



# **BURNIE** **CULTURAL** **CENTRE**

Final Report 18 August 2021



# **BURNIE**

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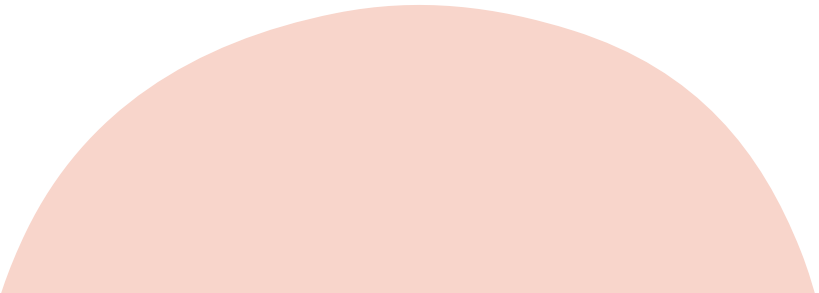
# **CULTURAL**

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# **CENTRE**

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*Culture and creativity represented through the arts, history, performance and stories of contemporary life, is valued in Burnie as a means of expressing local identity, sharing ideas, innovating and bringing communities together.*



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# INTRODUCTION

*Hirst Projects and Michael Connell & Associates have been appointed to undertake a Business Case for a new Burnie Cultural Centre based in the existing Burnie Arts and Function Centre. This Centre would be the main component of the Burnie Cultural Precinct, including the open space and other elements of cultural significance.*

This follows a series of options for cultural developments that Council has considered over recent times. The COVID 19 pandemic has brought to the fore new challenges and opportunities, and these have been taken into consideration throughout the investigation.

## A GLOBAL CHANGE

This is a defining moment for Burnie. The world is experiencing a pandemic. Money is scarce and there is a lot to do, to maintain services and improve infrastructure. The current challenge is to give the community a sense of a future in which they can not only survive but thrive.

Before the pandemic the Council had plans for a major new regional gallery and museum. Whilst based in a traditional model, the plan was ambitious. As well as celebrating the culture and heritage of Tasmania's northwest region, it was aimed to draw in the tourist markets and then send them out to explore. But it was based on a belief that international tourism was growing and that there were no limits to domestic tourism.

The pandemic has changed all that. It has stalled international tourism, and for a time domestic tourism. It has put jobs at risk. It requires a new plan for the future.

## A NEW FUTURE: BURNIE CULTURAL CENTRE

The Council recognises that the Burnie community is still brave and ambitious. Council knows the value that the community places on its social infrastructure and in particular its arts and cultural assets. Council and the community know that the cultural and creative industries play an important role in the economy. Research has shown that they also bring health and well-being, enjoyment, celebration of a valued past and can inspire the imagination to create a bright future.

The existing Burnie Arts and Function Centre is a building with 'good bones' at the edge of the cbd. Burnie owns amazing assets - collections of art and objects that tell the most marvellous stories. There are people with experience, expertise and enthusiasm living in and around Burnie.

The decision has been made to develop a new Burnie Cultural Centre, bringing these assets together and making more of them. This initiative reimagines the building. It shines a light on the art and objects. It brings together the Burnie community of makers and doers. It will spark creativity in the children and young people of Burnie. Importantly, it will be based on a new model of operation, a model that empowers the community.

The community wants innovation and growth, despite the changed circumstances. This will be a true Cultural Centre for Burnie, contributing to its 2030 Vision to showcase its vibrancy and beauty, to lead in its creativity and culture and to be that city that realises its dreams.

# THE PRINCIPLES

There are four key principles that are guiding the redevelopment of the Museum, Gallery and Arts and Function Centre within a new Cultural Precinct:

- 1. Culture and creativity are valued:** Culture and creativity represented through the arts, history, performance and stories of contemporary life, is valued in Burnie as a means of expressing local identity, sharing ideas, innovating and bringing communities together.
- 2. Culture and creativity is experiential:** they create opportunities for the community to express themselves, enjoy themselves and derive an income through all aspects of the visual and performing arts and craft in forms ranging from exhibition, concerts, and events to more individual activities such as writing and photography.
- 3. Culture and creativity evolve:** Culture spans time, it must remain relevant to the communities of today and be continually evolving.
- 4. The community members are active participants:** Everyone is equally able to benefit from our cultural assets and to actively create and participate in our cultural experiences. The community members are considered to be shareholders in the Precinct and are invited to participate in what is done there.



# THE CULTURAL CENTRE CONCEPT

*Council recognises that the world continues to change. It is committed to evolving and growing with the Burnie community to deliver on their vision, values and the aspirations.*

It is evident that there is a need to both honour the heritage, continue the strong arts and making traditions in Burnie and deliver more dynamic and meaningful cultural experiences.

This concept brings together the Arts and Functions Centre, the Gallery and the Museum into a single integrated Cultural Centre that will enable Council, the community and strategic partners to work together over time to deliver the experiences that current and future audiences need and demand.

## A CENTRE FOR BURNIE

It is an arts, cultural, creative and social centre first of all for the local community. It embraces the local creative and cultural communities and the richness that the arts bring to our lives. It reflects on the past but also focuses on living memory and contemporary life.

## A CENTRE WITH CREATIVITY AT ITS HEART

It delivers a set of experiences which reflect Burnie, the identity of the place and the region and its place in Tasmania and Australia. It represents the Burnie community and the resilience, creativity, innovation and industriousness that has always characterised this region. It embraces change, offers fresh perspectives and will drive innovative thinking.

## A SOCIAL CENTRE

It brings people together through arts and cultural activity to build a stronger, more connected

community. It is an integrated and innovative centre with performance spaces, art and history spaces, gathering places, meeting space and working places – all on one inclusive and accessible site in Burnie's CBD.

## AN ACTIVE CENTRE

It is designed to be a place with something for everyone. Each element offers opportunity for a different kind of activity and engagement - where the arts can be enjoyed through making, learning, practising, listening, watching and engaging in conversation, where the business community can gather for functions and conferences and formal and informal meetings, where groups can celebrate and hold events and where friends and family can gather for a coffee, or celebration.

## AN ANCHOR ATTRACTION

It is the anchor and heart of the Cultural Precinct. It is primarily for the people of Burnie but will share experiences with the region and visitors to Burnie, and with the world, strengthening bonds with friends and family, building bridges of understanding and sharing the civic and creative voices of Burnie within the region and beyond. It will promote Burnie as a place to live, work, play and stay.

The Burnie and the regional and Tasmanian communities will be able to enjoy the Cultural Centre through its own programs and also, by using the function and event facilities to host their guests at meetings, forums, theatrical presentations, concerts, events and festivals.

The Burnie community and visitors to Burnie will be attracted to visit the Precinct and its Cultural Centre because there are creative elements at key points in the CBD that lead them into the active heart. Street art, each piece respected in its own right, is utilised as a sign that there is more to come and encourages people to step along the streets and lanes into the Precinct and through the doors of the Centre.

# THE INVESTIGATIVE PROCESS

In developing the concept, there was an intensive investigative process, building on knowledge gained during the North West Museum and Art Gallery Project.

This includes the following activities that have been undertaken to address the Burnie Cultural Centre project scope and to ensure that there has been thorough consideration of the issues raised.

## SITE REVIEW AND ANALYSIS

The team was already familiar with the Burnie Arts and Function Centre, including the Burnie Regional Gallery and the Burnie Regional Museum.

For the purposes of this Report the team revisited the site and focused attention on the Arts and Function Centre, noting the function of each of the spaces, the scale and quality of the spaces, the connectivity between spaces and the relationship of the building to the wider Precinct. A number of issues were raised in staff reports and during the investigation as there is evidence of poor functionality, poor connectivity and changes in markets and demand that have led to the building's original configuration being compromised.

Recent analyses, documented by architects and staff experts, have identified specific problems.

## DOCUMENT REVIEW

The team reviewed a number of Strategic Plans, policies and assessments. Many of these are formally endorsed by Council, some compiled by staff in order to direct operations.

These are listed below in the sections of the report below, dealing with the Burnie Council Strategic Context and Cultural Plans and Policy Context.

## STAKEHOLDER CONSULTATION

Consultation related to the North West Museum and Art Gallery project was revisited. This consultation process included regional tourism authorities, regional arts leaders and practitioners, the University of Tasmania, and staff at the Gallery and Museum. It involved face to face, telephone interviews and a number of strategic planning workshops. For this Project additional consultation was undertaken with staff directly responsible for the operation of the three cultural entities that are being combined in this project to better understand the impacts of the pandemic and opportunities that are now afforded.



# BURNIE CITY

# COUNCIL STRATEGIC

# CONTEXT

*The new concept for the Burnie Arts and Function Centre and its transformation into a more integrated Cultural Centre has been informed by the deep connection to the arts and cultural values that exist within the Burnie community and information related to existing destinations and the following Strategic Plans.*

## EXISTING ARTS AND CULTURAL ASSETS AND DESTINATIONS

Burnie has an existing range of cultural destinations – the Burnie Regional Art Gallery, the Burnie Regional Museum (including the exhibit, Federation Street), the Burnie Arts and Function Centre and elements of the Makers' Workshop. These are sited relatively close together creating an arts precinct in central Burnie.

### **The Burnie Regional Art Gallery**

has been in existence since 1978. It is recognized as a leading art gallery, exhibiting works of State and national importance and drawing visitors from the region and across Australia. It has a substantial permanent collection (some 1,379 works as of 2020, of which approximately 80% are works on paper). The reputation of the Gallery that has been built over decades of investment by dedicated locals, is of regional significance. The Council recognises its importance and commits to upholding the reputation of the Gallery under the new vision,

with the aim of continuing to enhance the status that already exists. It has been a policy of the Gallery to acquire works of art, primarily works on paper by contemporary Australian artists and with a focus on the north west of Tasmania. This reflects Burnie's long association with paper production and the skills still residing in the community. In 2006 the Gallery opened a space known as the 'Printmakers' Gallery which was largely used for the ongoing display of original prints from the permanent collection. In more mission to promote community ownership of the Gallery and to develop its educative role.



### **The Burnie Regional Museum**

was established in 1971. The collection, and the long-term and temporary exhibitions, have reflected the city's indigenous past, its important industrial heritage and its current status as a major port exporting timber and farm produce grown along the State's north west coast. A local resident, Peter Mercer, started the museum's collection in the period 1954-69 as a private passion. This was purchased by Council in 1970 and since then many important artefacts have been donated by local families. A major collection asset is the series of photographic collections all related to significant moments relating to the region's past. The Federation Streetscape is a primarily static display comprising domestic, mercantile, professional and light industrial artefacts from 1890 -1910, all arranged in shop-front settings. The Museum does not have a Collection Policy, though its collections are currently being digitized to make them accessible for research and viewing by the general public and other interested parties.

### **The Burnie Arts and Function Centre**

was the first purpose-built fully professional regional arts centre in Tasmania, opening as the Burnie Civic Centre in 1976. It incorporates performing arts and functions venues as well as the Burnie Regional Art Gallery. It continues to host concerts, theatre and dance and is the only venue in the north west of the state able to host large-scale indoor functions. The Centre has an annual subscription season and a wide-ranging program of performing arts events.

**The Makers Workshop**, which is licenced to the University of Tasmania, also hosts some important cultural activities related to Burnie's industrial past. These include interpretive exhibits and spaces for creatives to showcase their practice and products. Until recently the Council's Creative Paper workshop was also conducted from the site.

These destinations have created a reputation for Burnie as a place of creativity and making. They have been spaces and places that held collection assets, showcased the history, heritage and creativity of the City and region and have been important attractions for visitors to the area. All of these places and activities have been made possible by the strong, long-term commitment and passion of individuals and groups of volunteers that have given their time and skills to their operation. These people are also considered as vital contributors to continuing to build the arts and cultural reputation of Burnie.

The closure of these separate entities of the Burnie Regional Art Gallery, Burnie Regional Museum and the Burnie Arts and Function Centre in their traditional form, is not intended to reduce their impact. These rich cultural assets are fully acknowledged as the building blocks of a new cultural destination. It is the work undertaken over the years to build collections, create exhibitions, host activities and events and celebrate the creativity and ingenuity of Burnie that is the inspiration for a new, more integrated offering. They will endure and be reimagined.

The branding of the Centre will consider the naming of the place as a single destination, and of its component parts to ensure that none of its reputation is lost.

## THE BURNIE CITY CENTRE MASTERPLAN

The Masterplan is a guiding document for the Burnie Cultural Centre Business Case. It has been developed following significant consultation and the future of the Burnie Arts and Function Centre site is a major component of the Plan for Burnie.

- The vision is based on the commitment to build upon the character and identity of Burnie as the ‘City of Makers’, and to promote a vision that speaks directly to the role and purpose of arts and culture in the city.
- The Master Plan objectives emphasise building upon existing assets, improving community spaces, and responding to the natural, social and built heritage are important aspirations for this project.
- Of particular note is the proposal in the Master Plan to re-orient the Centre to the Civic Plaza and enhance its connection across the city centre through the laneways and arcades.

The re-imagining of the Burnie Arts and Function Centre will build the cultural precinct and strengthen its connections to the retail centre, to the Makers’ Quarter, West Park and the UTAS Campus.

## SETTLEMENT AND INVESTMENT STRATEGY

This Report acknowledges the Civic Precinct and its cultural infrastructure.

The stated objective for cultural assets is related to improving financial self-sufficiency through use maximization and proposes that the operation, fee structure and management of the cultural assets be reviewed.

## MAKING BURNIE 2030

This sets out the overarching ambition for Burnie:

- A vibrant, thriving beautiful place
- A caring community
- A regional leader engaging the world
- A city that realizes its dreams.

Making Burnie recognizes the importance of gathering, of inclusivity, of education and innovation. Its special environmental characteristics – a spectacular coast and near wild places – are to be enjoyed and promoted. Its willingness to embrace learning, to communicate and collaborate are central to its success.

In considering the future of the Burnie Arts and Function Centre, and in creating a Cultural Precinct, Council has identified that its role is as both a provider and a facilitator of the services offered there.

Making Burnie 2030 also notes that success will be measured in the number of people from the region engaging in cultural activities and in influencing population growth in Burnie as a place to live, work and play.

## BURNIE CITY COUNCIL CORPORATE PLAN 2020 – 2024

This Plan is directly linked to Making Burnie 2030 and to the Settlement and Investment Strategy and sets out how the vision might be realized over the next 4 years. The arts and culture are confirmed as central to achieving the objective to be an attractive place to live, work and play. Supporting, facilitating and promoting the arts is a key strategy. It advocates the Maker brand and the need for entrepreneurship.

Importantly the Plan emphasizes the need for maintenance, development and renewal of key assets along with a sustainable, viable approach to financial performance.

# BURNIE CULTURAL PLANS AND POLICY CONTEXT

There are some plans and policies that are current and have been created in recent times but have not been formally endorsed. These do provide valuable insights into the potential of the existing Arts and Functions Centre, Gallery and Museum to retain the value of their assets and deliver new visions. They can continue to guide the operation of any new entity.

## BURNIE REGIONAL ART GALLERY (BRAG)

### Business Plan 2010 – 2015

BRAG has focused on acquiring works of art, principally works on paper, by contemporary Australian artists, aligning with Burnie's long association with paper production. Its exhibition policy is to present high quality and varied exhibitions, both curated in-house and sourced from touring networks, representing all aspects of the arts. BRAG has staged the prestigious biennial Burnie Print Prize for works on Paper, up to and including 2021. It has provided other related art related experiences for the Burnie community, including school programs, workshops and other learning experiences.

## BURNIE REGIONAL MUSEUM (BRM)

### Collection Management Policy (2021)

This addresses the areas of acquiring, documenting, caring for and disposal of the BRM Collection. in some detail. It provides guidance also. into many operational procedures with respect to the activities.

### Significance Assessment

This assessment of the BRM Collection authored in 2006 was updated in 2020. This provides a very detailed description of the Collection, the areas of strength that could benefit from an active collecting program.

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## BURNIE REGIONAL MUSEUM AND GALLERY

### Preservation Needs Assessment 2020 (PNA)

The PNA was undertaken to look at what would be required to safeguard the joint collections of the Museum and Gallery. This is a detailed document which, in summary, noted the following:

### Existing Collections

The current BRM and BRAG have collections that are rich and varied. Like many museum collections they tend to have been built passively by local donations and opportunistic collecting of both objects and archives. The BRAG collection is largely based around important works on paper and has a strong Tasmanian emphasis.

### Future Collection Needs

The two existing collections have been described recently in the PNA, with the end view to managing them as a combined entity. Whilst some excellent progress has been made in cataloguing and storage of parts of the BRM Collection, there remains much to be done to fully understand what is in the Collection and make it both accessible and safe.





# INFRASTRUCTURE REVIEWS

Some preliminary analyses of infrastructure have been reviewed:

## **FIVE YEAR PLAN 2020 – 2025**

This Plan proposed major upgrades to the Town Hall, Braddon Hall, Arts Theatre, Box/Office and Reception, Courtyard, Bass and Flinders Room and the VIP Room. Importantly it proposes installation of a DDA lift, DDA compliant toilets on all levels and upgrading of audio, lighting and vision equipment.

## **CUMULUS STUDIO REPORT 2015**

This concept presented expressed some similar goals as the Five-Year Plan and attempted to provide solutions for a more integrated facility, with improved circulation and universal access.

# LOCAL & REGIONAL DEMOGRAPHIC CONTEXT

## OVERVIEW

Burnie LGA has a number of characteristics that are relevant for the development of the Burnie Cultural Centre and new programs and events.

