CONTROL GROUP

Linda Cardew: 26/7/18-02: #3056681

**RECOMMENDATION:****That Council receives and notes this report.****INTRODUCTION:**

To provide the Project Control Group's report on the status of the Cultural Precinct project to the Cultural Precinct Committee, further to the approved project management and reporting framework adopted by Council on 28 July 2010.

**BACKGROUND:**

This report summarises the project actions and issues arising over the past two months, since the last scheduled meeting of the Project Control Group (PCG) on 13 December 2010. A special meeting of the PCG was held on 27 January 2011, specifically to consider the recommended Stage 1 shortlist of architectural teams further to EOI 2248.

**COMMENT:**

This report provides a summary only of the work to date.

**GOAL 1: TO MEET COMMUNITY NEED and  
GOAL 4: TO ENCOURAGE COMMUNITY CRITIQUE AND COMMENT**

The consultation framework presented to Council at a workshop on 6 July 2010, proposed a series of different forums where local and regional representatives would be provided with detailed information on the development of the Cultural Precinct at appropriate milestones throughout the project, for discussion, comment and critique. The consultation format was planned to be diverse, allowing advisory consultants and the design team to hear directly the responses of a wide range of members of the public, to enable the development of various briefs, to review the design for compliance with those Briefs, and to ensure that the design is meeting the community's expectations as it is developed. The consultation structure was also planned to provide the opportunity for local and regional members of the community, who for cultural and other reasons, tend not to speak out in open community forums.

The consultation structure included:

- (a) Five stakeholder groups representing the various project Brief areas:
- **The Cultural Precinct Users Focus Group** – an intentionally wide group representing major and irregular users of the facilities.
  - **Performing and Visual Arts Focus Group** – representatives of the professionals, marketers, volunteers currently delivering performing arts and visual arts.
  - **Museum Focus Group** – representatives of key professionals, educational partners and users.
  - **Community Cultural Values Focus Group** – wide ranging representatives, of Indigenous and multicultural backgrounds, to provide a diverse expression of the community's cultural values relating to the use of the Cultural Precinct.
  - **Business Community Stakeholders Group** – representatives of local and regional businesses, and business organizations who are stakeholders in the future economic growth of the Cairns region and the Cairns CBD.

A further stakeholder group – the **Ports Users Group**, has now been added.

- (b) Individual interviews to access information that otherwise would not be available.
- (c) Open, advertised, walk-in Community Workshops and Information Sessions on the ongoing progress of the design of the project and on specific issues requiring community briefing and elaboration.
- (d) Design Workshops with invited participants comprising a wide diversity of community members and professionals.

This consultation framework has now been implemented and a number of stakeholder groups established. Detailed consultation has commenced in order to review and to build upon the user needs previously identified by Positive Solutions and the various consultations undertaken by Council for the Cultural Plan. Consultations with schools and tertiary institutions will be held later in the term.

In January consultations were held specifically for the purpose of developing the outline theatre design brief, and the outline acoustic design brief, which will in turn support the architectural tender document, the architectural design brief and subsequent Masterplan and design work. These briefs, along with others, provide the details of the infrastructure that will be required to allow the performing arts centre to be proactive in creating an artistic environment which will encourage excellence in the creative arts, and provide an exciting and rich experience for all ages and backgrounds. When the preferred concept option has been determined, these preliminary briefs will be developed into full design briefs.

The consultations confirmed that Cairns is one of the most culturally diverse cities in Australia, with artists and audiences coming from wide and varied backgrounds. Stakeholders reinforced the need for the Cultural Precinct to be appropriate for Western performing arts including classical music, jazz, cabaret, musicals, theatre, school performances, community celebrations and civic functions and also that the venues must be designed to accommodate Indigenous and multicultural performance. Stakeholders saw the Cultural Precinct as the portal to cultural performance from the Far North and the Pacific. The prospect of combining a wide range of art forms and linking them to other Australian and international venues was discussed and viewed as exciting; with stakeholders considering that the design of the Precinct must facilitate these opportunities.

In general, stakeholders also considered that the performing arts centre and the Cultural Precinct must be designed to address the whole of the performance and audience requirements, and to incorporate spaces that bring together performance, eating, gathering, multimedia and social networking.