- **Demographics:** Burnie LGA has lower levels of income and education relative to other regions in Tasmania. It has a low SEIFA score, which measures the existence of substantial pockets of relative socio-economic disadvantage. (See Appendix A for full details).
- **Arts and Culture:** The West and North West region (which includes Burnie LGA) has a lower level of participation in arts and creative activities as measured by attendance at venues and events and participation in creative activities (in visual arts, performing arts, writing and other creative activities (fashion, digital design, graphic design)). (See Appendix B for full details).

*The creation of the Burnie Cultural Centre and the introduction of new programs and events will increase participation rates in arts and creative activities. This will generate major education and social benefits for the community.*

## BURNIE DEMOGRAPHICS

Compared with Hobart and the averages for Tasmania overall, Burnie LGA has: lower median income levels; a lower percentage of residents with Year 12 and with university qualifications; and a significant level of socio-economic disadvantage as measured the ABS SEIFA indexes.

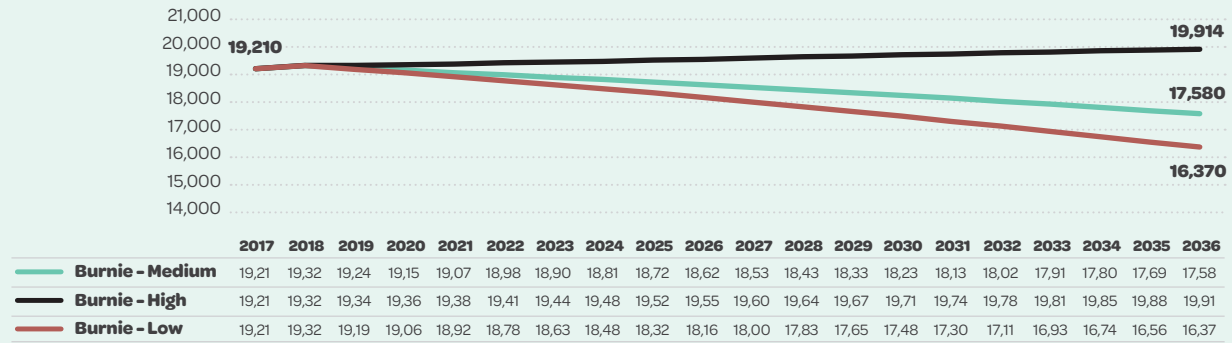
### Population

Census data for the period 2006 to 2016 shows a largely static population (which is ageing), with an increase in the number of residents 65 years and over, and a decline in younger age groups (persons under 15 years and in the 25 to 54 age group). In 2016 Burnie LGA had a population of almost 19,000 (18,895).

Long term population projections to 2036 for Burnie LGA, show the population continuing to decline under the low and medium growth scenarios and an increase of only 700 residents with the high scenario. This static or falling population will be associated with an ageing population.



**Chart 1 Burnie LGA Population Projections 2017 - 2036 (persons no.)**



Source: Tasmanian Government Population Projections 2019

## Indigenous Population

Burnie has a significant Indigenous population, who comprised 6.9% of Burnie LGA's population (1310 persons) in 2016. It has a relatively young age structure - 54% were under 25 and 23% were in the 25-44 age group. The population has been increasing from 887 in 2006 to 1310 in 2016 (an increase of 423 or 48%).

*This Indigenous heritage needs to be reflected in program and events in the Cultural Centre and across the precinct.*

**Table 1 Indigenous Population 2006-2016 (no.)**

Aboriginal and/or Torres Strait Islander persons	Males	Females	Persons
2006	418	464	887
2011	539	565	1,104
2016	604	708	1,310
Increase 2006-2016	186	244	423

Source: ABS Census 2016 Time Series Profile, Table G02

## Income Levels

Median income levels (individuals, families and households) in Burnie are lower than for Tasmania overall and substantially below Hobart and Launceston.

The median weekly personal income in 2016 for Burnie LGA was \$523 - \$195 below that for Hobart (\$718) and

\$50 below that for Tasmania. The pattern for weekly family income and household income is similar.

Median income levels for other LGAs in the North West are substantially below those for Hobart and more in line with Burnie (e.g., Devonport).

**Table 2 Median Income Comparisons 2016 (\$)**

Comparisons Median Income 2016	Burnie LGA	Hobart LGA	Launceston LGA	Devonport LGA	Tasmania
Median Total Personal Income (\$/Weekly)	\$523	\$718	\$562	\$514	\$573
Median Total Family Income (\$/Weekly)	\$1,272	\$2,053	\$1,382	\$1,224	\$1,399
Median Total Household Income \$/Weekly)	\$993	\$1,439	\$1,042	\$949	\$1,100

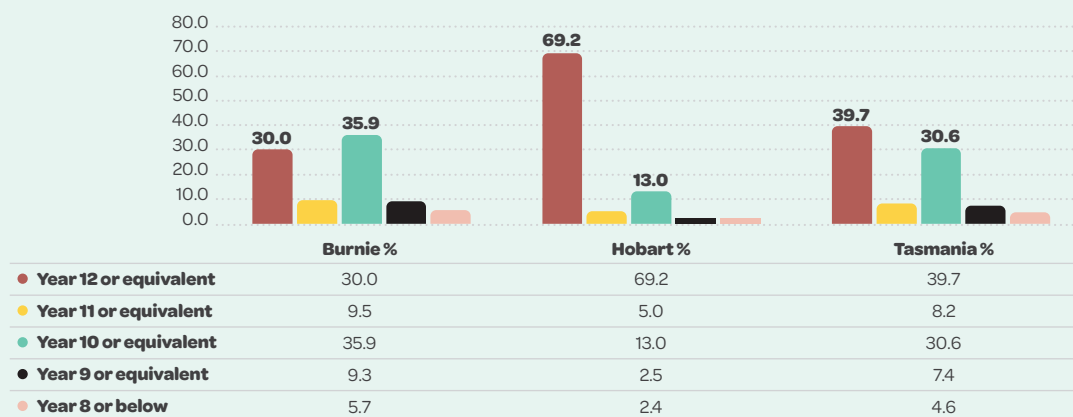
Source: ABS Census 2016 General Population Profile Table G02

## Education Levels

*Burnie's resident population has significantly lower education levels compared with Hobart and Tasmania overall.*

In 2016 only 30% of Burnie LGA residents had completed Year 12 (compared with 69% for Hobart LGA and 40% for Tasmania. For Burnie 36% had only completed year 10.

**Chart 2 Highest Year Of School Completed 2016 (%)**



Source: ABS Census 2016, General Population Profile

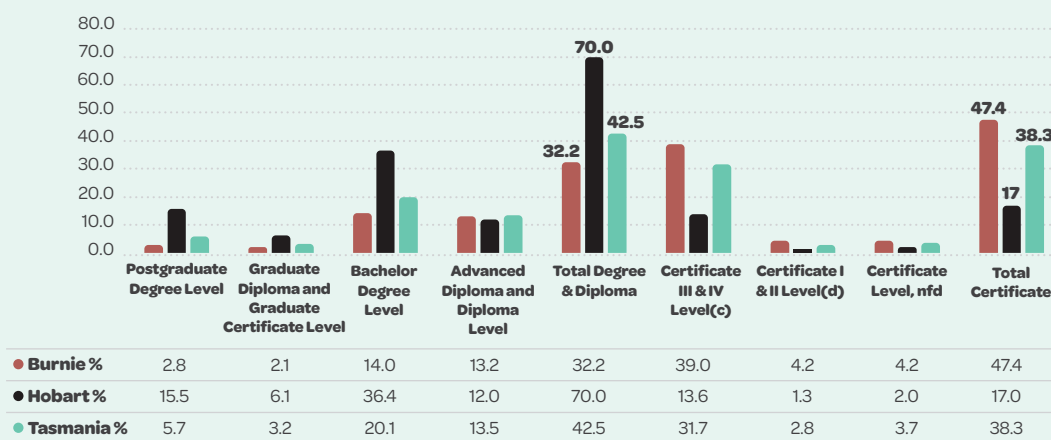




Burnie residents were more likely to hold a certificate qualification than a university qualification.

For Burnie LGA in 2016, only 32% of residents had a degree or diploma qualification, and this compares with 70% for Hobart LGA and 43% for Tasmania overall. For certificate level qualifications, 47% in Burnie had these qualifications, compared with 17% for Hobart and 38% for Tasmania.

**Chart 3 Highest Post School Qualification 2016 (%)**



Source: ABS Census 2016, General Population Profile

## Volunteering

Around 20% of the Burnie LGA population 15 years and over undertook voluntary work for an organisation. This is below levels for Hobart LGA (27%) and for Tasmania (21%).

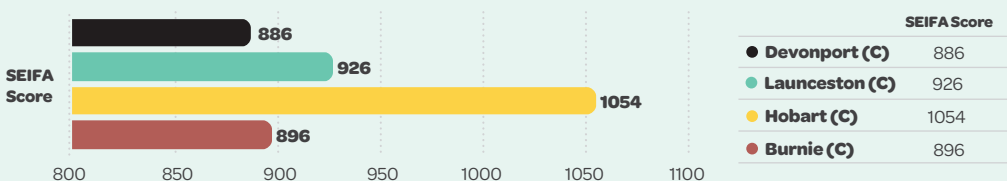
## Socio-Economic Indexes for Areas (SEIFA)

SEIFA provides measures of socio-economic

conditions by geographic area. The indexes rank areas in Australia according to indicators of relative socio-economic advantage and disadvantage.

Burnie has a low SEIFA score, which indicates substantial pockets of relative disadvantage. For the Relative Socio-economic Advantage and Disadvantage measure, Burnie had a score of 896 compared with 1054 for Hobart LGA and 926 for Launceston.

**Chart 4 Index of Relative Socio-economic Advantage and Disadvantage, 2016**



Source: ABS Census 2016, SEIFA Profiles

# ARTS AND CREATIVE ENGAGEMENT

The West and North West region (which includes Burnie LGA) has a lower level of participation in arts and creative activities as measured by attendance at venues and events and participation in creative activities (in visual arts, performing arts, writing and other creative activities - fashion, digital design, graphic design).

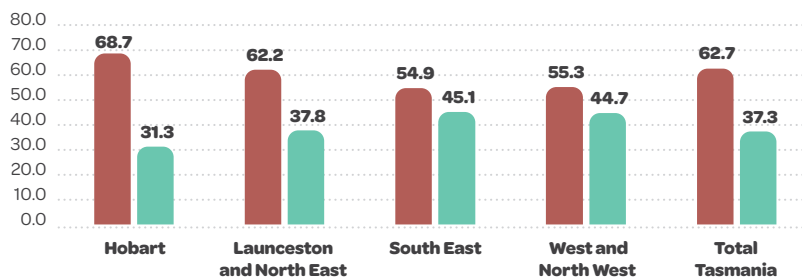
Some data is available on community engagement in arts and creative activities. The latest available data is for 2013-14 and is based on a survey conducted by the ABS. Some special analysis was undertaken for the Australia Council to provide information at

a regional level. Data is not available at a LGA level but is provided for the West and North West Region, which includes Burnie LGA (see Appendix B for more details).

## ATTENDANCE AT ARTS EVENTS

The West and North West region (which includes Burnie LGA) has a lower level of attendance at venues and events than Tasmania overall, Hobart and Launceston. Attendance is similar to the South East Region. In 2013/14, 55% of residents attended at least one arts venue or event.

**Chart 5 Attendance at Arts Venues /Events - Last 12 months 2013/14 (%)**



● Attended at least one arts venue/event	68.7	62.2	54.9	55.3	62.7
● Not Attended at least one arts venue/event	31.3	37.8	45.1	44.7	37.3

Source: ABS Participation in Selected Cultural Activities, Cat. No. 4921.0: July 2013-June 2014

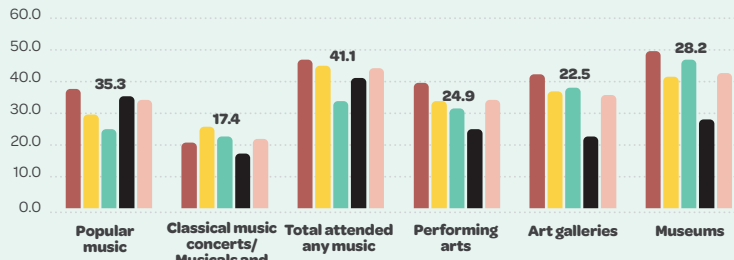
Persons in the West and North West Region were more likely to attend popular music venue/events. Attendance at performing arts, art galleries and museums was much lower than the other regions.

*Attendance by local residents can be influenced by a number of factors, including the availability and quality of facilities and events in a region.*

## PARTICIPATION IN ARTS & CULTURAL ACTIVITIES

Participation levels in arts and cultural activities are lower than attendance at events. For the West and North West only 24% were participants, and this compares with 28% for Hobart and 28% for Tasmania. Participation is higher in the South East Region at 38%.

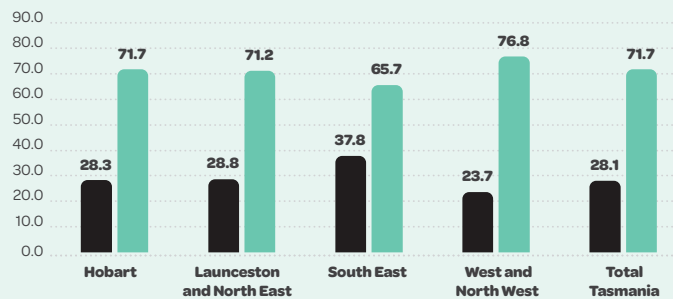
**Chart 6 Attendance at Arts Venues /Events by Type - Last 12 months 2013/14 (%)**



Region	Popular music	Classical music concerts/Musicals and operas	Total attended any music	Performing arts	Art galleries	Museums
Hobart	37.6	20.9	47.0	39.6	42.4	49.7
Launceston and North East	29.7	25.6	45.0	33.8	36.8	41.5
South East	25.0	22.8	33.9	31.6	38.0	46.8
West and North West	35.3	17.4	41.1	24.9	22.5	28.2
Total Tasmania	34.2	21.8	44.1	34.2	35.7	42.7

Source: ABS Participation in Selected Cultural Activities, Cat. No. 4921.0: July 2013-June 2014

**Chart 7 Participation in Arts & Cultural Activities (residents %)**



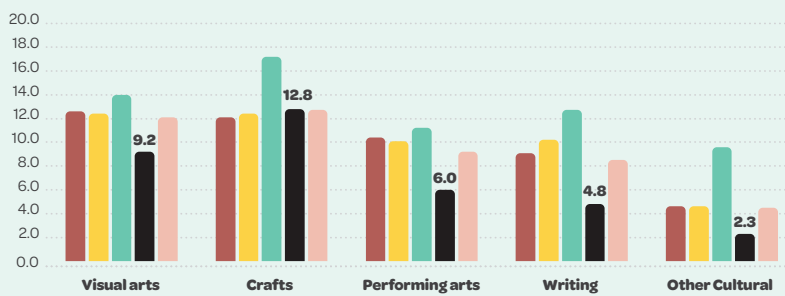
Region	Total participated in any arts and/or cultural activities	Total did not participate
Hobart	28.3	71.7
Launceston and North East	28.8	71.2
South East	37.8	65.7
West and North West	23.7	76.8
Total Tasmania	28.1	71.7

Source: ABS Participation in Selected Cultural Activities, Cat. No. 4921.0: July 2013-June 2014.

The West and North West region has similar levels participation in crafts (13%) but much lower levels across other arts categories. Only 9% were engage in visual arts, 6% in performing arts, 5% in writing and 2% in other cultural activities.

*The creation of the Burnie Cultural Centre and new programs and events will increase participation rates in arts and creative activities.*

**Chart 8 Participation in Arts and Cultural Activities 2013/14 (residents %)**



Region	Visual arts	Crafts	Performing arts	Writing	Other Cultural
Hobart	12.6	12.1	10.4	9.1	4.6
Launceston and North East	12.4	12.4	10.1	10.2	4.6
South East	14.0	17.2	11.2	12.7	9.6
West and North West	9.2	12.8	6.0	4.8	2.3
Total Tas.	12.1	12.7	9.2	8.5	4.5

Source: ABS Participation in Selected Cultural Activities, Cat. No. 4921.0: July 2013-June 2014.

# ARTS/CULTURE & TOURISM

The arts and culture influence visits and tend to generate longer stays and more spending by visitors.

- The Australia Council has published some recent research on the impacts of the arts tourism (including museums and galleries) on regional areas. It also highlights that arts tourism is a growing market.
- As part of tourist travel, arts activities including gallery and museum visits, attending events and festivals and visiting workshops have been increasing. In 2018 there were a total of 12.3 million

daytrips (up 14% on 2014 numbers) and 13.4 million overnight trips (up 20% on 2014) within Australia that included arts activities. These increases were across all categories: visiting museums and art galleries; attending performing arts; visiting art or craft workshops or studios; attending festivals; and experiencing First Nations arts and craft.

*“Domestic tourism provides an opportunity for Australians to immerse themselves in exceptional cultural experiences, and many Australians are travelling to experience the arts: at concerts, in galleries, on stages, or through more niche opportunities across the country.”*

Dr Wendy Were, Executive Director Strategic Development and Advocacy.

Australia Council <https://www.australiacouncil.gov.au/research/domestic-arts-tourism-connecting-the-country/>

## Museums & Galleries

For both daytrips and overnight trips in Australia, attending museums or art galleries is the most popular activity. This is due to accessibility and affordability in regional areas and in most case being a walk-up activity, without pre-booking. They also enable tourists to understand a local area through its arts and exhibits.