A common view expressed was that in the last 10 years, the rapid growth of multimedia and the Internet has changed the way we experience the performing arts. Improved audio and video reproduction quality, combined with high-speed broadband has resulted in the ability to stream and deliver information at a previously unattainable quality and at a cost that had been previously prohibitive.

It was very much the view that Council has the opportunity to embrace current technological opportunities and that the Precinct should be briefed to include a technical infrastructure that will enable live performance to be recorded, mixed with and shared in a way that will bring people, including those from regional and remote communities, together, through arts and educational opportunities. It was seen that there is a great opportunity in Cairns to develop performing and visual arts that are unique to a region which has a rich Indigenous and multicultural heritage, and for the Cultural Precinct to become a significant cultural asset for the Far North.

Over the past month consultations have occurred as follows:

### **17 January 2011 - Council staff**

Council staff responsible for the management of many community and cultural facilities, and the production of cultural and community events are key stakeholders. Staff representing a diversity of areas including the Civic Theatre, The Tanks, Cairns Festival, young people and others met with the theatre and acoustic consultants.

Issues canvassed were:

- Capacity and functionality of existing venues
- shortcomings of existing venues
- the importance of a cultural hub for the community
- the need to balance all forms of creative expression and community use
- the benefits of including an artists or performers-in-residence component
- the importance of live broadcast facilities given regional scale and reach of Precinct activities

- the importance of outdoor events and activities to enliven the Cultural Precinct and to support commercial viability
- the needs of young people and barriers to access
- the need for access to educational opportunities
- the community need for a sense of place
- the opportunities for integration with other council facilities
- the community needs flexibility in the design of the spaces.

### **17 January and 18 January 2011 – Ports users stakeholder group**

Ports North provided Council with a list of key users including tourism operators, cargo operators, and others. Two sessions were scheduled over two days to enable participation by Ports' business people at different times of the day. The following issues were canvassed:

- Users were invited to provide any information regarding their operations which they felt Council should take into consideration in the design of the Cultural Precinct.
- hours of operation
- vehicular access to and from the wharves, including required clearances
- noise emanating from port activities
- anticipated expansion of shipping activities
- the current impact of Port activities on nearby residential apartments
- the operation of the Cruise Terminal, including the experience of arriving passengers.

### **18 January 2011 - multicultural users**

Representatives from a range of multicultural stakeholders were invited to represent the needs of their organisations and communities.

Issues raised and canvassed were:

- The need for small community rooms and spaces
- provision of a venue for up to 120 people
- the need to include the provision of food and kitchen/catering facilities and recognition that food is an important component of multicultural celebration and performance
- the frequency of use of kitchen/catering facilities and the functionality required
- the need to access community meeting space, and the shortcomings and benefits of space already existing elsewhere in the region
- the need for storage facilities for multicultural costumes and musical instruments
- the need for practice rooms that can double as teaching space and rehearsal space
- the ability for all communities to come together for performances
- the ways in which the Cultural Precinct can support other existing community spaces.

## **18, 19 and 20 January 2011 - consultations with Aboriginal and Torres Strait Islander peoples**

The consultation framework outlined to councillors in 2010 recognised that some consultations should be held with individuals alone, respecting cultural differences and the positions held by those individuals within their communities. Individual sessions were held with traditional owners, and also with Aboriginal and Torres Strait Islander performing arts professionals to accommodate their busy work schedules.

Traditional owners raised the following issues:

- The Cultural Precinct site should be seen and designed as a portal to the culture of Indigenous peoples
- the Cultural Precinct can be used to support cultural tourism and business
- by the inclusion of interpretive signage, displays and various mechanisms for storytelling, the Cultural Precinct can offer stories of the richness of the cultural values of the Cairns region
- there is a need to educate the broader community regarding the cultural history of the region - the challenge is to ensure that there are bridges in place to do this, and to ensure that the Indigenous knowledge of the region is retained
- the Cultural Precinct offers the opportunity to “put the bones, the veins and heart in the city”
- that the Cultural Precinct can and should in different ways reflect the country of its location
- the development of the Museum and the stories that can be told by combining exhibition, programming, arts and performance will be valuable in many ways: by providing access to Aboriginal and Torres Strait Islander culture for Indigenous peoples, schools, the broader community, and the visitors who come from elsewhere in Australia and overseas.

The Indigenous stakeholder group comprised a range of representatives from organisations and businesses in the region.