## Tourist Visitors

The visitor data used is for visitors to Burnie LGA, with the latest available data being the Burnie LGA Profile for 2019.

Burnie LGA had a total of 410,000 visitors. Of these around three quarters were domestic day visitors (306,000) and only a quarter were overnight visitors (92,000 domestic and 12 international). Of the domestic overnights 54,000 were intrastate visitors from elsewhere in Tasmania and 38,000 were interstate visitors.

**Table 3 Tourist Visitors 2019 – Burnie LGA**

Burnie LGA 2019	Visitors			Total	Domestic O/night Visitors	
	International O/night	Domestic O/night	Domestic Day		Interstate	Intrastate
<b>Visitors</b>						
Visitors ('000)	12	92	306	410	38	54
Nights ('000)	62	269	0	331	144	126
Average Stay (nights)	5	3		3		
<b>Visitor Spending</b>						
Expend (\$m)	\$5	\$33	\$40	\$78		
Spend per trip (\$)	\$452	\$363	\$131	\$192		
Spend per night (\$)	\$84	\$124		\$117		
Spend per night (\$) in commercial accommodation	\$109	\$173		\$156		

Source: Tourism Research Australia, Local Government Area Profile, Burnie 2019. Note based on averages for 4 years to 2019.

## Future Projections - Visitors

Burnie is likely to see an increase in interstate visitors, with recent strong growth in visits to Tasmania and project future growth.

Based on modest growth assumptions (an annual increase in overnight visitors of 2% per year, with day

visitors increasing by 1.5% per year), total visitors to Burnie LGA would increase from 410,000 in 2019 and reach around 482,000 in year 10.

***A number of these visitors would be attracted to a vibrant Cultural Centre***

**Table 4 Tourist Visitor Projections Burnie LGA 10 Years (no.)**

Visitor Projections	Base Year	Y1	Y2	Y3	Y4	Y5	Y6	Y7	Y8	Y9	Y10
<b>Burnie LGA</b>											
<b>2019 (4 yr. ave)</b>											
<b>Overnight Visitors (Growth 2% per year)</b>											
Intrastate O/Nights	54,000	55,080	56,182	57,305	58,451	59,620	60,813	62,029	63,270	64,535	65,826
Interstate O/Nights	38,000	38,760	39,535	40,326	41,132	41,955	42,794	43,650	44,523	45,414	46,322
Internationals O/Nights	12,000	12,240	12,485	12,734	12,989	13,249	13,514	13,784	14,060	14,341	14,628
Total Overnight Visitors	104,000	106,080	108,202	110,366	112,573	114,824	117,121	119,463	121,853	124,290	126,775
<b>Day Visitors (Growth 1.5% per year)</b>											
Interstate & International Day Visitors	116,286	118,030	119,801	121,598	123,422	125,273	127,152	129,059	130,995	132,960	134,955
Intrastate - Day Visitors	189,714	192,560	195,448	198,380	201,356	204,376	207,441	210,553	213,711	216,917	220,171
Total Day Visitors	306,000	310,590	315,249	319,978	324,777	329,649	334,594	339,613	344,707	349,877	355,125
<b>Total Visitors</b>	<b>410,000</b>	<b>416,670</b>	<b>423,450</b>	<b>430,343</b>	<b>437,350</b>	<b>444,473</b>	<b>451,715</b>	<b>459,076</b>	<b>466,559</b>	<b>474,167</b>	<b>481,901</b>

Source: Base Year - Tourism Research Australia, Local Government Area Profile, Burnie 2019. Projections MCA analysis - December 2020



## Potential Visitors to Cultural Centre

The table below combines the estimates of local & regional visitors and tourist visitors and shows the potential visitor numbers to a Cultural Centre. The estimates are based a combination of population estimates (locals and regionals) and tourist projections combined with cultural data on visits to museums/galleries (% of resident population and % of different types of tourist visitors).

They comprise person who are interested in arts and cultural activities and provide an estimate of potential visitors to the Cultural Centre, providing visual arts and museum components and a series of creative programs are included. Local and regional residents are the main market for performances and events staged at the Town Hall and Arts Theatre, with tourist attendances likely to be limited,

For a medium scenario total visitors increase from around 104,000 in year 1 to around 111,000 in year 10.

**Table 5 Estimated Persons - Projected Visitors Years 1-10(no.)**

Visitors to Cultural Centre	Base Year 2019	Y1	Y2	Y3	Y4	Y5	Y6	Y7	Y8	Y9	Y10
<b>Medium Scenario</b>											
Local and Regional Residents	53,062	52,927	52,861	52,784	52,694	52,593	52,479	52,352	52,210	52,054	51,884
Tourist Visitors Total	49,954	50,792	51,644	52,510	53,391	54,288	55,199	56,127	57,070	58,029	59,005
<b>Total NWMAG Visitors-Medium</b>	<b>103,017</b>	<b>103,718</b>	<b>104,505</b>	<b>105,294</b>	<b>106,085</b>	<b>106,880</b>	<b>107,679</b>	<b>108,478</b>	<b>109,280</b>	<b>110,084</b>	<b>110,890</b>

Source: MCA modelling & estimates, December 2020

# CURRENT FACILITIES

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## - BACKGROUND

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### THE CULTURAL PRECINCT

The Cultural Precinct sits at a strategic location on the edge of the CBD. It is a large site with multiple buildings, of varying age and design, a major Civic Plaza which is largely unused and a series of car parking areas.

### PRECINCT VENUES

#### Federation Street

Federation Street is a streetscape that was a feature of the Burnie Regional Museum. It opened in 1971 to exemplify a streetscape circa 1900. It is a static, permanent display with a soundscape and interpretation designed to minimise the intrusion on the visual and enhance the atmospheric appeal. Visitors can walk through and look into the shop windows to see a variety of objects that pertain to that era.

The display has been added to and has attracted many visitors over the past 50 years. It is valued by members of the community and some, mainly primary level, school groups.

This exhibit does not fit with the concept proposed for the Cultural Centre - Burnie Creative, however it could complement the offering for those visitors seeking this type of museum experience and be operated as an attraction in its own right, within the Precinct.







### **Burnie Regional Museum Collection Store**

This is a storage and research centre for Museum objects.

### **Adjacent Facilities**

The existing Burnie Arts and Function Centre is adjacent to nearby facilities that relate to the future of the Precinct.

### **The Burnie Regional Library**

This is a vital resource and well used by the community. Many of its activities are relevant to a Cultural Precinct, particularly the activities for young children, the creative workshops and the work of the Family History Association.

### **The Magistrates Court**

This building has been identified as having major problems. The court may move to another site, leaving this building, or site, available for redevelopment

## **ACCESS AND CONNECTIVITY**

The Burnie Arts and Function Centre is connected to the rest of the CBD via both walkways and roads:

- High Street and Wilmott Street connect to the CBD. Wilmot Street also acts as a barrier as it rises to cross the Bass Highway.
- Little Alexandra Street has the potential to act as a 'laneway' activating the connection between the library and the new Cultural Centre, whilst protecting its use as a loading area for the facilities adjacent.
- Library Lane is a walkway, already welcoming people from Alexander St and providing potential to lead pedestrians to the Cultural Centre

# REIMAGINING ARTS AND CULTURE: THE BURNIE CULTURAL CENTRE

*The new Burnie Cultural Centre is more than a place. It is a set of experiences that represent and engage the residents of Burnie, and those that work in and visit this city. The experiences will change regularly, and evolve over time, always maintaining their relevance and interest.*

The Burnie Cultural Centre is also part of a wider Precinct that represents many elements of key social infrastructure for the City. Social infrastructure is characterised by its welcoming, inclusive, accessible and comfortable qualities. These places facilitate connections between people, encouraging new connections and ensuring that members of the community are not isolated in recognition of the fact that connected people are happier, safer and more successful.

The redevelopment of the Burnie Arts and Function Centre into a more inclusive Cultural Centre is a project designed to address the key issues and challenges that have been identified during the investigative process and to realise the visions and directions endorsed by Council through its strategic planning processes. It will bring the Precinct to life.

## THE PRINCIPLES

There are three key principles that are guiding the redevelopment of the Museum, Gallery and Arts and Function Centre within a new Cultural Precinct:

1. Culture and creativity are valued: Culture and creativity represented through the arts, history, performance and stories of contemporary life, is valued in Burnie as a means of expressing local identity, sharing ideas, innovating and bringing communities together.
2. Culture and creativity is experiential: they create opportunities for the community to express themselves, enjoy themselves and derive an income through all aspects of the visual and performing arts and craft in forms ranging from exhibition, concerts, and events to more individual activities such as writing and photography.
3. Culture and creativity evolve: Culture spans time, it must remain relevant to the communities of today and be continually evolving.
4. The community members are active participants: Everyone is equally able to benefit from our cultural assets and to actively create and participate in our cultural experiences. The community members are considered to be shareholders in the Precinct and are invited to participate in what is done there.

## THE CULTURAL CENTRE CONCEPT

Council recognises that the world continues to change. It is committed to evolving and growing with the Burnie community to deliver on their vision, values and the aspirations. It is evident that there is a need to both honour the heritage, continue the strong arts and making traditions in Burnie and deliver more dynamic and meaningful arts experiences.

This concept brings together the Arts and Functions Centre, the Gallery and the Museum into a single integrated Cultural Centre that will enable Council, the community and strategic partners to work together over time to deliver the experiences that current and future audiences need and demand.

### A Centre for Burnie

It is an arts, cultural, creative and social centre first of all for the local community. It embraces the local creative and cultural communities and the richness that the arts bring to our lives. It reflects on the past but also focuses on living memory and contemporary life.

### A Centre with Creativity at its Heart

It delivers a set of experiences which reflect Burnie, the identity of the place and the region and its place in Tasmania and Australia. It represents the Burnie community and the resilience, creativity, innovation and industriousness that has always characterised this region. It embraces change, offers fresh perspectives and will drive innovative thinking.

### A Social Centre

It brings people together through arts and cultural activity to build a stronger, more connected community. It is an integrated and innovative centre with performance spaces, art and history spaces, gathering places, meeting space and working places – all on one inclusive and accessible site in Burnie's CBD.

### An Active Centre

It is designed to be a place with something for everyone. Each element offers opportunity for a different kind of activity and engagement - where the arts can be enjoyed through making, learning, practising, listening, watching and engaging in conversation, where the business community can gather for functions and conferences and formal and informal meetings, where groups can celebrate and hold events and where friends and family can gather for a coffee, or a party.

### An Anchor Attraction

It is the anchor and heart of the Cultural Precinct. It will share experiences with visitors to Burnie, and with the world, strengthening bonds with friends and family, building bridges of understanding and sharing the civic and creative voices of Burnie within the region and beyond as well as promoting Burnie as a place to live, work, play and stay.

The Burnie and the regional and Tasmanian communities will be able to enjoy the Cultural Centre through its own programs and also, by using the function and event facilities to host their guests at meetings, forums, theatrical presentations, concerts, events and festivals.

The Burnie community and visitors to Burnie will be attracted to visit the Precinct and its Cultural Centre because there are creative elements at key points in the CBD that lead them into the active heart. Street art, each piece respected in its own right, is utilised as a sign that there is more to come and encourages people to step along the streets and lanes into the Precinct and through the doors of the Centre.

## THE EXPERIENCE FRAMEWORK

The Burnie Cultural Centre will offer a wide range of experiences, day and evening, throughout the year. These will be achieved through two frames:

### Burnie Creative

One focus of the Cultural Centre is Burnie Creative. This comprises a program of experiences that bring Burnie culture and heritage to life and bring the arts and culture from outside the region for the Burnie community and visitors to enjoy.

**The Burnie Journey:** this is a major exhibition, integrating pieces from the art and museum collections, interspersed with new works that respond to Burnie's story in a contemporary way. It comprises both long-term and short-term elements and is displayed in 'chapters' that be 'read' in any order. It will tell multiple stories of the Burnie region and these stories will be added to and vary over time to ensure that they remain relevant and responsive to community interests. The Journey includes current experiences of members of the Burnie community.

The exhibition is the inspiration for performance (music, dance, theatre) – adding experiences into the various chapters - that are enjoyed throughout the year, and at various times of day and evening. The exhibition is the core of a learning program for all ages.

The exhibition is also the backdrop and adds to the attraction for events and functions held in the various venues within the complex.

**Stories from Storage:** These are micro-exhibitions that change more frequently and examine important and relevant themes through seldom-seen works of art and objects from Burnie's own collections.

**The Generator Gallery:** The Generator Gallery will present changing displays of art, images and objects from the collection, recognizing that creativity involves constantly generating ideas, showcasing ingenuity and investigating possibilities. It will host temporary shows from within and outside the region, and major events such as the Burnie Print Prize, Art Rage and 10 Days on the Island. It is proposed that there will be seasonal change for major exhibitions.

**The Artcade:** This is a showcase for enjoying contemporary experimental arts. It will provide emerging artists of all ages and art forms with a space to create and try different techniques. Casual seating will allow visitors to enjoy a unique encounter with the process of making art.

**Burnie Creative Play:** These are experiences for the 0 - 5 age group. Parents and children can enjoy interactive displays, play areas as well as learning and cultural programs that stimulate creativity for this age group.

**Burnie Creative Learning:** Hands-on activities, masterclasses and talks directed at those who want to participate and take their own creative journey. School groups, adult learners and special interest groups will be engaged and challenged as they deep-dive into a range of topics.

**Creative Hideaways:** these are small spaces, hidden from view that can be booked to host creative pursuits. These might include an artist-in-residence, a start-up entrepreneur or a youth exchange group. The outcomes of these will be shared in public spaces within the Cultural Centre or wider Precinct.

## BURNIE STAGES

The other Frame for the Cultural Centre is a series of performance, event, conference, function and meeting spaces that are available to hire for public, personal or private gatherings as well as less formal spaces that can be used for work and social occasions.

**The Town Hall:** This is the venue for major community events and functions.

**The Town Hall Balcony:** A quirky space, overlooking the Town Hall venue suited to small groups who want to meet and chat or host a talk.

**Braddon Hall:** This is a venue for events and functions. On occasion it can be made private by drawing in the folding walls on either side.

**The Arts Theatre:** This is a major venue for performance such as theatre and music events.

**The Long Room:** This is a space for working, meeting

and spending time in conversation with friends. It includes The Burnie Journey exhibition, which gives it character. It is an attractive multi-functional space to sit and meet, work and socialise. The space has free fast wifi and is an attractive setting for young people to play games, for visiting businesspeople to bring a computer and sit and work or for a tourist to tap into the attractions of Burnie. It is the venue for small gatherings eg for a visiting DJ to run a casual event. It has contemporary, flexible and moveable furniture that can be adjusted to suit particular uses.

**The Culture Café and Bar:** This is a place for coffee, a drink and casual dining. It is a space to meet friends and family. It is themed to celebrate the arts and culture and to inspire further exploration. A visit to the Culture Café and Bar may be programmed with another of the experiences at the Cultural Centre. It is also host to regular live performance eg live music gigs as well as a display space for small exhibitions (as an adjunct to the Generator Gallery).



# THE BUSINESS MODELS: EXPERIENCE DEVELOPMENT AND DELIVERY

Experience development and delivery is undertaken within two distinct Business Models.

## **BURNIE CREATIVE: CO-CREATION MODEL**

Co-creation is an established model which has been the subject of much research. It recognises that creativity and innovation are generally not the product of one mind, rather it requires involvement from external resources eg consumers as well as a wider range of internal expertise. Co-creation not only enhances the development of new products and services people attribute more value to products that they have helped to create.

In this co-creation model the Council paid staff and the Burnie community will come together to develop and deliver the programs, exhibitions and activities that will take place in the Cultural Centre using all the Burnie Creative assets – the spaces, facilities, collections and staff expertise.

An Assembly of community members will be invited and assisted to develop programs and events. This will be achieved through a community engagement program to empower volunteer members to become involved and to give time to this work through purposeful participation.

## Exemplars

Examples of the impact of co-creation outside the cultural sector have been felt in companies such as IKEA and Starbucks. Within the cultural sector two exemplars stand out:

### **Santa Cruz Museum of Art and History, California, USA**

This institution was transformed by its then Director Nina Simon, who instituted the co-creation model in 2011. It had a radical and positive impact on the Museum's financial position and achieved an increase of nine times the 2011 attendance over an 8-year period. 90% of the programmes are developed using this model.

### **The Museum of Making, Derby, UK**

This Museum has just opened in the city's original silk mill, now a UNESCO site. It tells of Derby's 300-year history of making using contemporary exhibits, workshops, activities and events to inspire new creativity. It has similar aspirations to the Burnie Council and states that "meaningful co-production is at the heart of all we do and by working alongside our team of Volunteer Co-producers, we create inspiring museums built with, and for, the people of Derby."



## Assets

Delivering experiences requires an appropriate set of assets and activities. Burnie Creative uses the existing assets in different ways, recognising their unique qualities and draws on them to optimise the opportunities that they provide.

### These assets include:

**Collections:** the Burnie historical and art collections (currently utilised by the gallery and museum) are key to articulating the identity of the Burnie region. The Burnie Cultural Centre will utilise them through long and short-term exhibitions, as part of the Burnie Journey and for learning activities.

**Infrastructure:** Each of the experiences is supported by appropriate technical, digital, lighting and other resources. Storage for equipment and furniture is accessible and designed for efficient operation.

**Experienced staff:** Knowledgeable staff, working as cohesive team, direct, curate and manage the Cultural Centre. The experiences are all seen as a connected whole, delivering the brand values.

**Community:** community members from all walks of life and from across the Burnie LGA, and beyond can bring their time, enthusiasm, expertise, experience and knowledge to all aspects of Burnie Creative.

**Partners and supporters:** Commercial partners, suppliers and contractors work with the brand values of the Burnie Cultural Centre to achieve the mission and agreed outcomes. Financial supporters are acknowledged at the entry.

## Experience Delivery Process

The experiences will be delivered according to a specified set of strategies, policies and procedures to manage the quality of outputs and to minimise risk.

Groups of community members will be assembled to develop these and to ensure that the Burnie Cultural Centre meets its goals and targets.

## BURNIE STAGES: COMMERCIAL MODEL

This element of the Cultural Centre will be delivered using a more traditional commercial business model including cultural ticketed programmes and commercial venue hire. The Cultural Centre will support a number of key events aimed at providing opportunities for local artists, community groups, businesses and individuals as well as stimulating the economy and improving business opportunities across the region. As a part of the Cultural Centre, the spaces have a cultural ambience and are inspired by the cultural assets. All spaces designated as part of this model are bookable, with costing dependant on the type of organisation requesting the venue.



## Assets

The assets available to hirers will include:

**Spaces:** The Town Hall, Braddon Hall and the Arts Theatre as well as smaller work-meet spaces and open booths in the Long Room are the primary resources. Other Burnie Creative spaces such as the Generator Gallery, Play Space and Learning spaces are also open for hire when not in use for Centre programs.

**Equipment:** lighting, projection equipment, electronic equipment, projectors, piano – specific to each of the spaces

**Seating and Tables:** supporting various configurations

**Experienced staff:** Knowledgeable staff, working as cohesive team, direct, curate and manage the Cultural Centre. The experiences are all seen as a connected whole, delivering the brand values.

## Experience Delivery Process

All spaces will be subject to a process including bookings, permits and procedures with professional assistance to support the delivery of the quality of outputs and to minimise risk. MEMBERSHIP

Membership is part of the commercial model and straddles both Burnie Creative and Burnie Stages. Members join a creative and cultural community to network, share ideas, access peer support, learn, teach and take part in creative conversations. Special member events will be developed, and members will have access to discounts in the café and in hiring venues.

## STAFFING

### Paid Staff

Professional paid staff are focussed on the areas that are most central to delivering the vision and business models. Staff are recruited for their ability to inspire and work with others, as well as for their expertise and experience. They are master facilitators of ideas and their implementation.

### Community Assembly

Members of the community are not paid staff, nor are they volunteers in the traditional sense. They are participants in developing and delivering the experiences across all aspects of Burnie Creative. The Assembly is an evolving group with opportunities that may be regular and longer term, or project based. Roles will be diverse, flexible and may be done on site or from home. Training will be offered where appropriate. The Assembly will come from all the demographic segments of the Burnie population so that they can represent this diversity and attract audiences from across the City and region



## PROJECTS

The Collections of both the Museum and Gallery are being combined from a usage perspective. However, at this point, there are differences in the way they are stored, catalogued, digitised and managed. This gives rise to the need for two significant Projects that can be considered as separate to the ongoing operation set out in the Business Case.

### Storage

The storage issues have not been specifically addressed in this report as it will require an investigation of the infrastructure to understand how this function can be undertaken to deliver an efficient result and one that can cope with future developments. This Storage Infrastructure Assessment is a separate project. Once complete and implemented, there need be no ongoing activity.

### Digitisation

This is also largely a finite project. It is underway for the Museum Collections. Whilst digitisation will be an ongoing activity, once the backlog is dealt with it will depend on the extent of acquisition and can be managed within the normal day-to-day activities of the Burnie Creative experience.

## MEASURES OF SUCCESS

The proposed measures of success for the Cultural Centre are:

- Numbers of attending the Centre
- Demographic spread of community attendees
- Community participants in experience development and delivery
- Programs developed and delivered
- Increase in community attendance at cultural events and increase in participation in creative activities
- Optimised revenue (various products and services)
- Partner engagement and satisfaction

These will be prioritised across the whole of the Cultural Centre business, and be specific for each of the products and services

## SECTION 9.

# THE BUSINESS CASE

## SECTION 9.1

# CURRENT OPERATIONS AND FINANCIALS

The current model of operations (Functions Centre, Gallery and Museum) is unsustainable. The combined operations were delivering annual operating losses of around \$1.7 million to \$1.8 million. Even with relatively high levels of space bookings in the Functions Centre accounts for around \$1 million of the annual losses.

The financials subsequently included in the report are based upon Hirst Project's assessment of the relative costs attributed to the new vision, taking account of the historical costs incurred under previous models. The information is not designed to detail what the budget for the new Cultural Centre will be, on the basis that the decisions around the experience to be delivered is yet to be determined, and the associated planning and modifications needed to the building, not yet known.

Therefore it is important to understand that the financial estimates included in this report will change as the Business Plan for the new Cultural Centre evolves.

It is important that the community is able to consider the new operating model once known and to enable opportunity for this, the Council will submit the 2022-23 Business Plan for the new Cultural Centre to the community for consultation, as part of the annual budget process.



## BURNIE REGIONAL MUSEUM & GALLERY

### Current Visitation

Current visitation to Burnie Regional Museum and Burnie Regional Gallery (BRMAG) was examined.

The following table and chart shows attendance at the current Burnie Regional Museum and Burnie Regional Gallery for the period 2013/14 to 2019/20. The 2019/20 attendance has been affected by COVID-19 closures. In 2018/19 the combined attendance was 46,520 and the 6-year average to 2018/19 was 50,156.

Attendees comprised local residents of Burnie LGA, regional visitors from adjacent areas in the North West and tourist visitors to Burnie. Data was not collected on the residential location of visitors to identify the numbers in each visitor category.

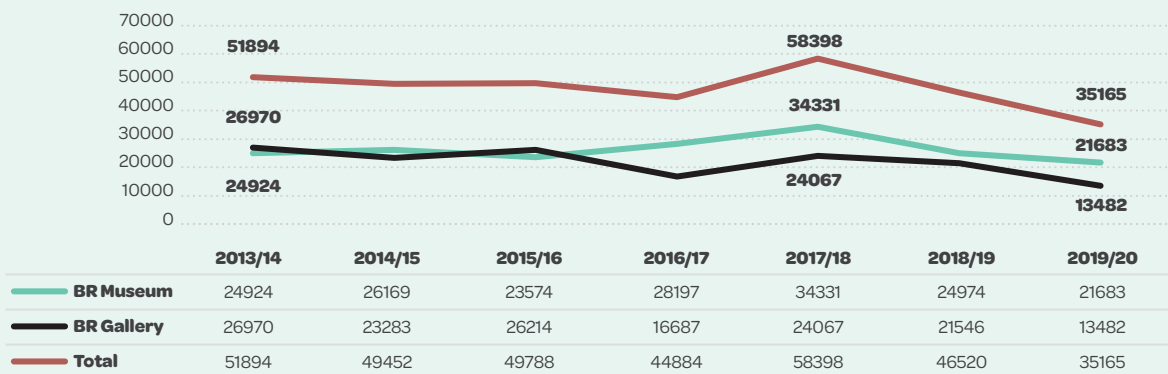
The data indicates that in 2018/19 there was an average of 480 visitors per week to the Museum (24,974 total) and 414 per week to the Gallery (21,546 total). Combined there were an average of 894 visitors per week. While these indicate local/regional interest in the arts, they are relatively low compared with other galleries and museums.

**Table 6 Current Visitors to Museum & Gallery**

Visitors	2013/14	2014/15	2015/16	2016/17	2017/18	2018/19	2019/20
Burnie Regional Museum	24,924	26,169	23,574	28,197	34,331	24,974	21,683
Burnie Regional Gallery	26,970	23,283	26,214	16,687	24,067	21,546	13,482
<b>Total BRMAG</b>	<b>51,894</b>	<b>49,452</b>	<b>49,788</b>	<b>44,884</b>	<b>58,398</b>	<b>46,520</b>	<b>35,165</b>
<b>BRMAG Average (6 years to 2018/19)</b>						<b>50,156</b>	
<b>Comparisons</b>							
QVMAG (Launceston)	-	127,238	126,758	137,462	137,240	125,320	-
TMAG (Hobart)	475,702	359,825	383,026	403,662	436,341	439,574	-

Source: Burnie City Council (December 2020). QVMAG – Queen Victoria Museum & Gallery (Launceston); TMAG – Tasmania Museum & Gallery (Hobart). Note 2019/20 and 2020/21 affected by covid 19 restrictions.

**Chart 9 Burnie Region Museum & Art Gallery Attendance**



Source: Burnie City Council (December 2020). QVMAG – Queen Victoria Museum and Art Gallery (Launceston); TMAG =Tasmanian Museum and Art Gallery (Hobart) Note 2019/20 = 9 months (COVID-19 closures)

This pattern aligns with regional data on museum and gallery visits. ABS survey data is available on gallery and museum visits at a regional level for Tasmania (latest regional data is for 2013/14 but it can be used to show differences between regions) and includes the West and North West region.

For the West and Northwest, the percentage of the population visiting galleries or museums is substantially below that for Launceston and North East and the average for Tasmania overall. For example, museum visits for the West and North West were 28% compared with Launceston and North East 41% and Tasmania around 43%.

These differences are likely to reflect the facilities that are available in the larger population centres (e.g., QVMAG in Launceston and TMAG in Hobart).

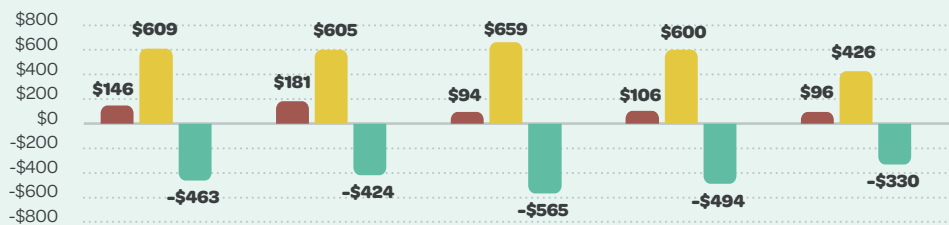
*The Gallery and Museum are currently closed. They are being integrated with the Arts and Function Centre as part of the new Burnie Cultural Centre.*

### Current Operations and Financials – Gallery

The following charts show the operational financials for the Gallery for the period 2016/17 to 2020/21 (ytd).

- The Gallery has limited revenue (in the range \$106,000 to \$181,000) and annual operating costs of over \$600,000.
- Operating deficits were in the range of \$424,000 (2017/18) to \$565,000 (2018/19).

**Chart 10 Gallery Operations - 5 Years (\$'000)**



	Actual 2016-17	Actual 2017-18	Actual 2018-19	Actual 2019-20	YTD Actual 2020-21
● Revenue Gallery	\$146	\$181	\$94	\$106	\$96
● Expenses - Gallery	\$609	\$605	\$659	\$600	\$426
● Operating Result - Gallery	-\$463	-\$424	-\$565	-\$494	-\$330

Source: MCA Modelling and Analysis, June 2021

### Current Operations and Financials - Museum

The following chart shows the operational financials for the Museum for the period 2016/17 to 2020/21 (ytd).

- The Museum has limited revenue (in the range \$77,000 to \$205,000) and annual operating costs of around \$370,000 to \$437,000
- Operating deficits were in the range of \$232,000 (2019/20) to \$306,000 (2017/18).

**Chart 11 Museum Operations - 5 Years (\$'000)**



	Actual 2016-17	Actual 2017-18	Actual 2018-19	Actual 2019-20	YTD Actual 2020-21
● Revenue Museum	\$77	\$99	\$85	\$205	\$40
● Expenses - Museum	\$372	\$405	\$373	\$437	\$296
● Operating Result - Museum	-\$294	-\$306	-\$288	-\$232	-\$257

Source: MCA Modelling and Analysis, June 2021

## Current Operations and Financials - Arts & Functions Centre

### CENTRE BOOKINGS

#### Event Spaces

The Arts and Function Centre has a number of spaces that are available for use. They comprise a Theatre, Town Hall and a number of meeting/ functions spaces. They are hired by a range of government, community and business organisation

for meetings, events and functions. Burnie City Council uses the Town Hall for its major events and the functions spaces for internal meetings, community consultations and advisory group meetings. The Theatre space is used by local and regional groups (including schools) for performances and seminars, by national /state promoters for their regional tours and for Subscription Series performances.

**Table 7 Burnie Arts & Function Centre - Event Spaces**

Burnie Arts & Function Centre	
Functions Spaces	Arts Space
Bass Room	Arts Theatre
Flinders Room	
Braddon Hall	
VIP Room	
Town Hall	
Foyers	
Board Room	

## Event Space Hire

The Arts and Functions Centre has extensive bookings across the year covering the Town Hall, function and meeting Rooms and the Theatre.

- A comparison of all bookings over a 4-year period, show that most are regular users and repeat business (from Burnie and the region). This is particularly the case with the function and meeting rooms. There are also regular users of the Town Hall spaces for larger events.
- The major users of the Theatre are the Subscription Series performances and promoters with regional tours (bands, comedy, musicals) and schools performing arts and events.
- Some event bookings are for multiple days. For major events using the Town Hall or Theatre there is usually a set up day and a set down day in addition to performance days.
- Some schools and regional performing arts organisations also book the space for rehearsals and for extended seasons.
- School performing arts events usually have multiple performances. This is also the case for local performing arts organisations (e.g. local music and dance organisations).
- Several health services providers have monthly bookings of function rooms for community health programs delivery.
- Businesses tend to book space for meetings, training programs and product presentations.
- Government departments and agencies use spaces for regional consultations and meetings and for training programs for regional employees.
- Burnie City Council use the spaces for internal meetings, staff training and community meetings

**Table 8 Burnie Arts & Function Centre - Summary of Users**

Spaces	
Town Hall	Use is a mixture of local and regional major events, expos and performances. This includes Council; schools (speech nights and performances); associations; government (e.g. police medal ceremonies); performing arts (e.g. dance groups, music, some Subscriber Series performances); sports groups (e.g. medal nights); touring performances by promoters; and UTAS for graduation ceremonies. Some limited use for private events (weddings, memorial services)
Function and meeting Rooms	Users are a mix of local and regional businesses and associations, Council, government departments, health services, and functions for the Gallery and Museum. The main uses are meetings, seminars, workshops, training programs, luncheons, and regional health programs delivery
Arts Theatre	Theatre use includes: Subscriber Series performances (major user – music, dance, comedy; promoters for touring artists/shows (music, circus, comedy); local and regional organisations (e.g. Burnie Eisteddfod Society, Burnie School of Irish Dance, North West Academy Of Ballet); other touring performances (e.g. Tasmanian Symphony Orchestra); schools – concerts, musicals, and seminars.

Source: Burnie City Council May 2021 – Details of Bookings 2018-2021

The following is aggregate data (calendar year) provided by Burnie Arts and Functions Centre and shows the number of event bookings and indicative numbers of persons attending. The events data take account of : multiple day bookings for some events (e.g. set up and set down times for major events; and multiple performances - schools performing arts and some Subscriber Series events; and rehearsal spaces booked in the lead up to an event.

***Persons data is indicative of total attendance at events. However the data has limitations as not all event entries had the estimated number of persons attending.***

**Table 9 Burnie Arts & Function Centre – Booking Details**

Functions & Attendance	2018	2019	2020	2021 (4 months)
Events	511	549	299	210
Persons	1292	3977	9459	5490

Source: Burnie City Council May 2021 – Details of Bookings 2018-2021

The Centre has two rates, one for commercial hires and another for community hires. Data was provided for 2019 and 2020 for hirers by type. Of space hirers, commercial bookings are 60% and community are 40%.

### Financials - Burnie Arts & Function Centre

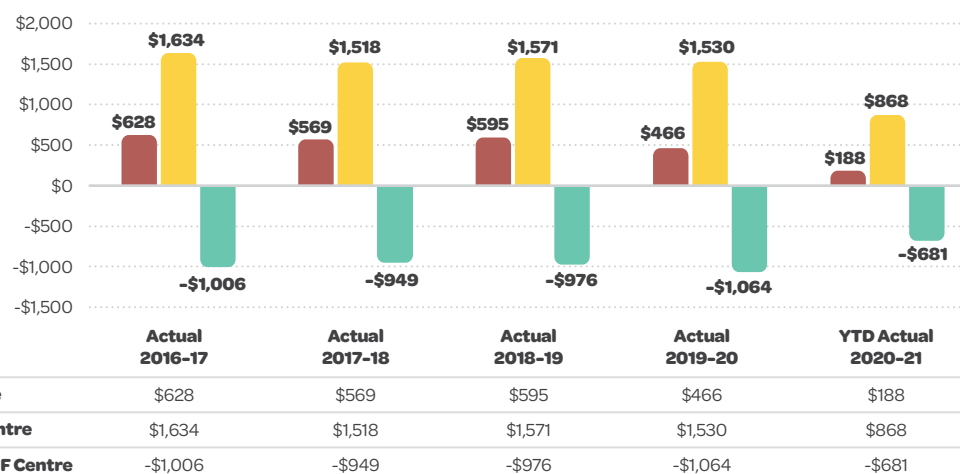
The following chart shows the operational financials for the Arts & Function Centre for the period 2016/17 to 2020/21. Despite high levels of activity and space bookings the Centre has an annual operating deficit of around \$1 million in the 4 year period 2016/17 to 2019/20.

There are several reasons for this.