The following issues were raised:

- The importance of maintaining the cultural integrity of all Indigenous communities
- the importance of using an incorporating art that tells the story of this country
- the need for building design to incorporate the stories of different clans
- the need for the Cultural Precinct to support the wide range of Indigenous community groups that currently come, or would like to come, to Cairns if there were adequate facilities, in order to develop their works - whether visual or other art, or music
- the ability of technology to broadcast performances from the Precinct to communities in the Cape, the Gulf, and the Pacific.
- facilities are needed to encourage the practice of Indigenous culture and the celebration of Indigenous culture
- specific facilities required at the Cultural Precinct included the dressing rooms, central foyers to allow people to mill around

- spaces suitably designed to allow Indigenous performers to “paint up” before performances
- suitable places to rehearse, sing and prepare before performances
- the need for external spaces for the mob, family and friends to gather prior to performances
- the opportunities to work with Tjapukai as a welcoming/preparation and rehearsal space
- the ability for the Cultural Precinct to work with regional festivals (eg Laura)
- required stage sizes, and spaces for performance
- the opportunity for backstage areas to be suitable for film work or production
- the need for performers and audience members to interact and relate during performance
- the need for traditional instruments to be pooled and stored on site
- there is a need and opportunity for the inclusion of Aboriginal and Torres Strait Islander art, large sculptures, commissioned wallhangings and carpets
- the design of the building should include breakout spaces and a performance space opening to the outside.
- as with the multicultural stakeholder group there was strong discussion and support for food/kitchen/catering/fire pit facilities on site.

The Aboriginal Centre for Performing Arts made the point that all Aboriginal and Torres Strait Islander groups are different and that an information centre on site providing information about a variety of cultures would be invaluable.

Two individual consultations were also held with a Torres Strait Islander actor and television producer and a phone conference with the artistic director of the Queensland Theatre Company. Both were extremely excited about the opportunities that the Cultural Precinct will bring for the performing arts, Indigenous arts, educational opportunities and social benefits, particularly for young people. Both considered that the Cultural Precinct will contribute significantly to capacity building within the arts industry and will provide opportunities to retain technical professionals and talented young people in the region. Each made valuable suggestions with regard to the functional needs of the venues. Of particular interest was the ability for the venues to be able to broadcast performance and exhibitions to remote communities and to encourage remote involvement in the arts.

It was noted that there is a healthy competitive tension in Cairns between the delivery and experience of the traditional (western) performing arts, and a large number of people involved in the creative industries who could be categorised as “edgy” - people wanting to work outside the traditional range of performance, who want spaces and opportunities to provide cutting-edge performance in a “different scene”. It was very much the view that the Cultural Precinct could be designed to capture these stories, the opportunities, and the vision, and to raise the bar regarding the quality of performances delivered.

With regard to contemporary theatre, suggestions made included:

- Spaces are to be as flexible as possible to support theatrical scope. The Civic Theatre currently allows only one configuration for theatrical performance
- there is a high demand for theatre space of 300 seats -a flat floor space with raked seating, designed so the audience can wrap around a semi-thrust stage
- flexible rigging in lieu of a fly tower in the flat floor venue would be adequate
- the flat floor space should be able to accommodate “rough” performance, burlesque, cabaret and physical performance
- contemporary theatre is moving away from the written word
- stage sizes are to be 12-15m wide maximum, with a good depth of 20m
- there is a trend in contemporary theatre for studio productions and small-scale, cheaper works that are self-generated and designed for ease of touring, with audiences of approximately 150 people and a maximum of five actors.

### **19 January 2011 - business stakeholders consultation**

Representatives from Advance Cairns, TTNQ, the Convention Centre, the Chamber of Commerce and the Cairns Post were invited to this session.

The following issues were considered specifically for the purpose of developing the functional brief:

- Physical relationship of the Precinct to the Convention Centre
- whether there was a need for breakout spaces, sponsors function room, VIP room
- opportunities to attract people to the site in the absence of a ticketed event
- the relationship of the Cruise Terminal to the Cultural Precinct’s indoor and outdoor spaces
- the relationship of the site to the CBD Masterplan, the importance of Grafton Street as an avenue back into the city
- the growth in the working and residential population in the CBD proposed under the Cityport Masterplan
- the orientation of the Cultural Precinct to the city
- the ability to accommodate markets in the outdoor space
- the benefits of an outdoor projection screen and amphitheatre
- the potential to look at exercise classes outdoors
- recognition that there are very few facilities suitable for large outdoor events.