- The Centre has 2 hire rates – a commercial rate and a lower rate for community organisation hires. Many of the hirers (around 40%) are community organisations and are paying the lower rate.
- Operating costs of the Centre are high. This includes staff costs and building related costs and overheads which are high.
- Many of the support services are provided in house – catering and equipment hire.
- The Centre operates a Subscription Series to bring performances to the Burnie community. However, the Subscription Revenue generates a limited margin on direct Subscription Series costs.
- While gross margins are positive for kiosk sales and bar sales, they are limited.
- Catering revenue is generally less than the full costs of the providing the service.



**Chart 12 Arts & Function Centre Operations - 5 Years (\$'000)**



Source: MCA Modelling and Analysis, June 2021

Employees and wages are a major part of the current costs of operation. Wages represent over 50% of all operating expenses and between 133% and 174% of revenue.

**Table 10 Burnie Arts & Function Centre – Wage Cost Comparisons**

Arts & Function Centre	Actual 2016-17	Actual 2017-18	Actual 2018-19	Actual 2019-20	Actual 2020-21
<b>Wages &amp; Turnover (total expenses)</b>					
A&FC total expenses	\$1,634,255	\$1,518,044	\$1,571,404	\$1,530,005	\$868,499
Wages	\$833,074	\$759,998	\$858,222	\$811,590	\$404,262
<b>Share of Total Expenses (%)</b>	<b>51.0</b>	<b>50.1</b>	<b>54.6</b>	<b>53.0</b>	<b>46.5</b>
<b>Wages &amp; Revenue</b>					
A&FC total Revenue	\$628,488	\$568,793	\$595,402	\$466,350	\$187,971
Wages	\$833,074	\$759,998	\$858,222	\$811,590	\$404,262
<b>Share of Revenue (%)</b>	<b>132.6</b>	<b>133.6</b>	<b>144.1</b>	<b>174.0</b>	<b>215.1</b>

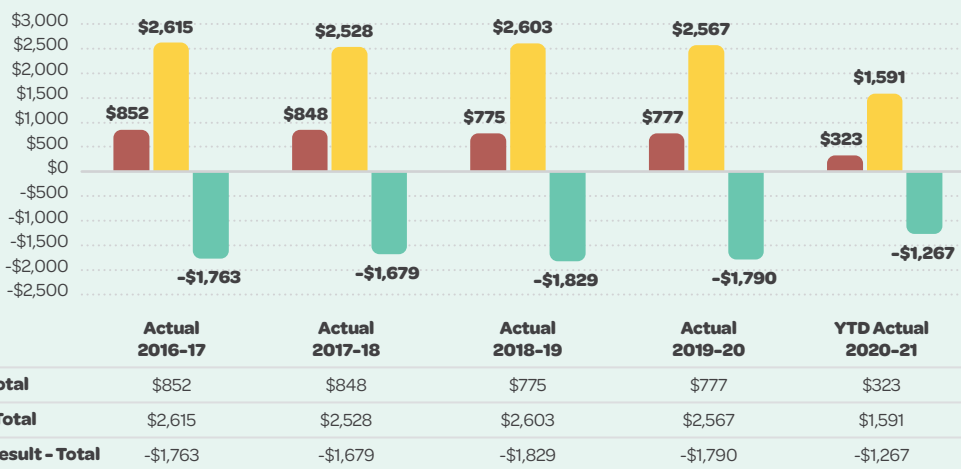
Source: MCA Modelling and Analysis, June 2021

## Current Operations – Combined Cultural Facilities

The following chart shows the combined current financial results for the three facilities to be integrated as part of the Cultural Centre.

The combined operating results (in the 4 years 2016/17 to 2019/20) are annual operating deficits of around \$1.7 million to \$1.8 million. These have been recognised as unsustainable.

**Chart 13 Total Cultural Facilities Operations - 5 years (\$'000)**



Source: MCA Modelling and Analysis, June 2021

Across the 3 facilities, wages are the major component of operating costs. Wages represent over 50% of total operating expenses and between 144% and 181% of total revenue.

**Table 11 Total 3 Centres – Wage Cost Comparisons**

Total 3 Cultural Facilities	Actual 2016-17	Actual 2017-18	Actual 2018-19	Actual 2019-20	Actual 2020-21
Total 3 Organisations Expenses	\$2,615,075	\$2,527,776	\$2,603,346	\$2,566,679	\$1,590,647
Wages	\$1,330,051	\$1,217,956	\$1,404,349	\$1,320,030	\$839,314
<b>Share of Total Expenses (%)</b>	<b>50.9</b>	<b>48.2</b>	<b>53.9</b>	<b>51.4</b>	<b>52.8</b>
Total 3 Organisations Revenue	\$851,775	\$848,426	\$774,610	\$776,685	\$323,239
Wages	\$1,330,051	\$1,217,956	\$1,404,349	\$1,320,030	\$839,314
<b>Share of Revenue (%)</b>	<b>156.2</b>	<b>143.6</b>	<b>181.3</b>	<b>170.0</b>	<b>259.7</b>

Source: MCA Modelling and Analysis, June 2021

## THE BUSINESS MODELS

This Business Case is based on the concept outlined above. It proposes two business models:

1. **Burnie Creative:** A co-creation model that is a strategic mix of professional paid staff with specific expertise related to the business activities and highly developed Facilitation skills together with strong participation from a wide spectrum of community members willing to donate their time, skills and expertise to creating an exceptional arts and culture offer.
2. **Burnie Stages:** A commercial model in which professional paid staff direct, manage and operate the business.

These two models work together to deliver the brand value, products and services.

## Projects

Alongside these two models will sit unique projects, with a finite lifecycle and specific goals. The first of these, and already in train, is the digitization of the museum collection. Once this project is finished, the digitization process will be embedded into the Burnie Creative business model but will require relatively small amount of time and effort, depending on the rate of acquisition. Projects will be funded through targeted grants and donations.

## Sponsorship and Donation

Most cultural institutions rely on sponsorship and donation for a component of their revenue. These contributions are often project, program or task specific. They cannot be relied on to maintain everyday operation.

## SECTION 9.2

# FUTURE OPERATIONS – BURNIE CULTURAL CENTRE





## OVERVIEW & DIRECTIONS

The current model of operations (Functions Centre, Gallery and Museum) is unsustainable. The combined operations were delivering annual operating losses of around \$1.7 million to \$1.8 million. Even with relatively high levels of space bookings, the Functions Centre accounts for around \$1 million of the annual operating deficits.

*This section operationalises the new model for Burnie Cultural Centre and outlines high level financials. These financials are indicative to show the results for the Centre over a 5-year period.*

The major challenge is to reduce operating deficits to as sustainable level, as arts centres do not generate surpluses. The new model for the Centre provides the opportunity to achieve sustainable results. This can be achieved through changes in activities and services; a new staffing structure to deliver the new model; and outsourcing of some services.

## OPERATIONS & SERVICES

The following is a high-level financial analysis of the new operations model for the Cultural Centre to show its feasibility. The revenue and expenditure categories relate to the new operations. There are several major elements.

**Table 14 Directions for Operations**

Some Directions	
Spaces	
Space Hire (theatre, town hall and meeting rooms)	Continuation of commercial and community hires Adjust rates (commercial and community)
Event attraction	Attraction of entertainment and cultural events to Burnie – utilising the theatre and town hall. Through active engagement with promoters and performing arts organisations.
Café	A new café & shop Revenue – rent on lease
Hospitality & catering	Contract out – catering, kiosk and bar operations. Could be a combined contract with the café operator (with use of the commercial kitchen) or a separate catering operator. Revenue from a lease.
AV & Equipment Hire & space set up	Contract out the service. Could be rolled into a single Operations Services contract. This would be largely servicing meeting room use and community use of spaces. For major concerts and performances, promoters would bring in their own AV teams. Revenue - commissions (10%)
Subscription Series	Continue performances seasons
Centre Membership	Establishment of a Members Group, based on annual subscription and with provision of some benefits.
Ticketing commissions	For tickets sold for promoters
Arts and creative programs	Development of arts and creative programs, including kids' programs. Fees charged for programs at the Centre
Staging of free events	To attract visitors to the Centre and precinct – e.g., music in the Long Room, talks by artists and authors and performers. Temporary exhibitions of art works from the gallery collection or from the museum

It is possible that the café, catering and bar and kiosk operations could be by a single operator. With a contract and leases being established (café lease and commercial kitchen lease). An expression of interest process would be required to test the market. As well as catering the commercial kitchen could be used for food and cooking programs.

### CENTRE STAFFING

The following is the new staffing structure for the operations team. Allowance has been made in the operating budget projections for casual staff to support events and programs.

*With the hospitality and catering contracted out , the hospitality operator would be responsible for staffing (kitchen, waiters, bar staff, kiosk staff). There would be use of volunteers in program development and delivery.*

**Table 15 Burnie Cultural Centre Staffing**

<b>Some Directions</b>	
<b>Spaces</b>	
<b>New Team</b>	
Executive Manager - Burnie Arts & Function Centre	New position
Curator	New position
Collections Officer	New position
Functions & Events Coordinator	New position
Functions & Events Officer	New position
<b>Casual Employment</b>	
Casual Support Staff - Burnie Stages	Support for events
Casual Support Staff - Burnie Creative	Support for creative programs
<b>Volunteers</b>	
Creative programs	Use of volunteers in development and delivery of arts & creative programs

Source: Staff positions Burnie City Council

## FINANCIAL ANALYSIS

The new operations of the Burnie Cultural Centre were modelled based on a number of assumptions that are outlined below. This is a high-level analysis designed to test the feasibility of the new structure and operations as part of a business case.

The next stages of financial analysis, beyond this project, would be the preparation of a detailed business plan. It would build on this high-level analysis and would include the set-up of a space hire financial model.

**Table 16 Financial Analysis Modelling Assumptions**

Burnie Cultural Centre	
Inflation	Assumed to be 2.5% per year over the period
Revenue Growth	Assumed to be 4% per year for all revenue sources in addition to a 2.5% inflation adjustment (i.e., 6.5%)
Burnie Stages – Spaces Revenue	
Burnie Stages - Space Hire	Level of hirings is based on current levels for theatre, town hall and meeting rooms Mix of community and commercial hire Management to secure a concert and events program/hires through links with promoters
Burnie Stages – Other Revenue	
Café lease	Rent @ \$30,000 fixed for 2 years. Then adjusted.
Catering Contract/ Lease - External Provider	Rent \$17,000 – External Provider Rent =10% of projected revenue. Then adjusted.
Kiosk & Bar Sales - External Provider	Rent \$6500 fixed for 2 years. Then adjusted.
Expression of interest	Café, Catering and Kiosk & Bar Sales. Could be a single provider. Eol process needed to test the market.
AV & Equipment Hire – External Provider	Commission of 10% on revenue to Council
Burnie Creative- Revenue	
Arts and creative programs fees	Fees for programs conducted
Memberships	Creation of a Centre Membership @ \$50. Membership=200. Some discounts and benefits provided

### Staffing

#### Employees

New Positions - 5	New positions for the new operating model. Salaries as per Council rates. Salaries assumed to increase by inflation rate i.e., 2.5% per year.
Oncosts	Total = 21% of salaries. Includes superannuation, workers comp, long service leave provision, leave loadings etc.
Training	Staff training budget for employees and casuals

#### Casual Staff

Casual Support Staff - Events ( Burnie Stages)	Support for events – Year 1 budget \$55,000
Casual Support Staff - Programs (Burnie Creative)	Support for programs – Year 1 budget \$55,000

<b>Operations Expenses</b>	
Rebranding	Branding expenditure year 1 \$60,000, and year 2 \$25,000
Program Expenses	Expenses related to delivery of creative programs
Member Expenses	Members' program expenses
Advertising & Promotions	Advertising & promotions budget \$25,000 year 1
Collections Expenses	Management and display of collection \$80,000 year 1
Temporary Exhibition Expenses	Presentation of temporary exhibitions \$45,000 year 1
Other expenses	Estimates based on earlier operation expenses 2019/20 and all adjusted by inflation rate (2.5%)
<b>Building Expenses</b>	
All Expenses	Based on building expenses in 2019/20 budget. All adjusted by inflation rate (2.5%)
<b>GST</b>	
GST	All Revenue and Expenses total are inclusive of GST

Source: MCA Modelling and Analysis, June 2021

## FINANCIAL RESULTS – BURNIE CULTURAL CENTRE

The following summarises high level financial projections for the new Burnie Cultural Centre operations over a 5-year period of operations.

- Total revenue increases from around \$444,500 in year 1 to \$557,600 in year 5.
- The major costs are employees (\$585,400 in year 1 increasing to \$646,200 in year 5); operations expenses (\$333,000 in year 1 and then reducing); and buildings related costs (\$211,800 in year 1 and increasing to \$233,800 in year).
- The new model delivers annual operating deficits (EBDITA) of around \$672,000 in year 1 reducing to around \$620,000 in later years. This is a reduction in the operating deficit of around \$1.0 million compared with current operations.
- Operating deficits are higher in the first 2 years due to some initial set up costs (e.g., for rebranding of the new Centre).
- Given the size of Burnie and the regional market/catchment, it would be unlikely to reduce deficits below this level, as market size limits overall revenue potential.

*In summary, the new Cultural Centre would be delivering more but at lower cost to the Council, with a contracting out of a number of operations (that are currently delivered in house – catering, bar and kiosk; equipment hires).*

The operating deficit under the new model represents an investment in culture and arts in the region. It should be noted that there are no cultural and performing arts centres in Australia that operate at a profit. All require subsidies from government or other sources of income (e.g., sponsorship and other support from foundations etc.) to supplement revenue from admission and program charges.

By way of example, the Arts Centre Melbourne in 2018/19 had operating revenue of \$97.7 million of which \$20.9 million (23%) was from the Victorian Government in grants (Recurrent). It made an operating loss of \$0.7 million, after operating expenses of \$98.4 million. In the absence of these recurrent grants, the Centre would have made an operating loss of \$21.7 million. It is also reliant on the Victorian Government for capital funding.



**Table 17 Summary Burnie Cultural Centre Operations**

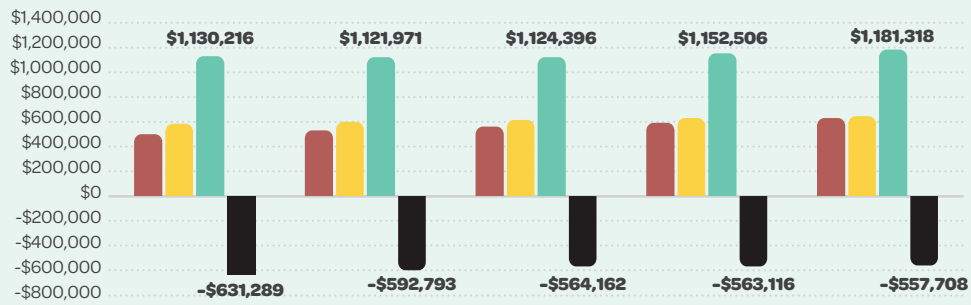
Summary - Operations	Y1	Y2	Y3	Y4	Y5
<b>Revenue</b>					
Burnie Stages - Space Hire	\$245,000	\$260,925	\$277,885	\$295,948	\$315,184
Burnie Stages - Other Revenue	\$129,500	\$134,440	\$141,039	\$146,642	\$153,980
Burnie Creative - Revenue	\$70,000	\$73,900	\$78,454	\$83,293	\$88,437
Total All Revenue	\$444,500	\$469,265	\$497,377	\$525,882	\$557,601
<b>Employee Costs</b>					
Total Staff Wages & Oncosts	\$471,416	\$483,201	\$495,281	\$507,663	\$520,355
Total Casual Staff	\$110,000	\$112,750	\$115,569	\$118,458	\$121,419
Training - Staff	\$4,000	\$4,100	\$4,203	\$4,308	\$4,415
Total Staff Costs	\$585,416	\$600,051	\$615,053	\$630,429	\$646,190
<b>Expenses</b>					
Total Operations Expenses	\$328,000	\$299,700	\$281,568	\$288,607	\$295,822
Total Building Expenses	\$211,800	\$217,095	\$222,522	\$228,085	\$233,788
Total All Operating Costs	\$1,125,216	\$1,116,846	\$1,119,143	\$1,147,121	\$1,175,799
<b>Operating Result</b>					
Operating Result (EBDITA)	-\$680,716	-\$647,581	-\$621,765	-\$621,239	-\$618,198
<b>Operating Result (EBDITA)-GST Paid</b>	<b>-\$672,052</b>	<b>-\$643,260</b>	<b>-\$621,155</b>	<b>-\$622,074</b>	<b>-\$620,743</b>

Source: MCA Modelling and Analysis, June 2021

*Full financials (Profit & Loss) would depend on having information on the capital structure of the Centre, including any loans and associated interest payments and depreciation of assets.*



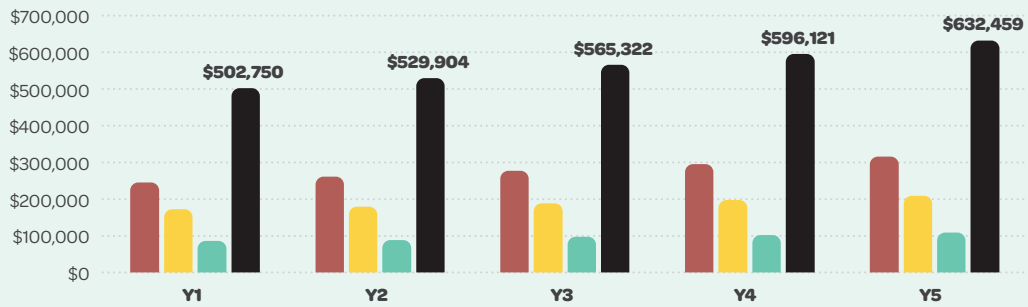
**Chart 14 Burnie Cultural Centre - Summary Results 5 Years**