### **19 January 2011 - performing arts stakeholders consultation**

Approximately thirty invited representatives from various arts organisations attended this session, again to specifically contribute to the development of the outline theatre and acoustic design briefs. Key questions put to the group were what kind of spaces are required to support the arts in five, ten or twenty years time? How will the Cultural Precinct support existing performance and community spaces?

The following summary of the issues raised:

- The Cultural Precinct should complement and support existing venues. Some small companies saw the Cultural Precinct as a threat. Small amateur theatre companies prefer to perform over several nights too small audience numbers, recognising that the experience of performance is important to actors and crew who have worked throughout the year. The complementary nature of the Precinct and smaller venues elsewhere was discussed.
- that young people require flexible space that can be configured in many ways
- there is a need for intimate spaces
- there is a need for a chamber music venue seating 100-120
- there is a need for a large auditorium of approx 1000 – 1200 seats accommodating schools and large numbers of children, including back of house spaces for 200 to 300 children at one time
- there is a need for a large theatre of approximately 1000 seats for touring shows and other performances unable to be accommodated in the smaller Civic Theatre
- excellent acoustics are a major concern
- resident performers and workshop spaces should be considered
- there is a need to build for future population growth
- there is a need to accommodate contemporary art forms: sound art, multimedia, internal and external performance spaces, multipurpose spaces, contemporary music
- DJs and sound engineers must have infrastructure support
- screen arts and film should be supported and accommodated within the precinct
- multiple spaces should be able to operate concurrently
- audience development should be supported
- production facilities should be supported.

## **28 January 2011 - Museum consultation conducted by Queensland Museum**

Council has appointed Queensland Museum, as lead museum consultant, to develop the outline planning brief for the Museum. To further this work Queensland Museum met with local museum stakeholders on 28 January 2011, and later with Council staff. A detailed report regarding the consultation will be provided in due course by Queensland Museum. Further information regarding Queensland Museum scope of work is provided under Goal 3: Design Excellence and Sustainability.

## **GOAL 2: HIGHEST AND BEST USE OF THE LAND**

### **2.1 The Cultural Precinct site**

Further discussions have taken place with Ports North (Ports) regarding various site issues.

#### *(a) Amended site area*

The site area available is currently under discussion. The site boundaries will be finalised after the Masterplan is approved.

*(b) Site contamination*

Ports has completed an assessment of the site contamination. Council is currently reviewing the information.

*(c) Buffer report*

Ports has provided a guideline to the development on the Cultural Precinct site. This report has no statutory authority but sets out ports requirements regarding noise, access and other issues. It is currently being reviewed.

*(d) Development agreements*

Ports has provided draft legal agreements prescribing the terms on which Council will develop and lease the site. These are currently being reviewed.

**GOAL 3: DESIGN EXCELLENCE AND SUSTAINABILITY****3.1 Expressions of Interest Brief for architectural design services**

Following Council's resolution of 17 November 2010 that it is in the public interest to call for expressions of interest for relevant advisory and design consultancy services, an Expression of Interest Brief for architectural design services was prepared for the purpose of creating a list of highly qualified and experienced architectural design teams, from which a tender shortlist could be created.

The call for Expressions of Interest was advertised in local, state, and national press in the week commencing 6 December 2010. The Expression of Interest Brief was also tabled at the meeting of the Project Control Group on 6 December 2010. One hundred and twelve requests for the brief were received.

A project briefing for interested architects was conducted by the project manager on 16 December 2010 and was attended by over 40 local and national architects.

The call for Expression of Interest was due to close on Thursday, 13 January 2011 with submissions lodged electronically or physically in Council's tender box. The Queensland floods severely impacted on the ability of Brisbane-based teams to submit EOIs by the closing date, and several had contacted Council requesting an extension of time which was granted for all registered architects to 18 January 2011.

The shortlisting process will be undertaken over several stages. Eight architectural teams, each of whom have partnered with local architects, have been selected for a Stage 1 interview, for the purpose of creating a tender shortlist of four. A multidisciplinary evaluation panel has been convened to conduct the interviews, and to take the process forward, where four architectural teams will be invited to submit tenders and fee proposals for architectural design services.

The interview panel was to be chaired by the Government Architect who, late on 9 February 2011, advised his inability to attend due to a family bereavement. The panel will now be chaired by the Queensland Chapter President of the Australian Institute of Architects, and a multidisciplinary panel comprising theatre, construction management and cost management consultants, together with the Mayor, Council's CEO and the project manager.

The Government Architect remains committed to the process and will be involved in all subsequent stages of the selection process.

A full report on the process undertaken to date, and the recommendations of the interview panel after the State 1 shortlisting, will be presented to Council for approval prior to moving to the tender shortlist stage. In accordance with the provisions of the Local Government Act, 2009, this report will be presented to a closed session of Council.

### **3.2 Appointment of consultants to prepare the outline theatre design brief and outline acoustic design brief.**

On 13 December 2010 it was reported to the PCG that quotations had been invited from four specialist theatre consultants and three acoustic consultants to prepare the outline theatre and acoustic design briefs that will inform the architectural design brief, the finalisation of the Masterplan and the preparation of the concept options. Copies of the briefs for these consultancies were provided to the PCG previously. The briefs are to build upon the preliminary work done by Positive Solutions as part of the feasibility study and will be informed by the consultations with stakeholder groups currently underway.

The procurement process was undertaken strictly in accordance with Council's procurement policy and appointment made within the officer's delegation. For this limited scope of work there was no requirement to go to public tender.

#### **3.2.1 Outline Acoustic Design Brief**

Acoustic design Quotations were received from:

1. Marshall Day Acoustics (Melbourne)
2. Acoustic Studio (Sydney)
3. ARUP (Melbourne) with Cairns' consultant facilitating consultation.

The panel agreed that Acoustic Studio presented the best quotation when all factors were considered.

#### **3.2.2 Outline Theatre Design Brief**

Four submissions were received from:

1. Richard Stuart (Ballina NSW)
2. Marshall Day Entertech (Melbourne)
3. RTMI (Sydney)
4. Arup (Melbourne) with Cairns based consultant

The panel agreed that Marshall Day Entertech presented the best quotation when all factors were considered.

### **3.3 Museum Planning Brief**

Council's Cultural Plan and Corporate Plan both provide that Council will support the State Government in the provision of a Regional Museum.

It was therefore appropriate to commence discussions with Queensland Museum (QM). As a first step QM has agreed to undertake the role of lead Museum consultant, and to prepare the Museum planning brief in line with contemporary museum ideology, specifically addressing the needs of the Far North. As with the Theatre and Acoustics outline design briefs, the Museum planning brief will outline the proposed programming and functional spaces required to support the site masterplanning and the design concept options.

At the invitation of staff, QM provided a formal proposal for consultancy services, including a return brief, in late December 2010. The provisions of the Local Government Act allow Council to contract with directly Government without the need for a competitive process.

The scope of consultancy services includes the delivery of four identified concepts interpreted as exhibitions and public programs, to assist in the spatial planning and architectural masterplanning for the site. The consultancy will also make assessments of other aspects of museum operations which are either contingent upon exhibitions and public programs, or which will be required to successfully implement the realised concepts. Suggestions on conservation needs and possible uses for White's Shed will also be incorporated into QM's report.

This project will address the following concepts to be interpreted into exhibitions and public programs for the new museum:

(a) **Aboriginal and Torres Strait Islander Cultural Centre**

This is proposed to be a centre focussing on traditional and living cultures. This centre would combine exhibition galleries and spaces for cultural practices and performances with inside and outside adjoining spaces. It would feature artist workshops and interpretation centres with products for sale. QM has appointed Ms Trish Barnard, Senior Curator for Aboriginal and Torres Strait Islander Culture and the Repatriation Program, at the Museum of Tropical Queensland, Townsville to guide this work. Ms Barnard has commenced consultations with local Aboriginal and Torres Strait Islander peoples.

(b) **Queensland Centre for Cultural Diversity – multicultural communities**

Research and training facility to help safeguard Pacific Islanders and Papua New Guinea intangible heritage cultural practices and processes. This centre will link to formal and informal training programs.

(c) A Centre for social memories: Cairns – the Port for North Queensland development

This centre is proposed to house a significant photographic display on the development of Cairns – the port to North Queensland and facilities for recording social memories linked to the new National History Curriculum. It will also incorporate a children's activity centre.

(d) A sense of place – safeguarding World Heritage sites

This section of the Museum will provide a contemporary interpretation of biodiversity issues specific to the Far North, and deal with our personal and collective responsibilities to protect and maintain our natural assets. It will include a hands-on science/interpretation centre linked to the new National Science Curriculum.