	Y1	Y2	Y3	Y4	Y5
Total All Revenue	\$502,750	\$529,904	\$565,322	\$596,121	\$632,459
Total Staff Costs	\$585,416	\$600,051	\$615,053	\$630,429	\$646,190
Total All Costs	\$1,130,216	\$1,121,971	\$1,124,396	\$1,152,506	\$1,181,318
Operating Result (EBDITA)-GST Paid	-\$631,289	-\$592,793	-\$564,162	-\$563,116	-\$557,708

Source: MCA Modelling and Analysis, June 2021

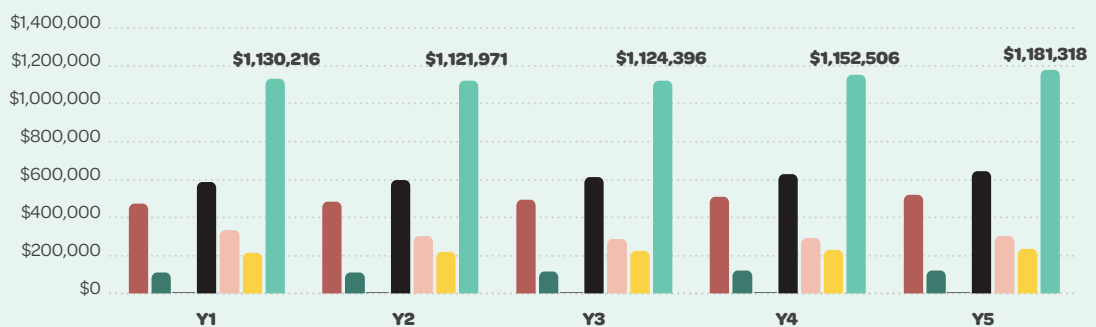
**Chart 15 Burnie Cultural Centre - Summary Revenue 5 Years**



	Y1	Y2	Y3	Y4	Y5
Burnie Stages - Space Hire	\$245,000	\$260,925	\$277,885	\$295,948	\$315,184
Burnie Stages - Other Revenue	\$172,750	\$180,079	\$189,384	\$197,696	\$208,087
Burnie Creative - Revenue	\$85,000	\$88,900	\$98,054	\$102,477	\$109,188
Total All Revenue	\$502,750	\$529,904	\$565,322	\$596,121	\$632,459

Source: MCA Modelling and Analysis, June 2021

**Chart 16 Burnie Cultural Centre - Summary Operating Costs 5 Years**



	Y1	Y2	Y3	Y4	Y5
Total Staff Wages & Oncosts	\$471,416	\$483,201	\$495,281	\$507,663	\$520,355
Total Casual Staff	\$110,000	\$112,750	\$115,569	\$118,458	\$121,419
Training - Staff	\$4,000	\$4,100	\$4,203	\$4,308	\$4,415
Total Staff Costs	\$585,416	\$600,051	\$615,053	\$630,429	\$646,190
Total Operations Expenses	\$333,000	\$304,825	\$286,821	\$293,991	\$301,341
Total Building Expenses	\$211,800	\$217,095	\$222,522	\$228,085	\$233,788
Total All Costs	\$1,130,216	\$1,121,971	\$1,124,396	\$1,152,506	\$1,181,318

Source: MCA Modelling and Analysis, June 2021

The following table provides details of the 5-year projections.

**Table 18 Burnie Cultural Centre Operations - Projections 5 years**

Summary - Operations	Y1	Y2	Y3	Y4	Y5
<b>Revenue</b>					
<b>Burnie Stages &lt;Functions Space Hire Fees &gt;</b>					
Theatre	\$95,000	\$101,175	\$107,751	\$114,755	\$122,214
Town Hall	\$80,000	\$85,200	\$90,738	\$96,636	\$102,917
Meeting Rooms	\$70,000	\$74,550	\$79,396	\$84,556	\$90,053
<b>Total Space Hire</b>	<b>\$245,000</b>	<b>\$260,925</b>	<b>\$277,885</b>	<b>\$295,948</b>	<b>\$315,184</b>
<b>Other Revenue</b>					
<b>Burnie Stages</b>					
Subscription Season Income	\$65,000	\$69,225	\$73,725	\$78,517	\$83,620
Café Lease - Rent (REV)	\$30,000	\$30,000	\$30,750	\$30,750	\$31,519
Catering Contract - Lease	\$17,000	\$17,000	\$17,425	\$17,425	\$17,861
Kiosk & Bar Sales Lease	\$6,500	\$6,500	\$6,663	\$6,663	\$6,829
<b>Total Leases</b>	<b>\$53,500</b>	<b>\$53,500</b>	<b>\$54,838</b>	<b>\$54,838</b>	<b>\$56,208</b>
AV and equipment hire - Commissions (10%)	\$3,000	\$3,195	\$3,403	\$3,624	\$3,859
Ticketing commissions	\$8,000	\$8,520	\$9,074	\$9,664	\$10,292
<b>Total Other Revenue - Burnie Stages</b>	<b>\$129,500</b>	<b>\$134,440</b>	<b>\$141,039</b>	<b>\$146,642</b>	<b>\$153,980</b>
<b>Burnie Creative</b>					
Arts and creative programs fees	\$60,000	\$63,900	\$68,054	\$72,477	\$77,188
Memberships	\$10,000	\$10,000	\$10,400	\$10,816	\$11,249
<b>Total Other Revenue - Burnie Creative</b>	<b>\$70,000</b>	<b>\$73,900</b>	<b>\$78,454</b>	<b>\$83,293</b>	<b>\$88,437</b>
<b>Total Revenue - ALL</b>	<b>\$444,500</b>	<b>\$469,265</b>	<b>\$497,377</b>	<b>\$525,882</b>	<b>\$557,601</b>
<b>Operations Expenses</b>					
<b>Wages &amp; Salaries</b>					
<b>Cultural Centre Staff</b>					
Executive Manager - Burnie Arts & Function Centre	\$115,000	\$117,300	\$119,646	\$122,039	\$124,480
Curator	\$77,800	\$79,356	\$80,943	\$82,562	\$84,213
Collections Officer	\$65,500	\$66,810	\$68,146	\$69,509	\$70,899
Functions & Events Coordinator	\$68,000	\$69,360	\$70,747	\$72,162	\$73,605
Functions & Events Officer	\$63,300	\$64,566	\$65,857	\$67,174	\$68,518
<b>Total Staff Wages</b>	<b>\$389,600</b>	<b>\$397,392</b>	<b>\$405,340</b>	<b>\$413,447</b>	<b>\$421,716</b>
Oncosts - Staff	\$81,816	\$83,452	\$85,121	\$86,824	\$88,560
<b>Total Staff Wages &amp; Oncosts</b>	<b>\$471,416</b>	<b>\$480,844</b>	<b>\$490,461</b>	<b>\$500,270</b>	<b>\$510,276</b>
Training - Staff	\$4,000	\$4,100	\$4,203	\$4,308	\$4,415
<b>Casual Employees</b>					
Casual Support Staff - Events ( Burnie Stages)	\$55,000	\$56,375	\$57,784	\$59,229	\$60,710
Casual Support Staff - Programs (Burnie Creative)	\$55,000	\$56,375	\$57,784	\$59,229	\$60,710
<b>Total Casual Staff</b>	<b>\$110,000</b>	<b>\$112,750</b>	<b>\$115,569</b>	<b>\$118,458</b>	<b>\$121,419</b>
<b>Total Labour Costs - All</b>	<b>\$585,416</b>	<b>\$600,051</b>	<b>\$615,053</b>	<b>\$630,429</b>	<b>\$646,190</b>

<b>Operating Expenses</b>					
<b>Operations Expenses</b>					
Rebranding	\$60,000	\$25,000	\$0	\$0	\$0
Subscription Season Expenses	\$55,000	\$56,375	\$57,784	\$59,229	\$60,710
Program Expenses	\$25,000	\$25,625	\$26,266	\$26,922	\$27,595
Member Expenses	\$3,000	\$3,075	\$3,152	\$3,231	\$3,311
Postage & Freight	\$2,000	\$2,050	\$2,101	\$2,154	\$2,208
Printing Stationery and Office Supplies	\$2,500	\$2,563	\$2,627	\$2,692	\$2,760
Subscriptions, Publications & Membership	\$2,500	\$2,563	\$2,627	\$2,692	\$2,760
Travel and Accommodation	\$2,000	\$2,050	\$2,101	\$2,154	\$2,208
Advertising & Promotions	\$25,000	\$25,625	\$26,266	\$26,922	\$27,595
Collections Expenses	\$80,000	\$82,000	\$84,050	\$86,151	\$88,305
Temporary Exhibition Expenses	\$45,000	\$46,125	\$47,278	\$48,460	\$49,672
Insurance - Public Liability	\$15,000	\$15,375	\$15,759	\$16,153	\$16,557
Telephone	\$8,000	\$8,200	\$8,405	\$8,615	\$8,831
IT	\$3,000	\$3,075	\$3,152	\$3,231	\$3,311
<b>Total - Operating Expenses</b>	<b>\$328,000</b>	<b>\$299,700</b>	<b>\$281,568</b>	<b>\$288,607</b>	<b>\$295,822</b>

<b>Cultural Centre</b>					
<b>Building Expenses</b>					
Facilities Management OH	\$35,000	\$35,875	\$36,772	\$37,691	\$38,633
Building Maintenance	\$20,000	\$20,500	\$21,013	\$21,538	\$22,076
Water & Sewer Rates	\$18,000	\$18,450	\$18,911	\$19,384	\$19,869
Trade Waste	\$800	\$820	\$841	\$862	\$883
Cleaning	\$15,000	\$15,375	\$15,759	\$16,153	\$16,557
Gas	\$33,000	\$33,825	\$34,671	\$35,537	\$36,426
Electricity	\$27,000	\$27,675	\$28,367	\$29,076	\$29,803
Security Services	\$30,000	\$30,750	\$31,519	\$32,307	\$33,114
Insurance Building	\$20,000	\$20,500	\$21,013	\$21,538	\$22,076
Land Tax	\$13,000	\$13,325	\$13,658	\$14,000	\$14,350
<b>Total Building Expenses</b>	<b>\$211,800</b>	<b>\$217,095</b>	<b>\$222,522</b>	<b>\$228,085</b>	<b>\$233,788</b>

<b>Operating Result</b>					
<b>Total Operating Expenses</b>	<b>\$1,125,216</b>	<b>\$1,116,846</b>	<b>\$1,119,143</b>	<b>\$1,147,121</b>	<b>\$1,175,799</b>
<b>Operating Result (EBDITA)</b>	<b>-\$680,716</b>	<b>-\$647,581</b>	<b>-\$621,765</b>	<b>-\$621,239</b>	<b>-\$618,198</b>
<b>GST</b>					
GST on Revenue	\$40,409	\$42,660	\$45,216	\$47,807	\$50,691
GST Paid on Expenses	\$49,073	\$46,981	\$45,826	\$46,972	\$48,146
<b>Net Payable to ATO</b>	<b>-\$8,664</b>	<b>-\$4,321</b>	<b>-\$610</b>	<b>\$835</b>	<b>\$2,545</b>
<b>Operating Result (EBDITA)</b>	<b>-\$672,052</b>	<b>-\$643,260</b>	<b>-\$621,155</b>	<b>-\$622,074</b>	<b>-\$620,743</b>

Source: MCA Modelling and Analysis, June 2021

# NEXT STEPS

## ARCHITECTURAL CONCEPT AND DESIGN

This Business Case has been undertaken without advice from architectural and other building service providers. The success of the Case requires changes to the building to ensure that the spaces, access and functionality are suitable for delivery of each of the products and services.

An architect (and subconsultants) should be appointed to undertake a concept design identifying changes that must be made to support the Business Case. Once the total cost is understood this can then be staged to align with the available capital funding. The stages will be decided according to the priority given to each of the products and services.

## CO-CREATION PROCESS

The co-creation model must be communicated and tested. This should be undertaken to test:

- the community's support for the approach generally and to identify any issues that must be addressed.
- the scale and nature of the participation that can be provided to start-up the business.
- which of the products and services should be undertaken as pilot projects, to develop policy, process and procedure that will help the model evolve.

## BUSINESS PLAN

The Business Plan will identify how the model will be applied. It will reflect the priority opportunities and any staging required to fit the initial capital investment, grant funding, sponsorship and donation. The Business Plan will provide detailed analysis, projections and revenue targets for the first 5 years of operations. It will build on the analysis in the Business Case.

## BRAND AND MARKETING

The Burnie Cultural Centre should be launched as a new brand. This will allow the BRAG, the BRM and the BAFC to become legacy institutions that gave rise to this new place, with a new purpose. The brand should include the purpose and values as well as the name and visual imagery which will give it a fresh and new identity.

# LOCAL AND REGIONAL CONTEXT

This appendix analyses the demographics of Burnie LGA.

The demographic information is mainly from the ABS Census and Tasmanian Government Population Projections. The arts and culture information are from special analysis undertaken by the ABS for The Australia Council.

- Demographics: Burnie LGA has lower levels of income and education relative to other regions in Tasmania. Burnie has a low SEIFA score, which measures the existence of substantial pockets of relative disadvantage.
- Arts and Culture: The West and North West region (which includes Burnie LGA) has a lower level of participation in arts and creative activities as measured by attendance at venues and events and participation in creative activities (in visual arts, performing arts, writing and other creative (fashion, digital design, graphic design).
- The creation of the Burnie Cultural Centre and programs and events will increase participation rates in arts and creative activities.

### A.1 BURNIE DEMOGRAPHICS

Compared with Hobart and the averages for Tasmania overall, Burnie LGA has: lower median income levels; a lower percentage of residents with Year 12 and with university qualifications; and a significant level of disadvantage as measured the ABS SEIFA indexes.

#### Population

Census data for the period 2006 to 2016 shows a largely static population, which is ageing, with an increase in the number of residents 65 years and over, a decline in younger age groups (persons under 15 years and in the 25 to 54 age group). In 2016 Burnie LGA had a population of 18,895.

**Table A.1 Population by Age Group - Burnie LGA 2006 to 2016 (no.)**

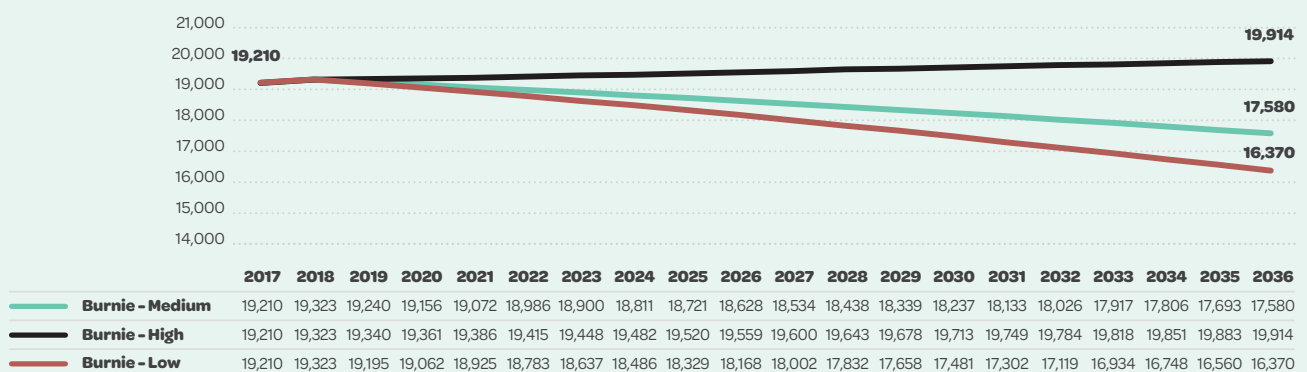
Burnie LGA	2006 Census			2011 Census			2016 Census		
	Males	Females	Persons	Males	Females	Persons	Males	Females	Persons
Total persons	<b>9,189</b>	<b>9,864</b>	<b>19,056</b>	<b>9,284</b>	<b>10,043</b>	<b>19,330</b>	<b>9,084</b>	<b>9,809</b>	<b>18,895</b>
<b>Age group</b>									
0-4 years	586	626	1,207	641	618	1,258	548	581	1,129
5-14 years	1,452	1,375	2,824	1,303	1,299	2,599	1,166	1,158	2,326
15-19 years	672	676	1,349	705	729	1,437	712	673	1,383
20-24 years	542	598	1,136	593	644	1,238	591	622	1,216
25-34 years	1,075	1,164	2,237	1,049	1,170	2,217	1,029	1,119	2,149
35-44 years	1,308	1,370	2,677	1,217	1,303	2,514	1,044	1,144	2,184
45-54 years	1,230	1,352	2,584	1,251	1,400	2,654	1,254	1,362	2,612
55-64 years	1,093	1,103	2,203	1,140	1,200	2,344	1,149	1,283	2,433
65-74 years	755	833	1,595	833	845	1,680	944	989	1,933
75-84 years	378	555	937	424	576	998	506	606	1,112
85 years and over	83	214	301	133	265	397	157	276	431

Source: ABS Census 2016 Time Series Profile Table G02

The following charts shows population projections to 2036 for Burnie LGA.