QM inspected the site on 27 January, and met with Museum stakeholders on 28 January 2011, and subsequently presented a preliminary draft to Council's senior staff.

### **3.4 Engagement of other design consultants**

With the tender for the architects, approximately thirty seven separate specialist consultancies will be required to support the full design process. These have been divided into several groups: limited consultancies needed to support the Masterplan and concept design options (RFQs) which will in turn support the Project Assurance Framework, and the major consultancies which will commence on the selection of the preferred concept design option, and the approval of the (Project Assurance Framework) PAF Stages 1 and 2, by the State Government's Cabinet Budget Review Committee.

#### **3.4.1 Limited consultancies (Requests for Quotations)**

Advertisements inviting Quotations from highly qualified consultants to provide a limited scope of advice as required by Council and the Architect (to be appointed), have been placed in the Cairns Post, Mossman Gazette, The Australian and the Courier Mail from 12 February 2011. These consultancies will support the development of masterplanning and architectural concept design options for submission to the State Government as a project funding partner.

Quotations for site masterplanning and concept design advice only, have been invited for the following disciplines:

- RFQ #2252 Structural Engineering Consultancy
- RFQ #2253 Mechanical & Electrical Engineering Consultancy
- RFQ #2254 Civil Engineering Consultancy
- RFQ #2255 Vertical Transportation Consultancy
- RFQ #2256 Traffic Engineering Consultancy
- RFQ #2257 Cost Planning Services Consultancy
- RFQ #2258 BCA Consultancy
- RFQ #2259 Heritage Consultancy
- RFQ #2260 Maritime Consultant

Quotations close on 1 March 2011 at 4.00pm.

### **3.4.2 Expressions of Interest and Tenders**

A separate Expression of Interest and Tender process for the appointment of design and advisory consultants to support the selected architects for all remaining design phases, and through construction, will commence in early March, with the appointment of these consultants expected to commence on the approval of the preferred design concept option in mid 2011.

For administrative purposes these consultancies have been divided into two groups as below: “primary” consultants who will provide significant design advice where the scale of the fees will in most cases, require an EOI and Tender, and “secondary” consultants who will have a lesser, but nevertheless essential role. Some of these fees will be under the statutory limit and so will not require a full EOI and tender process. All appointments, regardless of the scale of fees, will be subject to a competitive process and reported to Council.

#### Primary consultants:

- Structural Engineer
- Quantity Surveyor
- Traffic
- Acoustic
- Theatre Planner Consultant
- Mechanical Engineer
- Electrical Engineer
- Hydraulic Engineer
- Fire Services Engineer
- Transportation Engineer
- Hydrogeologist (Ground water/flooding)
- BCA Consultant
- ESD
- Heritage Consultant
- Civil Engineer
- Façade Engineer (and access)
- Construction Project Manager

#### Secondary consultants:

- Town Planner
- Landscape Architect/Public Domain
- Geotechnical
- Fire Safety Engineer
- Accessibility
- Waste
- Wind/Solar reflectivity
- Public Art
- Safer By Design
- Independent Commissioning Agent
- Specialist lighting engineer
- Indigenous architectural advisor to Council
- PCA (to be confirmed)

- Land surveyor
- HAZMAT
- Heritage
- Parking
- Archaeology (TBC)
- Museum consultant
- Environmental (Ground Conditions)
- Site Auditor

## **GOAL 4: COMMUNITY COMMENT AND CRITIQUE**

### **4.1 Community perceptions survey by Rowland**

The actions to be undertaken further to the community perceptions survey will be addressed in a separate report.

### **4.2 Development of a further community engagement plan**

The development of a further community engagement plan will be addressed in a separate report.

## **GOAL 5: TO REFLECT THE CHARACTER OF THE CAIRNS REGION AND FAR NORTH QUEENSLAND**

Community consultations have started generating comments and discussion regarding this goal. It will be dealt with progressively through the architectural tender, architectural design brief, consultation with the traditional owners, with Aboriginal and Torres Strait Islander peoples, the Public Art Advisory Committee, visual arts organisations and practitioners and the broader community.

## **GOAL 6: ECONOMIC GROWTH**

Economic development, information regarding the economic impact of the Cultural Precinct, and information regarding investment in Far North Queensland is required under Stage 1 of the Project Assurance Framework being prepared for the State Government work. This is discussed below in more detail.