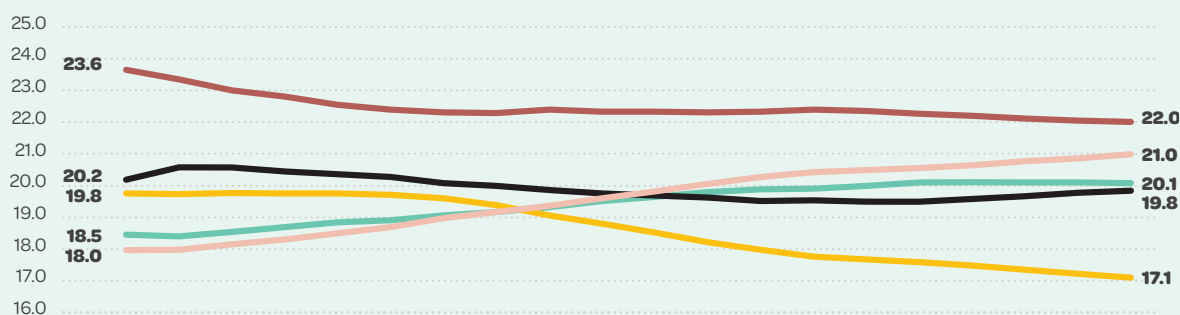
- Over the period It shows population continuing to decline under the low and medium growth scenarios and an increase of around 700 residents with the high scenario.
- A static or falling population tends to be associated with an ageing population and this is the case for Burnie.

**Chart A1 Burnie LGA Population Projections 2017- 2036 (persons no.)**



Source: Tasmanian Government Population Projections 2019

**Chart A2 Burnie Population Shares - Medium Scenario 2017 - 2036 (%)**

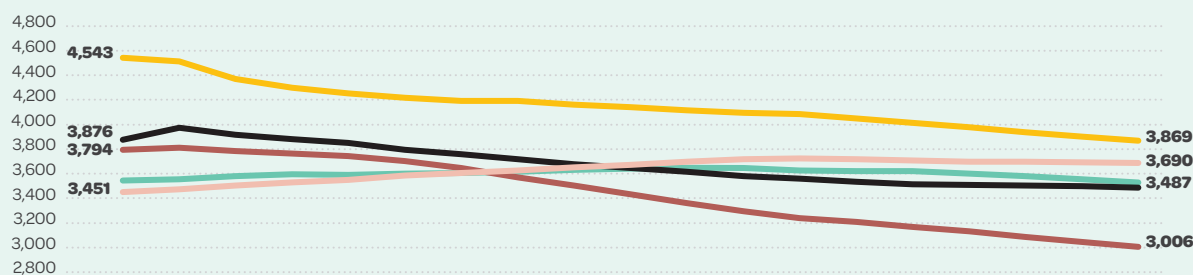


2017 2018 2019 2020 2021 2022 2023 2024 2025 2026 2027 2028 2029 2030 2031 2032 2033 2034 2035 2036

	2017	2018	2019	2020	2021	2022	2023	2024	2025	2026	2027	2028	2029	2030	2031	2032	2033	2034	2035	2036
0 to 14 yrs	18.5	18.4	18.5	18.7	18.9	18.9	19.1	19.2	19.3	19.5	19.7	19.8	19.9	19.9	20.0	20.1	20.1	20.1	20.1	20.1
15 to 29 yrs	20.2	20.6	20.6	20.4	20.4	20.3	20.1	20.0	19.9	19.8	19.7	19.6	19.5	19.5	19.5	19.5	19.6	19.7	19.8	19.8
30 to 49 yrs	23.6	23.3	23.0	22.8	22.5	22.4	22.3	22.3	22.4	22.3	22.3	22.3	22.3	22.4	22.3	22.3	22.2	22.1	22.1	22.0
50 to 64 yrs	19.8	19.7	19.8	19.8	19.7	19.7	19.6	19.4	19.1	18.8	18.5	18.2	18.0	17.8	17.7	17.6	17.5	17.3	17.2	17.1
65 to 85+ yrs	18.0	18.0	18.1	18.3	18.5	18.7	19.0	19.2	19.4	19.6	19.8	20.1	20.3	20.4	20.5	20.6	20.6	20.8	20.9	21.0

Source: Tasmanian Government Population Projections 2019

**Chart A3 Burnie Population (Medium Series) Population by Age Group (no.)**



2017 2018 2020 2021 2022 2023 2024 2025 2026 2027 2028 2029 2030 2031 2032 2033 2034 2035 2036

	2017	2018	2020	2021	2022	2023	2024	2025	2026	2027	2028	2029	2030	2031	2032	2033	2034	2035	2036
0 to 14 yrs	3,546	3,555	3,581	3,595	3,591	3,601	3,604	3,615	3,634	3,643	3,648	3,648	3,629	3,624	3,621	3,602	3,579	3,555	3,529
15 to 29 yrs	3,876	3,974	3,916	3,883	3,849	3,794	3,761	3,719	3,680	3,649	3,617	3,580	3,561	3,535	3,515	3,507	3,503	3,498	3,487
30 to 49 yrs	4,543	4,511	4,369	4,299	4,254	4,215	4,194	4,193	4,161	4,139	4,115	4,096	4,085	4,052	4,014	3,976	3,936	3,903	3,869
50 to 64 yrs	3,794	3,812	3,785	3,765	3,743	3,705	3,645	3,569	3,502	3,431	3,360	3,297	3,238	3,206	3,170	3,132	3,088	3,048	3,006
65 to 85+ yrs	3,451	3,472	3,505	3,529	3,549	3,584	3,607	3,625	3,651	3,673	3,698	3,718	3,725	3,717	3,706	3,699	3,698	3,690	3,690

Source: Tasmanian Government Population Projections 2019

**Table A.2 Population Projections (Medium Series) by Age Group Selected Years (no.)**

Burnie LGA Total persons population (Medium Series) by age groups						
Year	Age Group 1	Age Group 2	Age Group 3	Age Group 4	Age Group 5	TOTAL
	0 to 14 yrs	15 to 29 yrs	30 to 49 yrs	50 to 64 yrs	65 to 85+ yrs	
2017	3,546	3,876	4,543	3,794	3,451	<b>19,210</b>
2021	3,595	3,883	4,299	3,765	3,529	<b>19,072</b>
2026	3,634	3,680	4,161	3,502	3,651	<b>18,628</b>
2031	3,624	3,535	4,052	3,206	3,717	<b>18,133</b>
2036	3,529	3,487	3,869	3,006	3,690	<b>17,580</b>
<b>Change 2017-2036</b>	<b>- 17</b>	<b>- 389</b>	<b>- 674</b>	<b>- 788</b>	<b>239</b>	<b>- 1,630</b>

Source: Tasmanian Government Population Projections 2019

## A.2 INDIGENOUS POPULATION

Indigenous persons comprised 6.9% of Burnie's population (1310 persons) in 2016.

- The indigenous population has a relatively young

age structure- 54% were under 25 and 23% were in the 25-44 age group.

- The population has been increasing from 887 in 2006 to 1310 in 2016 (an increase of 423 or 48%).

**Table A.3 Indigenous Population – Burnie LGA 2016 (no.)**

Burnie LGA	Aboriginal and/or Torres Strait Islander					Total Population			
	Age Groups:	Males	Females	Persons	Share of Total Population %	Share of Indigenous %	Males	Females	Persons
<b>Total</b>	<b>604</b>	<b>708</b>	<b>1,310</b>	<b>6.9</b>		<b>9,084</b>	<b>9,809</b>	<b>18,895</b>	
0-4 years	68	78	144	12.8	11.0	548	581	1,129	6.0
5-14 years	137	135	265	11.4	20.2	1,166	1,158	2,326	12.3
15-24 years	143	150	296	11.4	22.6	1,302	1,293	2,598	13.7
25-44 years	135	171	307	7.1	23.4	2,071	2,265	4,337	23.0
45-64 years	98	142	241	4.8	18.4	2,406	2,642	5,048	26.7
65 years and over	27	32	58	1.7	4.4	1,602	1,869	3,473	18.4
					<b>100.0</b>				<b>100.0</b>

Source: ABS Census 2016, General Population Profile

**Table A.4 Indigenous Population – Burnie LGA 2006-2016 (no.)**

Aboriginal and/or Torres Strait Islander persons:	Males	Females	Persons
2006	418	464	887
2011	539	565	1,104
2016	604	708	1,310
<b>Increase 2006-2016</b>	<b>186</b>	<b>244</b>	<b>423</b>

Source: ABS Census 2016 Time Series Profile, Table G02



### A.3 INCOME LEVELS

Median income levels (individuals, families and households) in Burnie are lower than for Tasmania overall and substantially below Hobart and Launceston.

- The median weekly personal income in 2016 for

Burnie LGA was \$523, \$195 below that for Hobart (\$718) and \$50 below that for Tasmania.

- The pattern for weekly family income and household income is similar.
- Median income levels for other LGAs in the North West are substantially below those for Hobart and more in line with Burnie (e.g., Devonport).

**Table A.5 Median Income Comparisons 2016 (\$)**

Comparisons Median Income 2016	Burnie LGA	Hobart LGA	Launceston LGA	Devonport LGA	Tasmania	Difference Burnie & Hobart	Difference Burnie & Tasmania
Median Total Personal Income (\$/Weekly)	\$523	\$718	\$562	\$514	\$573	-\$195	-\$50
Median Total Family Income (\$/Weekly)	\$1,272	\$2,053	\$1,382	\$1,224	\$1,399	-\$781	-\$127
Median Total Household Income (\$/Weekly)	\$993	\$1,439	\$1,042	\$949	\$1,100	-\$446	-\$107

Source: ABS Census 2016 Time Series Profile Table G02

**Table A.6 Personal Income (weekly) by Age Group – Burnie LGA 2016 (\$)**

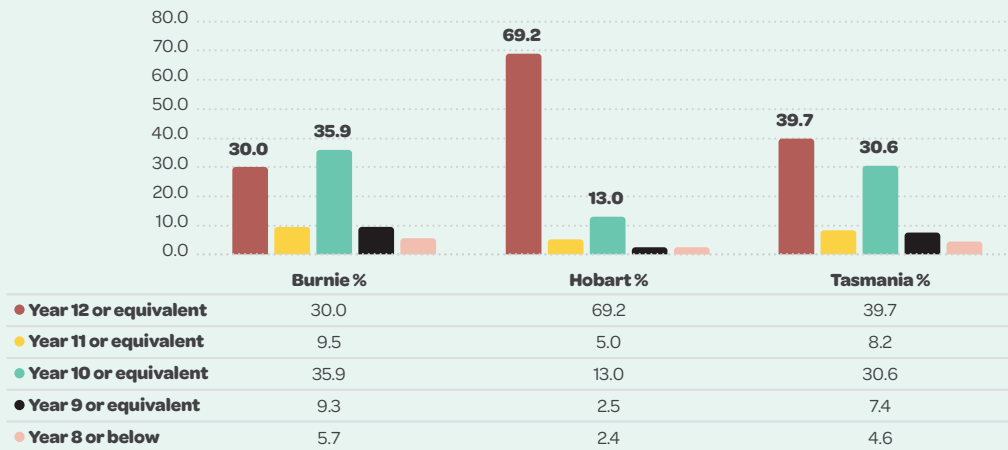
Burnie LGA Total Personal Income (Weekly) By Age Group	15-19 years	20-24 years	25-34 years	35-44 years	45-54 years	55-64 years	65-74 years	75 years and over	Total	Share %
Negative/Nil income	14	4	11	9	23	9	4	0	67	0.7
\$1-\$149	327	25	12	12	21	19	8	0	429	4.2
\$150-\$299	125	42	59	50	50	66	4	0	400	3.9
\$300-\$399	48	63	86	92	91	80	24	6	489	4.8
\$400-\$499	75	83	86	104	115	112	32	3	611	5.9
\$500-\$649	44	137	154	207	216	161	54	10	984	9.6
\$650-\$799	36	226	288	246	289	233	37	7	1,363	13.2
\$800-\$999	21	144	313	271	376	240	31	3	1,401	13.6
\$1,000-\$1,249	5	85	297	328	426	310	47	0	1,499	14.6
\$1,250-\$1,499	3	51	208	215	279	148	25	0	927	9.0
\$1,500-\$1,749	0	21	134	154	281	179	15	3	780	7.6
\$1,750-\$1,999	0	8	82	129	184	124	13	0	536	5.2
\$2,000-\$2,999	0	3	77	146	158	82	15	0	482	4.7
\$3,000 or more	0	0	12	52	59	53	9	4	190	1.8
Total personal income not stated	8	11	14	22	35	25	12	3	129	1.3
<b>Total</b>	<b>713</b>	<b>902</b>	<b>1,837</b>	<b>2,028</b>	<b>2,606</b>	<b>1,828</b>	<b>331</b>	<b>43</b>	<b>10,292</b>	<b>100.0</b>

Source ABS Census 2016 General Population Profile

## A.4 EDUCATION LEVELS

Burnie's resident population has significantly lower education levels compared with Hobart and Tasmania overall. In 2016 only 30% of Burnie LGA residents had completed Year 12 (compared with 69% for Hobart LGA and 40% for Tasmania). For Burnie 36% had only completed year 10.

**Chart A4 Highest Year Of School Completed 2016 (%)**



Source: Tasmanian Government Population Projections 2019

**Table A.7 Highest Year of School Completed**

Burnie LGA Highest Year of School Completed by Age (Persons)	Burnie LGA	Burnie %	Hobart LGA	Hobart %	Tasmania	Tasmania %
<b>Year 12 or equivalent</b>	4,417	30.0	28,728	69.2	159,986	39.7
Year 11 or equivalent	1,394	9.5	2,083	5.0	33,078	8.2
Year 10 or equivalent	5,286	35.9	5,397	13.0	123,326	30.6
Year 9 or equivalent	1,371	9.3	1,048	2.5	29,881	7.4
Year 8 or below	839	5.7	986	2.4	18,396	4.6
Did not go to school	69	0.5	165	0.4	1,838	0.5
Highest year of school not stated	1,353	9.2	3,118	7.5	36,722	9.1
<b>Total</b>	<b>14,726</b>	<b>100.0</b>	<b>41,525</b>	<b>100.0</b>	<b>403,221</b>	<b>100.0</b>

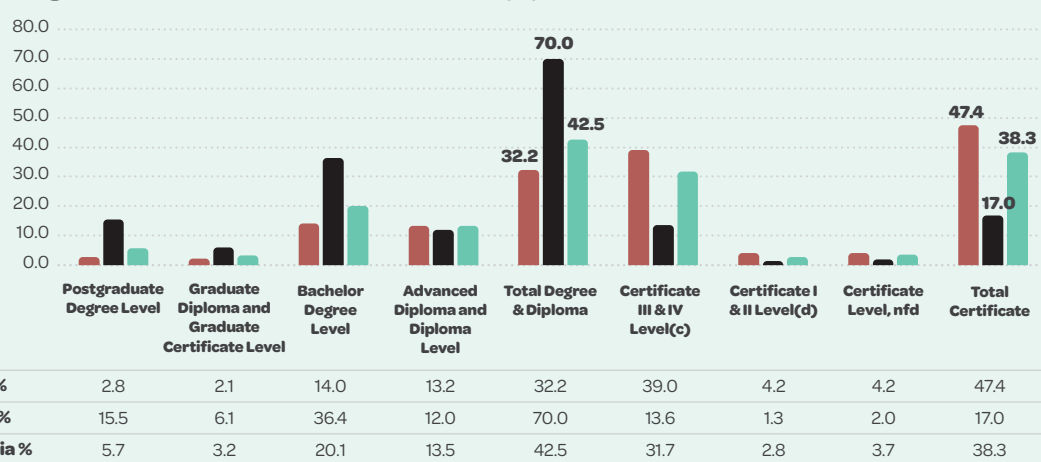
Source: ABS Census 2016, General Population Profile

Burnie residents were more likely to hold a certificate qualification than a university qualification.

- For Burnie LGA in 2016, 32% of residents had a degree or diploma qualification. This compares with 70% for Hobart LGA and 43% for Tasmania overall.

- Burnie residents were more likely to have a certificate level qualification – 47% for Burnie compared with 17% for Hobart and 38% for Tasmania.

**Chart A5 Highest Post School Qualification 2016 (%)**



Source: ABS Census 2016, General Population Profile

**Table A.8 Persons with Post School Qualifications 2016**

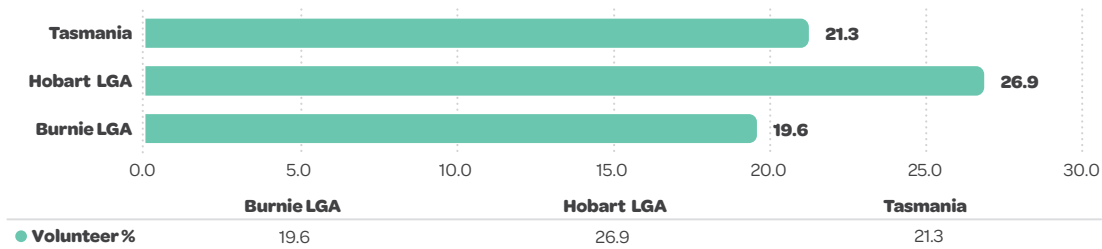
Post School Education	Burnie LGA	%	Hobart LGA	%	Tasmania	%
<b>Degree &amp; Diploma Level</b>						
Postgraduate Degree Level	223	2.8	4,603	15.5	13,408	5.7
Graduate Diploma and Graduate Certificate Level	165	2.1	1,801	6.1	7,529	3.2
Bachelor Degree Level	1,104	14.0	10,779	36.4	46,931	20.1
Advanced Diploma and Diploma Level	1,038	13.2	3,543	12.0	31,487	13.5
<b>Total Degree &amp; Diploma</b>	<b>2,530</b>	<b>32.2</b>	<b>20,726</b>	<b>70.0</b>	<b>99,355</b>	<b>42.5</b>
<b>Certificate Level:</b>						
Certificate III & IV Level(c)	3,063	39.0	4,042	13.6	74,272	31.7
Certificate I & II Level(d)	334	4.2	399	1.3	6,665	2.8
Certificate Level, nfd	332	4.2	587	2.0	8,630	3.7
<b>Total Certificate</b>	<b>3,730</b>	<b>47.4</b>	<b>5,026</b>	<b>17.0</b>	<b>89,567</b>	<b>38.3</b>
Level of education inadequately described	85	1.1	348	1.2	2,866	1.2
Level of education not stated	1,508	19.2	3,513	11.9	42,172	18.0
<b>Total</b>	<b>7,861</b>	<b>100.0</b>	<b>29,618</b>	<b>100.0</b>	<b>233,960</b>	<b>100.0</b>

Source: ABS Census 2016, General Population Profile

## A.5 VOLUNTEERING

Around 20% of the Burnie LGA population 15 years and over undertook voluntary work for an organisation. This is below levels for Hobart LGA (27%) and for Tasmania (21%).

**Chart A6 Volunteer Work for an Organisation - Burnie LGA**  
Share of Population 15 & over (%)



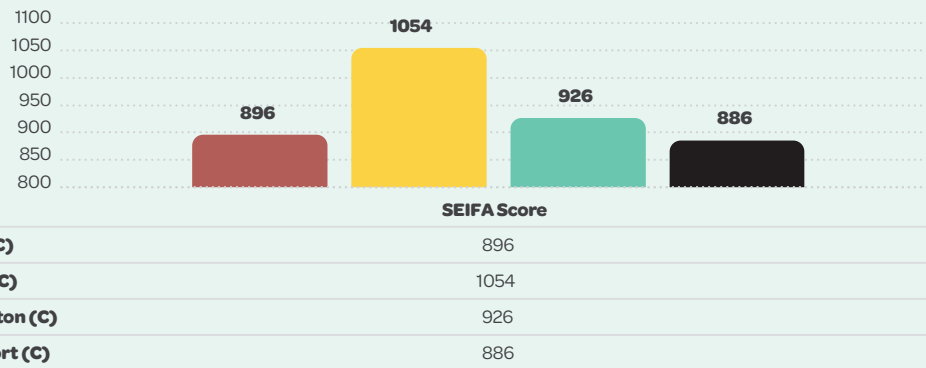
Source: ABS Census 2016, General Population Profile

## A.6 SOCIO-ECONOMIC INDEXES FOR AREAS (SEIFA)

SEIFA provides measures of socio-economic conditions by geographic area. Socio-Economic Indexes for Areas (SEIFA) is a product developed by the ABS that ranks areas in Australia according to relative socio-economic advantage and disadvantage.

Burnie has a low SEIFA score, which measures the existence of substantial pockets of relative disadvantage. For Relative Socio-economic Advantage and Disadvantage, Burnie had a score of 896 compared with 1054 for Hobart LGA and 926 for Launceston.

**Chart A7 Index of Relative Socio-economic Advantage and Disadvantage, 2016**



Source: ABS Census 2016, SEIFA Profiles

The extent of relative disadvantage is indicated by the Ranking based on the measures. Burnie is in second decile (low) and ranks as ninth lowest in Tasmania (67 th for Australia). In contrast Hobart with its score of 1054 is in the upper ninth decile.

**Table A.9 Index of Relative Socio-economic Advantage and Disadvantage, 2016**

Index of Relative Socio-economic Advantage and Disadvantage, 2016	SEIFA Score 2016	Decile	Rank in Tasmania	Rank in Australia	Minimum score for SA1s in area	Maximum score for SA1s in area	Usual Resident Population
Burnie (C)	896	2	9	67	615	1099	18,895
Hobart (C)	1054	9	29	485	897	1149	50,439
Launceston (C)	926	3	17	130	607	1123	65,274
Devonport (C)	886	2	7	61	623	1071	24,696

Source: ABS Census 2016, SEIFA Profiles

## A.7 JOBS IN BURNIE LGA

The following table show the jobs located in the LGA. Major concentrations are in retail (1296); Health Care and Social Assistance (1850); Education and Training (971); Public Administration and Safety (837); and Manufacturing (770).

**Table A.10 Jobs Located in Burnie LGA 2016 (no.)**

Jobs in Burnie LGA	Managers	Professionals	Technicians and Trades Workers	Community and Personal Service Workers	Clerical and Administrative Workers	Sales Workers	Machinery Operators and Drivers	Labourers	Inadequately describe	Total	Shares (%)
Agriculture, Forestry and Fishing	88	21	14	0	18	3	33	65	4	252	2.4
Mining	12	31	50	0	9	0	45	7	0	157	1.5
Manufacturing	82	83	186	23	69	32	67	218	16	770	7.5
Electricity, Gas, Water and Waste Services	4	0	20	0	0	3	24	6	3	67	0.7
Construction	78	11	241	0	55	7	64	68	13	532	5.2
Wholesale Trade	37	21	20	0	33	28	19	13	0	174	1.7
Retail Trade	169	27	75	14	89	758	41	116	6	1,296	12.6
Accommodation and Food Services	110	6	72	169	9	136	13	173	0	693	6.7
Transport, Postal and Warehousing	35	17	53	3	124	16	338	77	12	667	6.5
Information Media and Telecommunications	10	33	16	0	15	19	0	4	3	97	0.9
Financial and Insurance Services	30	42	0	4	93	9	0	0	3	184	1.8
Rental, Hiring and Real Estate Services	11	7	6	4	30	75	0	3	0	133	1.3
Professional, Scientific and Technical Services	20	118	46	3	100	7	0	7	0	304	3.0
Administrative and Support Services	21	39	24	23	241	10	13	108	16	480	4.7
Public Administration and Safety	58	220	52	152	281	6	9	32	18	837	8.1
Education and Training	54	533	50	161	108	4	0	54	8	971	9.4
Health Care and Social Assistance	75	713	69	615	241	12	18	98	10	1,850	18.0
Arts and Recreation Services	3	0	3	19	7	3	0	0	0	37	0.4
Other Services	27	24	238	50	56	15	3	41	0	457	4.4
Inadequately described/Not stated	22	19	68	14	34	25	34	50	65	337	3.3
<b>Total</b>	<b>949</b>	<b>1,957</b>	<b>1,305</b>	<b>1,237</b>	<b>1,614</b>	<b>1,157</b>	<b>725</b>	<b>1,161</b>	<b>180</b>	<b>10,292</b>	<b>100.0</b>

Source: ABS Census 2016, Working Population Profile

# ARTS AND CREATIVE ENGAGEMENT

Appendix B band provides information on arts and culture participation in the West North West region (which includes Burnie LGA).

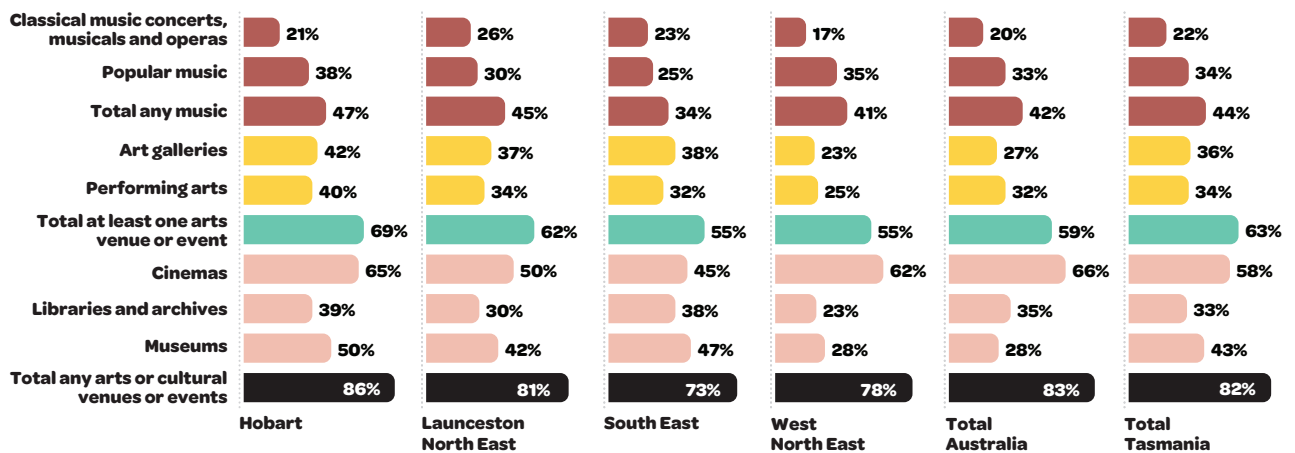
a regional level. Data is not available at a LGA level but is provided for the West and North West Region, which includes Burnie LGA.

Some data is available on community engagement in arts and creative activities. The latest available data is for 2013-14 and is based on a survey conducted by the ABS. Some special analysis was undertaken for the Australia Council to provide information at

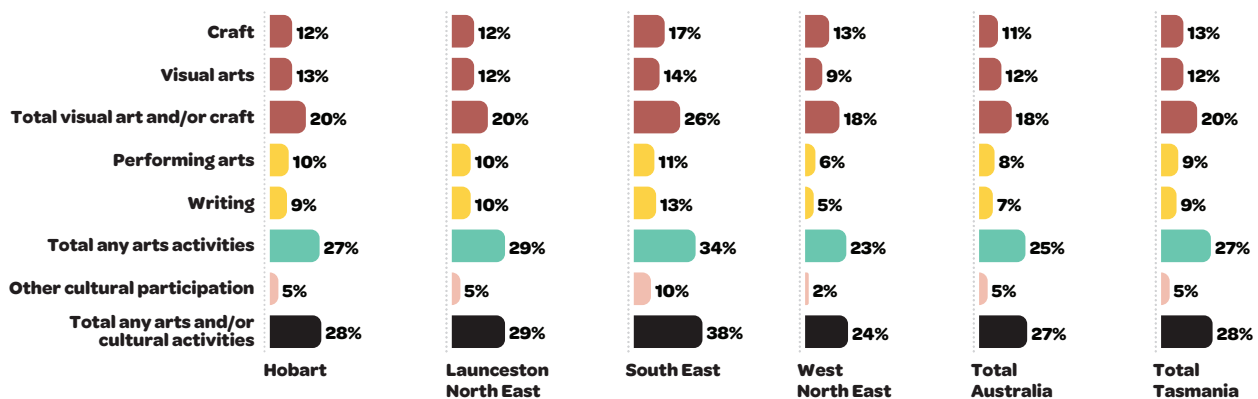
## B.1 OVERVIEW

The chart below summarises the data for regions within Tasmania. Burnie LGA is part of the West and North West Region.

### B.1 Attendance and Arts Participation



### Proportion of Australians (aged 15+) who participated in arts, June 2013 - July 2014:

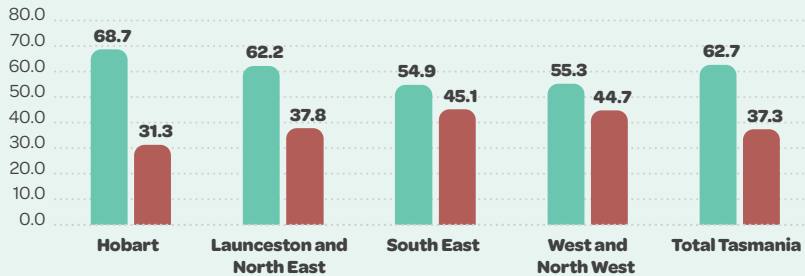


Source: Australia Council 2019, Based on ABS data

## B.2 ATTENDANCE AT ARTS EVENTS

The West and North West region has a lower level of attendance at venues and events than Tasmania overall and Hobart and Launceston and is similar the South East Region. In 2013/14, 55% of residents attended at least one arts venue or event.

**Chart B2 Attendance at Arts Venues/Events - Last 12 months 2013/14 (%)**



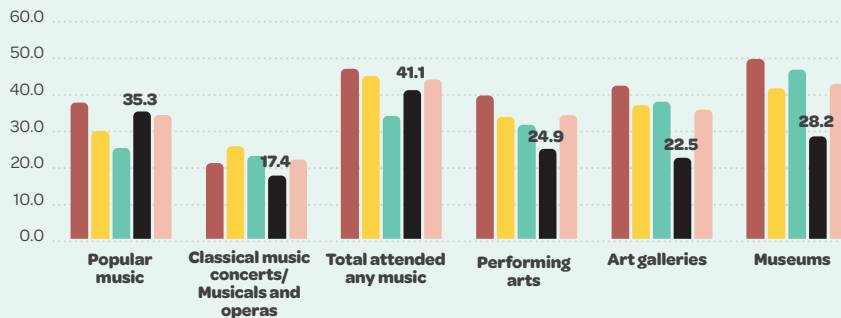
● Attended at least one arts venue/event	68.7	62.2	54.9	55.3	62.7
● Not Attended at least one arts venue/event	31.3	37.8	45.1	44.7	37.3

Source: ABS Participation in Selected Cultural Activities, Cat. No. 4921.0: July 2013-June 2014.

Persons in the West and North West Region were more likely to attend popular music venue/events. Attendance at performing arts, art galleries and museums was much lower than the other regions.

*Attendance by local residents can be influenced by a number of factors including: availability and quality of facilities and events in a region.*

**Chart B3 Attendance at Arts Venues/Events by Type - Last 12 months 2013/14 (%)**



● Hobart	37.6	20.9	47.0	39.6	42.4	49.7
● Launceston and North East	29.7	25.6	45.0	33.8	36.8	41.5
● South East	25.0	22.8	33.9	31.6	38.0	46.8
● West and North West	35.3	17.4	41.1	24.9	22.5	28.2
● Total Tasmania	34.2	21.8	44.1	34.2	35.7	42.7

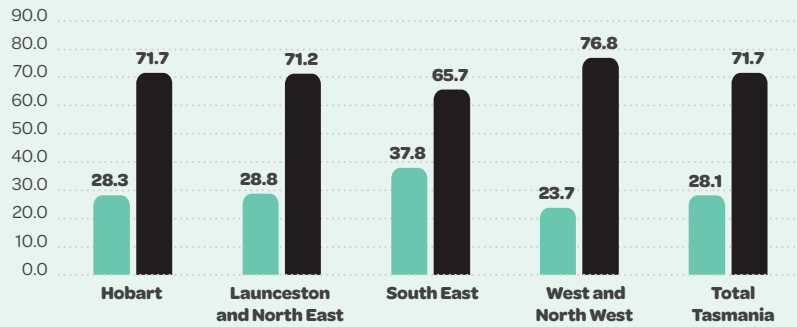
Source: ABS Participation in Selected Cultural Activities, Cat. No. 4921.0: July 2013-June 2014.

## B.3 PARTICIPATION IN ARTS & CULTURAL ACTIVITIES

Participation in arts and cultural activities are lower than attendance. For the other regions (other than the South East at 38%) only around 28% of residents were participants. For the West and North West only 24% were participants.



**Chart B4 Participation in Arts & Cultural Activities (residents %)**



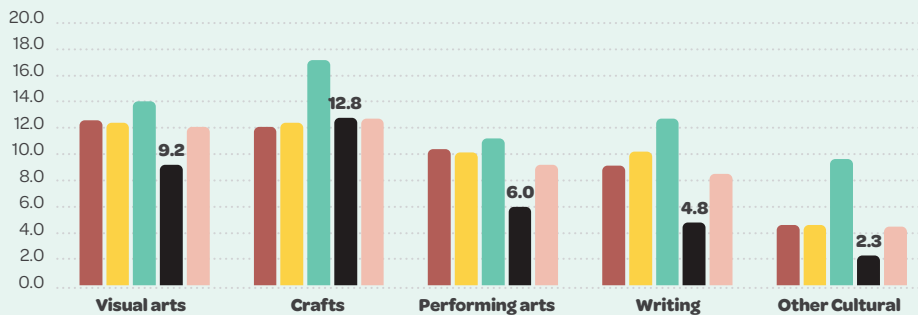
● Total participated in any arts and/or cultural activities	28.3	28.8	37.8	23.7	28.1
● Total did not participate	71.7	71.2	65.7	76.8	71.7

Source: ABS Participation in Selected Cultural Activities, Cat. No. 4921.0: July 2013-June 2014.

The West North West region has similar levels participation in crafts (13%) but much lower levels across other arts categories. Only 9% were engage in visual arts, 6% in performing arts, 5% in writing and 2% in other cultural activities.

*The creation of the Burnie Cultural Centre and programs and events will increase participation rates in arts and creative activities.*

**Chart B5 Participation in Arts and Cultural Activities 2013/14 (residents %)**



● Hobart	12.6	12.1	10.4	9.1	4.6
● Launceston and North East	12.4	12.4	10.1	10.2	4.6
● South East	14.0	17.2	11.2	12.7	9.6
● West and North West	9.2	12.8	6.0	4.8	2.3
● Total Tas.	12.1	12.7	9.2	8.5	4.5

Source: ABS Participation in Selected Cultural Activities, Cat. No. 4921.0: July 2013-June 2014.

Definitions	Arts & Cultural Activities ABS Survey 2013/14
Visual Arts	Includes participation in sculpting, painting, drawing, printmaking, photography, filmmaking. Detailed definition below.
Crafts	Includes participation in jewellery making, textile, paper, glass or wood crafts, pottery or ceramics
Performing Arts	Includes participation in drama, comedy, dancing, music, cabaret
Writing	Includes participation in writing music, lyrics, fiction or non-fiction.
Other Cultural	Includes participation in design of websites, computer games, fashion and graphics design.