## **GOAL 7: SOUND FINANCIAL MANAGEMENT**

Financial modelling for the project is ongoing and as assumptions change and budgets are firmed up, outcomes will be reported regularly to the PCG and to Council.

### **7.1 Peer review of existing cost plan**

Savills has engaged a cost planner and quantity surveyor, with extensive experience in the delivery of performing arts facilities, WT Partnership, as a sub consultant to their team, to undertake a peer review of the assumptions regarding project costs that were made in 2009. Work has commenced on the peer review of the cost plan, with the report to be delivered after the site inspection has been completed by WT Partnership on 10 February 2011.

## **7.2 Business planning, risk and procurement consultancy services**

Council has been advised previously that the State Government requires the preparation of a business case in accordance with the State Government's Project Assurance Framework, to be undertaken as a prerequisite to the receipt of further State funding. The Commonwealth Department of Infrastructure has agreed that the utilisation of this framework is also appropriate for Commonwealth grant funding purposes.

On 15 December 2010 Council resolved to appoint Savills/Incoll to prepare the PAF Business Case.

The State Government has committed funds of \$2.5 million for Council to undertake further business planning. On 25 January 2011 Council's project manager and the PAF consultants met with officers from the Department of Infrastructure and Planning (DIP), and Treasury to confirm the level of detail required for the evaluation. State officers advised that a comprehensive process would be required, including the submission of a detailed strategic assessment of service need, and preliminary project evaluation for submission to Arts Queensland and the Cabinet Budget Review Committee (CBRC) for approval before proceeding to the preparation of the Business Case. DIP advised that the CBRC would require six to eight weeks for its assessment of Arts Queensland's report and Council's submission. Approval is again required from the CBRC after the submission of the Business Case.

A review of the delivery program to address this increased scope of work is currently being undertaken, while at the same time taking into account the Commonwealth Government's commitment to funding.

As a condition of the State Government's commitment to the funding of the PAF assessment, Arts Queensland has established a management committee of State officers and Council representatives. The project manager and the PAF consultants are to meet monthly in Brisbane to ensure that the project information and design concept options under development meet the State Government's requirements.

### **GOAL 8: TO IDENTIFY AND MANAGE RISK**

Work has commenced on the risk profile and risk management plan.

### **GOAL 9: EFFICIENT AND EFFECTIVE PROJECT DELIVERY**

#### **9.1 Governance**

A probity plan is currently being developed, and an independent probity advisor and auditor will be engaged over the next few weeks.

#### **9.2 Project resources**

Only two officers are currently engaged to manage all aspects of the Cultural Precinct project. The specialist PR/media position will be filled when a suitable candidate is secured.

The GM Corporate Services is currently working with the project manager to facilitate additional resources in targeted areas, including the engagement of a research officer on a short term contract to assist with the PAF assessment.

## **GOAL 10: COST EFFECTIVE, EFFICIENT OPERATIONS**

Issues For Discussion: Nil.

### **CONSIDERATIONS:**

#### Corporate and Operational Plans:

Council's Corporate Plan 2009-2014 lists the establishment of a regional Performing Arts Centre and regional Museum advocacy as Corporate Projects.

Council's Cultural Plan 2009-2014 identifies the building of a regional Performing Arts Centre and the provision of support for the State Government in establishing a Regional Museum as Outcomes Strategy 1 for cultural facilities.

#### Statutory:

The processes outlined in this report are in accordance with the provisions of the Local Government Act 2009.

#### Policy:

The Terms of Reference for the Cairns Cultural Precinct Committee are listed in Policy No 1:05:08.

#### Financial and Risk:

No financial decisions are required from this report.

#### Sustainability:

This report outlines a project structure that considers and includes all elements of a quadruple bottom-line outcome.

### **CONSULTATION:**

The Project Control Group has been consulted in the preparation of this report.

### **OPTIONS:**

This report is submitted for information only.

### **CONCLUSION:**

This report provides a summary only of recent work on the Cairns Cultural Precinct project. The next report will be submitted to the Committee at its next meeting on Wednesday 16 March 2011 at 2.00pm in the Council Chambers.

**ATTACHMENTS:**

Nil.

Linda Cardew  
**Manager Cultural Precinct Project**

Lyn Russell PSM  
**Chief Executive Officer**